NGANJUK BRONZE STATUES (ARCA) ANALYSIS BASED ON THE CONCEPT OF VAJRADHATU MANDALA IN SHINGON BUDDHISM

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ABSTRACT

This paper wants to show the relationship between bronze statues and mandala. The object of the research is 23 small bronze statues of Nganjuk owned by the National Museum. These statues were once part of a statues collection found in the rice fields of Candi Lor, Nganjuk in 1913. Candi Lor is a temple built by Mpu Sindok. This paper presumes that these bronze statues of Nganjuk are statues that were placed on the altar during the Mpu Sindok era for ritual purposes. This paper argues that the Nganjuk bronze statues represent a certain type of mandala. The paper shows that the mandala of the statues is the Vajradhatu Mandala. For this purpose, this study is using the Vajradhatu Mandala concept of Shingon Buddhism. F.D.K Bosch in an article in 1929 mentioned the possibility of reading the Nganjuk statues based on the Shingon mandala, but he wrote about it briefly. Shingon Buddhism is a sect of Buddhism in Japan, which has been known since the 9th century to date using the Vajradhatu Mandala. Shingon founder, Kukai, studied the concept of the mandala in China. Recent studies show the concept of Vajradhatu Mandala was not only brought by Kukai to Japan but also spread to Southeast Asia, although it was later replaced by other types of mandalas. The Vajradhatu Mandala is a mandala centered on Vairocana. There is a core layer and an outer layer in the Shingon concept in the Vajradhatu Mandala. The core layer consists of 37 main pantheons and the outer layer is a layer that contains protective deities. The last layer of this outer layer is called Trailokyavijaya that consists of the incarnations of Vajrapani and several deities that have krodha’s expression. The objective of this paper is to show that the remaining Nganjuk statues owned by the National Museum have these elements: Vairocana, the Four Tathagatas, and also Trailokyavijaya.

KEYWORDS: Nganjuk Bronze Statues, Vairocana, Vajradhatu Mandala, Shingon Buddhism

INTRODUCTION

Analysis on the relation of bronze statues and mandala are rarely carried out. Generally, research related to bronze statues only involves the study of iconography and does not relate to the possibility of mandala. A mandala in Tantrayana Buddhism is a sacred plan or sacred diagram. The diagram contains a hierarchy of positions or ordinances of the Buddhist pantheons. Starting from Dhyani Buddhas, bodhisattvas to secondary pantheons.

Mandala is an important aspect of Vajrayana (Tantrayana) rituals. In Vajrayana rituals such as initiation rituals (diksa) to the ritual of ending the samsara circle is always using a medium in the form of mandala. Through the mandala, the followers of a Tantrayana esoteric practice to
visualize the pantheons that are in the mandala to be presented and united within the self. Through the mandala, Vajrayana followers mean that they are performing the ritual of summoning and internalizing various pantheons, from the main pantheon to the companion pantheon.

It is thought that the making of bronze statues in ancient times was intended for the purposes of a sacred mandala which was placed on the altar table. The Indian Vaikhana-Sagama divides statues into three sizes: Cala (statues that are easy to carry because of their small size), Acala (statues that are not easy to carry), Calacala (medium-sized statues). In terms of size, the bronze statues placed on the altar table are classified as Cala - statues that are easy to carry for ceremonies.

Supratikno Rahardjo in his research entitled: Kebudayaan Material Sebagai Sumber Data Masa Lalu (Kasus Benda Logam dari masa Hindu Buddha di Jawa Abad ke 8 hingga abad ke 15) said that deities statues made of metal objects, including bronze and gold, functioned as a means of worship. However, according to him, it is not known how to use it. This object may be used for worship in the homes of well-off families or in monasteries. It is possible that according to him these objects were paraded around in certain ceremonies accompanied by a procession.¹

This analysis is interested in reading the 23 Nganjuk bronze statues collection of the National Museum as part of an altar mandala. These 23 statues are part of the bronze statues found in 1913 in the Candi Lor area, Nganjuk, East Java. In 1913, two Nganjuk farmers found piles of dozens of bronze statues in the rice fields not far from the ruins of Candi Lor. Approximately 90 bronze statues can be retrieved from excavations in the rice fields of Candi Lor.

When Dutch archaeologists in 1913 came to examine the discovery of the statues in the Candi Lor area, they soon realized that some of the 90's statues had been sold by farmers to collectors. The statues that had not been released from the farmers – they took them and then handed them over to the Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen (now the National Museum). That year Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen chased the statues that had been sold by the farmers.

Jan Fontein said that until the end of 1914, yet, Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen only managed to collect 61 statues. This was still far from the total number of statues. The 61 Nganjuk bronze statues owned by Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen also decreased from year to year. It was because it went to the other party or perished due to certain events. In 1931, as traced by Jan Fontein, several Nganjuk statues from the collection of Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen were brought by the Dutch colonial government to be exhibited at the Exposition Coloniale International (International Colonial Exhibition) in the Bois de Vincennes Park, Paris, Vincennes. The pavilion caught fire causing the Nganjuk statues that were brought to be destroyed.

The National Museum which now inherits the collection of Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen only has 23 Nganjuk bronze statues. That is to say, in the subsequent process from 1914 many of these statues were then increasingly separated from the Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen and scattered everywhere.

¹ Supratiko Rahardjo, Research Report: Kebudayaan Material Sebagai Sumber Data Masa Lalu (Kasus Benda Logam dari Masa Hindu Buddha di Jawa abad ke 8 hingga Abad ke 15), Research Center for Society and Culture, University of Indonesia Research Institute, Depok, 2000.
PREVIOUS RESEARCH

The first Dutch archaeologist to study the Nganjuk statues was N.J Krom. Krom examined the 40 earliest Nganjuk statues that Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen had collected. The sizes of the bronze statues are all the same, which are 8.6 - 16.7 cm. However, there was one statue about 30 cm high – bigger than the others. The largest statue has four faces and a crown. It has a support plate in the form of an ornate arch of leaves whose top is a kala motif. The back also has a makara decoration with an open mouth. The underside of the support features a mythical animal motif: Wyalaaka, a lion with horns is behind a kneeling elephant. The support is connected to the parasol (umbrella) that shades the statue. The largest four-faced statue from its iconography is identified by Krom as a statue of Vairocana.

The second Dutch archaeologist who paid attention to the Nganjuk statues was F.D.K Bosch. He did not directly examine the statues but mentioned the possibility that the statues represent mandala. In 1929 F.D.K Bosch published an article: Buddhist data From Balinese text: And Their Contribution to Archaeological Research in Java. As the title of the article suggests, however, Bosch did not directly review the Nganjuk bronze statues. The focus of his writing is actually on data (lontar) of Balinese which is useful for analyzing archaeological remains in Java.

The third archaeologist who studied the Nganjuk statues is Edi Sedyawati. In her article entitled: statues in the Buddhist pantheon, Edi Sedyawati used the Nispannayogavali book published by Bhattacharyya to analyze the bronze Nganjuk statues. The Nispannayogavali is a book written by Abhayakaragupta of the Vikramasila monastery between the last quarter of the 11th century and the first quarter of the 12th century AD. From her analysis based on the Nispannayogavali book, Edi Sedyawati concluded that the Nganjuk bronze statues can be categorized into five pantheon groups, namely: the deities of the five senses, the deities of art, the deities of "fragrance and light", the deities of "enticing and binding", the animal-headed deities. This analysis wants to make another offer in reading the Nganjuk statues. This study wants to read the Nganjuk statues based on a standardized mandala system. Edi Sedyawati's weakness is that in reading the Nganjuk statues, she does not explicitly mention and describe that her analysis is based on a mandala system. In fact, Nispannayogavali is a text that contains information about various types of mandalas.

There are many types of mandalas in the Vajrayana tradition. There is a mandala centered on Manjusri, on Avalokitesvara, on Pradnya Paramita and so on. There is Guhyasamaja Tantric mandala, Heruka Tantric mandala, Kalachakra Tantric mandala and so on. In the history of Vajrayana (Tantrayana), the mandala is not a static concept. It remains the same throughout history but develops dynamically. Different types of mandalas appeared over the centuries in the Buddhist regions with their main pantheons. Various typologies of mandalas were born in the dialectical history of mandala development which was very varied from Vajrayana growth centers such as India and then Nepal, Tibet, China, and Japan. Nispannayogavali itself is actually a text that informs about about 26 types of mandalas, from the Aksobhya Mandala to the Kalachakra Mandala.

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4 Benoytosh Bhattacharyya, Nispannayogavali of Mahapandita Abhayakaragupta, Oriental Institute, Baroda, 1949
However, Edi Sedyawati did not clearly refer to which mandala she used as a reference when using the Nispannayogavali text.

This analysis wants to offer an alternative to read Nganjuk bronze statues through the concept of a mandala centered on Vairocana which is often referred to as the Vajradhatu Mandala. Mandala Vairocana is still used in Buddhism rituals by a sect of Buddhism from Japan, namely the Shingon sect. Regarding the Shingon mandala, which seems to be possible to analyze the mandala of the Nganjuk statues, F.D.K Bosch has actually mentioned it, although it was later opposed by other archaeologists. The problem is, in that article, Bosch did not explain in detail the concept of the Shingon mandala. Important things like how did Kukai, the historical founder of Shingon have the idea of placing Vairocana at the center of the mandala? From what texts does Kukai take Vairocana as a reference? What is the exact arrangement of the phierari pantheon in the Vajradhati mandala Shingon?

F.D.K Bosch didn't explain all of that. Bosch only casually mentions Shingon Buddhism. The focus of Bosch's discussion as the title of the article: *Buddhist data From Balinese text: And Their Contribution to Archaeological Research in Java* is a matter of Balinese lontar. In the article, he did not explain enough about what is called the Vajradhatu Mandala Shingon. Does Shingon use the Vajradhatu Mandala besides using other mandalas? Besides using Vajradhatu, Shingon also uses Garbadhatu Mandala. For more than a thousand years, Shingon has used two forms of twin mandalas, namely Garbadhatu Mandala (Taizokai Mandara) and Vajradatu Mandala (Kongokai Mandara). The problem is that in his article, Bosch does not explain what are the differences between the Garbadhatu Mandala and Vajradhatu Mandala in this Shingon. The differences between these two types of mandalas will be described in this analysis.

RESEARCH METHODOLOGY

Archeology has always wanted to uncover the mind behind an artifact. Moreover, the artifact is in the form of a group of statues which, even when found scattered, are assumed to have been used in the past as a single unit. This analysis aims to read the concept of a mandala behind the Nganjuk statues.

These archaeological attempts, as stated by Ian Hodder, do not solely into cognitive archeology but rather to a hermeneutic interpretation that has context. As described by Ian Hodder in his article: *Interpretative Archeology and Its Role*, hermeneutic studies in archeology can be classified as interpretive archaeology. A focus of attention in interpretive archeology study, according to Hodder, is not focused on the technical aspect of an artifact, but seeks to find the meaning or symbol behind the artifact and tries to understand how cultural actors in the past communicated and acted on the meaning of the artifact.

The steps of analysis in research are as follows:

Stage 1: Researching at the National Museum. This first stage is the data collection to ensure how many Nganjuk bronze statues the National Museum has now. From the research, it

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was found that there are only 23 Nganjuk statues in the National Museum collection. The main statue which is the largest and becomes the center of all other statues, namely the Vairocana statue is still there. This Vairocana statue has a collection number or inventory number: 5387/C241. While the other 22 statues have collection numbers: 5929, 5406/C257, 5502, 5933, 5408/C311, 5495/C263, 5501, 5907/C85, 5396/C244, 5919/C236, 5417/C259, 5423, 5391, 5420/ C262, 5405/C230, 5414/C171, 5393, 5583, 5916/C235, 5908/C71, 5412/C249, 5931/C243.

In this first stage, the throughout photoshoot was also carried out from various sides of the statues. This photoshoot is also intended to determine the condition of the statues. Stage 2: The second stage describes in detail the iconography of the statues. It will be more focused on the forms of rayya. It will observe the special features of these statues. It will also observe the numbers of pantheons of deities remain. It will observe the difference in iconographic features between the male and female pantheon statues. It is also important to observe whether of the 23 Nganjuk bronze statues there includes the statues which have krodha’s expression. If there is any, it will greatly affect the interpretation.

Stage 3: The third step is to describe the concept of Vajradhatu Mandala Shingon. The Vajradhatu Mandala Shingon consists of an inner layer (core layer) and an outer layer. The inner layer is the core pantheons, while the outer layer is the guard pantheon or protection pantheon. It will be described based on the concept of Vajradhatu Shingon to see the names of the pantheons in the inner circle and the names of the pantheons in the outer circle. It will describe the iconographic features of all the pantheons in the Vajradhatu Mandala Shingon both in the inner and outer circles.

Stage 4: The fourth stage is that based on the names and iconographic characteristics of the pantheons in the Vajradhatu Mandala Shingon, the Nganjuk statues will be identified whose iconography has been reviewed. It will be seen whether there is a match between the pantheons in the Vajradhatu Shingon structure and the Nganjuk statues from the National Museum collection? Are there any Nganjuk statues - even though there are only 23 statues - that can be read as part of a mandala arrangement centered on Mahavairocana.

Stage 5: Conclusion. This stage will describe what discoveries (novelty) have been made in this analysis that has not been mentioned by either F.D.K Bosch or Edi Sedyawati.

DISCUSSION AND RESULT

1. Statues Costume

In general, the physical and material conditions of the 23 Nganjuk bronze statues in the National Museum collection are different. Some of the statues remained intact from the crown, face, body to padmasana and the bronze condition is relatively good. However, there are statues that, for example, the condition of padmasana is damaged. There are holes, cracks, or splits. There is even a statue whose condition is very "deformed" - only half of the body is left. The statue is missing from the waist down. It no longer has feet and padmasana.

Meanwhile, for the issue of the bronze statues conditions, some conditions are not similar. The bronze condition for some statues is still good. The bronze statues from the face to the body don't seem too damaged by fungus or rust. However, in some statues, it is very clear that the bronze
material is corroded. The face becomes black. Even in the worst case, the face of the statue is melted so that the eyes, nose, lips are missing. Based on the observation, it can be concluded that the actual statue between one and another wears accessories or jewelry that is relatively the same. From necklaces, belly straps, shoulder decorations, shoulder straps, arm rings, bracelets, belts. When seen closely, the motifs and designs of the jewelry worn by the statues are also similar. Likewise with the crown (makuta) that covers the head of the statue. The model and shape of the crown From one statue to another are almost the same. Even the model of the jewelry beads or the strands of gems are similar.

There are three forms of makuta in iconographic studies. They are: Jata Makuta (crown of curled hair), Kirita Makuta (conical crown) and Karanda Makuta (tiered crown). According to J.L Moens in his article entitled: Hindu Javanche Portrait of Beelden Caiwapti and Budhapratista quoted by Ida Bagus Sapta Jaya, one of the main characteristics of Karanda Makuta is its tiered shape and rounded edges. When observed, almost all of the crowns worn by these Nganjuk bronze statues have a tiered shape and the tops are round. Likewise, if the statue has a Prabha mandala or Siras chakra, the shape of the light circle between one statue and another is similar. This further strengthens the opinion that these statues are unified statue. These 23 statues are not statues with different backgrounds, then during the Mpu Sindok era, they were collected as ceremonial aids. But indeed since that time, these statues were produced as a single unit – as a single mandala.

The jewelry worn by these statues is classified as royal or luxurious. This luxury indicates that the pantheon statues are displayed or glorified as statues with the accessories of a noble or king. Even the bottom cloth used by the statue—although it cannot be seen clearly—shows the existence of certain batik patterns. It is not known what the motif is called. In ancient Javanese society the cloth for clothing—including the cloth for the bottom cover—was called wdihan. The level of a person's status or a person's social position can be known from the wdihan they wear. Wdihan from the upper class cannot be used arbitrarily by people who have different social stratifications.

Sandra Suryani Sardjono mentioned the clothes of bronze statues in her dissertation entitled: Tracing Pattern of Textiles in Ancient Java (8th-15th Century). She said that one of the characteristics and features of the Nganjuk statues is the presence of jewels protruding on the bodies of the statues. At this point, we can see that even though the Nganjuk statues are very small, they are designed in a very detailed and complex manner including the ornaments of the head, body, and legs. In terms of completeness of accessories, the Vairocana Nganjuk statue is also more luxurious. As far as the Vairocana bronze statues are collected in our museums, it can be hypothesized that the Vairocana Nganjuk statues are more detailed and itemized in their work. The accessories or clothes attributes worn by Vairocana Nganjuk as well as the padmasana and pedestal models that serve as the place for the cross-legged are very striking and different from other Vairocana statues found in Java and Sumatra.

2. Two Vajrayana Manuscripts that Placed Vairocana as the Main Patheon

In the history of mandala, Vairocana is placed as the main figure or axis in a mandala just existed since the emergence of the Mahavairocanaasambodhi Tantra and the Sarva Tathagata Tattva Samgraha. Previously, the center for a mandala was Sakyamuni. Both texts are the main sources
for the emergence of two types of mandalas: the Garbadhatu Mandala and the Vajradhatu Mandala. The appearance of these two types of mandalas is considered to be more effective in rituals.

The translation of Mahavairocanasambodhi Tantra into English has so far been sourced from two ancient texts Mahavairocanasambodhi Tantra that are being preserved. First, the Chinese text of Mahavairocanasambodhi Tantra translated by Subhakarasimha and his assistant Yixin which is now contained in the colophon collection of Taisho sutra texts numbered 848. Second, the Mahavairocanasambodhi Tantra with Buddhaguhya's commentary was translated into Tibetan by Silendrabodhi and is included in the collection of Peking text number 126. The Chinese Mahavairocanasambodhi Tantra has been translated into English by Rolf W Giebel. Moreover, the Tibetan Mahavairocanasambodhi Tantra was translated by Stephen Hodge. The full title of the Chinese-language transliteratio is Scripture of the Enlightenment, Supernatural Transformation, and Empowerment of Mahavairocana. While the one from Tibet: Dharma Discourse Called: Mahavairocana's Enlightenment, Miracles and Empowerment King of the Best of the Extensive Scriptures.

The essence of the content of Mahavairocanabhisambhodi Tantra is the conversation or dialogue between Vairocana and Vajrapani. Vajrapani is one of the 8 major bodhisattvas. Vajrapani is considered a bodhisattva who transmits the teachings of Tantrayana. Vajrapani is also known as Vajradhara (holder of vajra). In the history of the Buddhist pantheon concept, Vajrapani is an emanation of Aksobhya. Vajrapani was originally a leader of the yaksas. Vajrapani then ascended to high status as the bodhisattva of the Buddha's protector.

The Mahavairocanabhisambhodi Tantra for Vajrapani is shown first as the interlocutor or collocutor of Vairocana. In the first chapter of the Mahavairocanabhisambhodi Tantra, Vajrapani asks Vairocana how to attain perfect enlightenment as Vairocana experienced. And what is the cause (hetu) root (mula) and what is the final result (paryavasana). Vairocana answered that there are two ways, namely: a way that produces an indirect effect and a way that produces a direct effect. Vairocana says that in all real beings there is inherently the potential for enlightenment (boddhicitta).

The Vajradhatu mandala is a completely different system from the Garbadhatu mandala, although there are some similarities in the name of the pantheon. In the Sarva Tathagata Tattva Samgraha, the three family systems of the mandala which are in the Mahavairocanabhisambhodi Tantra develop into five family systems. There are the Tathagata Family, Vajra, Ratna, Padma, and Karma. The Tathagata family is led by Vairocana, the Vajra family is led by Aksobhya, the Ratna family is led by Ratnasambhava, the Padma family is led by Amogasiddhi, and the Karma family is led by Amogasiddhi. This five system is a pentalogy. According to Kimiaki Tanaka, as soon as the Vajradhatu mandala appears, the Garbadhatu mandala is quickly forgotten. The Vajradhatu mandala then attained the status of a classical mandala until the recent development of Tantrayana Buddhism.

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7 Rolf W Giebel, The Vairocanabhisambodhi Sutra, Translated from the Chinese Taisho Volume 18, Number 848, Nuata Center for Buddhist Translation and Research, 2005.
9 Damien Keown, Dictionary of Buddhism, Oxford University Press, 2003
The Sarva Tathagata Tattva Samgraha begins with the word (in English translation): Thus have I heard. Some classic reviewers such as Donjaku from Japan as said by Do-Kyu Kwon consider the word: I am here saying to be Vajrapani. It is Vajrapani who in the text is considered a pantheon who directly listens to the teachings of Mahavairocana. However, Anandagarbha from Tibet considered the word I was speaking to be Vajradhara. According to Do-Kyu Kwon, indeed in the Sarva Tathagata Tattva Samgraha the names Vajarapani, Vajradhara, and Vajrasattva are used interchangeably because they are considered the same.\(^{11}\)

Unlike the Mahavairocanabhisambhodi Tantra, which contains a conversation or dialogue between Vairocana and Vajrapani, therefore the Sarva Tathagata Tattva Samgraha displays a kind of testimony of Vajrapani or Vajradhara or Vajrasattva to Maha Vairocana’s esoteric teachings. That is the teaching of tantra. While Sakyamuni taught dharma to human beings in various geographical areas, then in the Sarva Tathagata Tattva Samgraha it is explained how the Vairocana tantra teachings were addressed to the deities and bodhisattvas in the Akanista heaven – long before Sakyamuni incarnated in history. Starting from the preamble, the Sarva Tathagata Tattva Samgraha emphasizes that Mahavairocana is a pantheon in the Dharma-prosperous level.

Kukai and Glorifying Vairocana

The two texts of Mahavairocanasambodhi Tantra and the Sarva Tathagata Tattva Samgraha which glorify Vairocana became the basis for Kukai to establish Shingon Buddhism. Kukai's real name is Kobo Daishi. He was born in a village on the Shikoku archipelago in 774 AD and died in 835 AD. In 804 AD at the age of 30, he left for China. He studied Vajrayana Buddhism in Ch'ang-an, the capital of the Tang Dynasty. Ch'ang-an was a cosmopolitan city. Apart from being a center for the study of Buddhism in China, other religions such as Nestorian also flourished in Ch'ang-an. In Ch'ang-an once lived great figures of Mahayana Buddhism. One of the most famous is Amoghavajra. Amoghavajra was a monk and translator born in Samarkand. Since the age of 10 he has lived in Ch'ang-an. In 719 in Ch'ang-an, Amoghavajra was ordained a monk by the famous monk Vajrabodhi and became his disciple. Amoghavajra then made a long pilgrimage to India, Sri Lanka collecting sacred sutras to bring back to China and then translating them. On his way, Amoghavajra studied with Nagabodhi who was the teacher of Vajrabodhi. To Nagabodhi, Amoghavajra studied the sacred text Sarva-tathagata-tattva-samgraha-nama-mahayana sutra (abbreviated as Sarva Tattvasamgraha Sutra). On his return to Ch'ang-an, Amoghavajra became the instructor of successive Tang emperors: Emperors Hsuan-tsung, Su-tsung and Tai-tsung.\(^{12}\)

By the time Kukai arrived in Ch'ang-an, Amoghavajra was dead. However, Kukai was welcomed by Amoghavajra's disciple Huiguo (Huia-Kuo) who was known as a master of spells and mandalas. Kukai becomes Huiguo's disciple. He studied the Mahavairocana Sutra and the Sarva-tathagata-tattva-samgraha-nama-mahayana sutras from Huiguo. These two sutras become the basis of the concept of twin mandalas: the Garbadhatu Mandala and the Vajradhatu Mandala. The Mahavairocana Sutra forms the basis of the Garbadhatu Mandala. The Sarva-tathagata-tattva-samgraha-nama-mahayana sutra forms the foundation of the Vajradhatu Mandala. Both mandalas

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focus on respect to Maha Vairocana. In addition to studying with Huiguo, Kukai also studied Sanskrit from a Prajna master. Prajna is a monk from India. He came to China by sea through Sumatra and Java. In history, Prajana became known as the translator of the Gandawyuka Sutra from Sanskrit to Chinese. The Gandawyuka Sutra is the last part of the Avatasamka Sutra. In the Prajna translation, the Gandawyuka sutra is combined with the Bhadracari Sutra.

In his diary, Kukai said that while studying with Huiguo and Prajna there was another student who was also studying. The student was a monk from Ho Ling Jawa who in Chinese was called Bian Hong. For some academics, Kukai’s statement regarding Banhong is an important clue. In history, it is known that after Kukai returned from China he then returned to Japan and in Japan he just founded Shingon. It is not yet known by experts whether Bianhong returned to Java or remained in China or even traveled to other places after studying with Kukai to Huia-Kuo. However, some scholars speculate that Bianhong had an influence in introducing the mandala concept he had studied with Kukai in Java. Especially in the establishment of Borobudur. That’s because the concept of a mandala at Borobudur really emphasizes Vairocana. In Borobudur we also know that the Gandawyuka relief is the longest relief. There are 460 reliefs carved from aisle two, aisle three, and aisle four of Borobudur. In the hallway, the four reliefs are connected to the reliefs of Bhadracari. It is also reminiscent of the Prajna translation of Gandawyuka.

The Core and Outer Layers of Vajradhatu Mandala Shingon

Vajradhatu Maha Mandala is the most core mandala. This mandala is inhabited by the deities of the Vajra family. The Vajradatu Shingon mandala is synonymous with this Karma Hall. As Elizabeth ten Grotenhuis writes in her book: Japanese Mandala: Representations of Sacred Geography, Shingon has two mandalas. The first mandala is the Mandala Rahim or Womb World Mandala (Taizokai Mandara) and the second mandala is the Diamond Mandala or Diamond World Mandala (Kongokai Mandara). Ryujun Mandala womb departs from the Maha Vairocana Sutra. While the Diamond mandala departs from the Vajrasekhara Sutra or Sarva Tathagata Tattva Samgraha. The two sutras according to Elizabeth ten Grotenhuis – as has also been described above in India are not related or separate. However, when translated in China and then passed on in Japan into two related sutras. These two mandalas are therefore seen in Shingon as a single unit called the Two World Mandala (Ryokai Mandara).

According to Elizabeth ten Grotenhuis, Kukai learned about these two mandalas from Huigio in Chang’an. It was Huigio who brought these two mandalas together in China, thus distinguishing it from India. The tradition of these two mandalas themselves in China has disappeared. Even so, it still lives among the Shingon community in the Koyasan mountains of Japan. In the Shingon tradition, if these two mandala diagrams are placed in a ritual room, then according to Elizabeth ten Grotenhuis, the diagram of the uterine mandala will be hung on the east wall. The Diamond Mandala (Vajra) diagram will be installed on the west wall. These two diagrams face each other. Between these two mandalas will be the main altar. At the altar, there are vajra bells, vajra, flowers, incense, water bowls, and candles for ritual equipment.

Through these two mandalas, the followers of Shingon are guided by Kukai to attain

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13 Minoru Kiyota, Shingon Mikkyo’s Twofold Mandala: Paradoxes and Integration, The Journal of The International Association of Buddhist Studies, Volume 10, Number 1, 1987
enlightenment. Sokushin Jobutsu, the Shingon concept which believes that enlightenment can be achieved with the physical body we have now and in the present time as explained above, is believed by Kukai to only be achieved with this two-mandala ritual system. According to Buichiro Watanabe, the Shingon-mandala ritual becomes a kind of intermediary or bridge between the reality of samsara and the reality of Maha Vairocana. The mandala is the doorway or door of liminality between the world of samsara and the world of nirvana. According to Watanabe, Womb Mandala manifests Maha Vairocana's compassion. While the Diamond Mandala / Vajra manifests the wisdom of Maha Vairocana. Compassion and wisdom are not two contradictory characters or qualities but complementary. In Shingon's teachings, the Womb Mandala and Diamond Mandala are not two separate types of mandalas. These two mandalas represent one reality of Maha Vairocana which has two qualities. According to Watanabe, the Womb Mandala displays the feminine aspect of Maha Vairocana. While the Diamond Mandala displays the masculine aspect of Maha Vairocana.


What is interesting in the Vajradatu Shingon mandala system is that there is a balance between the number of deities. There are 16 pantheons each. It is as if showing masculine energy and feminine energy in the mandala system are equal and thus in a balance between being able to complement and strengthen each other. It reminds one of the strong elements of Vajrayana and Tantrayana is the mutual synergy between masculine and feminine energies. And the Vajradatu Shingon mandala system represents that.

In the Vajradathu mandala system, there are circles or layers of pantheons to protect the 37 pantheons in the main circle. This circle is called an ancillary circle. The number of pantheons that are in this ancillary circle is very large. Formally in the Vajradhatu Mandala Shingon system, if all added up, it can reach more than a thousand pantheons.

This ancillary circle according to Ryujun Tajima is divided into two parts. The first part is the circle inhabited by 1000 Bhadrakalpa Buddhas. The second circle is a layer of 4 deities representing the four elements: earth, water, wind, and fire. This second circle mainly contains 20 great protective deities as well as 16 deities whose positions occupy intervals or are located in the middle between one deity of protection and another. According to Tajima, these 16 deities are the samaya forms of the 16 guardian deities.

The last ancillary circle is Traiklovijaya. In fact, Traiklovijaya is a mandala system itself that developed from the Vajradhatu Mandala. The arrangement of the existing pantheon circles in Traiklovijaya still has 37 main pantheons and their outer circles but it has another 4 vidyaraja pantheons or pantheons with frightening angry expressions. According to Ryujun Tajima, the composition of the Traiklovijaya mandala circle is as follows: 37 inner circle pantheons, 16 bhadrakalpa bodhisattvas, 20 outer circle protection deities and 4 vidyarajas.
Trailokyavijaya in the Shingon Mandala

Trailokyavijaya is a story in the second part of the Sarva Tathagata Tattva Samgraha text which is in the story of Trailokyavijaya. In this section, it is said that Mahesvara or Siva did not want to obey the dharma expounded by Vairocana. Mahesvara, who felt that he was the ruler of the three worlds and possessed incomparable power, defied and challenged Vairocana and Vajrapani. Vairocana realized Mahesvara could not be softened by a peaceful approach. Vajrapani was angry and then turned himself into a very scary creature.\(^{14}\) Vajrapani is a bodhisattva holding a vajra or Vajrasatta. Vajrapani took out his vajra and challenged Siva to a fight. Siva Mahesvara can be subdued by Vajrapani. He fell to his knees at Vajrapani's feet. When Vairocana tried to resurrect Siva, Vajrapani initially objected. There is a dialogue between Vairocana and Vajrapani which reflects the compassionate aspect of Buddhism. Finally, Shiva came back to life. In his new embodiment by Vairocana, he is ordained as the Tathagata Bhasmesvaranirghosa – which means the ruler of the silent dust.

The story of Trailokyavijaya is very important in understanding the dynamics of the ups and downs of Hindu-Buddhist relations far and wide in classical times when there was rivalry and competition between the two major religions. Including in Java, if it is true that this story had entered Java in the early 8th century AD. The story of Trailokyavijaya is also one of the keys to why and how the phenomenon of adapting Hindu pantheons into Buddhist mandalas occurred. The second part of the Sarva Tathagata Tattva Samgraha itself consists of Trilokavijaya (meaning: Conquest of the three worlds) and Trilokachakra (meaning: The turning of the three worlds wheel). These two passages refer to the defeat of Siva who originally thought of himself to be master of the three worlds. These three worlds that had been captured by Vajrapani have then spun around again with the Buddhist wheel of dharma. According to David Snellgrove as quoted by Do-Kyu Kwon\(^ {15}\), the main difference between Trailokyavijaya and Trilokachakra is that in the Trailokyavijaya mandala, Vairocana will be surrounded by Mahabodisattva pantheons which are contained in the Vajradhatu mandala but some are in terrible form. While in the mandala Trilokachakra, Vairocana is surrounded by the pantheons of the subdued Hindus. However, Trailokyavijaya remains the main mandala while the Trilokachakra is its complement. The Trilokachakra is placed as the outer part of the Trilokavijaya mandala.

The composition of the Trailokyavijaya pantheon in the Shingon mandala consists of 4 Vidyarajas pantheons. Vidyarajas means pantheon with krodha (dreadful) expression. According to Snodgrass, the Traikloyavijaya Circle displays the Vajrapani pantheon with a scary figure and 4 retainers who also look dreadful. The 4 Vidyarajas pantheons include: Acala, Yamantaka, Vajraraksa and Kundalin. However terrifying, these 4 pantheons are actually equal in status to the Buddha. They are pantheons who are considered to have attained Buddhist enlightenment. In Rob Linrothe's terms, the author of Ruthless Compassion Wrathful Deities in Early Indo Tibetan


Esoteric Buddhist Art, these vidyarajas are classified as Krodha-vighnanta.\textsuperscript{16} Deities with ruthless expressions but in truth have high wisdom. Krodha-vighnanta in esoteric Buddhist literature is also often referred to as Vajrakrodha, Krodharaja, Vidyaraja, Krodha Vidyaraja, or Maharaja Krodha.

As enlightened Buddhas, these Vidyarajas have the power to dispel or destroy obstacles, hindrances, or attacks both from outside and within the self. These Vidyarajas on the one hand are considered capable of crushing demonic forces, evil forces that interfere with their mandalas. On the other hand, these Vidyarajas are considered capable of self-destructing the kilesas, bad karmic debts, karmic poisons to be able to purify themselves of all karmic taints.

In the degree of divinity, the position of the Krodhavighnantaka Vajrapani and these vidyarajas are therefore much higher than the scary-faced deities belonging to the Lokapala or Dwarapala group. Dwarapala is known to be the guards of the temple gate territory whose expressions are scary, fanged, armed, muscular, and have wide eyes. While in Buddhist cosmology, Lokapala is associated with armed deities guarding the temple area according to the cardinal directions, including Dhtararstra (guardian of the southern territory), Virudhaka (guardian of the southern territory), Virupaksa (guardian of the western territory), Vaisravana or Kubera (guardian of the northern territory). While the Dwarapala is the guards of the front gate who are often displayed in pairs but they do not have individual names. The Vidyarajas' hierarchy of divinity is much higher than Lokapala or Dwarapala above because Vidyaraja is not merely a guardian or protector of the territory. Also, the hierarchy is way above Ksetrepala and Dikpala. Kstrepala and Dikpala are also guards of a territory or a direction whose expressions are hideous.

Analysis of the Nganjuk Statues based on the Shingon Mandala

After analyzing the Nganjuk bronze statues from the National Museum collection and the photo archives of the Nganjuk bronze statues owned by Leiden University, this analysis argues that from the perspective of Vajradhatu Mandala Shingon, the Nganjuk statue in the National Museum collection represents the inner circle and outer circle of Vajradhatu Shingon.

From 23 Nganjuk bronze statues collected by the National Museum, this study identified 19 statues. There are statues no: 5387/C243 is Vairocana, statue no: 5397/C85 is Amoghasiddhi, statue no: 5393 is Ratnasambhawa, statue no: 5391 is Amitabha, statue no: 5908/C71 is Aksobhya, statue no: 5420/C262 is Vajradharma, statue no: 5916 is Vajrateja, statue no: 5414/C171 is Vajratiksna, statue no: 5501 is Vajrapuspa, statue no: 5406/C257 is Vajrasphota, statue no: 5502 is Vajragandha, statue no: 5408/C3111 is Vajradupha, statue no: 5423 is Vajragita, statue no: 5931/241 is Vajrakunsa, statue no: 5412/C249 is Vajraphasa, statue no: 5929/4239 is part of the guardian deity, statue no: 5933 is part of the guardian deity, statue no: 5383 is Kumara.

This analysis also argues that there is an element of Trailokyavijaya in the Nganjuk statues in the National Museum collection. The main reason is that in the collection there are statues that can be identified as Vidyaraja or statues with the krodha expression. There is statue no: 5919/C236. It can be found in the collection of Vairocana statues whose body size and costume decoration are

\textsuperscript{16} Rob Linrothe, Ruthless Compassion Wrathful Deities in Early Indo Tibetan Esoteric Buddhist Art, Shambhala, Boston, 1999.
larger and more majestic than the others. Also, there is a statue with a dreadful expression that for this analysis confirms the mandala type of Nganjuk statue is indeed Vajradhatu Mandala and not another mandala. The existence of Vairocana and Krodha statues that are found in one group with a larger portion of Vairocana statue than Krodha statue indicates that Krodha statues are the statues that protect Vairocana. The position of the Krodha statue is still far below Vairocana in the pantheon hierarchy. It is controlled by Vairocana.
Nganjuk Vidyaraja Statue
CONCLUSION AND SUGGESTION

The novelty of the research found is that this analysis argues the collection of Nganjuk statues is a type of Vajradhatu Mandala that contains Trailokyavijaya elements. This analysis view is in the context of the chronology of the history of the spread of Tantrayana thought in the archipelago, the Nganjuk statues are a continuation of the Borobudur mandala. Borobudur is the opinion of this analysis is not a complete Vajradhatu Mandala but it is a Vajradhatu Mandala proto. It is because the placement of the pantheons at Borobudur has not yet presented a complete Vajradhatu mandala concept. The requirement for a complete Vajradhatu is that apart from having Vairocana as the center of the Tathagata, there are also feminine pantheons such as the paramitas.

This analysis argues that the mandala of Nganjuk bronze statues is a continuation of the Vajradhatu Mandala Borobudur proto. The mandala of the Nganjuk statue is then different from the mandalas which were later used by rulers after Mpu Sindok such as Kertanegara. The mandala used by the rulers after the Mpu Sindok era to protect the kingdom is estimated to be no longer the Vajradhatu Mandala or mandala centered on Vairocana, but the mandala that places Bhairawa, Heruka, or Hevajra as the center of the pantheon.

In the era of Kertanegara, for example, there was a worship of Bhairawa. In that era, Adityawarman in Sumartra presented himself as the incarnation of the fierce Hevajra Bhairawa. Such mandalas in Central Asia, India along with the appearance of the mandalas of Kalachakra Tantra, Guhyasahmaja Tantra, Heruka Tantra, and so on. In such mandalas one of the main features besides the center of the mandala is Vidyaraja, also in the hierarchy of Vairocana pantheon that is under Aksobhya. Therefore, it can be understood why in the Joko Dolog statue, Kertanegara presented himself as Aksobhya. And it is also said that in the past at Candi Jawi there was a statue of the materialization of Aksobhya.

From the results that have been achieved, this research would like to provide suggestions to a wider aspect. First, although it may be difficult, for the sake of completeness of the analysis, the next researcher can look for the other Nganjuk bronze statues besides those collected by the National Museum. Second, the next researcher can make comparisons between the Nganjuk bronze statues and a collection of other bronze statues found in Java or Sumatra which are thought to also presuppose part of a mandala.

So far, the bronze statues found in groups are the ones from Surocolo, Seloharjo, Pundong, Bantul villages, in the Special Region of Yogyakarta, and the statues found from Kunti Village, Bungkal District, Ponorogo Regency, East Java. In September 1976 a farmer from Surocolo, Seloharjo, Pundong, Bantul village named Sudarnowijono found 22 bronze statues in groups when digging the ground behind his house which very likely was part of the statues representing the Vajrayana Tantrayana mandala.

The 19 Surocolo bronze statues are now stored in the Yogyakarta Archaeological Heritage Preservation Center. The inventory numbers are BG.122, BG.124, BG.126, BG.127, BG.128, BG.129, BG.130, BG.131, BG.132, BG.133, BG.134, BG.135, BG.136, BG.137, BG.138, BG.139, BG.140, BG.143, BG.144. From the identification of the Yogyakarta Archaeological Heritage Preservation Center, although there are many statues which display the same iconography.
as the Nganjuk statues, there are no Vairocana statues found. Nirmala Sharma, in her article entitled: Surocolo Bronze and Their Tantric Text, said that the center of Surocolo's mandala is Vajrasatta. Vajrasatta is Adi Buddha or Supreme Being in Surocolo mandala. 18

Meanwhile, the bronze statues found from Kunti Village, Bungkal District, Ponorogo Regency, East Java according to Edi Sedyawati's research consisted of: 11 Vairocana statues in various sizes, 2 Aksobhya statues, 2 Amitabha statues, 1 Amoghasiddhi statue and 4 Vajrasatta statues, A number of Bodhisattvas consist of 2 Manjusri statues, 2 Samantabhadra statues, 1 Avalokitesvara statue, 3 Jambhala statues, 19 Buddha pantheon statues and 1 Kinnari statue. 19 It is interesting to compare in detail the iconography of the Nganjuk statuettes with the Surocolo statues and the Kunti statues. In general, Edi Sedyawati said that the work on the Nganjuk statues looks smoother, although there has not been a thorough comparative study between the three. It is also interesting to see the comparison of the mandala between the Nganjuk statue and the Surocolo statue and the Kunti statue. Can it be concluded that in Java there are various types of mandalas with different pantheon centers? Is it true that based on the center of the pantheon, the chronological order of the bronze statues scattered in Java is Nganjuk statues - Kunti statues - Surocolo statues? It is the task of further research to dissect this.

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