

Transformation of *Jaṭāmukūṭa* during Majapahit Period in Java

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Abstract. *Jaṭāmukūṭa* is a hairdo/headgear in the form of high-styled braids, sometimes arranged in layers after layers of braids giving the impression of being stacked. In Hindu iconography, *jaṭāmukūṭa* is a *usnisha-bhusana* (headdress) which is an attribute of Lord Śivā, so it is often used to identify statues of Śivā and his wife, Parvati. However, in its development, the shape of the *jaṭāmukūṭa* has changed. This study aims to identify and map the changes in *jaṭāmukūṭa* in terms of shape and variety, with a focus on the Late Classical period in East Java. From the research results, it was found that in the Majapahit era, there were three types of *jaṭāmukūṭa* and there was a tendency to describe *jaṭāmukūṭa* as *kirīṭāmukūṭa*. This is in line with the development of art in the Late Majapahit era which moved towards a rigid depiction and shows the influence of local genius.

Keywords: *Jaṭāmukūṭa*, *Late Classical Era*, *Majapahit*

1 Introduction

Statues are works of art as well as important tools in religious life in the Classical era in the archipelago. Statues have the main function as a medium of respect or worship to gods, although in Indonesia, especially in the Late Classical era, there are also statues made to honor the rulers and nobles who have died and were deified, known as deification statues.

To establish this function, in addition to the form of the main character being worshiped, statues also have ornaments that confirm the divinity status through representations of the strength and character of the figure. This is manifested through the depiction of *laksana* (signs/symbols that are attributes of the identity of the figure/deity depicted), *siraschakra* (the circle behind the statue) and *prabha* (the refractive light that surrounds or encircles the statue's body), as well as the presence of a companion character or *vahana* (an animal that become the vehicle of the character) [1], [2].

The discussion of ornaments on statues cannot be separated from the discussion of clothing. In Hindu iconographic terminology, clothing and jewelry accessories

are referred to as *abharana* [3]. The high status of gods and kings is usually manifested by majestic clothing and jewelry with intricate decorative details, including crowns or headdresses (*usnisha-bhusana*).

In the discussion of statues, the crown does not only act as a complementary piece of clothing. The crown also has a role as an attribute that shows the identity of a character. This is shown through the type, shape, and size of the headdress. Provisions regarding this visualization can be found in *Vastusastra* such as *Silpasastra Manasara*. Although the focus of such scripture is on the field of architecture, but also contains rules regarding the depiction of figures in statues.

One of the types of crowns mentioned in *Manasara* is the *jaṭāmukuta*. The name for this type of crown comes from the type of hairdo *Jata*, which is a hairstyle that is arranged high on the crown of the head, which is devoted to the highest gods, namely Śivā and Brahma. However, in addition to the two gods, the *jaṭāmukuta* is also often used as a hairdo for Parvati, Śivā's wife and *shakti* [4].

Although *Manasara* determined the rules regarding the embodiment of god figures in visual objects such as statues and reliefs, basically *Manasara* did not outline technical details such as the form and style of ornaments, including its implementation on a crown. The fluid nature of the regulations in *Manasara* contributed to the development of various styles in art in the central areas of Hinduism, including in the Archipelago. In fact, over time, there have been various shifts and changes in aesthetic expression, which characterize the art style of a statue in a certain time and location.

Due to this, the *jaṭāmukuta* in Indonesia has a distinctive depiction that is different from its depiction in India, especially in the Late Classical era (*Majapahit*, 13th to 16th centuries AD). From several statues of Śivā and Parvati from the era of the *Majapahit* Kingdom, especially the Late *Majapahit*, it is found that the *jaṭāmukuta* has shifted and changed its shape away from the canon. This change in shape is not only an aesthetic variation, but also describes a change in art style that can be used to trace the origin of the era of the statue. This is in accordance with the hypothesis that the style of depicting clothing elements shows conformity with the style of sculpture in each era [5]

Although there have been studies discussing the statues of the *Majapahit* era and the style of art, so far, so far there has been no research that discusses the changes in the depiction of *jaṭāmukuta* on statues. Because of this, this paper will discuss the development of the depiction of *jaṭāmukuta* with a focus on Late Classical era.

2 Method

The research was conducted on statues wearing *jaṭāmukuta*, especially the statues of Śivā and Parvati. The statues are currently in the collections of the Jakarta National Museum, the Majapahit Trowulan Information Center, the Anjuk Nganjuk Farm Museum, and the Sidoarjo Mpu Tantular Museum.

This research is qualitative with a comparative descriptive method with iconographic and aesthetic approaches, especially discussing the art style. The research was carried out through three stages, namely identification of *jaṭāmukuta* figures and shapes, identification of ornaments and visual characteristics of headgears as depicted on the statues, and classification of *jaṭāmukuta* shapes based on these special characteristics to obtain trends in changes in *jaṭāmukuta* style and shape. Furthermore, mapping was made tabular form to see variations in crown ornaments, in order to find trends in art style and ornamentation on crowns according to the periodization of Hindu-Buddhist kingdoms in Java.

3 Data and Discussion

3.1 *Jaṭāmukuta*

This word comes from two words namely *jata* and *makuta*. *Jata* literally means hair twist, referring to the dreadlocks worn by ascetic priests who distanced themselves from the world [4]. While *makuta* or *mukuta* refers to high-shaped head jewelry, usually used to show status. Thus, *Jaṭāmukuta* is a hairstyle in the form of piled strands of hair that are arranged high to form a crown.

In the Early Classic era, as depicted in the reliefs of Lalitavistara Borobudur, the *jaṭāmukuta* became a marker for sacred figures (Boddhisatvas and gods) and rulers (kings and queens) [6], sacred, and distinguished from *kirīṭamukuta* which indicated power because it was worn by the nobility. In Manasara, the *jaṭāmukuta* is a hairdo that is attributed to Brahma and Śivā [4], but in practice in Indonesia, this hairdo is also present on several statues of other gods and goddesses.

This shift in the form and designation of *jaṭāmukuta* is a phenomenon in Hindu art in the archipelago. In the study of the Śivā Mahadeva statue, it was found that the description of Śivā's attributes had shifted away from the canon, so that several types of *jaṭāmukuta* were found, namely cylindrical and rounded *jaṭāmukutas*, and even a Śivā statue wearing *kirīṭamukuta*, which according to the Manasara canon was a crown dedicated to Viṣṇu [7].

As a complement to the *jaṭāmukūṭa*, there is often a crescent moon and skull decoration (ardhacandrakapala), although the existence of this decoration is not an absolute thing in the iconography of Hindu statues, especially in the archipelago. In addition to Śivā, *jaṭāmukūṭa* with candrakapala decorations are also found on statues of other gods such as Parvati, Durga, and Ganesha [8]. The use of ardhacandrakapala on these gods shows the god's kinship with Śivā.

Based on observations of the forms of *jaṭāmukūṭa* originating from the Middle and Late Classical eras (the era of the kingdoms of Kediri, Singasari, and Majapahit) in East Java, several types of *jaṭāmukūṭa* were found as follows:

3.1.1 *Jaṭāmukūṭa* (original form)



Figure 1 *Jaṭāmukūṭa* on Brahma statue, Mpu Tantular Museum, Sidoarjo, possibly from pre-Kediri period

The basic form of the *jaṭāmukūṭa* is a crown composed of twisted hairs. This type is characterized by a detailed arrangement of circular lines stacked on the right and left sides of the crown, while in the middle there is a vertical line. *Jaṭāmukūṭa* of this type are usually tall and slightly rounded or cylindrical, with a blunt top. Although the statues of Śivā in India, generally the depiction of the *jaṭāmukūṭa* for Śivā is not equipped with a tiara or crown that surrounds the forehead (jamang), in some statues of this era, it looks jamang with a thin and simple shape decorated with flames, leaves, or rosettes.

3.1.2 *Jaṭāmukūṭa* with blunt-tipped cylindrical shape



Figure 2 *Jaṭāmukūṭa* on the Parwati statue, Majapahit Information Center Museum, Trowulan, possibly from the Singasari era

This form is the development of the first type, but with some changes. The main change is in the comparison of the size or dimensions at the base and the crown of the crown, which are not much different so that it gives the impression of a cylindrical crown shape, with a blunt apex.

Another difference is in the decorative details on the crown. If in the first type, there is an arrangement of jata (twisted hair) in the form of a semicircle with a deep carving pattern, in this type, the pattern has undergone a change. In the sample statue found at the Majapahit Information Center, Trowulan, a crown with fine details appears to make it seem almost plain. Meanwhile, on Durga's crown, which is currently in the collection of the Mpu Tantular Museum in Sidoarjo, there are details of the chakra-shaped decoration on the sides of the crown.

3.1.3 *Jaṭāmukūṭa* with Conical Shape

Figure 3 *Jaṭāmukūṭa* on the Ardhanariswari statue, Majapahit Information Center Museum, Trowulan, possibly from the Middle Classical era (Kediri-Singasari)

This *Jaṭāmukūṭa* shows a conical shape. The uniqueness of the *Jaṭāmukūṭa* in this statue is seen in the form of a vertical line in the middle, while the sides are

decorated with hair details. This crown is also equipped with jamang (diadem) with simbar decoration.

An example of this type of *jaṭāmukūṭa* is the Ardhanariswari statue which is currently in the collection of the Trowulan Museum.

3.1.4 *Jaṭāmukūṭa* with truncated conical shape

Another type of *jaṭāmukūṭa* shows the form of a stacked hairdo, with a slightly small shape upwards resembling a truncated cone. Although the truncated cone shape is a characteristic of *kirīṭamukūṭa*, this shape can be recognized as a *jaṭāmukūṭa* by looking at the details of the vertical and semicircular lines at each level. It can be distinguished from *kirīṭamukūṭa*, which shows the shape of the crown intact, not composed of hair strands. An example of this type of *jaṭāmukūṭa* is shown in Figure 3, which is a statue of Durga Mahisasuramardini from the Singasari era. The difference with *kirīṭamukūṭa* from the same era is shown in Figure 4.

Figure 4 *Jaṭāmukūṭa* with tiered form on the statue of Durga Mahisasuramardini, collection of the Mpu Tantular Museum Sidoarjo, Singasari period

A statue dating from the Singasari era which is now in the Majapahit Information Center Museum, Trowulan, shows a cylindrical *jaṭāmukūṭa* shape with a blunt and rounded top. Unlike the *jaṭāmukūṭa* in general which has detailed hair carvings on the sides, this side of the *jaṭāmukūṭa* looks plain,

In addition to the *jaṭāmukūṭa*, there are other forms of crowns or hairdos that are often attributed to gods, especially Trimurti and Tridevi, the three highest gods in Hinduism and their shakti or wives. The types of crowns are *kirīṭamukūṭa*, *karandamakuta*, and *kuntala*.

In addition to these types, statues and reliefs in East Java are also often found in the form of tiered hairdos and tapering upwards like shells. This form has many similarities to the *jaṭāmukūṭa*, especially from the detail of vertical lines that

resemble hair strands arranged in stacks and layers. However, when referring to Manasara, this shell-like shape is karandamakuta. Unlike the *jaṭāmukuta* which is a hairdo for Śivā and Brahma, this type of hairdo is usually worn by the wives of gods such as Parvati, Saraswati, and Laksmi. However, apart from the wives of these gods, karandamakuta also often appears on the statues of various gods so that it can be said as a hairstyle that can be reserved for any god.

When viewed from the art style on the statue, this statue comes from the Middle Classic era, especially the Singasari period. However, the hairstyle in this relief shows the influence of the Early Classical style, as is often seen in statues and reliefs from Central Java.

Figure 5 Karandamakuta on the Parwati statue, Museum Mpu Tantular Sidoarjo, possibly from the Singasari period

The form of *jaṭāmukuta* also needs to be distinguished from kuntala, which is a hairstyle or bun that is usually worn on the top of the head. Kuntala literally means 'hairdo', and can refer to many different styles, but the most common is the round shape on the crown of the head. In Manasara, it is stated that kuntala can be worn by various levels of gods and queens, not only for certain gods or goddesses. This shape can be distinguished from the *jaṭāmukuta* because of its bulging shape like a honeycomb and the details of the curls or small lines that describe the strands of hair. In the sample statue with this type of hairdo, it is usually accompanied by a ring around the base of the bun

3.2 Observation Object Data










The research was conducted only on statues that still have their crown shape visible. The study objects totaled 11 statues of gods, namely 6 from the Jakarta National Museum, 2 from the Mpu Tantular Museum in Sidoarjo, 1 from the Majapahit Trowulan Information Center Museum, and 2 from the Anjuk Ladang Nganjuk Museum.











The statues taken as samples are statues from the era of Majapahit rule, namely at the end of the 13th century to the middle of the 16th century. Identification of the era of origin is done by looking at the supporting characteristics such as the shape of the statue, the proportions, the statue, the shape and decoration of the siraschakra, the decoration of the flanks on the statue, the decoration on the background, and the shape of the statue's pedestal. In this case, the determination of the sample is carried out on statues that meet one or more of the characteristics








of the Majapahit statues, namely a rigid body shape, the presence of Surya Majapahit decorations on the prabha or siraschakra, the presence of a pair of lotus flowers that come out of the vase flanking the statue (Krom, 1927), as well as a luxurious and heavy fashion style with detailed ornaments.

Data of *jaṭāmukuṭa* from Late Classical period were obtained from the samples below:

Table 1 Depiction of *Jaṭāmukuṭa* in Late Classical Period

No	Picture	Front view	Side view	Information	
1				Figure	Brahma
				Inventory number	-
				Present location	Mpu Tantular Museum, Sidoarjo
				Origin	-
				Date	12 th -15 th century AD
				Characteristic	Conical shape with blunt tip
2				Figure	Śivā
				Inventory number	-
				Present location	Mpu Tantular Museum, Sidoarjo
				Origin	-
				Date	14 th – 15 th century AD
				Characteristic	Globe/knot top
3				Figure	Parwati
				Inventory number	7684
				Present location	Museum Nasional, Jakarta
				Origin	Kediri
				Date	Abad 14-15

				Charac- teristic	Tiered with globe/ knot top
4				Figure	Parwati
				Inventory number	116a
				Present location	Museum Nasional, Jakarta
				Origin	East Java
				Date	14 th – 15 th century AD
				Charac- teristic	Cylindrical shape with faded circle patterns
5				Figure	Parwati
				Inventory number	116a
				Present location	Museum Nasional, Jakarta
				Origin	East Java
				Date	14 th – 15 th century AD
				Charac- teristic	<i>Kirīṭamukuta</i> with spiral patterns
6				Figure	Parwati
				Inventory number	116a
				Present location	Museum Nasional, Jakarta
				Origin	East Java
				Date	14 th – 15 th century AD

			Charac- teristic	<i>Kirītamukūṭa</i> with S patterns												
7				<table> <tr> <td>Figure</td> <td>Syiwa</td> </tr> <tr> <td>Inventory number</td> <td>-</td> </tr> <tr> <td>Present location</td> <td>Museum Mpu Tantular, Sidoarjo</td> </tr> <tr> <td>Origin</td> <td>Selokelir Temple, Penanggungan Mountain, East Java</td> </tr> <tr> <td>Date</td> <td>14th – 15th century</td> </tr> <tr> <td>Charac- teristic</td> <td><i>Kirītamukūṭa</i> with spiral motifs</td> </tr> </table>	Figure	Syiwa	Inventory number	-	Present location	Museum Mpu Tantular, Sidoarjo	Origin	Selokelir Temple, Penanggungan Mountain, East Java	Date	14 th – 15 th century	Charac- teristic	<i>Kirītamukūṭa</i> with spiral motifs
Figure	Syiwa															
Inventory number	-															
Present location	Museum Mpu Tantular, Sidoarjo															
Origin	Selokelir Temple, Penanggungan Mountain, East Java															
Date	14 th – 15 th century															
Charac- teristic	<i>Kirītamukūṭa</i> with spiral motifs															
8				<table> <tr> <td>Figure</td> <td>Parwati</td> </tr> <tr> <td>Inventory number</td> <td>-</td> </tr> <tr> <td>Present location</td> <td>Museum Mpu Tantular, Sidoarjo</td> </tr> <tr> <td>Origin</td> <td>East Java</td> </tr> <tr> <td>Date</td> <td>14th – 15th century</td> </tr> <tr> <td>Charac- teristic</td> <td><i>Kirītamukūṭa</i> with <i>stupa</i> on top, decorated with circle patterns</td> </tr> </table>	Figure	Parwati	Inventory number	-	Present location	Museum Mpu Tantular, Sidoarjo	Origin	East Java	Date	14 th – 15 th century	Charac- teristic	<i>Kirītamukūṭa</i> with <i>stupa</i> on top, decorated with circle patterns
Figure	Parwati															
Inventory number	-															
Present location	Museum Mpu Tantular, Sidoarjo															
Origin	East Java															
Date	14 th – 15 th century															
Charac- teristic	<i>Kirītamukūṭa</i> with <i>stupa</i> on top, decorated with circle patterns															
9			<table> <tr> <td>Figure</td> <td>Parwati</td> </tr> <tr> <td>Inventory number</td> <td>-</td> </tr> </table>	Figure	Parwati	Inventory number	-									
Figure	Parwati															
Inventory number	-															




		Present location	Museum Mpu Tantular, Sidoarjo
		Origin	East Java
		Date	12 th – 13 th century
		Characteristic	<i>Kirīṭamukūṭa</i> with spiral patterns
10		Figure	Parwati
		Inventory number	284/NJK/18204/MNJK/20
		Present location	Museum Anjuk Ladang, Nganjuk
		Origin	East Java
		Date	14 th – 15 th century AD
		Characteristic	<i>Kiriamakuta</i> with box patterns
11		Figure	Parwati
		Inventory number	-
		Present location	Museum Pusat Informasi Majapahit, Trowulan
		Origin	East Java
		Date	14 th – 15 th century AD
		Characteristic	<i>Kirīṭamukūṭa</i> with blunt top, decorated with spiral motifs inside boxes

Table 2 Hasil Observasi terhadap Obyek

Object Characteristics	Statue No.											
	1	2	3	4	5	6	7	8	9	10	11	12
Figure												
- Brahma												
- Syiwa					•		•					
- Parwati		•				•		•	•	•	•	
- Durga	•											
Shape of crown												
- Cylindrical <i>Jaṭāmukuta</i> silindris	•			•								
- Conical <i>Jaṭāmukuta</i>												
- Knot-top <i>Jaṭāmukuta</i>		•	•									
- Polygonal prism without ornaments on top											•	
- Polygonal prism with ornament on top								•				
- <i>Kirīṭamukuta</i> (truncated conical shape)					•	•	•		•	•		
Ornament details												
- Curve patterns												
- Circle patterns	•											•
- Spiral patterns		•	•									
- Small vertical lines			•									
- Small spirals				•			•	•				
- Rigid boxes					•		•	•	•	•	•	
- Twist patterns (S)						•						
- Other patterns									•	•		
- Without ornaments												
Hair details												
- <i>Supit urang</i>			•		•							
- Dangled twisted hair												
- Big hair				•								
- Wavy details												
- Small lines details												
- Unclear	•	•										•
Type of <i>jamang</i>												
- Wide and thick					•							•
- Stacked		•		•								
- Medium size	•											
- Small and thin size			•									
Additional ornaments												
- <i>Candrakapala</i>												

-	<i>Rosette</i>	•	•	
-	<i>Simbar</i>		•	•

3.3 Discussion

Based on the results of observations of the statues of gods at the National Museum in Jakarta, the Majapahit Information Center Museum in Trowulan, the Mpu Tantular Museum in Sidoarjo, and the Anjuk Ladang in Museum Nganjuk, it was found that there are several forms of *jaṭāmukuṭa*, namely a) conical *jaṭāmukuṭa* with blunt ends, b) rounded *jaṭāmukuṭa*, and c) cylindrical *jaṭāmukuṭa*. Of these forms, the original form of *jaṭāmukuṭa* is form a and b, while form c is influenced by *kirīṭāmukuṭa*.

In addition to this form, there is also the development of a crown that resembles *kirīṭāmukuṭa* with a rigid and angular shape. This second type can be divided into a) an upright pyramid shape with a plain top without decoration, b) a pyramid shape with an ornate top, and c) a shape like a truncated prism.

The use of *kirīṭāmukuṭa* as Śivā's crown and its non-compliance with Hindu iconographic rules is underlined by Munandar [9] for his review of Śivā statues found on Mount Penanggungan and Mount Arjuna between 1925 and 1940, as stated in VR van Romondt's report (1951). Of the eight statues discussed, three of them are Śivā statues and wear *kirīṭāmukuṭa*. In addition to wearing *kirīṭāmukuṭa*, the figures depicted in these three statues look stiff and are surrounded by prabhamandalas, which show the characteristics of statues from the Majapahit era. Findings in the field show the consistency between the use of *kirīṭāmukuṭa* on Śivā statues and the style of depicting rigid statues and prabhamandala ornaments, thus strengthening the notion that the use of *kirīṭāmukuṭa* is more a feature of the late Majapahit era art style, rather than showing variations in the depiction of Śivā.

What should be noted is that although the shape of the crown is rectangular, on the sides of the crown in the shape of a *kirīṭāmukuṭa*, a spiral or circular motif is depicted, which corresponds to the ornamentation in the form of twisted hairs on the *jaṭāmukuṭa*. The spiral motif is a motif that does not only come from Hindu treasures, but has existed since the Prehistoric era, which symbolizes the movement of transcendent and immanent forces as well as the basic power of creation [10], sometimes associated with water or snakes as symbols of the underworld [11]. Thus, this spiral motif can be associated with Śivā, so the depiction of *kirīṭāmukuṭa* with this motif can also be interpreted as a depiction of *jaṭāmukuṭa*.

Each era has its own art style, which is defined as the suitability of the aesthetic characteristics or character of art products in the contemporary era, which is in accordance with the spirit of the era [12]. From the results of observations, there is a match between the style or art style of each statue and the type of crown used. *Jaṭāmukūṭa* tends to be used by statues with a more flexible style, which shows Central Classical influences (Kediri and Singasari eras), so it can be assumed to be from the Early Majapahit era. This is in accordance with the opinion that the style of sculpture in the Middle Classic era shows the influence of Central Javanese style (Early Classics) [13], [14]. While the depiction of a deity with a rigid crown shape (*kirīṭamukūṭa*) shows the characteristics of Late Majapahit, which signifies a change in canonical elements in the depiction of icons.

4 Conclusion

From the results of the discussion, it can be seen that there is a shift from the style of depiction and use of the *jaṭāmukūṭa* in the late Classical era god statues compared to the Early Classical and Middle Classical eras. In the Late Classical era (Majapahit, 13th to 16th centuries), there were several variants of the *jaṭāmukūṭa*, namely the *jaṭāmukūṭa* with a conical shape and a blunt tip, the *jaṭāmukūṭa* with a rounded top, and the *jaṭāmukūṭa* with a cylindrical shape. It was found that in the Majapahit era, the description of *jaṭāmukūṭa* shifted to become more rigid so that there was a tendency to describe *jaṭāmukūṭa* as *kirīṭamukūṭa*.

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6 Nomenclature

<i>jaṭāmukūṭa</i>	A headgear made up of twists of braid or matted hair, arranged into a tall cap or crown shape, usually worn by Śivā.
<i>kirīṭamukūṭa</i>	A crown with truncated conical shape, usually worn by Viṣṇu.

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