

Historical Interpretation: Traces of Classic Culture in Situbondo, East Java

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Abstract

Relics of Hindu-Buddhist influence that indicate influence in the political field are inscriptions found, such as the Yupa inscription, Pasir Kolengkak, Tugu, Kota Kapur, Kedukan Bukit, Tuk Mas, Dinaya, Canggal, and others. These inscriptions show the Hindu-Buddhist patterned kingdoms. Classical historiography of Indonesia still does not mention many archaeological remains from Kab. Situbondo concretely, is like a puzzle, still topsy-turvy, aka not yet organized. The information that is available is fragmentary and there is still little further research that triggers multiple interpretations of the existence of these classic archaeological remains. Speaking of archaeological remains which are assumed to come from classical timelines, the indicators of findings require comprehensive research. Archaeological remains, especially those from Situbondo Regency, are deemed necessary to be presented scientifically. This research is designed as historical research. The implementation of the research was carried out using the historical method by utilizing the archaeological methodological approach. The position of the methodological approach of prehistoric archeology here is as a support for the historical method. Based on the results of this research, Situbondo found some information that 1. Situbondo is a rich district based on historical heritage, the ancient (classical) monarchy period spread over the three regions. 2. Real Number of Cultural Conservation Objects 26 Findings. 3. The historical construction of various classical heritages has limited resources considering that there are still many remains with the status of objects suspected of being ODCB cultural reserves. 4. The results of the archaeological data in this study which are the main reference for disclosing the history of classical culture in Situbondo, the archaeological data are divided into five parts; artifacts, ecofacts, features, archaeological sites and areas. These five types of data become the study of researchers to interpret classical culture in Situbondo. From the various findings of the scientific description, it is then interpreted from a social, economic and political point of view.

Keywords

classical culture; historical interpretation; situbondo



I. Introduction

The presence of Hinduism and Buddhism not only introduced belief systems, but also introduced means of worship. One of the means of worship that was introduced was the making of statues. The statues that are made vary according to the underlying religion. There are statues of gods in Hinduism and there are Buddha statues. These statues become a medium for worship by the community (Soejono, 2010: 205-207). Areas that received Hindu-Buddhist influence in Indonesia can be seen from the Hindu-Buddhist patterned

kingdoms, such as the Kingdom of Kutai in East Kalimantan, Tarumanegara in West Java, Ancient Mataram in Central and East Java, Sriwijaya in Sumatra, Kediri in East Java. , Singasari in East Java, and the Majapahit Kingdom in East Java. From some of these kingdoms, we can see how the development of society, culture, and government during the Hindu-Buddhist era in Indonesia.

The entry of Hindu-Buddhist influence into Indonesia covers various fields, especially in the political, economic, social, and cultural fields (Suryana, 2017: 2). The influence of the political sector is especially evident in the emergence of a new class in Indonesian society, namely traders with uniquely Indonesian produce. The influence of the social field is very prominent, namely the difference in society into four groups (*catur varna*), namely Brahmins, Kshatriyas, Vaisyas, and Sudras (Hasan, 1995:336-347). In the field of culture, the influx of Hindu-Buddhist influences contributed a lot to the development of Indonesian culture. This can be seen from the richness of Indonesian culture, such as in terms of building or architecture, sculpture, and literature or writing. This field can be observed through archaeological objects (Kieven, 2004:47).

Relics of Hindu-Buddhist influence which indicate influence in the political field are found inscriptions, such as the Yupa inscription, Pasir Kolengkak, Tugu, Kota Kapur, Kedukan Bukit, Tuk Mas, Dinaya, Canggal, and others (Rani, 2010: 4-8). The inscriptions show the Hindu-Buddhist, Tarumanegara, Srivijaya, Ancient Mataram, and Majapahit kingdoms. The inscriptions are written in Sanskrit, Malayu Kuna, using Pallawa letters. This shows India's influence in the field of literature/literacy (Marwati & Notosusanto, 1993: 73-76). Hindu-Buddhist influence in the field of building art or architecture can be seen from ancient buildings in the form of temples, both Hindu and Buddhist. Temples are ancient buildings made of stone and some are made of bricks, which function as a place of worship, a place to store the ashes of kings or Hindu-Buddhist priests in ancient times, when Indonesia was still under the influence of Hindu-Buddhism. -roughly the 4th century AD to the 15th century AD. The Main Temple is a large temple surrounded by a number of smaller temples. The opposite is the ancillary temples, which are small temples that surround the main temple. Enshrinement means the area where the temples are (Istanto, 2018: 6).

In East Java, the function of the temple besides being a place to worship the gods, is also to worship the holy spirit of the king who is believed to be one with the Palace of the gods, namely the god worshipping the king. Certain offerings or *puspa* as media for the sacred palace of the gods, their manifestations, or their spirits (Soebroto, 2012: 4). Before the influence of temple building art entered Indonesia, the Indonesian people were familiar with places of worship for ancestral spirits or ancestor spirits, these buildings were known as *punden terraces* which were similar to temple buildings. The temple is a building for worship from past relics originating from Hindu-Buddhist religions. The term temple is not only used by the community to refer to places of worship, but also as palaces, baths/*petirtaans*, gates, and so on (Maryanto, 2007: 8).

Munandar (2009) explains that Javanese temple architecture is heavily influenced by Indian models, but Javanese temple architecture also develops its own style and shape. The basic features of Javanese temples are the vertical arrangement consisting of the base or foot of the temple, the temple body containing the *cella*, sometimes combined with several niches, and the roof of the temple. These three parts have been interpreted symbolically to represent the respective *bhurloka*, Sphere of the Mortals, *bhuvarloka*, Sphere of Purified, and *swarloka*, Sphere of the Gods (Zoetmulder, 1995:21). In the body of the temple, which represents the *bhuvarloka*, "man, after purifying himself, can meet his ancestors who have joined the gods. The temple has also been interpreted as a replica of Mount Meru from

Hindu mythology. Mount Meru itself is a cosmic mountain shunned by the sun, moon, and stars. At the top of the mountain is located the city where the gods live surrounded by the residence of the god lokapāla. As a replica of Mount Meru, the temple is decorated with ornaments that depict the atmosphere of heaven. The characteristics of a place to live or heaven are depicted by the presence of a tree of life (kalpavriksha), celestial beings (gods or divine figures) and celestial animals (Kempers, 1959: 21). In this case the temple itself is regarded as the dwelling place of the gods, this is closely related to the concept of cosmology in Hinduism. Late classical era in East Java adopted these characteristics and at the same time produced a new style of temple architecture u.

There are various types of data sources that can be used in reconstructing classical history. Each type of source has its own characteristics, with all its advantages and limitations. If historians in general only rely on written sources in the form of archives and documents, then for the Hindu-Buddhist period in Indonesian classical history a large contribution will also be made from the results of archaeological studies (Abdullah et al, 2012: 9-10). Physical remains in the form of artifacts and natural traces of the environment are concrete facts that cannot be interpreted arbitrarily. If in reality there are changes in artistic style or technological tendencies or shrinkage and development of various clusters of characteristics from time to time or from region to region, then that is a fact (Riyani, 2015: 4-5). Whether this fact is called "the emergence of a local genius" or "the waning of the initial influence of acculturation" is a matter of way of looking, which can be debated but cannot simply miss the order, or maybe even the patterns that can emerge from the archaeological remains of the material. The contemporary written sources that can be used for the Hindu-Buddhist period are: (a) inscriptions as records of social/political events; (b) contemporary literary works as a record of the cultural atmosphere and world of contemporary thought; and (c) records of foreign visitors (especially Chinese) who come for various missions, including political, economic and religious missions. In addition to the two main sources, namely artifacts (and ecofacts) and written sources.

Inscriptions or inscriptions (praśasti) are writings engraved on hard objects, such as stone or metal. In Old Javanese sources sometimes mention three types of inscriptions based on the material, namely stone inscriptions (upala praśasti), copper inscriptions (tamra praśasti), and inscriptions on palm leaves (ripta praśasti). Besides that, there are also inscriptions carved on other objects. Inscriptions are official documents issued by a king or high-ranking royal officials. Thus, inscriptions have a certain position and role in people's lives in the past, so that sometimes they are considered sacred objects, and it is not uncommon for these inscriptions to be called "Sang Hyang" (Sang Hyang). Sang hyang ajña haji praśasti). From all the eras of the development of the Hindu-Buddhist kingdoms, we have inherited the heritage of this written cultural tradition in quite a large number and varied, both in form, type and content. In addition to the king's official edict, which is appropriately named "inscription", there are also other types of inscriptions, such as writing year numbers, chronogram sentences, or relief scene codes, which can be written on certain parts of temples or statues (Abdullah et al, 2012 :11).

Besides that, there are also writings on metal sheets found in the cavities of bronze statues. There are also inscriptions containing religious teachings (Buddhist in particular) contained in small objects made of terracotta. Likewise, the script and language used in the writing of these inscriptions are very diverse. Most of the inscriptions contain decisions regarding the determination of a village or area to become a fief which is exempt from a number of taxes (sima), as a gift from a king to someone who has rendered services or gifts for the benefit of a sacred building. Many of the inscriptions contain other matters. From the Old Javanese period there are a number of inscriptions called jayapatra or jayason,

which are inscriptions containing court decisions which generally deal with various civil matters, such as debt problems, land disputes. And citizenship (Abdullah et al 2012:12).

The historiography of the classical period of Indonesia still does not mention much about the archaeological remains from Kab. Situbondo concretely, is like a puzzle, still topsy-turvy, aka not yet organized. The information that is available is fragmentary and there is still little further research that triggers multiple interpretations of the existence of these classic archaeological remains. Speaking of archaeological remains which are assumed to come from classical timelines, the indicators of findings require comprehensive research. Archaeological remains, especially those from Situbondo Regency, are deemed necessary to be presented scientifically.

At least the achievement is in the form of simple data collection from a number of references and the collection of information that needs to be presented to the public. The role began to be driven by the communities. Talking about community activities, the phenomenon of the emergence of a community of history and cultural heritage activists (researchers call it: *pradaya*) in Situbondo Regency began with a polemic. The act of refusing to demolish the building which is seen as having historical value as a fighter base in the face of Dutch Military Aggression was the forerunner to the birth of a community concerned with cultural heritage. The action of friends from the FPCB (Forum Rescue Cultural Heritage), together with elements of the LVRI (Legiun Veterans of the Republic of Indonesia) of Situbondo Regency, who at that time demanded a plan to demolish the former Kawedanan Sumberwaru building in Asembagus District. The plan was rolled out in 2012 for the construction of a modern market. One of the first steps taken is a. Advocacy efforts including taking to the streets on 10 November 2012 have been carried out. The involvement of the East MPPM (Majapahit Heritage Concerned Society) NGO driven by Mr. Mansur Hidayat in a hearing with the DPRD of Situbondo Regency was also carried out. However, this endeavor could not achieve resounding success (Rakhday, 2019: ix).

II. Research Method

This research was designed as historical research. The implementation of the research was carried out using the historical method by utilizing the archaeological methodological approach. The position of the methodological approach of prehistoric archeology here is as a support for the historical method. The research work procedure consists of five stages of activity, namely: (i) selection of topics, (ii) gathering of sources, (iii) verification of sources, (iv) interpretation, and (v) writing (Kuntowijoyo, 2013).

III. Result and Discussion

3.1 Traces of Classical Culture in Situbondo

This sub-chapter presents data on traces of classical culture in Situbondo collected by researchers through literature studies. Of course, the presentation of the real number and total distribution of archaeological remains from the classical period in Situbondo is not comprehensive, but based on previous findings which have been confirmed through field studies. The findings in this chapter will be presented in general.

From the results of field observations conducted by the Keris Dimas LHERG research team, some of the remains that have been confirmed have in-situ and ex-situ characters, which will later be expanded upon in the sub-chapter, Historical Interpretation of the Classical Period in Situbondo. In this section, we only make an inventory of

classical period findings in Situbondo. The data below is data based on literature studies. Then it was confirmed through field studies that in its development could still experience changes, both the number and type of relics from the classical period in Situbondo. Of course, in later studies, the number of findings can increase or decrease according to research needs or according to the latest results of field studies in the Situbondo area. The following is a table of types of classic period relics in Situbondo:

No	Type of Remains/ Site/ Findings	LOCATION				
		Status	Address	Ham let	Village	District
01	Gandik	<i>Status This site is still a object Suspected reserve It Culture (OCDG)</i>	Is kept in a cage owned by Mr. Ni Halil	Kraja n	Sumberejo	Banyuputih
02	Agel Inscription	Cultural Conservation Category Object	Stored in the Situbondo Balumbung Museum Foundation (YMBS) Jl. Raya Asembagus RT/RW 03/01	Kraja n	Agel	Jangkar
03	Widoro Pasar (The existence of this site has been recorded in the book <i>Verhandeling en Van Het Bataviaasch Genootschap van kusten en Wetennschappen</i>)	<i>Status of Cultural Conservation Category Objects The</i>	Place is on the edge of a rice field area, and is inside a cupola bamboo fence and a tin roof	Wido ro Pasar	Banyupu tih	Bayuputih
04	Mellek Site	<i>Status of this site, is still an object suspected of cultural heritage (OCDG)</i>	<i>The place is on the edge of the pait river.</i>	Kraja n	Sumberejo	Banyuputih

05	Prospective Statue	<i>Cultural Conservation Status Category Object</i>	Stored in the Balumbung Historical House (RSB) Jl. Raya Asembagus RT/RW 02/03	Krajan	Sumberejo	Banyuwangi
06	There will be an inscription	<i>On the status of cultural category objects</i>	Stored at the Balumbung Historical House (RSB) Jl. Raya Asembagus RT/RW 02/03	Krajan	Sumberejo	Banyuputih
07	Bhanyakan Site	<i>Status This site is still As an object suspected of cultural heritage (OCDG)</i>	-	Bhayan kan	Jangkar	Jangkar
08	Ghunong Panceng	<i>Site Status This site is still an object suspected of being a cultural heritage (OCDG)</i>	-	-	Bantal	Asembagus
09	Balangghuan Site	<i>Status of this site Balangghuan is still an object suspected of being a cultural heritage (OCDG)</i>	-	Balag huan	Sumber waru	Banyuputih
10	Bang Temple Site	<i>Status This site is still an object suspected of being a cultural heritage (OCDG)</i>	Is kept at the Situbondo Balumbung Museum Foundation (YMBS) Jl. Raya Asembagus RT/RW 03/01	East Hamlet	Baluran National Park	Banyuputih

11	Jaladwara (derived from Rengganis site)	<i>Status of Cultural Conservation Object Category</i>	Stored at the Situbondo Balumbung Museum Foundation (YMBS) Jl. Raya Asembagus RT/RW 03/01	East Hamlet	Banderan	Sumbermalang
12	Kendi Susu	<i>Cultural Conservation Status Object</i>	Stored at the Situbondo Balumbung Museum Foundation (YMBS) Jl. Raya Asembagus RT/RW 03/01	East Hamlet	Asembagus	Asembagus
12	Balumbung	<i>Museum YMBS</i>) Jl. Raya Asembagus RT/RW 03/01	East Hamlet	Asembagus	Asembagus
13	Engraved Upak	<i>Cultural Conservation Status Object Category Balumbung</i>	Historical House (RSB) Jl. Raya Asembagus RT/RW 02/03	Middle Hamlet	Asembagus	Asembagus
Western Classical Heritage						
01	Statue of Ganesha	<i>Status of this site, it is still an object suspected of being a cultural heritage (OCDG).</i>	According to reports used as a decoration on the top of the Pategalan village hall building.	Bandusa	Pategalan	Jatibanteng
02	Statue of Shiva Mahakala	<i>Status This site is still an object suspected of cultural heritage (OCDG)</i>	According to reports it is in the yard of the village head	Bandusa	Pategalan	Jatibanteng

03	Arca Parwati	<i>Status of this site, still an object suspected of being cultural heritage (OCDG)</i>	According to reports stored at the house of the head of the village of Pategalan, Mr. H. Hasan Mustofa (according to reports this site was moved from a hill in the village of Sumberwaru, discoverers Mr. Taswan and Mr. Samak)	Bandusa	Pategalan	Jatibanteng
04	Selo Banteng	<i>Site Status This site is still an object suspected of being a cultural heritage (OCDG)</i>		Krajan	Selobanteng	Banyuglugur
05	Keta Site	<i>Status of this site, still an object suspected of being a cultural heritage (OCDG)</i>	-	Klompek	Demung	Besuki
06	Rengganis Kekunaan Complex	<i>Status of this site, still an object suspected of being a cultural heritage (OCDG)</i>	<ul style="list-style-type: none"> Complex I (area of approximately 200-300 m and is located on the lowest land from the peak of Argopuro) Complex II there are 3 buildings A. Building A, located in the middle towards the top B. Building B, located 20 m next to building A 	Argopuro	Bederan	mbermalang

			C. Building C, located at the bottom approximately 60 m away			
07	Cylindrical Stone	<i>Status of this site, still an object suspected of being a cultural heritage (OCDG)</i>	-	Krajan	Banyuglugur	Banyuglugur
Central Classical Heritage						
01	Bakalan Arca	<i>Status of this site, still an object suspected of being a cultural heritage (OCDG)</i>	It is located in Sarse's great-grandfather's grave		Kesambi Rampak	Kapongan
02	Site of Persuasion Arca	<i>Status This site is still an object suspected of being a cultural heritage (OCDG)</i>	It is located about 30 m from the village road and is located in the middle of the rice fields of	Landa ngan Barat	Landangan	Kapongan
03	Bungin Structure The	<i>Status of this site is still an object suspected of being a reserve culture (OCDG)</i>	This brick structure is buried in a mound of earth in the rice fields of	Pasare an	Pasarean	Peleyan
04	Brick Structure and Bugur Well	<i>Status This site is still an object suspected of being a cultural heritage (OCDG)</i>	Its location is in the middle of the	Bugur	Duwet	Panarukan
05	Batu Pahat Paras	<i>The status of this site is still an object suspected of being a cultural heritage (OCDG).</i>	The location is under a tree, in the middle of the	Paras	Duwet	Panarukan

3.2 Interpretation General Historical

Results of the archaeological data in this study which are the main reference for disclosing the history of classical culture in Situbondo, the archaeological data are divided into five parts; artifacts, ecofacts, features, archaeological sites and areas. These five types of data become the study of researchers to interpret classical culture in Situbondo. From the various findings of the scientific description, it is then interpreted from a social, economic and political point of view.

a. Social

The district is located on the north coast of Java Island, in the Horseshoe area and is surrounded by sugarcane, tobacco plantations, Baluran protected forest and fishing business locations. With its strategic location, in the middle of the Java-Bali land transportation route, its economic activities seem active. Situbondo has the famous Panarukan port as the eastern end of the Anyer-Panarukan Highway on the island of Java which was built by Daendels in the Dutch colonial era

Socially, the life of the Situbondo people is an enculturation of royal elitism. Naturally, this place is very rich in relics of the classical period, both those that have been found and those that have not been found. Based on the data, there are many objects suspected of being cultural heritage (ODCB). Some evidence findings describe the social conditions of society that are more advanced than other regions. The discovery of ceramic fragments from the Ming dynasty in 1365 and several Hinduistic remains illustrate a high level of culture, such as melect sites which are believed to be priestly rites. This is supported by several inscriptions found such as the Agel and Widoro Pasar inscriptions, which are identical as holy place markers.

b. Economy

Based on the interpretation of the Keta Site, Situbondo Regency is a strategic Regency for the center of government and economic penetration, considering that this district has natural potential that is very supportive for the central government. Geographically, Situbondo district is located at an altitude of 0 – 1,250 m above sea level. Areas with an average altitude are in the south west region such as Jatibanteng and Sumbermalang Districts. Meanwhile, in the northern region there is the Bungatan District, which has the highest area at an altitude of 1250 meters above sea level. According to the texture of the soil in this regency, in general it is classified as medium 96.26%, classified as smooth 2.75%, and classified as coarse 0.99%. Soil drainage is classified as not inundated 99.42%, occasionally inundated 0.05% and always inundated 0.53%. The soil types in this area include alluvial, Regosol, Gleysol, Renzine, Grumosol, Mediterranean, Latosol, and Andosol. Judging from the pattern of land use, it is known that the largest land use is for forest, which is 73,407.5 Ha (44.80%), followed by paddy fields, which is 30,365.95 Ha (18.53%), followed by dry land agriculture, covering 27,962.13 Ha (17.07).

In general, Situbondo Regency is lowland, with an altitude of 0-1250 m above sea level, with a slope between 0°-45°, and has 42,804 Ha (26.12%) dry eroded land. Most of the land area in Situbondo Regency has good drainage, namely 1,629.03 km² (99.42%) has never been inundated, while the remaining 0.78 km² (0.05%) is sometimes inundated and an area of 8.69 km² (0.53%) is always flooded.

Judging from the potential and condition of the area, Situbondo Regency can be divided into 3 regions, namely: the northern region which is a beach and sea which has great potential for the development of fishery commodities, both aquaculture and fishing; the central region, which has a flat topography and has potential for agriculture; and the

southern region, which has a sloping topography, has potential for plantation crops and forestry. From this analysis it is very natural that there are many and varied remains of the classics, given the potential for regional empowerment and geographical conditions that support the development of civilization.

c. Political

Situbondo was a large lake or lake. During the heyday of the Javanese kingdoms, Situbondo was part of the conflicts over the territory and power of the Majapahit kingdom with the Blambangan kingdom, and it is in this area that it is believed that the Paregreg war as part of the destruction of Majapahit occurred. Blambangan nomenclature conflicts such as with balumbungan. It is a conflict of identity during the colonial period. This shows several references that this region has a very capable political strategy. In the theory of legitimacy of power, a region may not become a legitimate target if it does not have the potential for capital penetration. This means that the old Situbondo area was a field for the struggle for hegemony of power. The findings at the Silo Banteng site, for example, if the findings are interpreted as classical times, of course the cultural zone is like the Jago temple in Malang. The whereabouts of Tambora Goh Muka. Allegedly, the area with the topography of the hills is the area of the clergy. Shows that the people of Majapahit have **adaptive technology** to the surrounding natural environment. It is the same as what was conveyed by Priyatno Hadi Sulistyarto in his book entitled *"Traces Outside the City"*. In the first article of the second part of this book entitled "Megalithic Villages in the Land of Majapahit", Priyatno Hadi Sulistyarto expressed his opinion that at that time there were also people with megalithic culture who lived spread across the Majapahit region, especially in the Bondowoso, Situbondo, Jember and Banyuwangi areas. Readers can imagine this situation similar to the existence of the people of Nias or Banten in the territory of the Republic of Indonesia.

The existence of a number of megalithic remains in the form of kenong stones (which are interpreted as pedestals of houses), dolmens, sarcophagi, dakon stones, menhirs, punden terraces, and stone statues Priyatno interprets as evidence of the existence of megalithic villages in the Majapahit region in the early to late Majapahit period as per the date. Evidenced by the sarcophagus dated 1324 Saka or 1402 AD. This illustrates that Majapahit is already at the stage of implementing adaptive technology. Regions with high adaptive technology were contested areas for political villages in the Majapahit era.

IV. Conclusion

This research is basically an extension of previous studies. This study intends to offer a comprehensive and integrative reconstruction of classical cultural history in Situbondo (inventory, description, typology and identification of functions of archaeological remains plus interpretation of historical studies). Based on the results of this research, Situbondo found some information that

1. Situbondo is a rich district based on historical heritage, the ancient (classical) monarchy period spread across the three regions.
2. Real Number of Cultural Conservation Objects 26 Findings
3. Construction in various classical heritages has limited resources considering that there are still many remains with the status of objects suspected of being ODCB cultural reserves.
4. The results of the archaeological data in this study which are the main reference for revealing the history of classical culture in Situbondo, the archaeological data are

divided into five parts; artifacts, ecofacts, features, archaeological sites and areas. These five types of data become the study of researchers to interpret classical culture in Situbondo. From the various findings of the scientific description, it is then interpreted from a social, economic and political point of view.

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