



Chapter IV:
Decoration Applies on Drain's Outlet (Gargoyle)

Chapter IV: Decoration Applies On Drain's Outlet (Gargoyle):

4.1. Mythological Decoration Related to Gargoyle of Khmer Temple

The gargoyle, especially somasutra is an important part of the architecture that is remarked that its outlet's ornament was decorated mostly by *makara*.⁵⁰ *Somasutra* is a canal for evacuation of holy water made of stone to receive sacred liquids from *snanadroni* (pedestal or yoni pedestal, which install *linga*) and drain liquid through its outlet, which at the end ornamented by *makara* or lion. The *somasutra* still used in some monuments of Kulen style (Pr. Kraham I), but it seem once disappeared in Preah Ko style, and never presented in Baphoun style; and it appeared again in Angkor Wat style (Angkor Wat, Phimai and Prasat no name located interior of northern Khleang) and in Bayon style⁵¹ (Ta Prohm Kel, Ta Prohm Angkor, Preah Khan, Bayon, Hospital chapel, and Ta Som).

Moreover, the mythological animism decorations presents in this thesis the most of them was set up on the gargoyle of rainwater drainage system, not on the outlet of *somasutra*, but except at Neak Pean that was for the centre of religious.

In Khmer art, *makara*, *lion*, *gajasimha*,⁵² *kala*,⁵³ are very fantastic animism mythology, take an important role in the decoration on architecture, since in pre-Angkor, then Angkor period and continue to the present day (saw in modern pagoda). As we already known that some influences art from Indian, Javanese, Champ and also Chinese to Khmer art. Although, those influence was imported to this golden land, but Khmer people has been developed and motivated to their own culture. The number of lintels, pediments, as well as molding sculptures presented with animal motif is very stylish in Khmer art that can divided its style order through each era.

4.2. The Type of Mythological Animal Utilizes on Gargoyle

4.2.1 *Makara*

Makara is a sea-monster, with a crocodile body and various other fanciful parts, personification of the formidable power of productivity even moving in the water and more

⁵⁰ *Makara*: a sort of sea monster with the snout of an elephant and the body of a crocodile (pre-Angkorian art decoration), J. Boisselier, *Le Cambodge*, Tome I, Manuel d'Archéologie d'Extrême-Orient, Première Partie, Asie Du Sud-Est, Paris, 1966, p. 317; V. Roveda, *Khmer Mythology*, Secrets of Angkor, River books, Bangkok, third edition 2000, p. 173; Roveda, *Image of the Gods*, Khmer mythology in Cambodia, Laos & Tailand, 2005,

⁵¹ J. Boisselier, *Le Cambodge*, Manuel d'Archeologie d'Extreme – Orient, 1966, pp. 216-217.

⁵² *Gajasimha*: Lion with elephant head (style of Preah Ko), J. Boisselier, *op.cit.*, p. 319.

⁵³ *Kala*: a head of monster also is representing *Rahu*, J. Boisselier, *op.cit.*, p. 318; V. Roveda, *op.cit.*, p.173.

specifically the essence in the water, the principle of life. This composite reptile, fish, bird and elephant is an imaginary sea monster with the head of an elephant that often disgorges a naga or, alternatively, floral garlands.⁵⁴

Makara motif in traditional decorative art is very common in ancient Khmer arts, notably represented on temple tympanums, lintel (Sambor Prei Kuk style), and stone water spouts known as a *somasutra* (gargoyle) form which most beautifully among other decoration element of architecture. *Makara* is incorporated into floral scrolls often saw on lintel or a single form at the both end side of lintel.⁵⁵

Makara in art is generally shown as having a very unique snout turning upwards as if to release something very precious it has treasured in its mouth. It has very watchful eyes, very sharp teeth, very flaming lip and two little legs (lintel of Sambor Prei Kuk).

Makara among Ph. 4-1 to 4-6, the most beautiful decoration was in Bakong style (Ph. 4-2), which shows the elephant snout (lost) and floral motifs. At Lo Lei and East Mebon, *makara* has no snout and looks more like naga or snake head. And Ph. 4-5, the *makara* of Bayon is looks more snake head than naga or *makara*; and Ph. 4-6, is a bit difficult to distinguish.

4.2.2 Lions

The animals in Khmer art's iconography presented by lion is sometimes real, sometime mythological, take a role as decorative motif saw on lintel, pediment, relief and lion statue installed in front of temple were very stylistic through the pre-Angkor to Angkor period.⁵⁶

In the scene of "Nine Divinities" lion is a mount, vehicle or *vahana* (*vah* in Sanskrit means to carry or to transport) of Ketu, sometime in ancient Khmer's art Kubera and Indra also ride on lion, and also Vishnu mounts on lion (at Banteay Samre).⁵⁷ Remark that in the middle of lintel a person know as Indra seat on *kala* (or *rahu*),⁵⁸ and the head of *rahu* is very resemble to the lion in Khmer and other part; Indra on three head elephant was instead of lion (*simhasana*)⁵⁹. K. Bhattacharya said in India, it never represented that Vishnu and

⁵⁴ J. Ph. Vogel, *Le Makara Dan la Sculpture de l'Inde*, RAA, VI, 1929-1930, pp. 133-147; and Odette Viennot, *Typologie du Makara et Essai de Chronologie*, AA, I, 1954, pp.189-208 and AA, V, 1958, pp. 183-292.

⁵⁵ Gilberte De Coral-Remusat, *Animaux Fantastique De l'Indochine, De l'Insulinde Et De La Chine*, BEFEO 36, Paris, 1936, pp. 427-435.

⁵⁶ J. Boisselier, op.cit., pp. 311-312; and H. Parmentier, *AKP*, vol. XXI, XXII, Paris, 1927, pp.

⁵⁷ K. Bhattacharya, *Notes D'Iconographie Khmer*, AA III, Paris, 1956, pp. 183-194; and *Etude sur l'Iconographie de Banteay Samre*, AA, IV, p. 305, fig. 11.

⁵⁸ J. Boisselier, op.cit., pp. 311.

⁵⁹ K. Bhattacharya, op.cit., p. 183.

Indra mount on lion. The *vahana* of Indra is always an elephant (*airavata*) and Vishnu is always *garuda*. But maybe two divinities represented on *simhasana*, seat is supported by lion.⁶⁰ Indian's art, Durga's *vahana* is lion⁶¹ and also lion as *vahana* of Parvati.⁶²

The decoration of lion on the gargoyle utilized seen in Pre Rup (Phs. 4-7 to 4-11) and Neak Pean (Ph. 4-12).

4.2.3 *Gajasimha*

Gajasimha: Lion with a head of elephant⁶³ (*gaja* for elephant and *simha* for lion) or known as *ananta* serpent (with two or four legs and sometime is naga of three, five or seven heads), the cosmic serpent on which Vishnu sleeps, sits, or recline, as he dreams the universe into existence. Sometime it was complicated to divide *makara* and *gajasimha*. Because the bizarre hybrid *makara*, was a mixture of reptile, lion and elephant, is common in Khmer reliefs. A variant of the *makara* is the *gajasimha*, originally intended as a full lion with the head of an elephant. This type is depicted on the lintel of Sambor Prei Kuk and in its full aspect at Preah Ko, where it even seems to have a small wing. In the art of the Bayon period, the *gajasimha*'s elephantine trunk decreased in size, with only the small nasal protrusion distinguishing it from the true lions. In some reliefs, this mythic animal is shown pulling the chariots of eminent figures involved in battle scenes, but more commonly, it figures as a guardian statue of temples (Roveda, 2005: 209).

Gajasimha statue has been used as a decoration on outlet of the gargoyle, seen mainly in style of Pre Rup. The gargoyle in around the second enclosure, *gajasimha* is clearly recognized with lion head and elephant's trunk (Ph. 4-13 to 4-18), but the group of the first enclosure some of them looks like a *makara* than *gajasimha*. Because its forehead is so flat, flora motif supplies were rushed.

4.2.4. *Kala*

Kala is mythological animal, which appears in Khmer relief; a monster with the full frontal of a lion head, huge bulging eyes and a grin exposing fangs. The *Kala* head appears among decorative scroll and foliage, generally on lintel (Roveda, 2005: 209).

In Hindu mythology it represents Shiva with a fierce menacing look. Being

⁶⁰ T.A. Gopinatha Rao, *Elements of Hindu Iconography*, vol. II, part II, p. 519 (Indra); I, part I, pl. XXIII (Vishnu)

⁶¹ F. D. K. Bosch, *Remarques sur les Influences Reciproques de l'Iconographies et de la Mythologie Indiennes*, AA, III, 1956, pp. 37, 40, figs. 9, 10, 11, 14, 15, 16.

⁶² Parvati is a wife of Shiva.

⁶³ Bosselier, op.cit., pp. 319-320.

protective in nature, it is situated over door to repel enemies and particularly those evil spirits always trying to enter the sanctuaries or sacred places. In India this head is better known as the *kirtimukha*,⁶⁴ but in Cambodia it is also known as a *rahu* in reference to the greedy monster of this name.⁶⁵ It sometimes looks curious as the naturalistic portrayal, with the open mouth and lolling tongue, making no concession to the ornamental decorative scheme. A unique peculiarity of the *kala*, is the absence of a lower jaw, and even more surprising, the presence on either side of the face, of two forearms, often reduced to two hands, holding the garlands in its mouth.

A myth about *Rahu*⁶⁶ was said that his was a *Danava*, a giant anti-god, who, in disguise, managed to attend the churning of the Ocean of Milk, in order to steal and test a drop of the *amrita*, the elixir of immortality. However, the Sun and the Moon detected him and informed Vishnu who, using his discus, cut off his head and two of his arms. However, having obtained immortality, *rahu* was converted into a planet and placed in the stellar sphere, where he frequently swallowed the Sun and the Moon, creating eclipses (Roveda, 2005, 188).

In Indian mythology, a titan or *danava* with four arms and a dragon's tail; is son of *Singhika*. The Ramayana says that his mother was killed by Hanuman, thus turning *Rahu* against the gods. He tried to drink the amrita or elixir of immortality churned by the gods and demons by disguising himself as a god, but the sun and moon saw him and informed Vishnu, who threw his discus at *Rahu's* mouth, cutting his head into two parts, the upper and lower. Because his upper lip had already touched the elixir, however, it could not die (Miksic, 2007: 308-309).

Similar to the myth of *kala*, a bodiless demon, whose head was immortalized after he drank the elixir of immortality. According to the legend, when Vishnu found out that *kala* had stolen the amrita, he threw his magic *cakra* (discus), cutting off *kala's* head above the lower jaw. However, because the demon had swallowed some of the elixir, his head from his mouth upward was immortal. The partial *kala* head (without his lower jaw) appears on most lintels above temple entrance in Java and Cambodia. The effect of the decoration may have been to symbolize the presence of immortality within the gates of the temple, analogous to entering *kala* mouth (Miksic, 2007: 180-181).

⁶⁴ G. Remusat, Notes et Melanges, BEFEO (36), 1936, pp. 427-435; J. Bosselier, Le Cambodge, Manuel d'Archeologie d'Extreme – Orient, 1966, pp. 217, 319; At Singapore Museum, Sandstone Pranala (water spout or somasutra): the explanation wrote that "water spout" dated in 13th century, Kerala. This pranala is a duct emerging from the face of *kirtimukha* (face of glory). This explanation describes about the ornament of water spout with mythological face (*kirtimukha*).

⁶⁵ V. Roveda, *Images of the Gods*, Khmer mythology in Cambodia, Laos & Thailand, River Books, 2005, pp. 188 and 209.

⁶⁶ V. Roveda, *ocip.* pp. 26, 61, 186, 188, phs. 4-6-72, 10.730.

In the scene of Churning of the Ocean of Milk at Ankor Wat, at right (north) side, large *asura* figure in the line of *devas*, this figure must be *Rahu*, who stealthily joint the *devas* to drink the elixir of immortality. He is easily identified by his headdress, his fangs, his trimmed beard that frames hi lower jaw and comes to a point at his chin, and the added frown line at the joining of his eyebrows. *Rahu* failed in his efforts, however, and had his head separated from his body by Vishnu's *cakra*. In revenge, he swallows the sun and moon in eclipse (Mannikka, 1996: 164, Figs. 5.33 and 5.44).

In Khmer arts *Rahu*, also known as one of nine divinities of the planet, which stand at eighth person on the frieze of pedestal. His ride on the cloud and usually present on upper body, on right hand hold a piece of cloud. Some time monster *Rahu* is liked a lion in view of Khmer. On the other hand, Indra, which usually ride on three head elephant some saw that he ride on head of *Rahu*" (K. Bhattacharya, Notes D' Iconographie Khmer, *Arts Asiatique III*, 1956).

Rahu is the symbolism of "Dead and born" is presented of "Time" and "Dead" that is in Sanskrit: *Kala*, in Khmer: *Kal* (Ang Choulean, 2005: 85-98). *Rahu* as in the rite of cremating: at Banteay Samre was found a head of *Rahu* as "decoration" on coffin with the hole of drain, this hole comes through the mouth of *Rahu* (Ph. 4-22).⁶⁷ Moreover, at Bayon' s wall relief also *Rahu* presents on the pediment of ritual funeral pavilion, and is found as well on the pavilion of *Men* or *Phnom Yong*.⁶⁸

As conclusion *Rahu* or *Kala* (*kirttimukha*) appear as decoration on temple as whole Khmer arts, may have been to symbolize the presence of immortality within the gates of the temple, analogous to entering *Kala* mouth. Moreover, the decoration on gargoyle (drain), which discharge ritual of sacred water from temple complex outward, for instance, at Angkor Wat and Bayon, the water, flows through *Kala* mouth is became a sacred or elixir of immortality (Phs. 4-19 to 4-25). But in case of Banteay Samre it was exception, because it has function as drains the drop of the corpse; and for holding the ritual ceremony they did at the central tower with *somasutra* is exist in situ on north-east direction.

⁶⁷ G. Coedes, *Pour Mieux Comprendre Angkor*, 1947, pp. 70, 74.

⁶⁸ A. Choulean, La mort-rennaissance en abstraction iconographique, *UDAYA*, 2004, pp.85-98; and Bayon, As a Living Temple, Message from the Scene of the Bas-relief of the Bayon Temple, *JSA*, 2005, pp. 87-90, Pls. 2.9-1.

4.2.5. Elephant

The most renowned elephant is the mythic white *Airavata*, born from the Churning of the Ocean of Milk, who became Indra's vehicle (*vahana*). Although supposed to have four tusks, in Khmer iconography he only has two and is often shown with three heads.⁶⁹ Elephant seen on the lintel since pre-Angkor period, and became more stylized during the Angkor. The large monolithic sculptures of common elephants which stand at the corner of stepped-pyramid of mountain-temple, at Bakong and East Mebon are ornament with jewelries. At the corner of Angkor Thom gates, three-head elephant is riding by Indra, and on the bas-relief every where of Khmer temples.

Here the elephant figures also appeared on the outlet of the drain with its charming gesture, seen at Bayon (Phs. 4-26 to 4-28); and a more natural and beautiful of Neak Pean (Phs. 4-29).

4.2.6. Horse

Horse presented in Khmer arts, usually as vehicle (*vahana*) of gods, Vayu or Kubera (frieze of nine divinities), he pulls the chariot of Surya. Uccaisravas is flying white horse was born from the Churning of the Ocean of Milk of Vishnu's legend in Mahabharata. In Buddhism legend of Mahayana, the *Balaha* horse was an aspect assumed by the Buddha in a previous life as the *Bodhisattva Lokeshvara*, in order to save the merchant *Simhala* and his companions from danger and to help them 'reach the other shore', both in material and spiritual terms, leading to their salvation in the Buddha.

Horse which presented on the outlet of gargoyle was only seen in Neak Pean of western pavilion (Ph. 4-30).

4.2.7. Human Head

The figure of human head on the outlet of gargoyle directed to the east in eastern pavilion of Neak Pean was very exception case in Khmer arts. C. Jacques and M. Freeman, mentioned that Neak Pean group is a representation of the Buddhist *Anavatapta*, a miraculous lake in the Himalayas which heals all illnesses and from which spring four rivers through the mouth of a lion, an elephant, a horse and an ox. It almost matches to the site, except that the ox is replaced by a man.⁷⁰ (Ph. 4-31)

⁶⁹ On the frieze of nine divinities, elephant of Indra's vehicle always present with one head (Bosselier, *op.cit.*, p. 10); and Bhattacharya. *op.cit.*, AA, III, IV and V.

⁷⁰ Claude Jacques and Michael Freeman, *ANGKOR, Cities and Temples*, 1997, pp. 227-228.

4.2.8. Other Decoration

4.2.8.1. Kinnari (female): a mythical being with either a human body or head of a horse, or a human face with a bird's body. As choristers and musicians dwelling in heaven, the *kinnaras* (male) belong to the same family as the *gandharva*. In Khmer reliefs, they appear in a variety of forms.

At Neak Pean, *kinnaris* half body lies down and looks like placing the palms together and raising the hands up from her chest to salute. These figures presented at each drain's inlet, which receive water from the central pond of each chapels (Phs. 4-32 and 4-33).

4.2.8.2. Crocodile: the crocodile's reliefs appears in various gesture on the bas-relief, and related to the drainage saw that crocodile is associated with elephant of drain G-9 (Ph. 4-27); and at the outlet of drain D-4 and D-5, two crocodile are lying cross its tail to each other; and drain D-6 and D-7, the lower part of this drain's outlet is remain not so clear.

4.3. Conclusion

Through the five hundred years rises of Angkor, Khmer art has been developed up to their glory. The ornament is a part of architecture element and drainage also an importance infrastructure for the whole building. The mythological figures likes *makara*, lion, *gajasimha*, *kala*, elephant, human head and *kinnari* or crocodile were utilized as the decoration element for the drainage, they may contains some special meaning for us. I would like to more study on their iconography for another chance.



Ph. 4-1, *Makara*, BKo



Ph. 4-2, *Makara*, BKo



Ph. 4-3, *Makara*, LL-7.



Ph. 4-4, *Makara*, EMb-6.



Ph. 4-5 (2-11), *Makara*, BY D-1.



Ph. 4-6 (2-12), *Makara*, BY D-2.

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Ph. 4-7, Lion, PR6-2, view from the North.



Ph. 4-8, Lion, PR6-2, view from the side.



Ph. 4-9, Lion, PR-3-1, view from the South, its nose is broken.



Ph. 4-10, Lion, PR3-2, nose of lion.



Ph. 4-11, Lion, PR-15.



Ph. 4-12, Lion, NP-2, Southern chapel.

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Ph. 4-13, Gajasimha, PR



Ph. 4-14, Gajasimha, PR



Ph. 4-15, Gajasimha, PR



Ph. 4-16, Gajasimha, PR



Ph. 4-17, Gajasimha, PR



Ph. 4-18, Gajasimha, PR



Ph. 4-19, Beautiful *Kala*, AW-9.



Ph. 4-20, *Kala*, AW-9, view from SW.



Ph. 4-21, Smiled *Kala*, AW.



Ph. 4-22, *Kala* with hands, BSr-coffin at *mandapa*.



Ph. 4-23, Trace of *Kala*, AW.



Ph. 4-25, *Kala*, BY G-4,



Ph. 4-24, Trace of *Kala*, AW.



Ph. 4-26, Elephant with crocodile, BY, G-9.



Ph. 4-27, Elephant, BY, G-11.



Ph.4-28, Elephant, BY, G-5.



Ph. 4-29, Elephant, NP-4.



Ph. 4-30, Horse, NP-3.



Ph. 4-31, Human head, NP-1.



Ph. 4-32, Kinari, NP-1-1.



Ph. 4-33, Kinari, NP-1-2.



Ph. 4-34 (2-15), Crocodiles, BY D-4 and D-5.



Ph. 4-35 (2-18), Jaw (*makara?kala?*), BY, D-6 and D-7.