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Nota di contenuto	Preliminary Material -- Introduction -- Narrative reliefs and panji stories -- Iconography of the Late East Javanese temple reliefs -- Temples in context of religion and politics -- Table of depictions of cap-figures in Majapahit art in chronological order -- Candi Jago: The cap, a new fashion of headgear -- Candi Panataran: Panji, introducing the pilgrim into the Tantric doctrine -- Candi Surowono: Sidapaksa, a nobleman with a cap -- Candi Mirigambar: Panji, the ideal lover and warrior -- Sanctuaries on Mount Penanggungan: Candi Kendalisodo, Candi Yudha, and the Panji statue from Candi Selokelir -- the climax -- Conclusion: Panji and the Cap-figure as intermediary characters on the path to Tantric rituals -- Appendix: Previous research on the single

case studies -- Glossary: Javanese and Old Javanese terms --
Bibliography -- Index.

Sommario/riassunto

Following male figures wearing a cap (cap-figures) in temple reliefs of the Javanese Majapahit period (ca. 1300-1500) leads to astonishing results on their meaning and function. The cap-figures, representing commoners, servants, warriors, noblemen, and most significantly Prince Panji, the hero from the East Javanese Panji stories, are unique to depictions of non-Indic narratives. The cap-figure constitutes a prominent example of Majapahit's creativity in new concepts of art, literature and religion, independent from the Indian influence. More than that, the symbolic meaning of the cap-figures leads to an esoteric level: a pilgrim who followed the depictions of the cap-figures and of Panji in the temples would have been guided to the Tantric doctrine within Hindu-Buddhist religion. This title is available online in its entirety in Open Access.
