

THE COSMIC MOUNTAN
ITS IMAGE IN TEMPLE AND PALACE,
CENTRAL JAVA

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DEDICATED TO

JAN ISHERWOOD-HICKS

A TRAVELLER INTO
UNKNOWN REGIONS

FOREWORD

Yogyakarta is one of Indonesia's most popular tourist cities. Today it has a population approaching half a million people who are proud of their Javanese heritage and the development of their educational institutions. Its modern origins may be attributed to Sultan Hamenku Buwana I who established his royal palace or Keraton between 1756 and 1790. His descendant Sultan Hamenku Buwana X is the acknowledged spiritual ruler today, However the area has drawn visitors for over a thousand years who came not so much as tourists but as pilgrims to worship at some of the world's most colossal religious monuments ever constructed. These pilgrims travelled from India, China, South-East Asia and the Indonesian archipelago to join in worship with the builders of these architectural and engineering wonders. They knew of the mythological Mount Meru at the centre of the universe but by travelling to Central Java they could actually visit it and see it in its resplendent glory. They came to climb their Mount Meru and ascend its spiritual heights to the abode of the Gods. It was a pilgrimage of a lifetime to find the centre point of spiritual reality.

The Prambanam complex was built in the late ninth century by Hindu devotees of Siwa and is situated 17 kilometres from Yogyakarta along the road to Solo or modern Surakarta. However, this impressive collection of temple remains was preceded by the not so impressive group of temples on the Dieng Plateau which is about 130 kilometres from Yogyakarta. The three-hour drive is still worth the effort. The great Buddhist temple at Borobudur is 40 kilometres from Yogyakarta. The Sultan's Palace or Keraton is within Yogyakarta itself.

I have limited this booklet to a treatment of the four major building complexes in and around Yogyakarta, ie, the Dieng Plateau group, Borobudur, Prambanam and the Keraton. It would be a mistake, however, to ignore the existence of a great number of other impressive ruins around Yogyakarta. A treatment of their historical and architectural importance requires a lengthier study. The four complexes have been selected because they represent, in their own unique ways, aspects or images of the archetypal temple, Mount Meru, which lies, not only at the centre of the universe, but at the centre of our being.

Mark Smith

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PART 1

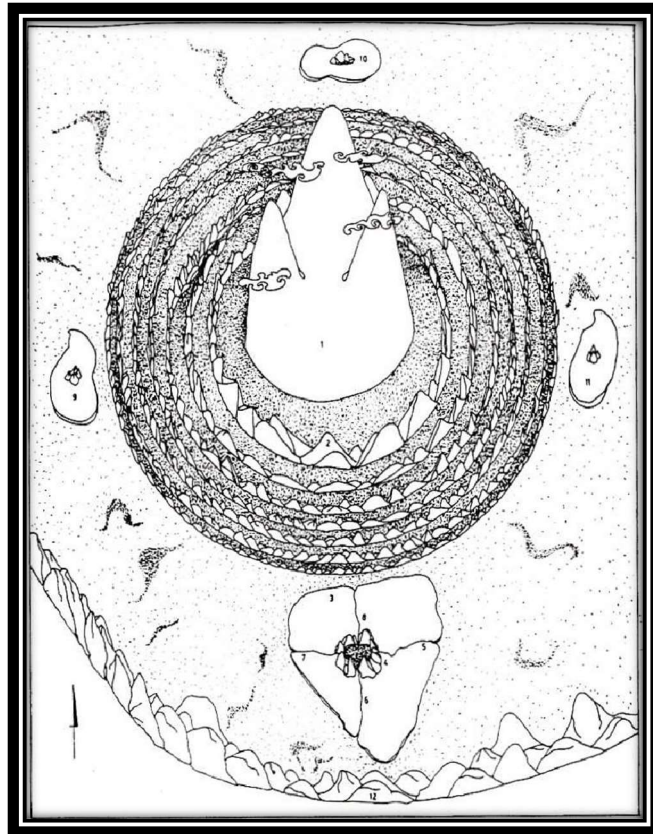
THE ARCHETYPAL TEMPLE

The Cosmic Mountain

In the cosmologies of a number of ancient cultures the archetypal temple is situated at the Centre of the World. The Centre is usually an identifiable "Cosmic" Mountain but in those instances the literal mountain is to be regarded as a symbolic representation of a mythological one. The mythical Mount Meru of the Indian tradition is not an actual mountain although its similitudes in Java (Mt Semeru), Bali (Gunung Agung), and Lombok (Mt Rinjani) are prominent geographical features of their respective landscapes. Other cosmic mountains are spiritually located in symbolic centres throughout the world. The Iranians have their Haraberezaiti, the Norse their Himingbjor, the Israelites Mount Gerizim in Palestine (Deut. 11:29) and so on.

Pyramidal Shape of the Cosmic Mountain

Although regular shaped mountains are just as likely to be conical the idealised shape is pyramidal. This is especially true of that period when architects began to imitate the characteristics of the archetypal temple in their buildings. The Egyptian pyramids should be evaluated in this light. The Phnom Bakeng was a temple-pyramid built on the summit of a natural mountain at the centre of the first city of Angkor. Numerous tombs and monuments incorporated the pyramid form throughout Cambodia, Central America and, of course Egypt and elsewhere.



- 1 Mount Meru
- 2 The seven chains of mountains and the seven oceans around them
- 3 Jambudwipa, the world in which we live
- 4 Lake Anavatpa
- 5 The Ganges
- 6 The Indus
- 7 The Oxus
- 8 The Tarim
- 9 The world of round-faced creatures
- 10 The world of crescent-faced creatures
- 11 The world of square-faced creatures
- 12 The chain of quartz mountains, Chakravan, completely surrounding the universe

Fig 1.
Pictorial Representation of the Fabled Mount Meru
at the Centre of the Universe
 (Taken from P.90 The Temples of Java by Jacques Dumarçay)

The square pyramid has a number of properties which in code, enabled religious leaders to express aspects of their beliefs. The apex reaches heavenly to the infinite point while the base sits squarely on the earth or middle kingdom. The apex is at the intersection of four planes and is directly above the basal centre. The axis mundi or cosmic spindle runs through the apex and basal centre into the underworld or third kingdom. If the tangential points of the inscribed sphere are joined they form an inverted square pyramid. This new pyramid may be thought of as a microcosm, (it is smaller), of the original macrocosmic pyramid.

Microcosm and Macrocosm

A key concept in archaic societies is the geomantic idea that man is a scaled-down model of the universe. Man is a coded archetype in miniature. If the archetypal temple is pyramidal then something corresponding to that form has to be found in man. The Hinduistic solution to this requirement was to place a cut jewel, either in the middle of the Rajah's forehead or in his ceremonial headdress. This decorative jewel was strategically placed over “the third eye” or “seeing eye” of the inner temple of man. The seal depicted on the obverse of the American dollar combines the macrocosmic pyramid idea with the microcosmic inner-eye. The cosmic mountain from which heavenly secrets may be sought has its correspondence in the inner reaches of man's mind.

Symbolic Characteristics of the Cosmic Mountain

The cosmic mountain is located at the centre of the world. Its apex pierces the heavens which is the abode of the gods. The axis mundi runs through the apex into the centre of the base of the mountain or cosmic navel, into the region of the underworld. The Gods created man at the navel where the heavens and the underworld intersect. The axis mundi may be thought of as a cosmic spindle or as the trunk of a cosmic tree that man may ascend, as if climbing a ladder. He may ascend the ladder at death if he has been properly initiated to climb into its zones. The shaman can descend the ladder into the underworld if required.

Mount Meru as an Example of a Cosmic Mountain

Accounts differ slightly on details concerning the spiritual geography of Mt Meru. This account is reliant on the outline provided by Jacques Dumarçay in "The Temples of Java". The transformation of Hindu mythology by Burmese Buddhism also involved a transformation in the cosmic symbolism. However the simpler outline given by Dumarçay is sufficient to illustrate the essential points even if it has some Buddhistic elements in it.

Mt Meru, the cosmic mountain, is 1344000 kilometres high and is comprised of a central summit and four (4) lesser ones. The mountain is surrounded by seven (7) circular chains of mountains separated by seven (7) oceans where the makaras or marine monsters play. Our pear-shaped world, Jambudwipa is to the south of the 7 mountains and the 7 seas and lies in an eighth ocean. From Jambudwipa's central lake Anavatpa flows four (4) huge rivers viz. The Ganges, The Indus, The Oxus and The Tarim. These rivers irrigate the world. The eighth ocean also contains other continents in which reside strange beings with circular, crescent-shaped or entirely square heads. At an extremely far distance is the girdle of the universe, the Chakravan mountains, which are composed of rock crystal.

In the Hindu version the gods dwell in caves hollowed out of the side of Mt Meru. These caves became the archetypal models of Indian and Javanese temples and their situation in relation to the light of the sun, moon and stars was incorporated into their location, orientation and design.

Imitating the Cosmic Mountain

Architecturally designed temples of Hindu or Buddhist origin owe a great deal to the cosmology of the Cosmic Mountain. The temples at Angkor Wat, Borobudur, Prambanam and Besakih all illustrate the manner in which temple design imitates the mountain at the centre. The Sanskrit word "pratibimba"¹ encompasses the idea of representing the cosmos with a model. At Angkor even the five peaks of Mt Meru are simulated on the Bakheng with its quincunx of towers on the summit of a pyramid. The oceanic motif is represented by either moats, rivers or irrigation lakes and ponds, dependent on where the temple site happens to be.

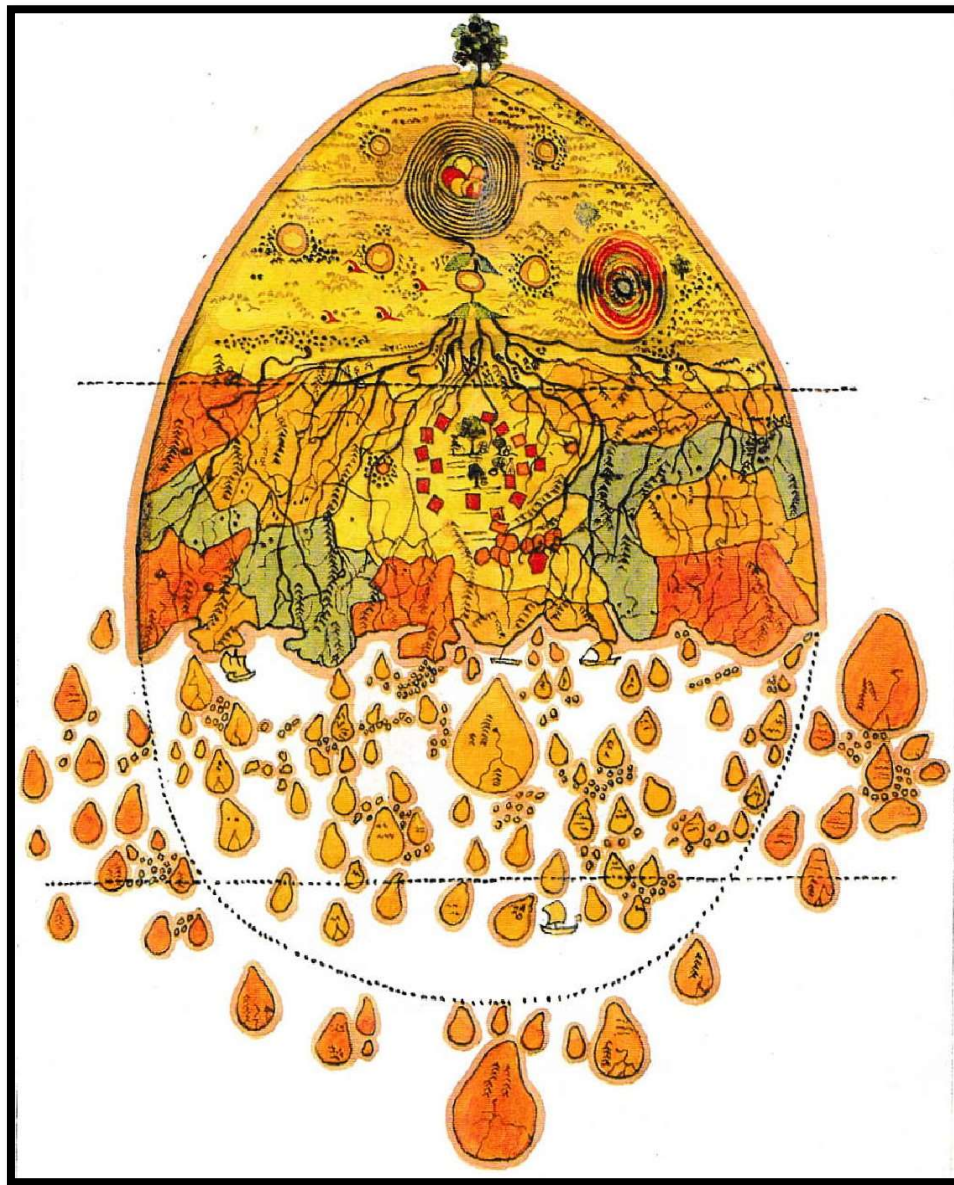


Fig 2

Stylised representation of the cosmic centre
according to Hinayana Buddhism
(Taken from P90 Insight Guides "Burma")

The base of temples is hidden in the underworld, the body of the temple is in the middle world while the central spire soars into the heavens. The temple is located on a mount of some eminence and its three-tiered structure is naturally in place before construction is attempted. The temple may replace the eminence but is usually built around it or atop. The staircases simulate the cosmic ladder and enable the worshipper to ascend higher and higher spiritual zones. Unlike the European cathedral the Asian

temple engineers could not master the techniques of vaulting. However Asian carving skills were more than a match for the Europeans and Asian temples abound in splendid examples of statuary and temple adornment.

The King as God

Inasmuch as the sacred mountain at the centre of the world was simulated in actual temple design so, too, was the rulership of Brahma from the heavenly city simulated in the rulership of the King (Rajah) from his negara or courtly palace. The King was an earthly reflection of the heavenly or cosmological ideal. While the western mind has relegated the "Divine Right of Kings" to the scrap-heap of theories about the basis of sovereignty the eastern, or asiatic view, upheld it as an exemplary model well into the twentieth century. According to the Asian mind the court is a microcosm of the supernatural order. Its ceremonialism and ritualistic observances were the essence of political and social power. The King's power or potency was symbolised in the lingga and his sekti or charisma ensured the fecundity or fertility of the earth. Of particular importance was the reliability of water. The supply of water, the elixir of life, was entrusted to the King and he usually solved the vagaries of climate by providing extensive irrigation systems using lakes, ponds and canals. Later when the rulership function was divided from the priestly function the symbolic power of water was used in religious ceremonies.

In the oldest traditions the King was thought of as an incarnation of deity however with the passage of time it is possible to trace a descent in status to semi-divine being, to priest and later to mere mortal. If a King was not an incarnation of deity he could be elevated to that status after death and his tomb made a shrine at which devotees could worship. The shrine was thought of as the body of the spirit enshrined.

The Proliferation of Temples

Significant temples such as Angkor Wat and Borobudur attracted pilgrims from far away. No doubt the time and expense involved in such pilgrimages contributed to the multiplication of more localised temples. However, temple building is an expensive pastime and it requires the financial resources of large and powerful kingdoms. One can only marvel at the extraordinary achievements that took place at Pagan between 1057 and 1287 when some 13000 temples, pagodas and other religious structures were built to honour Buddha. For those who cannot visit Burma or Cambodia there is still sufficient to see about Yogyakarta to induce a source of wonder and amazement that will remain for a lifetime. The Prambanam complex is in ruins today, however the three central temples to the Hindu trinity are almost restored, giving the visitor a glimpse of its previous

grandeur. If the other 237 temples were also restored it would be a truly amazing sight, and a marvelous achievement of the human spirit.

PART 2

THE OLDEST TEMPLES IN CENTRAL JAVA

A Visit to the Dieng Plateau

I visited the Dieng Plateau on Thursday 7th September 1989. I travelled from Yogyakarta with a driver and a personal guide to Borobudur, then to Magelang, Temanggung to Mt Dieng and back through Wonosobo for late lunch and back to the Ambarukomo Sheraton Yogyakarta. The round trip took 11 hours and cost \$100A of which I contributed \$50A. My companion, Gordon Millar, paid his share but withdrew from the tour at the last minute.

The word Dieng (di-hyang) comes from the Old Javanese honorific applied to deified ancestors and may be translated as 'the place of the gods'. The plateau is 2000m above sea level and lies within the caldera of a volcano which has bubbling mud and steam. A coloured lake called Telaga Warna is tinged blue and green as a result of sulphurous activity.

Jacques Dumarcay divides the remains of the 7 candi (ancient shrine) into two groups based on their period of construction.

Candi built <7th century - 730 A.D.

(a) Candi Arjuna along with Candi Semar were built to honour Siwa and they are thought to be the earliest built on the plateau. Arjuna contained a lingga which was ritually bathed each day. The water overflow ran through a gutter and out of a gargoyle of a makara head with an elephant's trunk which protruded from the northern wall. The interior walls have small recesses which are thought to have held lamps.

(b) Candi Semar is turned to the west front of Candi Arjuna. It is thought to have contained a statue of the bull Nandi (n) which was Siwa's means of transportation.

(c) Candi Srikandi is decorated with external reliefs. Vishnu is pictured on the north wall, Siwa on the east wall and Brahma on the south wall. Although the roof is badly damaged it does depict the motifs of an incense burner and a water vessel or kendi.

(d) Candi Gato (t) Kaca is furthest west of Candi Arjuna and is now in total ruins. It is nearly identical in design to that of Candi Dvaravati which is away from the main group of remains on a hillside some 850 metres away.

Candi built between 730 - 780 A.D.

(a) Candi Puntadeva and

(b) Candi Senlbrodo are south of Arjuna and Srikandi while

(c) Candi Bima is much further away but also in a southerly direction. Bima is regarded as unique in Java and was thought to be derivative of candi built in Orissa in east central India. Unlike the other temples at Dieng it faces east and not west. Its octagonal base supports three tiered layers. Sculptured faces gaze outwards and its pyramidal roof anticipates the later design of Mendut.



On the Dieng Plateau amid
the oldest Hindu temples in
Central Java

Remnants of the Sailendra Kingdom

The seven temple remains are thought to have been among a collection of over 200 temples which were once sited on the plateau of 10 sq kms. An elaborate system of irrigation kept the site dry but today it is swampy. The names now used to identify the temples have only had about 100 years of currency and were given by the villagers to honour members of the great pandawa clan of Mahabharata fame.

The seven temples on the Dieng Plateau (and the one on the hill) were originally built during the Sailendra Kingdom. In the middle of the eighth century this kingdom had two cultural spheres. In the north of central Java the Sanjaya held sway with its Hinduistic influence while the Buddhist Sailendra dominated the south. The Dieng temples are Hindu. It was not until 778 that Kalisan was built. It is the oldest extant Buddhist temple and is located in a village 10 kms from Yogyakarta. Both Hindu and Buddhist influences are represented in monumental architecture of central Java as we shall see in the chapters on Prambanam and Borobudura. Alongside such constructions the 15 metre high candi of the Dieng Plateau are modest statements.



Mark inside the volcanic crater of Mount Dieng

PART 3

BUDDHIST TEMPLES OF CENTRAL JAVA

The tourist on his first visit to Central Java is most likely to be completely absorbed by his inspection of its two most eminent temples and overlook the fact that there is a lot more to see than the magnificently restored Buddhist Temple at Borobudur and the partially restored Hindu complex at Prambanam. Buddhist temples, alone, are worthy of study and their remains testify to a period of intense building activity between 775 A.D. and 850 A.D. The Hindu temples of much the same period will be treated in Part 4.

Early Buddhist Temples

1. Candi Kalasan

Candi Kalasan is the oldest surviving Buddhist temple in the region and its original form dates from 778 A.D. It is sited 10 kms from Yogyakarta on the road to Solo.

2. Candi Sewu

Candi Sewu (meaning a thousand temples) is located 2 kms to the north of Prambanam. It has a central structure surrounded by 240 small shrines. Its central structure also bears a relationship to four other temples: Candi Asu, Candi Lor (Nth), Candi Kulon (West) and Candi Bubrah (Sth). Although some restoration has taken place a great deal has been completely destroyed.

Two architectural devices make their appearance at Candi Sewu. The central sanctuary has incorporated, in plan, a mandala which, in this instance, is cruciform. Guardian statues, *dwarapala*, also make an appearance.

3. Candi Sajiwan

Candi Sajiwan, near the Prambanam racecourse was also constructed on a cruciform plan containing a square cella. It was built after 790 AD.

4. Candi Lumbung

Candi Lumbung is further south of Candi Budrah (see 2. Candi Sewu) was also built on the cruciform plan in about 790 A.D.

Borobudur and Nearby Temples

Candi Borobudur, Candi Pawon and Candi Mendut are in alignment and it is highly probable that the pilgrim from distant lands visited Mendut first then crossed the Elo and Progo Rivers ceremoniously to visit Pawon before undertaking the ascent of Borobudur. The area around Borobudur contains a number of smaller ruins including one in the cemetery of Bajong village between Mendut and Pawon. Candi Canggal is on a hill Guning Wukir 6 kms east of Borobudur. Other temple remains of a Hindu origin can also be found in the general area.

Mendut

Mendut is the oldest of the three aligned temples and was the first ancient ruin in Indonesia to be restored. It is thought to have been originally constructed during the reign of King Indira (784 - 792 A.D.) and modified in the middle of the 9th century. It was found in 1834 with cattle grazing on its roof. Volcanic mud had engulfed the Kedu Plain and Mendut's central Stupa was knocked down. The temple itself was left relatively intact and excavations revealed three of the largest and best preserved statues inside. In the centre is Sakyamuni, the historical Buddha. The statue is three metres high and is carved from a single block of stone.

Avalokitesvara in his headdress is on his right and Vajrapani is to his left. The three form a triumvirate of bodhisattvas termed Garbhadhatu and they represent advaya or ultimate reality. From them issued the five tathagata or dhyani buddhas. The central figure holds his hands in the dharmacakra mudra setting the wheel of law into motion. At one time the porch permitted morning light to enter through an opening to fall on the face of Sakyamuni. Outside the walls are adorned with decorative panels and so too is the base. The walls of the stairway have more reliefs which continue inside the entrance. The roof is pyramid shaped.

Pawon

Candi Pawon was restored in 1903 and although much smaller than Mendut it is regarded as a jewel of Javanese temple architecture. It has unusually small windows and its reliefs depict bearded men dispensing riches. It may have been a sanctuary for Kuvera, god of wealth although its name Pawon derives from the Javanese word for 'ash'.



The Mendut Temple minus its central Stupa built by Buddhist supporters of King Indira (784 - 792 A.D.)

Borobudur

Borobudur is one of the greatest temple constructions in the world. It is thought to have been constructed in five stages between 780 A.D. and 850 A.D. Visitors may inspect this recently restored monument by travelling 42 kms to the west of Yogyakarta to a small hill above the volcanically-ashed Kedu Plain.

Borobudur was not constructed according to an original master-plan. It is a composite aggregation of architectural elements which were expressive of developing ideas of symbolism that gave iconographic representation to Buddhist beliefs. A visit to the building is meant to be a pilgrimage through which one discovers his true self and finds enlightenment. In horizontal plan Borobudur is a cosmic mandala and to ascend its heights is to undertake a spiritual journey through the planes of existence. The pilgrim receives instruction on this journey by reviewing scenes depicted along galleries of pictures on stone reliefs. These pictures embody lessons on history, religion, morality, art, life-style etc. which, if followed, assist the devotees to attain Buddhahood.



Approach to Borobudur

Stages of Architectural Construction

The choice of the site of Borobudur conformed to the Hindu idea of the archetypal temple of the cosmic mountain located at the centre of the universe. Its numerous niches symbolise the meditative caves found on the side of the fabled Mount Meru and its original multi-tiered spire was in the similitude of Meru's central peak.

(a) Stage 1

The original plan was in the design of a stepped pyramid of three terraces. There were no balustrades. This suggests that the building may have been of Hindu design in its first stage.

(b) Stage 2

The building was given an additional two terraces and a round structure was begun at the top. The ground-level terrace had 160 bag reliefs but these became concealed with the widening of the foundations and the increasing of their height. As a result of these extensions the stairways were remodelled.

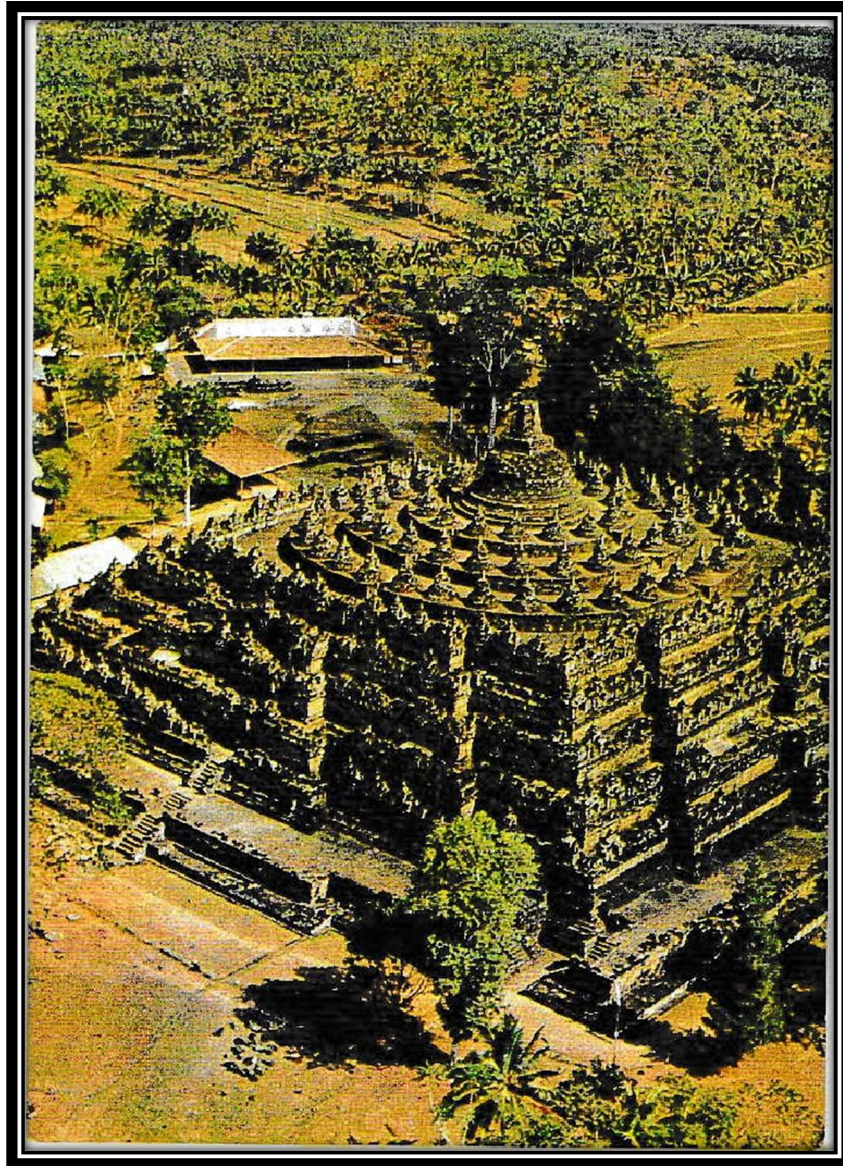
(c) Stage 3

The round structure of stage 2 was demolished and replaced with three circular terraces around which 72 stupas, sheltering figures of the Buddha were erected. At the centre of the third circular terrace a large unadorned bell-shaped Stupa rose spire-ward to 42 metres above

ground level. The cattra was destroyed by lightning and its present height is now only 31.5 metres.

(d) Stages 4 and 5

The fourth and fifth stages involved minor alterations to stairways and archways and the addition of new reliefs.



Aerial View of the Ten Terraces of Borobudur

An Achievement of Monumental Proportions

Borobudur has no cave-like inner sanctuary and because of this some have argued that it is not a temple at all. Whatever designation is given to the monument it represents a religious and social achievement on a colossal scale. Borobudur encases a natural hill and its overall pyramidal shape required some artificial fill. Thus it is built about an earthen core. The erosion of this core over the centuries almost lead to its collapse.

It has been estimated that the construction of Borobudur exhausted five generations of people living in the region. The labors of 10000 men over almost a century of construction were required to quarry its 16 million pieces of andesite stone and transport them to the site with only primitive equipment. The base alone comprises 15 thousand cubic metres and is adorned with 160 bas reliefs. The 4 galleries above the base contain 1300 pictorial reliefs and 1212 decorative panels. There are 504 Buddha statues of which 72 are in trellised stupas and 432 in open niches on 5 balustrades of the 4 galleries. There are stairways, arches and a central stupa, as well as paving stones, to enable the pilgrim to walk the 5kilometre journey to the summit. The supply of hammers, chisels, mallets, levers, ropes etc. for the workers would have been a huge task alone. When one contemplates the food, clothing and shelter required for the workers and artisans then some idea of the magnitude of the undertaking can be appreciated.

Decoding the Symbolism

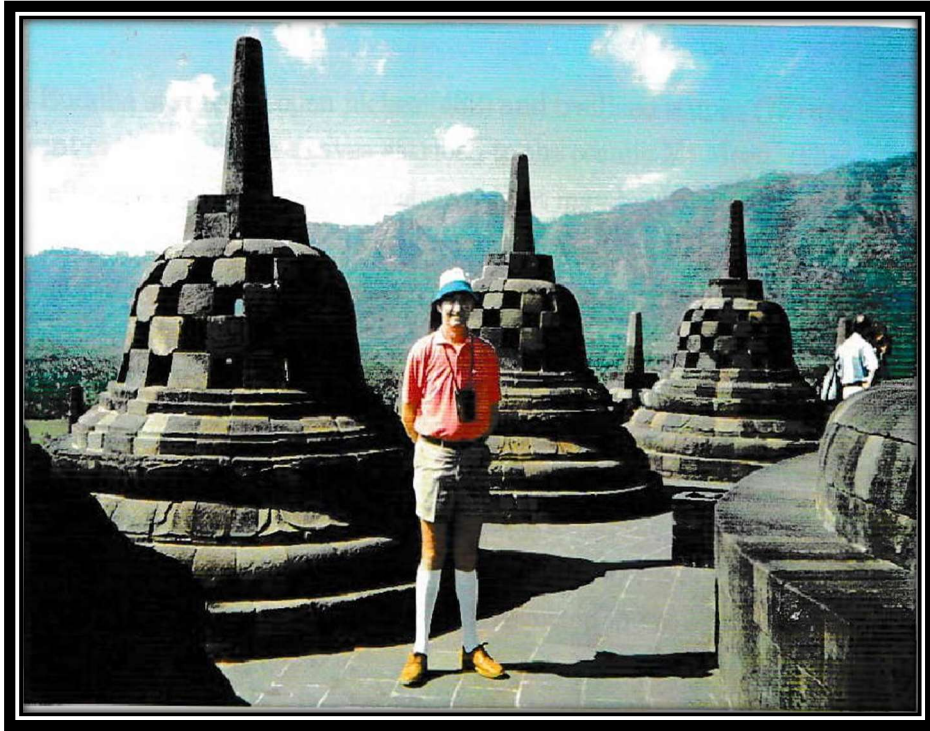
As an Image of the Archetypal Temple

Borobudur embodies several features of the archetypal temple at the centre of the world. Its siting on a hill and its nearby rivers meet the requirements of a partial similitude. Its overall pyramidal form approximates the cosmological model. In its elevation it ascends from the lower world through the middle kingdom into the heavenly realm. In Buddhistic thought this is translated as proceeding from the sphere of desire, through the sphere of form into the sphere of formlessness. In the Borobudur design the cosmic ladder is scaled by climbing the staircases connecting the 10 galleries.

Sphere of Desire (Kamadhatu) 2 galleries

Sphere of Form (Rupadhatu) 5 galleries

Sphere of Formlessness (Arupadhatu) 3 galleries



Mark standing beside some trellised stupas

Borobudur as a World Mandala

In horizontal plan Borobudur is a great mandala which consists of six concentric 'square-type' shapes within which three circular shapes are inscribed. The circular dome is in the centre with a very small square inscribed within its circular base. Thus the pilgrim on his journey through the temple traces the path of the mandala as he ascends to its central point.

Mudras or Hand Positions of the Buddha

The 504 Buddha statues in open niches (432) and trellised stupas (72) are reminiscent of the meditative caves ascribed to the cosmic Mt Meru. The Buddhas sit serenely in their semi-enclosures but may be distinguished by their hand positions or mudras. There are 6 mudras or hand gestures among these 1.5 metre statues and the pattern of their occurrence is as follows:

On the First Four Galleries

- (i) Eastern Side: The Buddha is depicted in the Bhumisparca mudra where he calls on the earth as a witness.
- (ii) Southern Side: The Buddha is depicted in the Wara mudra symbolising charity.

- (iii) Western Side: The Buddha is depicted in the Dhyana mudra or the gesture of meditation.
- (iv) Northern Side: The Buddha is depicted in the Abhaya mudra symbolising fearlessness.

Other

- (v) On the entire fifth balustrade the hands of the Buddha are in the Vitarka mudra symbolising reasoning.
- (vi) The statue of the Buddha in the 72 stupas depict the Buddha in the Dharmacakra mudra which symbolises the turning of the wheel of law.

Spiritual Pedagogy

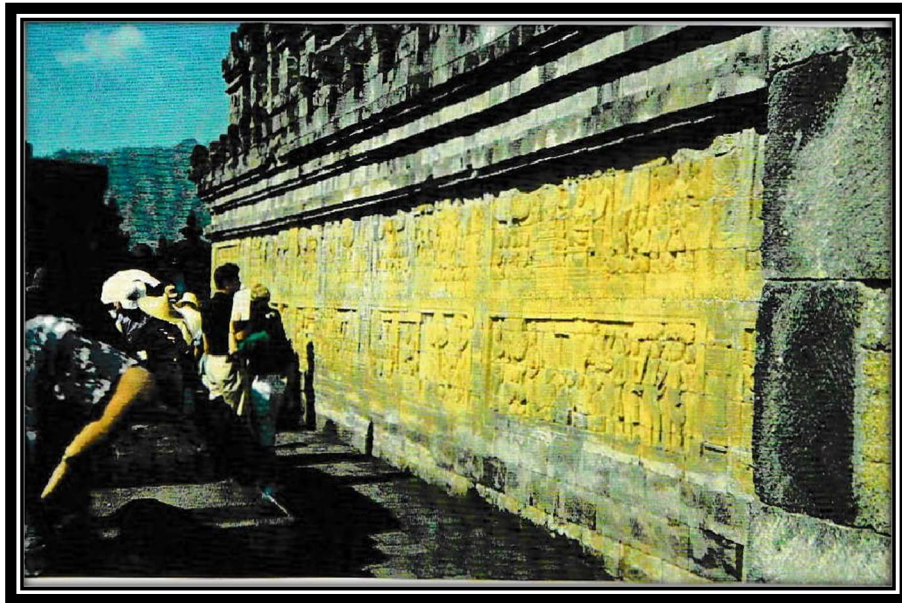
Borobudur is not simply a textbook of the spiritual life or a manual of discipline; it is a whole cultural library in iconographic form. The statues, bas reliefs and panels in carved stone tell the story of the Buddha's life and with scenes depicting the Buddha's teachings, it explains how the pilgrim may proceed to enlightenment by following the principles of the eight-fold path.

The Bas Reliefs of the Foundations

The 160 bas reliefs of the original foundation were not discovered until 1891. They were covered up when extensions were made to the base in stage 2 of the construction. Some of these reliefs have been left exposed on the south side. The others were photographed and the extensions replaced during restoration. These reliefs depict scenes which illustrate the causes of suffering resulting from an attachment to the realm of desire. There are scenes concerning love, hatred, punishment, happiness, hope and the destitution of hell.

Pradaksina - Ascending the Cosmic Mountain while Reading the Cosmic Script

The pilgrim is enjoined to commence his spiritual journey by viewing the iconography, and meditating as he does so, from the eastern side. There is a sequence to the journey of 10 rounds through the galleries and balustrades until one reaches the main wall of the fourth gallery. The journey upwards is done clockwise. The journey upwards is said to be contained in the meaning of the word 'Borobudur' i.e. "Mountain of the Accumulation of Merits of (ten) States (of the Bodhisattva)". In undertaking the journey one was enacting pradaksina and accumulating merit in the very act of walking.



Reading the pictorial script from the bas reliefs of Borobudur

Discover and Restoration

One of the most amazing historical facts about Borobudur was its poor utilization. It was completed in 850 A.D. and virtually abandoned at the fall of the Saliendras in 856 A.D.! It may be said that the processes of decay set in from that time and that the focus of temple building switched to the erection of Hindu Temples,

Although the existence of Borobudur was always known by the local inhabitants in the Yogyakarta region it did not come to the notice of Europeans and the outside world until the publication of Thomas Stamford Raffles' "The History of Java" (1817). By that time Borobudur was partially buried by volcanic ash, cracked and warped by earth movement and overgrown with undergrowth and brushwood,

In 1815 Raffles commissioned a Dutch military engineer H.C. Cornelius to inspect the monument. Cornelius employed more than 200 labourers over 45 days to tidy its appearance and report on its structural defects.

Daguerrotype photos and drawings were made in due course. In 1873 I Van Kinsbergen completed a photographic record. J. W. Ijzerman discovered the hidden reliefs of the base in 1885. These reliefs were exposed then photographed in 1890-91. This entailed the removal of 13,000 cubic metres of stone and its replacement. A major restoration was undertaken between 1907-1911 by a team under Theodore van Erp. Since that time many reports and inspections were made about the deteriorating

condition of the temple caused by the erosion of the natural hill about which the temple was built.

The Indonesian government made an appeal to UNESCO for assistance in restoration and as a result a restoration committee under the co-ordination of Professor C Voute was formed in 1971. The actual restoration took place between 1975-1984 with sponsorship from UNESCO but with majority funding from the Indonesian government. Over one million stones were marked, moved to sheds, cleaned, repaired, treated with herbicides, stored and finally replaced- This enormous task was facilitated by using a computer program provided by IBM Indonesia. The total cost was nearly \$8 million US dollars.

Borobudur now stands in its awesome glory a spiritual beacon from the past to light our pathway to the heavens.

PART 4

HINDU TEMPLES OF CENTRAL JAVA

Matarau

The Yogyakarta region of central Java is one of the most agriculturally productive regions in the World. With Mt Merapi to the north and the Indian Ocean to the south it became a temple building centre between the 8th and 10th centuries. Although it has been inhabited for two thousand years the earliest known kingdom was that of Sanjaya (717 to 746 A.D.). Sanjaya and his successors were Hindus and did much to promote the worship of Siwa in the region known traditionally as Mataram. Nearby a Mahayana Buddhist dynasty also ruled. It was known as the Saileudra or Kings of the Mountain.

The Sanjaya dynasty became responsible for the Prambanam complex and other Hindu temples. The Sailendra built Borobudur and other Buddhist temples. In later centuries the Hindu and Buddhist religions achieved a sort of synthesis which involved the worship of Siwa - Buddha.

Temples on the Prambanam Plain

The Prambanam Plain east of Yogyakarta contains about 50 temples or buildings once-associated with Hinduism. However a number are of Buddhist derivation. Candi Sambisari, The Loro Jonggrang Complex, The Keraton Ratu Boko, The Ijo Temple are important Hindu monuments. Sewu, Plaosan Kalasan, Sari, Sowijan, Lumbung Bubrah and the Banyuniba Temple are likewise important Buddhist monuments.

The Prambanam Temples and the Keraton Ratu Boko

The temple complex commonly known as Prambanam was once the religious centre of a thriving kingdom. These massive monuments were erected about two kilometres from the King's palace. The Prambanam temples are known as The Loro Jonggrang complex while the palace is referred to as Keraton Ratu Boko. Both sets of buildings are thought to belong to the same era. The Loro Jonggrang was completed in 856. Its name translates as "Slender Maiden" in honour of a princess who was changed into the striking statue of Durga in the main Siwa temple.

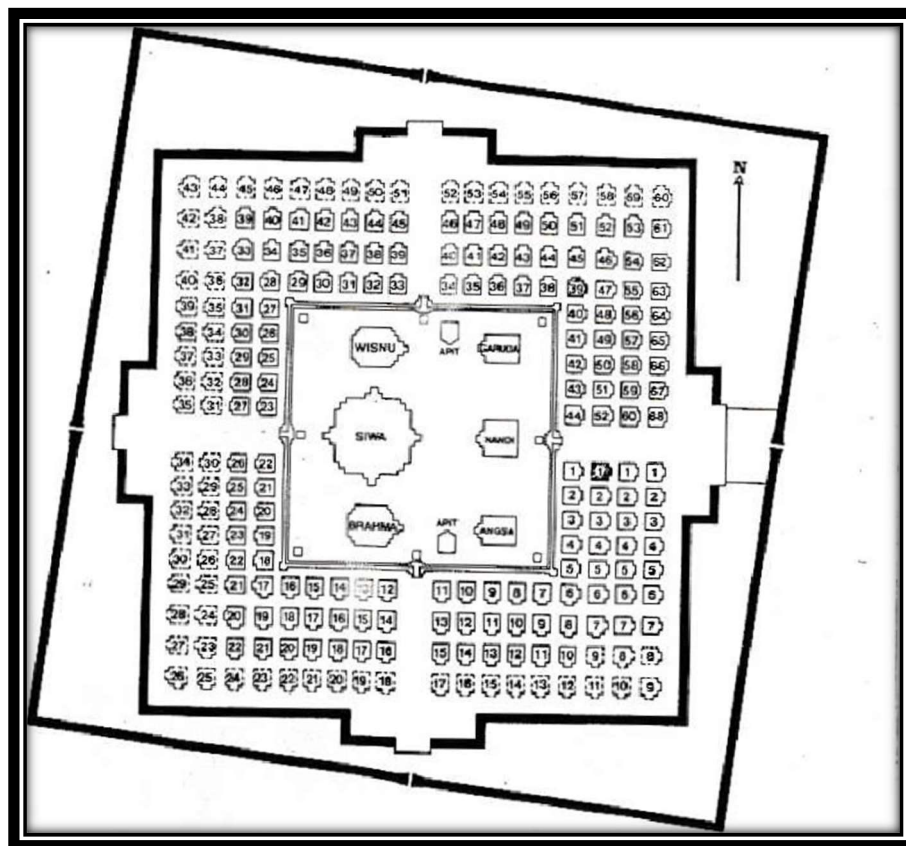
The Three Courtyards of the Loro Jonggrang Complex

The Loro Jonggrang sits in a triple set of terraced square yards. It had a total of 240 temples within these yards. The 'outer yard had no temples, the middle yard had 224 temples or perwara of uniform design and size (6111

X Gm X 14m high), and the inner yard contained 16 temples of varying sizes including the now restored central sanctuary to Siwa.

The 224 Candi Perwara

'Perwara' is translated as "bridesmaid". This means that the 224 small shrines were subsidiary to the "slender virgin" housed in the main Siwa Temple. Only a few of these temples have been reconstructed. They consisted of a cella with entrances facing the cardinal points. The corner shrines were constructed with two openings each facing the directions of the walls at the corner. The upper part of the Candi Perwara consists of three false stories and a finial. Inside each of the Perwara is a Sumuran which is a shape resembling a well into which a statue was placed. No statues have survived. Indeed, the visitor to the complex is denied the impact that the 224 Perwara must have had on the worshipper in the days of its imperial and architectural grandeur.



The three yard enclosures of the Prambanam Complex.
(Taken from "Guide to the Prambanam Temple" 1991)

The Central Yard of Loro Jonggrang

The Central Yard of the Loro Jonggrang contains a total of 16 temples of which the 47 metre central Siwa Temple is the most imposing. It has now been restored (1953) and the Brahma Temple to its south was restored in 1987. There are 8 large temples and 8 small temples in the 110 x 110 metre enclosure.

8 Large Temples

- (a) The Siwa Temple with the Nandi Temple in front.
- (b) The Brahma Temple with the Angsa Temple in front.
- (c) The Visnu Temple with the Garuda Temple in front.
- (d) There are 2 ApiL Temples, one on the north edge between the Vignu and the Garuda Temples and the other on the south edge between the Brahma and the Angsa Temples.

8 Small Temples

- (a) There are 4 Kelir Temples at each of the small entrances.
- (b) There are 4 Menara Sudut Temples in each of the four corners of the enclosure.



The Awesome Remains of the Prambanam Temple (856 A.D.)

The Central Siwa Temple

The centrally located temple in the complex is Candi Siwa known locally as Loro Jonggrang. It is an impressive architectural statement. It is 47 metres high and its base measures 34 x 34 metres. It was built to honour the god Siwa and its construction is thought to have commenced during the reign of Rakai Pikatan (846 - 855 A.D.) and completed in the reign of Raja Balitung (898 - 910 A.D.).

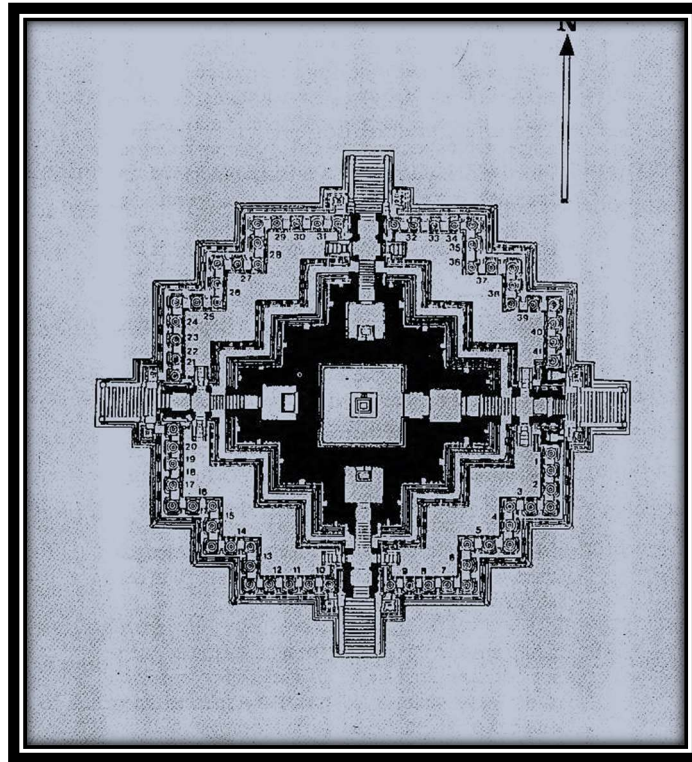
In design it in similitude of the cosmic Mount Meru and its three vertical divisions is an architecturally coded correspondence to the foot, body and head of the archetypal man.

Main Entrance (East)

There are four entrances into Candi Siwa. The main entrance is approached up a flight of steps guarded at the top by Nandiswara and Mahakala. Inside there is a large chamber which contains a 3 metre high statue of Siwa as Maha Dewa. In Siwa's two back hands is a fan and a rosary. The front right hand holds a lotus bud while the left hand holds a small spheroid representing the seed of the cosmos. On Siwa's forehead there is a "third" eye and his headband is a snake. The symbol of a skull and a sickle at the crown verify the status as Maha Dewa. The statue stands on a base with lotus flower decoration. It is believed that this base was used as a stand to hold the holy water which was used to perform lustrations on the sacred image. This purificatory water, and the fragrant flowers also used, were much prized by devotees. The image is thought to be of a King as a re-incarnation of Siwa.

Southern Entrance

The chamber or cella on the southern side contains an image or statue of Siwa as Mahaguru (Great Spiritual Teacher). This image of Siwa is commonly known as Agastya. Siwa in this manifestation is imaged as an older man, bearded, moustached and pot-bellied. His right hand holds a rosary and a waterpot is in his left hand. A trident stands on his left side. Agastya is portrayed as a peace-lover.



Plan of Central Siwa Temple depicting the main chamber and the three smaller chambers.

Western Entrance

A statue of Ganesha, Siwa's son, is in the western chamber. Ganesha has the head of an elephant and the body of a man. Ganesha symbolises wisdom, science and is a problem solver. Ganesha's two back hands hold a Cakra and a crescent moon. The front hands hold a tusk and a science pot. His trunk rests in a bowl from which he continually draws knowledge and wisdom.

Ganesha was born from the union of Siwa and the goddess Uma. During her pregnancy Uma was affected by the god Indra passing in front of her on the back of the elephant Eravatta. This occurrence resulted in her son being born with an elephant's head. Ganesha's head is ornamented with a skull and a snake headband.

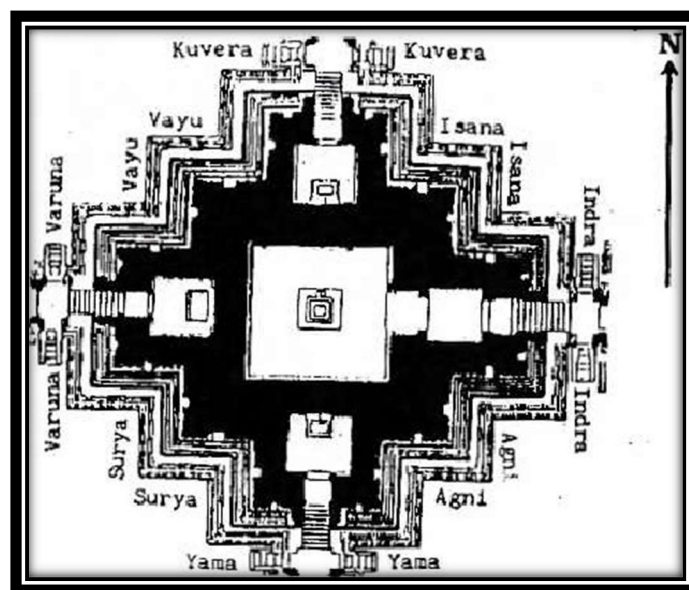
The Northern Entrance

The statue in the chamber inside the northern entrance is of the voluptuous wife of Siwa known as Durga Mahisagura Mardani. She is depicted exorcising an asura from a reclining bull on which she stands. Durga has 8 arms. Her right hands hold a Cakra (a weapon), a Khadga (a hammer), a Bana (arrow), and the tail of the Mahesa (reclining bull). Her left hands

hold a winged Sankha, a Kenthaka (shield), a Dhanus (a bow), and the frizzy-hair of the dwarfgiant Mahisasura. Durga is the image of Loro Jonggrang, the "Slender Maiden" after whom the total complex is named. The actual image is said to be the likeness of King Balitung's wife.

Lokapala

The Hindu religion spiritualises space by regarding the 8 intercardinal directions of space as spiritual vectors each under the influence of a deity. The belief is translated into sculptured representations of the 8 gods and their escorts on the 16 faces depicted on the main temple's base.



Map of the position of the Lokapala gods in the temple Siva.

Intercardinal Direction	Deity	Symbol
East	Indra	Holding a Wajra
South East	Agni	Censer with 7 tongues of fire
South	Yama	Holding a Danda
South West	Surya	Ratna on a Padma (Intus)
West	Varuna	Holding weapons (Nagapasa, Cangka)
North West	Vayu	Holding a tongue of fire on a Padma
North	Kuvera	Holding a Padmaniddi, wearing pearls
North East	Isana	Three-pronged spear or trident

Siwa as Kala

Siwa has many manifestations. His main task as one of the Trinity of the ruling Hindu gods is that of Destroyer and Re-creator. In the Siwa Temple decor he is also represented as Kala or the god of Time who both destroys and recreates. Kala is sculptured as a frightening ogre with bulging eyes, large incisors and even larger upper canines. As a doorkeeper or guardian he protects the entrances to the inner sanctum. He reminds the devotee that he is master of destruction (Kala Rudra) and the god of death (Kala Muldaa) and is to be greatly feared.

The Ramayana Reliefs

A visitor to Prambanam has two wonderful opportunities to view scenes from the captivating Ramayana epic. He can view a magnificent dramatic and musical rendition in the specially designed theatre not far from the Temple complex and he can inspect a series of sculptured reliefs on the inside walls of the walkways of the Siwa and Brahma temples. There are 24 panels around the balustrade of the Siwa temple, some of which depict 2 or 3 separate scenes in the one panel. The adjacent Brahma temple has 30 panels which, likewise, depict more than one scene. Together, the panels comprise a sequence which begins to the left of the entrance to the Siwa temple and proceeds clockwise. The story continues in the same manner about the base of the Brahma temple.

The Siwa Temple as a Royal Mausoleum

The relics of Rakai Balitung and his funeral gifts lie buried in a stone case under the pedestal of Siva as Maha Dewa in the eastern chamber. The grave-pit is 14 metres deep and the stone encasing is suspended at a depth of 9 metres. Rakai Balitung did not live to see the whole complex completed. His interment within the main Siwa temple suggests that he was greatly venerated as a ruler of a mighty kingdom.



Temple relief work Prambanam

The Brahma and Vishnu Temples

The Brahma and Vishnu temples flank the central Siwa temple to the south and north respectively. The three temples face east. The overall dimensions of the two temples are the same. Their bases are 20m x 20m and they are each 37m high. They each contain a single chamber.

Inside the Brahma Temple is a statue of Brahma with 4 heads and 4 hands. His right arms hold a rosary and his left arms hold a Kamandalu or water pot, the holder of the creative power of water. Brahma is responsible for the processes of creation. His hair is formed into a "jata" or crown and his eyes are closed in a meditative pose.

The four faces symbolise the four Vedas:

- Rig Veda faces the east
- Yajur Veda faces the south
- Sama Veda faces the west
- Atharva Veda faces the north

The Vedas are the oldest and most venerated sacred books of the Hindu religion. Although not written until about the birth of Jesus they were recited from memory for about 1000 years prior to that time.

Vishnu is the god who preserves and protects creation. The temples to Vishnu contain a statue of him which has only one head but four hands. He holds a club, an oyster and a cakra. The balustrade of the temple features a number of relief panels (12) which depict scenes in the life of Krishna. Krishna is another re-incarnation of Vishnu, following Rama.

The Nandi, Angsa and Garuda Temples

These three temples are directly in front of the Siwa, Brahma and Vishnu temples respectively. They are dedicated to the vehicles or means of communication of the trinity of the gods i.e. the ox for Siva (Nandi), the goose or swan for Brahma (Angsa), and the Garuda for Vishnu. The statue of the ox can be seen on site while the statue of the Garuda is now kept on the south side of the archaeological office. The statue of Angsa, the swan, is missing.

The three temples are badly in need of restoration.

The exposed chamber of the Nandi temple contains a statue of an ox in a crouching position. It measures two metres in length and has no ornamentation. The chamber also contains two other statues. One is an image of Surya the sun God atop a chariot drawn by seven horses. The other is an image of Dewa Chandra the Moon God whose chariot is drawn by ten horses.

The chamber of the Angsa temple is now bare but the Garuda temple contains a small statue of Siwa.

The Apit Temples

The two Apit temples lie between the two sets of three temples near the northern and southern entrances. Although they have chambers they have no statues and their function is not known.

The Restoration of the Loro Jonggrang Complex

The restoration of the Loro Jonggrang complex is an enormous undertaking. The task began in the period 1930-33. The central Siwa temple was completed in 1953 and the Brahma temple in 1987. The Vishnu temple should be restored in the mid 1990's.

Only two of the 224 Perwara temples in the second courtyard have been restored. It is a source of great wonder that such a monumental building undertaking was even conceived, let alone achieved. It is even more baffling to understand why such a labour of love was abandoned so soon after its completion.

PART 5

THE KERATON OF YOGYAKARTA

The Relationship of Temple and Palace

The modern Westerner has come to accept the principle of the separation of Church and State as if it were a self-evident truth. He little realises that, even in his own history, such a principle did not always apply to social and political organization. The doctrine of the Divine Right of Kings as a theory of sovereignty was only abandoned or modified after a number of bloody revolutions. If the Westener attempts to understand the Asian concept of sovereignty with modern western thinking he will commit a grave error. The Westerner thinks polarically and tends to structure his thinking in opposites. He thinks of Church and State as ends of a continuum, similarly for sacred/profane, spiritual/temporal, God/man, heaven/earth etc.

The Asian mind, certainly in pre-modern times, thought analogically and symbolically in order to achieve a synthesis and a harmony. The temple, for the Asian, was the abode of the Gods and the Palace was a replica of the heavenly government. The king was very often regarded as an incarnation of deity. The Palace architecture, as with Temple architecture, was in the similitude of the Archetypal Temple or Cosmic Mountain. The one was an image of the other and they both reflected the cosmic order.

The Negara as Exemplary Model

The Negara, or ruling seat of government is, like the central temple, a microcosm of the macrocosm. It is the visible expression of cosmic order and it is organized in such a manner as to provide a model of civilised existence. Its courtly ceremonialism and rituals were the essence of its power. The Indonesian Negaras of Mataram, the Khmer concept of the God King, the courtly rulership of the Thai Chakri dynasty, reflect the idea of the court as an exemplary model. Although a great deal of this thinking can be traced to Indian/Hindu cosmology it still made its appearance in the Islamic courtly life of The Royal Palace or Keraton of the Sultans of Yogyakarta.

Image of the Cosmic Mountain

The Royal Palace has its Mount Meru in the central courtyard where a massive pavilion, or pendopo, has its joglo, or high peaked roof, reaching skyward. There are three vertical layers of flooring which depict the three

kingdoms of heaven, earth and hell. The gates and elevated buildings symbolise the continents and the courtyards symbolise the oceans.

The journey from the Krapyak outside the Nirbaya Gate in the south to the abode of the Sultan, the Kedaton, is a journey from conception to maturity. The specially planted trees symbolise each stage of the journey.

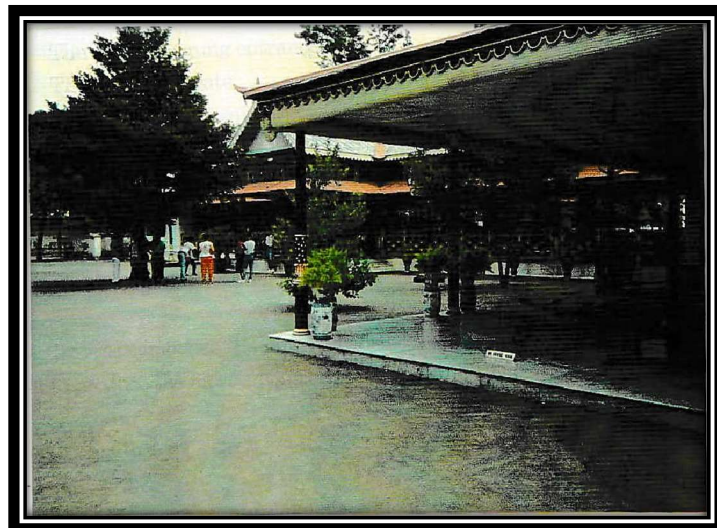
The Royal Palace or Keraton

The Royal Palace of Yozrakarta is not far from the centre of the city and lies within a walled area, one kilometre square. A lot of the wall is still intact but its surrounding moat has gone. About 20,000 people now live in this area, of whom about 100 work within the palace itself. The whole area is known as the “Keraton”. The word Keraton is sometimes used to refer to the palace complex itself.

History, Location and Size

The palace and its surrounds was built by His Royal Highness Sultan Hamenku Buwana I in stages between 1756 and 1790. It is situated between the Code and Winanga Rivers. In 1785 a wall five metres high and four metres wide was built to fortify the precincts. This wall surrounded an area of 14,000 square metres and cannons were mounted in each corner of the square enclosure. Five arched tunnels provided entrances into the area. Around the wall was a broad moat which was spanned by a bridge to each of the arched tunnels.

To the southwest of the Keraton was an artificial lake in which stood the rather remarkable water palace known as Taman Sari. Today there is no lake and the Taman Sari is in a very poor state of repair.



Pelaraton Kedaton or Royal Courtyard
of Keraton, Yogyakarta

Entrance from the Outside World

Five arched tunnels provided entrances from the outside world:

- The Taruna - sura (North-east gate)
- The Jaga - sura (North-west gate)
- The Jaga - baya (West gate)
- The Nirbaya (South gate)

The fifth gate, the Madya - sura was not open to the public traffic until 1923.

Entrances within the Palace

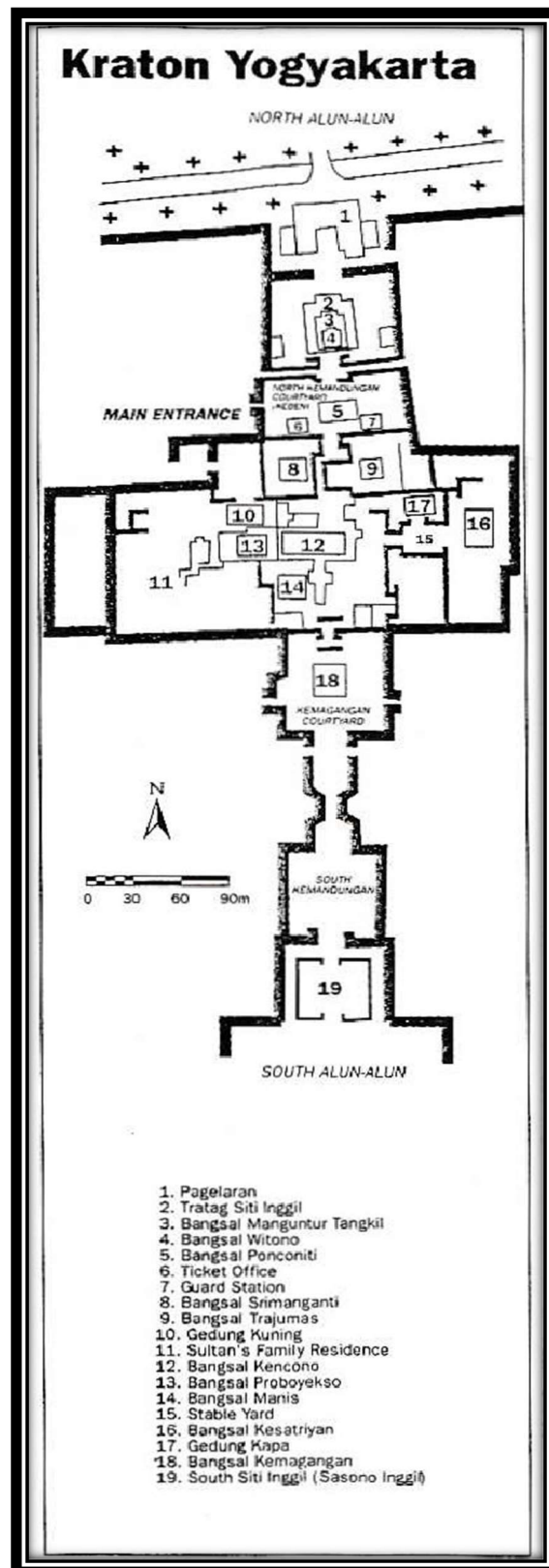
There are nine entrances or gateways inside the palace complex as distinct from the entrances into the grounds from the outside world. From the north these are:

- The Pengurakan
- The Tarub Haguug entrance
- The Brajanala gate
- The Srimanganti gate
- The Danapratapa gate
- The Kamagangan gate
- The Gadungmlati gate
- The Kamandungan gate
- The Plengkung Gading gate

These entrances symbolise the nine body orifices which, when all are closed, are said to produce the most advanced state of meditation.

The North - South Axis

All important court ceremonies take place along the north - south axis and usually involve moving in and out of some of the nine entrances mentioned above. Processions to celebrate coronations and marriages move in a northerly direction toward the mountains. Funeral processions move in a southerly direction along the axis towards the sea.



Taken from P 177 'Java' - Periplus Editions of Indonesia Travel Guides

Flowers as Symbols

The Asian mind is more familiar with the symbolism associated with flowers, shrubs and trees than the western mind. In fact, perfume and flowers are more than symbols in many acts of worship. They are the direct bearers of feelings, prayers and spiritual thoughts. They are used as offerings as well as adornment in some acts of worship. Different parts of plants may be highlighted but perfume and flowers are the most common elements represented in symbolism. Trees such as the banyan tree, the coconut, cempaka, japun, asem, tanjung, pakel, kuwen, camphor, kepel, pelem gelem, jambu dersana have special significance to Indonesians.

There are no trees in the palace which do not signify a spiritual meaning.

The Keraton as a Complex of Buildings

There are quite a number of walls, pavilions, raised platforms and fields which flank the main pavilion in the central courtyard to the north and the south. A guided tour is recommended for the visitor and is readily available for a small fee. At the northern entrance is the Paqelaran pavilion with its 64 posts symbolising the age of the Prophet Mohammed at his death. The Grand Mosque or Masjid (1773) is to one side. A raised platform, the Trafa Siti Inggil is directly along the north-south axis. Its elevated ground was used for coronations and audiences. The Sultan's throne is in the middle of the platform and a regalia room is at the rear of the platform.

The **Central Pelaratan** courtyard or Kedaton is guarded by two silver ogres who give due warning that the inner sanctuary can only be approached with clean hands and a pure heart.

The Golden Throne Pavilion, the Bangsal Kencono, is the central feature and it dominates the main courtyard. The roof is supported by four pillars whose decorative features effect a synthesis of Hindu, Buddhist and Islamic design. The red patterning is of Hindu origin, the golden lotus petals of the pillar bases is of Buddhist origin while the calligraphic inscriptions "There is only one God, and His name is Allah" is a central tenet, of Islam. Behind the throne hall is the regalia wardrobe. The orientation of the throne hall and the regalia room is to the east, thus signifying that the source of power of the throne is from the sun.

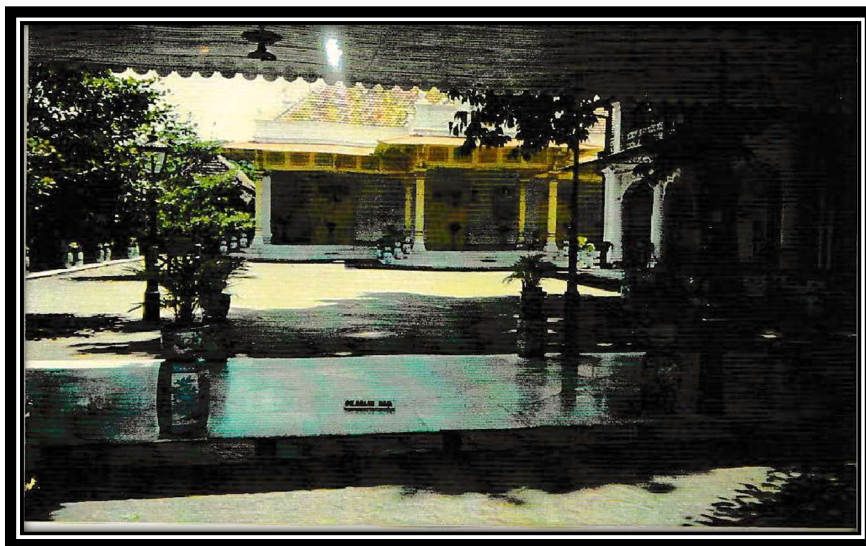
There are two small orchestral pavilions beside the Bangsal Kencono and these house the ancient Sekaten gamelans. These are played only once a year and they are said to be relics from the 14th century Majapahit dynasty.

A long banquet hall with glass windows is to the south and the floor is of marble. There are preparation rooms which line the southern and eastern side of the courtyard. Tea is prepared for the Sultan at 7am, 11am and 4pm and is ceremoniously conveyed by female attendants.

The palace contains a number of galleries and rehearsal areas for dancers and gamelan players. A small museum and souvenir shop occupy a former equestrian storage area. There is a display of royal carriages in the Rotowijayan stables. A special carriage to bear the sultan's coffin to the royal cemetery at Imogiri may also be viewed.

The Keraton as a Ceremonial Centre

The Keraton is not just a collection of functional buildings. It is a centre which enables the power of the throne to be exemplified in ritual, The King, or Sultan, sits on the axis mundi of the cosmos at the centre of the world. The king controls his subjects, not by real-politik, but by harmonising his courtly conduct with the idealised image of his heavenly counterpart. He ruled in a motionless and directionless present because everything at the centre of the wheel of government is still while everything at the periphery spins at enormous speed. He ruled in the name of God and he was given obeisance by his subjects as if he were a God. In such a situation it is easy to imagine that all the actors in such a courtly drama could fall victims of their own role playing. Style can be easily confused with substance and become an end in itself.



The Keraton or Royal Palace
Yogyakarta.

The Keraton as a Ceremonial Centre (cont.)

The Sultan is at once the ruler and the archetypal subject. His behaviours are imitated by his subjects and this is the essence of his power. All ceremonial life at the court has the Sultan at the centre of the action in a motionless present. His title was “Abdurrachman Savidin Panatagama Kalifatullah” i.e. “Ruler of the Religion and Representative of God”. His symbols are revered and lustrations are performed on them once a year.

The Javanese calendar dictates the times for the performance of the Keraton ceremonies.

1. Lustrations

The ritual cleansing of the pugaka or palace heirlooms is performed in the first month of the Javanese year. The cleansing of the Sultan's Kris, spears and flags is done first and the ceremony is held in private. The washing of the royal carriages is a public ceremony and the holy water and flower petals used in the ceremony are much in demand by the King's subjects. A third ceremony is performed at Imogiri, the royal cemetery. Large pitchers of holy water are emptied, cleaned and filled again. Subject's are keen to catch as many drops of this distilled power as they can.

2. Sekaten

The Sekaten festivities are a type of harvest festival. They are held from the eve of Mulud 6 and continue on until midnight on the eve of Mulud 12 and coincidentally with the birthday of the Prophet Mohammed. The preparatory festivities begin a full month before Sekaten proper and feature local craft and folk performances in the city's northern square. At Sekaten the two sacred gamelans are ceremoniously relocated in raised pavilions in the courtyard of the Royal Mosque. The two sets are played alternately from morning to evening (except for the day preceding Friday worship).

3. Grebeg Mulud Procession

The Sekaten festivities conclude with the fertility rites of Gregeb Mulud. Food offerings in the shape of miniature mountains are brought from the Keraton to the mosque. The preparation of these mountain-shaped rice cakes is undertaken in the Kamagangan courtyard two days before the actual ceremony begins. At 8.00 on Mulud 12 the procession begins. It is led by ten palace guards through the Siti Inggil and Pagelaram to the Royal Mosque. The rice cakes are formed into two mounds. One is of the male lingga and the other of the female yoni. After the offerings are blessed with prayers spectators eagerly seek a sacred portion to participate in its possible blessing. The Sekatez concludes with an all-night performance of the

Wayang Kulit in the south Kemagangan courtyard at which the symbol of royal power, the umbrella, is withdrawn.

4. Ramadan

The Indonesian Muslims celebrate the end of the fasting month, Ramadan, with festivities that are similar to the Grebeg Mulud. Old wrongs are made right by acts of mutual forgiveness and on the evening before Syawal 1 children parade in the fields with torches and paper lanterns. At sunrise a prayer meeting is held in the fields after which a procession takes place. Inside the Keraton at the South Kemagangan courtyard a performance of the Wayang Kulit is held in the evening.

5. Idul Korban

Idul Korban is the day a set aside to commemorate the sacrifice of Abraham's son to Allah. Sheep, goats and cattle are ceremonially sacrificed at mosques and the meat given to the poor. Again, a children's torch parade is conducted on the eve of Besar 10 and a procession from the palace to the mosque is held in the morning.

6. Other Ceremonies of the Javanese Calendar

There are a great number of ritual acts associated with the Grebeg ceremonies which incorporate the use of palace symbols by the Sultan and his attendants. Costume, colour, gesture and movement all have allusions to the belief system of the people and their explication would entail a long study. The offering of the Sultan's nail and hair clippings to the protective spirits of the Kingdom is an important annual event. The location of stands, pavilions, gateways, and trees is not without meaning. Even the processional journey from the south to the north past the trees is thoroughly invested with symbolical meaning. It is a symbolical journey through life.

7. The Symbolical Journey through Life

The Keraton is a spiritual cypher. Not only are the buildings and their locations in conformity to a controlling plan but the trees, also, have been planted with purpose and in accordance with their symbolical value. The passage from the Krapyak in the south to the Sultan's throne in the centre of the palace symbolises the journey of the incarnating soul to spiritual maturity. The trees one passes enroute have been chosen to represent appropriate spiritual qualities that correspond to the stages in the human life cycle.

The table below illustrates the correspondences between physical location, life stage and floral symbol.

<u>LOCALITY</u>	<u>LIFE STAGE</u>	<u>FLORAL SYMBOL</u>	<u>INTERPRETIVE KEY</u>
Mijen Village	Seed or "wiji"	Wiji or seed	
Krapyak	Prototype Soul	Asem trees Tanjung	lovely, attractive hopeful
Nirbaya Gate (Sth)	Yearning	Asem trees with "Sinom" leaves	hairs on forehead of a girl
Alun-alun	Attraction	Waringin trees Pakel trees	genitalia adulthood
Siti Hinggil	Fertilization	Kuwen trees Camphor trees Soka trees	to dare hairy and attractive hairy and attractive
Kamandungan Gate		Kepel Ceng Kirgading (Coconut) Pelem gelem Jambu Dersana	conjunction purity
Kamandungan Yard	Pregnancy		mutual understanding perfect human (baby ready to be born)
Gadungmlati Gate	Birth		(baby is born)
Kamagangan Yard			(food is ready)
Kedaton	Maturity		

The Taman Sari or Water Palace

The name Taman Sari translates as “fragrant gardens” and refers to the fragrant perfumes enshrouding the two-storied retreat. While the Keraton is in the traditional Javanese court architecture the water palace is of European design. Once its ingeniously designed water tunnels and pools provided a miniature paradise of coolness in a hot and humid climate but today the palace is a crumbling ruin.

The water palace is located a few hundred metres west of the palace. It was built by Sultan Hamenku Buwana I as a retreat and it stood within an artificial lake. The complex was cooled by the lake, a system of water tunnels and sunken bathing pools, The fruit, vegetable and flower gardens were watered from a nearby clear spring. There are many features of the Taman Sari that can easily be overlooked without the services of a guide. The sultan’s sleeping quarters (the Pasarsyan Dalem Ledoksari) and the "coiled well" (or Sumur Gumulung) are two important features which, even in their ruinous state, are worth visiting. The Taman Sari complex took eleven years to build but was abandoned soon after the Sultan Hamenku Buwana I died.



View of the remains of the Taman Sari or Water Palace,
Yogyakarta.

GLOSSARY

ADVAYA : Ultimate reality for the Buddhist religion.

ANAVATPA : Central lake of Jambudwipa, source of four huge rivers (Indus, Oxus, Tarim and Ganges).

ANGKOR WAT : Finest architectural monument in Cambodia. Its pyramidal form covers 2.6 sq kms.

ARCHETYPAL : Ideal conception of original model.

AR.UPADHATU : The three highest galleries of Borobudur, known as the Sphere of Formlessness.

AXIS MUNDI : The axle which goes through the centre of the world.

BAKENG : The first Cambodian temple - mountain in the form of a pyramid, built in 881 A.D.

BANGSAL KENCOMO : The "Golden Throne Pavilion" of the Keraton at Yogyakarta.

BESAKIH : A complex of temples, the "mother temple" of Bali located on the slopes of Gunung Agung.

BODHISA'ITVA : One who achieves buddhahood but volunteers to be reincarnated to assist others.

BOROBUDUR : Largest Buddhist temple in Indonesia located 42 kms west of Yogyakarta.

BRAHMA : One of the three supreme deities whose responsibility is for creation.

CANDI : Temple.

CHAKRAVAN : Mountain chain which is the girdle of the universe, composed of rock crystal.

CIWA (or CIVA) : Alternative spelling of Siwa.

COSMOLOGY : Study of the cosmos, theory of origin, organization and destiny.

DWARAPALA : A temple guardian usually of fearsome and frightening features.

FINIAL : A capping of the topmost part of a tower or pinnacle.

GARBHADHATU : Triumvirate of bodhisattvas depicted in the Mendut Temple near Borobudur.

GARGOYLE : A spout or ornament often having the form of a grotesque figure.

GEOMANPIC : Based on the geometry of man and principles of numerology.

GREBEG MULUD : Fertility rites of Sekaten festivities of the Mohammedan religion.

HINAYANA BUDDHISM : The "Lesser Vehicle" of Buddhism which concentrates more on doctrine than the worship of Buddha.

ICONOGRAPHY : The illustration of a subject by pictures or visual presentation.

IDIJL KORBAN : Day set aside to commemorate the sacrifice of Abraham's son to Allah.

JAMBUDWIPA : The pear-shaped world of mankind which lies to the south of the 7 oceans and 7 encircling mountain ranges.

JONGGRANG : See Loro Jonggrang.

KALA : The Hindu god of Time.

KAMADHATU : Sphere of Desire containing the two lowest galleries of Borobudur.

KAMANDALU : Waterpot which holds the creative power of water.

KERATON : The Royal Palace (of Yogyakarta) also includes the grounds.

KRAPYAK : Platform used by the Sultan for deer-hunting at southerly end of Keraton.

KRATON : Specifically the Royal Palace (of Yogyakarta).

LINGGA : Stylised image of a phallus, representing the essence of the god Siwa.

LOKAPALA : The system of dividing space into spiritual vectors presided over by gods.

LORO JONGGRANG : "Slender Maiden", Main Siwa Temple of complex, alternately statue of Durga.

LUSTRATIONS : An action of purificatory cleansing a ceremonial cleansing.

MACROCOSM : The universe in its entirety.

MAHAMERU : Mythical cosmic mountain of Hindu and Buddhist thought.

MAJAPAHIT : A Siwaist-Hindu Kingdom of East Java (1294 - 1520 A.D.).

MAKARAS : A sea monster with scales, claws and a large head.

MANDALA : A graphic mystic symbol, typically including the form of a square and circle, a personal meditative aid.

MATARAM : Paramount Kingdom of Central Java founded by Senapati. Agung is the best remembered king and is buried at Imogiri near Yogyakarta.

MASJID : Mosque.

MENDUT : Oldest of three Buddhist Temples - (Mendut Pawon and Borobudur) built (784 - 792 A.D.) Contains important statues.

MICROCOSM : A miniature universe.

MOUNT NIERU : The cosmic or world mountain that lies at the centre of the universe of Hindu cosmology. Its summit is the home of the gods.

MUDRAS : Hand positions of the Buddha.

NEGARA : Place of rulership, court, palace.

PAGAN : Ancient city of Burma containing one of the largest collection of temples pagodas in the world at its height of glory (13000).

PAGELARAN : Assembly courtyard of Keraton once used for the inspection of troops, contains 64 pillars which symbolise the age of the Prophet Muhammad when he died.

PELARATON KEDATON : Royal Courtyard of Keraton Yogyakarta.

PERWARA : Complex of 224 temples in the second enclosure of the Prambanam complex. Bridesmaids to Loro Jonggrang.

PRADAKSINA : clockwise ascent of temple complex while gaining instruction.

PRAMBANAM : Site of large Hindu temple complex 16 kms east of Yogyakarta.

PRATIBIMBA : A sanskrit word which incorporates the idea of representing the cosmos with a model such as a temple.

QUINCUNX : Arrangement of five of which four elements occupy the corner and the fifth the centre.

RAMADAN : Sacred 9th month of Muhammedan year in which fasting is observed from dawn to sunset.

RATU BOKO : "King Boko¹'s Palace" also includes a temple, is situated to the south of the Prambanam complex.

RUPADHATU : Sphere of Form containing five of the galleries of Borobudur.

SILENDRA : Mahayana Buddhist dynasty known as "Kings of the Mountain", contemporaneous with Sanjaya.

SANJAYA : Indonesian dynasty beginning with Sanjaya (717 - 746 AD.) influential in Central Java.

SEKATEN : Type of Islamic harvest festival held by Indonesians from the eve of Mulud 6 to midnight of Mulud 12.

SEKTI : The charismatic power of the King.

SHAMAN : A doctor-priest in touch with hidden demons, ancestral spirits.

SIVA : Alternate spelling of Siwa.

SIWA : One of the Hindu trinity of gods responsible for both destruction and re-creation.

STUPA : A bell-shaped dome atop a Buddhist temple surmounted by a spire or umbrella.

TAMAN SARI : "Fragrant garden" containing the water palace.

TATHAGATA : The five dhyani Buddhas.

TRATA SITI INGGIL : "Elevated ground" or sacred platform used by the Sultan to perform coronations or audiences.

VEDAS : Oldest and most sacred books of the Hindu religion.

VISHNU : One of the trinity of Hindu ruling gods, responsible for the protection and preservation of creation.

WISNU : Alternative spelling of Vishnu.

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