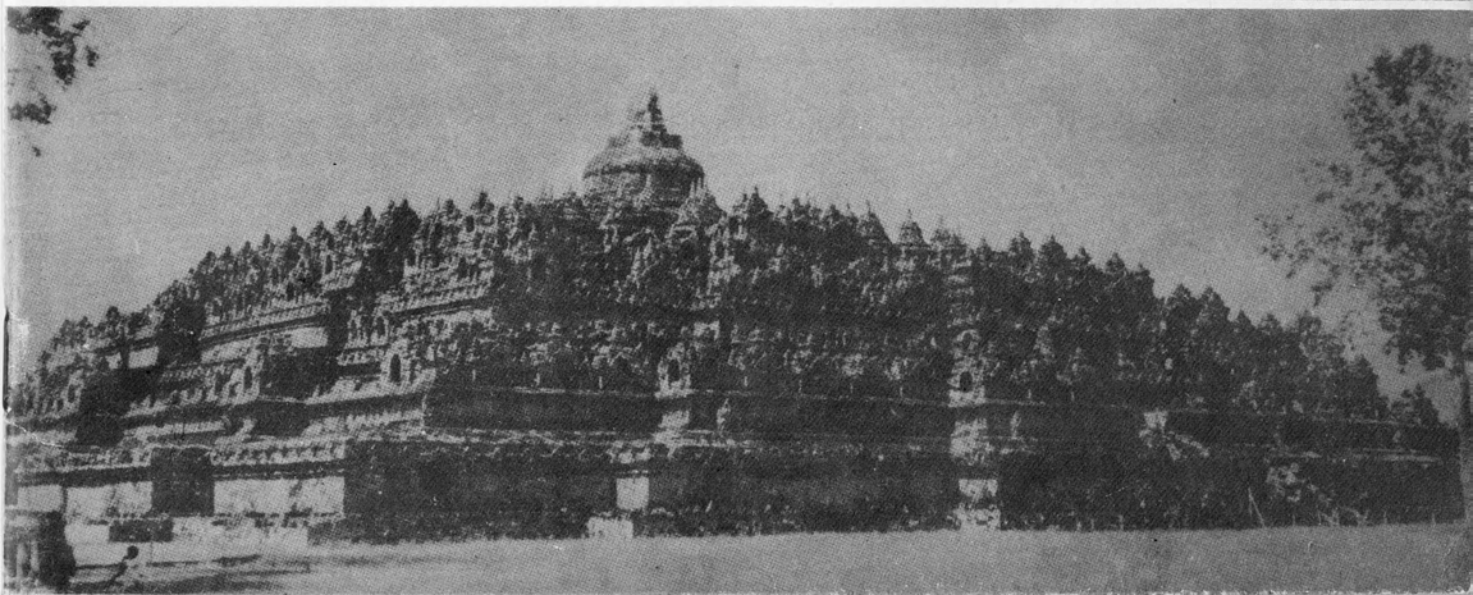


SHORT GUIDE TO BOROBUDUR
mendut &
pawon



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Pawon

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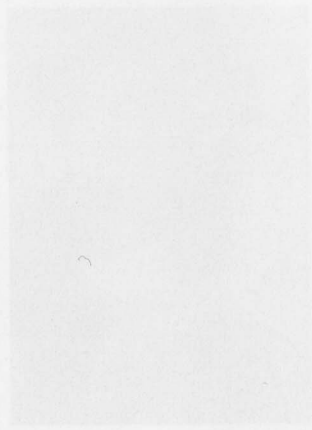
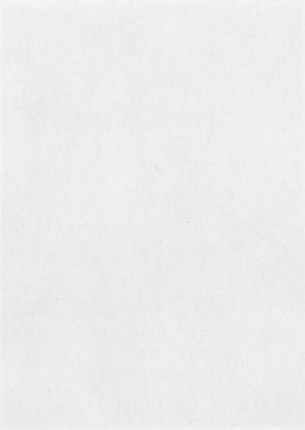
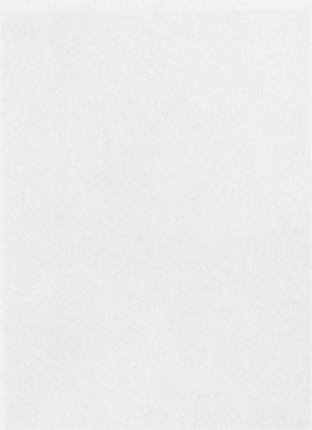


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A SHORT GUIDE to BOROBUDUR, MENDUT and PAWON

In the Kedu region, about 30 kilometres north of Jogjakarta is a number of three temples: Borobudur, Pawon and Mendut. They are connected with one another by well kept roads.

Borobudur is the largest and most magnificent of the three. It lies on the confluence of the rivers Progo and Elo. Such a site is considered holy in accordance with the situation in India, where the confluence of the Ganggā and the Yamunā is also a holy place.

Borobudur is surrounded by hills and mountains: in the south by the Menoreh chain of hills, where Prince Diponegoro fought against the Dutch (1825 – 1830), in the west by mount Sumbing, mount Prahū and mount Sindoro, in the north is the Unggaran – Andong – Telomoyo range of hills and in the east the active Merapi (api = fire) and mount Merbabu (abu = ash).

Before the restoration Borobudur was covered with earth and forests to such an extent that only a small part of it was visible. And yet, in spite of this, it was not unknown. In a Javanese historical work is recorded how about in the middle of the 19th century a Jogja prince went to Borobudur to "see the thousand statues", standing on a natural hill and also "a holy man in a cage".

Borobudur is a creation of the Hindu Javanese art, that's to say a product of the mixed Indian and Indonesian culture as it has developed since the beginning of the Christian era in part of the Indonesian Archipelago.

The monument is probably erected in the 8th century as a central sanctuary of the Buddhist religion.

The shape is immediately connected with its religious meaning: it is not a temple, which can be entered, but a massive monument a so-called stupa. Such an edifice was originally put on a relic of the Buddha or on the spot, where an important event had taken place in his life. In the long run the stupa itself became a sacred monument, symbolizing the Buddhist doctrine and spreading its beneficial influence far and wide around. And at the same time it had also to give the image of the cosmos according to the Buddhist conception.

In order to obtain the required shape the designer of the Borobudur, who according to tradition had the name of Gunadharma, has wrapped as it were a natural hill with a mantle of stone. The sides of that hill were flattened in the form of terraces for that purpose and in this way, each time at a higher level running round the monument, came first four square galleries and above them three round terraces. On the walls of the galleries rise temple-shaped niches, on the terraces are little clock-shaped edifices, in the walls of which diamond- and square holes have been left. In the middle of the top terrace, on the central and simultaneously on the highest point of the sanctuary, has been erected a large clock-shaped stupa, the walls of which are completely closed. The new topped pinnacle of this central monument originally bore three sun-shades of stone crowned by a jewel ornament.

Usually old monuments in the form of a tjandi are given the name of the village or the area in which they were erected, e.g. Tjandi Mendut, in the village of Mendut, Tjandi Singosari in the village of Singosari etc. According to accepted theories the name "Barabudur" is a compound word, originating from the Sanskrit term "vihara", which has the English equivalent of "monastery". In the course of time the word "vihara" assimilated into "byara" or "bara" with the proper name "budur", and it became "Barabudur".

This name is mentioned in the medieval Javanese panegyric Nagakertāgama, in the chapter, dealing with the Buddhist monument of the Vajradhara sect. But it is also possible that "budur" is the Indonesian word for hill, so that "Barabudur" just means "monastery upon a hill".

In 1835 Borobudur was cleaned from the earth and forests which had covered it for the greater part. The monument showed cracks and was collapsing. From 1901 the operations, conducted according to the Anastylose theory, were finished in a satisfactory way: Borobudur was saved from a total ruination.

Alas, nothing is everlasting on this earth: the elements and the various tectonical as well as volcanic influences have caused the northern part of the temple (the first and the second gallery) to slant and sections of the walls to bend of recent years. In order to prevent a disastrous further collapse the Government has taken the necessary steps to have the damaged walls repaired and restored in their original condition.

Up to now there is no certainty about the question when exactly Borobudur was erected, because of the absence of reliable sources such as "prasasti" (inscribed stones) or ancient document, recording

such a fact. The answer can only be found by making deductions from the monument itself, i.e. its form and structure.

Firstly: judging from the architecture and the art of ornamentation that have been applied, the monument has the typical Central Javanese style of about 700 – 950 A.D. when comparing Borobudur with other Buddhist temples, whose building date is known, such as Kalasan Sari, Lumbung, Bubrah and the Sewu temples, which are all situated near Prambanan (Surakarta –Jogjakarta border), it may be safely assumed that Borobudur must have been built between 778 and 850 A.D. Its similarity with the Sedjiwan temple of the same style too gives indications in this direction. Mendut and Pawon were also built at about the same time.

Secondly: on the buried reliefs of the extension base are inscriptions in ancient characters (dating from the transitional period from the Pallawa to the Old Javanese alphabet), containing a message from the Empu (architect-designer), giving instructions to the sculptors to be carried out. These characters indicate that Borobudur was built during the so-called "Central Javanese Period" of the Hindu-Javanese history, i.e. 732 – 928 A.D.

Thirdly: the Borobudur monument is a reflection of what is called the Vajrayana sect of the Tantric School. This sect emerged during the 7th century and found acceptance in Indonesia about 700 A.D.

All these indications have given a key to trace back the date of Borobudur, and it can be fixed at about 850 A.D.



This monument was built by Indonesians themselves under the influence of the Hindu-Javanese cultures. The mixture of cultures commenced with the migration of Hindus into Indonesian territory. From several linguistical peculiarities the conclusions may be drawn, that it was the two highest castes, the Brahmins and the Ksatryas, that introduced the Hindu culture into Indonesia.

Photo on p. 9:

Borobudur in all its magnificent glory as a religious and dynastic sanctuary of the Çailendra Kings.

This picture depicts a Çailendra King and his retinue in front of the glorious sanctuary for some ritual ceremony as seen through the mental eyes of an artist of the Central Museum in Djakarta.

(Original : Central Museum – Djakarta)

The ruling dynasty during the above-mentioned Central Javanese period were the monarchs bearing the title of Rakai or the Rakarayan. These Rakais wielded their sceptre as feudal landlords in Central Java, until a Prince, not belonging to the Rakai, overthrew their power and established a new dynasty, and adopted the title of Sang Ratu. History has it that Sang Ratu conducted a successful expedition beyond his borders and even to Indo-China (Viet-Nam).

The term Rakarayan comprises the honorific Ra and Karayan, the latter being a substantial form of Raja (which means high or foremost), Rakai originates from the words Ra and Kaya, substantive of Aya (high or honourable). Thus the two mentioned titles stand for His or Her Highness. It is to be compared with the still existing title of the nobility in South Sulawesi "Karaeng", who believe themselves to be descendants of the To Manurung (He who descends from Kahyangan-Heaven).

The Buddhist prasastis record that the kings who ruled in Central Java were called Çailendras (King from the Mountains: Çaila-Mountain; Indra-King).

A prasasti found in 732 A.D. records that King Sanjaya himself professed the Civaitic religion; he confirmed the founding of his kingdom by erecting a lingga – a symbolic image of a phallus. In the stone inscription he was referred to as Mount Meru, the legendary origin of kings (Tjandi Tjanggal, sub-district of Ngluwar, district of Muntilan, regency of Magelang).

Sang Ratu Sanjaya's successor Cri Maharaja of the Çailendra dynasty, had brought Buddhism to prosperity in Central Java. No wonder that Rakai Panangkaran, the first Buddhist king, the Buddhist prasasti referred to him as "an ornament of the Çailendra dynasty".

It might be that an alliance by marriage with a scion of the Cri Vijaya dynasty in South Sumatra resulted in a change in the Çailendra House. In the years afterwards, since the Cri Vijaya dynasty had regained power in Central Java, the kings of this House considered themselves as descendants of Çailendra.

The rapid progress of Buddhism in Java coincided with the flourish of this religion in Nalanda (near Tajgir city of today) under the protection of Pāla kings from Bengal.

A prasasti found in Kelurak (near Prambanan), dating from 782 A.D., probably made by decree of Rakai Panangkaran, makes mention of a Teacher from Bengal whom the king held in high esteem.

International relations carried out by experienced missions had brought upon changes within the dynasty in Central Java. Cri Maharaja Rakai Panangkaran's successors also professed the Buddhist religion, but in the second half of the 9th century there was a sudden rise of Civaism (\pm 856 A.D.) as is recorded in prasastis and monuments of that period.

Scholars call this a "Restoration" of Civaism. This phenomenon is called "syncretism" (a mixture of two religions) as it is to be found in Java and Bali.

Spectacular monuments such as Borobudur, Sewu and Loro Djonggrang of the Prambanan temple complex cannot possibly be accomplished by one king alone.

Borobudur was the symbol of power and glory of the then ruling monarch. According to the

Hindu culture, the proportions of a temple denoted the degree of power of the king. Borobudur also reflected the ardour of the newly converted proselytes. This monument was meant not only as a propaganda medium of Buddhism, but it also exercised a beneficial influence upon mankind. To the king Borobudur constituted the fulfilling of his highest plight towards the Creator, or a dharma in order to receive a reward in the hereafter. The larger the temple the greater the reward would be! Seen in this light, Borobudur was not only built for the benefit of the Buddhist religion, but also for the worship of the ancestral spirits.

The founder of the Buddhist religion was Prince Siddharta from Kapilavastu (in Nepal Tarai), a scion of the Çaka clan, born about 560 B.C. As an ascete he was called Çākyaṃuni or Gautama, and after having received the Bōdhi (Supreme Wisdom) he was given the name of Buddha (One who has achieved the Bōdhi).

The marrow of His Teaching is in short that life in this profane world with its weal and woe is nothing but suffering, and this suffering will always be repeated as long as a human being is reborn on this earth (reincarnation). The suffering will only come to an end, if man has achieved Nirvana (Paradise).

Buddha's Teachings show the way how to deserve Nirvana by keeping aloof the worldly pleasures of life, by leading an ascetic life, by walking in the 8 ways of righteousness (Aṣṭa-Arya-Marga), i.e. morals, science and concentration (yoga practice).

In the very first place Buddhism points out the way to free oneself from the chain of sufferings (the re-incarnation).

After Prince Siddharta had attained the Bōdhi in Both-Gaya City, and after having preached the Buddha doctrine in the deer park of Benares, many hermits became his disciples. Not only hermits, but also laymen who felt attracted to his teachings, became his faithful followers, and strictly obeyed his rules in the conviction that they would be rewarded in the hereafter.

Mainly with the help and stimuli of the kings, Buddhism quickly gained influence and soon became widespread all over Asia, including Indonesia. However, after Buddha Gautama's death a controversy arose among his followers, not only about the monarchical discipline, but also concerning metaphysical problems, e.g. how Nirvana looked like, and what was Buddha etc., even to such an extent that the unintricate teachings of Buddha Gautama split up into two sects, the Mahāyāna (the Great Vehicle) and the Hināyāna (the Small Vehicle).

Based on the fact that the relief panels, carved against the balustrades and main walls of the Borobudur sanctuary, representing miraculous occurrences, we may conclude, that Borobudur is the reflection of the sect of Tantrism, which exists by schisms between the Mahāyāna and the Hināyāna sects. After its magic spells the sect of Tantrism is called Mantrayāna.

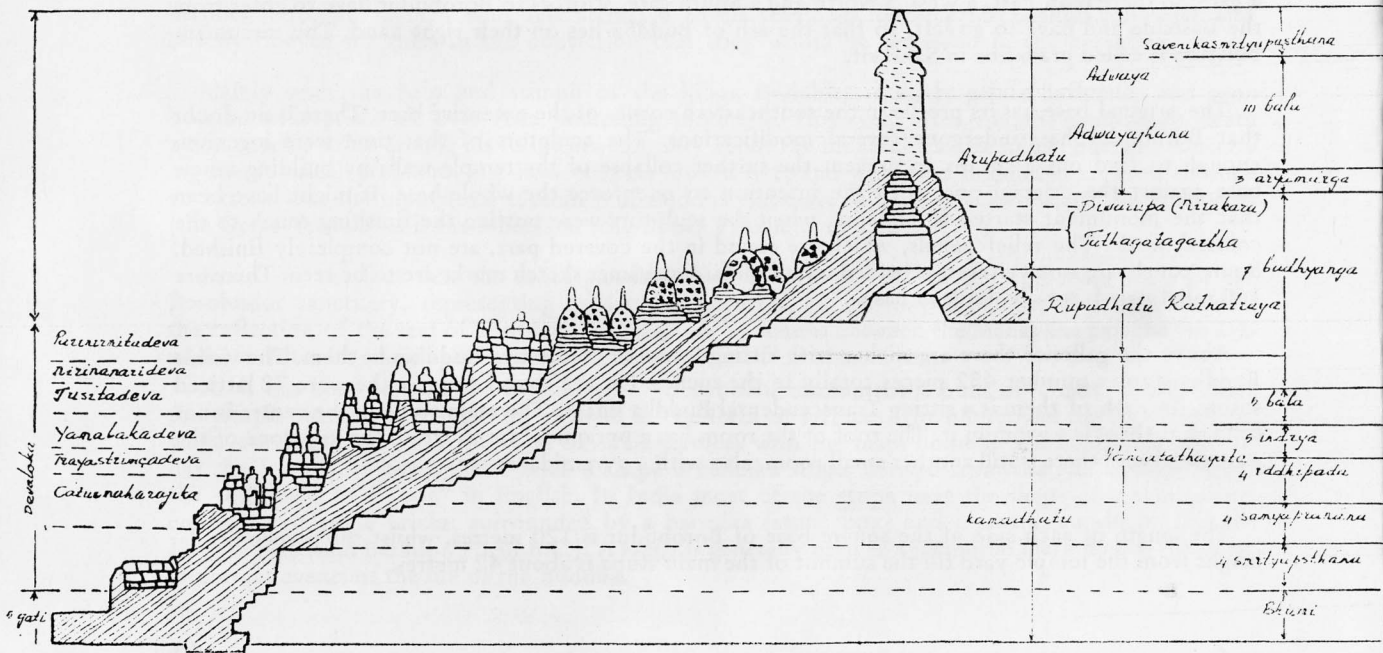
As it has been said in the beginning Borobudur monument is built on a natural hill, where the temple stones are encased on all sides in the form of terraces. The monument has a square foot, while the upper part has the form of circle terraces with the main dome in the centre, Borobudur has the form of a hemisphere. Such a shape is called a stupa, derived from the Pali term "Tupa", the equivalent of "Tope" in English. In India most of the stupa have the shape of a hemisphere, consisting of stone bricks, surrounded by a harmika (stone box) and a cattra (sunshade) like the stupa of Sānci and Barhut (± 150 B.C.). A stupa is generally used as a memorial mark during the most important events of the life of the Buddha.

The whole of Borobudur can be divided in nine terraces of which the six lower terraces have a square shape, while the three upper terraces have a circle form. Just in the middle of each side there is a gate, so there is an East, a West, a North and a South gate. Visitors to Borobudur have to enter from the Eastside and have to go left, so that the ash of Buddha lies on their right hand. This circumambulation is called *pradasina* in Sanskrit.

The original base has its profile in the southeastern corner of the extensive base. There is no doubt that Borobudur has undergone several modifications. The sculptors of that time were ingenious enough to find out a means to prevent the further collapse of the temple walls by building a new base against the original one, with the intention to re-enforce the whole base. It might have been that the monument started to collapse, when the sculptors were putting the finishing touch to the colossal work. The relief panels, which are found in the covered part, are not completely finished. Some panels are not yet even provided with reliefs, sometimes sketch marks are to be seen. There are 160 relief panels totally, built in base.

Above the galleries there are niches with sitting *Dyani* or Meditative Buddhas in them. The visible Buddha statues number 432 pieces totally in the niches. On the round terraces there are 72 latticed stupas. In each of them is a sitting Transcendental Buddha image. The main stupa in the centre is not solid, but there is a room in it. The roof of the room has a pyramidal form. Up to the keystone of the pyramidal roof there is still another small room, also with a pyramidal roof.

The length of each side of the square base of Borobudur is 120 metres, whilst the perpendicular height from the temple yard till the summit of the main stupa is about 42 metres.



Borobudur symbolizes the micro cosmos. It can be divided into 3 parts:

1. The base of the temple with galleries, leading round the monument in the form of a rectangle. The galleries can be walked around.
2. The upper part which is made up of three terraces with galleries circular in form and thus differing from those below.
3. On top of the temple, right in the middle, is a big stupa. This main stupa represents the world of emptiness (Cunyatā). This phenomenon can be compared with Paradise, the end of suffering. The seven stages (four galleries and three terraces) are the symbol of the seven heavens (Saptami bhumi). The covered base represents the world of the common people (Manusya Loka), with their good and bad deeds in this profane world and the reward or punishment of their actions in the life after this life. This philosophy is called the Maha-Karma-Vihangga.

According to Dr. Stutterheim the division of the temple into three parts is closely connected with the Buddhist faith which divides life into three phases;

1. Kamadhātu : a stage in which man is still closely tied to worldly wealth. This is in accordance with the structural base of Borobudur.
2. Rupadhātu : a stage where man has been able to free himself from passion but is still tied to form. While it is said that Kamadhātu is a heaven in the world of passions, Rupadhātu on the other hand is a heaven of a higher "degree" (world of lustre).

3. Arupadhatu: Man has reached perfection and is no longer tied to worldly wealth. Here man is illustrated by the circular terraces which themselves can be sub-divided into four parts:

- a. Akancantya : an unlimited space.
- b. Wynantya : the end of any differentiation in denomination.
- c. Akicannya : nothingness.
- d. Natwasanya-Nasannya : an area where there is no difference between existence and non-existence, where nothing can be said of anything.

Another division of these three stages of life is the Nirvana, the Parinirwana and the Mahaparinirwana and still another stage for which no name can be given. These stages make up the philosophy of life of the Buddhists which is aimed at serving the community, humanity (mutual help), honesty and nobility.

Everybody who devotes his attention to Borobudur is struck by the highly important place which the Buddha statues occupy at that monument. This was one of the reasons why it was supposed that the name Borobudur might have been a corruption of the word "Parabuddha", the many Buddhas. But this supposition is linguistically unjust, but anyhow it is an indication that the Buddha statues were seen to be the main element of this structure. The sanctifying effect of the sanctuary was strengthened by putting the statues of those higher beings aimed on all sides and outwardly

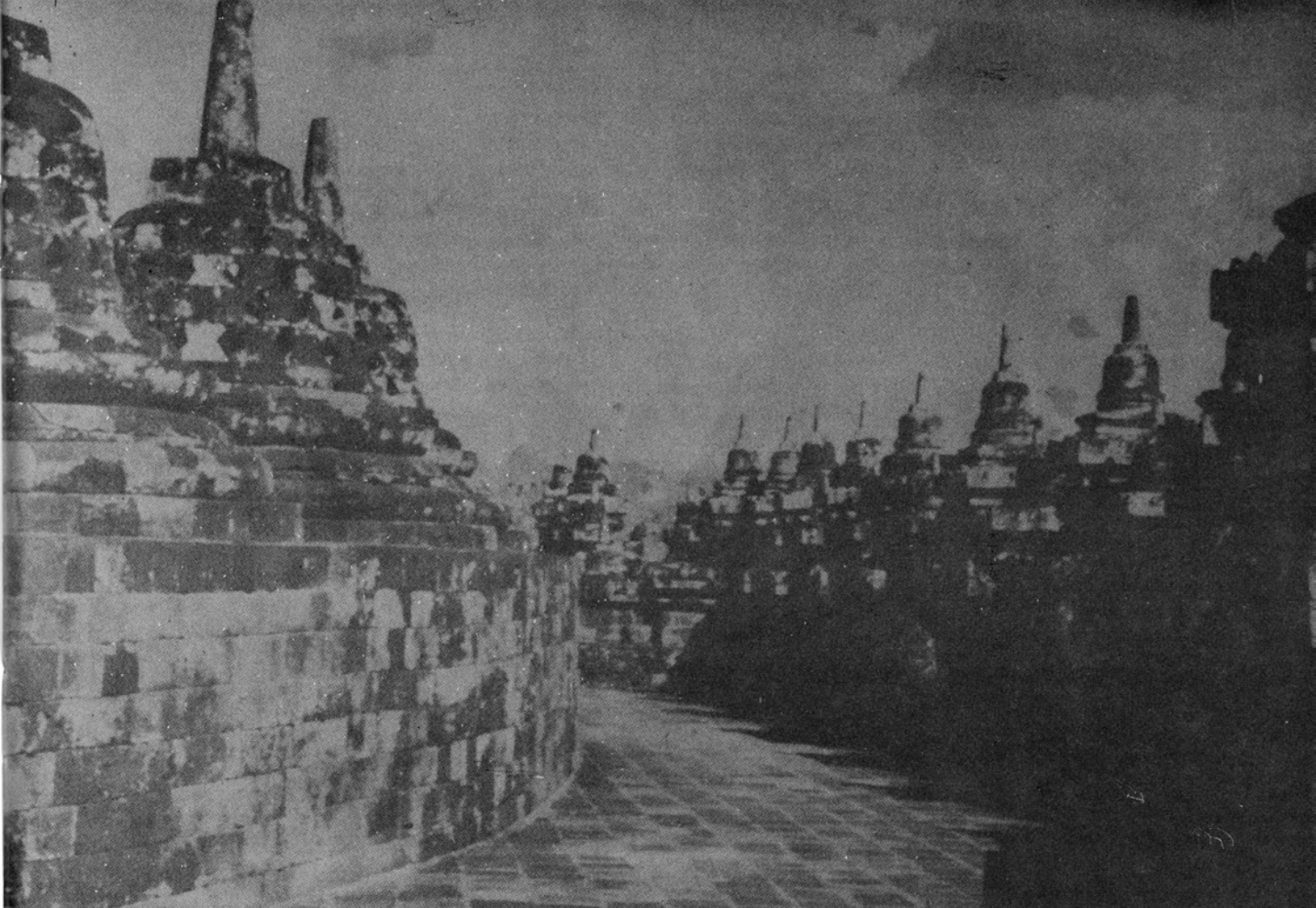
Each Buddha image is sitting on a lotus seat. The lotus flower is the symbol of purity. Each cardinal point is ruled by a Dyani Buddha.

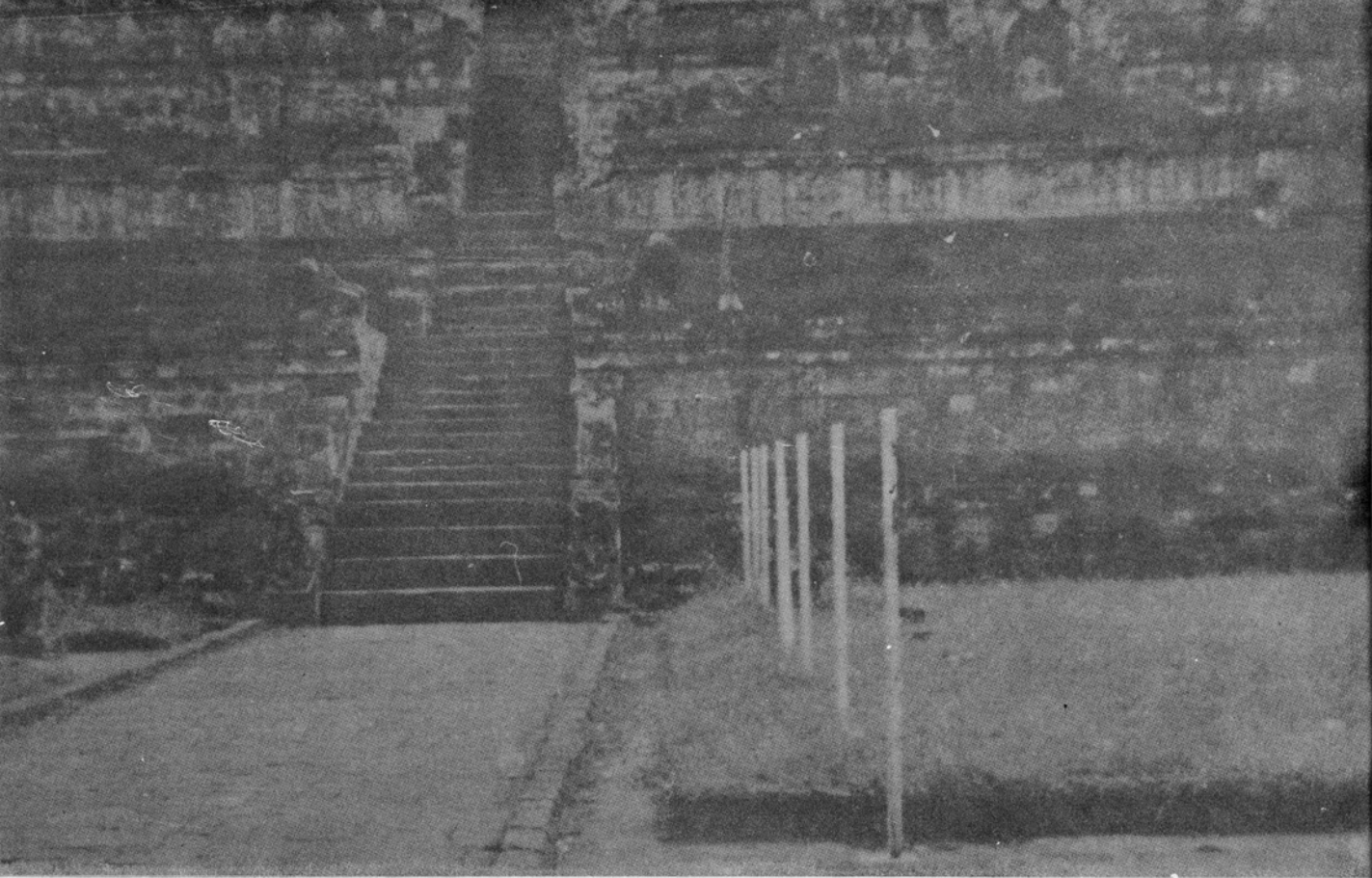
1. The east cardinal point is ruled by the Dyani Buddha Aksebya (handpose: Bhumisparça mudra) which means: the symbol of calling the earth to witness. It is deprived from the great moment, at which Çakyamuni, shortly before attaining the Buddhahood called up the earth by touching it as a witness of the numerous deeds of self-sacrifice he had done in former incarnations for the salvation of the creatures and to make himself suitable for the task which would await him.
2. The south cardinal point is ruled by the Dyani Buddha Pattnasambawa (handpose: wara mudra), which means: the symbol of charity, of granting favours.
3. The west cardinal point is ruled by the Dyani Buddha Amithaba (handpose: dhyana mudra), which means: the symbol of meditation.
4. The north cardinal point is ruled by Dyani Buddha Amoghasida (handpose: abaya mudra), which means: the symbol of dispelling fear. Naturally it is not meant here that the Buddha himself is not afraid, but he preaches that nobody needs to have fear.
These are the Buddhas of the lower rows of niches, whose mudras have been discussed alternately according to the cardinal points.
5. In the fifth or upper row of niches, turned to all sides, 64 in total, the Buddhas show a mudra, which means: the symbol of argumentation or reasoning. This is the Dyani Buddha Wairocana, ruling the Zenith.
6. The Buddhas of the three round terraces are all the same. There are 72 in total, placed in clocks (the small stupas). These are the Dyani Buddhas in heaven and are called Vairasattvas (handpose: Dharma-Çakra-Pravartana mudra), which is the symbol of turning the Wheel of the Law of Cause and Effect.

At the first gallery against the main wall there are series of basreliefs. The upper series depict the Buddhas's life story (see: later). The lower series represent the Jataka stories about Buddha's earlier reincarnations. On the balustrades we also find basreliefs, showing avataras (reincarnations) scenes. The basreliefs on the second gallery depict no story, but a Mandala, i.e. a method to achieve the supreme wisdom (Bōdhi). The part of the Mandala, which is called Gandhavyuha, represents Bodhisattva Sudhana, searching the Bōdhi by visiting more than 64 sages to hold discussions with. Other basreliefs on this gallery are a continuation of the avataras on the first gallery.

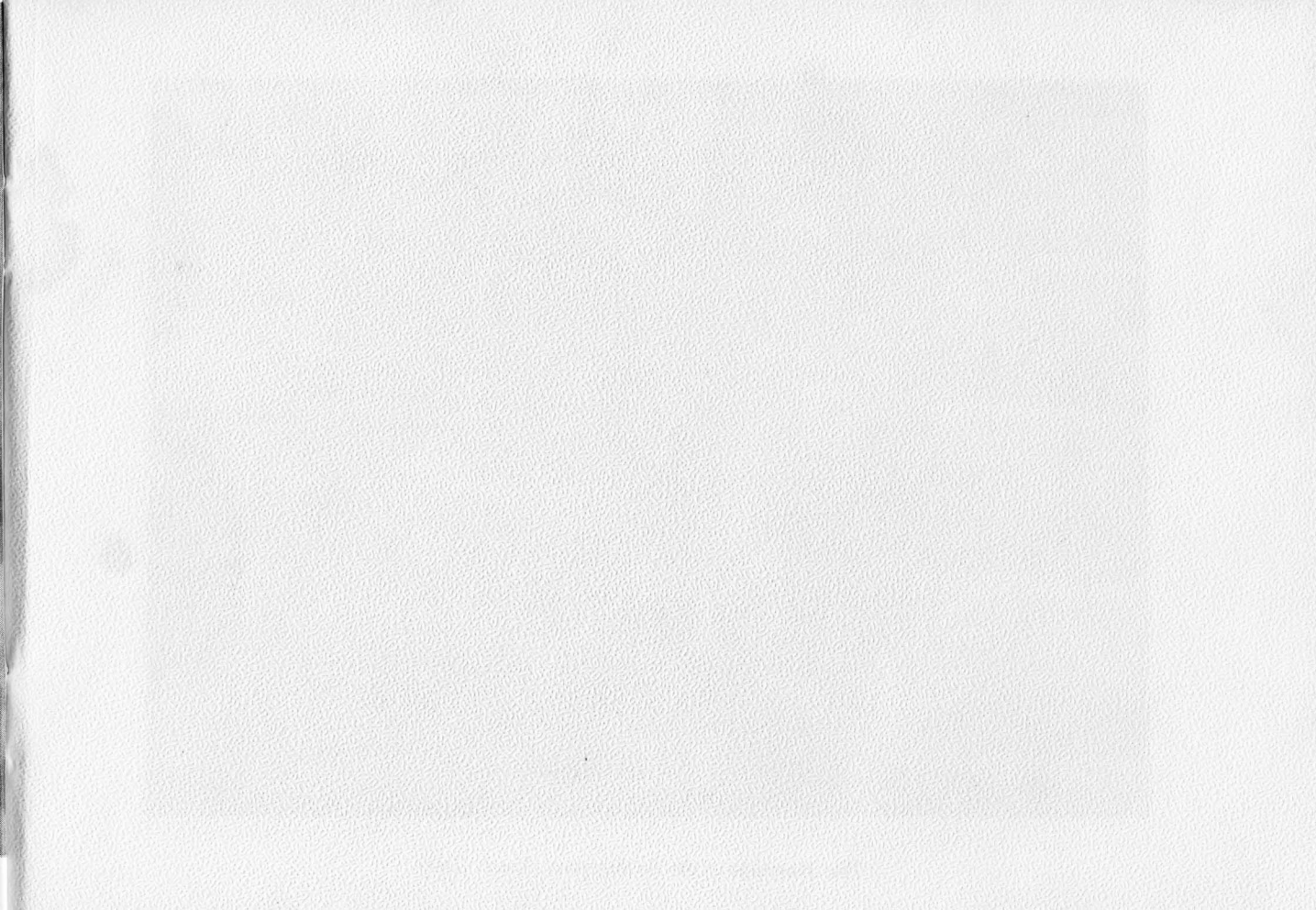
Photo on p. 21 :

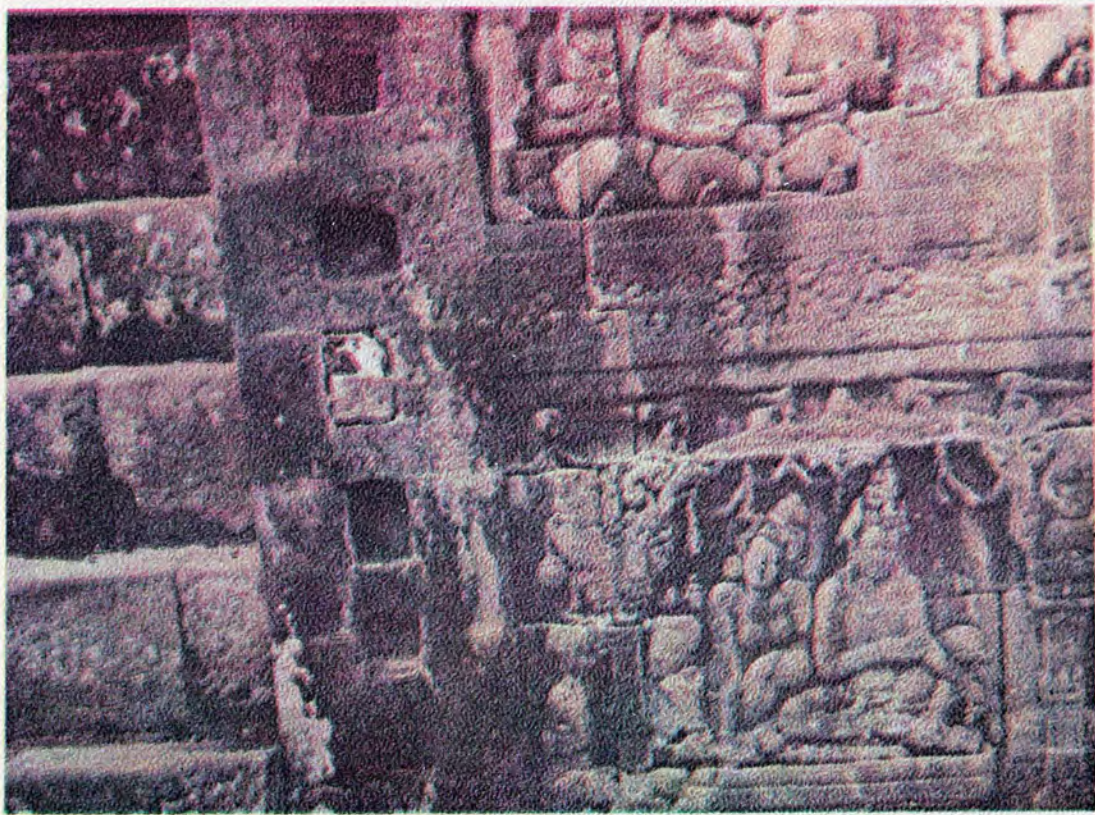
Where the square galleries end and the round terraces begin.



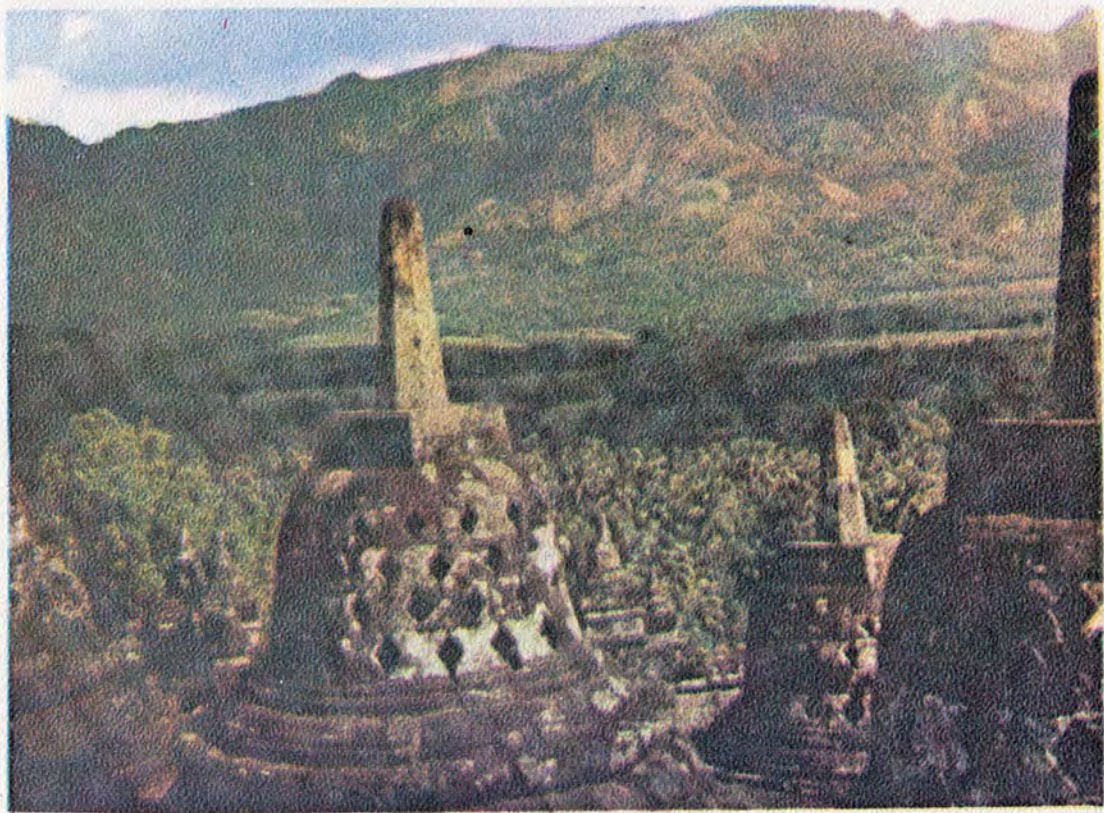


The main entrance to the sanctuary from the East





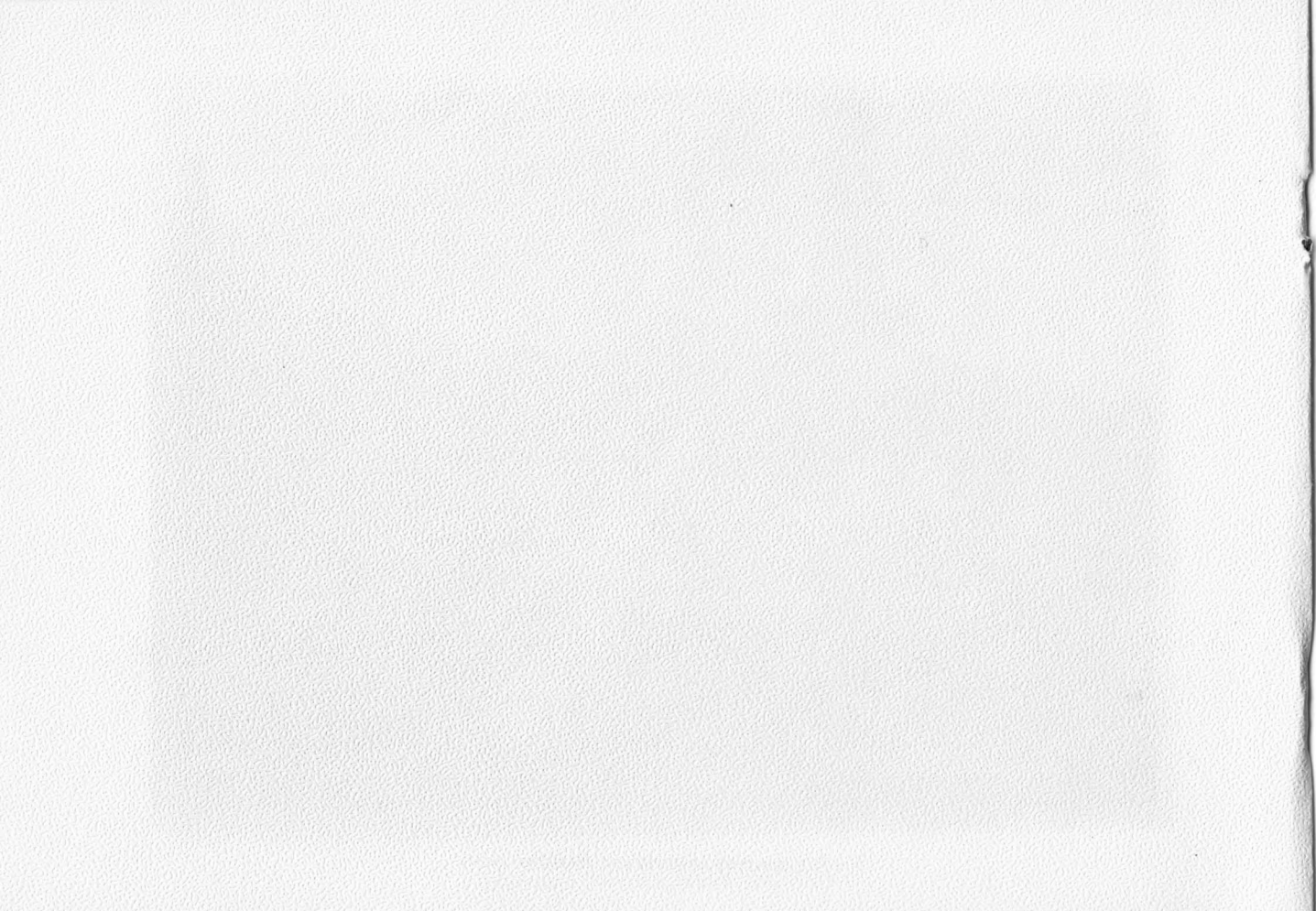
The Marriage of the Bodhisattva (South Gate)



Harmony between Stupas and Nature



Perfect serenity around the Buddha statue





The entrance to Tjandi Mendut



At the foot of the hill on which Borobudur is built, are various food-stalls, which also sell tittle souvenirs.

On the main wall of the third gallery is shown the Tusita heaven, in which the Future Buddha, Buddha Maitreya, resides. Buddhism knows several kalpas or cosmic ages, belonging to the respective Buddhas. Buddha Gautama is the fourth Buddha. His cosmic age is called the vajra-kalpa. His predecessors were: 1. Kraccucanda; 2. Kanakamuni; 3. Kacyapa.

On the fourth gallery the basreliefs depict the Samanthabhadra scenes, showing Sudarsana, accompanied by 32 Buddhas entering Nirvana. The avatars of the third gallery are continued on the balustrades of the fourth one.

The Hindu Javanese sculptors of Borobudur have been able to infuse these statues by their attitude and especially by their facial expression with something of divine tranquility and serenity, exalted above the things of this world, and especially of the beatitude of meditation.

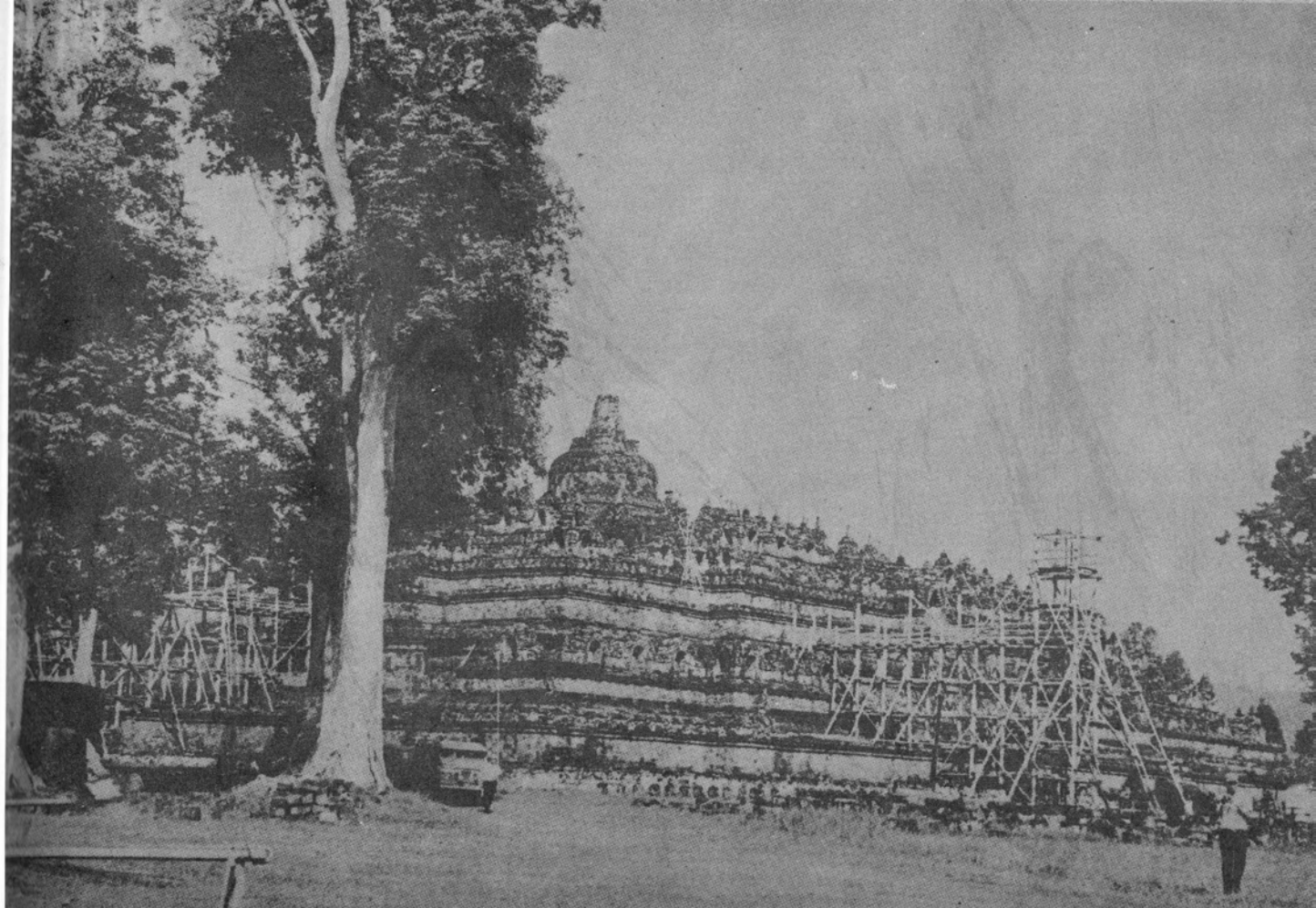
The technical skill for the creation of these figures requires, it must have been guided by a deep religious sense.

Photo on p. 25.

Though at present Borobudur is being repaired, yet its deep religious sense still radiates from its magnificent structure.

Photo on p. 26.

President Suharto is keenly interested in the progress of the reparations of Borobudur.





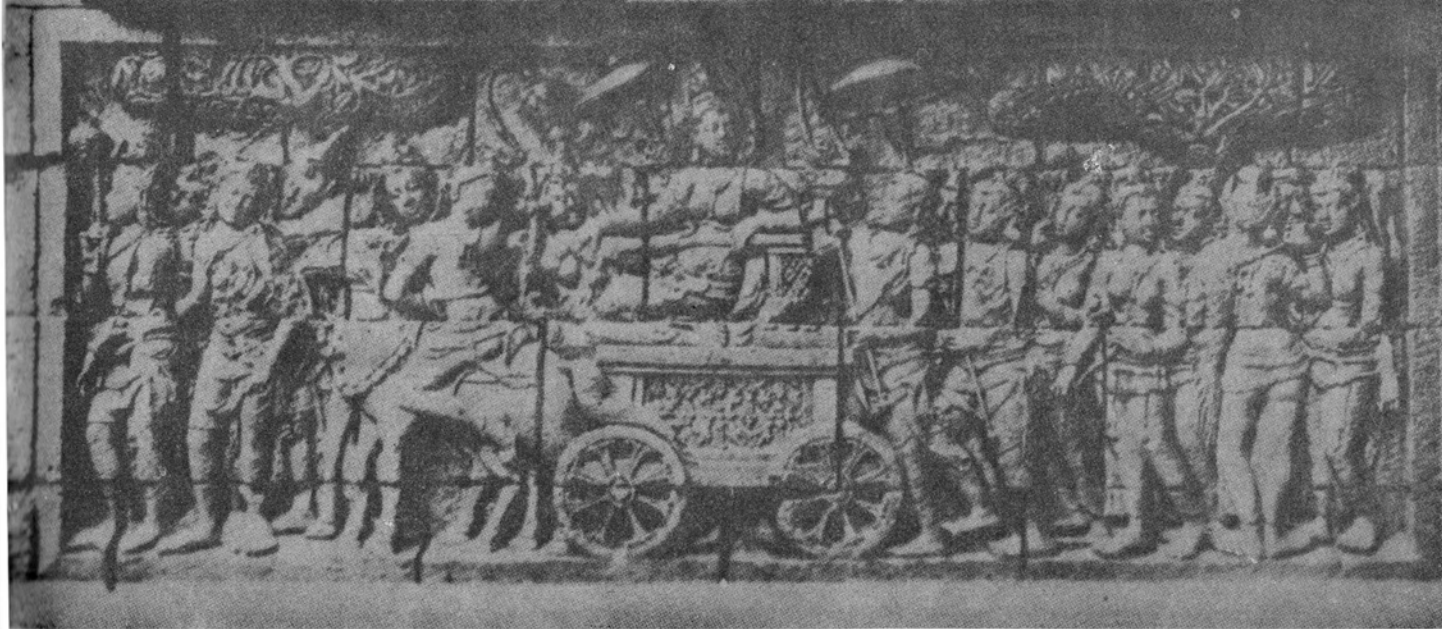
The History of Buddha Gautama in Basreliefs
(Main wall, first gallery, upper series)
(East Gate)

1. The Bodhisattva (would-be Buddha Gautama) in Tusita heaven, being paid tribute to by devatas (deities) with various musical instruments.
2. The Bodhisattva intimates the Gods of his desire to descend on earth to incarnate into a Buddha and give guidance to the people who have gone astray so as to help them find back the right path.
3. A Brahmin teaches his lanus (pupils) the worldly wisdom and informs them that in 12 years Buddha will descend on earth and redeem mankind from samsara (sufferings).
4. The Pratyeka-Buddhas (those who have already reached the enlignenment but who have not yet become a Buddha) know about the incarnation of the next Buddha and they are going to heaven to welcome and escort him.
5. The Bodhisattva is teaching the Gods.
6. Before Buddha descends on earth he hands his crown (tyara) to Maitreya, another would-be Buddha.
7. Gathering of the Gods.
8. Scene of King Cuddhodana and Queen Māyā, the would-be parents of the Bodhisattva on earth.
9. Queen Māyā in the palace.
10. The Gods prepare themselves to accompany the Bodhisattva to earth.

11. Last tribute in Tusita heaven before the Bodhisattva descends on earth.
12. In the Cri-Carbha pavilion the Bodhisattva sits and meditates (mind the dyana mudra) and then descends on earth, carried by the Gods.
13. Queen Mâyâ dreams, that a white elephant penetrates her body.
14. God Indra resolves to protect her.
15. Queen Mâyâ goes to the Açoka garden.

(Southeast Corner)

16. King Cuddhodana arrives at Açoka garden, riding on an elephant.
17. King Cuddhodana meets the Queen on the verandah. The Queen tells her dreams and asks her husband what the dream predicts.
18. King Cuddhodana, not knowing the significance of the dream, asks a Brahmin named Asita about it. Asita explains that the Queen has become pregnant and will give birth to a King or a Buddha.
19. King Cuddhodana rejoices at this information and showers gifts upon Asita and other Brahmins.
20. All the Gods offer their paradises to the Queen.
21. The Gods make Queen Mâyâ visible at there various places simultaneously (Trikaya-doctrine: Dharma-kaya, Sambhoga-kaya and Nirvana-kaya).
22. Before the birth of Buddha the Queen performs a miracle: She cures the sick and deformed people.
23. The Princes are giving alms.
24. The King in meditation.



A basrelief on the main wall of the first gallery, depicting Queen Māyā, the would-be Mother of the Buddha, driving in a carriage to the Lumbini Garden. (Original: Archaeological Service)

25. Many wonders are seen in Kapilawastu, such as lions sitting before the gates and elephants adoring the King etc.
26. The Queen adorns herself and
27. Drives in a carriage to the Lumbini garden.
28. There in that garden Queen Mâyā gives birth to the Bodhisattva (Gautama) in a standing pose. Directly after birth the infant is already able to walk seven steps and because he is a God he always stands upon lotus flowers. The Gods are bathing him. A week after the delivery Queen Mâyā passes away.
29. Holy persons of whole India are congratulating the King.
30. After the Queen's death Cuddhodana's sister, Princess Gautami becomes the Prince's nurse.

(South Gate)

31. A priest tells the King that his son will become a monk.
32. The Gods adore the Boddhisattva.
33. A visit to a temple.
34. The Bodhisattva goes to a temple.
35. Upon his arrival all the statues jump from their seats.
36. The King gives him jewels.
37. The Bodhisattva goes to school. The teacher faints at seeing the Prince's radiant face.
38. The Bodhisattva at school.
39. A trip to a village to acquaint himself with the people's life.
40. He is sitting under a Jambu tree, which does not remove its shadows.
41. The Princes of the court ask the Bodhisattva to marry.

42. The Bodhisattva chooses Gefa to whom he gives a ring.
43. Her father wants to hold a swayamwara to prove the strength of the Bodhisattva.
44. Devadatta, a cousin of the Prince, is one of the competitors in the swayamwara. He has to fight a huge elephant. He kills the animal with one blow and one kick.
45. On the panel only a cart's wheel and a soldier are visible. The Bodhisattva, sitting in the carriage, drags along the corpse of the elephant with his left foot, and consequently whirls it out of the city along a distance of 8 yojanas (1 yojana = 8 miles).
46. The Bodhisattva's chastity tested with seduction by beautiful women.
47. Not clearly identified.
48. Not clearly identified.
49. Scene of the swayamwara test: shooting an arrow through stems of Tala trees and disappears in the ground;
50. The marriage of the Bodhisattva.
51. The Bodhisattva and his wife in the palace.
52. In the palace the young couple is welcomed with music.
53. The Bodhisattva wants to leave the world and receives some Gods.
54. In order to prevent his leaving the palace his father has 3 palaces built for him and has him entertained by beautiful women.
55. He is severely guarded.
56. The first meeting with an old man (samsara).
57. The second meeting with a sick man (samsara).
58. The third meeting with a dead man (samsara).
59. The fourth meeting with a monk (samsara).

(West Gate)

60. The Bodhisattva has a bad dream.
61. The Prince bids farewell to his father, King Cuddhodana.
62. His father refuses to let him go and orders beautiful women to entertain him continually and by shutting all the gates.
63. At midnight the women fall asleep and the Bodhisattva sees them sleeping in unsavory poses.
64. He calls his grooms Kanthaka and Candaka and has them put his horse ready.
65. Accompanied by the Gods he leaves the palace.
66. He thanks the Gods.
67. He cuts his hair and sends his horse back.
68. He receives a monastic.
69. The Gods pay homage to him.
70. The Bodhisattva visits the Brahmin woman Padmā.
71. He visits Arālā Kālāp and Basivata.
72. He becomes a pupil of Arālā Kālāpa.
73. Afterwards he visits King Bimbisara of Rajagrha.
74. King Bimbisara of Rajagrha visits the Bodhisattva in the forest.
75. The Bodhisattva becomes a pupil of Rudraka.

(Northwest Corner)

76. He leaves Rudraka and with 5 pupils he goes to the Gaya mountain.
77. He becomes a hermit.

78. The Bodhisattva's late mother Queen Mâyâ descends from heaven on earth to persuade her son to end his ascetic life and take again food and drink so as to regain his physical health.
79. The Gods are guarding him.
80. They beseech him to take some food through the pores of his skin.
81. He comes to the conclusion that ascetism is of no use and he takes some food, which he receives from some girls of Urumilwa.
82. He takes the clothes of a dead person.
83. Afterwards he receives a monastic.
84. The following day Sujâtâ offers him a cup of milk.
85. The Bodhisattva goes to the river Nairayana and takes a bathe.
86. He throws the old clothes into the river.
87. The daughter of the Naga king Sagara offers him a throne.
88. He eats the remaining food.
89. He throws the cup away, which is taken by Sâgara.
90. Accompanied by the Gods the Bodhisattva goes to Bodhimanda, where he will receive the enlightenment.

(North Gate)

91. God Brahma and other Gods adore the Bodhisattva.
92. The Gods adorn the Tree of Knowledge (Bodhi tree).
- 93/94. While the Bodhisattva is meditating Mara's army attacks him. All the arrows change into flowers.
95. Beautiful woman, Mara's daughters are tempting the Bodhisattva.

96. The Bodhisattva receives his highest knowledge. He becomes a Buddha.
97. He is adored by celestial nymphs.
98. The Gods pour him with holy water.
99. And afterwards they glorify him.
100. In the second week he takes a long walk. From there he returns to the Bōdhi tree.
101. In the fifth week he receives homage from the Nāga king, Muçilinda.
102. In the sixth week he gets up and goes to the tarayana tree, accompanied by the Gods.
103. There two merchants give him some meat during the journey through the forest.
104. In order to eat this he gets from every God a stone disk, which he unites.
105. He receives milk food again.

(Northeast Corner)

106. Brahma asks the Buddha to teach his knowledge.
107. The other Gods also bid him to do so.
108. He accepts, but he learns that Rudraka and Arālā Kālāpa are dead, so that he cannot teach them.
- 109/110. After a meeting the Buddha is greeted by an Ajiwaka monk.
111. He is received by the Nāga king Sudarçana.
112. In the town of Rohitawastu.
113. In the town of Uruwilkalpa
114. In the town of Anala and Sarathi.
115. He flies over the river Gangga.
116. The Buddha arrives in Benares.

117. He visits 5 former pupils.
118. They become his pupils.
119. They bathe the Buddha with water from the lotus pool.
120. And they listen with great interest to the first sermon of the Holy Teachings of Buddha.

Photo on p.36.

Holy serenity radiates from this dismantled Buddha.

Photo on p.37.

The huge statue, the Buddha Çakyamuni, in the Mendut Temple. It is flanked by the smaller statues of Avalokite Içvara and Vajrapani.

The Buddha Çakyamuni here is depicted proclaiming the Buddha Doctrine in the deer park of Benares.





The Mendut Temple

History :

The Mendut Temple faces west contrary to Borobudur which has its front to the east. Architectonically the latter is called a stupa the former a "chandi". This word originates from "Candika", one of the names of Durga, the goddess of death.

According to Buddhist customs a "chandi" is used for ceremonies, whereas the Hindus used to build a "chandi" as a shrine to preserve the relics of kings or other persons. Accordingly the Mendut Temple was only used for worshipping services (Dharma Dhatu). The Borobudur stupa was the initiation place (Garba-Kocya-Dhatu) for novices to be ordained priests. According to Dr. J.G. de Casparis the transcription of the Karangtengah (Temanggung) prasasti dating from 824 A.D. revealed that the name of "Mendut" is a derivation of the Sanskrit term Venu (bamboo), Vana – grove – Mandira (temple), standing for "a temple amidst the bamboo grove".

The temple of Mendut was built at about the same time as Borobudur, in the second half of the eighth century, and most probably by the Çailendra King Çri Maharaja Panangkaran.

When entering the front gate along a flight of steps we arrive at the porch, the back wall of which is ornamented with basreliefs, representing the Kalpavreksha tree (the jewel bearing). Wishing Tree on both halves of it, whereas the wall on the northside (left) shows the goddess Hariti surrounded by her children (symbol of fertility) and on the south wall we see god Jambhala or Kuwera (the symbol

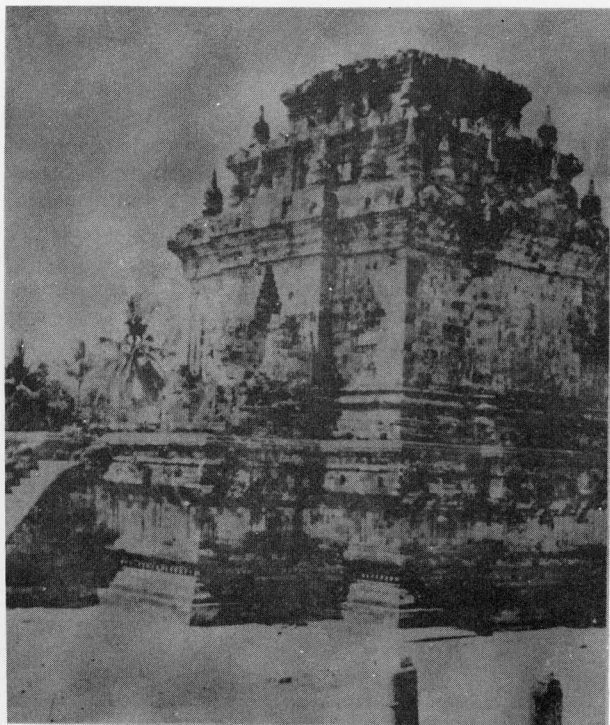
of richness) also amidst his offspring. The basreliefs overhead show gods (devas), strowing from above.

Upon entering the adjoining cell we observe the statue of Buddha Çakyamuni, sitting on a throne (prabha) and respectively on the left and on the right hand are the statues of Valokite Içvara (a small image of Amitaba in his crown) and Vajrapani (a Vajraweapon of Indra in his crown). Those three statues represent the Trinity in the Unity. Below the statue of Buddha Çakyamuni we distinguish a Çakra wheel between two deer. The handpose of the Buddha image is turning the Wheel of the Law of Cause and Effect (Dharma Çakra Pravarta Mudra). Buddha Çakyamuni is depicted proclaiming the Buddha Doctrine in the deer park in the town of Benares. Remarkably, Buddha has not the usual cross-legged sitting attitude, but both legs are hanging (Pralambha-Padasana).

Other distinctive marks of Buddha Çakyamuni are frizzy hair with a bump jutting outward, and in the midst of the forehead there is a small knot, representing the third eye. The lobes of the ears are long and the eyes focussed on the nose tip have an expression of tranquility. Around the neck three necklaces like stands are perceptible. Those are the rings of felicity. The robe is depicted as if made of very thin fabric, in such a way that the statue seems nude. Obviously the statues were made under the influence of the Gandara art. In front of the statues there are six empty niches. In all probability those niches were formerly used to put in the candles for worshipping. The ceiling of the cell has a pyramidal structure. The most important thing about the pyramidal roof is the keystone in the middle top that supports all stones that form the roof.

On the outside of the body of the temple (the "die") we find the image of Devi Tara (Sakti or Spirit of Buddha), chiselled in the north wall; Avalokite-Içvara is on the east wall and Manjuçri on the south one.

On the balustrade of the stairs, leading into the temple, carvings represent stories from the Jataka, which are also found in the ornaments on the footing of the "die" (the stylized figures of animals) e.g. stories about the double-headed bird, the stupid crocodile and the monkey, the bird and the monkey etc. On the soubasement we find ornaments in which we recognize a carpet with images of Bodhisattvas (Vidyadaras), faces turned upward in adoration of the Trinity (Buddha-Dharma-Sanga) inside the cell.



The temple of Mendut has undergone alterations as to its architectonic structure. Originally the temple was built of terra cotta, afterwards it was stuccoed with andesite stones in which form it has remained ever since.

Mendut, "a temple amidst the bamboo grove" as it is seen today.

Chandi Pawon

The Pawon Temple belongs to Borobudur and is situated about a kilometre from the Borobudur Temple. It is smaller than Mendut and is actually the fore-temple to Borobudur. The front is on the westside. The structure of chandi Pawon is divided into three parts: the soubasement, the dice-shaped body and the crown or terana.

On the outerwall on the northside a Kalpavreksha (jewel bearing Wishing Tree) is cut out in stone; beneath it are so-called kinara-kinari (mythical creatures, half bird half human, who are singers and dancers).

These figures are also found on the east and the north wall; they are supposed to be guarding the pots, containing the treasures of Deva Kuwera.

The cell inside the temple is empty as are the niches on both sides of it. The name of the village, in which the temple is built, is Bandjranalan. This is a compound name, consisting of Badjara or Vajra (the magic weapon of god Indra) and Nala (the royal fire and the suffix "an" refers to the site.) In all probability the Pawon Temple formerly contained a statue of Indra.

"Pawon" means kitchen. The kitchen is usually the place of ashes. So we can approximately assume that this temple has served for the burning of offerings.



During the pilgrimage the Buddhists had to purify their hearts from filth by visiting the Pawon Temple first, where they had to burn offerings before entering the sanctuary of Borobudur.

There should have been a religious connection among these three temples, but as the excavations up to now have revealed nothing whatsoever about a lost 'procession path' with the exception of some statues which might have probably adorned this path, there is no certainty at all about this connection.

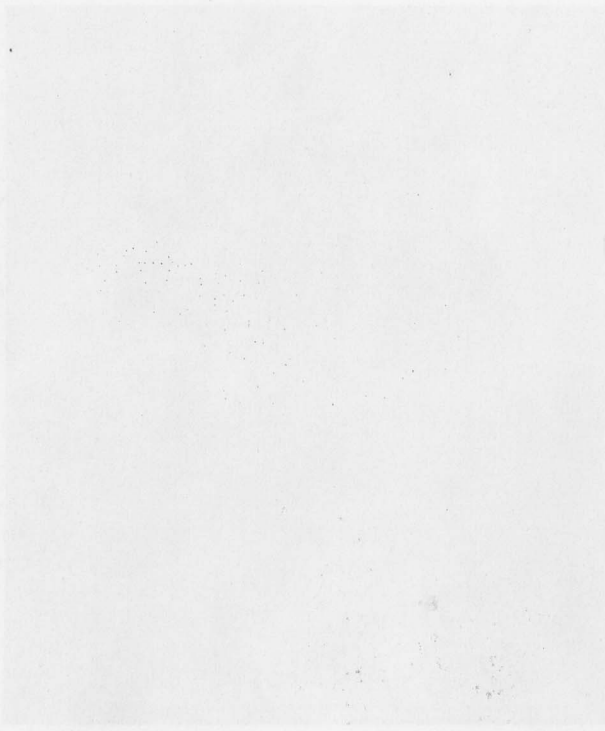
Chandi Pawon

During the night, the soldiers had
to carry their heavy packs for some
the Townspeople but when they had to
be sent off to the field, the soldiers
of the town.

A third party had been a soldier
and a soldier, but they were not
the excitement up to the point of
nothing whatever about a half hour
later, with the excitement of the
which which might have been a
the fact, there is no certainty at all about
the excitement of the night, but
of a kind of excitement and
which had to be carried out
about the night of the night.

It is not possible to say
of the excitement of the night.

Charles





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