

# DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

## Chapter 1 : Borobudur temple

*Borobudur: Borobudur, massive Buddhist monument in central Java, Indonesia, 26 miles (42 km) northwest of Yogyakarta. The Borobudur monument combines the symbolic forms of the stupa (a Buddhist commemorative mound usually containing holy relics), the temple mountain (based on Mount Meru of Hindu mythology).*

The monument is located in the Kedu Valley, in the southern part of Central Java, at the centre of the island of Java, Indonesia. The main temple is a stupa built in three tiers around a hill which was a natural centre: The walls and balustrades are decorated with fine low reliefs, covering a total surface area of 2, m2. Around the circular platforms are 72 openwork stupas, each containing a statue of the Buddha. The vertical division of Borobudur Temple into base, body, and superstructure perfectly accords with the conception of the Universe in Buddhist cosmology. It is believed that the universe is divided into three superimposing spheres, kamadhatu, rupadhatu, and arupadhatu, representing respectively the sphere of desires where we are bound to our desires, the sphere of forms where we abandon our desires but are still bound to name and form, and the sphere of formlessness where there is no longer either name or form. At Borobudur Temple, the kamadhatu is represented by the base, the rupadhatu by the five square terraces, and the arupadhatu by the three circular platforms as well as the big stupa. The whole structure shows a unique blending of the very central ideas of ancestor worship, related to the idea of a terraced mountain, combined with the Buddhist concept of attaining Nirvana. The Temple should also be seen as an outstanding dynastic monument of the Syailendra Dynasty that ruled Java for around five centuries until the 10th century. The Borobudur Temple Compounds consists of three monuments: The two temples are Mendut Temple, whose depiction of Buddha is represented by a formidable monolith accompanied by two Bodhisattvas, and Pawon Temple, a smaller temple whose inner space does not reveal which deity might have been the object of worship. Those three monuments represent phases in the attainment of Nirvana. The temple was used as a Buddhist temple from its construction until sometime between the 10th and 15th centuries when it was abandoned. Since its re-discovery in the 19th century and restoration in the 20th century, it has been brought back into a Buddhist archaeological site. Borobudur Temple Compounds with its stepped, unroofed pyramid consisting of ten superimposing terraces, crowned by a large bell-shaped dome is a harmonious marriage of stupas, temple and mountain that is a masterpiece of Buddhist architecture and monumental arts. Laid out in the form of a lotus, the sacred flower of Buddha, Borobudur Temple Compounds is an exceptional reflection of a blending of the very central idea of indigenous ancestor worship and the Buddhist concept of attaining Nirvana. The ten mounting terraces of the entire structure correspond to the successive stages that the Bodhisattva has to achieve before attaining to Buddhahood. Integrity The boundaries contain the three temples that include the imaginary axis between them. Although the visual links are no longer open, the dynamic function between the three monuments, Borobudur Temple, Mendut Temple, and Pawon Temple is maintained. The main threat to the ensemble is from development that could compromise the extraordinary relationship between the main monument and its wider setting and could also affect the Outstanding Universal Value of the property. The approach to the property has to a degree already been compromised by weak developmental regulations. Tourism also exerts considerable pressure on the property and its hinterland. There is a growing rate of deterioration of the building stone, the cause of which needs further research. There is also a small degree of damage caused by unsupervised visitors. The eruption of Mount Merapi is also considered as one of the potential threats because of its deposit acidic ash as happened in Authenticity The original materials were used to reconstruct the temple in two phases in the 20th century: Mostly original materials were used with some additions to consolidate the monument and ensure proper drainage which has not had any significant adverse impact on the value of the property. Though the present state of Borobudur Temple is the result of restorations, it retained more than enough original material when re-discovered to make a reconstruction possible. Nowadays the property could be used as a Buddhist pilgrimage site. Its overall atmosphere is, however, to a certain degree

## DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

compromised by the lack of control of commercial activities and the pressure resulting from the lack of an adequate tourism management strategy. Protection and management requirements The protection of the property is performed under Indonesian Law No. The legal and institutional framework for the effective management of the property is regulated by a Presidential Decree Number 1 Year The established zones within the World Heritage property are respectively under the responsibility of the Borobudur Heritage Conservation Office under Ministry of Education and Culture, of state-owned institute PT. A study on the integrated management of Borobudur Temple Compounds has been conducted, including attention for the ecosystem, social and cultural aspects, ecotourism, public and private partnership and organisational feasibility study. This study is the basis of the still to be developed visitor management approach. In order to ensure consistency between the Presidential Decree and the JICA Master Plan zone-system indicated in the World Heritage nomination dossier and to strengthen the regulations regarding development, a New Presidential Regulation is still being formulated by a Coordinating Board 14 Ministries and local authorities as well as representatives of local communities and by formalizing the role of the proposed Management Board into the wider zones. In addition, the protection of the property has been ensured by the regular financial contribution by the national budget. Monitoring programs has been effectively executed to monitor the growing rate of deterioration of building stone and also damage by unsupervised visitors. A research is being conducted to determine the long- term impact of deposit acidic ash of eruption of Mount Merapi to set further protection and conservation management of the property. Furthermore, a risk preparedness plan will be formulated in The Borobudur Heritage Conservation Office has conducted community development programs targeting especially at the youth to raise their awareness. In improving and empowering local community as specialist guide for Borobudur Temple Compounds, several training programs have been conducted. The community development related to economical sector small enterprises that produce traditional handicrafts, culinaries, etc have already being conducted by the municipalities of Magelang Regency and Central Java Province.



# DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

## Chapter 3 : Borobudur Temple, Magelang Yogyakarta | Bromo Java Travel

*Borobudur is a giant Mahayana Buddhist monument in Central Java. Built in AD , the monument was lost for hundreds of years following the decline of the Buddhist kingdoms in Java. Borobudur was rediscovered in the 19th century, rescued from the surrounding jungles, and today is a major Buddhist.*

Indonesia has been widely known as a country with countless precious Buddhist artifacts and temples in the world. Among countless of temples, Borobudur has been one of the most famous Buddhist monument and is also one of the biggest Buddhist cultural heritage. Dating from the 8th and 9th centuries, this massive Buddhist temple is located in central Java in Indonesia. This extraordinary Buddhist temple was built in a three tiers, the first tier consisting of a pyramid base along with five concentric square terraces, the second tier with the trunk of a cone with three circular platforms and at the final tier at the top, a stupa. This monumental Buddhist temple is regarded as the region of origin of Mahayana Buddhism in Magelang, central Java. The artistic representation of Buddhist values and Buddhist stories depicted in the grandeur and complexity of Borobudur will leave any tourist or followers of Buddhism spell bounded as the architecture of the temple conveys the message of tradition which was followed in the ancient times. Restored with the help of UNESCO in the 70s, the temple was buried under the volcanic ash till it was discovered in The temple covers astonishing surface area of square meters. The walls and balustrades are well decorated with fine low reliefs while there are around 72 openwork stupas around the circular monument. Borobudur temple compound is the holy representation of Lord Buddha. However, the monument was built when Indian pilgrims had spread Buddhism and Hinduism teachings all over the Asia, which together did not leave Indonesia edifying. The glorious dynasties of central Java seemingly built diverse religiously significant architectures around the whole country. It is noteworthy that Buddhism and Hinduism are found to be living together harmoniously beside each other across central java. Borobudur Temple History There is not any actual evidence proving the real existence of Borobudur and deliberated a purpose of its construction. Prevailing confusion is that whether the temple was built during the predominant period of Buddhist or Hindus. What was the real intention for building such a wonderful masterpiece of art, history and religion? Though the Sailendra dynasty is believed to be fervent of Buddhism , the carved scripts however suggest they might have been Hindus. Borobudur was erected during the same period when Prambana was constructed. Many worldly recognized Buddhists and Hindu monuments were built in Indonesia during that period. Mountains of Kedu plain are the holy place consisting of a variety of pilgrimage sites. Rediscovery of Borobudur Temple The Borobudur lay hidden for a very long time due to volcanic ash and thick forest for over years. The fact of its existence was a mystery before the reign of British in Indonesia. During an inspection, he was informed about a big monument deep in the jungle. Later he appointed an engineer to discover the facts about rumors. Under his surveillance, lieutenant ordered a group of men to cut down the vegetation and dig deep inside. Meanwhile, they successfully discovered the hidden treasure Borobudur temple in central Java. Monument is said to be built during the sovereign of Sailendra dynasty. The temple has six different square levels topped by three circular platforms and is furnished with relief panels and Buddha statues. A main dome is situated at the center of the top platform where 72 seated Buddha statues are placed around the center stupa periphery. The indigenous cult of Indonesia built this temple in order to spread the Buddhism concept of salvation.

# DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

## Chapter 4 : Borobudur Temple Compounds - UNESCO World Heritage Centre

*Ancient Buddha statue and stupa at Borobudur temple in Yogyakarta, Java, Indonesia. But that is unlikely to be the case. It is generally accepted that the Borobudur temple was constructed in the 9th century and was abandoned in the 14th century following the decline of the Hindu kingdoms in Java and the Javanese conversion to Islam.*

The Hindu and Buddhist religions lived side-by-side in Java at this time. Both temples are located minutes by car from Yogyakarta. My trip to Java and Bali was as a guest of Overseas Adventure Travel , a company that supports this blog and solo travelers with the most generous singles policy I know. Come along with me as I explore the temples of Java. Prambanan Built in the 9th century, Prambanan was abandoned in the s as the court of the Kingdom of Mataram shifted to east Java. The temples collapsed in an earthquake in the 16th century. Prambanan is a temple compound dedicated to the Trimurti which includes Brahma the creator, Vishnu the maintainer or preserver and Shiva the destroyer or transformer. The main Temples of Brahma, Vishnu and Shiva. Brahma Students were on holidays yet they were doing a special assignment at the Temple by surveying the tourists. It was an opportunity to practice their English and learn about tourism. They were incredibly charming. This very serious young boy struggled a bit when asking me the questions. The students were beautiful with a quiet confidence. The restoration of Prambanan will have to continue for many more decades to come. These stones represent other temples damaged by earthquakes. Borobodur Borobodur is built on a foundation of six square platforms. It is topped by a dome that is surrounded by 72 Buddha statues seated inside stupas. There have been two major restorations of the temple in the last years. Borobudur from a distance. The view from the base of the temple. There are 2, reliefs on the temple. There are Buddhas overlooking the countryside. Each of these bell-like formations is called a stupa. Inside each is a Buddha. One of the stupas has been opened for people to see the Buddha. Front view of the Buddha. It was a holiday when I was there so there were many people around. These students were from East Java. I caught this girl glamming it up on the temple.

# DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

## Chapter 5 : Borobudur - Wikipedia

*Today, the Borobudur Temple floats above the landscape of Central Java like a lotus bud on a pond, serenely impervious to the throng of tourists and trinket salesmen all around it. It's hard to imagine that for centuries, this exquisite and imposing Buddhist monument lay buried beneath layers and.*

Etymology[ edit ] Candi Borobudur viewed from the northwest. The monument was mentioned in the Karangtengah and Tri Tepusan inscriptions. In Indonesian , ancient temples are referred to as candi ; thus locals refer to "Borobudur Temple" as Candi Borobudur. The term candi also loosely describes ancient structures, for example gates and baths. The origins of the name Borobudur, however, are unclear, [12] although the original names of most ancient Indonesian temples are no longer known. If it followed Javanese language conventions and was named after the nearby village of Bore, the monument should have been named "BudurBoro". Raffles thought that Budur might correspond to the modern Javanese word Buda "ancient" "i. He also suggested that the name might derive from boro, meaning "great" or "honourable" and Budur for Buddha. The term Buddha-Uhr could mean "the city of Buddhas", while another possible term Beduhur is probably an Old Javanese term, still survived today in Balinese vocabulary , which means "a high place", constructed from the stem word dhuhur or luhur high. This suggests that Borobudur means vihara of Buddha located on a high place or on a hill. The Karangtengah inscription , dated , mentioned a sacred building named Jinalaya the realm of those who have conquered worldly desire and reached enlightenment , inaugurated by Pramodhawardhani , daughter of Samaratungga. According to local myth, the area known as Kedu Plain is a Javanese " sacred" place and has been dubbed "the garden of Java" due to its high agricultural fertility. In , a Dutch artist and scholar of Hindu and Buddhist architecture, W. Nieuwenkamp , developed a hypothesis that the Kedu Plain was once a lake and Borobudur initially represented a lotus flower floating on the lake. They were unable to discover any pollen or spore samples that were characteristic of any vegetation known to grow in an aquatic environment such as a lake, pond or marsh. Nossin in "86 field studies re-examined the Borobudur lake hypothesis and confirmed the absence of a lake around Borobudur at the time of its construction and active use as a sanctuary. Construction[ edit ] A painting by G. Borobudur was likely founded around AD. The Sailendras were known as ardent followers of Buddhism, though stone inscriptions found at Sojomerto also suggest they may have been Hindus. The Buddhist monuments, including Borobudur, were erected around the same period as the Hindu Shiva Prambanan temple compound. For centuries, it was deserted. Borobudur lay hidden for centuries under layers of volcanic ash and jungle growth. The facts behind its abandonment remain a mystery. It is not known when active use of the monument and Buddhist pilgrimage to it ceased. Sometime between and , King Mpu Sindok moved the capital of the Medang Kingdom to the region of East Java after a series of volcanic eruptions; it is not certain whether this influenced the abandonment, but several sources mention this as the most likely period of abandonment. Two old Javanese chronicles babad from the 18th century mention cases of bad luck associated with the monument. In the Babad Mataram or the History of the Mataram Kingdom , the monument was associated with the misfortune of Prince Monconagoro, the crown prince of the Yogyakarta Sultanate in Upon returning to his palace, he fell ill and died one day later. Following its capture , Java was under British administration from to He collected Javanese antiques and made notes through contacts with local inhabitants during his tour throughout the island. On an inspection tour to Semarang in , he was informed about a big monument deep in a jungle near the village of Bumisegoro. In two months, Cornelius and his men cut down trees, burned down vegetation and dug away the earth to reveal the monument. Due to the danger of collapse, he could not unearth all galleries. He reported his findings to Raffles, including various drawings. His interest in Borobudur was more personal than official. Hartmann did not write any reports of his activities, in particular, the alleged story that he discovered the large statue of Buddha in the main stupa. The Dutch East Indies government then commissioned Frans Carel Wilsen, a Dutch engineering official, who studied the monument and drew

hundreds of relief sketches. Jan Frederik Gerrit Brumund was also appointed to make a detailed study of the monument, which was completed in 1825. In 1825, the first monograph of the detailed study of Borobudur was published, followed by its French translation a year later. In 1826, the chief inspector of cultural artifacts recommended that Borobudur be entirely disassembled with the relocation of reliefs into museums due to the unstable condition of the monument. Borobudur was considered as the source of souvenirs, and parts of its sculptures were looted, some even with colonial-government consent. In 1828, King Chulalongkorn of Siam visited Java and requested and was allowed to take home eight cartloads of sculptures taken from Borobudur. These include thirty pieces taken from a number of relief panels, five buddha images, two lions, one gargoyle, several kala motifs from the stairs and gateways, and a guardian statue dvarapala. Several of these artifacts, most notably the lions, dvarapala, kala, makara and giant waterspouts are now on display in the Java Art room in The National Museum in Bangkok. Note the reconstructed chhatra pinnacle on top of the main stupa now dismantled. In 1846, the government set up a commission consisting of three officials to assess the monument: In 1847, the commission submitted a threefold plan of proposal to the government. First, the immediate dangers should be avoided by resetting the corners, removing stones that endangered the adjacent parts, strengthening the first balustrades and restoring several niches, archways, stupas and the main dome. Second, after fencing off the courtyards, proper maintenance should be provided and drainage should be improved by restoring floors and spouts. Third, all loose stones should be removed, the monument cleared up to the first balustrades, disfigured stones removed and the main dome restored. The total cost was estimated at that time around 48, Dutch guilders. The restoration then was carried out between 1847 and 1850, using the principles of anastylosis and led by Theodor van Erp. Van Erp dismantled and rebuilt the upper three circular platforms and stupas. Along the way, Van Erp discovered more things he could do to improve the monument; he submitted another proposal, which was approved with the additional cost of 34, guilders. At first glance, Borobudur had been restored to its old glory. Van Erp went further by carefully reconstructing the chhatra three-tiered parasol pinnacle on top of the main stupa. The dismantled chhatra now is stored in Karmawibhanga Museum, a few hundred meters north from Borobudur. Due to the limited budget, the restoration had been primarily focused on cleaning the sculptures, and Van Erp did not solve the drainage problem. Within fifteen years, the gallery walls were sagging, and the reliefs showed signs of new cracks and deterioration. This caused some problems, so that a further thorough renovation was urgently needed. The monument suffered further from the weather and drainage problems, which caused the earth core inside the temple to expand, pushing the stone structure and tilting the walls. By 1880s some parts of Borobudur were facing imminent danger of collapsing. In 1906, Professor Soekmono, then head of the Archeological Service of Indonesia, launched his "Save Borobudur" campaign, in an effort to organize a massive restoration project. In 1907, a master plan to restore Borobudur was created. Over one million stones were dismantled and removed during the restoration, and set aside like pieces of a massive jig-saw puzzle to be individually identified, catalogued, cleaned and treated for preservation. Borobudur became a testing ground for new conservation techniques, including new procedures to battle the microorganisms attacking the stone. The restoration involved the dismantling of the five square platforms and the improvement of drainage by embedding water channels into the monument. Both impermeable and filter layers were added. However, expert said a thorough study is needed on restoring the umbrella-shaped pinnacle. By early 1930s, the chhatra restoration has not yet commenced.

# DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

## Chapter 6 : Borobudur | monument, Java, Indonesia | theinnatdunvilla.com

*ing a compelling aspect of its cultural heritage: art, architecture, history, food or wine. Java is home to two of the most impressive temples in all of southeast Asia: Buddhist Borobudur and Hindu Prambanan.*

Bring fact-checked results to the top of your browser search. Borobudur Borobudur is one of the most impressive monuments ever created by man. It is both a temple and a complete exposition of doctrine, designed as a whole, and completed as it was designed, with only one major afterthought. It seems to have provided a pattern for Hindu temple mountains at Angkor see above Cambodia and Vietnam , and in its own day it must have been one of the wonders of the Asian world. Built about , it probably fell into neglect by c. It was excavated and restored by the Dutch between and It now appears as a large, square plinth the processional path upon which stand five terraces gradually diminishing in size. The plans of the squares are stepped out twice to a central projection. Above the fifth terrace stands a series of three diminishing circular terraces carrying small stupas, crowned at the centre of the summit by a large, circular, bell-shaped stupa. Running up the centre of each face is a long staircase; all four are given equal importance. There are no internal cell shrines, and the terraces are solid; Borobudur is thus a Buddhist stupa in the Indian sense. Each of the square terraces is enclosed in a high wall with pavilions and niches along the whole perimeter, which prevents the visitor on one level from seeing into any of the other levels. All of these terraces are lined with relief sculptures, and the niches contain Buddha figures. The top three circular terraces are open and unwallled, and the 72 lesser, bell-shaped stupas they support are of open stone latticework; inside each was a huge stone Buddha figure. The convex contour of the whole monument is steepest near the ground, flattening as it reaches the summit. The bottom plinth, the processional path, was the major afterthought. It consists of a massive heap of stone pressed up against the original bottom story of the designed structure, so that it obscures an entire series of reliefsâ€”a few of which have been uncovered in modern times. It was probably added to hold together the bottom story, which began to spread under the pressure of the immense weight of earth and stone accumulated above. The stupa complex at Borobudur in Java, Indonesia. The unity of the monument effectively proclaims the unity of the cosmos permeated by the light of truth. The visitor was meant to be transformed as he climbed through the levels of Borobudur, encountering illustrations of progressively more profound doctrines the nearer he came to the summit. The 72 openwork stupas on the circular terraces, with their barely visible internal Buddhas, symbolize incomplete states of enlightenment on the borders of manifestation. The usual way for a pilgrim to pay reverence to a Buddhist stupa is to walk around it, keeping it on his right hand. The vast series of reliefs about 3 feet 1 metre high on the exterior walls of the terraces would thus be read by the visitor in series from right to left. Between the reliefs are decorative scroll panels, and a hundred monster-head waterspouts carry off the tropical rainwater. The gates on the stairways between terraces are of the standard Indonesian type, with the face of the Kala monster at the apex, vomiting his scrolls. Stupas at Borobudur, central Java, Indonesia. They show, for example, how those who hunt, kill, and cook living creatures such as tortoises and fish are themselves cooked in hells or die as children in their next life. They show how foolish people waste their time at entertainments. From these scenes of everyday life, one moves to the terraces above, where the subject matter becomes more profound and metaphysical. It illustrates important Mahayana texts dealing with the self-discovery and education of the bodhisattva, conceived as being possessed by compassion for and devoted wholly to the salvation of all creatures. The reliefs on the uppermost terraces gradually become more static. The sensuous roundness of the forms of the figures is not abated; but, in the design, great emphasis is laid upon horizontals and verticals and upon static, formal enclosures of repeated figures and gestures. At the summit all movement disappears, and the design is entirely subordinated to the circle enclosing the stupa. Yet it hardly seems possible that Borobudur was the focus of a specific royal cult, as there is no provision at all for the performance of royal ritual. It must have been, then, in some sense a monument for the whole people, the focus for their religion and life, and a perpetual reminder of the doctrines

of their religion. A Dhyani-Buddha on one of the stupa terraces at Borobudur, Java, 8th century. Courtesy of the Royal Tropical Institute, Amsterdam A considerable number of bronzes, some small, some large, have been found in Indonesia in a style close to that of the sculptures of Borobudur and Mendut. One fine, large standing image comes from Kotabangun in Borneo; but some come from Java. Many small cult images of the Buddha and Buddhist deities exist. Some are close in type to the early Pala images of Indian Bihar, the homeland of Buddhism, with which the Javanese must have maintained close touch. A few small but extremely fine gold figurines of undoubted Javanese workmanship have also turned up. For all their small size they must rate as first-class works of art. As well as images there are many beautiful bronze ceremonial objects, such as lamps, trays, and bells. These objects are decorated with the same kinds of ornament, although on a miniature scale, as the architectural monuments: Post-Borobudur candis Post-Borobudur candis illustrate the Buddhist doctrine in different ways. Kalasan, for example, built in the second half of the 8th century, was a large, square shrine on a plinth, with projecting porticoes at the centre of each face. The roof was surmounted by a high circular stupa mounted on an octagonal drum, the faces of which bear reliefs of divinities. Topping each portico was a group of five small stupas, and another large stupa stood at each disengaged corner of the main shrine. The moldings were restrained and elegantly profiled. Each section of the exterior wall contains a niche meant for a figure sculpture. The decorative scroll carving is especially fine. Another shrine from this period, Candi Sewu, consisted of a large cruciform shrine surrounded by smaller temples, only one of which has been restored. All of the temples seem to have had roofs in the form of tiered stupas, compressing the overall Borobudur scheme into the scope of a storied shrine tower. From Candi Plaosan came many beautiful sculptures, donor figures, and iconic images of bodhisattvas. Perhaps the most interesting of the post-Borobudur Buddhist shrines of the 9th century is Candi Sari. It is an outstanding architectural invention. From the outside it appears as a large, rectangular, three-storied block, with the main entrance piercing the centre of one of the longer sides. The third story stands above a substantial architrave with horizontal moldings and antefixes. Two windows on each short side, three on each long, open into each story, though at the rear they are blind. The windows are crowned by large antefix-like cartouches of ornamental carving based on curvilinear pavilions hung with strings of gems. The uppermost windows are hooded with the Kala-monster motif. The roof bears rows of small stupas, and perhaps there was once a large central stupa. Inside, Candi Sari contains a processional corridor around three interior shrines that were possibly intended for images of the garbha-dhatu deities, as at Candi Mendut. The last great monument of the central Javanese period, Lara Jonggrang at Prambanan, is indeed a colossal work, rivaling Borobudur. It was probably built soon after Not Buddhist but Hindu, the shrine represents the cosmic mountain. There were originally temples incorporated into the design. The plan was centred on a square court with four gates containing the eight principal temples. Facing east, the central and largest temple, some feet 40 metres high, was devoted to the image of Shiva. To the north and south it is flanked by slightly smaller temples devoted to the two other members of the Hindu trinity, Vishnu and Brahma. The smaller shrines contained many subsidiary images. The whole complex was enclosed, far off-centre, in an extremely large walled courtyard. Holle Bildarchiv, Baden-Baden Although these are Hindu buildings, their high-terraced shrine roofs bear tiers of elongated and gadrooned stupas. The reliefs on these structures are especially beautiful. One series, representing the guardians of the directions, integrates the ornamental motifs with the plastic forms of the bodies in a most original way. The balustrades and inset panels abound with lively reliefs portraying various deities or scenes taken from the great Hindu classics, especially the Ramayana. Few single structures, however, are as impressive and as comprehensively planned as are the monuments of Borobudur or Lara Jonggrang. Around the strange natural mountain with tiered peaks cut and built in stone called Mount Penanggungan there are 81 structures 10th century of different kinds now mostly in ruins. Prominent among these structures are bathing places. This mountain was identified by the people with the sacred Mount Meru, and its natural springs were believed to have a magical healing power and a mystical purifying capacity. Another such bathing place is Belahan 11th century. Made of brick, it, too, has extensive ruined temples. Belahan is supposed to have been the burial place of King Airlangga,

## DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

who probably died about 1000. One of the greatest east Javanese icons formed the central figure against the back wall of the tank. Carved of red tufa a porous rock, it shows the god Vishnu seated at peace on the back of his violently dramatic bird-vehicle, Garuda. It is said that the image represents the king himself in divine guise. Beside this image was a sculpture of a type associated with many of these sacred bathing sites. It is a relief of a four-armed goddess of abundance, her two lower hands holding jars pierced with holes, her two upper hands squeezing her breasts, which are also pierced; through the holes the sacred water flowed into the basin. There are many variants of this idea at the springs of Mount Penanggungan. On Bali the same kind of fountain sculpture appears at the Goa Gadjah, at Bedulu, in a spring-fed tank below a cave. In both Java and Bali there are many rock-face relief carvings from this period there are no secure dates. Some represent legendary scenes; others represent candis; the shallow chambers of others are thought to be royal tombs. The structure that gives the best ideas of what the typical east Javanese shrine of the mid-th century was like is Candi Kidal. The nucleus of the building is a square cell, with slightly projecting porticoes each hooded by an enormous Kala-monster head. But the cell itself is dwarfed both by the massive molded plinth upon which it stands and by the huge tower with which it is surmounted. The tower stands above an architrave stepped far out on tiered moldings. It is no longer composed of diminishing stories, as earlier towers were, but is conceived as a massive pyramidal obelisk made up of double bands of ornament spaced by stumpy pilasters and bands of recessed panels. The architectural projections and moldings distinguish Candi Kidal from earlier Javanese architecture, with its plain wall surfaces.

# DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

## Chapter 7 : Candi of Indonesia - Wikipedia

*The Temple of Borobudur or sometimes "Barabudur" is a Mahayana Buddhist temple located close to Muntilan on the island of Java in Indonesia. Built during the rule of the Sailendra Dynasty (c. CE), Borobudur remains the world's largest Buddhist temple.*

Mostly red brick Bima temple, one of Dieng temples. It was one of the earliest temple in Java. There are material, form, and location exceptions to these general design traits. While the Penataran, Jawi, Jago, Kidal and Singhasari temples, for example, belong to the eastern Java group, they use andesite stone similar to the central Java temple material. Temple ruins in Trowulan , such as Brahu, Jabung and Pari temples use red brick. Also the Prambanan temple is tall and slender similar to the east Java style, yet the roof design is central Javan in style. The location also do not always correlate with the temple styles, for example Candi Badut is located in Malang, East Java, yet the period and style belongs to older 8th century central Javanese style. The earlier northern central Java complexes, such as the Dieng temples , are smaller and contain only several temples which exhibit simpler carving, whereas the later southern complexes, such as Sewu temple , are grander, with a richer elaboration of carving, and concentric layout of the temple complex. The Majapahit period saw the revival of Austronesian megalithic design elements, such stepped pyramids punden berundak. These design cues are seen in the Suku and Cetho temples in Mount Lawu in eastern Central Java, and in stepped sanctuary structures on the Mount Penanggungan slopes that are similar to meso-American stepped pyramids. Materials[ edit ] Interlocking andesite stone blocks forming a corbeling arch in Borobudur. Most of well-preserved candi in Indonesia are made from andesite stone. Nevertheless, certain periods, especially the Majapahit era, saw the extensive use of red brick as temple and building materials. The materials commonly used in temple construction in Indonesia are: Andesite is an extrusive igneous volcanic rock , of intermediate composition , with aphanitic to porphyritic texture. Its colour ranges from light to dark grey. Andesite is especially abundant in the volcanic island of Java, mined from a certain cliffs or stone quarry with andesite deposit formed from compressed ancient magma chamber or cooled down lava spill. Each andesite stone is custom made into blocks with interlocking technique, to construct temple walls, floors and building. Andesite stones are easily formed and carved with iron chisel , making it a suitable material for temple walls and decorations carved as bas-reliefs. The walls of andesite was then carved with exquisite narrative bas-reliefs, which can be observed in many temples, especially in Borobudur and Prambanan. Andesite rocks are also used as the material for carved statues: Red brick Jabung temple, dated from Majapahit period. Brick is also used to construct temples. The oldest brick temple structure is the Batujaya temple compound in Karawang , West Java, dated from 2nd to 12th century CE. However, compared to lava andesite stone, clay red bricks are less durable, especially if exposed to hot and humid tropical elements and torrential monsoon rain. As a result, many red brick structures were crumbling down over centuries, and reconstruction efforts require recasting and replacing the damaged structure with new bricks. Tuff is a volcanic rock that is quite abundant near Javanese volcanoes or limestone formations. In Indonesian and Javanese languages, tuff is called batu putih white stone , which corresponds to its light color. The chalky characteristic of this stone, however, has made it unsuitable to be carved into bas-reliefs of building ornaments. Compared to andesite, tuff is considered as an inferior quality building material. In Javanese temples, tuff usually are used as stone fillings " forming the inner structure of the temple " while the outer layer employed andesite that is more suitable to be carved. The tuff quarries can be found in Sewu limestone ranges near Ratu Boko hill. The tuff fillings in the temple can be examined in Ratu Boko crematorium temple. Tuff was used as building material of outer walls of temple compound, such as the walls found buried around Sewu and Sambisari temple. Stucco is materials similar to modern concrete , made from the mixture of sand, stone, water, and sometimes ground clamshell. The stucco as temple building material is observable in the Batujaya temple compound in West Java. Plaster called vajralepa Sanskrit: The white-yellowish plaster is made from the mixture of ground limestone , tuff or

## DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

white earth kaolin , with plant substances such as gums or resins as binder. The varjalepa white plaster was applied upon the andesite walls, and then painted with bright colors, serving perhaps as a beacon of Buddhist teaching. Wood is believed to be used in some of candi construction or at least as parts of temple building material. Sari and Plaosan temples, for example, are known to have traces of stone indentions to support wooden beams and floors in its second floor, as well as traces of wooden stairs. Ratu Boko compound has building bases and stone umpak column base, which suggests that the wooden capitals once stood there to support wooden roof structure made of organic materials. Traces of holes to install wooden window railings and wooden doors are observable in many of the perwara complementary smaller temples. Of course, wooden materials are easily decayed in a humid tropical climate, leaving no traces after centuries. The candis of ancient Java are notable with the application of kala - makara as both decorative and symbolic elements of the temple architecture. Kala is also a protective figure, with fierce giant face it scares away malevolent spirits. Makara is a mythical sea monster, the vahana of sea-god Varuna. It has been depicted typically as half mammal and half fish. In many temples the depiction is in the form of half fish or seal with the head of an elephant. It is also shown with head and jaws of a crocodile , an elephant trunk, the tusks and ears of a wild boar , the darting eyes of a monkey , the scales and the flexible body of a fish , and the swirling tailing feathers of a peacock. The kala-makara theme also can be found on stair railings on either sides. These types of stair-decorations can be observed in Borobudur and Prambanan. In ancient Javanese candi, the linga-yoni symbolism was only found in Hindu temples, more precisely those of Shivaist faith. Therefore, they are absent in Buddhist temples. The linga is a phallic post or cylinder symbolic of the god Shiva and of creative power. Some lingas are segmented into three parts: The lingas that survive from the Javanese classical period are generally made of polished stone of this shape. As a religious symbol, the function of the linga is primarily that of worship and ritual. Oldest remains of linga-yoni can be found in Dieng temples from earlier period circa 7th century. Originally each temples might have a complete pair of linga-yoni unity. However, most of the times, the linga is missing. Eastern Javanese temples that contains linga-yoni are Panataran and Jawi temple , although the linga is missing. Bas-reliefs[ edit ] Rama killing evil giant, bas-relief of Ramayana on Prambanan temple, Central Java style. The walls of candi often displayed bas-reliefs , either serves as decorative elements as well as to convey religious symbolic meanings; through describing narrative bas-reliefs. The most exquisite of the temple bas-reliefs can be found in Borobudur and Prambanan temples. The first four terrace of Borobudur walls are showcases for bas-relief sculptures. These are exquisite, considered to be the most elegant and graceful in the ancient Buddhist world. While in Prambanan the Hindu scriptures is describes in its bas-relief panels; the Ramayana and Bhagavata Purana popularly known as Krishnayana. The bas-reliefs in Borobudur depicted many scenes of daily life in 8th-century ancient Java, from the courtly palace life, hermit in the forest, to those of commoners in the village. It also depicted temple, marketplace, various flora and fauna, and also native vernacular architecture. People depicted here are the images of king, queen, princes, noblemen, courtier, soldier, servant, commoners, priest and hermit. The reliefs also depicted mythical spiritual beings in Buddhist beliefs such as asuras , gods, bodhisattvas , kinnaras , gandharvas and apsaras. The images depicted on bas-relief often served as reference for historians to research for certain subjects, such as the study of architecture, weaponry, economy, fashion, and also mode of transportation of 8th-century Maritime Southeast Asia. One of the famous renderings of an 8th-century Southeast Asian double outrigger ship is Borobudur Ship. Hanuman battling enemy, bas-relief of Ramayana on Penataran temple, East Java style. The earlier Central Javanese style, as observable in Borobudur and Prambanan, are more exquisite and naturalistic in style. The reliefs is projected rather high from the background, the images was done in naturalistic style with proper ideal body proportion. On the other hand, the bas-reliefs of Eastern Javanese style is projected rather flat from the background, the images was done in stiffer pose and stylized style, similar to currently Balinese wayang images. The East Javanese style is currently preserved in Balinese art, style and aesthetics in temple bas-reliefs, also wayang shadow puppet imagery, as well as the Kamasan painting. Deities[ edit ] Kalpataru and Kinnaras[ edit ] Kinnara male ,

## DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

Kinnari female , Apsara , and Devata guarding Kalpataru , the divine tree of life. Usually, they are depicted as birds with human heads, or humans with lower limbs of birds. The pair of Kinnara and Kinnari usually is depicted guarding Kalpataru Kalpavriksha , the tree of life, and sometimes guarding a jar of treasure. There are bas-relief in Borobudur depicting the story of the famous kinnari, Manohara. The lower outer wall of Prambanan temples were adorned with row of small niche containing image of simha lion flanked by two panels depicting bountiful kalpataru kalpavriksha tree. These wish-fulfilling sacred trees according to Hindu-Buddhist beliefs, is flanked on either side by kinnaras or animals, such as pairs of birds, deer, sheep, monkeys, horses, elephants etc. The pattern of lion in niche flanked by kalpataru trees is typical in Prambanan temple compound, thus it is called as "Prambanan panel". In Buddhist temples, the panels of bas-reliefs usually adorned with exquisite images of male figure of Bodhisattvas and female figure of Taras , along with Gandarvas heavenly musicians, and sometimes the flock of Gana dwarfs. These are the deities and divinities in Buddhist beliefs, which resides in the Tushita heaven in Buddhism cosmology. The notable images of bodhisattvas could be found adorning outer walls of Plaosan , Sari, Kalasan, Pawon and of course Borobudur temple. Devata and Apsara[ edit ] A Devata flanked by two apsaras in Prambanan temple. They are the Hindu counterpart of Buddhist Bodhisattva-Tara celestial beings. On the other side of narrative panels in Prambanan, the temple wall along the gallery were adorned with the statues and reliefs of devatas and brahmin sages. The figure of lokapalas , the celestial guardians of directions can be found in Shiva temple. The Brahmin sage editors of veda were carved on Brahma temple wall, while in Vishnu temple the figures of a male deities devatas flanked by two apsaras. The depiction of celestial beings of lesser gods and goddesses " devatas and apsaras, describes the Hindu concept of sacred realm of Svargaloka. This is corresponds to the concept of the towering Hindu temple as the epitome of Mount Meru in Hindu cosmology. Dvarapala[ edit ] One of dvarapala statues guarding Sewu temple. Most of larger temple compound in ancient Java were guarded by a pair of Dvarapala statues, as gate guardians. The twin giants usually placed flanked the entrance in front of the temple, or in four cardinal points.

# DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

## Chapter 8 : The Borobudur temple complex in Indonesia

*Borobudur, Indonesia, central stupa at the temple's apex in the distance (photo: pierre c. 38, CC BY-NC-SA ) Moving past the base and through the four galleries, the devotee emerges onto the three upper terraces, encountering 72 stupas each containing a three-dimensional sculpture of a seated Buddha within a stone latticework.*

Shrouded in mystery, there are many disputes and theories about the origins of the statue and why it was left abandoned. It is believed that the statue originates from the largest stupa of Borobudur, the 9th-century Mahayana Buddhist temple. The main stupa that crowns the Borobudur temple has a hollow chamber. With three circular and six square platforms, and a central dome on top, The Borobudur Temple is the largest Buddhist temple in the world. The Borobudur Temple Indonesian: Candi Borobudur is decorated with over 2, relief panels and statues, and the central dome is adorned by 72 Buddha statues, all of which are placed inside a stupa. Stutterheim, a Dutch researcher and archaeologist, the Borobudur temple had Buddha statues, but the most important one is the Bhatara Buddha. Somehow, Stutterheim was convinced that the unfinished statue is the Bhatara Buddha. One of the many Buddha statues sitting inside a stupa on the top terraces of the temple facing a setting sun The Unfinished Buddha is now located in Karmawibhanga Museum which is near the Borobudur temple. The foundations of the temple are made of stone blocks which are carved out of volcanic matter, keeping them together. The Karmawibhanga Museum is full of amazing relics and archeological objects which glorify the Buddha. There are two rooms: The restoration room contains maps and pictures of the restoration of the temple and depicts how the stone blocks are interlocked, and it also displays some Hindu artifacts which were excavated. The Karmawibhanga Room has reliefs of Karmawibhanga on display, carved at the foot of Borobudur temple. Unfinished Buddha of Borobudur, believed taken from the main stupa. Containing the biggest collection of stone Buddha heads and relics in Indonesia, the museum is a sight to behold. Additionally, the museum also has the Borobudur architecture blueprint and plans on display. Regarding the origins of the Unfinished Buddha, it was strongly believed to have been discovered in the central stupa in the early 20th century, during the restoration efforts. Borobudur, biggest monument of Buddhist architecture Java Indonesia It is argued that the imperfect Buddha statue was brought from elsewhere and that it was not meant to be placed within the main stupa. Borobudur Temple at sunrise, Yogyakarta, Java, Indonesia. So, instead of going for extreme and absolutely unacceptable measures of destroying a highly sacrilegious object like the Buddha, the carver may have placed it within the stupa just to put it out of the way. It is generally accepted that the Borobudur temple was constructed in the 9th century and was abandoned in the 14th century following the decline of the Hindu kingdoms in Java and the Javanese conversion to Islam. In , the local natives advised him of its location and from then on, it has been preserved through several restoration projects. Magelang, Indonesia “ April 7, The walls of Borobudur, a 9th Century Buddhist Temple located in Central Java are lined with so many Buddha sculptures that it one of the largest collections in the world. Lined up the Buddha figures face outwardly from their set positions. The general supervisor for one of the first restoration projects of the temple and the man who discovered the statue was Theodor Van Erp. The blissful tranquility and quiet the temple grounds offer is enticing to many.

# DOWNLOAD PDF SCULPTURES FROM THE TEMPLE OF BORO BUDOR IN JAVA

## Chapter 9 : Borobudur: Center of the Universe – Google Arts & Culture

*The canvases were as pictured and the sizing was just what we needed for the area. We were able to track them from the beginning and they actually arrived a few days early.*

The Sailendra are the ruling dynasty in Central Java at the time. It was built as a place for glorifying Buddha and a pilgrimage spot to guide mankind from worldly desires into enlightenment and wisdom according to Buddha. Borobudur built in the style of Mandala which symbolizes the universe in Buddhist teaching. This structure is square shaped with four entry point and a circular center point. Working from the exterior to the interior, three zones of consciousness are represented, with the central sphere representing unconsciousness or Nirvana. Kamadhatu The phenomenal world, the world inhabited by common people. Illustrating the human behavior of desire, the reliefs depict robbing, killing, rape, torture and defamation. A corner of the covering base has been permanently removed to allow visitors to see the hidden foot, and some of the reliefs. Rapudhatu The transitional sphere, humans are released from worldly matters. The four square levels of Rapadhatu contain galleries of carved stone reliefs, as well as a chain of niches containing statues of Buddha. In total there are Buddha on these balustrade levels which also have a great deal of purely ornate reliefs. The Sanskrit manuscripts that are depicted on this level over 1 reliefs are Gandhawyuha, Lalitawistara, Jataka and Awadana. They stretch for 2. In addition there are 1 decorative panels. Arupadhatu The highest sphere, the abode of the gods. The three circular terraces leading to a central dome or stupa represent the rising above the world, and these terraces are a great deal less ornate, the purity of form is paramount. The terraces contain circles of perforated stupas, an inverted bell shape, containing sculptures of Buddha, who face outward from the temple. There are 72 of these stupas in total. The impressive central stupa is currently not as high as the original version, which rose 42m above ground level, the base is 9. Unlike the stupas surrounding it, the central stupa is empty and conflicting reports suggest that the central void contained relics, and other reports suggest it has always been empty. The Reliefs The total of Buddha are in meditative pose, and the 6 different hand positions represented throughout the temple, often according to the direction the Buddha faces. Pawon temple is located 1. It is believed that there is mutual religious relationship between the three temples, although the exact ritual process remains a mystery. The three temples are used to form a route for the Waisak Day Festival held each year on the day of the full moon in April or May. The festival commemorates the birth, enlightenment and the death of Gautama Buddha.