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**BOROBUDUR TEMPLE:
THE INTERCHANGE OF HUMANITY VALUES AND
ANCIENT ARCHITECTURE DEVELOPMENT IN
SOUTHEAST ASIA**

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Abstract

It is without doubt that Borobudur Temple is one of the world's most exquisite Buddhist landmarks. The temple holds the "ratna mutu manikam" essence of the unparalleled Buddha Mahayana arts. Experts even believe that the highest point of Gupta arts can be located not in the land of India, but in central Java, and that is Borobudur Temple. There are others who also believe that Borobudur Temple is the most magnificent Buddhist creation throughout Asia.

Borobudur Temple can be perceived as the climatic point of the Syailendra's religious thinking and concepts and their people in Java. The temple is a representative case of the zenith of Buddhist civilization that was developed by Syailendrawangsa in Asia and outside Buddha's place of birth in India. The thoughts and experiences of people of Ancient Java before the building of Borobudur Temple has in fact been gathered together and combined with the Buddhist architectural concept thus creating the Borobudur masterpiece. That being so, all cultural events before the building of Borobudur indisputably serve as the foundation for the building of this temple.

This article seeks to examine possibilities of influence from Borobudur Temple which is a sacred building of Syailendra, as well as a monument of reference for many sacred temples in ancient Khmer. This is because for a long time, Borobudur Temple has been acknowledged as a masterpiece of the ingenious Ancient Java society. Borobudur holds knowledge values needed by humanity in the form of Buddhist religious architecture, beautiful art ornaments associated with Buddhism, and the sophisticated technology behind its construction.

Keywords: Borobudur Temple, architecture, Southeast Asia, Ancient Khmer, humanity

Introduction

It is mentioned in some Chinese textual sources that some islands exist in the South sea, and among them some are without inhabitants, and some are home to kingdoms which send merchant representatives to China on a regular basis. As mentioned in Chinese historical archives, some of these representatives from the

South sea visit China annually, in contrast to other traders that visit once only. The representatives who carry treasures or *upeti* to China do not bring direct economic benefits to the Chinese lords, but the Chinese lords believe that if they establish good relations with the countries in the South sea, China's position will be secured in the South (Groeneveldt 2009: 6-7).

Southeast Asia in the early BC is part of the proto-history period. Information about the areas in this region were recorded by travelers from India and China. The *Ramayana*, *Jatakamala*, and *Mahaniddesa* chronicles tell the story of travels to the islands east of India. As the chronicles go, the travelers and merchants who were Buddhists frequently traveled for trade through the seaways towards the eastern part of India. Such travels indicate that, from the early spread of Buddhism to 3 BC, Indian travelers were already familiar with *Nusantara* archipelago (Sumadio 1984: 5). Chinese influence came later because up until the first BC, the Chinese merchants from Fujian and Guangdong traveled for trade to the northern part of Annam. It took another several centuries until the Chinese discovered the seaway towards the islands in the South. Faxian Buddhist priest made the first Chinese records about Java Island who had to make a stop in the island for 5 months. He witnessed Buddhist existence at that time, even though their population was still insignificant. There were Hindu Brahmanas, but many of the people still worshipped idols or *berhala*. After the wind turned, he returned to China on a trading ship (Groeneveldt 2009: 2, 10—11).

The people of the Southeast Asian Islands, and on some areas on the mainland, are in fact descents of Austronesia migrants. Experts today state that the Austronesian migration possibly took place in an older era. The migration took place starting from 6000 AD up to early BC. Due to receiving pressure from the movement of nations in Central Asia, the people supporting Austronesian culture migrated from Central Asia and eventually settled in the Yunnan area, one of the areas in South China. They then eventually dispersed through mainland Southeast Asia and to the coastal areas. Throughout their time in Southeast Asian mainland, they developed their culture which came about from their life experience.

When migration became few and far between, and the Austronesians settled in several areas in Southeast Asia, it opened the opportunity to further develop the culture. Based on artifact findings, it can be interpreted that between 5 AD and 2 BC, a form of culture was developed based on the expertise of bronze welding practices, or known as the Dong-son Culture. The naming was based on the plenitude of the Dong-son site and the variety of artifacts discovered, all of which were bronze artifacts in large amounts with assorted shapes. Dong-son is actually the name of a site in the Thanh-hoa area, in the Annam coastal area (the northern part of Vietnam). These Dong-son ornamented bronze artifacts are found spread out in Southeast Asia, from Burma to the Kei Islands in eastern Indonesia.

The variety of bronze artifacts with Dong-son Culture characteristics includes, for example, *nekara* in different sizes, *moko* (*tifa bronze*), *candrasa* (an axe used for ceremonies), a short sword, a cutting knife, vase, toys, and axe. The main characteristic of Dong-son bronze artifacts is the vibrant ornaments. There are even some artifacts with ornaments covering all of the parts. This shows that the Dong-son artisans are highly artistic (Wagner 1995: 25—26). The expertise of bronze welding practices is then passed down to all artists during that period in Southeast Asia, making Dong-son bronze artefacts as one of the uniting civilization of Southeast Asian nations.

G. Coedes' new studies on Southeast Asian ancient cultures further expands the achievement of this civilization by. The achievement of Austronesian culture in Southeast Asia before the influence of foreign culture is varied. This shows that the entrance of foreign cultures serves as a complement for the existing culture that they had already developed.

A number of their achievements are:

1. Material Culture

- Expertise to manage paddy fields, even in the form of *terassering* with quite advanced irrigation techniques
- Develop buffalo and cow farms
- Utilize metal tools
- Master navigation

2. Social Matters

- Appreciate the role of women and recognize matrilineal descent system
- Develop the agriculture system of organization with irrigation management.

3. Religious System

- Glorify higher grounds as a holy and sacred place
- Ancestor worship
- Secondary burial in containers, crocks, or sarcophagus
- Believe in binary mythology, the contrast between mountain – sea, dark – light, up – bottom, man – female, winged creatures, underwater creatures, heaven – earth, and so on (Hall 1988: 9).

In that period, the unity of the Austronesian culture in Southeast Asia slowly disintegrated, and developed their own paths. According to H. Th. Fischer, the diversity of nations and tribes in Southeast Asia is engendered by several factors:

1. A different parent nation among Austronesians before they migrated.
2. After they migrated, they lived in different areas and islands, environments that are different, and the ability to adapt their culture to the local env

ironment.

3. For quite a long time, after migrating they rarely communicated with one another (Fischer 1980: 22-25).

Based on these three points, sub-nations of Austronesians were formed. Hundreds of them lived in the Indonesian archipelago, tens in the Philippines, Malaysia, and Burma, and many others settled in Cambodia, Thailand, Laos, Vietnam, Brunei, and Singapore. There are more explanatory factors as to why the Austronesian nation became disintegrated into sub-nations, (a) different foreign influences that interact with their culture, and (b) colonialism by Western nations in Southeast Asia with different characters and time spans. It is during this period that the sub-nations of Southeast Asia which have cultures with diverse characters are formed. However, if we trace them to their initial form, we will see that the Austronesian cultural form has received acculturation for centuries with the presence of various foreign cultures.

It is under these circumstances that foreign influences, particularly from India, contributed to enriching the existing cultural achievements. One of the examples in the area of governance is the implementation of the government system derived from Indian culture. This is actually not something new. In the previous period there already exists a system of governance that can regulate society through proto-history villages. Based on analogy-ethnography studies with nation tribes until today only few received foreign influence, the head of the village is chosen in a democratic and open manner. The election is based on a number of requirements which the candidates must have, if any of them can meet the requirements, even though minimum, then that candidate is elected as the society leader. Of course the society will choose the best from the candidates (*primus inter pares* principle is to find a person that is more competent than the others).

The Start of Indian Influence in Southeast Asia

Evidences have been discovered that, in early BC, Southeast Asia had already been visited by travelers from abroad, particularly traders and merchants from India and China. Perhaps because of several factors, such as cultural compatibility, the ancestors of the Southeast Asian people accepted Indian culture. In fact, at that time many Chinese traders also visited the coastal areas of Southeast Asia's mainland and archipelago. They prioritized more on the trade activities. What can be also interpreted is that many Chinese travelers at that time travelled both via land or sea to on pilgrimage to the holy places of Buddhism in India. Thus, the Chinese people came to India to study Buddhism, and the ancestors of the Southeast Asian people also studied Buddhist culture, Weda and Hindu-Trimurti in India.

The next stage is the development of the early kingdoms with Indian cultural influence in Southeast Asia. These kingdoms include:

1. Funan developed in mainland Southeast Asia and became the forerunner of the kingdom of Chen-la and Khmer (Cambodian) in the next period. Based on Chinese records, the kingdom of Funan had already developed since the beginning of BC. China entered into diplomatic relations with Funan around the middle of the 3 AD by sending emissaries named K'ang-tai and Tchou-ying. The founders of the kingdom came from the flow of people who immigrated and was led by Kaundinya, or Houent'ien as the Chinese call him. It is not certain whether the Kundinya came from India, the Malay Peninsula, or even the archipelago. On the site of Oc-Eo, the port city of Funan, some important artifacts have indicated that the port was very busy in his time. Studies and visits to the Oc-Eo site have found gold coins from the Roman Empire that date back to 152 AD. The name of the emperor is Anthonius Pius. A Sanskrit stamp duty was also found in Oc-Eo (Syafei 1977b: 82-83).

2. The Kingdom of Langkasuka, located in the Kra Isthmus of the Malay Peninsula. News of the kingdom was obtained from historical records of the Liang dynasty in China (505-556 AD). The historical records mention the town Lang-yasseu-kia, supposedly founded around 2 AD. The new Langkasuka site can be known from a study in 1989 with the discovery of vast sites in the region of Yarang, South Thailand. Based on research conducted at the site there are various artifacts associated with the spirit of Hinduism and Buddhism. Langkasuka left an extensive site in the form of trenches, walls of the fort land, water channels and so on. The size of the site covers 8 km² (Munoz, 2009: 119-120).

3. Lin-yi is the predecessor kingdom of Champa. Lin-yi developed in 2 AD. According to Chinese records, in the year 192 Lin-yi had evolved and escaped the influence of the Han Dynasty in the southern region. The founder of Lin-yi is a local official in the government system in southern Han named K'iu-Lien. Descendants of K'iu-Lien took advantage of the weakness of the Han dynasty to expand to the north in the years 220-230. The kingdom had sent an envoy to China with tribute, but will no longer be under the influence of China (Coedes 1981: 32-3).

4. The early kingdoms of the Nusantara archipelago, such as Ancient Kutai, Tarumanagara, Srivijaya and Mataram, have been much discussed. Ancient Kutai kingdom and Tarumanagara developed more or less simultaneously in the 5th century. Stele-inscriptions clearly show the influence of ancient Indian culture because it is written with Pallawa and used Sanskrit. Sriwijaya is a maritime empire that flourished much later. These kingdoms had already issued the inscriptions in the 7th century. The Ancient Mataram first left evidence in the year 732 CE. The king was Sanjaya king who worships Trimurti with emphasis on the worship of Shiva. This kingdom has been proven to be related to the development of the ancient Khmer empire and culture in mainland Southeast Asia.

The entrance of Indian culture to Southeast Asia is in fact with regard to only three aspects of the culture, but due to these three aspects there was rapid development in the culture of the people of Southeast Asia. The third aspect of the culture is (1) Pallawa, (2) the calculation of the Saka year, and (3) the Hindu-

Buddhist. With the use of Pallawa, ancestors of the nations in Southeast Asia can and were able to document historical events and knowledge in written form. A variety of other local letters in Southeast Asia were also derived from Pallawa. The counting of the number of years in the cultures of Southeast Asia initially started out from the use of the Saka Year from India. The periods of the reign of kings could be determined based on this model of calculation. The next model of calculation used by the population of Southeast Asia is the system Hijriah and Christian Year.

Regarding the third aspect, namely Hinduism and Buddhism, it is obvious how they encouraged and accelerated the achievement of civilization in historical times for the nations in Southeast Asia. Without the acceptance and appreciation of Hinduism or Buddhism or both, there would be no archaeological remains in Southeast Asia, because most of the archaeological remains are always associated with religious activities. In some countries of Southeast Asia, Buddhist and Hindu cultures still survive to this day, such as in Thailand, Khmer, and Myanmar. In some other countries, it is known that the two religions once played a role in the past and formed the basis for the development of classical culture in their respective countries.

Borobudur: The Monument of Wangsa Sailendra

Borobudur is unquestionably one of the most beautiful Buddhist monument in the world. The temple contains the "Ratna mutu manikam" essence of the unparalleled Buddha Mahayana arts. Some experts even argue that the climatic point of Gupta art is not found in the land of India, but in central Java, and that is Borobudur. Another opinion stated that Borobudur is the most beautiful Buddhist creation across Asia (Groslier 2002: 122). Data on Borobudur temple that is known include:

- a. The size: 121.66 x 121.38 m, 35.40 m high now
- b. The temple consists of 9 terraces + stupa
- c. Constituted of 55,000 m² (2,000,000 pieces of stone)
- d. 1,460 narrative relief panels of the story (160 panels, the panels *Lalitawistara Karmawibhangga* + 1300 + *J + Awadana* + *Gandawyuha*)
- e. 1,212 decorative relief panels
- f. Dhyani Buddha statues: 504
- g. 72 holed stupa and 1 perforated stupa that decorates the top terrace

h. There are 32 lion statues Based on the shape of the Borobudur Temple, the Buddha statues and reliefs that decorate the story show that the religious background of the temple is Mahayana Buddhist temple.

The construction of Borobudur Temple probably took 25 years and it was designed and constructed in 8-9 century AD. It is estimated that the king who ordered the construction of the temple is Indra or Sri Sanggramadhananjaya who ruled about 782 years until just before the year 824 AD. Construction of Borobudur followed by king Samaratungga, substitute Indra who ruled between 824-832 AD (the name is mentioned in the inscription Samarottungga Kayumwungan / Middle Reef / Pramoddhawardhani 824 AD). Jacques Dumarçay once stated that Borobudur was built in five phases, meaning it was constructed gradually over a long period of time. Around the year 780, the early stages of the construction began. The process continued until about the year 792. The 2nd and 3rd stages of the construction of Borobudur appeared to take place during that year and a complete rearrangement of the original plan was conducted. Phase 4 began in the year 824, and the continued phase-5 began in 833 AD to a perfect finish. In stage 4 and 5 the construction of Borobudur was coupled with the wall of the balustrade on the first level along with ornamental relief, stairs up to the 9th terrace, and additional shelf reinforcement around the extra leg on the bottom of the temple (Dumarçay 1983: 2, 4, 22-9).

If one pays close attention, the estimated figures for the Borobudur development phases started in the 8th century, not long after Sanjaya build Lingga in the hills of Sthirangga which is commemorated in the Canggal inscription year 732 AD. Around the year 778, *Tarabhawanam* (Kalasan Temple) was built at the same as the Sari temple construction. The development process of Gedong Songo temples began immediately after the year 732 in the area Mdang i Poh Pitu. Followed by the construction of the temple complex Sewu between the years 782 (Inscription Kelurak) and the refinement of Sewu in 792 (manjusri inscription). According to Dumarçay, the design of Plaosan Temple began in 813, and Prambanan began construction in 832 (Dumarçay 1983: 67). In year 840, clusters of Perot Temple and Temple Pringapus were constructed in Temanggung (based Inscription Temple Perot). Around the year 842 (year-on inscription Tri Tpusan), Borobudur was completed and reconstructed by J.G.de Casparis who's real name is *Bhummisambhara [Bhudhāra]*.

Presumably in the Prambanan plains and Ratu Baka plateaus, the construction of other temples such as Candi Sajiwan, Barong, Candi Ijo, and the complex Ratu Baka temple, took place around the year 850. Thus, in the region of central Java, from late 8th century to the mid-ninth century big temples were constructed and involved many workers dedicated to the Hindu and Buddhist religions. Among the many buildings of the temple in Central Java the most special is the temple of Borobudur. It has many advantages that were never owned by other temples. Borobudur has an enormous multi-storey structure. The shape of the building has no counterpart in Java. Borobudur is decorated with reliefs of stories and ornamental reliefs that are very naturalist. The characters are depicted in the reliefs as flawless and aesthetic figures. Tathagata statues in the temple all appear to be carved from the deep devotion of the Buddhist discipline. All the statues are

used to complement the beautiful temple building. On the basis of this, the royal family dynasty considered Borobudur as a priceless heirloom. Proof of devotion to Buddhism which was built only to achieve excellence in achieving the Buddha nature.

With the glory of its period, the Syailendrawangsa influence is felt outside Java to Sumatra, the Malay Peninsula, to the highlands of Southeast Asia. There is evidence that in the era of Syailendrawangsa in Central Java Javanese soldiers attacked Khmer and Champa several times, damaging villages and set fire to the temples of the Champa and Khmer people. The attack on mainland Southeast Asia occurred approximately 752-760 years (Dumarcay 1983: 67, Groslier 2002: 122-23, Coedes 2010: 136). In the attacks, presumably the Javanese army brought some Khmer people as prisoners or those who are invited to learn the civilization in Java. One of the Khmer students, who later became King Jayavarman II of the Khmer, is considered a forerunner of the Angkor dynasty who built an impressive variety of sacred buildings until now.

Jayavarman II: Linkage of Ancient Javanese Culture and Ancient Khmer Culture

In various studies, Southeast Asian scholars have constantly described king Jayavarman II as an important figure and the person behind the foundation of the development of stone art for Angkor (Ancient Khmer). The king's memoir remains hazy but the interpretation put forward by experts contain similarities regarding the character of Jayavarman II. In general, the scholars' opinions about Jayavarman II are as follows:

At about 8th century AD, a relationship was established between the Ancient Khmer dynasty and Wangsa Syailendra dynasty who ruled Central Java. At that time, young Jayavarman II, who was probably sent by the Khmer royalty to learn and settle temporarily in Central Java. Records show that Jayavarman II did indeed live with the Syailendra dynasty royal family for some time. He returned to Cambodia around the year 790 AD and brought with him knowledge of the ancient Javanese culture and also the desire to spread the Javanese culture in his native country. Besides Syailendra art, he also brought his knowledge of the concept *Dewaraja* that is associated with the worship of lingga. The reason of Jayavarman II's return to Khmer is likely to be caused by the decline of the power of the dynasty in Java, due to the rise of other competing powers (Le May 1964: 127; Rawson 1967: 41 - 42; Rooney 1994: 25; Groslier 2002: 124).

Jayavarman II ruled in Khmer around 802-850 AD. He did not leave any stele-inscriptions, but news of his reign was widely expressed in the inscriptions of the kings that succeeded him in the 10th and 11th century. Based on the description of the king's descendants inscription can be seen that Jayavarman II is the foundation stone of the Angkor civilization. He was the first king who managed to build the triumph of the Khmer and expand the powers of the nation. Indeed, before the days of Angkor (pre-Angkor) Cambodia has had its own government who

continued the tradition of Funan and remains closely linked to the kingdom of Champa. In pre-Angkor, there are a few kings who ruled in Khmer, among others, is Isanavarman who ruled around the year 635 AD, Bhavaraman who ruled around the year 639 AD and was replaced by his son, namely Jayavarman I who ruled between 657-681 AD. After the death of Jayavarman I, Khmer was ruled by kings competing for the throne. Although Khmer influence also extends control of most of the former territory of Fu-nan and Chen-la, the conditions were vulnerable with conflict taking place among the nobles of the royal family (Coedes 2010: 111-16).

As has been stated that the Khmer king Jayavarman II led to the triumph of the Khmer people in the days after administration. The first step after he returned from Java is to unite the region Chen-la, and take over the power of Fu-nan. He established his first capital of Indrapura. In the region, there are relics of sacred buildings associated with his reign, namely Banteay Prei Nokor. Then he mastered and settled for a time in the northern region of the Great Lakes of Cambodia, among others Tontle Sap lake. Jayavarman II founded keratonnya in Kutiswara in the Angkor region, then moved in Hariharalaya, living also in the region of Roluos at kedaton Amarendrapura. Furthermore, as the last position where he built *Mahendraparvata* in 802 AD near Phnom-Kulen hills about 30 km north-east of Angkor (Groslier 2002: 124, Coedes 2010: 144-46).

Sdok Kak Thom II's inscription came from the 11th century and tells about the position of Jayavarman II in Mahendraparvata which has been discussed by George Coedes as follows:

"The king went to reign Mahendraparvata and the host Siwakaiwalya also settled in the capital to serve the king like in the past. Then a brahmin named Hiranyadama, a person versed in magic, came from Janapada, because the king had invited him to conduct the rite so that the land of the Kambuja is no longer under the power of Java with only one king Chakravartin (king of the universe) ... "(Coedes 2010 : 146).

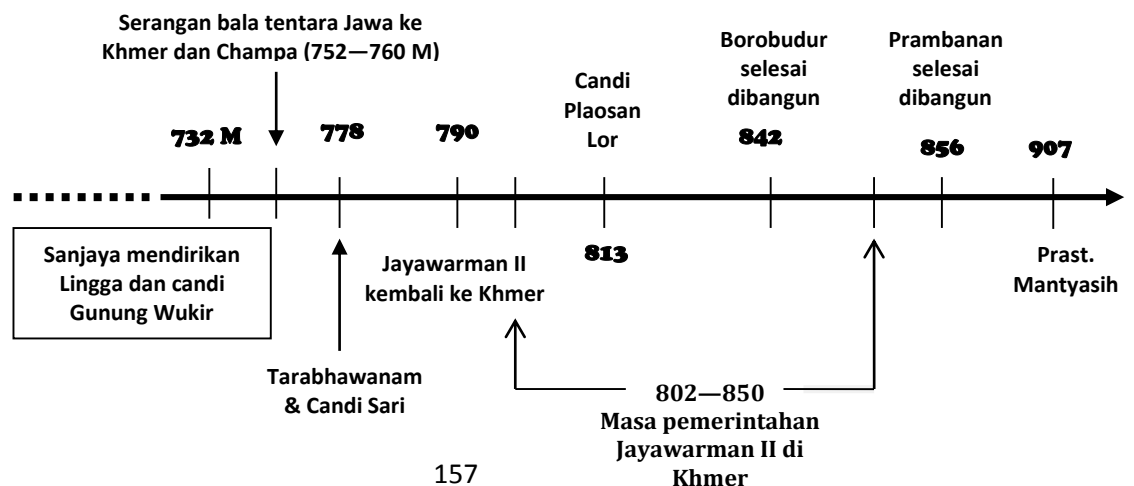
The palace building in "Mount Indra" by Jayavarman II can be viewed as a political act as well as religious. This political act is stated in the inscription stating that the land Kambuja is no longer under the power of Java, and there is also *chakravartin* in Kambuja which is no other his own Jayavarman II. The inclusion of Java in the inscription raises the interpretation that, at about that time, there was profound relationship between Java and Kambuja / Cambodian (Khmer). Javanese influence in many respects very likely contributed to the capital for further development of Khmer civilization.

In Sdok Kak Thom's inscription, it was stated clearly that Jayavarman II as the king of the time came from the land of Java, "... *man wrah on Parameswara mok amwi Java pikurung nagara Indrapura nau ni ...*" (the king came from Java to reign in the city Indrapura). In connection with the statement, Soewadji Syafei, an Indonesian archaeologist, once stated about the identity of Jayavarman II, which is associated with historical events occurred in Java itself (Syafei 1977). According

to Syafei, based on Chinese news, the kingdom Ho-Ling in Java had its capital city removed to the East by Ki-yen, the crown prince between the years 742-755 AD, as a result of the development of Mahayana Buddhism in central Java. Ki-yen is none other than the king Kanjuruhan named Gajayana, as mentioned in the inscriptions Dinoyo (in 760 AD). Gajayana has a god father, Simha, and very probably the grandson Gajayana Sanjaya, the founder of the kingdom of Mataram (Ho-ling) issued the Canggal inscription 732 AD. Meanwhile, Mantyasih inscription (907 AD) mentions the names of the rulers of Mataram preceded by: "*rahyangta rumuhun ri ri mdang poh pitu, rakai mataram queen sanjaya, Sri Maharaja Rakai Panamkaran, Sri Maharaja Rakai Panunggalan, Sri Maharaja Samaragrawira ...*" and so on. Syafei further stated that the grandson of king Sanjaya others, namely Rakai Panunggalan left the land of Java for Khmer. He follows in the footsteps of his grandfather, the Sanjaya who had also conquered the Khmer (Khmir) based on the description of the book *Carita Parahyangan*. After successfully occupying Sambhupura, Rakai Panunggalan changed his name into Jayavarman II as the legitimate ruler of Khmer continuing the kingdom that was left in a divided state. Jayavarman II successfully united Cambodia and Cambodia held a proclamation ceremony free of the influence of Java in the hills *Mahendraparvata* (Syafei 1977: 36-9).

Based on the information gathered from the Ancient Khmer inscriptions, and scholarly interpretations, it can be concluded that there was a close relationship between the land of Java and ancient Khmer society. Quite possibly the Sailendra dynasty was once a powerful family in Khmer. They brought some Khmer royalty to Java, including Jayavarman II. When the time came, Jayavarman II returned from Java and immediately declared that Khmer was free from the influence of Java (Sailendra). Javanese powers in the Khmer trail is no longer visible, but the art style elements and ornaments most likely are derived from the Sailendra art in central Java.

Chart I: Chronology of the temples in Central Java and Jayavarman II's Reign



It is still not known with certainty because the data on the identity of Jayavarman II is still very limited. It is unclear whether he was a Khmer nobleman who once lived in Central Java in the middle of the 8th century and then returned to the Khmer, or whether Javanese aristocrats nicknamed Rakai Panunggalan themselves who migrated from Java to reign in Khmer, as hypothesized by Soewadji Syafei. The second theory on Jayavarman is still very weak. One thing for sure is that when ruling Khmer, Jayavarman II was welcomed with open arms by the people and set several buildings and moved its capital several times. It could be interpreted that Jayavarman II is a genuine Khmer who once lived in the land of Java, because the ancient Khmer people support his actions and is not regarded as a foreign king ruler who came from across the ocean.

Implementation of Religious Syailendra Concepts in Khmer

As aforementioned, Jayavarman II is an Ancient Khmer king who succeeded developing the Khmer civilization in the later period. The interesting thing is that many ancient Khmer cultural achievements are similar or the same to the Hindu-Buddhist culture that developed in central Java in the Old Classical period. Jayavarman II introduced a typical Java sacred building called the temple mountain, the architectural model has thus been a corner of Khmer sacred building (Groslier 2002: 126-27). Jayavarman also introduced the concept of "King of the Mountain" and *Cakrawartin* (universal ruler) to set up a building in Phnom Mahendraparvata or Ku-len. He identifies himself as God Indra, the ruler of the mountain peaks. In addition, Jayavarman also established *Lingga* which is seen as a source of power and place that houses the soul of the king, and is a symbol of the kingdom Khmer (Groslier 2002: 124-25). Jayavarman II also worships **devaraja** who regarded the king as an incarnation of the god. The concept continues to be maintained until the Khmer later (Rooney 1994: 25).

Examples of early sacred buildings founded by Jayavarman II include Ak Yum in downtown Amarendrapura, founded around the year 800 AD under the reign of Jayavarman II, a three-story terrace, composed of brick, stood on the top terrace of the towers (*Prasadha*). The largest and highest tower in the middle surrounded by four other lower towers. Such circumstances immediately remind people to the summit of Mount Mahameru concept consisting of the highest peaks that are home to the gods in the city Sudharsana, and other peaks around the main peak. Almost all buildings in Khmer after the reign of Jayavarman II has these components, namely (a) the foundation part constitutes of terraces, (b) has a main building with a towering roof surrounded by other buildings.

Buildings with this model include:

(1) *Phnom Bakheng* located in the complex of Angkor Wat (the north side of Angkor Wat), built in the late 9th century-early 10th century AD by King Yasowarman I (889-900 AD). Influenced by Hindu-saiwa. The main building in the

form of a 5-storey terrace, on the surface there is a terrace 5th shelf / plinth where the establishment of the main building in the middle and four other buildings in the corners of the secondary compass. The vicinity of the main building is surrounded by temples Perwara amounting to 46 buildings. The entire complex is surrounded by a fence gate on the side of the North and south.

(2) *Angkor Wat*, located 6 kilometers north of Siem Reap today, was built in the first half of the 12th century, an estimated construction for 30 years. The king who initiated its construction is Suryavarman II (1113-1150 AD), with Hindu-Vaishnava. It is a vast complex of buildings, arranged carefully and symmetrically, wide courtyard surrounded by a moat, the main building standing in the yard at the foot of the terraces, the building is surrounded by eight other buildings in the vicinity. The roof of the main building is in line with the concept of peak Mahameru. Around the main building there are groups of roofed hall, on the wall of the hall there is a relief decoration *Bharatayuddha story*, *Ramayana* (fighting in Lengka), scenes of *Ramayana*, *Samude-ramanthana*, Vishnu's victory over the giant. Because the very beauty of Angkor Wat Khmer lies in its presence as a symbol of the state and the silhouette of Angkor Wat is on the flag of the nationality.

(3) The cluster of buildings of *Angkor Thom*, located approximately 1 km to the north of Angkor Wat, built in the late 12th century until the early 13th century by the king Jayavarman VII (1181-1220 AD). It is the building of Buddhist art style Bayon. Consisting of several buildings in the vast complex, including Bayon, Baphuon, Phimeanakas, Prah Palilay, Terrace of the Elephants, Tep Pranam and the other.

One of the buildings in the cluster of Angkor Thom is Phimeanakas (celestial palace), this building was founded in the late 10th century early 11th century by two kings, namely Udayadityawarman Jayavarman V and I, and is influenced by Hinduism. Phimeanakas is truly high and steep, terraced building 3 feet toward the top terrace courtyard, terraces can be climbed via the stairs on all four sides. At the edge of the courtyard there is a roofed gallery hallway and in the middle of the courtyard stood the towering main building with a roof that high anyway. Space in the main building can be entered via stairs from four sides. The roof is now no longer complete, kemuncak is decorated with gold crowns, therefore Phimeanakas is also called the "golden tower building".

(4) The group of monuments *Roluos*, consisting of Bakong, Lolei, Prah-ko. Bakong building is located in the main building Hariharalaya City, founded in the late 9th century AD, the building was completed in 881 on the orders of Indrawarman I, with Saiva-Hinduism. Bakong building shaped "temple mountain", which is building the 4 by 4 foot terraced stairs going up on all four sides to the main sacred building in the middle of the top terrace. The main building has a roof that rises up with four doors on all four sides. In the yard there are 8 other buildings (each side of the two buildings flanking the hallway entrance to the main building of the fourth gate in the fence perimeter. Building Bakong facing east, on the front

side of the building (east side there are buildings other support such mandapa open, gallery aisle and small buildings in the shape of a square.

Lolei is a sacred building made of brick, located in the northern area of Guangxi Roluos Bakong building, this building has a direction toward the East side, founded in the late 9th century in the year 893 AD by King Yasowarman I. Lolei is a building dedicated to the Hindu holy worship of the spirits of the king's father embodied as Shiva, so is the building of worship for figures who have died. The building is in the shape of a square with two levels, there is a row of stairs to the top shelf, at the right and left side staircase guarded by statues of lions. On the surface of the shelf are now only left four buildings with a soaring roof, during the functioning consists of 6 buildings. Remaining low relief ornament depicts Indra was riding an elephant, *makara* that erupted snakes, Wisnu riding the Garuda, and snakes with many heads.

Prah Ko is a sacred building in the complex of Roluos too. The meaning of Prah Ko is "sacred cows." Based on its name, it is known that Prah Ko is influenced by Hinduism. The building facing east, was built at the end of the 9th century (879) during the reign of king Indrawarman. Based on the inscriptions, the purpose of building Prah Ko was as a place of worship for both parents kings, grandparents king, and also including the former kings Jayavarman II.

Those are some examples of buildings from the days of the king Jayavarman II and some afterwards. It turns out that the worship buildings during Ancient Khmer period has several important characteristics that often exist, namely:

1. The building or complex is surrounded by a fence, one layer or more
2. The foundation (*batur*) are in the form of terraces
3. The main building is in the middle of the terraced foundation, the upper terrace
4. Has hallways to air *pradaksina*
5. The slim-shaped roof soaring up is called *Prasat (Prasadha)*
6. There are many complementary buildings around the main building, standing on the same level with the main building or a separate building.

The essential features of sacred buildings in Khmer, both Hindu or Buddhist, refer to the conception of Mount Mahameru as the center of the cosmos. Sacred buildings constructed with the arrangement that follows Mahameru peak condition, according to myth, the highest peak surrounds by other peaks surrounding the lower. Thus, Mount Mahameru is always the main reference in the development process in the Khmer temples. The same situation is also found in central Java turns in 8-10 century AD, many temples were established following the conception of Mount Mahameru as the home of the gods.

In the first half of the 8th century, there are two sacred buildings set on a hilltop right in the middle of Central Java. The first building is the Temple Mount

Wukir founded on the hilltop of Mount Wukir according to Canggal Inscription (732 AD) called *Sthirangga*. According to the inscription Temple Mount Wukir was established on the orders of the first king of Mataram who is Sanjaya. Not too far from the hills of Mount Wukir, there is another hill called Gunung Sari. The same as the hilltop of Mount Wukir, hilltop Gunung Sari until now remains the ruins of a Hindu-Saiwa temple. Judging by the rest of the building and its religious nature, Gunung Sari temple was built not too different from the Temple Mount Wukir chronology, around the middle of the 8th century as well. Actually, there is a third hill that is not too far from the hills of Mount Wukir and Gunung Sari, the hills of Mount Pring. Just on the hilltop of Mount Pring now no longer found the ruins of the temple, only a few blocks of stone that can be ascertained former temple building part of the past. In the hills of Mount Pring, there is also a considerable Islamic tomb sacred to the locals, it is most likely a burial site during the former Hindu-Buddhist era contemporaneous with the Temple Mount Wukir and Gunung Sari, from the middle of the 8th century AD

If only between the years 752-760 AD (see chart) there occurred attacks from Javanese soldiers against the Khmer and Champa region, and between the years anyway Jayavarman II came to Java; then Jayawarman duly witnessed the temples established in the tops of the hills in Central Java. Of course Jayavarman II not only know the Temple Mount Wukir, Gunung Sari and maybe also the temple in Gunung Pring, but he watched these temples in the highlands of *Adi-Hyang* (Dieng) and temples in the hills Ungaran.

The temples in Dieng and Gedong Songo temples in Ungaran, allegedly built by architectural style in the second half of the 8th century AD (Dumarçay 1986: 97). That is pretty much the temple was built atop a hill or plateau when Jayavarman II settled in Central Java in the 2nd half of the 8th century AD. Not surprisingly, Jayavarman II upon his return to Khmer built a temple on the hilltop or temples shaped Mountain. Jayavarman II proclaimed himself king of the Khmer independent of the influence of Java in the year 802 AD. In that event, the sacred building *Mahendraparvata* hilltop Phnom Ku-len was also inaugurated. Symbolically, Jayavarman II came to reveal himself as the "King of the Mountain supreme" (*maha + Indra + Parwata*) *Cakravartin* ruler whose power is very broad to the limits of the horizon. Jayavarman II was truly the founder of the Khmer kingdom of Angkor, not only politically, but also in terms of religious (Groslier 2002: 124-25). The kings' successor until several centuries later still respected Jayavarman II as the founder of the kingdom of Angkor and religious concepts. Although the king did not make any inscription, but the news about the government and the behavior was reported in some of the inscriptions of kings in later times, especially in Sdok Kak Thom inscription of the mid 11th century.

Epilogue: Some Notes

In 1924, a German architect G. Hoenig once expressed his opinion that the building Borobudur is actually influenced by the sacred buildings of Cambodia.

The shape is like a pyramid-terraced nine severed at its peak, in the courtyard of the summit stood the temple with four doors on each side and pointed to the shaded roof (roof *Prasadha*) (Soekmono 1978: 60 and Atmadi 1979: 9). In the meantime, in 1929 the French architect H. Parmentier hypothesized that the early draft form of Borobudur is a terraced patio with a sketch of the square, and on the 6th to the 10th with a circular floor plan will initially be established a great stupa, but because the form of construction does not allow it, it was changed into a collection of perforated stupa with the largest stupa in the middle peak (Soekmono 1978: 60 and Atmadi 1979: 9-10).

Other opinions expressed by W.F. Stutterheim (1929), which stated that the original form of Borobudur Temple is as it is today, which is called the *Stupa Prasadha*. Based on the Buddhist concept and studies on the book of the ancient Javanese *sanghyang kamahayanikan*, the Borobudur building can be divided into three, namely the legs symbol *Kamadhatu*, the middle levels of the balustrade is a symbol *rupadhatu*, and the top terrace with a plan circular, perforated stupas and parent stupa is a symbol *Arupadhatu*. This opinion was supported by R. Soekmono (1978) who argued that this was the original plan of Borobudur. The function of the temple is as a worship place for Buddha and Bhoddhisattwa and at the same time for ancestors of the kings behind the building of Borobudur. Borobudur is the highest form of appreciation from the builders for their ancestors as the Buddha, and the level of stupa is a symbol of virtue they have achieved during the road of Buddhahood (Soekmono 1978: 64).

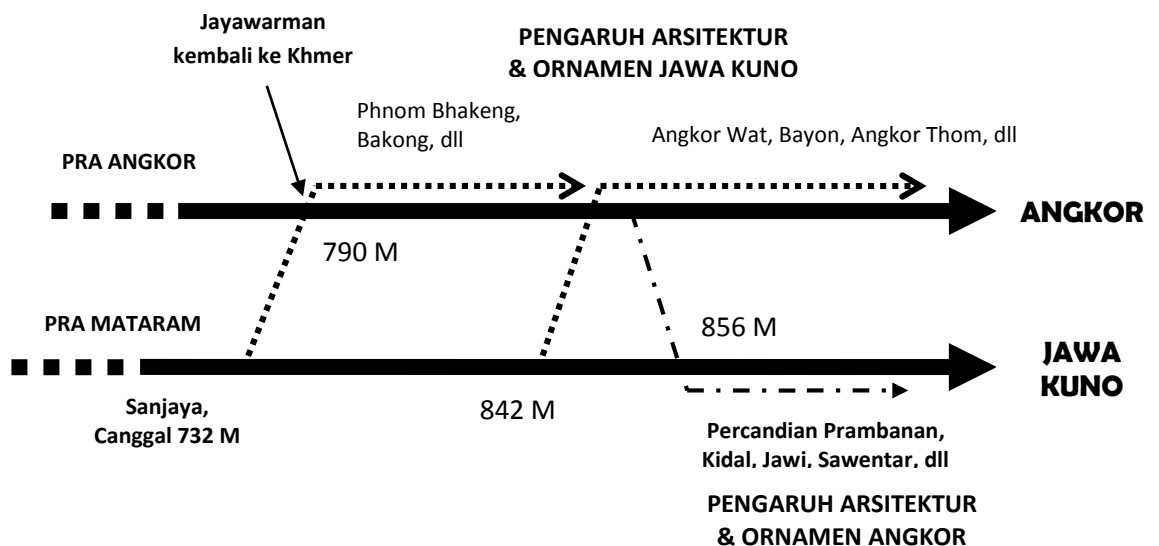
The important conclusion from Stutterheim's and Soekmono's opinions is that the form of Borobudur Temple building is the original findings of the ancient Javanese people themselves. They designed this form in accordance with the conception that has been understood about Buddhahood and ancestor worship rituals that have been known before the influence of Indian culture. Borobudur temple building form is never influenced by the style of ancient buildings Cambodian (Khmer). Based on a study that has been done, the influence of the ancient Javanese art style, including Borobudur, has influenced the development of Hindu temples and Buddha in the ancient Khmer culture. Borobudur temple architecture is a unique form, because the builders have experienced a hill covered with stone structures forming terraced patio in the peak area decorated with stupas perforated with a single large stupa crowns (Coomaraswamy 1985: 204). The uniqueness of Borobudur Temple building was used as a reference by *silpin* ancient Khmer to build sacred buildings with unique shapes, combined terraced patio and roofed building *Prasadha* like towers soaring.

It is certain that when Borobudur was built and completed in 842 AD. Jayavarman II returned to Khmer and became king *Chakrawarttin* ("kamraten universe *khambuja ri ta king*") in the land of his birth (see chart I). The relationship between the Angkor dynasty and certainly not cut off completely after the proclamation at Jayavarman II on the hill Phnom Ku-len. Politically it is declared "free from the influence of Java", but culturally the relationship is still there. He

may have once stayed in Java, not only Jayavarman II, perhaps tens or hundreds of ancient Khmer people purposely studied in the land of the dynasty. Among them are famous and managed to become the foundation stone of the Angkor civilization since the king was Jayavarman II, because that reported a link between the land of Java and Ancient Khmer. It can be hypothesized that during the construction of Borobudur and Prambanan (856 M) there are still a lot of *silpin* Khmer who live in Java, and it is not possible *silpin-silpin* Javanese there is also a move to the ancient Khmer, because that is the style of the building two kingdoms (Mataram Syailendra and Khmer-Angkor) interplay. So after the death of Jayavarman II, the relationship between the Khmer and the land of Java still continues until the following centuries.

Based on comparisons with the chronology of the ancient Khmer when Prambanan temple was completed in 856 AD, during that time in Khmer, Jayavarman III ruled between 850-877 AD. During the development of Sambisari, Kedulan, Morangan, and Sengi temples in the second half of the 9th century AD in ancient Khmer kings ruled Indrawarman I (877-889 AD) who founded the building Prah Ko and Bakong. Rakai Watukura Balitung ruled in Java (898-910) and removed the inscription Mantyasih in 907 AD. The ruling Khmer king Yasowarman I (889-about 900 AD) found the temple Lolei, Bakkeng, Phnom Krom and Kravan. Thus, that is comparative archaeological study between Indonesian (Javanese) and Ancient Khmer which has never been done before. In the future, there should be more studies like these to better understand cultural relations in the past.

Chart II: Mutual Influence Between Syailendra and Angkor Arts



Borobudur can be regarded as the pinnacle of thought and religious conceptions of the dynasty and its people in Java. The temple is the highest achievement of civilization Buddha, developed by Syailendrawangsa in Asia, beyond the birthplace of Buddha, India. Actually, all the thoughts and experiences of ancient Javanese Borobudur temple before construction has been accumulated and combined with the conception of the Buddhist architectural masterpiece in Borobudur. So all cultural events before the construction of Borobudur course is the foundation for the temple. The thoughts that circulate in the days of Sanjaya (the first half of the 8th century) such as the *construction of a temple on a hilltop*, plateaus and mountainsides, *worship devaraja*, the concept of the *Mountain King* and concepts *Cakrawartin*, of course, have supported the development of Borobudur. These thoughts are then spread to the Southeast Asian region to region Khmer, Champa, and Thailand. Borobudur construction period is the era of knowledge application in civil engineering, architecture, sculpture, and others of the ancient Javanese society based on the experience gained from the previous period and new knowledge received from the Indian civilization. At that time there were also the spread of the influence of ancient Javanese art to Khmer.

It has been stated that many buildings in the Khmer temple-shaped terraced are decorated with a peak-roofed buildings *Prasadha*, reminiscent of the peak Mahameru surrounded by other peaks. It's understandable that many ancient Khmer temples are influenced by Hindu-Saiwa, therefore in the court over the "temple mountain" they erected buildings or statues worship of the Lingga. Ancient Khmer sacred buildings were influenced by Buddhist in the reign of Jayavarman VII (1181-1219 AD). The shape is very similar to buildings influenced by Hindu-Saiwa, the foot of the building terraces and top terrace stand atop the main building with a roof *Prasadha*, and surrounded by other buildings. Several buildings in the Khmer Buddha are:

1. Bayon, founded in the late 12th century early 13th century, the era of Jayavarman VII. It is a monumental building, besides Angkor Wat. The sacred building of Bayon is the architectural culmination of the period of Jayavarman VII, because the beauty of the building is used as a reference for the development of other temple architectures. The main building is located in the center of the floor plan Bayon main roof top, surrounded by rooftops *Prasadha* more attached to the main roof. Around the main building there are other buildings with a towering roof. Around the building, there is a roofed hall with a colonnade regular, outside the hall there are fences around the complex. Bayon represents the overall picture of the universe with Mount Mahameru as nature's center.

2. Banteay Kdei, the time of Jayavarman VII, the art style combined Angkor Wat and Bayon

3. Angkor Thom, the time of Jayavarman VII, Bayon art style.

4. Ta Prohm, built in the mid 12th century until the early 13th century the time of Jayavarman VII, Bayon art style. The building is dedicated to the mother of the king.

5. Ta Som, founded in the late 12th century, the time of Jayavarman VII, Bayon art style. This building was built to honor the spirits of the king's father.

6. Neak Pean, built in the second half of the 12th century, the era of Jayavarman VII, the main building is a stupa surrounded by four other buildings in the direction of the wind, Bayon style.

The temples during the days of Jayavarman VII were presumably influenced by the second wave of Javanese art. The influence of the first wave occurred in the time of Jayavarman II. Wave II of the influence of Javanese art to Khmer was during the time of the construction of Borobudur and not long after the temple was completed. In the succeeding centuries, the architecture of Khmer temple continued to maintain the multilevel terrace as part of the foot of the building, or known as **Temple Mountain** architecture.

One thing that has to be noted is the possible influence of ancient Khmer art toward the art of ancient Javanese. This occurs as a form of interaction between the two cultures which influence one another. The effect is visible in the architecture of the cluster of Prambanan. Prambanan temple, both the 3 main temples and the hundreds of ancillary temples, have a *Prasadha* roof towering into the sky like the ancient Khmer temples. In the past, the roof of the temples in Java are 3 levels with *kemuncak*. Indonesian experts in classic archaeology call it pyramidal roof models, as found in Gedong Songo temples, Ngempon, Pringapus, Selogriyo, Sambisari, Peacock and others.

Prasadha roof became known in through Siwagrha architecture which dates to the year 856 AD, and is seen in the architecture of the temples in East Java which remain until today. The roof of the temples Kidal, Jawi, Sawentar, Panataran Year, Kali Cilik, Bangkal and others, are in a towering slender shape known as *kakawin Nagarakrtagama* with *Prasadha*. This model of temple roof was not known in the past (8- century 10 M). The newly created form of Prasadha roof was made during the Prambanan era and continued until the time of the Young Classics in eastern Java.

The influence of ancient Javanese art to ancient Khmer not only occurs due to the construction of Borobudur temple. Ancient Javanese art developed by Syailendrawangsa was known in Khmer before Borobudur was built and was developed by Jayavarman II (802-850 AD). It is highly possible that after the completion of Borobudur, many pilgrims from various countries came to visit, and they were among others from Khmer. The art style and ornament of Borobudur also influenced Khmer art. Khmer Buddhist art reached a climatic point during the reign of Jayavarman VII (1181-1219 AD), which is the most superior Khmer kings in classical times.

In the end, it can be stated that Borobudur, the Sailendra dynasty heritage building, has become a monument of reference for many sacred buildings in ancient Khmer. This is because Borobudur was recognized as a manifestation of the masterpiece of the ingenious society of Ancient Java. Borobudur holds a knowledge value essential for humanity in the form of religious Buddhist architecture, beautiful art ornament associated with Buddhism, and sophisticated technology behind the construction. It can no longer be denied as an outstanding example of a form of monumental buildings.

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