

## KOMPLEKS CANDI PANATARAN

### Alamat:

Desa Panataran, Nglegok,  
Kab. Jember, Jawa Timur

### Koordinat:

8° 0' 58,100" LS 112° 12'

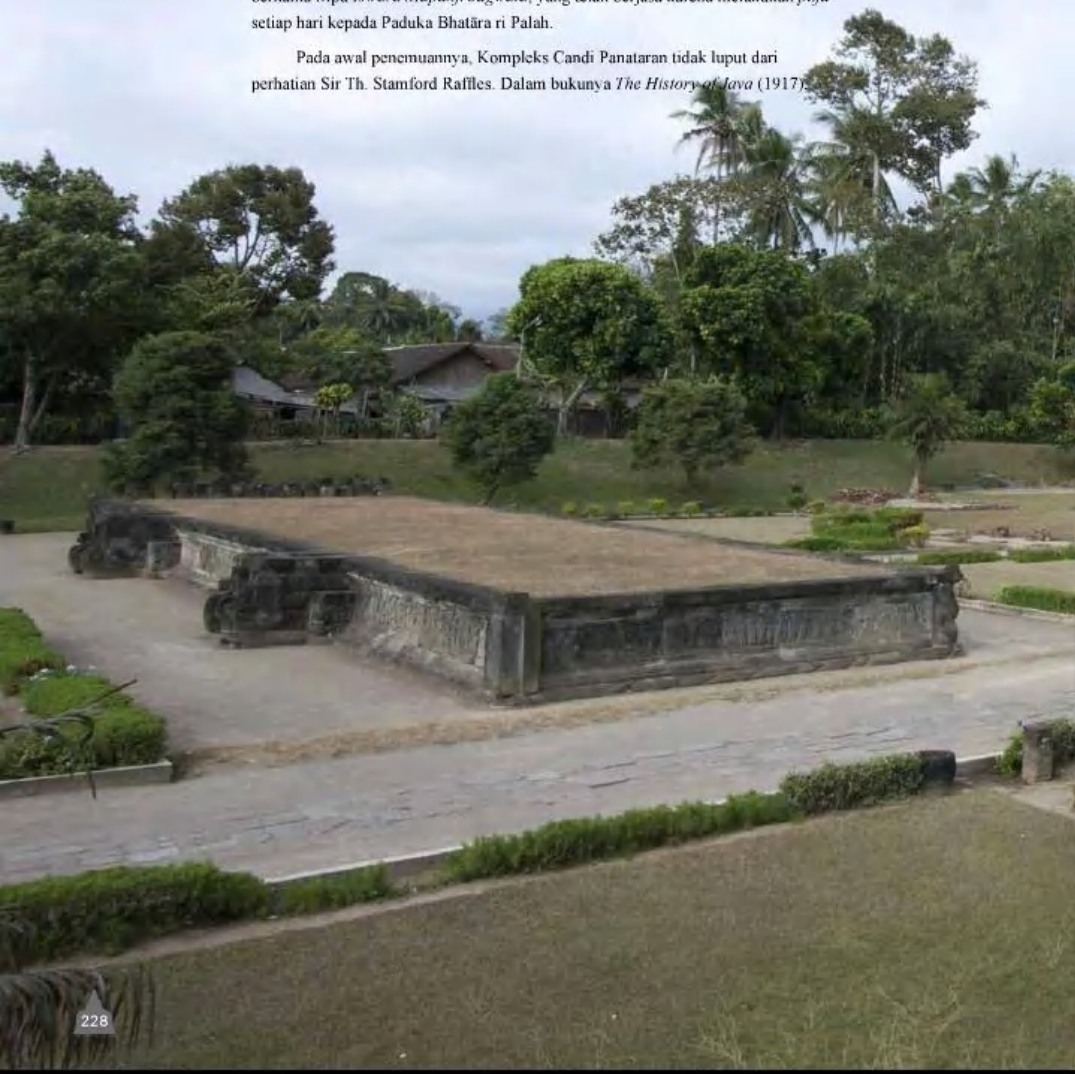
33,600" BT

### Ketinggian:

350 mdp

Kompleks Candi Panataran berada di sebelah barat daya lereng Gunung Kelud, gunung berapi yang sangat aktif memuntahkan lahar. Kompleks Candi Panataran merupakan percandian yang istimewa, tidak saja ukurannya seluas 12,946 m<sup>2</sup>, juga karena didirikan di atas tanah yang dianggap sakral sejak zaman Kerajaan Kadiri. Dalam kompleks tersebut terdapat sebuah prasasti dari masa Kerajaan Kadiri, yaitu Prasasti Palah dari tahun 1197 *Śaka* (1275 *Maschi*) dari Raja *Śrīga*. Prasasti tersebut masih *insitu*, yang berisi tentang hadiah *sima* untuk seseorang yang bernama Mpu *Iswara Mapanji Jagwata*, yang telah berjasa karena melakukan *puja* setiap hari kepada Paduka Bhatāra ri Palah.

Pada awal penemuannya, Kompleks Candi Panataran tidak luput dari perhatian Sir Th. Stamford Raffles. Dalam bukunya *The History of Java* (1917).



*Candi Panataran complex is located on the southwest slope of Mount Kelud, a very active volcano spewing lava. Candi Panataran complex is a special enshrinement special, not only due to its area of 12.946 m<sup>2</sup> in size, but also because it was established on the land that is considered sacred since the time of the kingdom of Kadiri. In the complex, there is an inscription from the time of the kingdom of Kadiri, i.e. Prasasti Palah of 1197 Śaka (1275 AD) of King Śrīga. The inscription is still in situ, contains about sima gift for someone named Mpu Iswara Mapanji Jagwata, who had been credited due to doing daily puja to Pashuka Bhatūra ri Palah.*

*In its early discovery, Candi Panataran complex did not escape from the attention of Sir Th. Stamford Raffles. In his book The History of Java (1917),*





seorang Belanda bernama Dr. Horsfield, seorang ahli ilmu alam, telah melakukan kunjungan ke kompleks candi. Perhatian juga diberikan oleh Jonathan Rigg pada tahun 1849 yang menguraikan struktur bangunan dalam karangannya berjudul "Tour From Soerabaya". Jejak Raffles ini di kemudian diikuti oleh para pengkaji lain yaitu: J. Crawford seorang pembantu residen di Yogyakarta, Van Meeteren Brouwer (1828), F.W. Junghun (1884), Jonathan Rigg (1848) dan N.W. Hoepermans yang pada tahun 1886 mengadakan inventori di Kompleks Panataran.

Secara keseluruhan, candi menghadap ke barat, atau lebih tepatnya antara barat dan barat daya. Berbagai sisa sarana ritual ada di ketiga halaman tersebut, ditambah dua buah pemandian suci (*patirthan*), percandian ini dibuat pada masa berbeda

*a Dutchman named Dr. Horsfield, a physicist, had made a visit to the temple complex. Attention was also given by Jonathan Rigg in 1849, who described the structure of the building in his essay titled "Tour From Soerabaya". This Raffles step was later followed by other reviewers who were: J. Crawford, an assistant resident in Yogyakarta, Van Meeteren Brouwer (1828), F.W. Junghun (1884), Jonathan Rigg (1848) and N.W. Hoepermans who in 1886 held an inventory of Candi Panajaran complex.*

*Overall, the temple faces west, or rather between the west and southwest. Various reminiscents of means of ritual are there in the three courtyards, plus two units of sacred bathing (*patirthan*),*





yang berlangsung dalam kurun waktu 257 tahun. Raja Majapahit yang mulai membangun Candi Panataran adalah raja kedua, yaitu Raja *Jayanagara* (1309-1328). Kemudian dilanjutkan oleh Ratu *Tribhuanotunggadewi* yang memerintah tahun 1328-1350, kemudian *Rajasawardhana* dyah *Hayam Wuruk* tahun 1350-1389, dan *Suhita* yang memerintah tahun 1400-1477.

Nama Candi Panataran dalam sumber tertulis yaitu *Kakawin Nāgarakṛtāgama*, *Kidung Margāsmara* (tahun 1380 Saka/1458 Maschi) dan naskah Sunda Kuna *Bhujaṅga Manik* (diperkirakan berasal dari tahun 1500), adalah *Palah* atau *Rabut Palah*. Di samping itu, dalam *Kidung Margāsmara* ada pula nama *Panataran*, mungkin berasal dari kata “natar” yang berarti “halaman”, kemungkinan “panataran” adalah penamaan seluruh halaman kompleks tempat aktivitas agama, sedangkan *Rabut Palah* adalah nama bangunan suci.

Kompleks candi terdiri atas tiga halaman, yaitu halaman pertama, kedua, dan ketiga serta dua buah kolam suci (*paṭirihān*). *Paṭirihān* pertama sekarang ada di luar halaman candi di tepi jalan raya, sedangkan *paṭirihān* kedua terdapat di halaman ketiga (sudut tenggara) dan keletakannya lebih rendah. Kolam suci diperlukan untuk menyucikan diri (*maṭirha*) sebelum dan ketika upacara *pūja* dan *yoga*.

*this enshrinement had been constructed at different times over a period that lasted 257 years. King of Majapahit who started building this Candi Panataran is the second king, namely King Jayanagara (1309-1328). Then followed by Queen Tribhuanotunggadewi who ruled in 1328-1350, then Rajasawardhana dyah Hayam Wuruk in years 1350-1389, and Suhita who reigned from 1400 to 1477.*

*The name of Candi Panataran in written sources which are Kakawin Nāgarakṛtāgama, Kidung Margāsmara (1380 Śaka/1458 AD), and Old Sundanese script Bhujaṅga Manik (supposedly from the year 1500), is Palah or Rabut Palah. In addition, in Kidung Margāsmara, there is also name Panataran. It probably derived from the word “natar” which means “yard”, it is likely that the name “Panataran” is a naming of the whole complex of the yard as the place for religious activity, while Rabut Palah is the name of the sacred buildings.*

*The temple complex consists of three yards, the first, the second, and third yard and two holy ponds (paṭirihān). The first paṭirihān now exists outside the temple's courtyard on the edge of the highway, while the second paṭirihān is within the third yard (southeast corner) and its location is lower. The holy ponds are needed to purify oneself (maṭirha) before and during the pūja ceremony and yoga.*



Halaman pertama, dapat dimasuki melalui sisa-sisa pintu gerbang candi bentar yang dijaga oleh sepasang arca *Dwarapāla*. Pagar halaman terluas itu sudah tidak ditemukan lagi. Di halaman pertama terdapat dua pendopo teras, sebuah struktur bata, dan Candi Angka Tahun. Pendopo Teras pertama disebut "Bale Agung" terletak di sebelah barat laut, membujur utara-selatan. Dindingnya polos, di bagian bawahnya hanya terdapat hiasan berupa 10 ekor naga yang berlilitan, seolah-olah menyangga teras tersebut. Kepala naga yang ada di sudut pipi-pipi tangga menjadi lapik arca *Dwarapāla*.

Pendopo Teras (*batur*) kedua membujur utara-selatan pula, tetapi lebih kecil ukurannya daripada "Bale Agung". Seperti teras pertama. Pendopo Teras tersebut berada di atas lilitan delapan ekor naga. Dindingnya diberi relief, yang dibaca secara *prasawya*, sayangnya belum semua dapat dikenali adegannya. Di antaranya terdapat relief naratif *Sang Satyawana*, *Sri Tanjung*, *Bubuksha Gagangaking*.

*The first yard can be entered through the remains of candi bentar's gate guarded by a pair of statues Dwarapāla. The fence of the widest yard is no longer found. On the first yard, there are two terrace gazebos, a brick structure, and Candi Angka Tahun. The first gazebo of the terrace is called "Bale Agung", it is located in the northwest, stretching north - south. The walls are plain, at the bottom there is only an ornament of 10 winding dragons, as if supporting the porch. The dragon heads on the corner of the stairs banisters become the pedestals of statues of Dwarapāla.*

*The second gazebo of the terrace is stretching north - south as well, but it is smaller in size than the "Bale Agung". Like the first one, this second one is upon the 8 winding dragons. Its walls were given reliefs, which are read *prasawya*, unfortunately, not all scenes are recognizable. Among these are the narrative reliefs *Sang Satyawana*, *Sri Tanjung*, *Bubuksha Gagangaking*. In addition, there are*



Selain itu, ada beberapa relief yang belum diketahui ceritanya, misalnya pada sudut timur laut terdapat adegan yang menggambarkan seseorang memakai topi *tēkēs*, menghadap Bhatāri Durgā Ra Nini yang ada di kuburan *Setra Gandamayū*, dikelilingi oleh berbagai jenis hantu. Menarik perhatian adalah di bingkai sebelah atas relief terdapat inskripsi sebagai petunjuk kepada *śilpin* yang memahat relief di bawahnya. Inskripsi pendek-pendek tersebut berjumlah 19 buah.

Di depan Pendopo Teras terdapat sisa-sisa struktur bata, di atasnya terdapat empat buah umpak batu di keempat sudutnya. Pada umpak tersebut terdapat relief “kelinci bulan” (*hare śaśa*), binatang suci.

Candi Angka Tahun, disebut demikian karena memuat angka tahun 1291 Śaka (1369 Masehi) yang ditulis di ambang pintu masuk ke ruang candi (*garbhagṛha*). Candi berbentuk langsing, tetapi kaki candi sangat pendek dan terdiri atas bingkai rata dan bingkai cuat, atap menjulang tinggi dan diakhiri oleh hiasan kubus itu memperlihatkan Gaya Singasari. Di dalam *garbhagṛha* terdapat arca Ganeśa.

Selanjutnya masih terdapat sepasang miniatur candi di dekat jalan masuk, dengan sebuah tugu kecil di depannya, semacam candi kelir. Apa fungsinya belum jelas, kemungkinan dipakai sebagai jalan keluar ke halaman kedua.

*some reliefs of which the story has not been known, for example, on the northeast corner, there is a scene depicting a person wearing a tēkēs hat, facing the goddess Bhatāri Durgā Ra Nini who is in graveyard Setra Gandamayū, surrounded by various types of ghosts. What is interesting is in the frame above the relief, there are inscriptions serving as clues to śilpin who carved the underneath reliefs. The short inscriptions is totaling 19 pieces.*

*On the front of the porch gazebo, there are remnants of the brick structure, topped with four pieces of stone pedestal on all four corners. On the pedestals, there are reliefs of hare (śaśa), a sacred animal.*

*Candi Angka Tahun is so called since it contains the figure of year 1291 Śaka (1369 AD) written on the threshold of the entrance to the temple's chamber (garbhagṛha). The temple is slender-shaped, but its foot is very short and consists of flat frames and pop-up frames; its roof is towering and topped by a cube ornament that shows Singasari Style. Inside the garbhagṛha, there is a statue of Ganeśa.*

*Furthermore, there is still a pair of miniatures of the temple near the entrance, with a small monument in front of them, a kind of candi kelir. Its function is not clear, it is likely used as a way out to the second yard.*



Halaman kedua, merupakan halaman yang paling sempit. Di dalamnya ada Candi Naga tanpa atap yang menghadap ke barat dan sisa pintu gerbang menuju ke halaman pertama yang dijaga oleh sepasang Dwarapāla. Tubuh candi dibelit oleh seekor naga yang disangga oleh tokoh wanita (dewi?). Di samping itu, motif medallion menghias tubuh candi, sedangkan cerita Tantri dipahat di kaki arca.

Halaman ketiga, lebih luas daripada halaman kedua, dan dapat dimasuki melalui gerbang yang dijaga oleh sepasang Dwarapala. Di halaman itulah terletak Candi Induk Panataran, yang terlihat sekarang adalah kaki candi induk, berundak teras ketiga, sedangkan tubuh candi belum dapat dipasang kembali, sekarang masih berupa susunan percobaan yang terletak di sebelah utara struktur kaki candi.

Kaki Candi Panataran berundak teras tiga, sepasang tangga di kiri kanan undakan pertama, dua tangga masing-masing dipakai menuju undakan kedua dan ketiga. Pada masing-masing undakan dindingnya diberi hiasan relief naratif dan ragam hias ornamental. Ragam hias naratif ada dua buah yaitu relief *Kakawin Ramayana* dipahat di teras pertama, dan Relief *Kṛṣṇayana* di pahat di teras kedua:

*The second yard is the narrowest yard. Inside of it, there is Candi Naga with no roof facing to the west and the remnants of the gate leading to the first yard, guarded by a pair of Dwarapāla. The body of the temple is winded by a dragon supported by a female figure (goddess?). In addition, medallion motifs decorate the body of the temple, while the Tantri stories are carved at the foot of the statue.*

*The third yard, which is wider than the second, can be entered through a gate guarded by a pair of Dwarapāla. It is inside the yard that the main temple of Candi Panataran is located; and what is seen now is the foot of the main temple, which is in form of three stepped terraces, while the body of the temple can yet be re-attached, it is now still a trial arrangement located at the north of the foot structure of the temple.*

*The foot of Candi Panataran is in form of three stepped terraces, a pair of staircases on either side of the first step, two stairs which is respectively used toward second and third step. In each of the step, the wall is decorated by narrative relief decorations and ornamental decorations. There are two narrative decorations namely Kakawin Ramayana reliefs carved on the first terrace, and Kṛṣṇayana Relief carved on the second terrace.*





1. Cerita Ramayana, yang diawali dari cerita *Hanuman* diutus ke Alengka (Wayang: "*Hanuman Duta*"), dan diakhiri dengan adegan Kumbhakarna gugur. Semuanya dipahat di 102 panil, dan masing-masing adegan dibatasi oleh ragam hias medallion. Adegan di mulai di sebelah barat dekat tangga dan harus dibaca mengikuti alur *prasawya* (dengan candi di sebelah kiri). Relief ini didasarkan pada *Kakawin Ramayana*
2. Relief cerita *Krsnayana*, dimulai dari cerita penyerangan raksasa *Kalayawana* kepada Kresna. Dikira *Kresna*, *Kalayawana* menendang *Mucukunda* yang sedang bertapa, karena marah *Mucukunda* membakar *Kalayawana* dengan mata ke-3. Cerita dilanjutkan dengan cerita Kresna dan Rukmini yang "dicuri" Kresna. Adegan diakhiri oleh adegan *Kresna* dan *Rukmini* di taman di *Dwarawati*.

Berbeda dengan relief *Ramayana*, relief *Krsnayana* ini dipahat pada panil-panil memanjang, tanpa medallion sebagai pembatas adegan. Relief *Krsnayana* harus dibaca mengikuti alur *pradakṣiṇa*.

1. *Ramayana* story, which begins from the story of *Hanuman* being delegated to *Alengka* (Wayang: "*Hanuman Duta*"), and ends with the scene of the fall of *Kumbhakarna*. All is carved on 102 panels, and each scene is limited by decorative medallions. The scenes start in the west near the stairs and have to be read following *prasawya* (counter clockwise, with the temple on the left). These reliefs are based on *Kakawin Ramayana*.
2. The reliefs of *Krsnayana* story begins from the assault of giant *Kalayawana* to *Kresna*. Misperceiving as *Kresna*, *Kalayawana* kicks *Mucukunda* who is meditating, due to his rage, *Mucukunda* then burns *Kalayawana* with his third eye. The story continues with the story of *Kresna* and *Rukmini* who is "stolen" by *Kresna*. The scene ends by the scene of *Kresna* and *Rukmini* in the park in *Dwarawati*.  
  
Contrary to *Ramayana* reliefs, *Krsnayana* reliefs are carved on elongated panels, without the medallion as a border of each scene. The *Krsnayana* reliefs should be read *pradakṣiṇa* (clockwise circumambulation).







Dinding teras ketiga tidak dihias dengan relief naratif, tetapi hanya hiasan naga bersayap dan garuda berselang-seling menghias dinding tersebut. Di atas teras ketiga ini seharusnya diletakkan tubuh candinya. Namun entah apa sebabnya, susunan percobaan tubuh candi yang dilakukan tahun 1915 belum dipasang di atas kakinya dan sekarang masih ada di atas tanah sebelah utara kaki candi berundak teras tersebut. Di depan setiap tangga naik kaki candi terdapat *dwarapala* dengan angka tahun 1239 Śaka (1347 Maschi).

Di samping bangunan-bangunan tersebut, ragam hias Candi Panataran pekat tetapi indah, kelihatan adanya unsur *horor vacui*, yaitu takut akan ruang kosong. Ragam hias flora dan fauna memenuhi berbagai panel, demikian pula adegan-adegan yang diambil dari cerita binatang banyak dijumpai di Kompleks Panataran. Di samping menghias dinding *patirhan* II, relief binatang (Tantri) mengisi ruang-ruang kosong di sekitar arca maupun bangunan.

Untuk menganalisis latar belakang keagamaan Candi Panataran, diperlukan pengetahuan kita tentang dewa-dewa yang ada di candi induk, khususnya yang ada di ruang utama (*garbhagṛha*). Namun susunan percobaan tubuh candi cukup membingungkan, ruang tengah kosong, dua dinding rusak, dua dinding barat dan selatan masih bagus dengan dua relung kosong, dahulunya diisi arca *Brahma* (dengan *vahana*

*The walls of the third terrace are not decorated with narrative reliefs, but only with winged dragon decoration and eagle decoration crisscrossing the walls. It is at the top of the third terrace that the body of the temple should be placed. But whatever reason, the experimental structure of the body of the temple conducted in 1915 has not been installed on its foot and now remains on the ground on the north side of the three stepped terraces foot of the temple. In front of each staircase up to the foot of the temple, there are Dwarapala with figure of year 1239 Śaka (1347 AD).*

*In addition to these buildings, the decoration of Candi Panataran is dense but beautiful, the element of horror vacuum, the fear of empty space, is seen. Decorative flora and fauna meet the various panels, as well as scenes which are taken from the stories of animals are often found in the complex of Candi Panataran. In addition to decorating the walls *patirhan* II, the reliefs of animals (Tantri) fill the empty spaces around the statue or building.*

*To analyze the religious background of Candi Panataran, it takes our knowledge about the gods exist inside the main temple, especially those in the main chamber (garbhagṛha). However, the experimental structure of the body of the temple is quite confusing. The center chamber is empty, two walls are broken, two western and southern walls are still good with two empty niches which formerly filled with statues of Brahma (with goose as his*





angsa), dan Wisnu (dengan wahana Garuda), dan Siwa atau Iswara ada di salah satu relungnya.

Pada sudut-sudut dinding terdapat relief dewa-dewa atau binatang wahana dewa-dewa Nawaranga. Ruang utama (*garbhagruha*) kosong.

Agama yang berkembang pada waktu itu adalah agama Siwa Siddhanta yang memandang Siwa memiliki tiga aspek (*tattwa*) sebagai Paramasiwa, Sadasiwa dan Maheswara. Paramasiwa-tattwa tidak dipengaruhi maya, maka "bebas dari segala sifat/guna" (*nirguna, niskala*), sehingga Paramasiwa bersifat lembut (*sukama*) tidak dapat dibayangkan, tetapi *sarwagata* (ada di mana-mana).

Apabila yang ada di ruang *garbhagruha* Candi Induk Panataran adalah Paramasiwa, maka dengan sendirinya ia bersifat *sukama*, tidak terlihat, namun *tattwa* ketiga (Brahma, Wisnu, Iswara), diunculkan sebagai *parwa-dewata* (dewa "pengiring").

Demikian pula dari perbandingan dengan sumber tertulis (prasasti dan naskah), pada zaman Majapahit, khususnya pada masa pemerintahan Hayam Wuruk, telah mengidentifikasikan Bhatara Palah dengan Sang Hyang Acalapati, disebut pula Sang Hyang Caturbhaya (Siwa), yang dikunjungi dan dipuja oleh raja Hayam Wuruk setiap tahun. Sang Hyang Acalapati ini tinggal di puncak Rajapawata sebutan Gunung Mahameru.

Candi Panataran adalah Gunung Mahameru (disebut pula Gunung Mandara) yang dipakai mengaduk lautan susu (*Ksiramawra*) untuk mencari *amrita* dalam cerita *Samudramanthana*. Oleh karenanya kita melihat motif naga baik yang ada di bawah Pendopo-pendopo Teras maupun kaki candi induk, bahkan pada Candi Naga sangat jelas ular membelit candi, seperti halnya dalam cerita ular membelit Gunung Mandara.

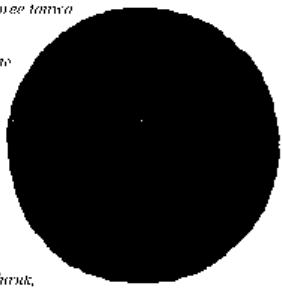
vahanas), and Wisnu (with Garuda eagle as his vahanas) and Siwa or Iswara in one of its niches. At the corners of the walls, there are reliefs of gods or vahanas animals of Nawaranga gods. The main chamber (*garbhagruha*) is empty.

The religion that developed at that time was Siwa Siddhanta that saw Siwa as having three natures (*tattwa*) as Paramasiwa, Sadasiwa and Maheswara. Paramasiwa -tattwa is not influenced by maya, that is 'free of any nature purpose'. *nirguna, niskala*, so that this Paramasiwa has soft nature (*sukama*), can not be imagined but is *sarwagata* (everywhere).

It is Paramasiwa that exists in the *garbhagruha* of the main temple of Panataran. Seen by itself it is *sukama*, not visible but the three *tattwa* (Brahma, Wisnu, Iswara) are raised as *parwa-dewata* (the 'accompaniment' of the gods).

Similarly, from a comparison to the written sources (inscriptions and manuscripts) during Majapahit era, especially during the reign of Hayam Wuruk, has been identified Bhatara Palah as Sang Hyang Acalapati who was also called Sang Hyang Caturbhaya (Siwa), who was visited and worshiped by the King Hayam Wuruk every year. Sang Hyang Acalapati stayed at the top of Rajapawata - the appellation of Mount Mahameru.

Candi Panataran is Mount Mahameru (which is also called Mount Mandara) which is used to stir the sea of milk (*Ksiramawra*) to look for *amrita* in the story of *Samudramanthana*. Therefore, we see that there is dragon motif under the garuda of terraces and the foot of the main temple. Even at Candi Naga, it is obvious that dragon is winding the temple, as in the story of the snake winding Mount Mandara.





Demikian pula berdasarkan data dari sumber tertulis, yaitu *Bhujanga Manik* dan *Kakawin Parthayajna*, Candi Panataran adalah tempat suci, pertapaan yang indah, sekaligus tempat pendidikan agama (*Kadewaguruan*). Bahkan, seseorang dapat menetap sementara waktu untuk belajar beberapa kitab agama dan hukum.

Selain candi pemujaan kepada dewa Siwa, dan sebagai pusat pendidikan agama, Candi Panataran adalah candi kerajaan (*state temple*) Majapahit, yang dibangun bertahap sejak Raja *Jayanagara* hingga Raja *Suhita*. Salah satu indikasi Candi Panataran berfungsi sebagai candi kerajaan, adalah dipilihnya dua relief tentang Wisnu, yaitu *Kakawin Ramayana* dan *Krsnayana*, untuk menghias kaki candi induk Panataran. Di Jawa, *Waisnawa* bukan agama besar, namun raja-raja, mulai zaman Mataram Hindu di Jawa Tengah kebanyakan memilih Wisnu sebagai *Isṭadewata* (dewa pelindung). Melihat fungsi tersebut, maka tidak heran banyak sisa-sisa fondasi-teras di halaman, yang belum kita ketahui bagaimana bentuknya dahulu dan dipergunakan untuk apa.

Relief-relief cerita pada dinding Pendopo Teras mengandung ajaran bagi pengunjung yang melakukan puja maupun bagi para murid *Kadewaguruan*. Misalnya cerita pendeta Siwa dan Buddha *Bubuksah* dan *Gagangaking* yang sedang bertapa untuk mencapai *kalēpasan*, dan mencapai "kawiratin" yaitu melenyapkan keinginan yang bersifat duniawi. (hns)

Similarly, based on data from written sources, namely *Bhujangga Manik* and *Kakawin Parthayajna*, *Candi Panataran* is a holy place, a beautiful hermitage, as well as a center of religious education (*Kadewaguruan*). In fact, one can settle down for a while to learn some of the books of religion and law.

In addition to the worship of Lord Siwa, and as a center of religious education, *Candi Panataran* is a state temple of the kingdom of Majapahit, which had been built up gradually since King *Jayanagara* up to King *Suhita*. One indication showing that *Candi Panataran* served as a royal temple was the choosing of two reliefs about Wisnu, namely *Kakawin Ramayana* and *Krsnayana*, to decorate the foot of the Panataran main temple. In Java, *Waisnawa* is not a big religion, but the kings, since the time of the Mataram Hindu era in Central Java, mostly chose Wisnu as *Isṭadewata* (patron deity). Seeing this function, it is no wonder that there many remnants of the terrace foundation in the yard, which we do not know its shape and its function formerly.

Narrative reliefs on the walls of gazebos of the terrace contained teachings for visitors who did puja and for students of *Kadewaguruan*. For example, the story of Siwa and the Buddhist priests *Bubuksah* and *Gagangaking* who were meditating to achieve *kalēpasan*, and achieve "kawiratin" which is eliminating earthly desires. (hns)



