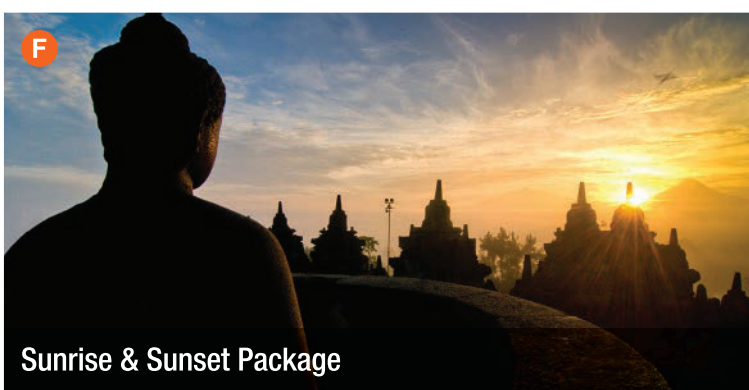




A Riding Andong / VW to the villages around the temple



F Sunrise & Sunset Package



B Jemparingan (Archery)



C Javanese Costume Portrait



G Breakfast Package @ Dagi Hill



D Riding Elephant



H Samudraraksa Ship Museum



E Train around the temple



I Archaeological Museum



J Audio Visual

Legend

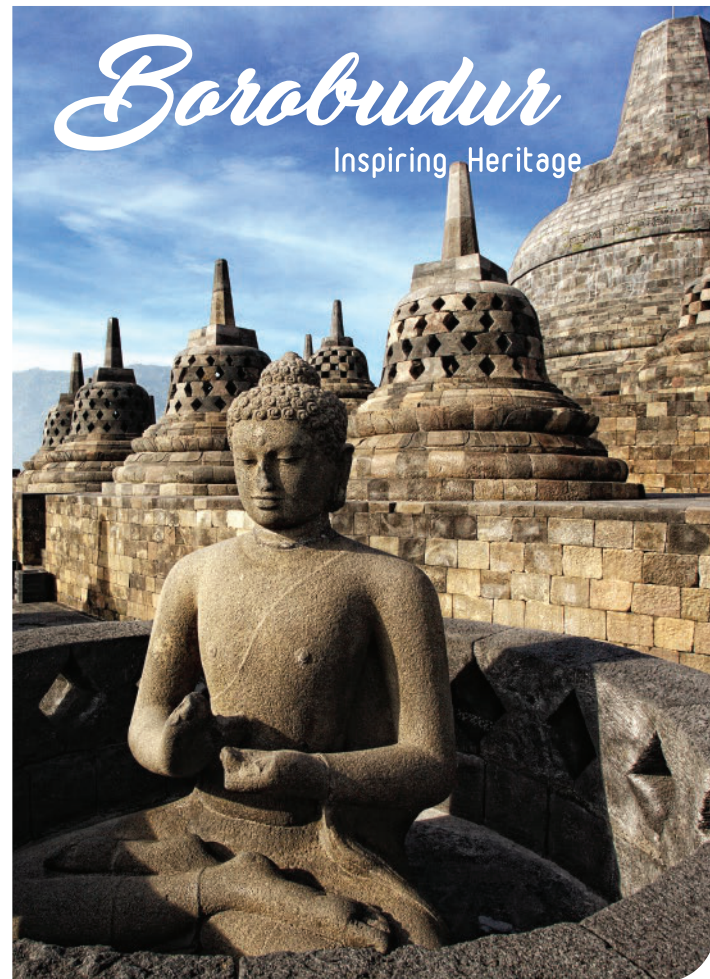
Borobudur Archaeological Park Complex

- | | |
|------------------------------|-----------------------|
| 1. Manohara Hotel | 18. Dagi Hill |
| 2. Conservation Office | 19. Aksobya Area |
| 3. Park Operation Office | 20. Lumbini Area |
| 4. Information Center | 21. Gunadharmas Area |
| 5. Public Restroom | 22. Art & Gift Market |
| 6. Ticketing Office | 23. Rest Area |
| 7. Souvenir Shop | 24. Padma Area |
| 8. Parking Ticketing Box | 25. Open Stage |
| 9. Car Parking | |
| 10. Bus Parking | |
| 11. Restaurant | |
| 12. Prayer Room | |
| 13. Archaeological Museum | |
| 14. Samudraraksa Ship Museum | |
| 15. Maintenance Office | |
| 16. Landscape Office | |
| 17. Elephant Cage | |

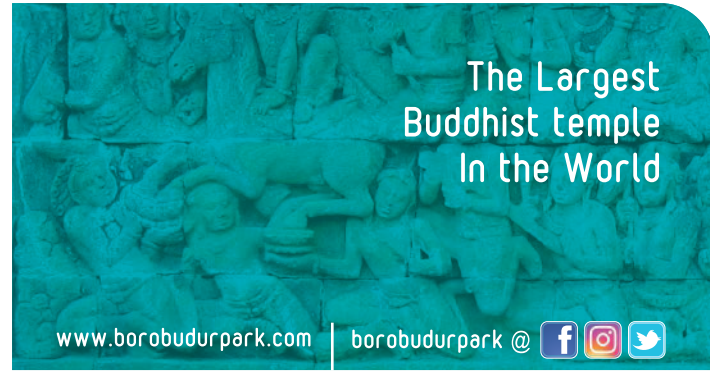


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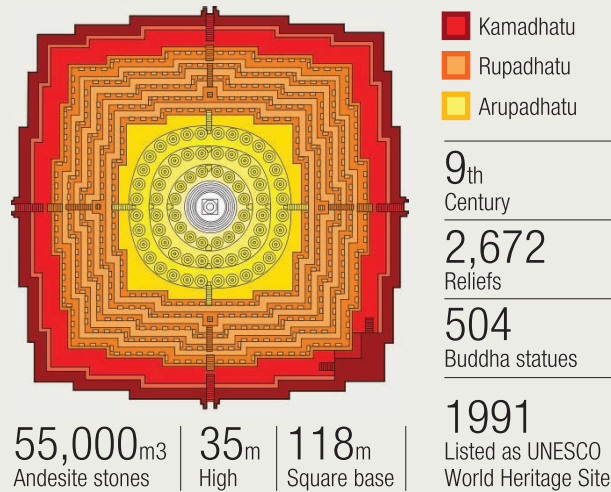
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Borobudur
 Inspiring Heritage

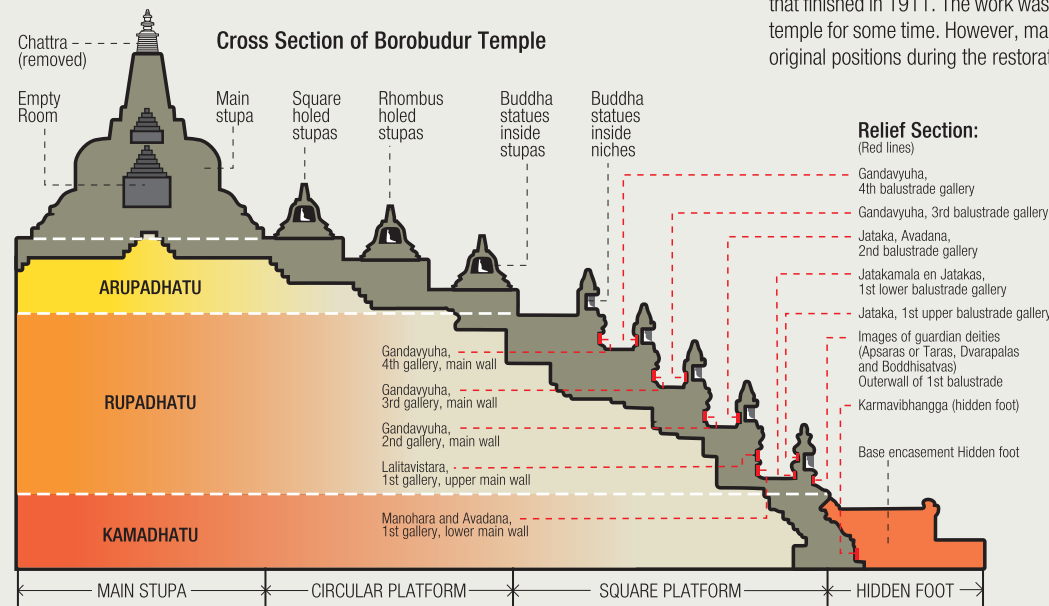


The Largest Buddhist temple In the World



Borobudur temple is built to represent many layers of Buddhist theory. From a birds eye view, the temple is in the shape of a traditional Buddhist mandala. A mandala is central to a great deal of Buddhist and Hindu art, the basic form of most Hindu and Buddhist mandalas is a square with four entry points, 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.

According to this Buddhist cosmology, the universe is divided in to three major zones. The Borobudur temple represents these zones in its rising layers: Kamadhātu, Rupadhātu and Arupadhātu.



The first section called “Kamadhātu” which describes the human lives which have able to control desires which is described by the foundation section.

The second section is called as “Rupadhātu” which describes human lives which have able to control desires yet still bound by forms.

The third section is called as “Arupadhātu” which describes nirvana and sunyata worlds, described by 3 terraces in form of circles.

THE RESTORATION

Borough was left to the ravages of nature in the 8th Century when the power of Java shifted to the East of the island. The reason for this shift is unknown, but it is often speculated that there was a volcanic eruption and people moved to be away from it.

There are manuscripts that relate stories of Javanese re-visiting the site in the 18th Century. But it was the ‘re-discovery’ by the British Sir Stamford Raffles in 1814 that led to greater recognition and also preservation efforts In 1815 Raffles commissioned an initial clean up, where 200 laborers spent 45 days felling trees and moving earth from the remains. Many areas of the temple were sagging.

Activities continued with documentation and interpretation of the reliefs. It was during the work of Ijzerman in 1885 that the hidden reliefs at the base of the temple were discovered. It was these hidden reliefs that also revealed some Sanskrit instructions left for the carver, with lettering that was so distinctive that the construction of the temple was able to be dated, to the middle of the 9th century, during the time of the Syailendra dynasty reign.

A few scenes had been left unfinished, with instructions to the stone carver inscribed in Sanskrit, and the style of lettering is so distinctive that it can be dated specifically to the middle of the 9th century.

In 1907 a large scale restoration was carried out under Dutchman Van Erp that finished in 1911. The work was significant and definitely safeguarded the temple for some time. However, many of the pieces were not put back in their original positions during the restoration.

In 1956 another assessment of the temple was made by a Belgian expert who was sent by UNESCO. His assessment concluded that water damage was significant, and would need to be stemmed if the temple was to have a long term future. The hill below the temple was eroding, the foundations were being weakened and also the reliefs were being eroded.

Preparatory work began in 1963, which amongst other things discovered that the hill was not a natural hill as had always been assumed, but areas of it were

loamy soil, mixed with stones and stone chips. The initial work assessed the scale of a restoration to be gigantic, and the Indonesian Government then submitted a proposal to UNESCO in 1968 outlining the works needed.

UNESCO gave full support and commenced work to raise funds for the restoration. From 1968 to 1983, research through to restoration took place under UNESCO. Specialists from the world over came to assist in the dismantling, and re-engineering of the site. A great deal of work was also done to develop procedures to prevent the microorganisms eating away the stone. The UNESCO world heritage listing of Borobudur Temple was inscribed in 1991.

THE CINNAMON ROUTE

In 1982, a 21 year old Englishman named Philip Beale climbed the Borobudur temple intent on studying the reliefs which adorn the temple. Philip was in Indonesia to study traditional ships and marine traditions, and had previously served in the British Royal Navy.

In total he found 10 panels depicting sea vessels, some powered by oar, and others with a three masted ship, with sails cut in a rectangular slant. The young Englishman could see that the ships of the Borobudur temple may have been a part of a famous shipping route that linked Indonesia to Africa many centuries earlier.

The treacherous Cinnamon shipping route took vessels from Indonesian waters across the Indian Ocean past the Seychelles, Madagascar, and South Africa to Ghana. The main trade of the first millennium on this route was spice, being of extremely high value in that era.

Philip Beale’s fascination with the boat building of Indonesia and the skills of the sailors led him to a project of building a traditional ship that then retraced the original route. It is now housed in a dedicated space within the Borobudur Archaeological Park, The Borobudur Ship Museum.



LALITAVISTARA

Rupadhātu upstairs there is a building reliefs which tells the life of Gautama Buddha. This is called relief or Lalitavistara this story as it is a biography of Gautama Buddha, from the birth of Prince Siddhartha in Lumbini Garden (Nepal). His mother’s name is Maya Dewi, she died a week after she gave birth to her son.

After it is adult, Prince Siddhartha was married to a princess whose name is Puteri Gopa. In his journey outside the palace, Prince Siddhartha met and found a few events he has not watched. These events are: an old blind man has just fallen sick, dead, and a priest. After he has watched these events, Prince Siddhartha left the palace and began to be an ascetic (Wanaprasta).

When he was an ascetic, he became a pupil of some the most prominent masters: Brahmapani, Rydraka, Arada Kapala and five famous hermits. The lessons of his masters he was not satisfied. Finally, Prince Siddhartha practiced asceticism under the Bodhi tree at Bodh Gaya town in India and there he gained extensive knowledge is Bodhi. And after that, Prince Siddhartha had changed his name “Gautama Buddha”.

THE ARM POSITION (MUDRA) OF BUDDHA STATUE

In the niches of Rupadhātu there are 432 areas called Dyani Buddha. At all sides of the temple, from the first floor to fourth floor, the hand positions of Dyani Buddha are different, we call it as Mudra.

	Mudra : Bhumi Sparsa Mudra Meaning : Calling the earth to witness Dyani Buddha : Aksobhya Cardinal Point : East Location : Rupadhātu niches on the first four eastern balustrades
	Mudra : Vara Mudra Meaning : Benevolence, aims giving Dyani Buddha : Ratnasambhava Cardinal Point : South Location : Rupadhātu niches on the first four southern balustrades
	Mudra : Dyana Mudra Meaning : Concentration & meditation Dyani Buddha : Amithaba Cardinal Point : West Location : Rupadhātu niches on the first four western balustrades
	Mudra : Abhaya Mudra Meaning : Courage, fearlessness Dyani Buddha : Amogasiddhi Cardinal Point : North Location : Rupadhātu niches on the first four northern balustrades
	Mudra : Vitarka Mudra Meaning : Reasoning & virtue Dyani Buddha : Vairochana Cardinal Point : Zenith Location : Rupadhātu niches in all direction on the fifth (uppermost) balustrades
	Mudra : Dharma chakra Mudra Meaning : Turning the wheel of dharma (law) Dyani Buddha : Vairochana Cardinal Point : Zenith Location : Arupadhātu in 72 perforated stupas on three rounded platforms