

borobudur temple ap art history

Borobudur Temple AP Art History: Exploring One of the World's Greatest Buddhist Monuments

borobudur temple ap art history is a fascinating topic that brings together the rich cultural heritage of Southeast Asia and the intricate artistry of ancient Buddhist architecture. For students and enthusiasts of AP Art History, Borobudur offers a unique glimpse into Indonesia's past, religious symbolism, and the artistic achievements of the Sailendra dynasty. This massive stupa stands not only as a testament to architectural ingenuity but also as a profound spiritual symbol, making it an essential study subject in the broader context of Asian art history.

The Historical Context of Borobudur Temple

Borobudur Temple, located on the Indonesian island of Java, dates back to the 8th and 9th centuries during the height of the Sailendra dynasty's influence. This dynasty was known for its patronage of Mahayana Buddhism, and Borobudur was constructed as a pilgrimage site and a monument to Buddhist teachings. The temple's historical significance is closely tied to the spread of Buddhism throughout Southeast Asia, representing a fusion of indigenous Indonesian culture and Indian Buddhist traditions.

Origins and Construction

Built between approximately 750 and 850 CE, Borobudur was designed as a massive step pyramid, with nine stacked platforms—six square and three circular—topped by a central dome. The construction techniques used demonstrate advanced engineering for its time, with volcanic stone blocks meticulously carved and assembled without mortar. The temple was likely abandoned in the 14th century as Islam became the dominant religion in Java, only to be rediscovered by the British in the 19th century.

The Sailendra Dynasty and Cultural Influences

The Sailendra dynasty, which ruled Java during Borobudur's construction, played a pivotal role in promoting Buddhist art and culture. Their reign was marked by close connections to Indian culture, evident in the temple's iconography and stylistic elements. This amalgamation of indigenous and Indian influences makes Borobudur a prime example of cultural syncretism, a key theme in AP Art History when examining the movement and transformation of artistic ideas across regions.

Architectural and Artistic Features of Borobudur

Borobudur is not just an architectural marvel but also a masterpiece of narrative art. Its design and decoration are deeply symbolic, embodying Buddhist cosmology and philosophy.

Layout and Symbolism

The temple's layout is a three-dimensional mandala, representing the Buddhist path to enlightenment. The base symbolizes the world of desire (Kamadhatu), the middle terraces represent the world of forms (Rupadhatu), and the upper circular platforms embody the formless world (Arupadhatu). Pilgrims ascend through these levels, physically and metaphorically moving closer to enlightenment.

Reliefs and Carvings

One of Borobudur's most remarkable features is its extensive bas-relief panels—over 2,600 carved scenes that narrate the life of the Buddha and various Jataka tales (stories of the Buddha's previous lives). These reliefs are not only artistic masterpieces but also educational tools, illustrating moral lessons and Buddhist doctrine. Their intricate detail and storytelling ability are often studied in AP Art History classes to understand narrative art and religious iconography.

The Stupas and Buddha Statues

At the summit of Borobudur are 72 bell-shaped stupas, each containing a Buddha statue. These stupas symbolize the enlightened mind, and their perforated design creates a mystical effect. The central dome, the largest stupa, represents the ultimate state of nirvana. The placement and posture of the Buddha statues throughout the temple reflect various mudras (symbolic hand gestures), each conveying different teachings and states of being.

Borobudur Temple in AP Art History Curriculum

For AP Art History students, Borobudur provides an essential case study of religious art, architecture, and cultural exchange. Its inclusion in the curriculum highlights several important themes relevant to the course.

Religious Symbolism and Meaning

Borobudur is a prime example of how art serves spiritual purposes. The temple's design is deeply embedded with Buddhist symbolism that conveys complex theological ideas visually. Understanding these symbols helps students grasp how religious beliefs influence artistic expression.

Artistic Techniques and Styles

The temple's reliefs showcase advanced carving techniques and a narrative style that is both didactic and aesthetic. AP students analyze how the artists used composition, perspective, and repetition to

create a cohesive visual story across the temple's vast surfaces.

Cultural Exchange and Influence

Borobudur illustrates the movement of artistic ideas along trade routes and through religious networks. The blend of Indian, local Javanese, and Buddhist elements demonstrates the dynamic nature of cultural interaction, a key concept in AP Art History.

Preservation and Modern Significance of Borobudur

Over the centuries, Borobudur has faced threats from natural disasters, volcanic eruptions, and human activity. Its preservation is crucial both for cultural heritage and for educational purposes.

Restoration Efforts

Significant restoration projects, particularly in the 20th century led by UNESCO, have helped stabilize Borobudur and protect its intricate reliefs. These efforts underscore the importance of conservation in maintaining world heritage sites and ensure that future generations can continue to study and appreciate this monument.

Borobudur Today: A Living Cultural Site

Beyond its historical and artistic value, Borobudur remains an active pilgrimage site and a symbol of Indonesian identity. It attracts millions of visitors annually, serving as a bridge between ancient traditions and contemporary cultural pride.

Tips for Students Studying Borobudur

- Pay close attention to the symbolic layout when analyzing Borobudur in an art history context.
- Study the narrative reliefs as examples of storytelling through visual art.
- Understand the cultural and historical background of the Sailendra dynasty to appreciate the temple's significance.
- Explore comparisons with other Buddhist sites, such as Ajanta Caves or the Great Stupa at Sanchi, to see how Buddhist art evolved across regions.

Borobudur Temple's enduring legacy makes it a cornerstone of AP Art History studies, offering rich insights into ancient art, architecture, and spirituality. Its grandeur and depth continue to inspire awe and scholarly curiosity, making it much more than just a monument—it is a timeless story carved in stone.

Frequently Asked Questions

What is the Borobudur Temple and where is it located?

Borobudur Temple is a 9th-century Mahayana Buddhist temple located in Central Java, Indonesia. It is one of the greatest Buddhist monuments in the world.

Why is Borobudur Temple significant in AP Art History?

Borobudur Temple is significant in AP Art History because it exemplifies Buddhist architecture and art, showcasing intricate relief panels and stupas that illustrate Buddhist teachings and Javanese culture in the 9th century.

What architectural style does Borobudur Temple represent?

Borobudur Temple represents Javanese Buddhist architecture, combining indigenous Indonesian elements with Gupta art influences from India, featuring a stepped pyramid structure with terraces and stupas.

How is the narrative depicted in the relief panels of Borobudur?

The relief panels at Borobudur depict various stories from Buddhist texts such as the Lalitavistara, Jataka tales, and the Gandavyuha Sutra, providing a visual guide to the life of the Buddha and Buddhist teachings.

What is the symbolic meaning of Borobudur's design?

Borobudur's design symbolizes the Buddhist cosmology, with its three levels representing Kamadhatu (the world of desires), Rupadhatu (the world of forms), and Arupadhatu (the formless world), guiding pilgrims on a spiritual journey to enlightenment.

How does Borobudur Temple reflect the religious and cultural syncretism of its time?

Borobudur reflects religious and cultural syncretism by blending indigenous Javanese beliefs with Mahayana Buddhism and Indian artistic styles, demonstrating the interaction of local and foreign influences in 9th-century Java.

What materials were used in the construction of Borobudur?

Borobudur was constructed primarily from volcanic stone blocks, carefully carved and assembled without mortar, showcasing advanced ancient engineering techniques.

How was Borobudur Temple rediscovered and restored?

Borobudur was abandoned and covered by volcanic ash and jungle growth until its rediscovery in the

19th century by Sir Thomas Stamford Raffles. It has since undergone extensive restorations, notably in the 20th century with UNESCO's involvement.

What role does Borobudur play in contemporary Indonesian culture?

Borobudur remains a vital cultural and religious site, serving as a place of pilgrimage, a symbol of national pride, and a major tourist attraction promoting Indonesia's rich cultural heritage.

How can Borobudur Temple be compared to other Buddhist monuments studied in AP Art History?

Borobudur can be compared to other Buddhist monuments like the Ajanta Caves or the Great Stupa at Sanchi in its use of narrative reliefs, symbolism, and function as a pilgrimage site, but it is unique for its massive scale and combination of architectural styles.

Additional Resources

Borobudur Temple AP Art History: A Profound Exploration of Southeast Asia's Majestic Monument

borobudur temple ap art history offers a rich field of study that encompasses the architectural brilliance, religious symbolism, and cultural significance of one of the world's most extraordinary Buddhist monuments. Nestled in Central Java, Indonesia, the Borobudur Temple is not only a marvel of ancient engineering but also a vital artifact in the study of AP Art History, showcasing the synthesis of indigenous Javanese traditions and Mahayana Buddhist concepts. This article delves into the complexities of Borobudur's artistic and historical context, providing an analytical perspective that benefits both students and enthusiasts of AP Art History.

Historical Context and Cultural Significance

Borobudur Temple was constructed in the 8th and 9th centuries during the reign of the Sailendra Dynasty, a period marked by the flourishing of Buddhist art and culture in Southeast Asia. The temple's creation reflects the deep religious devotion of the era as well as the political power of the Sailendra rulers, who used monumental architecture to legitimize their reign and promote Buddhism throughout the region.

From an AP Art History viewpoint, Borobudur is a case study in how art serves both spiritual and sociopolitical functions. The temple's massive scale—measuring approximately 123 by 123 meters—and its location amidst volcanic landscapes not only emphasize the grandeur of the monument but also connect it symbolically to cosmic and earthly realms. The temple's design aligns with Buddhist cosmology and Javanese interpretations of the universe, which underscores the integration of religion and indigenous culture.

Architectural Features and Symbolism

Borobudur's architectural layout is a sophisticated example of Buddhist mandala design, representing the universe in a three-dimensional form. The temple consists of six square platforms topped by three circular platforms, culminating in a central dome. This tiered structure symbolizes the stages of enlightenment in Buddhist philosophy:

- **Kamadhatu:** The base level, representing the world of desires and earthly existence.
- **Rupadhatu:** The middle platforms, illustrating the realm of forms and the journey toward spiritual awareness.
- **Arupadhatu:** The upper circular platforms, denoting the formless world of ultimate enlightenment.

The temple's intricate stone reliefs and numerous Buddha statues provide a narrative and iconographic guide to Buddhist teachings. The reliefs, carved with exquisite detail, depict scenes from the Jataka tales (stories of the Buddha's previous lives), the Lalitavistara (the life of the Buddha), and other religious texts. These visual stories offer invaluable insight into the religious practices, daily life, and philosophical ideals of 8th-century Java.

Borobudur in the Scope of AP Art History Curriculum

In AP Art History, Borobudur holds a unique position as an exemplar of non-Western monumental art and religious architecture. It challenges students to broaden their understanding of global art traditions beyond the Greco-Roman and European canon. The temple is often compared with other religious structures such as Angkor Wat in Cambodia or the Ajanta Caves in India, highlighting regional variations in Buddhist art and architectural adaptation.

Artistic Techniques and Materials

Borobudur was built using volcanic stone blocks that were intricately carved and assembled without mortar, showcasing advanced engineering techniques. The temple's relief panels were created using bas-relief carving, which allowed for detailed storytelling within a limited depth. This technique is noteworthy for its combination of artistic skill and narrative function.

The temple's orientation and stairways reflect careful planning, designed to guide pilgrims through a physically and spiritually transformative experience. This pilgrimage route, ascending from the base to the summit, mirrors the spiritual journey toward enlightenment, which aligns with the core teachings studied in AP Art History related to religious symbolism in art.

Preservation and Modern Interpretations

Borobudur has faced numerous challenges over the centuries, including volcanic eruptions, earthquakes, and neglect. Its rediscovery in the 19th century by Sir Thomas Stamford Raffles sparked renewed interest and efforts toward preservation. Today, the temple is a UNESCO World Heritage Site, and ongoing conservation projects aim to protect its structural integrity and artistic heritage.

From an educational perspective, studying Borobudur in AP Art History encourages critical thinking about cultural preservation, colonial histories, and the interpretation of non-Western art forms. It also raises questions about how contemporary societies engage with ancient monuments, balancing tourism, religious practice, and conservation.

Comparative Analysis: Borobudur and Other Monumental Buddhist Sites

Borobudur's architectural and artistic complexity invites comparison with other monumental Buddhist sites:

1. **Ajanta Caves, India:** Unlike Borobudur's open-air stone temple form, Ajanta features rock-cut caves with elaborate frescoes. Both serve as pilgrimage sites and depict Buddhist narratives but use different media and spatial designs.
2. **Angkor Wat, Cambodia:** Originally Hindu, Angkor Wat's later association with Buddhism parallels Borobudur's religious significance. Both structures use tiered pyramidal forms, yet Borobudur's mandala layout is more explicitly symbolic of Buddhist cosmology.
3. **Shwedagon Pagoda, Myanmar:** This gilded stupa differs in material and scale but shares Borobudur's role as a focal point for religious devotion and pilgrimage.

These comparisons enrich the AP Art History curriculum by illustrating how Buddhism adapted to local cultures and how artistic expressions varied regionally.

Implications for Understanding Southeast Asian Art History

Borobudur represents a pinnacle of Javanese art and architecture, serving as a primary source for understanding the region's historical religious landscape. It exemplifies how Southeast Asian cultures synthesized indigenous beliefs with imported religious ideas, creating unique artistic traditions.

Studying Borobudur in AP Art History also highlights the importance of context in art interpretation. The temple is not merely an architectural feat but a living document of spiritual practice, political authority, and cultural identity. Its layered symbolism invites multilayered analysis, a skill essential for advanced art historical inquiry.

Borobudur Temple's enduring legacy, both as a religious monument and an artistic masterpiece, continues to captivate scholars and students alike. Its presence in the AP Art History syllabus ensures that learners appreciate the diversity and complexity of global art traditions, fostering a more inclusive understanding of world heritage.

Borobudur Temple Ap Art History

borobudur temple ap art history: AP Art History: 5 Practice Tests + Comprehensive Review + Online Practice John B. Nici, 2020-08-04 Be prepared for exam day with Barron's. Trusted content from AP experts! Barron's AP Art History includes in-depth content review and online practice. It's the only book you'll need to be prepared for exam day. Written by Experienced Educators Learn from Barron's--all content is written and reviewed by AP experts Build your understanding with comprehensive review tailored to the most recent exam Get a leg up with tips, strategies, and study advice for exam day--it's like having a trusted tutor by your side Be Confident on Exam Day Sharpen your test-taking skills with 5 full-length practice tests--3 in the book and 2 more online Strengthen your knowledge with in-depth review covering all Units on the AP Art History Exam Reinforce your learning with practice questions at the end of each chapter Interactive Online Practice Continue your practice with 2 full-length practice tests and 400 online flashcards on Barron's Online Learning Hub Simulate the exam experience with a timed test option Deepen your understanding with detailed answer explanations and expert advice Gain confidence with automated scoring to check your learning progress

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borobudur temple ap art history: AP® Art History Crash Course Book + Online Gayle A. Asch, Matt Curless, 2016-03-22 REA's Crash Course for the AP® Art History Exam - Gets You a Higher Advanced Placement® Score in Less Time 2nd Edition - Completely Revised for the New 2016 Exam Crash Course is perfect for the time-crunched student, the last-minute studier, or anyone who wants a refresher on the subject. Are you crunched for time? Have you started studying for your Advanced Placement® Art History exam yet? How will you memorize everything you need to know before the test? Do you wish there was a fast and easy way to study for the exam AND boost your score? If this sounds like you, don't panic. REA's Crash Course for AP® Art History is just what you need. Our Crash Course gives you: Targeted, Focused Review - Study Only What You Need to Know The Crash Course is based on an in-depth analysis of the new AP® Art History course description

outline and actual AP® test questions. It covers only the information tested on the exam, so you can make the most of your valuable study time. Written by an AP® Art History teacher, the targeted review prepares students for the 2016 test by focusing on the new framework concepts and learning objectives tested on the redesigned AP® Art History exam. Easy-to-read review chapters in outline format cover all the artistic traditions students need to know, including Global Prehistory, Ancient Mediterranean, Europe and the Americas, Asia, Africa, and more. The book also features must-know Art History terms all AP® students should know before test day. Expert Test-taking Strategies Our experienced AP® Art History teacher shares detailed question-level strategies and explains the best way to answer the multiple-choice and free-response questions you'll encounter on test day. By following our expert tips and advice, you can boost your overall point score! FREE Practice Exam After studying the material in the Crash Course, go to the online REA Study Center and test what you've learned. Our free practice exam features timed testing, detailed explanations of answers, and automatic scoring analysis. The exam is balanced to include every topic and type of question found on the actual AP® exam, so you know you're studying the smart way. Whether you're cramming for the test at the last minute, looking for extra review, or want to study on your own in preparation for the exams - this is the study guide every AP® Art History student must have. When it's crucial crunch time and your Advanced Placement® exam is just around the corner, you need REA's Crash Course for AP® Art History!

borobudur temple ap art history: *Clarification History Of Borobudur* Santo Saba Piliang, FOLLOWING OF HISTORY The porn scene in the bas-reliefs of Borobudur and the absence of historical records of this country before 78 AD, our ancestors were published. Humans were Primitive living in caves really ...? Check out this: In fact, in the archipelago in 610 BC there were already scientists in this beloved country The Seven Treatises on Valid Cognition is the work of Svarnadvipa Dharmakīrti he has compiled and produced major works in the field of scientists and academics, namely: Seven major science sections on the recognition of Validity The Seven Treatises on Valid Cognition Dharmakīrti, known as Serlingpa Dharmakīrti or Suvarnadvipa Dharmakīrti, Chinese designation Chōkyi Drakpa, Tibet mentions that Dharmakirti was a contemporary of the King of Tibet Srong-btan-gampo Suvarnadvipa Dharmakirti, born into a brahmin family from 610 BC to 520 BC, Dharmakirti was the nephew of Kumarila Bhatta I 618-540 BC, lived in the Materennial Kadatuan family system, the line of Ḍapunta Hiyam Śrī Jayanāśa / Dapunta Hyang, until descendants of the current generation Niniok Datuok Ghajo Duobalai Suvarnadvipi Dharmakīrti, a scholar of ancestral descent who is now published with Sriwijaya, was born in Suvarnadvipa here he carried out his major education and learning processes Dharmic and other sciences from his high level masters. Before Dignaga died Dharmakirti received ordination from him, He was a student of Dharmapala figures when he was still alive, Dharmapala 670-580 BC was born in a noble family from Svarnadvipa, He was a student of Dharmadasa, became the leader of Nalanda bihar India, He was a Dharmakirti teacher During the period of Dharmakirti, Adi Sankara in 569-537 BC in an academic session beat a new opinion about Dharmic, namely the new philosophical review of Buddhism in the debate forum of scholars. He was one of the originators of Philosophical logic thinking, as well as a scientific theorist. the main one is Atomism which states that the only thing that is considered Exist is a state of Momentary Consciousness Dharmakīrti's works are: The Seven Treatises on Valid Cognition ● Knowledge about, Relationship Analysis, (Saṃbandhaparikṣhāvṛtti) The Science of Establishment of the Confession of Validity (Pramāṇaviniścaya) ● Science, Validity Recognition Compendium (Pramāṇavārttikakārika / Dignaga) ● the science of Drop of Reasoning (Nyāyabinduprakaraṇa) ● Essence and explanation of a drop of reason (Hetubindunāmaprakaraṇa) ● Evidence from Continuums & Academic Studies (Saṃtānāntarasiddhināmaprakaraṇa) ● Knowledge of Reasoning & Approach (Vādanyāyanāmaprakaraṇa) Sangharama Dharma learning center in Svarnadvipa, named Dharma Phala, King Pala Lineage Syailendra Balaputradewa Svarnadvipa, establishing branch in Bihar india Nalanda 427 AD, Sangharama Maha Tupa in Javadvipa Phalā is now published named Borobudur The colonialist propaganda against our Primitive ancestors living in caves adheres to Animism / dynamism ... is a lie INDONĒSIARYĀ By:

borobudur temple ap art history: *A World History of Art* Hugh Honour, John Fleming, 2005
Over two decades this art historical tour de force has consistently proved the classic introduction to humanity's artistic heritage. From our paleolithic past to our digitised present, every continent and culture is covered in an articulate and well-balanced discussion. In this Seventh Edition, the text has been revised to embrace developments in archaeology and art historical research, while the renowned contemporary art historian Michael Archer has greatly expanded the discussion of the past twenty years, providing a new perspective on the latest developments. The insight, elegance and fluency that the authors bring to their text are complemented by 1458 superb illustrations, half of which are now in colour. These images, together with the numerous maps and architectural plans, have been chosen to represent the most significant chronological, regional and individual styles of artistic expression.

borobudur temple ap art history: BOROBUDUR IS NOT TEMPLE Santo Saba Piliang, THE WORLD'S OLDEST UNIVERSITY IS IN NUSANTARA Nalanda University in Bihar India is a branch of the University in Svarnadvipa Nusantara, named DHĀRMĀ PĀLĀ this is the center of learning and teaching the teachings of Dharmic Original which later underlies the birth of Buddhism, Hinduism and Jainism in India. Watch this : The Chinese pilgrim I-Tsing (635-713), left his country for an area called Kin-tcheou / Kin-Ti / Golden Land / Svarnadvipa, former Indonesians called Śrīvijaya Fo che / Boja / Bhoga or the Chinese version of Che li fo che The city of Bhoga is the Holy City center of Dharmic learning in the long pre-5th century BC with its landmark Takus Estuary Site through which Equinox, this Shadowless point proves that the word Ceylon was found in the books of which the book Mahavamsa is not Sri Lanka at this time, but is located in Kampar Riau Sumatra Indonesia, the complex area of Early Dharmic teaching and learning education ... Other evidence: ● In 399-414 AD Fa-Huan while traveling in svarnadvipa noted ... following the river Po-Nai (is the river Pana'i, Kampar) ... in the place where the students used to live there and make movements. .. walking in a circle ... around the Tope / Stupa as well as 4 teachers sitting in 4 corners, in this place the Tower ... has been erected ... (Pradaksina / Prasawiya / Tawaf in Muara Takus) Sung Yun 518-521 AD records the existence of a power which he calls Śāka kṣatrapas from the identification of coins which are thought to have existed around 225 AD with the image of Tope or the Muara Takus stupa. In the years 602 - 664 AD, Hieun-Tsang, recorded what he saw in svarnadvipa ... beside it was a stupa built by the king, about 200 feet high ... nearby is a sign where the Tathāgata walked to here and there ... Fa-hian (337 - 422 AD) started his journey from 399 to 412 AD departing from Ch'ang-an, crossing Lung after crossing the Indus the distance across the southern Indian sea is 4 to 5 million li, until anchored on a flat land without a valley, there is a river going to the southeast less than 80 yojanas, we passing many shrines with a number of priests in them, after passing this place, we arrived called Mo-tu-lo ... following the river Pu-na, right and left there are twenty sangharamas with 3000 priests, The climate here is evenly warm without snow, The people are very rich, there are no taxes or official restrictions ... all over the land the people did not kill the birds / doves did not drink wine, they did not eat garlic, did not raise pigs, did not drink wine the chiefs built Sangharama for the priests ... go west to arrive at the village Na-lo, This is the Birthplace of Sariputra, therefore a tower has been erected ... the village of Upatissa, known as Nālaka, lived a very intelligent young man named Sāriputta whose mother was Sarikha / Rupasari. It was because of his mother's name that he was called Sari-Putra ... his father was Māthara, a Brāhmin surnamed Dīrghanakha. Because he was the son of the village leader, he was also sometimes called Upatissain the place of the priests, there was a Sangharama built, here they made a tower in honor of Sariputra, Mudgalaputra, also to honor Abhidharma, Vinaya and Sutra ... from the south of the city continuing south 4 li, we entered a valley situated between 5 hills, completely encircling like a wall, This is the site of the old city of King P'in-p'o-so-lo Bimbisāra according to the Mahāprajñāpāramitāsāstra chapter XL.1.4. King Bimbisāra / P'in-p'o-so-lo, is one of the Kings of the great Kings of Jambudvīpa because of that, a hundred thousand Che-tseu / Śākya, all of whom

became his disciples, studied in this place... The 4th century Fa-Huan records show this is the Indonesian Archipelago: ● Mo-tu-lo is Malay ● Nālaka is Melaka ● P'in-p'o-so-lo is Salo / 5 koto (written Bimbisāra in the scriptures) ● Pu-na, is the right and left Purni / Kampar River right and left ● Śākya is Çakā / Çakyā / Saka / Soko Saka is a great Nation which marks important events with the inscription of the year Saka (recorded in the Soko Pisoko Limbago traditional system) The word Çakyā is recorded in the bas-reliefs of Borobudur with the literacy of the word Mahe-Çakyā ● ... located between 5 hills, completely encircling like a wall ... local designation is Pagar Ruyung ● Jambudvīpa in Kampar still has Jambu Island (now spoken as Jan-Bu-Lupo, local dialect) no language in India literacy of the word Jambu ● Killing / mutilating Merpati people in Svarnadvipa and Bali, some are still abstinence ● Sari and Putra explains the Indonesian Archipelago Word & Name ● Tower is the site of Muara Takus ● Upatissa is the name of the village Upanissa / Panissan 4km south of the site ● Na-lo is Nu / Nuo / Na lelo / Nuoa - lelo / Gng Lelo, Direction 10 km west from the site ● Sangharama is a Dormitory, a Dharma learning center complex in svarnadvipa called Dharma Pala local people call Nan-Landa or Padepokan Dewa-Dewi, the name Nan-Landa later became the name of a branch university in India Nalanda ● Chinese pilgrims from Fa-Huan 337 - 422 AD to I-Tsing in the 7th century AD visited the ancient archipelago to Learn Copying many notes about Dharma / Dhamma were carried to their country, not bringing teachings from their country to being spread to them. Archipelago The area of the holy city in Muara Takus, the outer fence 2 layers is the main complex where the teachers Shangha Kirti / Teachers and other parts live: ● Northeast Main Gate complex ● East, 400 steps there is a building made of Mantra training wood ● West where the study is Kolam Sakti / Tobek Sati ● Southeast, 2nd level learning place ● Southwest 3rd level student residence ● Northwest of Hermit / Tapo / Can-Yago / Upasena / Kammala place North The complex outside the embankment across the river, called Paodhaman by the local dialect, this is Pendharmaan divided into: 1. What is not burned by fire 2. The fire does not burn on the body 3. The residence of the dignitaries in 8 corners of the coordinates of the holy city, a radius of 4 km² which is in a 9-layer fence of embankments, a large wall as the boundary of the school complex, to accommodate students or Brahmins estimated at 6000 people in each generation Rshi Mārkaṇḍeya is a figure of the Son of the Archipelago from Svarnadvipa. Among the names of his previous ancestors are: ● Dharmadasa 700-620 BC ● Dharmapala 670-580 BC ● Svarnadvipa Dharmakirti 610 BC - 520 BC ● Kumarila Bhatta I 618-540 BC ● Adi Sankara 569-537 BC ● Çhri Janaśāsā 6th century AD ..Çhri Janaśāsā / Dapuntha Hyang 6th century 4th year 11th day perform Siddhayatra / Holy journey brings Dharma as well as Dharmapala University graduates, this is the location that Fa-Huan and I-Tsing see went out to the North as well as to the West 2,213 people ... this is what Rshi Mārkaṇḍeya did to Bali Bali keeps the teachings of the ancestors of the archipelago nation Dharma / Dhamma perfectly. Nalanda in Bihar India was founded in 427 AD in the wake of Fa-Huan 337 - 422 AD to the Archipelago, Nalanda is a branch of learning development from Svarnadvipa which was initiated by Syailendra On the site of the temple no.3 it is called by the name Sariputta Stupa. Relief panels are sculpted on top of the tower, this is the most iconic Nalanda building with several steps leading to the top, which is named Sariputra. ... Śāriputta also called Upaṭiṣya is the son of his mother Śārī / Rupasari, because of his mother's name he is called Sariputra. His father is Māṭhara, Nalaka / Nālada is the name of his village The name of the mother and child is clearly the name of Nusantara, not India Nalanda in Bihar India is a branch of the University in Svarnadvipa Nusantara, named DHĀRMĀ PĀLĀ. This is the center of learning and teaching the teachings of Dharmic Original which later underlies the birth of Buddhism, Hinduism and Jainism in India Svarnadvipa Indonesia, not India ... is the starting place of learning resources for the Principal Principles of Dharma / Dhamma this is the Dharmic Original depicted in Borobudur perfectly stored in Bali, ... Both are not and are not based on 2 teachings that were born in India ... but what is described in Borobudur and perfectly preserved in Bali was studied at a university whose teacher / master was recently recorded by history is Dharmadasa 700-620 BC before it was undetected. or hidden by history ... The physical evidence of artifacts and other supporting this can all be seen, witnessed, attested in the large complex surrounded by ancient embankments which

have been examined by: ● Corn de Groot, 1858 G. du Rij van Beest Holle 1879 ● WP. Groeneveldt, 1879-1880 ● R.D.M Verbeck and E. TH. Van Delden 1881 ● J.W. IJzerman 1889-1893 ● N.J. Chrome 1912,1923 ● J.L. Moens in 1924 ● F.D.K. Bosch 1925,1930,1946 ● F.M. Schnitger April 1935 don't believe the history written by the colonizers or just by reading this article Prove it, come and see with your own eyes **INDONĒSIARYĀ** By: Saint Saba (Exploration & Research) Info eBook pdf: WA +62813 2132 9787 <https://wa.me/message/OO5THVF7RNND01>

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borobudur temple ap art history: BOROBUDUR IS NOT BUDDHIST
TEMPLE,CLARIFICATION Santo Saba Piliang, 2020-06-24 26.Do NOT CLOSE THE OLD ARCHIPELAGES FACTS ... is Lying there is a Porn scene in the bas-relief of Borobudur This publication must be Stop Don't close the Facts to the glories of the Old Archipelago Note: There are 160 basic relief panels published with the naming Karmawibhangga using an interpretation of the text Mahakarmawibhangga, but not completely following the text , Bernet Kempers 1970: 151 & 1976 The basic relief photographed by K. Cheppas 1890 was then closed in 1891, with the consideration that it would collapse, but no Crack was displayed ... ● Virupā ● Māhēcākhyā ● Vyāṣaḍa, ābhīdya, mīṭhyādrstī ● Kuṣālā ● Sūvārnāvārnā, cāityāvāndānā ● Māhojāskāsāmādhānā, ṣuṣvārā ● argavarga, bhā (unreadable) ● argavarga, bhā ... (unreadable) ● Māhēs (ṣā) khyāmādhānā ● Cākrāvartī ● Śvaṛggā ● Māhē (ṣā) khyāsāmāvādhana, ḡhæntā ● Čākrāvartī ● Ṣabdāsrāvānā ● Śvārggā, bōghī ● Prāsādītā, vāstrādānā ● Śvārggā ● Kuṣālādhārmābæjānā ● Bhōgī ● Śvārggā ● Pātākā ● Ādyābhōgī ● Śvārggā ● ... ṭānā ... unreadable ● Śvārggā ●

Ātrādānā ... mādānā ● Śvārggā ● Śvārggā, pūspādānā ● Śvārggā ● Maḷadhānā, bhōgi, śvārggā ● jñālī There are 12 words Śvārggā, not written the word, Jannah or Nirvana, this proves that the language and teachings that are the originals of ours are native to the Indonesian Archipelago, Literacy text words Śvārggā, these are not from Arabic or India The word Svargga is the original word of the Archipelago because it does not have a declination in the form of a locative case, namely Svarge or Svargge, the writing of this inscription is not in accordance with the grammatical Sanskrit Panini and concerning declination if the word is nominative with additional examples in the case 'h' or 'Visarga', Macdonell 1954: 371 & Zoetmulder 1995: 1169 ● In the source of the lontar quote Geguritan Bhima Svargga, this Svargga Loka is understood to be a holy realm, the blessings of the Gods as a temporary stopover for people with good spirits. Svarggaloka is a third world filled with light and happiness which is home to saints. In the Putru Pasaji ejection, it is said that there is a realm of gods and goddesses Svargga Manik The literary text Śvārggā is the native language of the Archipelago, Suargo or Svargga, Svārggāloka, Kādāwān, Kāyāngān, Svārggā ... which later were absorbed into the word Heaven this is the proof ● In Islamic Eschatology, Akhirah / Akhirah (□□□□□) is used to term life after death, Jannah (□□□□) is the concept of Heaven, whereas the meaning of Jannah in Arabic is Gardens not found in the text literacy of the word heaven in the scriptures ● In Vedas it is said that Swarga is a third world full of light and light which is the abode of the gods termed Swarga Loka Bhagawad Gita said: Swarga is a temporary stopover After enjoying extensive Swarga, they returned to the world, Swarga as a temporary pleasure place, while true happiness is the union of Atman / Soul with Brahman the Creator ● the Venerable Siddhartha Gautama, explained Buddhism as a raft which, after floating on the river, would allow the passenger to attain Nirvana / Nibbana is the highest happiness Happiness Nibbana cannot be experienced by pampering the senses, but by calming it, Nibbana is not a place, Nibbana is not an absence or extinction Nibbana is not a Heaven or Svargga So ... the word Paradise is not from India or Arabic, this word is the result of absorption from the teachings and the native language of the archipelago namely Svārggā which colors India Do not close the Facts to the glory of the Old Archipelago, ... is Lying there is a Porno scene in the basic relief of Vhwānā Āhā Phalā which is now published as Borobudur ... INDONĒSIARYĀ By: Santosabapiliang (Datuok Panglimo Soko) Book Info: WA +62813 2132 9787

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easy to transport – played a foundational role in the creation of what we would call global trade in
the first millennium CE. The book coins the term dark matter economy to better describe this
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dark matter economy with the emerging global flows took place in South India and Sri Lanka at the
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affluence manifested itself in the creation of shrines, palaces, temples and engineering works that all
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of the cumulative energies of colonialism, modernization and nationalism that make it hard for us
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interested in the effect of trade on medieval society in the first millennium CE.

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