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ABSTRACT

This study discusses the Hindu-Buddha religions in the ancient Javanese society which developed in 8—15 th Century AD when the centers of the kingdoms in the central part of Java. The case discussed in this paper is concerned with their ritual and ceremony tools used by the worshipped of Hindu-Buddha religions, especially in the regards with the statues of Hindu-Buddha gods, which are still used up to the present time. The statues of Hindu-Buddha gods are actually the realization of wishes to fulfill their worshipper hopes. This study in line with the opinion of Melford E.Spiro (1977), an expert on religion studies, who states that religion tools and rituals can be considered as expressive desires of the religion worshipper. The statues of Gods, temple structure, and reliefs function ot only as decorative matters, but also as expressive desire of *silpins* (religious artisants) and the community who performs the rituals in regard with their belief. It can be said that these *silpin* in the ancient Javanese society were doing religious ceremonies and their dedication to their Gods while they were constructing to the statues, reliefs, and temple. It is then these silpins are expressing (1) their dedication to the God by designing certain statues or narrative reliefs, and (2) personal and community expresses in creating religiously aesthetic artifacts.

KEYWORDS: hindu-buddha, ancient javanesse, expressive desire

INTRODUCTION

It is commonly known that the development of the Hindu-Buddha religions in Java has left a lot of artifacts and monuments as the evidence of the rituals during these two widely spread religions in the society. The proponents of both religions of this study are   the ancient Javanese society who lived in the 15th Century. In the study of religion sciences, the material objects utilised in religious activities include one of the components of religion, namely ritual and ceremonial equipment; meanwile, the other components are religious emotions, belief systems, ritual and ceremonial systems,   and religious followers (Koentjaraningrat 1980: 80--83).

This study discusses only one of the components, namely the ritual equipment and ceremonies of Hindu-Buddha religions in Java in the 8th-15th centuries that have still survived up to the present time. It is the second ritual equipment of the religionsthat is then

called the archaeological artifacts. The study of the Hindu-Buddha archaeological artifats in Java is not merely to discuss their physical matters, but to try to examine the religious concept behind their physical appearance.The various archaeological remains such as temple buildings, *meru* temple (terraced sructures), *petirthaan* (bathing site), hermits, various statues, reliefs and others are intentionaly made, with a specific purpose that has been carefully thought by the *silpin* (religious artists) who made these structures. It is clearly accepted that life with religion basically leads its followers to have their basic life objectives, meaning that all ritual equipment is devoted to worshipping *Adi-Kodrati* (gods).

In the meantime, the study of the temple sructures in Java has been done by many related experts. An important study of the temple was conducted by a Dutch archaeologist, W.F.Stutterheim, entitled "The Meaning of Hindu-Javanese Temple" in the Journal of the American Oriental Society. Volume 51, 1931: 1-15. In his study W.F.Stutterheim states that the temple is a grave for kings who have passed away. Such opinion was academically rejected by R.Soekmono in his dissertation entitled *Candi, Fungsi dan Pengertiannya* (Temple, Function and Their Meanings) academically defended at the University of Indonesia in 1974. Soekmono explained that a temple is not a tomb but it is a sacred building to worship a god or king who has passed away. Jacues Dumarcay in his book entitled *The Temples of Java* (1986) states that the temple is a replica of Mount Mahameru with its top functioning as the place where the gods reside. Another study of the emples in Java, for example, by Agus Aris Munandar in the book with the title *Catuspatha: Arkeologi Majapahit* (*Catuspatha:* Archaeology of Majapahit (2011), states that there are 5 styles of temple buildings in Majapahit era (14th-15th centuries AD), namely *Gaya* (Style of) Singhasari,Jago, Brahu, and *Punden berundak* (terraced structure), and Batur Temple. The study that has not been conducted is to reveal other intentions of the establishment or the making of temples, statues, reliefs and others as the hopes of their builders. Such issue is the key problem to discuss in this study.

Not only is this study concerned with the review of temple buildings, statues, and relief sculpture, in regard with the way these structures function, manufacturing technology, or art styles, but this research is also concerned with the Hindu-Buddhist religious meanings related to the desire for a better life than that of human beings. The study has never yet been conducted due to the fact that archaeological studies usually focus more on artifacts or other material cultures. Melford E.Spiro (1977), a religion scholar, stated that there are two important points in the study of religion, namely Causal Explanation and Functional Explanation. The earlier terminology refers to the causes of the development of religion and the next one deals with religious function in society. Both explanations are always based on the fulfillment of desire and religious benefits, and these cause religion to flourish in society (Spiro 1977: 99-101, and 117). This study, therefore, is actually to continue the Causal and Functional Concept initiated by Spiro. The hypothesis proposed by this study is that the ritual equipment of Hindu-Buddha religions in the 8--15 centuries is established and made by the related community in regard with positive hopes of such builders. *Silpins* (religious artists) and the community subconsciously make their religious equipment as the form of expressive desire as to achieve what they have wished. This has not yet actually been conducted in the development of Hindu-Buddha religions in the 8th-15th Centuries. This

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perspective, therefore, leads us to conduct the reasearch in order to add the narratives of ancient Indonesian cultural history, in particular the one that has developed in Java Island.

This sudy was conducted in several steps in order to result in a clear interpretation in line with the research problems proposed as follows:
The first step was to do the observation to collect the data by examining the temple structures, *petirthaan* (bathing sites), statues, and reliefs as the sources to be analysed in the development era of Hindu-Buddha religions in Java (in the 8th-15th Centuries A.D.). The second step was to describe the data and synthesize them by developing the theory proposed by M.E. Spiro (1977) on religion studies. The last step was to interpret and explain the arguments related to the used data.

Data

Referring to the discussion above, an interesting point to note is that the Hindu-Buddha archaeological remains in Java can actually be regarded as a real form of expectation to fulfill their follower's wishes (expressive desire). The desires for better community life are then expressed in archaeological forms. This study further explores the meaning of the desire stored behind the presence of archaeological objects in some Hindu-Buddha sites in Java.

The description of ancient Javanese inscriptions as well as a number of important literary works during the Majapahit era such as *Nagarakrtagama* and *Pararaton* leads us to know that there are various purposes and expectations why a sacred building (temple and *petirthaan* (bathing sites)) as well as the statues and reliefs are intentionally made. It is generally known that the temples and also *petirthaan* (bathing site) are sacred buildings in which the gods are worshipped, for example Dieng temples to worship *Shiva,Kalasan* temple to worship *Tathagata* (Dyani Buddha), Kidal Temple to worship the *Shiva Mahadeva*, and *Jago* Temple to worship Buddhist gods (Bernet Kempers 1959: 32-33, 50-51; Dumarcay 1986: 63, 71). Actually behind the worship of the Hindu or Buddha gods, however, are actually hopes that the developers or builders of the past. In other words, sacred buildings are not merely as physical structures, but there are some desires behind their buildings, Behind the statues of the gods is also the expectation of the makers and worshipers. Behind the forms of the statues of *Siwa*, *Wisnu, Goddess Parwati, Ganesha* and others, certain expectations are therefore stored, meaning that the statues are not only made as the personification of the concept of gods, but there is the hope behind their physical appearence. The reliefs carved on the walls of a temple are certainly in line with the construction of the temple and the making of god statues. Not only are the reliefs of stories or ornaments as decorators that embellish the sacred buildings, but there are other purposes of carving such reliefs.

The data used in this study are 3 types of archaeological artifacts of Hindu-Buddha periods in Java, namely (a) temples and *patirthan* (sacred bathing place), (b) statues, and (c) narrative reliefs. When combined with information from written sources, the construction or carving of these three archaeological remains has another purpose, and not merely as a fulfillment of religious necessity.

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a. Temples and *Patirthan* (Bathing Palace)

The description of written sources (inscriptions and literary works) leads us to classify the temple into 5 categories based on its function, namely:

(1) as a fully sacred building, for example *Kalasan* Temple (Buddhist), *Sewu* (Buddhist), *Sambisari* (Hindu-Saiwa), and *Prambanan* (Hindu-Saiwa) cluster, generally from the Old Classic period (8th-10th century) in the central part of Java,

(2) as a building to glorify the deceased and regarded as a god (*pendharmaan* temple), for example Kidal Temple to glorify the spirit of Anusapati king, Jago Temple (Jajaghu) to worship the spirit of King *Wisnuwarddhana,* and Jabung Temple as the *Bhattara Gundal* relative of Hayam Wuruk (Hardjowardojo 1965: 33, 36, 51),

(3) as a temple for the symbol of the worship concentration (as the *ekagrata* in meditation), such as the great stupa of *Borobudur* (Bernet Kempers), *Sumberawan* stupa in Malang (Bernet Kempers 1959: 81, Plate 240),

(4) as a sacred building to worship ancestors in general who have died and been indifferent, for example *meru* temple (terraced structures) in Mount *Penanggungan* (Van Romondt 1951; Munandar 2016),

(5) in regard with *petirthaan* (sacred bathing place), there is a distinct classification of *petirthaan* (bathing site) which can be divided into 3 groups, namely (a) *petirthan* generally in the form of springs, ponds, river parts whose water is used for daily purposes, (b) *madya patirthan* whose water is taken for daily purposes and is also used for ceremonies in the temples, and (c) *uttama patirthan* (main bathing place), whose water is considered the equivalent of *amerta* water, whose water is not used for everyday purposes, but it is used to hold special god worship ceremonies in the *patirthan* (Susanti 2013: 143-144) .

The temple in fact can be considered to have 2 or 3 functions at once. As well as a sacred building, the temple can be a place in which revered figures who have died are burried. In addition, the temple could be a means of concentration for people who may hold a meditation. Nevertheless, it is unquestionably clear that the temple was actually built as a building in which a worship is conducted. Based on the available data, the temples of the Old Classical period in the central part of Java of the 8th-10th centuries AD have been classified as sacred buildings. So far, there has been no evidence of the encounter of temples as *pendharmaan* or worship buildings to the deceased. The *pendharmaan* temple was known in the Classical Age especially the Singhasari-Majapahit era in the 13th-15th centuries AD. In the previous era, there was no evidence of *pendharmaan* temple.

b. Statues

Ancient Javanese people, similarly, complement the buildings of their Hindu and Buddha temples with the statues of the gods. Certain statues of the gods are placed in the main cubicle of the temple (*garbhagrha*in the living room), as well as the niches located on the outer or inner wall of the temple. It can be ascertained that the carving of the statues of the gods is done by the *silpin* who are the reliogious artists, having the abilities to be

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sculpture artists and understand the ins and outs of the portrayal of certain deities as statues. *Silpin* is certainly a high religion scholar, and he has to do some meditation in order that he can "see" a god in his mind. His ability to present the god in his soul due to do some meditation, he then expresses the god in that concept to become the statue he made.

A figure of a god statue, therefore, should be understood in 3 meanings, namely:

1. statues representing the presence of the real gods. Without statue structures, the gods are only supernatural and abstract, unreal. It is commonly believed that only religious clerics can "see" the identity of their world, the world of the supernatural beings. The statue of a deity made by a *silpin* actually helps to present the concept of god to be concrete, and this can be witnessed by the adherents of religion in general.

2. the form of devotion of the *silpin* to the gods. The skill of *silpin* to make god statues in accordance with the image of the god in his mind after *yoga* practice indicates that the *silpin* has succeeded in being "close" to the concept of god. The success is due to his devotion to the gods. If his devotion to the gods is not true, then the concept of god is never present in his mind, meaning that making the god statue will not that be perfect.

3. the god statue created actually as a manifestation of the wishes of people who need it. In addition to the statues of gods that are necessary to fill the niches of the temple, some statues of the gods are separately made, to be placed in separate locations, separately worshiped and this statue is not placed in unity with the sacred buildings. Such statues are actually made with special expectations and are especially adored.

Some *Ganesha* statues are specially worshiped, for example *Ganesha Bara*, *Ganesha Karangkates,* and a number of other *Ganesha* statues. Actually the statue of Ganesha was made with special hope as → a repellent of reinforcements, because mythologically Ganesha managed to defeat the giant *Nila Rudraka* who planned to destroy the world of gods (of *Kahyangan* (heaven). *Hariti* →worshipped to get descendants, Linga-Yoni → worshipped as hope for fertility, and *Dwarapala* statues → worshipped to keep the sacred and important buildings such as temples and the king's palace.

c. Narrative Reliefs

Carving narrative reliefs basically beautifies and celebrates the building of the temple. The physical appearance of a temple looks different if the temple is without decorative story reliefs and the one without them. In Indonesian archaeological studies there is almost a theorem that temples decorated with story relief carving are considered more important than those without such reliefs. The value of such interest is actually associated with the data obtained, stating that the temple decorated with reliefs of the story of course provide more store data than the ones without narrative reliefs. Therefore, despite the small size of the temple, if this temple is decorated with narrative reliefs, such temple is considered more valuable than the plain temple without relief story.

In its carving, narrative reliefs are depicted in many panels, or just in a few panels only in the form of story fragments, and some are only described in a single panil just called

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the guide relief (*leitmotiv*). This means that although it is only described in a single panil, it is a key scene so that the story described can be identified (Munandar 2011: 197). Such reliefs are usually carved on the walls functioning as the feet of the temple, the walls of the balustrades (*wedika)*, on the walls of the stairs cheek, and there are also some carved in other temple sections.

The style of relief sculpture arts can be generally divided into two, namely (a) Early Classic Relief Style (8th-10th centuries) that developed in the temples of central part of Java, and (b) the Late Classical Relief Style (11th-15th Centries) as seen at the archaeological scene in eastern part of Java, especially in the eras of Singhasari and Majapahit (Munandar 2003: 28-29). The fundamental differences between these two styles are the facts that the Early Classic reliefs depict naturalistic forms in high relief sculptures (prominent), while the Late Classical Reliefs depict many shapes and symbolic figures in low relief sculptures.

The fact that narrative reliefs are carved in a certain temple certainly has religious purposes due to the fact that a temple is a religious building. Certain narrative reliefs carved on the wall of the temple by the *silpin* certainly have the hidden desire or hopes of the sculptors and of *Yajamananya* (the one is responsible for and who has ordered to build the temple building). Presumably, each story functions both to describe a particular theme in the description, and to the desire naturally owned by humans. Of course, due to the fac t that the temple is a sacred building, the story carved as a relief that has a positive desire, or a good desire for life. Some of the desires stored in the narrative reliefs can actually be identified, after the description of the contents of the story has been paid attention. The description will be discussed in the following sections of this article.

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The desire hidden in the construction of the temple and then manifested in the form of its building (expressive desire), is actually almost in line with the purpose of the construction of a temple. Regarding the purpose and desire or hope of the construction of the temple has actually been mentioned in the preceding section. The following Table 1 lists the examples of some temples and *patirthan* (bathing place) whose development is based on a purpose equivalent to his passion.

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Table 1.
Temple Structures/Petirthan (Bathing Sites) and Their Objectives or Expressive Desire

No.	Name of Temple	Sacred Structure to God Worship	*Pendhar-maan*	*Ekagrata* Structure	Ancestor Worship	Note
01.	Borobudur	√	X	√	x	Equipped with a lot of Statues of Gods
02.	Prambanan	√	X	√	x	Arange of Hindu Temples
03.	Stupa Sumberawan	?	X	√	x	Statues not yet found
04	Kalasan	√	X	x	x	Buddhism
05	Sambisari	√	X	x	x	Hindu
06.	Jalatunda	√	?	x	x	Main *Petirthaan* (Bathing Site)
07.	Kidal	√	√	x	x	Hindu
08.	Jago	√	√	x	x	Siwa-Buddha
09.	Petirtahaan Panataran	√	X	x	x	Middle *Petirthaan* (Bathing place)
10.	Ngrimbi	√	√	x	x	Hindu
11.	Kendalisada	X	X	x	√	Meru Temple at Penang-gungan Mountain
12.	Telih	X	X	x	√	Meru temple in Arjuno Mountain

Notes:
√ : sign of compatibility with data
X : sign of incompatibility with data
? : data not yet certainly known

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The making the statue is actually related to the needs and fulfillment media of individual worshiper's expressive desires, or for the purposes of society. A *silpin* can be ordered to make a certain god statue according to his myth in order to meet his expectations. In regard with the worship performed by a person, god statues are usually made with special powers; meanwhile, in respect of communal desires, the staues of the supreme gods of a general nature are made, such as the gods in the Trimurti.

Table 2.
God Statues and Communal &Individual Desires

NO.	NAME OF GODS	RELIGION	COMMUNAL DESIRE	INDIVIDUAL DESIRE	COMMUNAL &INDIVIDUAL DESIRES
01	**Siwa Mahadewa**, the highest god Mahadewa, personification of destructive power	Hindu-Saiwa	√	x	X
02	**Wisnu**, personification of maintenanca and peace-keeping	Hindu	√	x	X
03	**Panca Tathagata,** five Dhyani Buddha staying at 5 points of the compass	Buddha	√	x	X
04	**Lingga & Yoni,** symbol of Siwa + Parwati →fertility and happy life	Hindu	√	x	X
05	**Dewi Parwati,** the highest goddess as Siwa partner	Hindu	x	x	√
06	**Ganesa,** god of the catastrophe, god of science	Hindu	x	x	√
07	**Awalokiteswara,**present Bhoddhisattwa, Amitabha's emanations protective character and loving to human beings	Buddha	x	x	√

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08	**Kuwera/Jambhala,** gods of prosperity and wealth	Hindu/Buddha	x	√	X
09	**Indra, Agni, Wayu,** gods of war, fire and wind	Hindu	x	x	√
10	**Surya & Candra**, gods of sun and moon	Hindu	√	x	X
11	**Maitreya,** Manusi Buddha in the future	Buddha	√	x	X
12	**Hariti & Atawaka,** gods and goddesses loving children, worshipped in order that human beings can have children	Hindu/Buddha	x	√	X
13	**Karttikeya,** god of youth, a younger brother of Ganesa	Hindu	x	x	√
14	**Dewi Saraswati,** a goodess of arts, powerful Dewa Brahma	Hindu	x	√	X
15	**Kama & Ratihdewi,** god and goddess of romance and love	Hindu	x	√	X
16	**Dwarapala**, a demi-god protecting religiously sacred buildings	Hindu/Buddha	√	x	X

Notes:
√ : sign to indicate compatibility with data
X : sign to indicate incompatibility with data

The table 2 illustrates how the presence of deities in religious relating to communal and individual desires takes place. It is clear that the *Siwa Mahadewa, Wishnu, Panca Tathagata (Amoghasiddhi, Aksobhya, Wairocana, Amitabha,* and *Ratna Sambhawa*) included gods are always required in worship in society, because they are the main gods. *Ganesa, Karttikeya, Awalokiteswara*, and some of the gods *Astadikpalaka (Indra, Agni, Wayu)*, however, belong to gods who can be publicly or individually worshiped.

In the meantime, certain gods are specifically worshiped by a single person as his personal deity (gods), such as *Kuwera/Jambhala* worshiped by someone who wants to be prosperous and wealthy, *Goddess Hariti* and *Atawaka* God worshiped by those who want to

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have descendants), *Dewi Saraswati* worshiped by artists who work on arts, and *Dewa Kama* and *Dewi Ratih* worshiped by those who are in love. *Dwarapala* is considered a creature of divine beasts, also communally revered as a giant follower of *Shiva* or *Buddha* who is in charge of guarding the sacred buildings devoted to worshippinjg the gods.

In terms of narrative relief carving, it has been clearly stated that the narrative reliefs do not merely function as the decoration to beautify the temple building itself; however, some passion is implied in such reliefs. The desire is not directly stated, but the description of the narrative story must be firstly digested. The narrative reliefs describe several themes of the story that can be interpreted to be capable of expressing the hidden desires. Thus carving reliefs of the story themselves are actually also expressive desire of religious desires stored behind them.

Some of the theme stories that can be identified from the depiction of narrative reliefs are themes of heroism (epic), romance, religious teachings, efforts to meet gods and so on. These themes can then generate some of the dominant (most easily observable) desires of a narrative relief. In short, table 3 below illustrates the description.

Table 3.
Narrative Reliefs and Some Hidden Desires

No.	Narrative Reliefs	Some availabe on temples	Desire to meet gods	Desire to do asceticism	Desire freedom from suffering	Desire on heroism	Desire for positive life
01	Karmmawibhang-ga, Lalitawistara, Gandawyuha	Borobudur	√	√	√	x	√
02	Ramayana	Prambanan, Panataran	X	X	x	√	√
03	Mahabharata	Jalatunda, Jago, Sukuh	X	X	x	√	√
04	Arjunawiwaha	Jago, Surawana, Goa Selamang-leng	√	√	x	√	√
05.	Narratives on animals (Jataka/Tantri Kamandaka)	Borobudur Mendut, Sajiwan, Surawana, Panataran	X	X	x	x	√

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06.	Krsnayana	Prambanan, Jago, Panataran	X	X	x	√	√
07.	Garudeya	Kidal, Ngrimbi, Kedaton.	X	X	√	√	√
08.	Sri Tanjung	Surawana, Jabung, Teras II Panataran	√	X	x	√	√
09	Sudhamala	Tegawangi and Sukuh	X	X	√	x	X
10	Bhubuksah-Gagangaking	Teras Panataran, Surawana	X	√	x	x	X
11.	Bhomantaka	Kedaton	X	X	x	√	√
12.	Panji	A lot of statues of Majapahit period	X	X	x	√	√

Notes:
√ :sign to indicate compatibility with data
X : sign to indicate incompatibility with data
? : datanot yet certainly known

Table 3 lists some desires that can be interpreted from the depiction of certain narrative reliefs on a temple. This can be seen at the relief of the Ramayana story emblazoned in the Prambanan temple with the desire of the hero implied in the relief (Rama and Laksmana warriors fighting Rawana from the kingdom of Alengka) and a positive life (the battle which took place to reclaim *Dewi Sinta Rama's* wife abducted by *Ravana*).
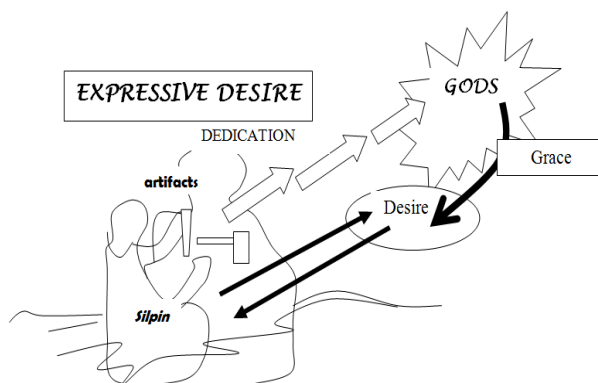

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Figure 1.
A sculpture artist (silpin) who devotes himself
to the god and at the same timeexpresses his passion

The story of *Arjunawiwaha* holds much desire, namely the desire to meet the god, the desire to do hermitage, heroism, and to live a positive life. The story has a lot of desire in it then expressed in the form of narrative reliefs, because it is not surprising that the theme of *Arjunawiwaha* stories is mostly carved on the temple walls, especially in those statues in East Java, such as *Jago* Temple, Surawana, Selamangleng cave in Tulungagung, Pasir cave, *Kepurbakalaan* (antiquities) XXII, and *Kepurbakalaan* LXV, at Mount Penanggungan. *Sri Tanjung* narrative relief was also popular in the time of Majapahit. This narrative relief is carved in Surawana Temple, Jabung, *Pendopo Teras* (terraced verandah) II Panataran, and Gate Bajang Ratu in Trowulan. The desire stored in the story of Sri Tanjung is a meeting with gods (union with god), heroism, and a positive life. The story of *Garudeya* in relief form is among others carved in Kidal Temple, Ngrimbi, and Kedaton referring to *Adiparwa*, *Mahabharata* first parwa. The main theme is free from suffering, namely Garuda's attempt to free his mother Sang Winata from slavery performed by the dragons, Kadru's sons. The effort works successfully and the story ends with happiness. The carving of the story relief *Garudeya,* therefore, actually has a purpose so that the *silpin* and the people who perform the ceremony in the temple decorated with *Garudeya* story can be free from suffering and get a positive and happy life.

It can be concluded then the narrative reliefs not only functio to decorate temples, but such reliefs have a role as a form of expressive desire of *silpin* and society who perform religious ceremonies with regard to the reliefs. It appears that the narrative reliefs imply their stories, the purpose of making the temple can be known well, whether the temple means to worship gods entirely, the *pendharmaan* temple (the one in which a public figure who passes away is worshipped), or the temples to communally worship the ancestors of a village, *ekagrata* buildings, or as a temple for *Gramadewata* (the elders who have become *Hyang*).

CONCLUSION

Ancient Javanese demography is the society who are still alive in the stage of cultural development. They have received three new elements of Indian culture, namely (a) *Pallawa* script, (b) Hindu and Buddha, and (c) *Saka* year counting system. On the basis of these three new external elements, the ancient Javanese community enters its historical age. In the phases of the development of universal culture, it can be interpreted that the ancient Javanese society at that time had been in the Ontological development stage. Human beings as the Subjects are ontologically no longer confined by the Object in the form of the natural surroundings; humans have tried to identify nature through myths. The goal is to understand the human presence in the midst of their nature, and human society tries to explain that there are other forces beyond their capabilities that can affect human life and nature, and the forces are then called gods or other nicknames (Van Peursen 1985: 55- -66). Human beings have sought to exploit the presence of the gods they worship to help obtain a better life in the mortal world and also later in the afterlife of the heavenly places of the gods.

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Not only did ancient Javanese society and its silpin devote and make temples, statues, and reliefs for the purpose of celebrating and boasting the power of the gods, but they also "demanded the gods" to grant their requests. The society makes the form of temples, statues, and reliefs of the story in accordance with the wishes that are directed to the gods, to be victorious in the war, to be free from distress, to have rich and prosperous life, in order to have descendants, to escape from the suffering of life, to obtain fertility farmland and so on.

In short, the *silpins* in ancient Javanese society can therefore be stated that when they were working on statues, reliefs, and building temples, they were not producing arts as such; they, however, were actually practicing worship and devotion to the gods. Their activity is not really an activity dealing with arts, but with religious activities. It is at that moment that the silpins are spilling (1) their devotion to the gods by making a certain narrative relief, and expressing such devotion (2) the personal desires (and the communal desires) in making the aesthetic-filled religious artifacts. The personal desires of the artist are in line with the hopes that the artist and the community have to gain the grace of a particular god according to the power possessed by the god.

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