

Borobudur: A Buddhist Monument in Central Java

婆羅浮屠：一座位於印尼爪哇中部的佛寺（續）

(continued)

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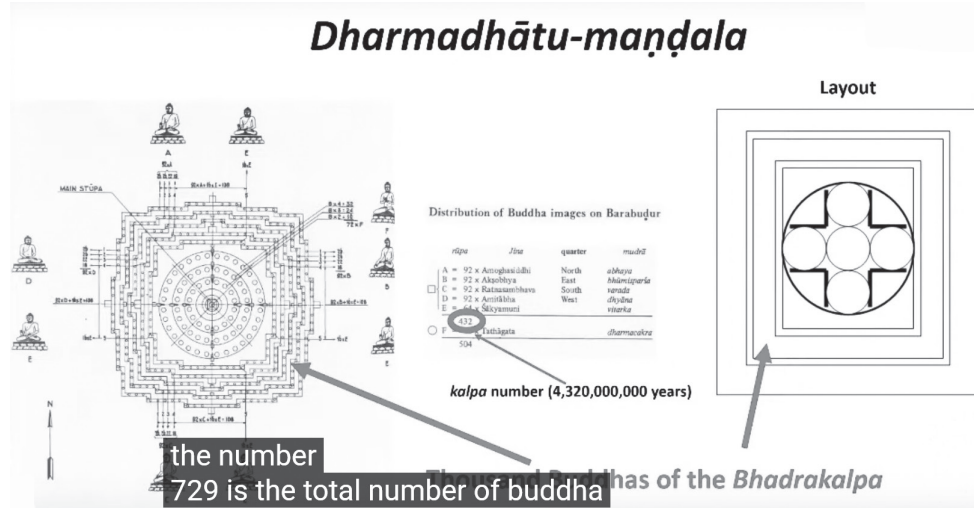
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Creating a Womb Mandala (garbhadhātu-mandala) starts with a specific geometry: a grid divided in three. Each section of a three-by-three grid can be divided again to form a nine-by-nine grid, continuing outward in multiples of three.

Borobudur takes this logic to the third dimension. By raising three to the power of three (3^3), we get 27. A grid of 27×27 results in 729 squares. Remarkably, 729 is the total number of Buddha images at Borobudur if we account for the unseen: 108 invisible images at the temple's nadir and zenith, combined with the visible images on the terraces, inside the perforated stupas, and at the main stupa. This means Borobudur's layout is fundamentally based on the number 27, serving as the blueprint for both the statues and the relief panels.

There is also deep cosmic symbolism in the 108 niches above the balustrades, known as "Dharma light doors." With 108 on each of the four sides, the total is 432. This figure evokes the kalpa—a cosmic epoch of 4,320,000,000 years, or half a day of Brahma. Therefore, the terraces form a physical representation of time: an "auspicious kalpa" (bhadrakalpa) encircling the temple. This is a signature trait of the Diamond Mandala (vajradhātu-mandala).

Ultimately, Borobudur combines these two sacred geometries. It merges the Womb and Diamond Mandalas to create a truly unique, three-dimensional model of the Dharma Realm.



(續654期)

創建胎藏界曼荼羅始於特定的幾何結構：以三等分的網格為基礎。一個三乘三的網格可再次細分，形成九乘九的網格，並依三的倍數向外延伸。

婆羅浮屠將此邏輯延伸至三維空間。將三提升至三次方（ 3^3 ），得到27。一個 27×27 的網格共包含729個方格。值得注意的是，若計入隱藏部分，婆羅浮屠的佛像總數恰好也是729尊：包括寺廟底層與頂端不可見的108尊佛像，加上各層露臺、鏤空佛塔內以及主佛塔中的可見佛像。這意味著婆羅浮屠的佈局根本基於數字27，它同時是佛像與浮雕面板的設計藍圖。

欄杆上方108個壁龕亦蘊含深刻的宇宙象徵，這些壁龕被稱為「法光之門」。四面各有108龕，總計432龕。此數字呼應「劫」——一個長達43億2千萬年的宇宙紀元，相當於梵天的半日。因此，層

The Kayumwungan inscription also records that King Samaratunga enlarged the lower part of Borobudur to create a tenfold structure. If one counts the stories from the lowest square terrace up to the highest circular terrace, the total is ten stories, with the main stupa situated on the eleventh layer.

Based on this count, Borobudur is designed to symbolize the ten Bodhisattva grounds (daśabhūmi), while the main stupa represents the Tathāgata ground (tathāgatabhūmi). This symbolism corresponds to the term Bhūmisambhāra inscribed on the Tri Tepusan inscription. This name can be traced back to the Sanskrit compound tathāgatabhūmisambhārajñāna recorded in the section on Indriyeśvara (in the Entering the Dharma Realm Chapter), as well as the bhūmisambhāra in the chapter on Samantabhadra's Conduct and Vows of Gaṇḍavyūha Chapter.

The structural modifications described in the Kayumwungan inscription are corroborated by physical evidence found at Borobudur's encased base and beneath the upper circular terraces.

When these architectural adjustments are analyzed alongside standard stupa construction manuals, a clear shift in intent emerges. It appears the architect originally designed the stupa to commemorate the four holy events in the life of Śākyamuni. However, the plan was subsequently altered to memorialize the Eight Great Miracles instead.

The observance of the Eight Great Miracles at Borobudur is evidenced by the discovery of thousands of votive clay stupikas in the temple courtyard. Dating to the construction period, these artifacts feature domes embedded with eight smaller stupikas.

Borobudur's final vertical form appears to follow standard manuals for constructing the Eight Great Caityas (astamahasthanacaitya), effectively synthesizing eight distinct monuments into a single, integrated structure. Geographically, these eight miracles occurred within the region traversed by Śākyamuni, and the locations have since become significant pilgrimage sites for Buddhists.

層露臺實為時間的具象呈現：環繞寺廟的「賢劫」。此為金剛界曼荼羅的標誌性特徵。

最終，婆羅浮屠融合這兩種神聖幾何體系，將胎藏界與金剛界曼荼羅合而為一，創造出獨一無二的三維法界模型。

卡尤姆溫甘碑文亦記載，薩瑪拉通加王曾擴建婆羅浮屠的底部，使其形成十層結構。若從最底部的方形露臺算起，直至最頂端的圓形露臺，總計十層，而主佛塔則位於第十一層。

依照此層數計算，婆羅浮屠的設計象徵著菩薩十地境界，而主佛塔則代表如來地。此象徵意義與特里特普桑碑銘上所刻的「Bhūmisambhāra」（地資糧）一詞相呼應。這個名稱可以追溯到《華嚴經·入法界品》中，關於自在主童子所記載的梵文複合詞tathāgatabhūmisambhārajñāna（如來地資糧智），以及《華嚴經·普賢行願品》中的複合詞「Bhūmisambhāra」（地資糧）。

卡尤姆溫甘碑文所述的結構變更，與婆羅浮屠被包覆的基座以及上層圓形平台下方發現的實物證據相符。

當我們將這些建築調整與標準佛塔建造儀軌對照分析，可以清晰發現其設計意圖明顯有所轉變。似乎建築師最初規劃此佛塔是為了紀念釋迦牟尼生平中的四大聖事，但其後方案改變，轉而用以紀念佛傳中的八大聖蹟。

在婆羅浮屠寺院庭院中發現的數千座還願陶製小佛塔，證實了此處曾有紀念「八大聖蹟」的宗教儀式。這些製作於建築時期的文物，其塔頂部分均嵌有八座更小的佛塔。

婆羅浮屠最終呈現的垂直結構形式，顯然遵循了建造「八大聖塔」的標準儀軌，成功將八座獨立紀念建築融匯為一體化的整體構造。從地理上看，這八項聖蹟皆發生於釋迦牟尼曾行經的區域，這些地點後來也成為佛教徒的重要朝聖地。