

Nyadran Gunung Silurah: The Role of Mountain for Religious Life of Ancient Batang Society in Central Java (VII–IX Century)

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Abstract—The tradition of *Nyadran Gunung Silurah* conducted by the Silurah village community in Wonotunggal District, Batang Regency, reaffirms the belief of the Batang community of the Ancient VII-IX century. It is about the existence of the concept of the holy mountain as the center of the universe. In ancient Javanese society, there is a belief that the kingdom of the gods was at the peak of the sacred mountain called *Meru/Mahameru*. Mountain in the Hindu doctrine is believed to be the main pillar of the world called axis (*axis mundi*). Mount as a pivot (*axis mundi*) to the stairs is up to the world of gods located on top of the mountain (*Meru/Mahameru*). (*Meru/Mahameru*) as the top of the mountain is where the kingdom of the Gods is located. King of all gods was *Indra* living the mountain peak, and he is also called the *Kaindran*. There are archaeological remains in the form of *Watu Gajah*, and the local community, *Gajah Indra* in Wonotunggal largest village in Kupang. The term *Watu Gajah* is called as *Gajah Indra*, so it is interesting to be further discussed in relation to the role of Mount regarding the religious life of the Ancient Batang community. The magical religious behavior of the ancient Batang community in the VII-IX century that made the mountain as a holy place is also evidenced by the existence of the archaeological remains in the form of *Punden Berundak* buildings with terraced courtyards as a symbol of the ladder leading to the dwelling place of the gods. *Punden Berundak* in Silurah, namely *Punden Batur* and *Punden Wali Ajar Pendek* are nothing other than *Karsyan Patapan* where the worshipers perform ritual worship on the mountain as a place for the Gods to dwell.

Keywords—Ancient Batang Century VII-IX AD, *Nyadran Gunung*, *Religious magical*

I. INTRODUCTION

Batang Regency is located on the back of the North Mount Prahū which is a series of Dieng Mountains. Referring to a history of several eruptions of volcanism and the formation of sediment material from the Dieng Mountains and Mount Prahū, the district of Batang is a fertile area and a source of community life. The combination of land, consisting of coastal, hills and mountains, was supported by good natural resources and

fed by five rivers. These rivers are used as a liaison which has an easy access into and out of the district of Batang, so this area could potentially be an important region which serves as a vehicle forming the pattern of people's activities from over time.

Physical appearance condition of Batang distinctive region with mountain peaks that make up the air Prahū "serrations" becomes very easy to recognize from the sea. Sighting peak of Mount Prahū air has "serrations" because Mount Prahū is a cluster of five mountains with different heights including Mount Alang (altitude of 2,239 m above sea level), Mount Butak (altitude of 2,222 m above sea level), Mount Gajahmungkur (altitude 2,101 m asl) Mount Sipandu (altitude of 2,241 m above sea level), and Mount Prahū (altitude of 2,565 m above sea level). Mount Prahū is the fifth highest among the mountains, so that local people call the mountain as Mount Prahū. The existence of Gunung Perahu with its five peaks in the Batang Regency region as a Mahameru replica becomes easily recognized as a natural lighthouse for sailors who will anchor their ships.

The tradition *Nyadran Gunung Silurah* committed by the community Wonotunggal District of Batang regency is one reflection of awareness about the role of mountains for human life. The story of Mount Meru is hallowed and sacred, as spills from Mount Meru in India which is the origin of various worship practices mountains behavior in Java and Bali after the arrival of Hindu-Buddhist in Java. Mount Meru is a mountain of myths and trustworthy contained in the series of the Himalayas. Meru in the conception of Hindu concepts is associated with the worship of the god Shiva as earth or Girisa (ruler of the mountain). Sacred mountain is also recognized to be a strong element for the soil or earth.

Given the existence of Batang and Mount Prahū as a series of Dieng Mountains, especially the volcanic activities, will also be felt by the consequences for the people living in Batang. Disaster vulnerability is often felt by people in the district of Batang which is in the form of

a ground movement and landslides caused by earthquakes, in addition to volcanism volcano. The belief that regarding the mountain into the dwelling place of the gods, the ancient Javanese people tend to rely on religious-magical mitigation to ward off volcanic eruptions.

Ancient Javanese society for thousand years believed that the volcano eruption is not only ordinary natural events that cause disasters, but it can also bring blessings to people. Therefore, it appears to believe that how people negotiate with the ruling of the mountain to get the blessing of the eruption. Almost all the mountains in Java, especially in East Java and Central Java, are sacred buildings that are used as a means of worship directed at the mountain. *Punden Berundak* as a means of worship found in Silurah, Wonotunggal Batang Regency, is an evidence of the existence of the magical religious activities on the mountain worship carried out by the Batang community.

According to [1], the god worship of the ancient Javanese society is not the gods of India, but it is the spirits of ancestors who had been deified and became the ruler of the mountain, that is *Sang Hyang Acalapati*. *Sang Hyang Acalapati* god exists only in Java and he is different from the concept of the Indian god, Shiva, as the ruler who mentions the mountain [1].

II. THE MEANING AND FUNCTION OF MOUNTAINS IN THE RELIGION CONCEPT

Batang Regency has a very strategic potential as a transit for ships or as a port. The large number of rivers flowing through the Batang area makes it possible for humans to choose living since the ancient times. Besides, the presence of the beach allows contact with areas outside the Batang area. Forty years ago, precisely in 1977, based on the National Archaeological and Heritage Center led by Soejatmi Satari, the results of his research were that in the Batang District area, archeological sites spread from the coast to the top of the mountains were found. The archeological sites found contain a number of religious archeological remains, both those found by the people, and the results of archaeological excavations is as a result of Hindu Buddhist culture. The archaeological remains are found in the form of Arca Ganesha, Arca Nandi, temple building remains, Lingga, Yoni, and Prasasti [2].

The general public basically did not know about the presence of archaeological remains in the district of Batang, but at least the identification of archaeological remains, provides important information about the history of old Batang related to the presence in the North Coast of Java. Religious development in Batang begins in Hindu and the appearance of Buddhist religious leaders in Central Java, which eventually build a place of worship on the slopes of Dieng. Dieng Plateau is at an altitude of 2,000 meters above sea level between Mount Perahu and and Mount Sindoro. According to [3], Dieng name may be derived from ancient Javanese Di Hyang which means the place where the ancestors live. Ancestor

worships in the top of the mountain are an old feature of Austronesian peoples. Dieng is trusted by Miksic, and in this case, this may be indicated that the site has been used long before the introduction of Hinduism in Java [3].

Dieng plateau is the location where a number of volcanic activities bursts of steam, mud and sulfur lakes turbulent in the past until now. The existence of these conditions on Dieng indirectly raises a magical aura that is ideal for the establishment of a place of worship of Shiva and Ganesha in Central Java. Dieng site is located on a high place which is believed to be a closer relationship with the god's devotees [4].

Ancient kingdom in Southeast Asia in general has confidence in religious concepts, including an overview outlining the harmony between the human world (Microcosm) and the universe (Macrocosm). Both are interrelated, since the Microcosm is a miniature of the Macrocosm. Similarities between Macrocosm and Microcosm gave rise to the perception of axis mundi at a central point which is on each Microcosm. The central point is very important because it is the convergence of magical power which is then scattered in all directions. Axis mundi is embodied as certain symbols, namely; mountain, stairs, and spiral pole. Mount is as axis mundi to "climb the ladder" to the world of the gods, and the top of the mountain is the abode of the Gods, known by the ancient Javanese society as *Meru/Mahameru* [5] [6].

The view is that Mount Mahameru with its peak Kailasa is the abode of Lord Shiva and other deities, in accordance with the concept of the mountain as the pivot of the world in *Vāstuśāstra* (books on urban design and spatial). Spiritualized form axis of the world's mountains in *Vāstuśāstra* also expressed as a sacred building which is named after the mountain that is Mahameru, Kailasa, Mandara, and so on. Hinduism and Buddhist conception states that the universe is flat like a disc-shaped circle. At the center, it stands Mount Mahameru which is a mountain cosmos supreme. Mahameru is also considered as the shaft or natural axis mundi linked between the lower and upper nature.

The concept of Macrocosm in Hinduism teaches the existence of Saptaloka, namely seven structures of the universe (Macrocosm) consisted of *Bhuhloka/bhurloka*, *Bhuahloka/bhuvarloka*, *Svahloka/svarloka*, *Tapaloka*, *Janaloka*, *Mahaloka*, and *Satyaloka* [7]. Regarding the seventh Hindu Buddha's views, the upper layer is believed to be connected by one great, high, and strong pillar. Large pillar that serves as the sustainer of the universe known as the spindle or axis mundi in the form of a sacred mountain called Mount Mahameru. Its location is in central and surrounded by a ring of seven continents and seven circumference oceans [8].

Various mythologies of China, India, and other regions in Western Asia, tell the story of a tree that is located at the center of the Cosmos. The tree roots are deep in the underworld while its branches reach heaven, also mount the "ladder" up to the world of the gods at the top of the mountain where the gods reside. At the bottom

of the mountain, it meets the sea regarded as a place to stay inferior beings, giants, *bhuta*, and *pisacar*, in plain foot of the mountain to the lower slopes of the residence and human activity while on the slopes of the center to a peak of a funeral saints who has been able to suppress the appetite of the world. Being at the top, there is a town called gods *Sudarsana* [9] [10].

Mountain is a natural element that is very important in the concept of human life. Thus, due to the importance of the mountain for life, *Bhatara Guru* needs to order *Yaksa* to move Mount *Mahameru* in *Jambudwipa* to *Jawadwipa*. This transfer is carried out for Java to sway ocean waves. Parameswara ordered all gods to worship after the mountain was successfully transferred. [9] examines the role of the mountain in the form of spiritualism life seen in the foundation Cosmogonies ancient kingdoms in the Southeast Asia. Ancient kingdoms in Southeast Asia generally have confidence in the aspects of cosmogony and get an idea of the harmony between the human world (microcosm) and the universe (Macrocosm) [9].

The story of the sacred Mount Meru is the origin of various worship practices at the mountains in Java and Bali after the arrival of Hindu-Buddhist. All mountains in Java Island are considered as sacred because it is scattered from Mount Meru in India which is believed to be the main pillar of the world to connect heaven and earth. Java Land narrated always shook buffeted by waves of the ocean, the gods agreed to soothe Java which will be a place of human life, then the gods together move Mount Mahameru of *Jambhudwipa* (India) to Java.

The universe according to Hindu teachings is called a ring-shaped continent *Jambudwipa*. *Jambudwipa* standing strong in the middle of Mount Meru. *Jambudwipa* is surrounded by seven oceans and seven other continents. Outside, there is a range of mountains in Last ocean. Hinduism considers the mountain as the abode of the gods to the peak of Sumeru (Meru) as the home of the highest god and as the center of the universe. In Hinduism, there is also a myth about Lord Shiva which is said to reside on the highest mountain peak in the world, namely *Gauri-Sangkara* Peak in the Himalayas, even his nickname is called *Syailendra*, "king of the mountain".

Sacred Mountain is also realized to be a strong element of soil or earth fertilization, and from that belief, in Southeast Asia, there are many worshiped by *Lingga* as *Lingga Parwata* or *Lingga gunung*. The *lingga* is placed on an artificial hill or a multilevel temple which is also considered as a symbol of Mount Meru. With regard to the concept of the teachings of Brahmins/Vedas (1000 BC to 750 BC), Meru is believed to be the center of the universe, then the worship of Meru is related as a place of mountain gods during the Hindu period. The ancient text that gives an explanation related to the worship of mountains on Java is the *Tantu Panggelaran* book, an Old Javanese prose [10].

Hindu mythology states that the Universe is described and created through several stages starting from the existence of a point, and then slowly grows disproportionately to the four winds. Illustrations concerning this Cosmological process represented in the imaginary figure of Lord *Brahmā* as the god who creates the universe. This representation is also displayed in the image of the cosmic Mount Meru as the main mountain that supports the entire universe. The figure of the god *Brahmā* and Mount Meru are described as having four faces who looks exactly the same.

The central point of the universe (Mount Meru) paired well as a figure of Lord *Brahmā*, the creator of the universe, with the same four faces and each facing four main directions, namely North, East, South, and West. Mount Meru is believed to have two main peak polar opposition, namely the peak of the first pole in the South, antagonistic character, and named *Kumeru* (hell) as a residential center of the asuras, like the *rakhshasa*, *Danawa*, and *Daitya*. *Kumeru* is often described as a place of demons tormenting spirits of sinful during his lifetime. The second peak of Meru called Sumeru, and the protagonist is depicted with the sacred atmosphere of happiness. Its presence is located at the North Pole of Mount Meru as a paradise that is controlled by a hero king of the gods, namely *Indra* with 32 god subordinates [11].

III. RELIGIOUS SITE OF ARCHAEOLOGICAL REMAINS IN SILURAH

Archaeological remains of the *Silurah* Site are thought to be related to the mountain worship, namely the statue of the *Watu Gajah* (elephant-shaped statues) and on its back, there are channels that may be a stake from other parts above. The upper part of the trunk is gone. The left side of *Watu Gajah* is different from the right side. On the left side, it consists of the head, front legs and back legs of the elephant, and between the two legs, there are feet of the riders who do not wear jewelry. A creature is with legs and tail with a rope crossing the body. The right side consists of a larger sculpted of elephant's hind legs, and the head and body of an elephant are carved in smaller sizes, the wings of an arm with a shoulder strap and a bracelet, and holding a flower, and the rider's feet wearing anklets. The *Watu Gajah* statue was made of Andesite stone measuring 78 x 64.5 x 30 cm, and it seems to be maintained from the appearance of the megalithic tradition. The iconography of the statues (elephants and riders) is reminiscent of Hindu mythology which is told as a story in *Bhagawata Purana*, namely *Gajendra*, *raja gajah* as an incarnation of *Visnu*.

The surrounding community named the *Watu Gajah* statue as *Gajah Indra* (Fig. 1). The mention of *Watu Gajah* as *Gajah Indra* is interesting to be discussed further in relation to the role of Mount for the religious life of the Ancient Batang community. Previously, this has been described that the peak of the mountain called *Mahameru* is where the gods reside. In the Hindu mythology, among

the gods, it conveyed that Lord *Indra* is the king of the gods. Therefore, why the mountain peak is often referred to *Kaindran* which means the place of god *Indra* by the Old Javanese community. Furthermore, this also seems to refer to the mention of *Gajah Indra* for the statue of *Watu gajah* in Wonotunggal. It can be assumed that the statue of *Watu gajah* is closely related to worship or veneration rituals Mountain.

Magical religious behavior of the Ancient Batang society of the VII-IX century that made the mountain a holy place was also evidenced by the existence of ascetic buildings, namely *Punden Batur* and *Punden Ajar Pendek*.



Fig. 1 Watu Gajah

Punden terraces, namely *Punden Batur* and *Punden Ajar Pendek*, are located in the mountains which are often considered to have a religious function and exclusive or special inheritance. The sites are located in an area that are not suitable for rice fields, and at the same time, it may never be used as a place to live because it is located in a high place, which is far from the crowds. In other words, it is difficult to access, and only certain people can reach the place, so it can be interpreted as a place of worship or ritual. Regarding its shape, it can be assumed that the function of *Punden Batur* is a ritual. Overall, the shape of the components of the *Punden Batur* building is reminiscent of the basic shape of a temple, with the entrance which is located in the west. The highest terrace where the square boulder arrangement is assumed to be the main room where religious rituals are performed (Fig. 2).

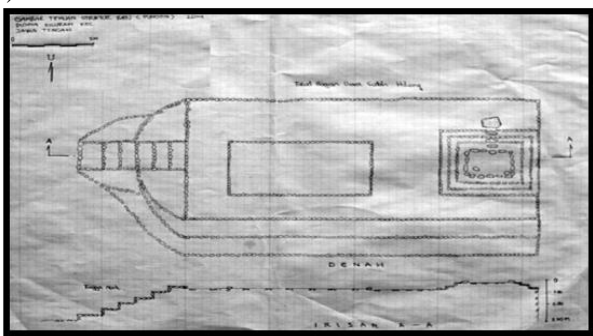


Fig. 2. Punder Batu

Regarding *Punden Batur*, the East-West is oriented in the form of a rectangle with an entrance located on the West side. *Punden Batur* is in the form of a terrace, and all components are built from a boulder that starts from the bottom of the terrace to the top of the courtyard

terrace. Each terrace is connected to a step ladder. In the midst of the first page located on the West side with the second terrace connected with six steps. The second terrace page has a space formed from the order of the boulder forming a rectangle. The main page in the form of space formed from the arrangement of boulder and the stone plates to form a square. The North side of the second page to the third page are connected by stairs. Looking at the position of the stairs, it looks oriented towards the top of Mount Prahū.

Punden Batur and *Punden Wali Ajar Pendek* which are located in Batang Regency are interpreted as places for the *Rsi* who lives to resign far from the crowds and looks for quiet places to get closer to the Creator. The *Rsi* runs one of the stages of life in Hinduism known as *Wanaprastha* is a ladder of life in asking for the *Kalēpasan* road by withdrawing to quiet places or into the forest. *Sanyasin* or *Bhiksuka* is a ladder of life that has reached self-perfection, even though he is still alive [12].

The *Rsi* occupies a sacred place called *Karsyan*, and when viewed from the place where they meditate, it can be classified into two types of *Karsyan*, namely *Karsyan Mandala* and *Karsyan Patapan*. *Karsyan Mandala* often also called *Kedewaguruan*, because in this type of *Karsyan*, there is a supreme religious leader called *Dewaguru*. The *Mandala*-shaped *Karsyan* which is a hermit housing complex built in places far from the crowds, and usually in the form of shamanism in the middle of the forest (*Wanasrama*). The housing pattern for the ascetics follows its own rules, as described in *Arjunawijaya* and *Sutasoma* in East Java [13]. *Karsyan* is equipped with *pranala Lingga*, this provides clues about the worship of *Shiva* as well as a place of teaching Hindu-*Shiva* religion.

Karsyan Patapan is *Karsyan* where a person lives in an isolation area which is away from the crowd in order to meditate in a certain period of time until he gets what he wants. Furthermore, this type of *Karsyan* is in the form of *Batur* or *Punden* without a roof. Around the *Karsyan* neighborhood, there is a *Pratisthasabha* which is collections of stone statues in small sizes that are considered sacred and placed in an open place [13].

Another *Punden* building with terraces is *Punden Wali Ajar Pendek*, located 160 meters west of *Punden Batur*. *Punden Short Teachers* (Fig. 3), arranged from andesite boulder, in the form of a four-square terrace consisting of four stacking steps. The function of the *Punden Short Guardian* is also assumed to be a place of religious ritual, and this is reinforced by the existence of archaeological remains on the Northeast side of the *Short Teachers' Guardian* in the form of *Yoni* and two headless statues. Locations around *Punden Wali Ajar Pendek* are also located in archaeological remains in the form of temple stones, among them are those that are flattened and decorated with antefix motifs.

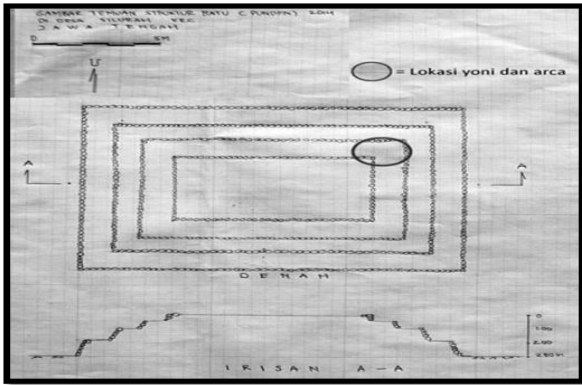


Fig. 3. Punden Wali Ajar Pendek

IV. NYADRAN GUNUNG AS A MAGICAL RELIGIOUS RITUAL

Pigeaud mentions that *Sadran* or *Nyadran* is a continuation, from the *Sraddha* ceremony which is a part of the Indian *Tantri* tradition [14]. In the *Sraddha* ceremony, the *Brahmins* lead the ceremony by splashing holy water, followed by offerings in the form of food, fruits, various types of flowers and ornaments. *Sraddha*'s ceremony based on the historical records breaks down in *kakawin Dēsawarṇana*. *Kakawin* is the ritual activities in the *Sraddha* ceremony for the ancestors of the elite in Java in the XIV century, namely the respect for the late Sri Rajapatni, the grandmother of Prabu Rajasanagara (Hayam Wuruk) held for a week in *Badrapada* 1284 Śaka (August-September 1362 AD) at the Majapahit palace. In the event, various offerings were distributed, sacred prayers were offered, and dancing and singing parties were also held. Another *Sraddha* ceremony took place at the end of the XV century contained in the Mpu Tanakung short poem entitled *Banawa Sēkar* (the ark of flowers). In the poem, a brief breakdown of the ancestral veneration rituals carried out by the *Sri Jiwānendradhīpa* (*Maharaja Jiwana*) in Kahuripan palace with various offerings, including *Gita* and *Kidung*, is described [15].

Similarly, the ceremony *Nyadran Gunung Silurah* still shows *Gramma Wedha* celebration which is a tribute performed by villagers (*Gramma*) with the Song or Chant (*Mawedha*). The orientation of the mountain sacredly to the people of Silurah village seems to be maintained until now. This can be seen from the existence of two traditional ceremonies held annually in the two mountain areas, namely *Nyadran Gunung* on the slopes of Mount Rogokusumo on Friday *Kliwon / Jumāt Wage* "in the month of *Jumadil Awal*, and *Tayuban* in *Legeno* on the slopes of Mount Kobar (*Pedati hamlet*). The climax of *Nyadran* is cutting *Wedhus kendit* and *nanggap ronggeng*. If you have cut with *wedus kendit* for seven times, then the following year is no longer permissible with the offerings of *wedus kendit* but cutting *kebo-bule*.

The ritual of *Nyadran gunung* begins with a procession of marching around the village of Silurah on foot by the villagers led by the village head by carrying the *Keris* heirloom Village. The village circumference called *Idher-idher*, is a ritual that is not easy because it

passes through the rough terrain of hilly hills with ups and downs, hills, ravines and forests. All participants during the *Idher-idher* may not make a sound or fast talking. Then, the *Kirab* participants stayed in the area around *Nyadran* mountain called the prohibited forest after carrying out the procession of *Idher-idher*, because the *Nyadran* mountain activity would be held the next day. The prohibited forest tethered animals' offerings, namely *Wedhus kendit*. *Wedhus kendit* is a white black goat encircling the stomach which is considered as an occult animal in the *Nyadran* tradition in several places of Java as a ritual offering, including *Nyadran Gunung* in Silurah.

The next day the procession of *Nyadran Gunung* was carried out by the residents of Silurah. One by one the residents of Silurah left the house and walked around carrying various kinds of food as offerings to the top of the Rogokusumo mountain through the prohibited forest. In the forest, it is forbidden for anyone to cut down trees, so that they are usually called as prohibited forests. Cutting down trees for individual interests is believed to be fatal and ill-fated for the perpetrators, and bamboo trees can be cut down only for the sake of the village, for the common good.

Residents of Silurah during the *Nyadran* procession gathered on a village road paved with mats which are used by the residents to place various foods as offerings. A set of gamelans is neatly arranged at the end of the mat during the *Nyadran Gunung Silurah*. The *Wiyaga*, the parents of the Silurah residents sounded it, chanting the opening instrumental. In the middle of the opening *gendhing* from behind the crowd of villagers, two *Ronggeng* dancers appeared. Mothers are carrying their toddlers, taking turns to greet the *Ronggeng*, begging to kiss the heads of their children. The *Ronggeng* kiss is believed to contain blessings for their children's growth. The two *Ronggeng* led by male dancers and a few minutes later greeted *Ronggeng Nyadran Gunung*, a greeting from the four directions of the wind. Meanwhile, the *wedhus kendit* was also cooked in a fire wood from the fire stoves, and his head was planted at the foot of the mountain. The ceremony leader who was called by the name of *Pak Lebe* was assisted by the residents to prepare several offerings. *Pak Lebe* and the village elders headed to the top of the mountain to place offerings and prayers after laying a set of offerings on a cliff.

V. CONCLUSION

Nyadran has existed since the Hindu-Buddhist era called the *Śraddha* ceremony. The *Nyadran* tradition is a place to mingle with people, loving each other. The nuances of peace, humanity and familiarity were felt throughout the ritual procession of *Nyadran*. *Nyadran* can be used as a vehicle and a medium for social glue in the context of Social and Culture. The Silurah community gathered together without any barriers in social class and social status in the ritual procession or *Nyadran gunung* tradition. *Nyadran gunung* is an expression of the social

piety towards the community where mutual cooperation, solidarity and togetherness are the main patterns of *Nyadran* tradition. The ritual of *Nyadran Gunung Silurah* is a series of ritual actions related to the role of the mountain for human life, including blessings from the consequences of volcanic volcanism.

Traditional ceremonies are one of the human endeavors as a bridge between the underworld (human) and the world of rites above (God or *Adi Kodrati*). The reason why humans make various efforts to deal with the unseen world, for example, to carry out activities of blossoming, offering, praying together and *kendurian* is merely done to establish good relations with the unseen world. In addition, this is to create a balance between the magical world and the human world. Likewise, *Nyadran Gunung* tradition is carried out by the Silurah village community in Wonotunggal District, Batang Regency.

A sacred respect for the mountain orientation for the Silurah villagers still maintained today, namely *Nyadran gunung* which is held on the slopes of Mount Rogokusumo on Friday *Kliwon* in the month of *Jumadil Awal*, and *Tayuban* in the month of Legono on the slopes of *Kobar (Pedati hamlet)*. In Hinduism, the mountain of Buddhism is believed to be the place of the gods, thus providing a belief related to behavior of worship rituals on the mountain. The ritual behavior of the Ancient Batang society in the VII-IX century that made the mountain a sacred place was also evidenced by the existence of archaeological remains in the form of *Punden Berundak* buildings with multilevel courtyards as a symbol of the ladder leading to the dwelling place of the gods. There is a belief that the mountain becomes a place of dwelling the gods, and to ward off, so that the gods are not angry (the volcanic eruptions) ancient Javanese people tend to rely on religious-magical mitigation by worshiping the mountain, in addition to expressing gratitude for volcano activities

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