UBUD
WATER PALACE

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Pura Taman Kemuda Saraswati

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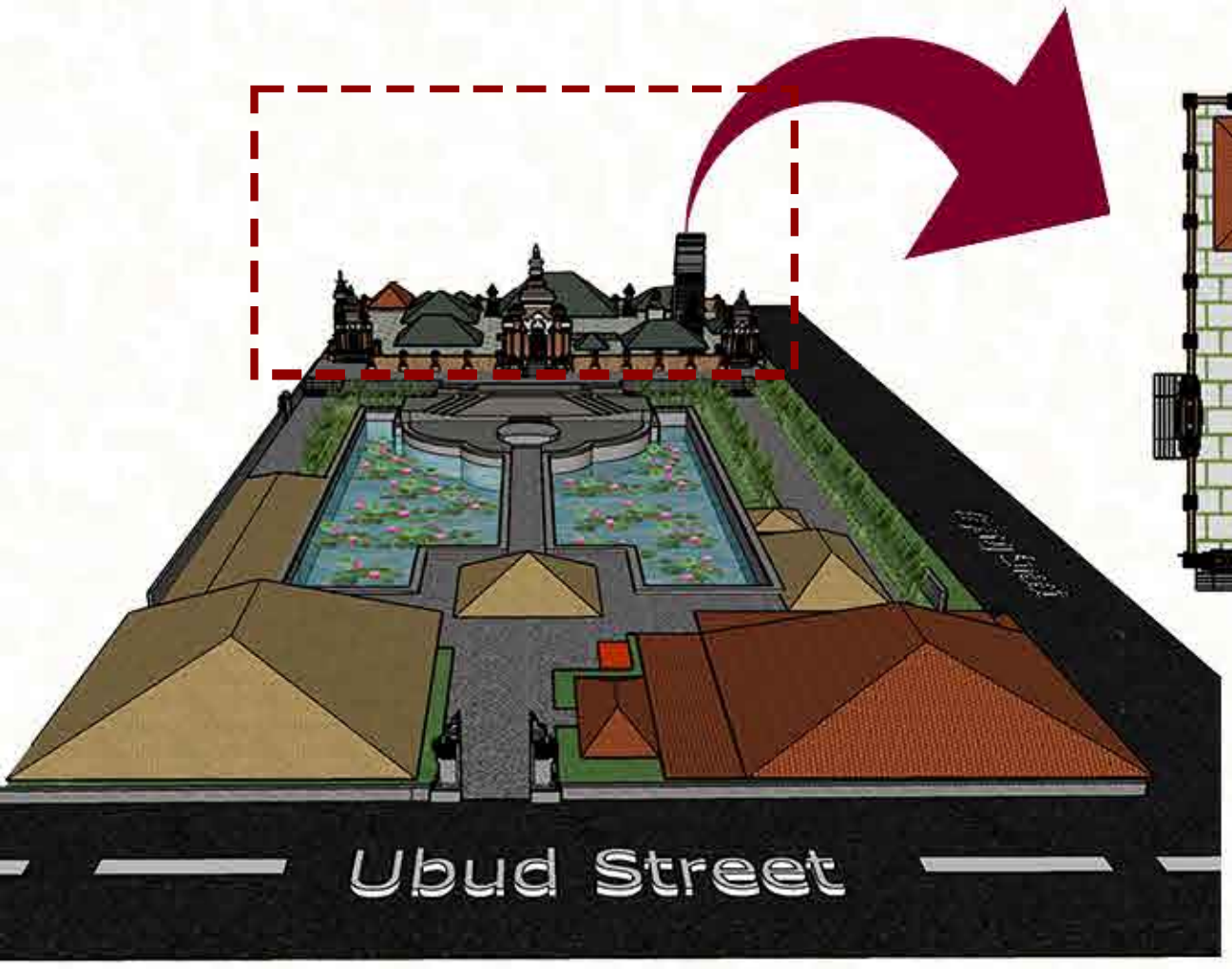
Uncover the legacy of Ubud Water Palace and embark on a journey through its storied heritage.

Pura Taman Kemuda Saraswasti
Jl. Raya Ubud No. 14 Ubud 80571 Bali – Indonesia

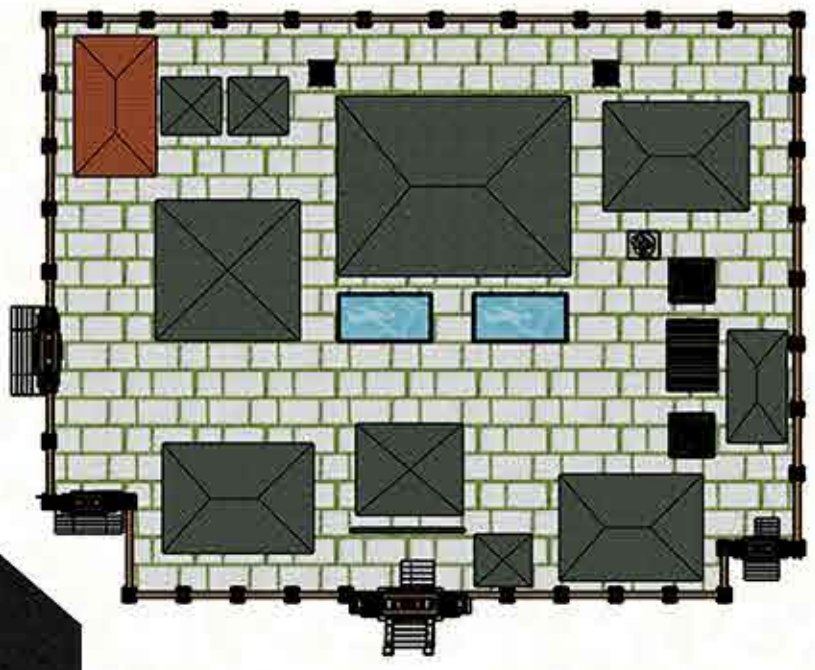
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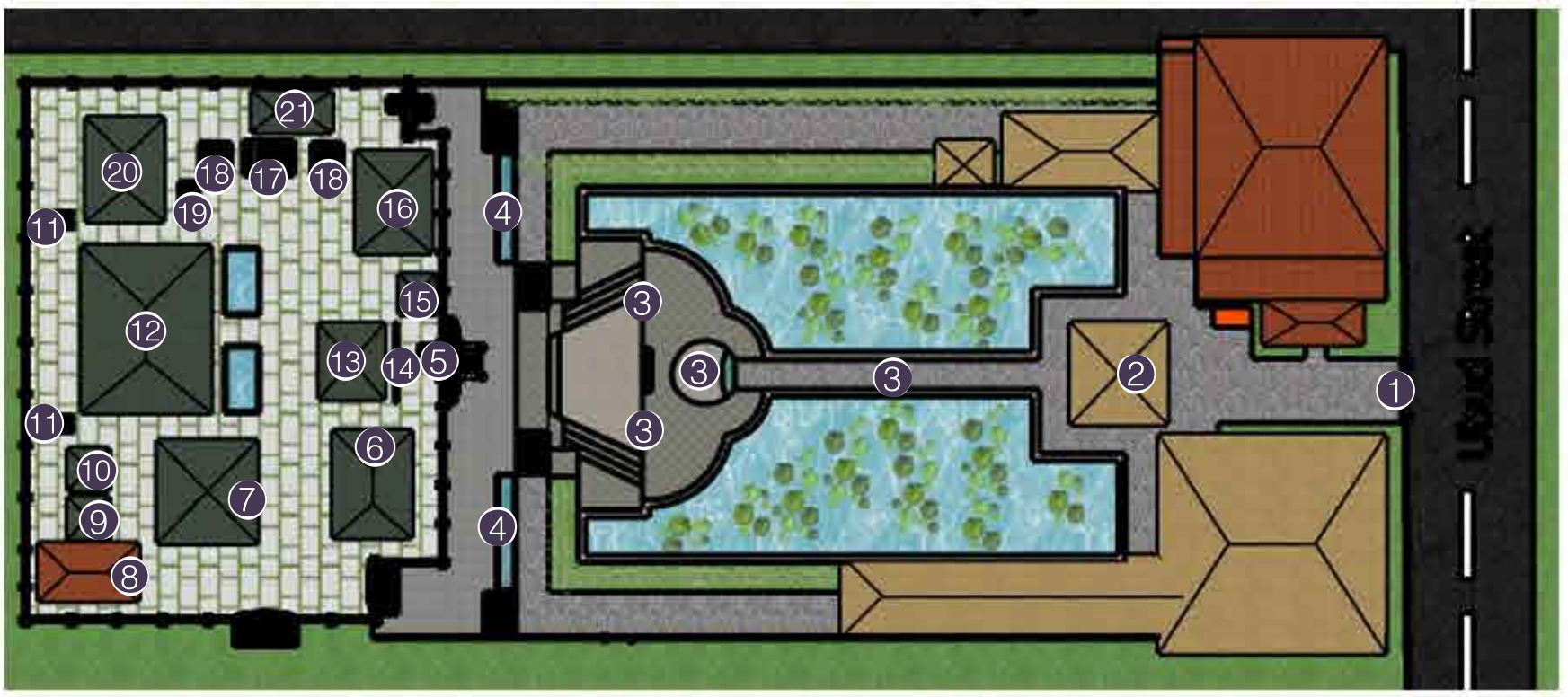
Pura Taman Kemuda Saraswasti



The Café Lotus



Pura Taman Kemuda Saraswasti



1. CANDI BENTAR
2. BALE PATOK
3. BAJRA LEPA
4. FOUNTAINS
5. KORI AGUNG
6. BALE PESANEKAN
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Discovering the Legacy of Tjokorde Gde Ngoerah, The Founder

Tjokorda Gde Ngoerah is the founding figure or founder of the Taman Kemuda Saraswati Temple. He was born at Puri Saren Kauh Ubud in 1856 and passed away in 1967. He passed away at the age of 111 years. During his lifetime, he has gone through three different periods, starting from the Kingdom period, the Colonialism period, and the Independence period.



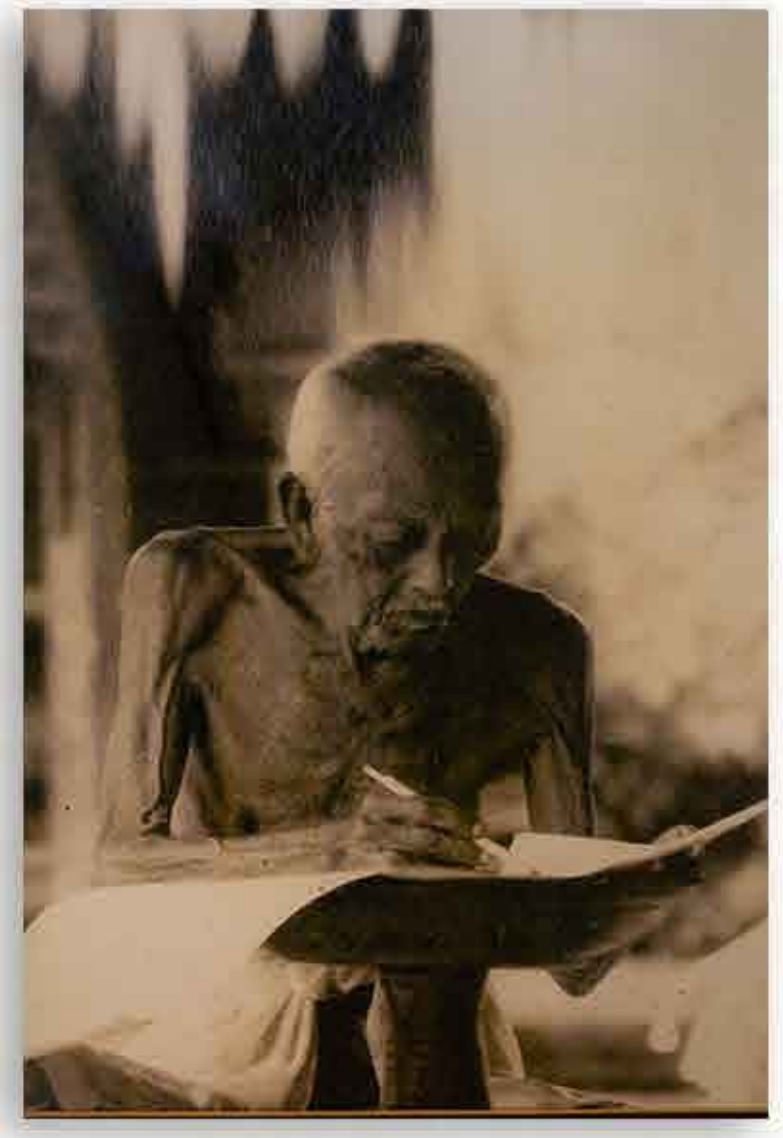
Pura Taman Kemuda Saraswati' formerly

Ida Tjokorda Gde Ngoerah once took part in the guerrilla fight against the Dutch colonialists in 1946. For his actions, he was detained in the Gianyar prison. He also received harsh treatment from the officers in the prison, so he experienced several health problems.

He is the figure behind the establishment of the Taman Kemuda Saraswati Temple which we often see today. He has set out all the details regarding the Taman Kemuda Saraswati Temple in his literary work entitled "Kakawin Rajendra Prasad". In addition, there are several other literary works that he created. Among them are Kakawin Gajah Mada, Geguritan Rajendra Prasad, and Geguritan Sudhamala.

Revealing I Gusti Nyoman Lempad, Architectural Maestro

I Gusti Nyoman Lempad, a revered Balinese artist and architect, left a lasting impact through his creation of the Pura Saraswati. Lempad's architectural brilliance is evident in the temple's intricate stone carvings and grand entrance, depicting scenes from Hindu mythology. Inside, visitors are greeted by hand-carved wooden panels, delicate stone reliefs, and exquisite statues that create a serene and inspiring atmosphere. The Pura Saraswati stands as a cultural landmark, reflecting Lempad's deep reverence for Balinese spirituality and artistry, while serving as a source of inspiration for worshipers and visitors alike.



I Gusti Nyoman Lempad

Lempad's artistic genius and attention to detail are showcased in the design of the Pura Saraswati. The temple's harmonious blend of traditional Balinese architecture and Lempad's artistic vision make it a captivating structure. The temple's wooden panels and stone reliefs, intricately crafted with mythological stories and epic narratives, transport visitors into the realm of knowledge and creativity. The statues of Saraswati and other deities further enhance the spiritual ambiance. Lempad's creation of the Pura Saraswati not only highlights his architectural prowess but also underscores the deep cultural and spiritual significance of art in Balinese society.



The work of I Gusti Nyoman Lempad

The breadth and depth of I Gusti Nyoman Lempad's art portfolio demonstrate his profound artistic talent and contribution to Balinese art. His drawings, paintings, and sculptures continue to be celebrated for their technical excellence, cultural significance, and timeless beauty. Lempad's artistic achievements not only enriched the artistic landscape of Bali but also earned him recognition as one of the most influential artists in Indonesian art history.

PURA TAMAN KEMUDA SARASWATI

The beautiful name Ubud comes from the word 'Ubad' which means medicine. The calming beauty of nature is considered a stress reliever for the people of Ubud. Since the kingdom of Bali, Ubud has existed and been protected by the kingdom in maintaining existing traditions.

One of the cultural heritage sites in Ubud is Pura Taman Kemuda Saraswati. Officially Pura Taman Kemuda Saraswati, also known as the Ubud Water Palace, is a Balinese Hindu temple in Ubud, Bali, Indonesia. This temple is dedicated to Dewi Sarasvati, the Hindu goddess of learning, literature, and art (Kartajaya, Hermawan (2009). It is also famous for its lotus pond.

Pura Taman Kemuda Saraswati which in Balinese means a source of holy water which is considered important by the Balinese people. Has its origins dating back to 1946. It was completed flawlessly before the year 1953 during the "Mamungkah" ceremony. In 1951, the "Maligia" ceremony was also held at this location, and in 1960, the grand-scale "Piodalan" ceremony took place. he establishment and establishment of this temple were first initiated by Ida Tjokorda Gde Ngoerah, who was the primary founder and initiator of Pura Taman Kemuda Saraswati. He played a crucial role as the initiator and promoter of the idea behind the temple. Throughout the implementation process, he received assistance from several prominent individuals.

One of the figures who assisted Tjokorda Gde Ngoerah in realizing the ideas and the content of Pura Taman Kemuda Saraswati was I Gusti Nyoman Lempad.



Kori Agung Pura Taman Kemuda Saraswasti

He contributed to the design of the temple, particularly in arranging the artistic values of the buildings and shrines within Pura Taman Kemuda Saraswati, based on the ideas put forth by Tjokorda Gde Ngoerah.

He was the person who helped design this temple. He was a renowned sculptor and Undagi (Balinese architect of ritual paraphernalia, e.g. cremation towers and wooden sarcophagi). I Gusti Nyoman Lempad, arrived in Ubud after moving from the royal court of Blahbatuh following a serious dispute which infuriated King Blahbatuh. In Ubud, he was employed by the royal Sukawati family and built several palaces and temples in Ubud and neighboring villages (Kartajaya, Hermawan (2009).

Currently, Ubud has evolved into a globally renowned cultural tourist village. Nevertheless, Pura Taman Kemuda Saraswati continues to hold historical significance as it has been visited by the first President of Indonesia, Soekarno, as well as other esteemed figures admired worldwide, including the first President of India, Rajendra Prasad.



CANDI BENTAR

Candi Bentar (Entrance to Pura Taman Kemuda Saraswati).

‘Candi Bentar’ is the gate at the place of worship for Hindus (temples) which at the top is split in two. Candi Bentar has been known since the time of the Majapahit Kingdom, with its towering shape that depicts a mountain. In addition to its towering shape, ‘Candi Bentar’ has a variety of decorations in the form of coral and pepatraan which symbolize life in the forest or on the mountain.

According to Kakawin 'Rajendra Prasad' which was created by Ida Tjokorda Ngoerah, states that “Tell the situation at the temple, the pelinggih that is there now, has a wall with short trellises, there is the same statue, both at the entrance, both, Bhuta Nggawa Sari.”



Bhuta Nggawa Sari statue

Bhuta Nggawa Sari is the designation or name of Bhuta kala (giant) in Hindu mythology or religious beliefs. 'Nggawa Sari' has the meaning of bringing flowers and goodness, whereas a giant figure whose shape looks like carrying flowers is believed to bring kindness and beauty, and looks like it welcomes visitors.

This figure is usually placed in front of the entrance of a temple (holy place), more precisely in front of ‘Candi Bentar’, where the figure of Bhuta at this time also has the task of guarding the entrance to the temple and neutralizing negative things so they don't enter or pollute the temple area.

BALE PATOK

After entering the ‘Candi Bentar' area, you will see a 'Bale Patok' where this ‘Bale Patok’ in Rajendra Prasad's literature is also mentioned as a building (bale) that is used as a place to solace.



The beauty of Bale Patok's interior

By looking into the lake, one can see the eternal form of the water which is so still in the wind. In the bale with stepped stairs, there are two statues located on the right and left, like people who look on guard, not moving from their place, their shape is like a giant, not moving, always waiting patiently.

This giant figure has a duty as a guard figure who guards the ‘Bale Patok’ and the area around it. Just like the giant figure that is in front of the entrance, in Hindu beliefs or mythology, this giant-shaped figure (bhuta kala) is believed to be a figure who has a duty as a guardian of the area, so that it is always protected from all negative things.



The shape of the ‘Bale Patok’ building



The beauty of Bale Patok's interior

BAJRA LEPA

After entering the 'Bale Patok' area, you will see several carvings carved using ‘Bajra Lepa’.According to a description in Rajendra Prasad's literature, it is stated that “In the middle of the pond, there is another fountain, on the edge of the rocks, there is a ‘Bajra Lepa’ attached, while above it uses a separator, the position is lined up, below there are animals with different faces. From his mouth came water, filled with the fountain, and there were twin dragons, which were entwined with the turtle, placed together there, the water came out, flowing from his mouth”.

As explained in the literature, ‘Undagi’ (Balinese architect of ritual paraphernalia, eg cremation towers and wooden sarcophagi) when creating this temple also used ‘Bajra Lepa’, namely layers which are the result of decorative works added or attached to the temple to add an aesthetic element.



Twin Dragons wrapped around the Empas (Turtles)

In addition, according to Hindu mythology and beliefs, it is believed that there are two twin dragons wrapped around an empas, often referred to as Bedawang Nala. These twin dragon statues, seen flanking and wrapped around the empas (turtle), embody Naga Basuki and Naga Anantabhoga, which in turn are wrapped around a giant turtle. This giant turtle is believed to sustain the island of Bali. It is believed that the movement of this turtle can cause earthquakes, so the twin dragons serve as its guardians, ensuring it does not move freely and cause such tremors. The placement of the turtle statue, entwined with the twin dragons, in front of the Taman Kemuda Saraswati Temple is believed to have a philosophical significance as it forms the basis of the temple and sustains its entire place.

Currently, several statues, especially animal statues that used to be around the lake or pond at the temple, are covered with lotus flowers that grow around them. Even so, these statues still exist around the Pura Taman Kemuda Saraswati area.



FOUNTAINS



Goddess Fountain Statue

After entering and passing through the ‘Bale Patok’ building, you can see the beauty of Pura Taman Kemuda Saraswati, where in the middle of the lake there is a bridge which is the road leading into the temple. According to Rajendra Prasad’s Literature, “There is another one, right and left, showers lined up, seven on each side, busy and beautiful with water flowing.

As if waiting for the arrival of him, who is a guest, so that he is pleased to see the conditions here, the Pura Maha Saraswati. All the statues that were there, as if worshiping, greeted him who was wise, a very important leader”.

So around and in the middle of the connecting bridge that leads to Pura Taman Kemuda Saraswati, you can find various kinds of statues with fountains coming out of their mouths. Everything looks welcoming and beautifies the scenery at Pura Taman Kemuda Saraswati.



Fountain Statue



Fountain Statue

KORI AGUNG

After crossing the bridge in the middle of the lotus pond, you will see three Kori Agung, which are the main entrance to enter Pura Taman Kemuda Saraswati. As it is mentioned in the Literary Rajendra Prasad, “And at the entrance, the doors are three in a row, all ornately carved, full to the top. If compared, like Mount Mandara, the characteristics of the statue, and all the gods, gathered at the top.

The one at the bottom, at the entrance, all the statues were gigantic, alerting everyone, circling the mountain. Holding the head, ‘Ida Hyang Naga Basukih’, turning the mountain in the ocean, the gods are all behind, so to speak. The gate is also like a mountain, all the gods accompany Hyang Indra, Brahma Vishnu also joins them.”

Based on the literature, it is described the splendor of Kori Agung with all its carvings that are so beautiful and full to the top. The author of the kakawin also likens the embodiment of Kori Agung to a story in Hindu mythology, which is about the turning of ‘Mount Mandara’ by the gods and giants involving ‘Naga Basukih’ to get ‘Tirta Amertha’ which is believed to give eternal life. That is why in Kori Agung there are statues in the form of dragons, giants, and gods that can be seen in the gate.



Kori Agung Pura Kemuda Saraswasti

‘Kori Agung’, which is positioned in the middle, is also flanked by two Pelinggih called 'Pelinggih Apit Lawang.' Located to the right and left of ‘Kori Agung’, these 'Pelinggih Apit Lawang' serve as guardians of the ‘Kori’ or ‘Candi Bentar’, functioning to protect its entrance (Lawang). These Pelinggih are dedicated to 'Bhatara Kalla' or 'Dewa Ganapati,' who is believed to be the guardian deity of the area."To enter the temple area, usually, the west door of Kori agung will be used unless there is a big religious ceremony, then people who come to Pura Taman Kemuda Saraswati along with all manifestations of God Almighty, such as 'Barong', will enter through Kori Agung in the middle.

BALE PESANEKAN

After entering Kori Agung to the west, on the right there is a bale which is called "Bale Pesanekan". This Bale position is located south of the temple, to be precise south of "Bale Pengaruman". This bale consists of 8 saka (pillars) which are interconnected with other saka.



The shape of the Bale Pesanekan building from the other side.

While waiting for the start of the joint prayer at Pura Taman Kemuda Saraswati, usually this bale will be used as a place to gather and rest for a while for Hindus, both descendants of the royal family and the surrounding community, who come to pray during a Piodalan or religious ceremony. Besides that, at certain times, this bale can also be used as a place to carry out other activities, for example, to make and repair 'Barong', and make all the necessities or offerings in preparation for Piodalan activities.





Garuda Statue



'Barong' making process



The building form of Bale Pengaruman

BALE PENGARUMAN

To the north of the 'Bale Pesanekan', there is another building called 'Bale Pengaruman'. Usually, this bale is used as a temporary resting place for the Gods or other manifestations of God, who come from outside the Pura Taman Kemuda Saraswati, who come during a religious ceremony or Piodalan.

From the front of 'Bale Pengaruman', there are two dragons that symbolize men and women. Besides that, there are two Garuda birds which are the vehicles of Lord Vishnu.

In addition, just like the 'Bale Pesanekan', at certain times, this bale is also used for several other activities, such as making and repairing 'Barong'.



The building form of Bale Perantenan

BALE PERANTENAN

In the northwest corner, there is a building called the ‘Bale Perantenan’. This Bale is a traditional kitchen building that is intended for cooking or preparing all needs and needs, especially those related to preparing ceremonial facilities or other religious activities.

Usually, before the religious ceremony begins, all royal descendants of Puri Ubud, especially the women, as well as the community, work together and prepare all the necessities, or offerings that will be used during the Piodalan ceremony. They will cook all the necessary offerings in this bale.

Besides that, the men will also cook or make some spices which will be used as offerings during Piodalan. Usually, all these activities are carried out in this 'Bale Perantenan'.



BALE PENEGTEGAN (LUMBUNG)

On the right or east of the 'Bale Perantenan' there is a bale with a size that is not too big. This Bale is called the 'Bale Penegtegan (lumbung/Barn)'. 'Bale Penegtegan' is the Sthana for Bhatari Sri, the goddess of well-being or prosperity. When Piodalan is held on a fairly large scale, this Bale will be used as a place for 'negtenang' and 'nyangling' rice or other purposes used to make all the equipment for the Piodalan ceremony.

‘Negtegang’ rice is a ritual or ceremony to offer prayers and ask for blessing from Bhatari Sri so that the Piodalan ceremony to be carried out goes well and smoothly, and does not lack anything. The ‘Negtegang’ ceremony also aims to clean the ceremonial tools or infrastructure that will be used to make ‘bebantenan’ (offerings).

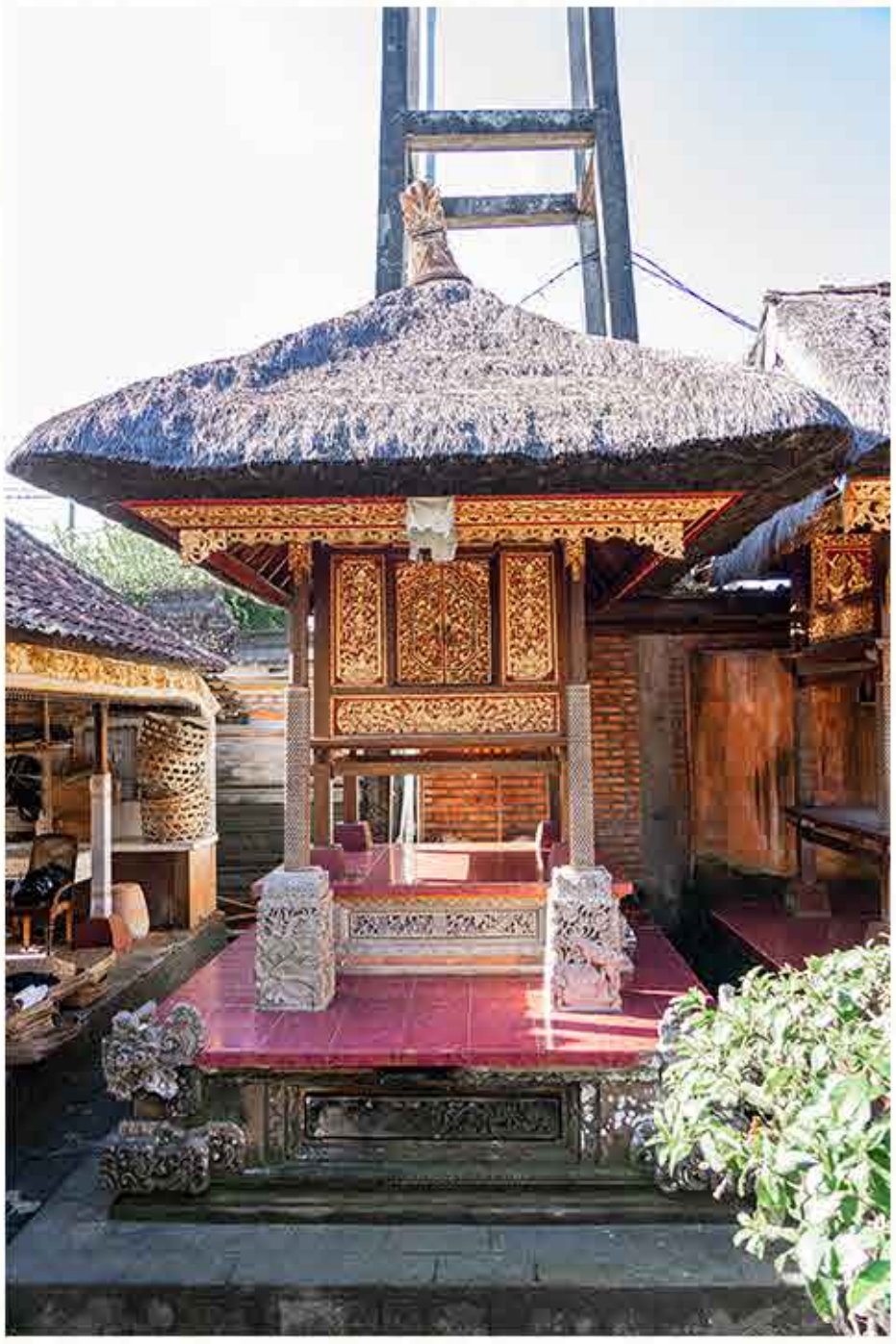
This one ritual has the main ingredient of rice, rice is celebrated as a symbol of readiness to dp ‘yadnya’ (performing sacrifices sincerely), in the sense that until the deadline for the completion of the religious ceremony, it is expected and believed that there will not be a shortage of food and clothing, especially all the completeness of the religious ceremony that will be offered must be purified when the ‘negtegang’ ceremony is held. Ideally, during the ‘negtegang’ ceremony, a sacred place should be made which is often called 'Lumbung Ayu'.

In the ‘Lumbung Ayu’, several types of ceremonial materials were placed, such as rice, brown rice, sticky rice, injin (black sticky rice), and beans. Other facilities such as oil, sugar, coffee, palm sugar, flour, seasonings, leaves, firewood, etc., are to be cleaned or purified so that later they can be used as ceremonial materials. In this temple, 'Bale penegtegan' is also often used as 'Lumbung Ayu' when large-scale Piodalan is held.

After the ‘Negtegang’ ritual, the ‘Nyangling’ ritual will usually be carried out, which in essence shows the readiness of all Hindus to carry out all the series of ceremonies that have been scheduled up to the end of the ‘yadnya’ event (Piodalan).



The form of carving from Bale Penegtegan



BALE PENGINGKUPAN

To the east or right of the ‘Bale Penegtegan’, there is another Bale called ‘Bale Pengingkupan’. The ‘Ngingkup’ ceremony in Bali is part of a large Piodalan ceremony (such as the ceremony of the masterpieces of ‘Mamungkah’ and ‘Ngenteg Linggih’, which is a ceremony at the start of the construction of a temple, or renovation of a temple, and after the temple has been completed) which aims to unite the elements of nature ‘sekala’ and ‘niskala’.

Usually this ‘Bale Pengingkupan’ is also a Sthana or temporary residing place for all the gods who are invited during the big Piodalan ceremony.

Usually, these gods are picked up through a ritual or procession which is carried out in a special building (Bale Panggungan) which is outside the temple area (Jaba Pura). This staged bale will be made during major religious ceremonies, where its function is to temporarily receive and welcome the invited ‘Bhatara’, before being placed in the ‘Bale Pengingkupan’ during the religious ceremony, and will be delivered back to their respective places when the Piodalan is over.



The building form of Bale Pengingkupan

SEDAHAN NGLURAH



Bentuk Bangunan dari Sedahan Nglurah

To the right or to the east of the ‘Bale Pengingkupan’, there is another shrine/sacred building called ‘Pelinggih Sedahan Nglurah’. As mentioned in the fragment of Rajendra Prasad's literature, "There is another thing that has the same appearance, flanking it on the right and left, like earrings (subang), both of them are ‘Sedahan Nglurah’, as ‘Hyang Hyangning Angker’ who resides there, both are firm together, he is in charge of creating authority, as well as a guard, such as caring for, and guarding the entire contents of the temple.”

Based on the fragment from Rajendra Prasad, it can be seen that the two shrines on the right and left of the building/Bale Gedong are Sthana for figures who are entrusted with guarding and protecting the entire contents of the temple. Both of them have the same duties and functions, namely apart from creating the authority of a temple, the figure who resides in this Pelinggih is also believed to be a guard who ensures that all contents of the temple are well protected.



The building form of Sedahan Nglurah

GEDONG





The building form of Bale Gedong

‘Bale Gedong’ is a building dedicated to Sthana for ancestors who have gone before the royal family of Ubud. Inside Pura Taman Kemuda Saraswati, ‘Bale Gedong’ is located in the middle and is on the north side. This building is surrounded by ornate statues that are lined up and arranged neatly according to the main order.

It looks beautiful and majestic and is a place that is considered a temporary home for the ancestors of the Puri Ubud royal family, before being picked up and placed in a Merajan (holy building) in each house of the Puri Ubud family.

This description is also mentioned in Rajendra Prasad's literature, and it says "In that big building, all of his Sthanas, the holy ones are in the form of the main deity, the Sthana of all the ancestors, the statue ornaments on the sides, are in the form of gods, sitting in a row, where all orderly, everything is in accordance with the main order”.

PATUNG JERO GEDE NUSA



In the middle of Pura Taman Kemuda Saraswati, to be precise in front of 'Bale Gedong' or on the south side of the temple, there is a tall and large statue, which is called 'Jero Gede Nusa' or also known as 'Ida Ratu Gede Mas Mecaling'. He is depicted in the form of 'Bhuta Raja Nusa Pati' which is very powerful and has a big and scary character. Based on the mythology and beliefs of Hindus in Bali, he has the gift to do good and bad things on the island of Bali.



The form of the statue from Jero Gede Nusa

This explanation or description regarding 'Ida Ratu Gede Mas Mecaling' is also explained in the kakawin Rajendra Prasad which is written by the founder or creator of Pura Taman Kemuda Saraswati. He conveyed it as the following passage, "Continue to explain again, the statue that is located, as a door guard, is shaded by kemoning wood, its face is extraordinarily haunted, its body is large and tall, standing firmly and not moving, like the terrifying Hyang Kala, every year, is made 'pecaruan'. The 'Jero Gede Nusa' that was manifested, 'Bhuta Raja Nusa Pati', had a big frightening character, he always had all the power, the people both men and women did not move, sat in the courtyard, all the statues, served as servants, all of them always worship with reverence."

Based on the explanation in the kakawin, it can be seen that the figure of 'Ida Ratu Gede Mas Mecaling' is a figure worshiped by the whole community, both men and women. And every year a 'Pecaruan' ceremony or ritual will be made which aims to give offerings to 'Jero Gede Nusa' so that he does not disturb or bring bad things to the whole community.





The statue of the Goddess in the Aling-Aling Building

ALING - ALING

Right behind the statue of 'Jero Gede Nusa' or 'Ida Ratu Gede Mas Mecaling' there is a wall called 'Aling-Aling'. When viewed from the outside of the temple, this 'Aling-Aling' is on a straight route to the inner courtyard and can be seen if you enter through the Kori Agung which is in the middle.

This 'Aling-Aling' blocks the view to see the contents of the temple directly. The existence of the 'Aling-Aling' wall is believed to aim to divert evil spirits in Balinese architecture

The ‘Aling-Aling’ is also a barrier between the angkul-angkul (gate/entrance) and the yard or holy place, like a temple. This veil serves as a neutralizer of distractions and negative influences. Previously in Bali, an ‘Aling-Aling’ by the general public, was usually made using kelangsah (woven dried coconut leaves) as a means of protection from negative forces where embroidery or caterpillars from the coconut leaves were placed on the ‘Aling-Aling’. But now, the ‘Aling-Aling’ is also used to beautify the house/holy area (temple) by adding a statue to add to the aesthetic impression.

BALE PEMANGKU





The building form of Bale Pemangku

When a religious ceremony is held in Bali, it is usually led by a holy man. For ceremonies that are not too big, it will usually be led by a holy man called 'Pemangku'. At Pura Taman Kemuda Saraswati, there is a bale that is dedicated as a place for holy people (Pemangku) to preside over all religious ceremonies that are carried out. This special place/bale is called the 'Bale Pemangku', which is a place or bale that is intended for the holy man (Pemangku) who will lead the prayers of all descendants of Puri Ubud and the general public. In addition, the existence of this bale also makes the temple look neater and well-organized.



BALE PASELANG

To the east of the 'Bale Pemangku,' there is another Bale/building called 'Bale Paselang'. This Bale is located to the southeast of Pura Taman Kemuda Saraswati. As the name suggests, 'Bale Paselang' comes from the word 'Selang' which means 'borrow'. Usually, when there is a religious ceremony on a large enough scale, this bale will be borrowed to become a place or Sthana for the Bhataras to reside temporarily, especially the Bhataras or manifestations of Ida Sang Hyang Widhi Wasa (God Almighty) who come from outside Pura Taman Kemuda Saraswati.



'Rangda' Mask



The form of carving from Bale Peselang

In addition, if another religious ceremony is held at this temple which is not too large in scale, then usually this bale can be used as a 'Bale Pawedan', namely a place for holy people (especially a holy person called Ida Pedanda, namely a saint whose level is higher than Pemangku) to preside over the religious ceremony at Pura Taman Kemuda Saraswati.

PADMASANA

‘Padmasana’ is a sacred building to honor God Almighty (Ida Sanghyang Widhi) as a symbol and image of the macrocosm or universe (Bhuana Agung). Padmasana's main function is as a place of worship of God Almighty. A sacred building to worship God in his function as the soul of the universe (macrocosm) with all aspects of his omnipotence (Deva Pratishta).



The form of carving from Padmasana Building

‘Padmasana’ comes from the Kawi language which consists of two words, namely, ‘Padma’ means lotus flower, or mind, or center. ‘Asana’ means sitting posture, or guidance, or advice, or orders (Prof. Drs. Wojowasito, 1977). ‘Padmasana’ means the seat of the red lotus as the holy Sthana of God Almighty (Titib, 2001:106). Based on these two opinions that the lotus flower is a symbol of the seat of the gods and God Almighty, so ‘Padmasana’ is a picture of the universe (macrocosm) which is the Sthana of ‘Ida Sang Hyang Widhi Wasa’ (God Almighty).

‘Padmasana’ as a picture of the universe, from a historical point of view can be seen in ‘Lontar Dwijendra Tatwa’ which states that the sacred building in the form of ‘Padmasana’ was developed by ‘Danghyang Dwijendra’, or his other name is ‘Danghyang Nirartha’ or ‘Pedanda Sakti Wawu Rauh’.

The ‘Padmasana’ building consists of the following parts, namely the foot part which is called ‘Tepas’, the body part which is called ‘Batur’, and the head part which is called ‘Sari’. At the foot (base) of ‘Padmasana’, there is a carving in the form of ‘Bedawang Nala (empas/turtles) wrapped around two figures of dragons, namely ‘Naga Anantaboga’ and ‘Naga Basuki’ which bind the empas (turtle) and the base of the ‘Padmasana’ building.



Statue of Twin Dragons and Empas (Turtles)



The building form of Padmasana

On the body (center) of the ‘Padmasana’ there are various decorations that adorn this ‘Padmasana’ building. Usually, the central part is decorated with statues of gods, as well as ornaments and other decorations which are symbols of nature. At the head (Sari) there is a ‘Singhasana’ like a chair. In the middle, there is a carving of a painting of ‘Sang Hyang Acintya’ or ‘Sang Hyang Taya’ as a symbol of the embodiment of ‘Ida Sang Hyang Widhi’. This painting depicts the dance attitude of Lord Shiva called ‘Shiva Natyaraja’ in creating the universe.

The explanation regarding the ‘Padmasana’ building also mentions in Rajendra Prasad's literature which says, “Like leaning towards the east, namely the soaring ‘Padmasana’, which looks like it has three doors. Using a turtle, at the base of which is named ‘Sang Kurma Geni’, the Dragon Raja twins, firmly wrapped around the two, poisoned fire from its tongue. It also uses a dividing line, the terraced ‘Pelinggih’ is beautiful, covered in ‘sugar’, and has a carved ‘Simbar Manis’ pattern, and ‘Ganggong’ with a thin pattern. The cushions, carved and perforated, rise very high as if they touch the sky, they look so airy”.



The building form of Padmasana

MERU KEMBAR



The shape of the building from the North side of the Meru Twins



The shape of the building from the South side of Meru Twins

According to the mythology, ‘Meru’ is actually the name of a mountain in ‘Sorga Loka'. One of the peaks is called ‘Kailasa’, which is where Lord Shiva resides. The mountain was then revealed to the world to become Mount Himalaya in India, Mount Mahameru in Java, and Mount Agung in Bali.

‘Meru’ is one of the sacred buildings for Hindus in Bali, which is very grand, magnificent, and monumental, full of symbolic meaning and religious power contained therein. ‘Meru’ is found in large temples in Bali with a distinctive feature, the roof overlapping is high (the roof reaches 10 m, even more) and the number of roofs is always odd (1, 3, 5, 7, 9, 11) and only one has an overlapping roof 2, so that ‘Meru’ becomes a landmark in temple buildings in Bali. ‘Meru’ construction is an earthquake-resistant construction that has proven its reliability compared to temple buildings or other forms.

Based on Lontar Andha Bhuana's statement, ‘Meru’ has two symbolic meanings, namely ‘Meru’ as a symbol of ancestral origins and as a symbol of the universe. ‘Meru’ has a meaning as a symbol of Mount Mahameru, a symbol of God Almighty (the universe) and Mother and Father (Purusa Pradhana) functioning as a place of worship or Sthana for the gods and goddesses, Bhatara Bhatari, and the holy spirits of the ancestors.

‘Meru’ as a symbol of the universe, and the roof levels are a symbol of the layers of nature, namely Bhuana Agung and Bhuana Alit (big and small or macrocosm and microcosm) from the bottom up as many as eleven levels.

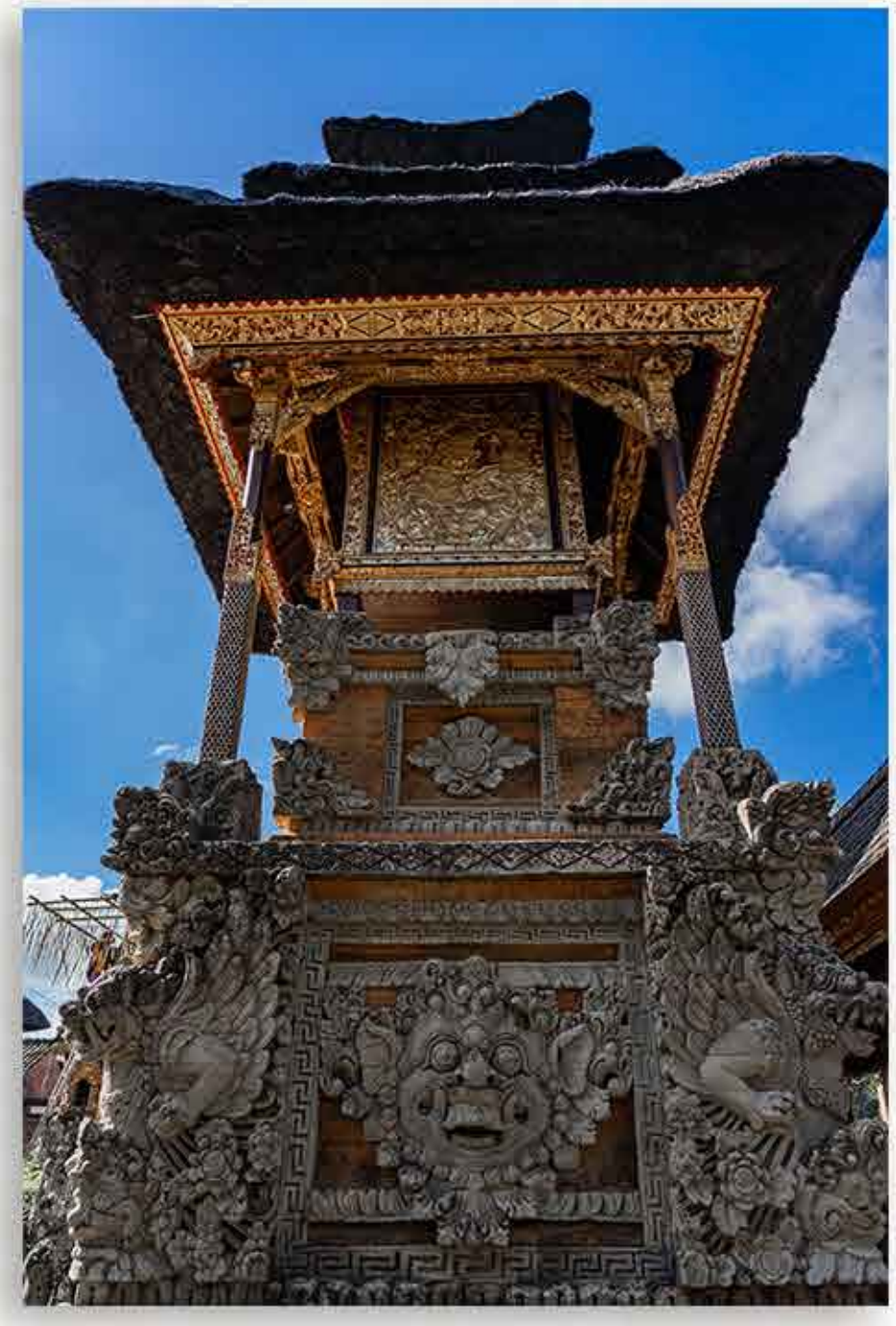


Form of carving of Meru Twins on the South side

MERU KEMBAR

The levels of the ‘Meru’ roof are a symbol of the cultivation of the ten sacred letters (the unification of the ten sacred letters) as the soul (urip) of ‘Meru’ or the universe which is located in the ten corners of the universe including in the middle. The ten sacred letters are ‘Sa’, ‘Ba’, ‘Ta’, ‘A’, ‘I’, ‘Na’, ‘Ma’, ‘Si’, ‘Wa’, ‘Ya’.

For the twin ‘Meru’ in Pura Taman Kemuda Saraswati, namely ‘Meru’ with an overlapping/three levels. This three-roofed (3) ‘Meru’ is a symbol of the three letters in the middle (I, Omkara, Ya) which are the symbol of the ‘Tri Purusa’ namely ‘Parama Shiva’, ‘Sada Shiva’, and ‘Shiva’. The twin ‘Meru’ in this temple is the embodiment of several main temples as well as Sthana for Bhatara who resides in the temple.



The shape of the building from the Twin Meru

‘Meru’ on the north side, is symbolic of the ‘Uluwatu Temple’ and the place of worship of ‘Ida Bhatara’ who resides in the temple. While ‘Meru’ on the south side, is symbolic of the ‘Goa Lawah Temple’ and the place of worship of ‘Ida Bhatara’ who resides in the temple.



The shape of the building from the Twin Meru

In Rajendra Prasad's literature, an explanation was also given regarding the existence of these two twins ‘Meru’. The literary states, "Because the two ‘Meru’, which flank there, are located on each side, they are all the same three-story".



Statue of Goddess Saraswati

PATUNG DEWI SARASWATI

Dewi Saraswati is a goddess who is believed to be the goddess of knowledge, learning, literature, and art in the teachings of Hinduism.

Dewi Saraswati is described as a beautiful woman, with smooth and clean skin, and symbolizes that sacred knowledge will give beauty within. Goddess Saraswati can usually be depicted standing or sitting on a lotus flower. Apart from that, there is also a swan which is a sacred vehicle or vehicle belonging to Dewi Saraswati. This swan also symbolizes wisdom, and perfect mastery of Wiweka (reasoning power) and Wairagya (sense of detachment), as well as being able to choose between good and evil.

In Hindu mythology or religious beliefs, Dewi Saraswati is described as having four arms which symbolize the four aspects of human personality in studying science. The four aspects are mind, intellectual, alert (introspective), and ego. And in each of Dewi Saraswati's arms are held four different objects, namely:

- ‘Wina’ (harp), which is a musical instrument that symbolizes the perfection of art and science.
- The lotus flower which symbolizes knowledge is sacred.
- ‘Kendi’ is a symbol of eternity.
- ‘Lontar’ (book), is the holy book of the ‘Vedas’, which symbolizes universal, eternal, and true knowledge.

In another source, it is said that one of the hands of Dewi Saraswati also carried a lotus flower. The lotus flower is also considered important in Hindu belief in Bali because this flower lives in three places, its roots in the ground, the stems and leaves in the water, and the flowers in the air, and are considered to symbolize the power of life in three realms (bhur, bhuah, swah). Apart from that, peacocks are usually depicted around Dewi Saraswati who looks elegant and symbolizes dignity.



Statue of Goddess Saraswati

BALE PASAMUHAN



The building form of Bale Pesamuan





The building form of Bale Pesamuan

The building or Bale which is in the northeast of Pura Taman Kemuda Saraswati is called 'Bale Pasamuhan'. This Bale is believed to be a place for meeting and gathering of the gods, bhatara-bhatari, as well as "Sang Hyang Tiga Pasupati", namely ‘Parama Shiva’, ‘Sada Shiva’ and ‘Shiva’, when a Piodalan or religious ceremony is held.

The existence of this bale is also mentioned in the fragment of Rajendra Prasad which reads as follows, “And that ‘Yasa Sala’ (bale), which is located on the northeast side, is where the bhatara meets, during the puja of the wali, "Sang Hyang Tiga Pasupati", with he who has a status, "Bhatara" in Goa Lawah, and Uluwatu accompanies, surely accompanies, there in 'Pasamuhan'.



The building form of Bale Gong

On the east side of the temple, to be exactly behind the 'twin meru' and 'padmasana', there is a bale called 'Bale Gong'. This bale is a place devoted to placing and storing gamelan gong instruments, which are usually used during religious ceremonies or Piodalan at Pura Taman Kemuda Saraswati.

In the Bali Hinduism Literature, there are five sounds that are usually present in a religious ceremony. The five sounds that are present in a religious ceremony in Bali, are not only for entertainment or just to cheer up, but as the main element in the ritual which is called the 'Panca Suara'. Gamelan is believed to be one of the important elements that must exist when religious ceremonies such as Piodalan are held. Apart from gamelan, the other 'Five Sounds' are the sound of mantra, genta, kidung, and kulkul. Apart from being an entertainment and a complement, the 'Panca Suara' which is present in every religious ceremony in Bali, also has magical values that are able to shake the atmosphere.

