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Dang Hyang Astapaka and His Cultural Geography in Spreading
Vajrayana Buddhism in Medieval Bali¹

By

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Abstract

The sway of Hinduism and Buddhism in Indonesia archipelago had imprinted deep cultural heritages in various modes. The role of holy persons and kings were obvious in the spread of these religious and philosophical traditions. Dang Hyang Asatapaka, a Buddhist priest from East Java had travelled to Bali in spreading Vajrayana sect of Mahayana Buddhist in 1430. He came to Bali as the ruler of Bali invited him to officiate *Homa Yajna* together with his uncle

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Dang Hyang Nirartha, who had stayed earlier in Bali. Impressed with deep knowledge and spiritual acumen of him, the ruler Waturenggong King appointed him as a *purohito* (palace priest), whose jobs were to give spiritual consultation and political advisor in ruling the country. During his life times in Bali, he travelled from one place to another spreading Vajrayana sect of Buddhism. Lastly he settled in Budakeling village in East Bali where he built *gerya* (house) and temples for worship and meditation. From here he, his descents, and followers spread the Vajrayana to all over Bali and Lombok. He left us with Vajrayana sect of Buddhism, which was assimilated with Saivism. Dang Hyang Astapaka and his uncle Dang Hyang Nirartha were the advocators of Saiva-Buddha cult in Bali backed up by the rulers.

Key words: *Vajrayana, Siva-Buddha cult, Dang Hyang Astapaka, Dang Hyang Nirartha, King Waturenggong, Java, Bali*

1. Introduction

Sumatra, Borneo, Java, and Bali islands in Indonesia archipelago had been in a sway of Buddhism and Hinduism of India sub-continent since the beginning the first millennium. Four inscriptions in form of *yupa* issued by Mulawarnan King of Kutei in Borneo testified the arrival of Indian influence in this area as early as 4th century A.D. These are the first evidences ever found of the spread testifying the king had performed holy sacrifice (*yajna*) officiated by *brahmanas*, and at the same time showing influence of Brahmanic religion had started its influences in that region. Following Hinduism, Buddhism under the supports of Asoka in North India, has been spreading widely and become internationally accepted religion, no doubt in South East Asia. In the course of time, it has its own cultural geography in its spread along with other Indian traditions, like Hinduism. To mention a few of its imprints, Sri Vijaya Kingdom in Sumatra dated on 7th century A.D. was famous as site of learning for Buddhists in South East Asia. Buddhist ideas or values had contributed in a great extent to the indigenous culture of this region. Sumatra, Borneo, Java, Bali, Sulawesi islands are not free from their spread in a long span of time.

These two big Indian traditions have imprinted many cultural, archaeological, and textual traditions of various forms, modes or expressions indicating that they were accepted by most people living in these islands. Not only accepted and professed by them, Indian traditions have contributed in high degree to the development of indigenous culture to flourish to its best. Cultural dialog between these two Indian traditions and indigenous tradition cannot be avoided stimulating a new fresh culture assimilating Indian and indigenous values. Amongst many archaeological monuments available in the archipelago are Borobudur Buddhist temple and Prambanan Siva temples located in Central Java, Indonesia. No doubt these two temples are landmarks of the spreadings of Buddhism and Saivism in Java. There are many other smaller temples of Buddhist and Saiva in character existed both in Central and East Java in Old Javanese period. Beginning from Central Java Period, i.e. (9th-11th cen. AD) both religions live peacefully giving enlightens to the people living there. The distance of Buddhist and Saiva temples in these areas both in Central and East Java is relatively closed but there has been never tension or conflict amongst the followers of Buddhism and Hinduism. The rulers protected and supported them to flourish. The favourable condition was due the role of kings and monks or priests in leading the masses.

One amongst spiritual leaders who had imprinted their thoughts on Indonesian culture was Dang Hyang Astapaka, a Buddhist priest from East Java. Taking general outlook of Old Javanese culture will help us to understand the existence and role of Dang Hyang Astapaka in his *Dharma Yatra* spreading Vajrayana sect of Buddhism in Bali.

2. Objectives

The purpose of this article is to reveal the existence and role of Dang Hyang Astapaka, a holy person in spreading Vajrayana sect of Buddhism starting from East Java to Bali in medieval Bali. It depicts the cultural geography of him and his descents in spreading Vajrayana Buddhism in Bali and beyond.

3. Siwa-Buddha Cult in East Java

Prior to discuss cultural geography of Dang Hyang Astapaka in Bali, some facts happened in Java are important to note as the background to understand his imprints in Bali.

In Central Java both traditions lived peacefully without any tension between them. Javanese in this regards were opened to foreign ideas and selective in adopting them. In the field of culture there exists act of adaptation rather than adoption, and hence it comes out and flourishes a fresh expression of new culture. Spirit of tolerance and dialog has started not only in the circle of elite people but also amongst the masses. Not only lived peacefully, these two religions had undergone evolution and assimilation not only in domains of religion, but also in metaphysics and ethics. Of this long interaction and process they became Saiva-Buddha Cult postulating Siwa-Buddha as the highest principle of Reality. This phenomenon is seen clearly during the Majapahit period in East Java.

The marriage of Prince Sanjaya of Sanjaya Dynasty who professed Hinduism with Pramodawardani prince of Sailendra dynasty was considered as a strategic political way in uniting powers in Central Java. It was at the same time amalgamating two faiths of Hinduism and Saivism (Hindusism). What factor which causes the fusion of them gets united in peaceful way? The one point which is pertinent in these approaches is that despite the fact they get united at the highest point of reality, each of them still practicing each own traditions, like ethics and rituals officiating by either Saiva or Buddhist priest. It seems that there had been some approaches undertaken by Buddhism to be united with Saivism as both of them are under the shadow of Tantrism. Due to this fact both of them have Tantric nuance.

This tradition was continued in the post Majapahit period in Bali. It becomes core teaching of Hinduism in modern Indonesia. Plenty number of textual tradition shows that in essence Siva and Buddha is identical as in the expression "*Siwa ya Buddha ya*". *Arjuna Wijaya*, *Sutasoma*, etc. are some poetry (*kakawin*) that elucidates the union of Siva and Buddha. Some inscriptions issued by rulers in Old Balinese period also testify the existence of Saiva and Buddhism. In this land the concept of Siva Buddha is developed not only in the domain of metaphysics but also ethics, and religion.

In the course of time, due to some reasons unknowingly centre of political power shifted to East Java (11th-15th cen. AD) before Islam exercised powers and swept away both Buddhism and Hinduism. Under the leadership of Mpu Sindok, and his generations there flourished some kingdoms in East Java, like Singhasari, Kadiri, and Majapahit. In East Java period the close relationship between Buddhism and Hinduism become pertinent. Under the patron of kings, these two traditions work together for the well beings of the kingdoms and the people. King behaved as patrons and protected both traditions; both are respected and given areal of supervision and spreading of teachings. Due to professing both religions, kings were often immortalized in two manifestations, viz. an image of Buddhism and Hinduism after they had passed away. For example, King Wisnuwardana the son of Anusapati became king of Singhasari from 1248-1268. In the year of 1268 after his death his body was enshrined in Mleri in the form of Siva and in Jago temple as Amogapasa. King Kertanagara was immortalized as Aksobya (known also as Joko Dolok) in Jago temple, East Java¹.

Impressive development happened during Majapahit emperor, especially under the reign of Hayam Wuruk King accompanied with Gajah Mada as the prime minister. It flourished and became the biggest political and economic powers whose political territory extending to some parts of the region like Indo China, Philippines, Madagascar Papua, etc. It was the second big emperor in the archipelago after Sriwijaya located in Sumatra in terms of vastness of its political powers and strength of diplomacy. As testified by the work entitled *Nagara Kertagama* by poet-sage Prapanca, the priest of Saiwa known as *Dharma Adhyaksa ring Kasewan* and Buddhist monk known *Dharma Adhyaksa ring Kasogatan* had a role to give consultation and advice to the king to ruling the country. Each *dharma* has its own territory in spreading the teachings. In other words, both religions have formally accepted in the management of the country.

4. Dang Hyang Astapaka

Who is Dang Hyang Astapaka? Reading from *babad* (genealogical literature) as preserved in Bali, it reveals lineage of kings and holy persons, who had made their own story and history in the past. Dang Hyang Astapaka, a Buddhist monk from Keling in East Java is not an exception in this regards, and he played an important role in spreading Vajrayana Buddhism in medieval Bali, a small island next to Java. It can be seen from his *Dharma Yatra* in Bali interacting with the rulers, holy persons, and masses. Dang Hyang Astapaka or Mpu Astapaka or Mpu Katrangan was a son of Dang Hyang Angsoka, who lived in East Java in 15th cen. A.D in reign of Majapahit kingdom. He was perhaps one of those Buddhist priests, who was a member of *Dharma Adhyaksa ring Kasogatan*, a Buddhist council giving spiritual advice to the king of Majapahit. Dang Hyang Angsoka had a younger brother named Dang Hyang Nirartha, who had a prominent role in the life of kingdoms and masses in Bali in 15th cen. A.D in the post Majapahit period of East Java. Dang Hyang Angsoka and Nirartha were the sons of Dang Hyang Smaranatha who live in East Java. He has three brothers, viz. Dang Hyang Panawasikan, Dang Hyang Siddhi Mantra, and Dang Hyang Kepakistan. They are the sons of Mpu Tantular, grandsons of Mpu Bahula, and grand grandson of Mpu Bharadah. Thus, Dang Hyang Astapaka was the nephew of Dang Hyang Nirartha.

Dang Hyang Astapaka was a learned monk who endowed with spiritual powers and *siddhi*. Not only mastering in *Homa Yajna*, he was also a poet *par excellence*. He composed some literary works, such as *Trate Bang* which contains story of *Pegambuhan*, *Demung Tantri*, *Malat*, *Demung Pepatrangan*, *Siksaning Paksi*, *Ingon-ingon*, and *Maka Guru Dening Dalem*². He has inherited talent in literary work from his father Dang Hyang Angsoka who also composed *Samarancana*³. His uncle Dang Hyang Nirartha also composed a number of literary works, such as *Anyang Nirartha*, *Nirartha Prakerta*, *Sara Kusuma*, *Puspa Sancaya*, *Kakawin Dharma Sunya*, *Kakawin Niti Sastra*, etc. Dang Hyang Nirartha also known as Dang Hyang Dwijendra, Ida Pedanda Sakti Wawu Rauh, Tuan Semeru, and Pangeran Sangupati. Due to his discipline, spiritual, and hard work Dang Hyang Astapaka was trusted by his father in accomplishing a certain task assigned to him⁴.

5. Dharma Yatra of Dang Hyang Astapaka in Bali

Dang Hyang Astapaka was invited to come to Bali in the 1530 by the ruler of Bali named King Waturenggong of Swecapura in Gelgel South Bali. The King would have to perform *Homa Yajna* /*Agnihotra* as practised in Vedic tradition for the welfare and prosperous of the country. He believed that the *Homa Yajna* was powerful to attain that purposes. Nevertheless, the priests who would perform it should be of high quality mastering everything connected with it including the *mantras*. This was based on consultation of the king with *purohito*. On account of that purpose, the *purohito* or spiritual advisor of the kingdom named Dang Hyang

Nirartha was in charge for the accomplishment and success of the sacrifice requires Buddhist priest. Dang Hyang Nirartha visited Bali earlier than Dang Hyang Astapaka. However the case was different. In matter of Dang Hyang Nirartha came to Bali along with his wife and son/daughters without invitation; Dang Hyang Astapaka, on the other hand, was invited to officiate *Homa Yajna*. This should be taken into account since Siva-Buddha cult had been accepted despite the fact prior to the arrival of these two priests from Java, there were also Saivism and Buddhism as depicted by some inscriptions written in old Balinese language like *Ragajaya Inscription* dated 1077 Saka Era mentioned saiva and Buddhist priest in ancient Bali⁵. He requested the king to ask his elder brother Dang Hyang Angsoka to behave as a Buddhist priest, in Java to come and officiate the *yajna* altogether. However, Dang Hyang Angsoka could not fulfil the king's request to go due to domestic political instability and sent his only young son named Dang Hyang Astapaka to be a Buddhist priest officiating the *yajna* instead of him. Dang Hyang Astapaka followed his father's order and was ready to go to Bali. Before departing he saluted his father begging for blessing. He crossed the strait of Bali safely. It was not known from which point of embarkation he started his voyage. There has been also no information regarding with numbers of followers, family or any precious things he carried along with his mission.

Reaching Bali Island, Dang Hyang Astapaka went directly to visit his uncle Dang Hyang Nirartha who stayed in the village of Mas in Gianyar. The uncles welcome and accepted him warmly; it was like an emotional meeting between a father and his son. They were happy meeting each other. Each of them is exchanging information about the family and condition both in Java and Bali.

The king did not immediately accept Dang Hyang Astapaka as a *purohito*. He wanted to know the deep spiritual and mystical knowledge of him. This was so since they did not know him. The king ordered his servant to dig up a hole in the palace premises. The servants, after being able to dig up a hole for about ten meters, the kings ordered him to put a goose into the dark hole and sealed it. This was done before Dang Hyang Astapaka arrived at the assembly fulfilling the invitation of the king. Arriving in the palace, the king accepted him in royally admission of respected priest. After some times, the king asked him about the sound everyone hears in there. Without waiting to much times, Dang Hyang Astapaka replied that the sound everyone heard was sound of dragon (king snake). Listening to the answer of him, immediately, everyone was laughing loudly. Everyone knows now that the priest is ignorant of the fact. Everyone knows that that sound heard was the sound of a goose, not a dragon. After everyone laughing including the king, Dang Hyang Astapaka convinced again the king that was a sound of snake. The people still laughing thinking that he was a polish priest. Then Dang Hyang Astapaka asked the king to open the seal of the hole. What happened? It was true that a big and long dragon without shining eyes come out from the hole and moved slowly to reach Dang Hyang Astapaka, who was sitting in the pavilion of the palace together with the king. Everyone stop laughing and surprised the matter become changing. It was unbelievable for them. How could be a goose changing to become a snake! Is it a magic? Dang Hyang Astapaka further said that the dragon would show him the way when he would go back to his origin. The king witnessed this event and started believing the priest spiritual and magic powers. Starting from that time, effigy of Dragon King (*Naga Banda*) as a symbol of spiritual and mystical powers is used in cremation procession of the king and his descents up to now in Bali. No other clan used this despite of the fact he/she was a ruler during his/her life times.

Satisfied with the *siddhi* of Dang Hyang Astapaka, the king appointed him as *purohito* along with his uncle Dang Hyang Nirartha in the kingdom of Swecapura. With this post, the kingdom now had a duo priest of Siva and Buddha. The *Homa Yajna* was performed shortly. During he stayed in Sweca Pura he perhaps was given a place of residence in a village known

afterward as Budaga in addition his former place in Ambengan village in Gianyar. Budaga village still remains up to now in the city of Smarapura now. However, there is no Buddhist priest/brahmin stayed there anymore⁶. From oral resource said that there is a place in there which is believed to be the location of a *gerya* (brahmin house).

After the King Waturenggong passed way, he was replaced by two of his immature sons respectively, named I Dewa Pelayun (later known as Dalem Bekung) and I Dewa Anom Seganing (later known as Dalem Segening). Due to immature both in age and personality, they were accompanied by the sons of I Dewa Tegal Besung, younger brother of Watunreggong King, named I Dewa Gedong Arta, I Dewa Anggungan, I Dewa Nusa, I Dewa Bangli, and I Dewa Pasedangan till they are really independent. The post of minister was held by I Gusti Arya Batan Jeruk. This condition creates unrest atmosphere in the circle of palace; and there was a sign that I Gusti Batan Jeruk would take over the power. It was likely Batan Jeruk tried to make this weak condition to rule the country. Luckily, this sign was known by Dang Hyang Astapaka as the advisor of the king. He advised Batan Jeruk not to act any political manoeuvres that can be dangerous for the life of the kingdom because the masses/people are still with the kings. However, the advice of him was not considered by Batan Jeruk. Dang Hyang Astapaka was not given any proper attention as the *purohito* of the kingdom and finally he left the palace and went to a place known as Budakeling in Karangasem regency⁷. At the same time he left his post as *purohito* of the kingdom. After staying for some times with his uncle Dang Hyang Nirartha in the village of Mas, he moved to the village of Ambengan in Peliatan Ubud, Gianyar⁸. In his *Dharma Yatra* in Bali he built some temples, e.g. Taman Sari temple in Budakeling. He perhaps built Sakenan temple located in a small island called Serangan in South Bali.

6. Budakeling Village and Taman Sari Temple

When King Waturenggong passed away, Dang Hyang Astapaka left the residence (*asrama*) of his uncle Dang Hyang Nirartha in Mas village in Gianyar along with his son Ida Banjar. It was not mentioned whether his wife or other person was also accompanied him. They continued his travel to eastward till late afternoon, the sun sets. Finally he reached a hill in East Bali and took a rest there on a big stone known as Batu Penyu (turtle shaped stone). It was in around 1494. Taking a rest for a while, suddenly there came peoples who said themselves come from Tenganan village located just at the bottom of the hill. They went to that place to find *wewalungan* (animal used as sacrifice in Ngusaba Sambah) in their village. Dang Hyang Astapaka explained himself as a Buddhist priest, and said that the animals to be searched for had already in the place provided in their village. Coming back home, they found that all animals required for *yajna* were already in that place; as said by the priest. Knowing this fact, they came back again to the Batu Penyu to beg Dang Hyang Astapaka to come to his village witnessing the procession of the *yajna*. They also invited him to stay with them there. However, Dang Hyang Astapaka refused politely and said that later his descents to come and witnessed the Ngusaba function in Tenganan village. That is the reason up to now any of his descents especially who stay in Budakeling obliged to perform the *bhisama* of ancestor to come and witness the function of Ngusaba Sambah which falls on the full moon day (*puinama*) of Kasa month (usually in June-July). According to the beliefs there says that if not performed by the descents of Dang Hyang Astapaka, the crops in the form of paddy, grains, and other plants in Tenganan village will not yielded good result.

On that night when they still were sitting on the Batu Penyu, it was seen a bright light falling from the sky to reach the earth. Dang Hyang Astapaka listen subtle voice: “*He Sang Stiti Hatunggu Dharma, Kapwa sire, Hiku Kang Katingal de Nire, maka tengeran hungwanira maka muliheng suksma laya*”. [Hi, one who is faithful in performing *dharma*; the

light you saw would become your place which leads you to go back to last subtle place]. After that, he went to approach that place. In this place of light come down is the village where he built house and temple with family and his peoples for performing his duty as Buddhist priest. He named this place as “Budakeling” which perhaps denotes that *‘keling’* or *‘kalingga’* designates the original place where he and his ancestors settle in Java; whereas *‘buda’* designates the cult he professed and practiced. Up to now this is considered as the basis settlement of Buddhist Brahmins in Bali. It preserves its own culture and tradition coloured with Vajrayana sect of Buddhism.

After that, Dang Hyang Astapaka immediately continued his travel to reach the place of the light. Getting closer the light became deemed and finally he rested there. In there he implanted his stick (*teteken*) made of lotus. Amazingly that stick had grown up till now available in Taman Tanjung village in the village of Budakeling around 7 kilometres from the city of Amplapura, Bebandem district, Karangasem regency in East Bali. In this village he built *pasraman* (house) as a place to spread his teaching to the entire Bali. Meanwhile the place of light appeared about 500 meters from the stick put was built a small temple (called *pemrajan*) known as Pemrajan Taman Sari a place where he performed *yoga* (meditation). Now this temple is called Taman Sari Temple. Amongst the shrines built here are Padma Naba as the abode of Bhatara Buddha and Padma Ngelayang as the abode of Dang Hyang Astapaka. After complete renovation was conducted in 2011 there were also built Padma Tiga and a padma shrines for worshipping Dang Hyang Nirartha. Descents of him who now stay in different parts of Bali, Lombok, and Java islands come here on a certain day to offer worship and do meditation. In short, the village and temple have an important spiritual and historical value related to the *dharma yatra* of Dang Hyang Astapaka in Bali.

In 1556 Dang Hyang Astapaka accepted the wife and step child of I Gusti Arya Batanjeruk named as I Gusti Oka who ran away from the Sweca Pura Palace due to struggle of powers in Budhakeling. Arya Batan Jeruk was killed in a struggle for powers by the army of Gelgel whereas other relatives stayed in Batuaya Karangasem. In the course of time, due to beauty I Dewa Karangamla was interested with the widower of Arya Batanjeruk and wanted to marry her. Dang Hyang Astapaka advised the widower to raise a prerequisite, that is, I Dewa Karangamla should be ready to appoint her son to be the ruler in Karangasem. Only after this prerequisite condition is fulfilled, she can marry him. I Dewa Karangamla agreed to appoint her son to be the ruler in Karangasem Kingdom. I Gusti Oka later become the second king of Karangasem, who has an *ashram* in Bukit Mangun in the village of Toya Anyar.

7. Typical Buddhist Tradition

Dang Hyang Astapaka from Java has left us a typical Buddhist tradition known as Vajrayana Buddhism, which is very much blended with Saivism and indigenous culture. It is a typical tradition looked either from Buddhist or Hindu traditions. Even though not all aspects of Vajrayana Buddhism are practised here, at least the uses of *aksara*, *yantra*, *mantra*, and *mudra* are pertinent--- elements which are Tantric in nature. The blend with other traditions and culture caused it looks different from other Vajrayanic traditions in other places, like in Tibet, Bhutan, Sikkim or Himalayan regions, etc. Being liberal in nature, this Mahayana sect of Buddhism could cooperate and work together with other religious or philosophical traditions of Indian origin. Along with his uncle Dang Hyang Nirartha he spread his teaching under the patron of the ruler. Or, he had received political back up in practicing his tradition. Being a *purohito* together with Dang Hyang Nirartha he had a wide change to spread the teachings for the prosperity and well-being of the nation. The king believed that spiritual advisor or consultation is very much needed by the life of the kingdom and prosperity of the

people. Both the priests work together giving spiritual consultation and advice to the ruler in Gelgel. It was only from his time onwards the Saiva-Buddha became a cult continuing previously tradition prevalent in Old Javanese period. In this regards, both priest are the first person who advocated Saiva-Bauddhagama in Bali.

In the courses of time all religious thoughts can be accommodated in this tradition. It is pertinent when priesthood tradition is observed especially known as Pedanda Buddha (Buddhist priest) in Bali. In different with Pedanda Siwa, Pedanda Buddha or Sogata has its own tradition with reference to ethics (*sasana*), worship, and instrument, and *mantras* used in worship (*puja*). Both had equal position in its role giving enlighten and officiating *yajna* in society. Peoples could come for *yajna* to either a Pedanda Siwa or Buddha; there is no different. In a big *yajna* like *Panca Bali Krama*, *Eka Dasa Rudra*, etc. both kinds of priest officiate *yajna*. Each has its own role in the system of worship. This shows that the religion being practiced by the people is Saiva-Bauddhagama continuing the tradition had ever flourished in East Java especially during the reign of Hayam Wuruk King of Majapahit Emperor.

The Vajrayana sect is pertinent from the esotericism and mysticism of *aksara*, *yantra*, *mudra*, *mantra* used in the practices to reach the ultimate goal of life. It can be seen in the practice of *Homa Yajna*⁹ in which both priest Dang Hyang Astapaka dan Dang Hyang Nirartha performed *puja*. They practiced Tantric elements of *aksara*, *sawara*, *yantra*, *mantra*, *mutra*, and *yoga* to trigger powers for self-transformation and well-being of all. It had a cosmic effect for ecological and spiritual domains. It was true that after the performance of *Homa Yajna* in Gelgel, the prosperity of the people increasing; peace becomes so obvious felt by the people. Oral tradition said in Gelgel that the flame of fire in *Homa Yajna* was not as wild/hot as usual fire. The heat of it is mild so spider that used to live in the shrine/building above the fire pit where they performed *Homa Yajna* still remained there without any disturbance from the heat of fire.

With reference to the dragon, he advocated *Naga Bandha* cult used in cremation function performed by the Waturenggong king and his descents. No such things had ever practised before the visit of Dang Hyang Astapaka in Bali. It is originally based on his ideas that *Naga Bandha* became a tradition up to present days. It is a symbol through which the soul of the king may go to higher spiritual level and finally get liberation (*moksa*).

Pedanda Buddha in his worship or *puja* used instrument of *vajra* hold by his right hand and *ghanta* by his left hand; whereas Pedanda Siwa hold no *vajra*, only *ghanta* on his left hand. There are some differences with refer to the priesthood of both Pedanda Siwa and Pedanda Buddha¹⁰. They used different *puja stawa*. The Vajrayanic practices can be seen in the tradition practiced by Pedanda Buddha. In both sects, viz. Vajrayana and Saivism the role of Tantrism was so pertinent. It causes both come together becoming Siva-Buddha cult. The role of both holy persons, viz. Dang Hyang Astapaka and Dang Hyang Nirartha was so great in the spreading good values and nobility to the kingdom and peoples.

8. Conclusion

Dang Hyang Astapaka son of Dang Hyang Angsoka was invited to come to Bali by the Waturenggong King of Gelgel Kingdom in Bali to officiate *Homa Yajna* in 1430 along with his uncle Dang Hyang Nirartha who had stayed earlier in Bali. Satisfying with the spiritual depth and mysticism of Dang Hyang Astapaka, the King Waturenggong appointed him as a *purohito* (palace priest) accompanying his uncle Dang Hyang Nirartha. In the course of time they both gave spiritual guidance to the king and family, and as advisor in the life of the kingdom. During in Bali some places were visited starting from his arrival in Bali from Java.

Then he continued his *dharma yatra* to Mas, Ambengan, Gelgel, Budaga, Batu Penyu, and Budakeling. He also likely travelled to some places in Bali, like Serangan Island where he build Sakenan temple.

Dang Hyang Astapaka made his own cultural geography in spreading Vajrayana sect of Buddhism from East Java to Bali. Later his descents spread it widely covering Bali, Lombok, and Java in modern times. With his visit to Bali he along with his uncle Dang Hyang Nirartha advocated Siva-Buddha cult forming a typical Hinduism as preserved in Bali till nowadays.***

Some photos below related to the *Dharma Yatra* of Dang Hyang Astapaka in Bali.



The statue of Dang Hyang Astapaka in *Abhaya Mudra* posture in Buddha Vihara Astapaka-Temple located in Gilimanuk West Bali [source: beritabali.com]



Main gate Taman Sari Temple in Budakeling village, Karangasem, Bali (Photo: IBP. Suamba, 2011)



Padma Tiga shrine in Taman Sari temple Budakeling, Karangasem, Bali (Photo: IBP. Suamba, 2011)



Padma for worshipping Dang Hyang Astapaka (left), Dang Hyang Nirartha (right) in Taman Sari-Temple Budakeling, Karangasem, Bali (Photo: IBP. Suamba, 2011)

Notes and References

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- ¹ I.B. Mantra, *et. al.*, *Siwa-Buddha Puja di Indonesia* (Denpasar: Yayasan Dharma Sastra, 2002), p. 48.
- ² Ida Pedanda Gde Nyoman Jlantik Oka, *Riwayat Dang Hyang Asthapaka di Bali* (Widya Dharma, 2007), p. 3.
- ³ See, I.B. Rai Putra, *Parama Dharma Dharmayatra Dang Hyang Nirartha* (Dharmopadesa, 2012), p. 107.
- ⁴ For further history of Astapaka, see *Kandanira Buddha Paksa Mwang Astapaka Tattwa* manuscript belongs to Gerya Buddha Tusan, Klungkung.
- ⁵ See I.B. Putu Suamba, *Siwa Buddha di Indonesia: Ajaran dan Perkembangannya* (Denpasar: Widya Dharma, 2006), p. 150-152.
- ⁶ *Ibid.*
- ⁷ https://id.wikipedia.org/wiki/Danghyang_Astapaka, retrieved on 07/01/2016.
- ⁸ Ida Pedanda Gde Nyoman Jlantik Oka, *op.cit.*, p. 6.
- ⁹ Further discussion on *Homa Yajna*, see I.B.G. Agastia, *Homa Adhyatmika* (Yayasan Dharma Sastra, 2013).
- ¹⁰ For further discussion see I.B.P. Suamba, *op. cit.*
