Religious tolerance, which is now starting to fade, has grown since the past. The Śhiva and Buddhist religious coalition from the Singhasari era to Majapahit might represent its religious tolerance. Several temples, consisting of Jawi, Jago, Panataran and Jabung, seem to reflect the concept of Śhiva-Buddhist. Its Śhiva-Buddhist characteristics could be referred from the textual information, its architecture, and its relief. This study used the analytical method and a historical-archaeology approach. The descriptions of these elements were identified and analyzed to strengthen the opinion of the Śhiva-Buddhist coalition. This study found that the Śhiva-Buddhist concept, as reflected in the Jawi, Jago, Panataran and Jabung temples, emphasizes the phenomenon of the coalition of the two religions during the Singhasari-Majapahit period.

KEYWORDS: Śhiva-Buddhist, coalition, temple, Singhasari, Majapahit

INTRODUCTION

Hinduism and Buddhism are estimated to come and spread to Nusantara (the Indonesian archipelago) in the early century. However, several chronicles provide some information that Indonesian archipelago had welcomed both Hinduism and Buddhism before centuries. The development of Hinduism in the early century showed the Vedic influence, which was in line with its development in India. Several kingdoms in the archipelago showed the dominance of Hindu influences from the Vedic sect. Its influence can be found in the cultural heritage during Kutai and Tarumanegara kingdoms.

In comparison, the Śhiva-Sidhanta sect developed rapidly in the Mataram, Kadiri, Singhasari, Majapahit, Malay and Balinese kingdoms. On the other hand, Buddhism dominated during the Srivijaya era and was quite strong during the Mataram period. This religion also developed during the Singhasari to Majapahit period.

During the Singhasari period, a combination of Śhiva-Sidhanta Religion with Mahāyana-Buddhism emerged. Its combination seemed to reflect that Śhiva is equivalent to Buddhist. However, a fusion of Śhiva and Buddhism had never happened. The Śhiva and Buddhist religions kept practising their respective religious teachings and rituals. A.R. Kinney et al. (2003:24) identify that many temples in East Java from the Singhasari-Majapahit period reflect the concept of Śhiva-Buddhist.

The concept of Śhiva-Buddhist has become an exciting topic of discussion among Indonesian classical historians. H. Kern (1888) gave the term "vermenging" as a name for the
phenomenon of mixing between Mahāyānaism and Śhivaism in terms of giving meaning to the Ultimate Reality (E. Sedyawati, 1982:xv). His opinion has become the basis for the following researchers. N.J. Krom (1923) strengthens Kern's opinion that there is a Śhiva-Buddhist syncretism in the arts. Tantrayana teachings influence its syncretism. Furthermore, W.H Rassers (1959) declares that there were genetic things between Indonesia and India in the previous period related to Hinduism and Buddhism. In addition, he criticized Kern because he did not use a cultural perspective as the basis for analyzing the phenomenon (Sedyawati, 1982:xvi). P.J. Zoetmulder (1968) also gave the term for this phenomenon as syncretism.

After reading *Nagarakrtagama*, Pigeaud (1960-1963) exemplifies that Śhivaism and Buddhism are equal footings. Pigeaud's opinion was strengthened by J. Ensink (1978) when researching *kakawin* in Java and Bali. He argues that its concept is crucial in Javanese culture. Even though the religious division conflicts, in the end, they will reach a balance (Sedyawati, 1982:xvii-xviii). Meanwhile, J. Gonda (1970) said that these symptoms occurred in Java and Cambodia, Nepal, and India. So that indigenous culture is not the only reason that encourages the emergence of this phenomenon. The proper term is a coalition to name the similarity of the Supreme Concept of these religions (Sedyawati, 1982:xx; H. Soebadio, 1985; A.A. Munandar, 2016). In addition, it is necessary to study further the concept or religious terms in this Śhiva-Buddhist phenomenon.

The emergence of the Śhiva-Buddhist phenomenon in the archipelago is undoubtedly in a certain period, and it can be seen that the beginning of the emergence around the 13th century AD during the Singhasari Kingdom from the publication of the *Sutasoma* manuscript of King Kertanegara era but interestingly the Singhasari kings before Kertanegara had been proclaimed as Śhiva and Buddhist. Hence, it is necessary to seek until the early days of the establishment of the Singhasari Kingdom. The Śhiva-Buddhist concept was continued during the Majapahit period and spread to the Balinese and Malay kingdoms until the decline of Majapahit during the 15th century. The Śhiva-Buddhist concept has been existing for centuries.

The temple's architecture, decoration, and relief depict its religious coalition. Four temples represent the appearance of this coalition because those temples were built based on religious concepts. In addition, the study of inscriptions and manuscripts helps to reconstruct the coalition phenomena.

**RESEARCH MATERIALS AND METHODS**

The temples of Jawi, Jago, Panataran and Jabung were chosen as research objects because preliminary observations showed the most vital conjecture regarding the application of the Śhiva-Buddhist concept. These temples can also be considered to represent the times of Singhasari and Majapahit. Jawi represents the Singhasari period, then Panataran and Jabung represent Majapahit. Jago temple can be considered to represent the two styles, so it is hoped that it can prove and at the same time examine further the religious concepts, especially those that are implicit.

The next step was to identify the Śhiva-Buddhist elements contained in the temple building. Qualitative research emphasizes data exposure and in-depth discussion. This paper used archaeological and textual data. Those data were collected by observing the architecture,
ornamentation and relief steps. The analysis was carried out with the help of written sources and expert opinions on the Śhiva-Buddhist concept mainly related to religious phenomenology. The theoretical framework was under the model developed by K.R. Dark (1995:37-38), namely: the availability of data sources of various forms, after that the data sources are observed and adjusted to the things that want to be studied, the data are obtained from the results of these observations. The data are then combined with the context so that the information contained in it becomes evidence. The theory was used to contextualize the data. The function of the theory is a kind of surgical instrument in the study. This evidence was then referred to as interpretation. Furthermore, these interpretations were used to build a generalization and even a new theory.

**DISCUSSION**

**The Emergence of the Śhiva-Buddhist Concept in the Singhasari and Majapahit Periods**

From religious perspective, the marriage between Ken Angrok and Ken Dĕdĕs (the first king and consort of Singhasari) might be the early emergence of Śhiva-Buddhist. It seems to be a metaphor for the meeting between Hindu-Śhiva and Mahāyana-Buddhism (Munandar, 2016:57). Regarding the meeting, the scholars stated that the terms are parallelism, syncretism, or coalition. According to researchers, these terms are only based on contemporaneous written sources. There is no specific term that is appropriate to apply to the combination of Hindu-Śhiva and Mahāyana-Buddhism, except Śhiva-Buddhist.

Thus, the history of Ken Angrok and Ken Dĕdĕs represented a symbol of the Hindu-Śhiva and Mahāyana-Buddhism religious coalition. Ken Angrok, who was Hindu-Śhiva and Ken Dĕdĕs, who was Mahāyana-Buddhism finally united in marriage and succeeded in developing a new dynasty, namely Rajasa and was marked by the establishment of a new kingdom called Singhasari (Munandar, 2016:56-57). A further interpretation is that the fusion or coalition of Śhiva-Buddhist was only known in the Singhasari era during the reign of Ken Angrok (1222--1227 AD). In the previous period, namely the period of the Kadiri Kingdom (12th century AD), or an older period, namely the era of the Mataram Kingdom, which was centred in East Java (11th century AD), no substantial evidence has been found of the mixing of the two religions. The pre-Singhasari religious life has not shown any natural phenomena of the fusion of Śhiva-Buddhist. The two Hindu-Śhiva and Mahāyana-Buddhism religions are still alive and well developing separately and separately. The appearance of Śhiva-Buddhist can be seen from the temples left during the Singhasari and Majapahit periods. The coalition of Śhiva-Buddhist can be seen clearly in the temples of Jawi, Jago, Panataran and Jabung.

**The Śhiva-Buddhist concept at the Jawi Temple**

Jawi temple is located in the Pasuruan Regency area, is associated with the King of Kertanegara and is considered a place of worship, allegedly built after the sraddha ceremony or 12 years after his death. The Jawi Temple faces east with its basic plan in the form of a square.
According to Munandar (2015:47), the temple's speciality is that it is a temple during the Majapahit era, which is decorated with *makara* on the cheeks of the stairs with reliefs at the foot of the temple that describe the condition of the Jawi Temple itself. Relief depictions of the temple itself are rarely found. Usually, the relief images rely on stories in *kakawin* or *kidung*. The temple stands on an elevated courtyard and is surrounded by a pond or moat. The temple's peak is in the form of a cube on which there is still a Buddhist *stupa*, but the niches and booths contain statues in the Śiva pantheon (Hinduism).

The temple was visited by Hayam Wuruk when he returned from a trip to Lamajang. Some exciting words of "*Cihnang candi i sor kasaiwan a puncak kaboddhan i ruhur...*" (Regarding the temple below it is Śiva and above has Buddhist peak) represent the religious coalition. So, the bottom part is the statues of Śiva, while the top in the form of the roof of the *stupa* is the Buddhist. The archaeological evidence strengthens the hypothesis that a temple is a form of Śiva-Buddhist temple.

Furthermore, it can be noted that the Śiva-Buddhist elements in the Jawi Temple are as follows: (1) in the news, it is known that the temple belongs to the Śiva-Buddhist religion. (2) The architecture shows the characteristics of Śiva-Buddhist because it is a Hindu temple and has a *stupa* roof. (3) The relief cannot be identified by the storyline, but at first glance, it looks like a real-life story combined with the storylines of *Gandawyuha* (Buddhist) and *Sang Satyawan* (Hinduism). (4) The statue placed in the main chamber is Śiva, while in the empty upper niches is the Buddhist in his *paramasunya* (invisible) concept.

**The Śiva-Buddhist concept at the Jago Temple**

Jago Temple, also known as the *Tumpang* Temple, is mentioned in *Pararaton* and *Nagarakrtagama*. The temple was functioned as a worship temple for King Wisnuwardhhana (*Nagarakrtagama*) or Ranggawuni (*Pararaton*) or Narrarya Seminingrat (*Mula-Malurung* Inscription). The temple is situated in Jago Village, Tumpang District, Malang Regency, approximately 20 km to the east from the centre of Malang City. The name of the temple is Jajaghu which refers to the village's name or the place where the temple stands. Jajaghu is an ancient name for Jago Village now. Fortunately, this village name or toponym is not too different, so it is easy to identify.

The function of Jago Temple is the worship of King Wisnuwardhhana as a Buddha other than in Weleri as Lord Śiva. This information was obtained from the preaching of the books of *Pararaton* and *Nagarakrtagama*. In the Book of *Pararaton* it is stated "*Panjenenganira Cri Ranggawuni ratu taun 14, moktanira 1194, dhinarma sira ring Jajaghu*" (Soekmono, 1997). On the other hand, *Nagarakrtagama* mentions "*Caka 1190 bhatara wisnu mulih ing curalaya pjah dhinarma ta sire Waleri Ciwawimbha len Sugatawimbha*" (Pigeaud, 1962). So the temple should be a Buddhist temple because *sugata* is the same as Buddhist. However, if we are looking at the findings of Hindu reliefs, the temple can be categorized as Śiva-Buddhist as the religion of the Singhasari-Majapahit kings.

*Pendharmaan* temple is a temple built as a monument or memorial to the king who has died and made a statue of the embodiment of the god who is worshipped (*istadewata*). So the temple is not a tomb but *dharma* or a memorial monument to a king or royal family who
has died. Usually, the carved reliefs depict something that is advice or blessing. These reliefs depict the journey to perfection (Soekmono, 1974).

The architecture of the temple shows a building made of terraces with high legs. Now all that remains is the body of the temple with the garbhagrha door and the foot of the temple. Seeing the roof that collapsed and there is no remaining stone peak, the temple may have a roof that is not built of stone like its body. Most likely, the temple is roofed with palm fibre or shingle in the form of meru. However, the pradaksinapatra or hallway is not wide enough at every level of the temple body. Its function is as a way to read reliefs as a religious activity in its time. The temple style can be categorized as Majapahit style because later, some of the temples of the Majapahit era resemble the shape and architecture of Jago Temple (D.Y. Wahyudi & S.S.P.Jati, 2016). The shape of these steps gives the impression of being the peak of Meru or Mount Mahameru.

The temple has a wide variety of reliefs. It is recorded that only a few temples are decorated with various reliefs in one temple body. The rest are only one to two stories. The temple has the first story, namely Tantri Kamandaka, carved at the foot of the terraced temple on one side of the southeast-east and northeast. The second story is Ari Darma at the foot of the terraced temple on one side of the northeast. The third story is Kunjarakarma at the foot of the temple terraces on one side of the north and west. The fourth story is Parthayajna and Arjunawiwaha at the foot of the temple with two terraces on all sides. The last story is Krsnayana on the body of the temple on all sides. Some of the reliefs have been worn away by weathering, and some have even been lost because the walls have collapsed.

Furthermore, it can be noted that the Śhiva-Buddhist elements in Jago Temple can be detailed, as follows: (1) in the news, it is known that the temple is Buddhist, but in reality, there are quite a lot of Hindu elements. (2) The architecture shows Hindu characteristics compared to a Buddhist building with a terraced model and roofed with palm fibres in the form of an overlapping (meru). (3) There is only one relief based on Buddhism, while those with Hinduism are five. (4) The statues found to belong to the Buddhist religion, namely the pantheon of Amoghapasa.

The Concept of Śhiva-Buddhist in Panataran Temple

The third temple is the Panataran Temple complex located in Penataran Village, Nglegok District, Regency of Blitar. This site is approximately 13 km to the northeast of the city of Blitar. In terms of naming, the Panataran Temple complex was actually during the Kadiri to Majapahit era known as Palah Temple because it was built as a place of worship to Bathara Palah, who resides on Mount Kampus (Kelud). The naming of Panataran is thought to have been in the late Majapahit period because the temple was located in a large courtyard (background, natar), so it was called pa-latar-an or panataran, and this name is now immortalized as the name of the village, namely Penataran (Wahyudi, 2005).

The Panataran Temple complex as a whole is divided into three enshrines. The first page is located in the front, which is in the southwest, the second page is located in the middle, and the third page is located in the back or northeast. The first courtyard, which is located on the front, consists of several buildings: the entrance gate of the temple complex,
bale agung, terrace with ornate umpak, pendapa terrace decorated with reliefs, and the Angka Tahun Temple. The reliefs on the pendapa terrace are Sri Tanjung, Sang Satyawan, Bubuksah-Gagangaking, Tantri Kamandaka, and reliefs whose storyline is not yet known.

The second courtyard, located in the middle, consists of the second gate and the Naga Temple. At the Naga Temple, there are reliefs of Tantri Kamandaka and possibly Panji. On the third courtyard, which is behind, there are several buildings, namely: several scattered pendapa, a ruined temple building, the Panataran Main Temple building and the patirtaan (water pool), which is located on the east side. In the main temple, which has three terraces, there are Ramayana reliefs on the first terrace and Krsnayana reliefs on the second terrace. The two stairs up to the main temple are guarded by a pair of dwarapala (guard statues) decorated with Tantri Kamandaka reliefs. A stone on page three decorated with reliefs of Sri Tanjung. Patirtaan is at the back of page three with a slightly lowered position and decorated with Tantri Kamandaka reliefs.

The existence of Panataran Temple has been in existence for various periods from Kadiri to Majapahit, even though the buildings found today are from the Majapahit era. This is evidenced by the discovery of various year numbers scattered in various artefacts and structures, which can be seen in table 1.

Table 1
Year Number in Panataran Temple (Wahyudi, 2015)

| Year Number (AD) | Existence On Archaeological | Located in Courtyard          | King’s Name   |
|------------------|-----------------------------|-------------------------------|---------------|
| 1197             | Palah Inscription           | 3rd courtyard                 | Srngga (Kadiri) |
| 1318             | stone block                 | Release Finding               | Jayanagara    |
| 1319             | Dwarapala (guardian statue) | Gate in 2nd courtyard         | Jayanagara    |
| 1320             | Dwarapala (guardian statue) | Gate in 2nd courtyard         | Jayanagara    |
| 1323             | stone block                 | Release Finding               | Jayanagara    |
| 1347             | Dwarapala (guardian statue) | Main Temple in 3rd courtyard  | Tribhuwana    |
| 1369             | Angka Tahun Temple          | 2nd courtyard                 | Hayam Wuruk   |
| 1372             | stone block                 | Release Finding               | Hayam Wuruk   |
| 1373             | stone block                 | Release Finding               | Hayam Wuruk   |
| 1375             | Pendapa Terrace             | 1st courtyard                 | Hayam Wuruk   |
| 1379             | stone block                 | Release Finding               | Hayam Wuruk   |
| 1415             | Patirtaan (water pool)      | 3rd courtyard                 | Suhita        |
| 1454             | stone block                 | Release Finding               | Suhita        |

Based on various reports, it is known that Panataran Temple was one of the essential kadewaguruan or mandalas during the Majapahit era. Findings of reliefs that are Hindu-Buddhist can lead to indications that this place was used as a shrine of worship as well as a religious centre (Wahyudi et al., 2014). These reliefs can be considered a message that is in
line with a teacher's behaviour, brahmin or rsi.

The existence of the Panataran Temple has been mentioned in the Palah Inscription, which dates to 1197 AD. The Palah inscription was issued during the Kadiri period. Although it is 121 years different, the sources of information from this inscription are related to the function of the building and the name used in the temple. This inscription briefly describes King Srngga, who ordered the determination of the status of sima (special land) for the land in Palah because he had been instrumental in carrying out the king's orders to perform continuous puja every day at Paduka Bhatara's place of existence in Palah, which was followed by a pratistha ceremony on the stone inscription. The king also rejoiced in the efforts of this official because he had taken care of the great deeds aimed at the perfection of His Majesty Bhatara in Palah.

Reports about the existence of the Panataran Temple are also mentioned in Kakawin Nagarakretagama pupuh 17 stanza 5, which tells of King Hayam Wuruk at the end of every rainy season to worship Hyang Acalapati (Pigeaud, 1960-I:21). The temple is mentioned again in the pupuh 61 stanzas two, which tells of the return journey of King Hayam Wuruk to Palah in 1361 AD, and the second in pupuh 78 stanzas which describes the status of Palah in the grouping system of sacred buildings during the Majapahit period.

Kakawin Nagarakretagama pupuh 73-78 (Pigeaud, 1960-I:57-60) describes the group of sacred buildings during the Majapahit era. The sacred buildings are divided into three according to their supervisory status: the dharma ring kasaiwan overseeing sacred buildings belonging to the Śiva religion, the dharma ring kasogatan overseeing Buddhist sacred buildings and mantri her haji for sacred buildings in the form of karsian (sacred buildings of the sages). Panataran Temple was considered a royal temple during the Majapahit era and was built in stages (Ramelan, 2013:239).

Furthermore, another manuscript that mentions Panataran Temple is Kakawin Parthayajna, a prelude to the Arjunawiwaha story. The depiction of Panataran Temple is not direct but in the form of a vague illustration of the depiction of a beautiful hermitage with a large courtyard and a meru building with eleven roofs. On the walls are beautifully engraved scenes of the Ramayana, and on another part are depicted scenes of Krsnayana. The description of the meru-roofed building complex with the depiction of the reliefs is reminiscent of the Panataran Temple in Blitar (Adiwimarta, 1993:18-19).

Furthermore, it can be noted that the Śiva-Buddhist elements in Panataran Temple are as follows: (1) The architecture shows Hindu characteristics compared to a Buddhist building. However, there are Buddhist characteristics such as the hardened courtyard and the large number of dwarapala. (2) There are Hindu and Buddhist reliefs in this temple complex.

The Śiva-Buddhist concept at Jabung Temple

Based on its geographical position, Jabung Temple is located in Jabung Village, Paiton District, Probolinggo Regency, approximately 35 km to the east from the centre of Probolinggo City. The temple is located in an area where many ancient villages surround Hayam Wuruk, but nowadays, not many remains of the Hindu-Buddhist era can be seen except the Kedaton Temple, which was built during Hayam Wuruk (1292 AD). Approximately 45 km south of
Jabung Temple. In the doorway of the main chamber of Jabung Temple, the number 1276 Saka is found.

According to Munandar (2015:60-61), the temple has the privilege of being the only temple whose body is cylindrical and reinforced with pilasters as *paduraksa*, while the temple's roof is curved, which is very likely as the base of the stupa. The reliefs are Hindu stories, namely *Sri Tanjung*. In addition, a lion statue was also found as a substitute for *makara* in the niches of the temple body. The lion statue is often associated with the Buddhist-Sakya army.

Furthermore, it can be noted that the Šhiva-Buddhist elements in Jabung Temple are as follows: (1) The architecture shows the characteristics of Buddhist buildings. (2) There are Hindu reliefs. (3) There is a statue of a lion who is a Buddhist sect.

The concept of Šhiva-Buddhist in the Singhasari-Majapahit Temples

The Šhiva-Buddhist coalition is a phenomenon that occurred in the early days of Singhasari and can be believed to have started from the marriage story of Ken Angrok and Ken Dedes (Munandar, 2016). The story of Ken Angrok-Ken Dedes is a metaphor for the fusion of two major religions known in ancient Javanese society at that time. Ken Angrok is an icon of *Trīmūrtti*, as can be seen from the description of *Pararaton*, so Ken Angrok is a metaphor for Hindu-Šhiva religion. Meanwhile, Ken Dedes is a metaphor for Mahāyana-Buddhism. This is no doubt because *Pararaton* states that Ken Dedes is the only daughter of Mpu Purwa, a Mahāyana-Buddhism priest whose knowledge reaches perfection.

*Pararaton* says that Danghyang Lohgawe calls Ken Dedes as *śrī nāreśwarī*, the main woman from whose womb will be born kings. Nāreśwarī can be equated with Mahāmayā or Mayadevi, mother of prince Siddharta of Kapilavastu, from Mayadevi’s womb, was born a great figure known to humans throughout the world to this day, namely Siddharta Gautama. Thus the character of Ken Dedes is metaphorized as Mayadevi. She is the icon of a perfect goddess who gave birth to a significant figure who brought Buddhism. Thus Ken Dedes is entirely a symbol of Mahāyana-Buddhism.

The coalition concept explains that the two religions have a parallel system. They have different rituals, and parallels continue to occur when it comes to the ultimate goal. The parallel term offered by some of these scholars is not appropriate because the Old Javanese sources themselves state that the ultimate goal of the two religions is the same, namely one, not parallel without end (Munandar, 2016).

The use of the term syncretism given to the two religions may not be appropriate because it gives the impression that the two religious systems are mixed into one fused one. Gonda (1970) then proposed a new term, namely a coalition with the denotation of fighting for the same ultimate goal using different paths and developing together. It seems that the term is more appropriate to apply to the phenomenon of the combination of Hindu-Šiva and Buddhist-Mahāyana religions.

The first sign of Šhiva-Buddhist can be seen from the news delivered both in inscriptions and in texts. The depiction of religious sects can clarify the function of the building being erected. The description of the inscription can be attributed to Jago Temple and Panataran. The Mula-Malurung inscription mentions Jajaghu or Jago, while the Palah
inscription describes the Panataran temple. The Pararaton and Nagarakretagama manuscripts describe the religious sects of the temples of Jawi and Jajaghu or Jago, while the two books describe Panataran as a royal temple visited by King Hayam Wuruk.

The description of the written news regarding the manuscript about Jawi Temple is as a place of worship for King Kertanagara in the form of Śhiva-Buddhist. The depiction of Jago Temple is an offering of King Wisnuwardhana in Buddhist form, while the form of Śhiva is in Weleri. Panataran is described as a royal temple that King Hayam Wuruk always visits. The depiction of the temple as a Hindu religious centre is also depicted from the younger Bhujangga Manik manuscript. The Parthayajna manuscript describing Arjuna's life identifies a building resembling the temple. Jabung temple is narrated in Pararaton as a place of worship for Hayam Wuruk's relative named Bhir Gundal and known as Brajajinaramitapura (Ki Padmapuspita, 1966:84). Meanwhile, Nagarakrtagama reported that Hayam Wuruk visited the temple. The village is called Kalayu, a land of Buddhist's sima with a temple called Jabung (Krom, 1923:196-200).

The second element is architecture which can be seen from the shape of the building and the decoration contained in the building. Elements of the building can be seen from the structure of the body of the building. In this case, what can be seen is the roof which has its characteristics. The shape of the sikhara or prasadha roof is usually associated with Hindu religious buildings, while the stupa roofs are associated with Buddhist buildings. In addition, pradaksinapatra or the floor on the temple body is often found in Buddhist temples because it is related to the ritual around the temple or pradaksina.

Panataran Temple, some of its buildings show the uniqueness of Hindu temples, both the Angka Tahun Temple, the Main Temple, the Dragon Temple and the Bale and Pendapa Agung buildings. Jago Temple, from its architectural form, actually shows the flow of Hinduism. The main temple is thought to be in the form of a Batur temple with a roof of organic material in a meru like the Panataran Main Temple. Candi Jawi, in terms of architecture, can be said to be unique. The body of the temple shows the usual form of the Śhiva temple, which is equipped with niches and temple booths, while the roof is in the form of a stupa that is Buddhist.

Meanwhile, the floor of the temple is hardened, which is common in Buddhist temples. There is no hardened floor, and there is no remaining ancillary temple which may be in the form of a small stupa. Candi Jabung has a rectangular architecture on the legs, cylindrical on the body and the possibility of a stupa on the roof, thus revealing the characteristics of a Buddhist building.

The third element that can be used as a marker is the story relief contained in the enshrinement. The reliefs usually depict scenes in which they are also religious. Some of these reliefs are based on stories found in colossal kakawin, such as the Ramayana and Krsnayana at Panataran Temple, as well as the story of Krsnayana and Parthayajna-Arjunawiwaha at Jago Temple. In addition, there are also reliefs that rely on kidung-based stories, such as: Tantri Kamandaka, Ari Darma and Kunjarakarna at Jago Temple and Sri Tanjung reliefs at Panataran and Jabung Temples. Meanwhile, the reliefs of Sang Satyawan, Bubuksah-Gagangaking and Panji at Panataran Temple. On the other hand, there are reliefs whose basis for the story is still unknown, such as those found in Jawi and Panataran temples.
The relief stories found at Jago Temple are Tantri Kamandaka, Ari Darma, Kunjarakarna, Parthayajna, Arjunawiwaha and Krsnayana. All the stories are Hindu religion. The reliefs found at Jawi Temple cannot yet be identified with the underlying story. However, it is suspected that the story is based on religious activities at the temple and several things show similarities to the story of Sang Satyawan, who is based on Hinduism and the story of Gandawyuha, which is based on Buddhism. The relief stories found in Panataran Temple are Ramayana and Krsnayana, Sang Satyawan, Bubuksah-Gagangaking and the unknown story is in Pendapa Agung. Tantri Kamandaka's story is found in the Dwarapala Statue of the Main Temple and the inner patirtaan. Sri Tanjung's story is found in Pendapa Agung and a small pendapa building on the third courtyard. The story of Sri Tanjung is also found in Jabung Temple. The last is the story of Panji in the Naga Temple and possibly in one of the parts of the relief that has not been recognized in Pendapa Agung.

Furthermore, in table 2, it can be noted that the Šiva-Buddhist elements in the reliefs in these temples for comparison.

### Table 2

The Šiva-Buddhist element in the Jawi, Jago, Panataran, dan Jabung Temple

| Temple’s Name | Period | Functions & Religion | Hindu’s Relief | Buddhist’s Relief |
|---------------|--------|----------------------|----------------|-------------------|
| Jawi          | Singhasari-Majapahit | Kertanegara's Dharma as Šiiva-Buddhist | Unknown | Unknown | darma-a darma (good-bad) |
|               |        |                      | Tantri Kamandaka | dharma-a dharma   |
|               |        |                      | Ari Darma       | dharma-a dharma-a |
|               |        |                      | Arjunawiwaha    | dharma-kawiratin  |
|               |        |                      | Partajayna      | kawiratin bhakti |
|               |        |                      | Krsnayana       | dharma-a dharma   |
|               |        |                      |                 | dharma-a darma    |
| Jago          | Singhasari-Majapahit | Wisnuwardddhana Dharma as Buddhist | Kajang          | dharma-a darma    |
| Panataran     | Kadiri-Singhasari-Majapahit | Royal Temple | Sang Satyawan | dharma-a dharma    |
|               |        |                      | Sri Tanjung     | dharma-a dharma-a |
|               |        |                      | Panji (?)       | dharma-a dharma   |
|               |        |                      | Ramayana        | dharma-a dharma   |
|               |        |                      | Krsnayana       | bakti dharma-a    |
|               |        |                      | Tantri Kamandaka | dharma-a dharma   |
|               |        |                      |                 | dharma-a dharma-a |

881
The fourth element that can be used as a marker of Śhiva-Buddhist elements is accompanying findings, in this case, statues or iconography. These statues can show religious sects based on the attributes of the markers, the prevalence of use and their functions. Findings of statues, both loose and still tied to the context of the enshrinement, can be used as a signifying element.

The statue of Amoghapasa and his companions in the courtyard of Jago Temple shows the Mahāyana-Tantrayana Buddhism. Although most of it has been transported to the Netherlands, this statue confirms the official sect of the temple, which is Buddhist. The statues found in the Jawi Temple storage area show the Hindu religion. The yoni's findings in the booth also show his Hinduism. The discovery of the Dwarapala statue in the Panataran temple complex strengthens the Buddhist religious flow at the temple. However, the findings of other statues belonging to the Hindu religion are increasingly convincing that the temple is Śhiva-Buddhist. The statues are Ganesha, Parasurama, Lakshmi and Śrī. The lion statue as a substitute for makara in the niche is like the Buddhist-Sakya army.

CONCLUSION

The depiction of Śhiva-Buddhist in the four temples, namely Jawi, Jago, Panataran and Jabung is fascinating, and many things can be studied further. This marker of Śhiva-Buddhist elements can, of course, also be applied to identify buildings built during the Singhasari and Majapahit periods. These buildings will be easier to study if they are supported by written reports, inscriptions, and manuscripts. If it is not supported by written evidence, it can be seen from the artefacts found.

The marriage between Ken Angrok and Ken Dĕdĕs when viewed from a religious point of view, can be stated as a metaphor for the meeting between Hindu-Śhiva Religion and Mahāyana-Buddhism. Regarding the meeting, later scholars stated that the terms were syncretism, parallelism, or coalition. According to researchers, these terms are only based on contemporaneous written sources. There is no specific term that is appropriate to apply to the combination of Hindu-Śhiva and Mahāyana-Buddhism, except Śhiva-Buddhist. Therefore, the findings on these temples strengthen the hypothesis that the Śhiva-Buddhist concept developed during the Singhasari-Majapahit period.

REFERENCES

Adiwimarta, S.S. 1993. Unsur-Unsur Ajaran Dalam Kakawin Parthayajna. Disertasi. Depok: Fakultas Sastra - Universitas Indonesia.
Dark. K.R. 2005. Theoretical Archaeology. New York: Cornell University Press.
Ersink, J. 1978. "Siva-Buddhism in Java and Bali". Dalam Budhism in Ceylon and Studies on Religious Syncretism in Buddhist Countries. Symposien zur Buddhismusforschung, I. Gottingen, Vandenhoeck & Ruprecht. pages: 178-198.

Gonda, J. 1970. Siva in Indonesien. Wiener Zeitschrift fur die kunde Sud-Asiens und Archiv fur Indische Philosophie. 14, pp.1-31

Kern, H. 1888. Over de vermenging van Ciwaisme en Buddhisme op Java, naar aanleiding van het Oudjavansche gedicht Sutasoma. Verslagen en Mededeelingen der Koninklijke Akademie van Wetenschappen, afd. Letterkunde, 3e Reeks, deel V. Amsterdam.

Kinney, A.R., Klokke, M.J., and Kieven, L. 2003. Worshipping Siva and Buddha: The Temple Art of East Java. Manoa: University of Hawai Press.

Krom, N.J. 1923. Inleiding tot de Hindoe-Javansche Kunst. Tweede herziene druk. Deel I. s'Gravenhage: Martinus Nijhoff.

Munandar, A.A. 2015. Keistimewaan Candi-Candi Zaman Majapahit. Jakarta: Wedatama Widyasastra.

Munandar, A.A. 2016. Arkeologi Pawitra. Jakarta: Wedatama Widyasastra.

Padmapuspita, KI. 1966. Pararaton: Teks Bahasa Kawi dan Terjemahan Bahasa Indonesia. Yogyakarta: Taman Siswa.

Pigeaud, T.G.TH. 1960—1962. Java in The 14th Century: A Study in Cultural History. The Nagara-Kertagama By Rakawi Prapanca of Majapahit. 1365 A.D. The Hague: Martinus Nijhoff.

Ramelan, W.D.S. 2013. Candi Indonesia Seri Jawa. Jakarta: Direktorat Pelestarian Cagar Budaya & Permuseuman, Direktorat Jenderal Kebudayaan RI.

Rassers, W.H. 1959. Panji, The Cultural Hero, A structural study of Religion in Java. Translation Series KITLV No. 3. The Hague: Martinus Nijhoff.

Sedyawati, E. 1982. "Pengantar", dalam Civa dan Buddha: Dua Karangan tentang Civaisme dan Buddhisme di Indonesia. Kern, J.H.C., dan rassers, W.H. Karya Terjemahan. Jakarta: Penerbit Djambatan.

Supomo, S. 1972. Lord of The Mountains in The Fourteenth Century Kakawin dalam Bijdragen tot de Taal-, Land- en Volkenkunde. 128, pp, 281-297

Soebadio, H. 1985. Jananasiddhanta. Bibliotheca Indonesica 7, KITLV. The Haque: Martinus Nijhoff.

Soekmono, R. 1974. Candi, Fungsi dan Pengertianya. Disertasi. Jakarta: Universitas Indonesia.

Soekmono, R. 1997. Pengantar Sejarah Kebudayaan Indonesia Jilid 2. Yogyakarta: Penerbit Kanisius.

Wahyudi, D.Y., 2005. Rekonstruksi Keagamaan Candi Panataran Masa Majapahit. Tesis. Depok: Universitas Indonesia.

Wahyudi, D.Y., Jati, S.S.P., Munandar, A.A., dan Ninny Soesanti. 2014. Pusat Pendidikan Keagamaan Masa Majapahit. Jurnal Studi Sosial. Vol 6 (2), pp, 107-119

Wahyudi, D.Y., and Jati, S.S.P. 2016. Architectural and Religious Study on Signifier of Shiva-Buddhist in Jago Temple. Research on Humanities and Social Sciences Journal. Vol 6 (10), pp, 210-214

Zoetmulder, P.J. 1968. "Les grandes Religions d'Indonésie". Stohr, Waldemar. Paris: Payot.