

Mosaic

of Cultural Heritage
Yogyakarta



KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN
DIREKTORAT JENDERAL KEBUDAYAAN
BALAI PELESTARIAN CAGAR BUDAYA YOGYAKARTA

2014



MOSAIC OF CULTURAL HERITAGE YOGYAKARTA



MOSAIC CULTURAL HERITAGE OF YOGYAKARTA

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PREFACE
THE HEAD OF ARCHAEOLOGICAL OFFICE OF
YOGYAKARTA

Assalamu'alaikumWr. Wb.

Best wishes for all of us

The publishing of book titled "Mosaic of Cultural Heritage Yogyakarta" is an effort to introduce various cultural heritages that may not be known widely in Yogyakarta. Yogyakarta has a long history that was recorded through the valuable cultural heritages as we can see nowadays. This cultural diversity forms the characteristic and uniqueness of Yogyakarta. Through this book, we expect readers can explore the past and its potentials. Wise man said that exploring the past is needed to understanding the present, meanwhile, understanding the present can making the better future.

By reading this book, society supports are expected in maintaining and preserving heritage in Yogyakarta. This book is a compilation of various papers related to the potential cultural heritage in Yogyakarta, edited by Dr. InajatiAdrisijantiRomli and Dra. Anggraeni, MA. Therefore, I would like to thank and appreciate them. I also thanked Prof. Dr. TimbulHaryono, Prof. Dr. Sumijati AS., Drs. Ph. Soebroto, M.Sc., Drs. RiboetDarmoSutopo, Drs. Ir. Ikaputra, M.Arch., and Dr. LaretnaAdisakti, Drs. Susetyo E. Yuwono, and all Archaeological Office's staff who already contribute their paper.

This book is launched in order to celebrate the 90th birthday of Archaeological institution and to welcome the Indonesian Heritage Year. Criticisms and suggestions over the publishing of this book are very expected. May God always protect our effort.Amin YaRobbalAlamin.

Wassalamu'alaikumWr. Wb.

Yogyakarta, June 14, 2003

Drs. Tri Hatmadji

FOREWORD
THE HEAD OF YOGYAKARTA'S CULTURAL HERITAGE
PRESERVATION (English edition)

Assalamu'alaikum wr.wb.

Best wishes for all of us.

First of all I would like to thanks God Almighty for the bless that given to us, so we can finish English edition book titled "Mosaic of Cultural Heritage Yogyakarta". Therefore, we sincerely thank you for your efforts on this reissue. To be noticed that since it was first published in 2003 various circles have interest to explore various cultural heritage information from this source of knowledge and information. Regarding there are a lot of citizens and students who still need that information, then attempts a reprint of this book had the urgency and relevance. This book reprint was finished by institution of Cultural Heritage Preservation is expected to be the source of knowledge and information for the society.

To be noticed that one of the tasks of Cultural Heritage Preservation is to carry out the dissemination of information about the potential of cultural heritage. Therefore, this book can be an important means to attempt the process of internalization or awareness about the significance of the nation's cultural heritage for the whole society in general and students in particular. In addition, in order to demonstrate the existence of the Special Region of Yogyakarta as an area that has cultural heritage assets that can be actualized for the benefit of society in general. May the God always protect our every effort. Thank you for your attention.

Wassalamu'alaikum wr.wb.

Bogem, September 2014
The head of Yogyakarta's Cultural
Heritage Preservation

Drs. Tri Hartono, M.Hum
19630507 198603 1 002

FOREWORD

THE DEPUTY FIELD OF PRESERVATION AND CULTURE DEVELOPMENT

With the presence of gratitude to say praise God Almighty, we were welcomed with a sense of pride and joy over the publication of the book “Mosaic of Cultural Heritage Yogyakarta” on the initiative of The Ancient Relics Preservation Hall of Yogyakarta. The book was launched in Indonesia’s heritage and 90th ancient institution’s birthday should be appreciated since it was published in a very important momentum. Disclosure of the meaning of the ancestral cultural heritage is expected to be known and excavated continuously as a source of knowledge that is accessible by the general public. This effort is a great contribution in providing insight into the past, to help understand the value of the payload is contained to lived and preserved.

Our hope, desire and soul call initiator and author of the book gained widespread acceptance and positive response from the society, so they can stimulate writings from different points of view. Thus, we will be enriched with a variety of writings, so it can be arranged the whole and complete picture of Yogyakarta.

Hopefully with a variety of information from the past experience we can strengthen the identity of the nation and has the spirit to build a continuously actualize the sublime cultural values.

Hopefully this creative vehicle can arouse our love in the preservation of cultural heritage. Finally I congratulate and hopefully this book benefit according to our expectations.

Jakarta, June 14th, 2003

I.G.N. Anom



FOREWORD

THE GOVERNOR OF SPECIAL REGION OF YOGYAKARTA

Assalamu'alaikum wr.wb.

First of all I would like to congratulate over the publication of the book " Mosaic of Cultural Heritage Yogyakarta". I give you the appreciation and recognition of the hard work of the team, so it was able to link the information to a variety of sources and then compiled in this book.

The history of human life at any time always leaves cultural creations that reflect the creative dynamics of life at that time and showed that people's life at that moment were so rich with different dimensions. This book is organized to facilitate the society in learning the various aspects that accompany the journey of life that once existed in Yogyakarta in the past. Thus, it will be increasingly enrich the understanding of the people about the various dimensions of the lives of his ancestors, so that it will be increasingly strengthened the growth of society wisdom in addressing a variety of differences that exist now, for what is happening now cannot be removed from the course of history in the past.

Once again congratulations on the publication of this book. Hopefully this book is getting complete libraries of world treasures of Yogyakarta. Thank you. Wassalamu'alaikum wr.wb.

Yogyakarta, June 14 th, 2003
The Governor of Special Region of
Yogyakarta

Hamengku Buwono X



Vishnu Triwikrama statue at Sumur Bandung, Prambanan

LIST OF ABBREVIATIONS

AMS	: <i>Algemeene Middelbare School</i>
BKI	: <i>Bijdragen tot de Taal-, Land- en Volkenkunde Uitgegeven door het Koninklijk Instituut voor Taal, Land, en Volkenkunde van Nederlandsch-Indie.</i>
BP3	: Balai Pelestarian Peninggalan Purbakala
Depdikbud	: Departemen Pendidikan dan Kebudayaan
dkk.	: dan kawan-kawan
DKT	: Dinas Kesehatan Tentara
ed.	: Editor/Edition
ELS	: <i>Europeesche Lagere School</i>
et. al.	: Et Alibi
Fak.	: Fakultas
FIB	: Fakultas Ilmu Budaya
FS	: Fakultas Sastra
GPIB	: Gereja Protestan Indonesia Bagian Barat
H	: Hijriah
HKBP	: Huria Kristen Batak Protestan
hlm.	: halaman
J	: Jawa
M	: Masehi
MULO	: <i>Meer Uitgebreid Lagere Onderwijs</i>
No.	: Nomor
PTKA	: Penelitian Terpadu Kawasan Arkeologi
Puslitarkenas	: Pusat Penelitian Arkeologi Nasional
Repro.	: Reproduksi
R.M.	: Raden Mas
SPSP	: Suaka Peninggalan Sejarah dan Purbakala
TBG	: <i>Tijdschrift voor Indische Taal-, Land- en Volkenkunde Uitgegeven door het Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen.</i>
Terj.	: Terjemahan
t.t.	: tanpa tahun
TU	: Tarikh Umum
UGM	: Universitas Gadjah Mada
VOC	: <i>Verenigde Oost-Indische Compagnie</i>

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INTRODUCTION



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INTRODUCTION

In each and every part of Indonesia there are objects of cultural heritage that deliver a message to the next generations that a certain form of life with a prominent culture was in existence there. This is also true about Jogjakarta. The Jogjakarta Special Region, situated in the middle of Java Island, is one of the 33 provinces of Indonesia. The region forms an imaginary triangle, with Mount Merapi in the north as its peak, and the Indian Ocean in the south as its base. The region is bordered by Kabupaten Wonogiri in the south-east, Kabupaten Klaten in the north-east, Kabupaten Magelang in the north-west, and Kabupaten Purworejo in the south-west.

Jogjakarta is situated between 7°33' and 8°15' southern longitude and 110°-100° 52' eastern latitude, with an area of 3,185.81 km² (318,577 hectares), comprising four regencies, namely Sleman, Gunung Kidul, Bantul, Kulon Progo, and one municipality, Kota Jogjakarta. Morphologically the region is aligned as follows:

1. The mountaineous area around Mount Merapi in the north, at an altitude of about 100-3200 meters above sea-level, with an inclination toward the south. This area is fertile indeed, but is also prone to natural disasters.
2. The hilly regions of Pegunungan Seribu ("The Thousand Hills") in the south-west, extending from east to west — limestone region at 50-300 meters above sea-level. The area is not so fertile, and water availability is unable to sustain agriculture. The wavy contour of the area poses great difficulties to attempts at irrigation.
3. The hilly regions of Pegunungan Kulon Progo in the north-west, at about 50-500 meters above sea-level. With Pegunungan Menoreh to its north and its wavy contours, the area here is not so fertile.
4. The alluvial plains of the middle region, at about 25-130 meters above sea-level. The flat contour of the land makes it possible for the development of agriculture.

The Jogjakarta region consists of regosol, lateritic, limestone, grumosol, and alluvial soils. Great differences between these soils has resulted in similar

differences in the manners of their utilization. In addition, land utilization is also affected by the presence or absence of rivers for their water supply. Three large rivers run in Jogjakarta, namely Rivers Progo, Opak, and Oyo, as well as several lesser rivers like the Gadjah Wong and the Winongo.

In terms of vegetation, the Jogjakarta region is mostly a shrubland with some extent of cultivated lands in the form of paddy fields, dry fields, and backgardens. The forests are mostly secondary, cultivated with teak, accasia, camphor, and cashew trees.

The geography and topography of any region are closely related to the livelihood and culture of its community, simply because the physical environs greatly affects cultural processes. This is also true about Jogjakarta. A good number of scholars have pointed out to the symbiosis between nature and mankind. Man is able to control and modify, to select and avoid certain natural resources by way of some planning. In effect, man is able to make his environs more human.

The accumulation of man's experiences constitutes culture. Similar or different experiences can in turn produce various forms of culture —both mobile and immobile cultural forms. The material culture is a reflection of the community's life, such as certain aspects which are related to secular and religious behaviors. The material culture can therefore reflect the social, political, economic, and religious systems which constitute a culture.

On the basis of these observations, the material culture of Jogjakarta can be seen as a "response" to its various constituent behaviors, be they religious, social, political, economic, or simply day-to-day domestic chores. These cultural riches has given Jogjakarta a designation as a "cultural city." Its cultural plurality is obvious not only in its material culture, but also in its rich traditions. Thanks to this variety, Jogjakarta can be categorized as a breeding ground of "cultural mosaic."

It is a "cultural mosaic" simply because each and every culture which has developed in Jogjakarta is unique and independent, as though a piece of a montage brought together by Jogjakarta as their unifying frame.

The Indonesian nation in general, and the Jogjakarta society in particular, greatly treasures anything that is considered an inheritance. In this book, heritage

is defined as mobile as well as immobile objects which have been inherited from generation to generation, and placed within special spots in the hearts of the owners. This implies that heritage is something that is inherited. The thing in question is culture, and so the heritage here is a cultural heritage —both in its tangible and intangible forms.

Jogjakarta's cultural plurality is brought about by several factors. Based on the predominant factors, the Jogjakarta culture can be divided into the following:

1. Pre-Hindu/Buddhist culture, which is commonly called the Prehistoric Period.
2. Hindu/Buddhist Culture, which is commonly called the Classical Period.
3. The culture which exhibits Islamic influence, which is commonly called the Islamic Period.
4. The culture which developed throughout the colonial era, which exhibits Dutch, Arabian, Japanese, as well as Chinese cultural elements. This is commonly called the Colonial Period.

Metaphorically these cultural products can be said to constitute a long string of pearls, indicating an enduring growth from one culture to the next.

PREHISTORIC CULTURE

The cultural objects of the prehistoric period were produced during a long period of time, namely since the time of the first humans up to the fifth or sixth century CE. In the Jogjakarta Special Region, prehistoric cultural objects have been discovered in Kabupatens Gunung Kidul and Bantul. Those found in Kabupaten Gunung Kidul outnumber those found in Kabupaten Bantul.

The Gunung Kidul region has a large number of prehistoric cultural remains, of both domestic and religious natures. These have been found in several districts the districts of Semin, Ponjong, Karangmojo, Wonosari, Playen, and Semanu. The majority of these remains are in the forms of paleolithic stone tools (adzes, chisels, flakes, scrapers, and hammers) made of the chalcedon, obsidian, and andesite stones commonly found along the the River Oyo, especially around the Semin area.

The discovery of these paleolithic tools reveals that Jogjakarta, particularly the Gunung Kidul area, had become a center of human activities since at least 700,000 years ago, as according to Jacob these tools, especially adzes and chisels, belong to the people of that period. They seem to have been used for hunting and grinding purposes. These are the tools most suitable to the livelihood of that time, namely hunting and scavanging.

Another type of finding in this location is the mattock, a product of the neolithic period. Unlike the older clearing adzes and chisels, the mattock was polished both on the surface and on its sharp edge. Stone picks were apparently used for cultivating plants.

Caves and rock shelters were found in the Pegunungan Seribu area of Gunung Kidul, indicating the existence of settled prehistoric people whose livelihood was hunting and scavanging. In addition to shelters, several caves, such as those found in Gua Braholo, were used for burial sites. This is indicated by the findings of human bones, which seem to have been buried in accordance to a particular system. Prehistoric burials are classified as primary and secondary, and both classifications seem to have been applied to these burial sites.



The choice of caves as places of settlement is an indication of the people's resourcefulness in utilizing the provision of nature without ever having to invent it. The caves chosen for settlement are typically equipped with good ventilation, lighting, flat floors, and are close to food and water sources. Unfortunately no remains of the cave culture has been found outside the Gunung Kidul area.

Other cultural products not yet found in other areas of Jogjakarta are those classified as megalithic, such as menhirs, menhir statues, and sarcophagi (stone coffins). Megalithic remains were found in Karangmojo, Wonosari, and Playen—all of them within the Wonosari basin. It can be surmised that these places in the basin were deliberately chosen for settlement because they were the most fertile areas in Kabupaten Wonosari.

The stone coffins found in Gunung Kidul differ from those found in other areas like Bojonegoro, Kuningan, or Pasemah in the ways the slabs were conjoined. Unlike the stone coffins found in these areas, the slabs of the Gunung Kidul stone coffins were conjoined by means of tongues and grooves. The Gunung Kidul menhir statues are also unique in that they are carved only on the face and arms. These statues are usually placed near stone coffins.

CLASSICAL CULTURE

Remains of the classical culture in Jogjakarta is much larger than those of the prehistoric culture. Moreover, such remains were found in every kabupaten, although the amounts of findings vary from kabupaten to kabupaten. They date back to between the sixth and tenth centuries CE.

The most outstanding remains of the this period are the temples, with their grand architectures. Their locations within Jogjakarta fit in well with environmental conditions and potentials, because considerations concerning these prerequisites should have been most important for the construction of these buildings.

The temples in Jogjakarta are not evenly spread. The biggest number of temples were found in areas with the best environmental support for construction. However, this does not mean that it is unlikely to find buried temples in areas with lesser environmental support. The temples south of Prambanan are situated in such areas.

On the basis of location, temples can be divided into low-plain temples and high-plain temples. On the basis of religious backgrounds, they can be divided into Hindu and Buddhist temples. In the low-plain of Prambanan, the two religions seem to have co-existed peacefully, because Hindu temples were found close to Buddhist temples, as is the case with the Hindu Prambanan Temple and the Buddhist Sewu Temple. This indicates the presence of a high level of tolerance between the followers of the two religions.

Low-plain temples can be classified into royalty temples, community temples, and private temples. Royalty temples were usually situated close to the seat of government, while community and private temples were built at the periphery. Prambanan (or Loro Jonggrang) Temple is a royalty temple. Sambisari, Gampingan, and Mantup Temples are presumed to be community temples. These are smaller in stature than royal temples like the Prambanan Temple. Their locations are also in the periphery, as Sambisari Temple is situated west of Prambanan Temple, while Gampingan and Mantup Temples are situated in the north-west.

The presence of Prambanan Temple as a royalty temple may also indicate its centrality in the royal geography. It is within the innermost region of the Ancient Mataram Kingdom. This assumption is supported by several evidence in the form of inscriptions. The inscriptions found nearby are Mantyasih Inscription (827 CE) and Wanua Tengah III (908 CE). These inscriptions mention the names of Ancient Mataram kings. In addition, Mantyasih Inscription also mentions a place name which is assumed to be the location of the capital of Ancient Mataram.

Inscriptions as archaeological data are of the utmost importance for an understanding of the Classical Period because they may reflect the social, cultural, and political life of its society. Among other things, inscriptions may make a mention of taxation policies, rituals for the establishment of the *sima*, the court of justice, agriculture, and the calendar system. Inscriptions can be engraved onto stones, metal slabs, or precious metal slabs, as found in Ratu Boko complex.

In the past a scribe should fulfill certain requirements in order to write an inscription. The scribe (*citralékha*) was supposed to have acquired a high degree of literacy and knowledge about alphabetical forms, such as those of the Ancient

Javanese. Buildings with both Hindu and Buddhist characteristics were also found in the hills south of Prambanan (which is also called "Shiva Plateau"). Some of these buildings are indeed unique, such as Ratu Boko, Barong, Banyunibo, and Ijo Temples.

Ratu Boko can be considered a temple complex due to its expanse and the large number of buildings in this precinct, such as gates, limestone shrines, hall foundations, miniature shrines, pools, and stupas. With such variety of findings, the Ratu Boko complex is presumed to be the ruins of a palace. Other unique temples include Barong and Ijo Temple, which are constructed of terraces.

The terraced construction of the temples seem to have been an adjustment to the uneven contour of the land in the surroundings. Such adjustment gives an indication of the resourcefulness of the old-time architects. However, the terraced construction can also be interpreted as indicating a continuity of an older religious concept before Hinduism and Buddhism came to Indonesia. There was a belief that the terraces may indicate the degrees of sacredness for certain parts of a holy building. The highest terrace or the farthest spot in the rear should be occupied by the holiest part of the building.

The richness of the classical culture in Jogjakarta is also indicated by numerous isolated findings in other areas, notably in Kabupatens Sleman and Bantul. They include Buddhist statues found in Surocolo Village, Panjangrejo, Pundong (Bantul), Hindu statues such as *Wisnu Triwikrama* found in Sambirejo, Sleman, as well as masks of precious metals found in Nayan, Maguwoharjo (Sleman).

ISLAMIC CULTURE

The arrival of Islam in Indonesia enriched its cultural realm, including in Jogjakarta. A large number of Islamic cultural articles of phenomenal interest are found in Jogjakarta. They include palaces, country houses, cemeteries, and mosques.

It is interesting that since the period of the Ancient Mataram Kingdom up to the era of the Jogjakarta Sultanate, there has always been a seat of government in Jogjakarta. Even though the exact location of the the seat of government of the Ancient Mataram Kingdom remains a mystery, the seat of government during the

Islamic Period has been known to be at Kotagede. This site is rich with cultural heritage in the form of artefacts and toponyms which indicate parts of a palace as well as activities in socio-political life. The toponyms include "Alun-alun", "Kedaton," "nDalem," "Singosaren," and "Mandarakan." Other toponyms indicate places of craftsmen, such as "Samakan," "Pandean," and "Sayangan." Artefacts in Kotagede are in the forms of brick fences, mosques, cemeteries, and inscriptions; the ruins of a palace, however, have not been found. Accordingly, so far the palace of the Islamic Mataram cannot be reconstructed.

Due to the locations of fortification walls and places indicated by the toponyms, it is easy to reconstruct the city plan of the Islamic Mataram Kingdom: the seat of government is indicated by the toponym "Alun-alun," which is surrounded by settlements of the craftsmen and the residences of the nobility. The palace should be south of the "Alun-alun." The Great Mosque and the royal cemetery are west of the "Alun-alun," and the marketplace is north of the Alun-alun. All of these buildings should have been surrounded with fortification walls and their sentries. It is interesting that the plan of Kotagede matches those of other old Islamic kingdoms in Java, including Jogjakarta.



Paduraksa Gate, the evidence of cultural aculturation Javanese-Hindu and Moslem in the Kotagede Mosque Complex

The Jogjakarta Sultanate formally came into existence with the Giyanti Treaty (Palihan Nagari) in 1755 CE. The seat of government was constructed in an area of the Beringan Forest, finished in 1756 CE. While awaiting its construction, the sultan and his family took a temporary residence in the Ambarketawang country house, west of the would-be palace. The choice of location for the palace and the capital was based on philosophical and symbolical principles, especially those expressed by an imaginary axis connecting Mount Merapi, Tugu, the Palace, Panggung Krapyak, and the Southern Sea. This axis is a symbol of the sovereignty of the king, the unity of the king and his subjects, the journey of mankind, and other meanings related to the environment.

Like other palaces, the Jogjakarta Palace was furnished with country houses and gardens. Beside functioning as places of recreation, country houses also served spiritual and philosophical purposes. Their construction should therefore be in accordance to certain spiritual principles. The country houses that belonged to the Jogjakarta Palace are Tamansari, Pesanggrahan Rejowinangun, Ambarbinangun, Tirtonirmolo (Bantul), and Bulurejo (Pengasih).

Special rituals were also conducted in the construction of mosques, which characterise all Islamic cities. Jogjakarta is noted for its ancient mosques, both grand and lesser, some of which are in ruins while others still remain extant. In addition, there are five state-marker mosques which were constructed at the borders of the sultanate.

Other monumental buildings characteristic of palace culture are royal cemeteries. There are a number of royal cemeteries in Jogjakarta: the cemetery of early Mataram kings in Ktagede, that of later Mataram kings since Sultan Agung in Imogiri (Bantul), and the Paku Alaman cemetery in Girigondo (Kulon Progo). In these cemeteries, tombs are arranged according to the positions of the deceased when they were still alive.

All the royal cemeteries are characterized by a series of long ascending stairs, with gates adjoining one yard to the next. The gates of Kotagede and Imogiri cemeteries are in the form of "candi bentar" (*paduraksa*), which is characteristic of Javanese Hindu architecture. This element, in addition to the terraced stairs, evidences some sort of acculturation between Javanese Hinduism and Islam,

even prehistoric culture.

The establishment of Pura Paku Alaman has enriched the cultural heritage of Jogjakarta even further. Both the royal houses of Jogjakarta and Paku Alaman have non-monumental cultural heritage related to rituals, ceremonies, and day-to-day domestic chores. In the Jogjakarta palace, for example, there are articles known as "ampilan," as well as regalia in the form of certain animals believed to have special symbolic meanings which pertain to the ideal image of a great ruler. In addition, horse-drawn carriages, either made in Europe or built domestically, represent palace cultural heritage which is rather unique. They include *Kanjeng Kiai Garudayaksa* (the imperial carriage), *Kiai Rata Pralaya* (a hearse), *Kanjeng Nyai Jimat* (a special carriage to fetch guests of honor or to attend the Garebeg ceremony), and *Kiai Manik Kumolo* (imperial carriage belonging to Pura Paku Alaman).

COLONIAL CULTURE

Jogjakarta as the capital of Ngayogyakarta Hadiningrat Kingdom cannot be separated from the presence of foreigners of Dutch, Chinese, Japanese, and Arabian descent. Among them, Dutchmen have left the most cultural heritage, because their presence had the formal support of the Dutch colonial government.

Monumental cultural heritage which is distinctively European (Dutch) in Jogjakarta includes office buildings, forts, residential houses, churches, and factories. Buildings which are still intact include Vredeburg Fort, Gedung Agung, Gedung BNI 46, the Grand Post Office, Bank Indonesia Office, Hotel Toegoe, Hotel Garuda, Lempuyangan Station, Tugu Station, and Margomulyo Church. A large number of Dutchmen had settled in Jogjakarta since the rule of Sultan Hamengku Buwana VII, following the rapid growth of plantations, industries, and general economic activities. Dutch settlement grew along with this development. They built residential houses not only in the old Jogjakarta city, but also in its suburbs, such as Jetis in the north, Bintaran in the east, and Kotabaru in the north-east.

The Kotabaru residential complex was built following Dutch spatial designs, with streets which, unlike the Javanese, were not north-south oriented,

and European architecture adapted to tropical climates, that eventually gave rise to the so-called Indies style.

Buildings in the Kotabaru complex include religious building (St Antonius Church, the present HKBP Church, and St Igtaius College), and the Kridosono sports arena. There are also educational facilities such as the Normaalschool (now SMP V), Christelijke MULO (now SMA Bopkri I), and AMS (now SMAN 3), and medical facilities (Bethesda Hospital and the Military Hospital —presently RS DKT).

Railways and train stations (Lempuyangan and) were built to facilitate transportation, to serve sugar factories as well as the public at large. During this period there were sugar factories in Padokan, Pleret, Pundong, Gesikan, Barongan, and Ganjuran (all in the present Kabupaten Bantul), Demak Ijo, Salikan, Kalasan, Tanjung Tiro, Beran, Godean, and Medari (all in Sleman), and Sewugalur (in Kulon Progo).

Since early in the Jogjakarta Sultanate period, a large number of people of Chinese descent had settled in Jogjakarta. At the beginning, they settled in Ketandan, and then alongside the mainstreet between Alun-alun and Tugu, as well as in the areas north of Tugu. These areas grew alongside the growth of this mainstreet from a magical cult to economic functions. Rapid growth took place north of Tugu, such as in Kranggan, an economic spot with connections to Magelang and Semarang. A similar progress took place along the the mainstreet close to Beringharjo Market, Jogjakarta's economic hub.

The Chinese settlement in Jogjakarta is characterized by a Chinese architecture combined with the Indies and traditional Javanese styles. The Chinese style is notable in its roofing and ornamentation. The Indies element is notable in its high ceiling, thick walls with large columns. The traditional Javanese element is notable in its saddle roof design.

As notable in Ketandan, Pajeksan, Beskalan, and Dagen, the interior of the Chinese houses is typically arranged to support trading activities. It is unfortunate that at present a large number of old Chinese buildings, like the Ramayana, have been turned into modern shopping complexes.

Other buildings of Chinese character are Chinese temples, in which

Chinese people hold religious worship, related either to Confucianism, Taoism, or Buddhism. In Jogjakarta there are two Chinese temples which are roughly contemporaneous with the earliest Chinese settlement. They are Vihara Buddha Praba (Hok Tik Bio) at Gondomanan Street (Brigjen Katamso Street), and Kwan Tee Kiong Temple at Poncowinatan Street.

Unlike people of the Dutch and Chinese descent, Arabs in Jogjakarta did not leave any cultural heritage in the form of buildings. They only left toponyms such as *Sayidan*, a place of "sayids" (people of notable Arabic descent).

The same happens with people of Japanese descent, whose presence was concentrated on defending their rule over the region. The Japanese occupational government at the time only made use of already existent buildings such as Vredeburg Fort, BNI 46 Office, and Gedung Agung.

The monumental heritage left by the Japanese are mostly in the form of fortification caves. These are mostly permanent caves built of mortar and concrete, found around Adisucipto airstrip, Plawangan, and along the Parangtritis shore. These places were chosen on the basis of several considerations, including the possibility of the allied forces landing there. Accordingly the Japanese caves show specific functions, such as munition storage, military bunkers, as well as depots of military logistics and accommodation.

The rich variety of the cultural heritage of Jogjakarta may reflect the rich culture that this region has ever had in the past. It also denotes its position as a civilization center since the time before the arrival of Indian elements up to the present.



A decorative banner with the title "HISTORY OF JOGJAKARTA" in a bold, sans-serif font. The banner is stylized with flowing, ribbon-like edges and is set against a background of simple line drawings of rocks and foliage. The text is centered on the banner, which curves across the lower portion of the page.

HISTORY OF JOGJAKARTA

The story of mankind begins with the prehistoric time. Humankind develops from time to time, from sedentary life to settlement, from the establishment of communities with some figures of leadership to eventually the establishment of states, from illiteracy to the ability to produce writings in different languages and alphabets. In each stage of this development, men chose certain places for certain activities. This choice is inseparable from the availability of natural resources, practical considerations, as well as philosophical principles.

Jogjakarta as an administrative unit has developed along the same stages, as reflected in the archaeological remains found in many locations. One of these locations is the areas around Gunung Kidul. Paleolithic tools — the oldest tools in the history of man — were found along the banks of River Oyo. Prehistoric remains were also found in Sanden, Bantul.

The second oldest period is the Classical (or Hindu-Buddhist) Period, which is characterized by Hinduism and Buddhism arriving from India. During this period a monarchy developed, the oldest being found in Kutai (East Kalimantan) and Tarumanagara (West Java), dating from the 5th century. Later on kingdoms developed in the hinterland of Central Java and the present day Jogjakarta, namely in the basin of Prambanan and Kedu.

The Sojomerto Inscription reveals that in the 7th century a kingdom was established in Java by the founder of the Syailendra dynasty, namely Dapunta Syailendra. The name of this kingdom, however, is unknown. On the basis of Chinese chronicles written during the early Sung era (420-470 CE), Java was called She-P'o. The Canggal Inscription (found near Muntilan), dated 732 CE, reveals that a king by the name of Sanjaya ruled for some time in Java. The name of the Mataram Kingdom is known for the first time from the Mantyasih Inscription, dated 907 CE, which mentions Sanjaya as the first king of the kingdom.

This inscription also provides a list of the rulers after Sanjaya, such as Panangkaran, Panunggalan, Warak, Garung, Pikatan, Kayuwangi, Watuhumalang, and Balitung. This list of kings became more comprehensive with the finding of Wanua Tengah III Inscription, dated 908 CE. Readings of various inscriptions have produced the complete names of the kings of Early Mataram as follows:

1. Dapunta Syailendra (7th century CE)
2. Rakai Mataram Sang Ratu Sanjaya (717-746 CE)

3. Sri Maharaja Rakai Panangkaran (746-784 CE)
4. Rakai Panaraban (784-803 CE)
5. Sri Maharaja Rakai Panunggalan
6. Sri Maharaja Rakai Warak (Dyah Manara) (803-827 CE)
7. Dyah Gula (827-828 CE)
8. Sri Maharaja Rakai Garung (828-847 CE)
9. Sri Maharaja Rakai Pikatan (Dyah Saladu) (847-855 CE)
10. Sri Maharaja Rakai Kayuwangi (Dyah Lokapala) (855-885 CE)
11. Dyah Tagwas (885 CE)
12. Rakai Panumwangan (Dyah Dawendra) (885-887 CE)
13. Rakai Gurunwangi (Dyah Badhra) (887 CE)
14. Sri Maharaja Rakai Wungkalhumalang/Watuhumalang (894-898 CE)
15. Sri Maharaja Rakai Watukura Dyah Balitung (898-909 CE)
16. Sri Maharaja Sri Daksottama Bahubajrapratipaksasaya (910-913 CE)
17. Sri Mahajara Rakai Layang Dyah Tulodhong (913-919 CE)
18. Sri Maharaja Rakai Sumba Dyah Wawa (919-925 CE).

These inscriptions also make it possible to postulate that the territory of the Early Mataram Kingdom roughly covered the present-day Jogjakarta, Central Java Province, and possibly included some sections of the present-day East Java Province. Furthermore, Chinese chronicles from the Tang Dynasti period describe the bureaucratic system of this kingdom as follows: The kingdom comprised of 28 vassal (*rakai*) states. The king was assisted by four chief ministers, namely Rakarayan Mahamantri I Hino, Rakarayan Mahamantri I Halu, Rakarayan Mahamantri I Sirikan, and Rakarayan Mahamantri I Wka. Rakais were vassal kings who ruled the vassal states.

Several inscriptions dating from this period also describe political, social, economic, and cultural conditions of the time. Sometimes the political condition was stable, sometimes full of intrigues. Such circumstances would certainly affect social, economic and cultural conditions. It is presumed that temples like the Lara Jonggrang could only be built during stable times. Unfortunately the exact location of the seat of the Early Mataram government has not been discovered, possibly because palaces at the time were built of materials which were not very durable, such as wood. On the contrary, places of worship such as temples were built of more lasting materials such as andesite stone, limestone, and brick. It is also of great interest that the seat of government during the Early Mataram period was often relocated, possibly in relation to the dynamics of the political

life within the kingdom. Inscriptions mention that the capital of Early Mataram Kingdom was located in Medang ri Poh Pitu, then in Medang ri Mamratipura, and later in Medang ri Bhumi Mataram.

In the tenth century, the capital was again relocated still farther—to East Java. The exact reason for this relocation remains unknown. With this relocation, political life in Jogjakarta must have much diminished due to the now missing “patronage” of the king to his subjects. However, this does not necessarily mean that political life stopped altogether. Some people must have stayed behind; some priests probably remained in order to take care of the temples and to provide religious services to the people. For the next five or six centuries, political, cultural, social and economic life was concentrated in the East Java kingdoms of Kediri, Singasari, Majapahit, and some others.

The exact time of the arrival of Islam in Indonesia, especially in Java, is unknown. However, a specific archaeological remain shows that it occurred in the eleventh century. This remain is the ruin of a tomb of Fatimah binti Maimun bin Hibatallah, dated 485 H (1082 CE). After the fall of Majapahit Kingdom, Islam began to strengthen its roots with the rise of Demak Bintara Kingdom in around 1476 CE under its first king, Raden Patah. This kingdom is acknowledged to have set the dawn for the later Islamic kingdoms in Java. After the death of Sultan Tranggana, the third Demak king, the seat of government was relocated by his son-in-law Sultan Hadiwijaya to Pajang in the hinterland. From this time on the maritime kingdom shifted to an agrarian kingdom.

The end of Pajang Kingdom at the last quarter of the sixteenth century gave rise to a new political power, namely the Islamic Mataram Kingdom, centered in the present Kotagede in the vicinity of Jogjakarta. This kingdom became the progenitor of Ngayogyakarta Hadiningrat Sultanate.

The first ruler of the Islamic Mataram Kingdom is Ki Ageng Pemanahan, who took the title Ki Ageng Mataram. Ki Ageng Pemanahan's leadership did not last very long, because he died six years later. After his death, Sutawijaya took over ultimate leadership, with the title Ngabehi Loring Pasar. After his ascendance to the throne, he took the title Senopati ing Ngalaga Sayiding Panatagama. At that time the charisma of Islamic leadership in the hands of the Wali Sanga was very strong in Java. This is evident from the fact that Sunan Giri and Sunan Kalijaga bestowed their approval to Sutawijaya (Senopati) as the legitimate king of Mataram. Besides, Senapati's marriages with notable princesses of the time strengthened his political power. One of these princesses was Retno Dumilah,

daughter of Panembahan Ranga of Madiun and grand-daughter of Sultan Trenggana. Another notable wife was a daughter of Ki Penjawi of Pati.

To strengthen power as king of the newly established Islamic Mataram Kingdom, Senapati launched several wars during his rule. Among the regents (bupatis) who did not acknowledge his kingship and whom he fought are Bupati Pati, Madiun, and Surabaya. However, Senapati also gave serious attention to the construction of facilities which supported his capital. As mentioned in *Babad Tanah Jawi*, a brick fort and a large moat which surrounded the capital were constructed during this era. Another construction, the Grand Mosque, was completed in 1589 CE. This mosque is still extant, although it has experienced many renovations.

Senapati Ing Ngalaga Sayidin Panatagama tried to expand his territory eastward and northward. He succeeded in subduing Pati, Surabaya, Jepara, and Madiun, but failed in other theaters in East Java. His successes, however, had enabled him to obtain a strong foundation for the kingdom. Before he died in 1001 CE and was buried west of the Grand Mosque that he had built, south of his father's tomb, he had made an arrangement of succession that would deliver the supreme power to Pangeran Jolang.

Actually the latter was not the oldest male descendant of Panembahan Senapati. Senapati had two queens, a princess of Pati and another princess of Madiun. Pangeran Jolang is a son of Panembahan Senapati from the Pati princess. In other words, the prince was a grandson of Ki Penjawi. It is assumed that his crowning was a reward for Ki Penjawi's services in the past, and was intended to maintain good relationship with the Pati clan. However, Pangeran Puger, the ruler of Demak, and Pangeran Jayaraga, that of Panaraga, resented this decision and decided to raise arms. They were subdued and eventually banished to Kudus and Nusa Kambangan, respectively.

Pangeran Jolang's rule lasted for only twelve years. However, like his father, during his life he also gave much attention to physical construction within the kingdom. In 1603 CE the king instructed the construction of the Prabayaksa hall inside the palace, and two years later a garden park, Taman Danalaya, was completed. This park, furnished with a pool (*segaran*), was situated west of the palace. The Kotagede cemetery was completed in 1606 CE. Other physical constructions were accomplished rapidly, including the building of a granary in Gading and a hunting lodge (*krapyak*) in Beringan. In addition, pepper, kemukus, and coconut palm trees were planted intensively.

Pangeran Jolang's rule ended in 1613 CE, when he died in the Beringan

lodge shortly after a hunting accident. He was buried in Astana Kapura Cemetery in Kotagede. Because he died while hunting, he was later known as Panembahan Seda ing Krapyak. It is of considerable interest that before he died, he had made a connection with Dutch people.

In mid-1613 CE, the Mataram King sent an envoy to the VOC headquarters in Banten, which then was headed by Governor General Pieter Both, to deliver a message about his desire for a trade relation with the Dutch. It was a successful mission. On 22 September 1613 the first Dutch ship landed in Jepara (then belonging to Mataram) and set up a trading house there.

The throne went to one of the former king's sons, Pangeran Rangsang, or RM Jatmiko, who then took the title of Sultan Agung Senapati in Alaga. Actually before he took over the throne, his younger brother (RM Martapura) was crowned as king first, and after a short time this young king submitted his power to his older brother. This was considered a wise decision, because potential troubles in the future had been avoided. History is full of stories of family feuds in connection with royal successions, in which older claimants resent the power of younger power-holders.

Numerous wars occurred at the beginning of Sultan Agung's reign. He tried to subdue vassals who rebelled in places far away from the center of government. The battles reached their peak in 1625 CE, when the king sent a large army to lay a successful siege on Surabaya. However, Pati, Giri, and Blambangan were conquered with smaller forces. After the conquest of Blambangan, Sultan Agung instructed the populace there to relocate to Mataram.

Meanwhile, the trading relation with VOC, pioneered by Panembahan Seda ing Krapyak, prospered greatly. The governor general even sent envoys to Mataram on a number of occasions, including Hendrick de Haan, Jan Vos, and Pieter Fransen. This relationship, however, began to deteriorate in 1624 CE, because Sultan Agung perceived a number of detrimental things in it. He considered the presence of the Dutch in Batavia as a political power capable of threatening his reign. This deterioration went to such an extent that in 1628 and 1629 CE Mataram forces laid a siege to Batavia. The siege was a failure, because Mataram forces suffered from logistic and medical inadequacies and because of the Dutch's superior firepower.

Sultan Agung counterbalanced his failure to overcome Batavia with efforts at spiritual legitimacy. In 1641, he changed his title Susuhunan, which he had used since 1624, to Sultan. In 1633 he undertook a pilgrimage to the tomb



of Sunan Tembayat in Klaten, Central Java, and built a gate in the form of a “bentar” temple at the entrance to the cemetery complex. It was called Panemut Gate. It is still extant and represents the third gate at the entrance to this cemetery complex.

Sultan Agung also undertook other large-scale and phenomenal measures. They were intended to create some balance between the older Hindu and the newer Islamic elements. The most outstanding of these was the establishment of a new calendric system. The new system was an amalgam between the Hijra and the Saka calculations. (It was the year 1555 Saka, then). The new calendar was easily accepted and has been in use up to now by the name of “Penanggalan Jawi” or the Javanese Calendar.

During his reign Sultan Agung had lived through a lot of political upheavals, yet he did not disregard physical construction in the capital and in other places



as well. He prepared for the construction of a new palace in Kerta-Plered and of the Girilaya Cemetery (10 kilometers south of Kotagede). It was started in 1629 under the directorship of Panembahan Juminah. However, eventually Sultan Agung did not use this cemetery for his own burial, because it had been used for the burial of Panembahan Juminah himself, who died during its construction. Later Sultan Agung built a new cemetery on Merak Hill, starting in 1632, three years after the completion of Girilaya Cemetery. It took thirteen years to built this cemetery, which upon its completion was named Imagiri. Less than a year after its completion, Sultan Agung died in the royal hall, and was buried in this cemetery. Before his burial, the throne was conferred upon the the crown prince.

The next king after Sultan Agung was Sunan Amangkurat I. in 1647, he moved the capital from Kotagede to Plered. Various bloodsheds took place during his reign, most notably the assasination of certain family members and

other nobilities who resented his policy, such as Tumenggung Wiraguna, as well as Pangeran Alit (the sunan's younger brother), and a number of ulemas — all of them accompanied by all their families. These political upheavals were counterbalanced with the construction of facilities to support the new palace.

The construction of such facilities was done with such tremendous swiftness that a number of Dutch people even went to visit Plered. Chronicles tell of fortification walls made of brick surrounding the palace, with white tops made of limestone or bedrock slabs. These walls were completed only within two months. About two years later, the Plered mosque was built, followed a year later with an addition of the eastern hunting lodge (Krapyak Wetan) to the buildings already in existence. Not yet satisfied with his palace, Sunan Amangkurat I also instructed the building of a dam or a refreshing pool, as well as the building of a new cemetery intended for Ratu Malang in Gunung Kelir in 1668.

Meanwhile, bilateral relations with allies started to deteriorate. The Sunan was considered arrogant and tyrannical in conducting his governmental affairs. A large number of nobilities such as those in Jambi and Kalimantan desired to get out of his sphere of influence. The Sunan, however, did not seem to care, because his actions were supported by Dutch people by way of VOC. The Sunan's attitude toward VOC was the exact opposite to his attitude towards native rulers. He signed a peace accord with VOC in 1646, in which Mataram gave its recognition to VOC's occupancy in Batavia. VOC event sent envoys every year to Mataram. Such attitudes turned into a boomerang for Mataram, because eventually VOC started to meddle in the decision making in Mataram.

Various political measures which the Sunan made — making connection with VOC and dismissing influential figures around him — were resented within the royal family itself. Enmity was most obvious between the Sunan and Pangeran Adipati Anom, and this greatly disrupted the people's sympathy toward their leaders. The worst effect was the rebellion of Trunajaya, which eventually ended Sunan Amangkurat I's reign of Mataram. The Sunan succeeded to escape to Imagiri, then went westward to obtain some aid from VOC. But on this journey he died in Wanayasa (the northern part of the present Banyumas) on 10 July 1677. Three days later his body was buried in Tegalwangi. Sunan Amangkurat I's cemetery is the only royal cemetery situated a great distance from the seat of government.

Before his death, Sunan Amangkurat I had appointed Pangeran Adipati Anom as his successor with the title Sunan Amangkurat II, and had given him

all tokens of royal power which the Sunan had succeeded to take away in his flight. One of Sunan Amangkurat I's sons, Pangeran Puger, escaped to Bagelen (Purworejo, Central Java), and crowned himself king there with the title Susuhunan Ing Alaga. After Trunajaya withdrew to Kediri, Pangeran Puger returned to Plered and occupied the palace.

The good rapport between VOC and Mataram, established by Sunan Amangkurat I, continued and prospered. To fulfill his promise to his father, Sunan Amangkurat II kept this connection alive. Babad Tanah Jawi even provides an extreme description: that every day the Sunan was dressed in a Dutch fashion and took up Dutch habits. Actually the relationship with VOC was not mutually beneficial. For instance, every time Sunan Amangkurat II asked VOC for an aid, he had to compensate for the costs of war. At one time VOC even asked for the territory between east Kerawang and Pamanukan River as compensation. The closeness between the two parties made it easier for VOC to meddle in the political life in Java, especially the Mataram Kingdom.

Upon his return to Mataram, Sunan Amangkurat II desired to build a new palace. At that time, there was a common belief that a palace which had been overcome and even occupied by an enemy was no longer a good place to live. Relocation was the solution. Accordingly Sunan Amangkurat II chose Wanakarta as the site of the new palace. Wanakarta sat on a flat terrain, which offered better surveillance. Besides, there had been a prophecy that Wanakarta some day would be elevated onto a palace. The Wanakarta palace started to be occupied in 1680, and the place was renamed Kartasura Adiningrat.

After Sunan Amangkurat II resided in Kartasura, his brother, Pangeran Puger, decided to stay in Plered. The latter even declared that he did not recognize Amangkurat II's sovereignty over Mataram. In November 1680, Amangkurat II's forces, aided by VOC, attacked Plered. Pangeran Puger escaped westward, and later launched a counter-attack against Kartasura, but only to be held back. The enmity, however, was put to an end with a recognition of Amangkurat II's sovereignty by Pangeran Puger, who then also resided in Kartasura. Sunan Amangkurat II also ordered the construction of a number of facilities to support the capital, such as a grand mosque, a royal hall, a prabayaksa hall, and a refreshing pool (segaran).

He was succeeded by his son, who took the title Sunan Amangkurat III. The next successors were Sunan Paku Buwana I, Sunan Amangkurat IV, and Sunan Paku Buwana II, consecutively. During these periods Mataram became

progressively unstable. VOC's influence and intervention became increasingly stronger and unavoidable, leading to many rebellions by the general populace and nobilities. Crises reached their peak in 1740 when Chinese ethnics rebelled, noted as "geger pecinan" (Chinese rebellion) which lasted until 1743. The rebellion erupted after a large number of Chinese people were murdered by VOC in Batavia. The rebellion which took place there proliferated even to Central Java, threatening VOC strongholds in Semarang, Demak, and Pati.

The close ties between the king and VOC disappointed many nobilities and the general populace, and even arouse hatred toward the king. They supported a new claimant to power, Raden Mas Garendi (grandson of Sunan Amangkurat III), and rebelled against the king. They even attacked the Kartasura palace and occupied it at the end of June 1742. The Sunan and his family, accompanied by VOC soldiers, fled to Ponorogo. In the chronicles this event is noted as "*ambedhah bata*" (wall breaking). In Ponorogo the Sunan mustered more power to recover the palace, and Hogendorff, a VOC officer, went to Semarang to get some aid. The VOC stronghold in Semarang, however, was unable to grant the request because they had to use all their own resources to hold back rebel forces that attacked them. VOC decided to request assistance from Pangeran Cakraningrat IV of Madura.

In December 1742, the Madurese prince and his forces succeeded to subdue the rebels and regain the Kartasura palace. VOC successfully persuaded him to give it back to the Sunan. On 21 December 1742 the Sunan returned to his palace and recaptured his throne. Sunan Kuning (a Chinese rebel) surrendered ten months later, followed by Javanese and Chinese leaders who belonged to Garendi forces. After peace resumed and the situation returned to normalcy, the Sunan decided to leave the palace, which had been ransacked by the enemy and tarnished because of its occupation.

Sala Village was chosen for the site of the new palace, even though it was situated near a marshy river, with uneven land contour and poor access. The new palace was built exactly in the manner of the older one. Bangsal Pangrawit (the royal hall) of the old palace was disassembled to be reconstructed in the new one; even the walled banian trees of the Kartasura palace were replanted in the northern and southern squares of the new palace. Relocation of the seat of government took place in 1746. Sala Village was renamed Surakarta Adiningrat.

The Mataram Dynasty had stepped onto a new era, which politically was as troubled as the one they had left behind. The supreme power of this dynasty

came to an end during the reign of Paku Buwana III, with the signing of the Giyanti Accord, which divided the kingdom into two, namely the Jogjakarta Sultanate and the Surakarta Sunanate.

The Jogjakarta Kingdom came into existence with the signing of the Giyanti Accord on 13 February 1755 (29 Rabiulakhir 1680 J). This agreement, also notable as the *palihan nagari* (state division) agreement, was signed by Sunan Paku Buwana III and Pangeran Mangkubumi (son of Amangkurat IV). It was chronicled with a *candra sengkala* (figurative phrasing) “nir brahmana angoyag bumi.” According to this agreement, Mataram territory was to be divided into two, namely the Jogjakarta Sultanate and the Surakarta Sunanate. The sultanate was to consist of some segments of the *kuthanagara* (core Mataram estates), namely Sukowati, Bagelen, Kedu, and Bumi Gede, all amounting to 53,100 *karyas* in size, and some segments of the *nagaragung* (outer estates), namely Madiun, Magetan, Caruban, Pacitan, Kertosono, Kalangbret, Ngrawa, Japara (Mojokerto), Jipang (Bojonegoro), Sela, Grobogan, and Banyumas, all amounting to 33,950 *karyas* in size.

With this agreement, Pangeran Mangkubumi became the first king of the Jogjakarta Sultanate on 13 March 1755 (21 Jumadil Awal in the year Be 1680 J). He took the title *Ngarsa Dalem Sampeyan Dalem Ingkang Sinuwun Sri Sultan Hamengku Buwana I Senopati Ing Alaga Ngabdurakhman Sayidin Panatagama Kalifatullah*. The date of his crowning was chronicled with *candra sengkala* “kumbul sliro osik prabu.” The Sultan immediately ordered the construction of palace and other facilities to support the seat of government.

The site selected for the future palace was a spot in the Beringan forest. During its construction, the sultan and his family temporarily resided in Pesanggarahan (country house) Ambarketawang, in Gamping for a year. The palace was completed on Kamis Pahing 13 Sura in the year Jumakir 1682 J (7 October 1756). This completion was chronicled with the *candra sengkalan memet* (symbolic pictograph) of twin dragons with tails entwined, which says “dwi naga rasa tunggal.”

During the reign of Sultan Hamengku Buwana I, Chinese people began to arrive and settled in the capital of Jogjakarta. Most of them were Hokkians from the provinces of Fukien and Kwang Tung. Eventually they spread throughout Java and some parts of Sumatra. Records show that the Chinese in Jogjakarta between 1808 and 1811, the reign of Sultan Hamengku Buwana II, amounted to 758 persons.

They were mostly traders, so they settled close to markets. In addition, they also performed a specifically beneficial service to the sultanate, namely as tax-collectors.

A Chinese captain was appointed to supervise the Chinese affairs — birth certificates, death certificates, passes, and tax-collection — a policy which had been in place during the reign of Sultan Hamengku Buwana I. A number of Chinese captains were notable in Jogjakarta: To In (1755-1764), Gan Kek Ko (1764-1776), Tan Lek Ko (1776-1793), Que Jin Sin (1793-1803), Tan Jing Sing (180-1813), Que Wi Kong (1813-1828), and Que Pin Sing. During the reign of Sultan Hamengku Buwana III a title of nobility, Tumenggung Secodiningrat, was even conferred to the Chinese captain Tan Jing Sing.

The reigns of both Sultan Hamengku Buwana II (1792-1810, 1812) and Sultan Hamengku Buwana III (1811, 1812-1814) were marked with relentless political turmoils. There were conflicts between the European colonizers (the Englishmen and the Dutch) as well as internal strifes within the sultanate. Pangeran Natakusuma (son of Sultan Hamengku Buwana I) was crowned Pangeran Amardiko (Independent Prince) by Governor General Raffles on 29 June 1812. A political contract was signed between Pangeran Amardiko (Paku Alam I) and the English government on 17 March 1813.

The internal strifes within the royal family led to the secession of Kadipaten (principality) Paku Alaman from the Jogjakarta Sultanate. The Paku Alaman territory amounted to 4000 *cacah*, covering the vicinity of the present Paku Alaman District (kecamatan), Adikarto (the southern section of the present Kulon Progo), and Karang Kemuning, with its four districts (Galur, Tawangharjo, Tawangsongko, and Tawangkerto, all with Brosot as their hub).

During the reign of Sri Paku Alam VII, the Paku Alaman territory outside the city of Jogjakarta was renamed Kadipaten Adikarto, with Wates as the seat of government. This kadipaten covered 53 villages under four kapanewonans, namely Panjatan, Brosot, Bendungan, and Temon. These kapanewonans are now known as kecamatans, with the same names, within Kabupaten Kulon Progo. Presently Kecamatan Paku Alaman consists of Kalurahans Gunung Ketur and Purwokinanti.

The reigns of Sultan Hamengku Buwana IV (1814-1820) and Sultan Hamengku Buwana V (1823-1855) were marked with political conflicts and socio-economic decline, which led to "Perang Diponegoro" or the War of Java (1825-1830). This war brought about serious consequences which proliferated

to such an extent that it affected the Surakarta kasunanan as well. Most of the the political consequences materialized during the reign of Sultan Hamengku Buwana V, who was coronated when he was still a minor.

Conditions continued to worsen during the reign of Sultan Hamengku Buwana VI (1855-1877). The Dutch East India government penetrated deeper into the “Javanese affairs” (*vorstenlanden* or Praja Kejawen —territories of the Jogjakarta and Surakarta principalities), reducing the political power of Javanese principalities. This was complicated with their dependence upon the Dutch East India government. In 1845 they had to accept the *Regeeringsreglement* which they considered detrimental to their interest. Newly crowned kings had to accept the Act of Alliance (*Actien van Verband*). Sultan Hamengku Buwana VII of the Jogjakarta sultanate did it in 1877, and Sri Paku Alam VI of Paku Alaman in 1901. During the reigns of Sultan Hamengku Buwana V and Sultan Hamengku Buwana VI, roughly from 1830 to 1870, the so-called “sistem tanam paksa” (forced plantation) —or “cultuurstelsel” in Dutch (“plantation system” in English)— was imposed on “tanah gubernemen” (“government land” —land directly under Dutch supervision), but not on Praja Kejawen (Javanese land). In the latter, land rent was implemented in 1833 and industrialization experienced a tremendous progress in the 1860s. Industrialization in Dutch-controlled territories occurred only in the 1870s, long after the cultuurstelsel era. Resentment to industrialization and other social problems led to revolts in the outskirts of the principalities. Notable among them are the Syekh Prawiro Sentono movement in Kulon Progo in 1840, the Cakra Lesono movement in Jogjakarta in 1850, and the Ahmad Diar affair in Jogjakarta in 1848. The reign of Sultan Hamengku Buwana VII (1877-1921) saw relative stability. Construction projects were prolific in the palace and its vicinity. A decade before this, on 10 July 1867 (Senen Wage, Sapar, Ehe 1796 J), a big earthquake shattered Jogjakarta and took a large number of human and material tolls. It was chronicled with the candra sengkala “hoyaging gapura kaswareng jagad.” Rehabilitation, renovation, and new construction due to this earthquake proceeded in earnest. Sultan Hamengku Buwana VIII (1921-1939) maintained these efforts even further. The palace as we can see today is the result of this effort.

The coexistence of the Jogjakarta sultanate and Kadipaten Paku Alaman brought about a number of unique cultural traditions, which continued well into the era of national independence. During the fight for independence, the same coexistence brought about a unified vision of this struggle.

Sultan Hamengku Buwana IX desired to keep his reign in the service of his people. Immediately after the crown was conferred to him in 1940, he made important changes in the royal bureaucracy, like reducing the roles of Patih Danureja VIII, and eventually relieving him on 1 August 1945. This political move was intended to eliminate the dual loyalties of the patih (prime minister), namely to the sultan as well the colonial government. The sultan's decision opened the way to unify power in his own hands, and to abolish the "*divide-et-impera*" games which had plagued his predecessors.

In support of the independence proclamation of Republic Indonesia, Sultan Hamengku Buwana IX and Sri Paku Alam VIII issued joint edicts Maklumat 5 September 1945 and Amanat 30 Oktober 1945, which in effect declared that the Jogjakarta sultanate and the Paku Alaman principality represented Daerah Istimewa Jogjakarta and became a part of Republic Indonesia. In addition, the two principalities set up a Badan Pekerja (board of executives) to represent the people. Eventually the existence of Daerah Istimewa Jogjakarta was confirmed in Act no. 22 of 1948 and specifically legalized in Act No. 3 of 1950. These legal proceedings represented a historic moment in the history of Jogjakarta and its journey from royalty to a principal pillar of the newly born republic of Indonesia.

Eventually Sultan Hamengku Buwana IX and Paku Alam VIII served as Governor and Vice Governor of Daerah Istimewa Jogjakarta, respectively. At the beginning of the New Order era, the sultan even served as Vice President of Republic Indonesia (1973-1978). In the independence era, the Jogjakarta palaces have occupied a special place in the hearts of Jogjakarta society thanks to their cultural and socio-political contributions. Not unlike his predecessor, on his crowning on 7 March 1989 Sultan Hamengku Buwana X delivered a speech of his mission "the throne for social and cultural welfare." Implied in its phrasing — "*hamengku, hamangku, hamengkoni*" — it was a vision of serving the people through the provision of role model, patronage, and protection in the plurality of traditions. This vision was put into action lately when the nation experienced multidimensional crises which led to the Reformation. On 20 May 1998, Sultan Hamengku Buwana X and Paku Alam VIII jointly issued a declaration during a "Pisowanan Agung" (grand convention) in Jogjakarta Northern Square in support of the reform movement. At the present time, Sultan Hamengku Buwana and Sri Paku Alam IX serve as Governor and Vice Governor of Daerah Istimewa Jogjakarta, respectively. — positions formalized on the basis of historical and legal considerations and in accordance with the general reality of Jogjakarta society.

CULTURAL HERITAGE OF YOGYAKARTA



CULTURAL HERITAGE OF JOGJAKARTA : PREHISTORIC RELICS

Prehistoric life in Jogjakarta must have been closely related to its physical environment. The northern, central, and southern parts of Jogjakarta are characterized by volcanic (Mt Merapi), marine and fluvial processes as well as eolian action. This section is formed by Merapi's top, middle, and lower slopes, Progo River's terraces, the alluvial plain and sand dunes of the southern shore. The southwestern part of Jogjakarta is formed by the plains of Pegunungan Selatan (Southern Mountain System), which comprises Baturagung Range, Gunung Kidul Plateau, Wonosari Basin, and Seribu Range. Jogjakarta's western part is formed by the denuded hills of Kulon Progo, Sentolo Range, and alluvial sediments.

Most of the prehistoric remains were found in the southwestern section, in Kabupaten Gunung Kidul. Prehistoric life in this vicinity must have been determined by its feasibility for settlement. In the Pleistocene period, the oldest period for prehistoric humans, the Southern Mountain System of Java had been elevated from the seabed and developed into an area feasible for settlement. Seribu Range, the southernmost of this mountain range, even had easy access all the way to Pacitan, the spot well known today as the "sanctuary" of prehistoric people in the southern part of Java. The areas along prehistoric rivers such as the Oyo in Gunung Kidul and the Baksoka in Pacitan represented ideal places for the growth of humans and animals. Karst caves made possible by the dissolution of limestones provided space of comfort to prehistoric communities.

Central Jogjakarta, which extends from the peak of Mount Merapi down to the southern shore, sandwiched by Progo River in the west and Opak River in the east, is poor in prehistoric remains, but rich in remains of the classical (Hindu-Buddhist) period. Two probabilities are commonly postulated in connection with this phenomenon. Firstly, that at the end of the Pleistocene period, when prehistoric life had come into existence in the Southern Mountain System, almost all of the fluvio-volcanic lowplains were still submerged in water. Secondly, this central segment remained an area of active deposition of the volcanic material of the young Mount Merapi. Merapi sediment in the vicinity of Sambisari Temple, for example, is 10 meters thick. Traces of pleistocene life, if such existed at all, should be pursued much deeper than that.

Actually there are several very old formations in the the mountaineous

western part of Jogjakarta due to the limestone layers of the Sentolo Formation of the pleistocene period and the very old andesite rock of the Bemmelen Formation of the miocene period. However, no prehistoric archaeological remains have been discovered there.

The mountaineous high plain of Gunung Kidul is characteristically a likely place for archaeological remains of prehistoric times. The southernmost zone, extending from east to west, and then curving to the north-east, and later curving further to the north, is called Pegunungan Seribu (Seribu Range). Hundreds of rock shelters and caves with traces of the settlement of prehistoric hunters have been found there. In addition, there are also lakes and underground rivers in this area of limestone mountains, although there are no surface streams as in other parts of Gunung Kidul. The only trace of a surface stream is the prehistoric Solo River which used to run southward and discharge its water to Sadeng Bay. Due to an upward thrust in the middle pleistocene period about 1.47 million years ago, the tail of the stream became elevated to almost 200 meters above sea level, making it run northward to form the present Bengawan Solo River.

Traces of the oldest prehistoric settlement were found in Braholo Cave, Rongkop, which was inhabited from about 33,000 to 3000 years ago. This site is a part of a long process of human habitation in the karst areas of Seribu Range, which started in Pacitan. When the prehistoric communities came to Gunung Kidul, they chose caverns and rock shelters which abounded in the eastern and southern parts of this range. This Seribu Range inhabitation is called the Old Wonosari Period.

In addition to Braholo Cave, on the basis of morphological conditions, environmental support, and surface findings, other caves are presumed to have accommodated prehistoric people. Such caves include Song Bentar, Song Blendrong, Song Terus, Dawung Cave, Lawa Cave, Song Oro-oro, and Song Towo.

A different pattern of prehistoric life was found in the central region often called the Wonosari Basin. This flat and lush plain of Gunung Kidul became the chosen settlement of prehistoric farmers, long after the hunters developed their livelihood in the regions of Seribu Range.

These unique elements in the Gunung Kidul inhabitation both in the Old Wonosari as well as the Middle Wonosari periods have aroused intense interest among archaeologists. Th. A van der Hoop's research in this field has sparked a flurry of passionate researches, by both private researchers and formal institutes such as Balai Pelestarian Peninggalan Purbakala Yogyakarta (formerly

Kantor Suaka Peninggalan Sejarah dan Purbakala), Pusat Arkeologi (formerly Pusat Penelitian Arkeologi Nasional), Balai Arkeologi Yogyakarta, and the Archaeological Department of the Faculty of Cultural Sciences, Gadjah Mada University.

Up to the present, research results reveal that when the central part of Gunung Kidul (the Wonosari Basin) was thrust upward and became inhabitable, life began to pulsate there, starting the Middle Wonosari period. Unlike the Old Wonosari Period, which is marked by karst cave life, the environmental morphology that supported life in the Middle Wonosari period was characterized by terrain which was generally flat or a bit uneven, and slopes with mild inclination. In Gunung Kidul, such topography, which can be found in the central section which covers Kecamatan Playen, Wonosari, Karangmojo, northern Semanu, and central Ponjong. The sites along Oyo River and its tributaries, and a number of higher spots in the Wonosari Basin, would have been feasible for a settlement of a greatly different character from that of the earlier period.

During the Middle Wonosari period, Oyo River and its prehistoric tributaries, such as Prambutan and Brangang Rivers, were very important means of support for the prehistoric people. Oyo River had a number of unique morphological features. Running in hilly regions, its course is characterized with sharp bends called *entrenched meanders*. This shows that in certain times these rivers reached an old stadium (a state of equilibrium) which was close to sea level,



Oyo River, Gunungkidul

which served as its *common base level*. As early in its formation, the difference in elevation between the plain and the sea level was not very large, the courses of these rivers were likely to result in a lateral erosion. Continuous upthrusts at the end of the pleistocene period had elevated this formation to 200 meters above sea level — the level we can see today. Increased difference between the plain's elevation and sea level resulted in intense erosion. Oyo River's erosion turned from lateral to vertical, with the course more or less the same. This resulted in the creation of entrenched meanders and terraced sediments. At present condition, the impermeable lithology of the riverbeds, composed of prehistoric volcanic materials mixed with tertiary carbonate rocks, had the tendency to inhibit basin rejuvenation.

The Middle Wonosari Period is characterized by remains of settlements with mostly megalithic items, such as tombstones, menhirs, and menhir statues. Research in this type of remains was pioneered by van der Hoop in 1934, building on the report of J.L. Moens. Van der Hoop stated that archaeological sites with megalithic features spread in almost all parts of the Wonosari Basin. Interest in the megalithic culture of Gunung Kidul was revived in 1968 by Haris Sukendar's reinvestigation. On the basis of his surveys, Sukendar stated that the megalithic sites in Gunung Kidul date back to the end of the early metal period.

BRAHOLO CAVE

In a long period of time, starting from about 33,000 years ago, various artefacts were produced by the settlers of Cave Braholo. The findings of stone, bone, and mollusk shell artefacts vary greatly. At the lowest layer, considered to represent Later Pleistocene culture, all the artefacts found were of stone, mostly large and crude slabs. The bones of large animals were also found.

The cultural layer that dates back to 12,000-16,000 years ago contains artefacts of pre-neolithic technology. This layer contains a very rich deposit of stone tools, bones, and mollusk shells. Evidence of the burial of eight individuals of Australo-melanesoid race was also found. The next (upper) layer represents a transition from preneolithic to neolithic cultures, as artefacts of both cultures were found there. The uppermost layer contains artefacts of neolithic culture in the form of ceramic sherds and axes of bone fossil. Fragments of animal bone and bone fossil were also found there.

From the lowest to the uppermost layers, findings of bone artefacts were predominant. This indicates that early in the Holocene period, the area of Seribu

Range became the production center of artefacts of bone, stone, mollusk shell, and deer antler. The findings include a unique artefact in the form of a double-pointed needle, previously known only in Southern Celebes for use as the sharp tip of an harpoon. This large deposit of animal bones, including bone artefacts, indicates the presence of a hunting culture, the most likely livelihood in the karst regions of Gunung Kidul, which lasted for thousands of years. Bone leftovers had supported the development of bone tool production technology in various designs. Very probably the hunting culture occurred alongside a scavenging culture as well, collecting herbs and plants for food, simply because humans are not exclusively omnivorous.

SONG BENTAR

Song Bentar is a canopy cave found in Kenteng village, Ponjong, on the border with Eromoko, Wonogiri. Surface surveys and excavations have produced some evidence of a past settlement in this site. The surveys found various types of stone artefacts such as millstones, adzes, scrapers in various types, arrowheads, flakes; bone artefacts mostly in the form of arrowheads, harpoon tips, and needles; deer antler artefacts in the form of diggers; grinding artefacts of mollusk shells; and ceramic sherds.

In addition, a large number of bones and teeth, both human and animal, and fragments of sea mollusk shells were also found. Fragments of candlenut skins, mostly with marks of burning. All these findings were spread on the cave floor among limestone gravels and calcite flints — the remains of a calcite mining done in this site several years before the survey.

Prevalent among the findings in Song Bentar are stone and bone artefacts, and to a lesser extent artefacts of mollusk shell and earthenware sherds in the upper layers. The stone artefacts amounted to 1322 pieces, consisting of arrowheads, flakes of various designs, drills, beads, and flakes. The types of stone vary, mostly limestone, andesite, basalt, jasper, chalcedon, quartz, and claystone gravel. Microscopic and macroscopic observations by Anggraeni, Mahirta, and Nugrahani reveal that a number of stone artefacts have marks of past usage in the form of retouchment, wear, silicate glitter, organic residues, and edge curving. Retouchment on dorsal and ventral sides was done possibly: (a) to obtain a particular shape, (b) to resharpen an edge blunted by wear, and (c) to blunt edges for greater ergonomic comfort. The presence of organic residues in certain artefacts indicates that the artefacts had been in contact with certain organic



materials, as such residues may have come from blood or plant resins. Silicate glitter shows that the artefacts had been often used on vegetation with high silicate content such as bamboo, rattan, and coconut leaves.

There are 478 stone artefacts from Song Bentar, which fall under the category of needles, spatulas, diggers, and production wastes. The animals from which the materials for these tools were made are bovines, long-tailed macaca monkeys, and deer. Other artefacts, of mollusk shells, are mostly in the form of grinders which had been blunted by use.

of sea mollusk from the class

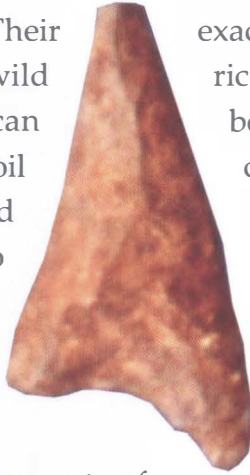
These indicate the consumed settlers. In settlers also certain plants and other can be known



Grinders were made shells Veneridae Pelecypoda.

animal bones also kinds of animals by Song Bentar addition, the made use of both for food purposes. This from pollen analyses

of cave sediments and stone artefact includes tubers and grains. Their identified. Up to the present, wild still survive in Ponjong, and can in Tambakromo, whose soil hypothetically reconstructed Song Bentar. Tambakromo because of its many small near Sawahombo lake, which Song Terus and Dawung organic remains found in teeth, skull fragments, and fragments of of these findings by Boedhi Sampoerna reveal that the remains belonged to a woman, 30 to 40 years of age, and 155 cm in height. Primitive features are very obvious in this *Homo sapiens* remains. Its race is Mongoloid with a mix of Australomelanesid. They date back to about 12,000 to 8,000 years ago. Besides this individual, other human remains found in Song Bentar came from at least eight individuals —five adults (three male and two female), two children, one baby. All adult individuals show Mongloid features —one of them 25-30 years of age, 161.4 cm in height.



residues. The consumed vegetation exact types, however, have not been rice (*pari slegreng*) and wild oats be found in abundance especially conditions closely resemble the environment of the prehistoric is characterized by wet soil lakes. Wild rice grows well is close to two caves, namely Cave. Other important Song Bentar include a set of *Homo sapiens* bones. Analysis

Song Bentar inhabitation during the Oldf Wonosari Period does not seem to have occurred in a continuous stretch of time, but through an on-and-off period. Eko Haryono and Junun Sartohadi maintain that based on the presence of allogenic sediments —sediments coming from outside the caves— some geomorphic force —in this case, water current— had once reached the interior of the caves

Stratigraphic conditions have also indicated that during period of inhabitation, Song Bentar must have experienced wet (drenched by underground river) and dry periods, alternately. When the caves were drenched,



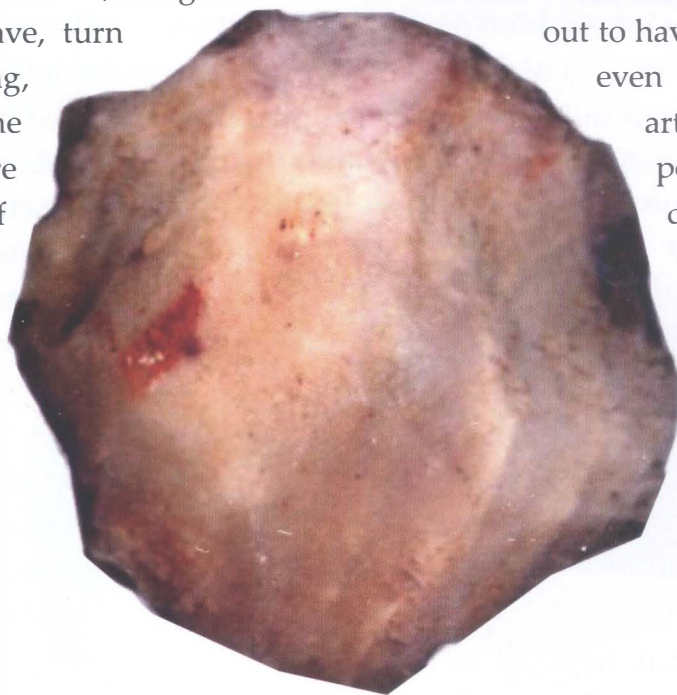
the settlers left them.

Suc conditions, in addition to the kinds of animals which so far have been

identified, have led to the conclusion that Song Bentar environment at the time of inhabitation was indeed one with excellent supply of water. At present water-rich areas can still be found, which enable certain kinds of animals to live there, including those presently no longer extant in Gunung Kidul. One of them is the hippopotamus sp. The predominance of macaca sp monkey bone among the fragments also reveals that the vegetation around the caves in the past must have been in the form of an open forest with various animals, from small to large. Among them were animals which live in colonies, such as wild bulls, water buffaloes, several types of deer, and elephants, all of which required lots of living space.

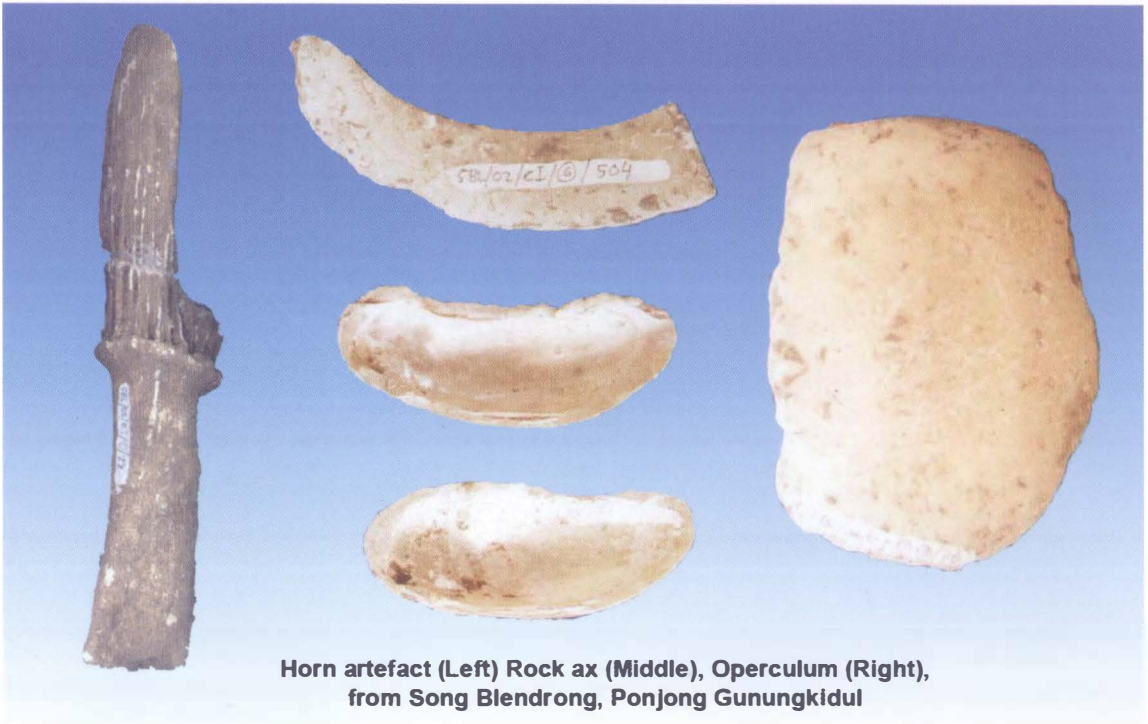
SONG BLENDRONG

Song Blendrong is situated 2 kilometers north of Song Bentar. Surface surveys and excavations on this site have produced an indication of a past settlement. Of the stone artefacts found during the excavations, five indicate past use, such as wear, retuse, and silicate glitter. The materials predominantly in used are rijang (yellow, red, grey, green) and silicate limestone; basalt, andesite, chalcedon, and wood fossils as minor elements. Other artefacts, such as bone artefacts, are significant in terms of geographic spread, because double-tipped bone needles, long considered to be the unique findings of Braholo Cave, turn out to have been present in Song Blendrong, even predominant. Other stone artefacts from Song Blendrong are points and spatulas. Artefacts of deer antlers were also found there.





Song Blendrong, Ponjong Gunungkidul



**Horn artefact (Left) Rock ax (Middle), Operculum (Right),
from Song Blendrong, Ponjong Gunungkidul**

OYO RIVER

From archaeological viewpoint, Oyo River, a prehistoric river west of Seribu Range, is categorized as a pelolithic site, similar to Baksoka River east of Seribu Range (in Pacitan), which dates back to about 700,000 years ago. This chronology is established on the basis of paleolithic stone findings, especially adzes, along this river. The materials of these artefacts include basalt, andesite, silicic andesite, limestone, silicic limestone, silicic claystone, silicic tuff, and quartz.

In 1985 an expedition team from Himpunan Mahasiswa Arkeologi (HIMA), Faculty of Cultural Sciences, Gadjah Mada University, conducted a survey along this river in the vicinity of the Semin bridge, and found paleolithic stone artefacts mixed with neolithic elements in the form of pick axes made of silicic limestone. However, the paucity of findings makes it insufficient to outline a picture of their archaeological context. Nevertheless, the rounding of the artefacts indicates that they could have been transported by fluvial processes from some place upstream. This spot would likely be the northern part of Seribu Range, on the border with Baturagung Range Zone. This area has been presumed to be an open site of stone tool production. Very likely sites would be Bukit Plalar (Umbulrejo

Village) and Bukit Plarung (Sawahan Village), both in northern Ponjong District. Archaeological findings in those sites are dominated by stone flakes presumed to be leftovers of stone tool manufacturing.

If the assumptions about the existence of stone tool workshops are correct, then the open sites in northern Seribu Range must have been a minor element of the Old Wonosari culture, concurrent with the cave settlement which presumably dominated the karst regions to the south. Another conclusion that can be drawn is that the presence of stone artefacts in the upstream riverbed of the Oyo which runs through Wonosari Basin presumably represents an external element which came from the Middle Wonosari Culture. This culture itself developed at the end of prehistory in the depression zone of Gunung Kidul.



Oyo Rivers Artifacts
Ax Penetak (above-middle), *Serpih* (below)

MEGALITHIC TRADITION

The distribution of megalithic elements in Gunung Kidul seems to have a pattern that is related to the fertility of the environs. Megalithic elements



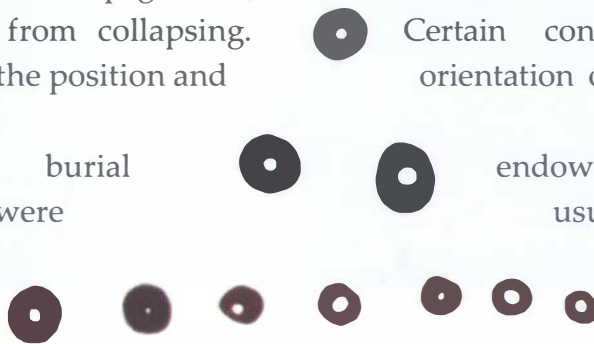
are generally found in fertile locations, especially Wonosari Basin. The megalithic elements found there include a number of stone sarcophagi with some burial endowments, as well as menhir statues. The sarcophagus is constructed of six stone slabs —four for the side walls, and two for

the cover and the floor. A menhir statue is a stone pillar with some engraving which shows the rudimentari image of a human —usually the face and arms.

A team of researchers from Balai Arkeologi Yogyakarta has excavated a number of sarcophagi in Sokoliman, Karangmojo District. Human skeletons, earthenware sherds, beads, and metal fragments were found inside the sarcophagi. The team also conducted a survey in several other sites, such Ngawis, Gondang, Gunungbang, and Bleberan. The Gondang and Ngawis sites were excavated in two stages by the Department of Archaeology, Gadjah Mada University, and Kantor Suaka Peninggalan Sejarah dan Purbakala (SPSP) Yogyakarta.

Results from these researches reveal that the burial with stone coffins in Gunung Kidul had been conducted according to a particular system. Each stone slab was mitred on the edges to strengthen the joints. The stone slabs were lowered into a hole and arranged into a rectangular construction. A number of stones were placed as pegs on the outside of this construction to prevent the sides from collapsing. Certain considerations must have been given to the position and orientation of the body inside the coffin.

The burial endowments placed inside the coffin were usually earthenwares and beads. Iron artefacts of the Wonosari period helped keep the coffin from collapsing. The body inside the coffin helped secure the stone slabs. In the burial in which iron artefacts were also found, the presence of beads —which appeared only during the Middle period— is important, because



they must have had technoeconomic significance to the megalithic people of Gunung Kidul, who were agrarian. Up to now remnants from the ironsmith culture can still be found in Gunung Kidul.

Among the people of Middle Wonosari culture, art seems to have had an important role and have considerably developed.



The presence of beads of various materials in burial contexts may serve as an evidence of some artistic development. Analysis on tubular glass beads found in Gunungbang, Karangmojo District, shows that the art work was a product of the ancient Gunungbang locals. This information is very important because earlier researches had failed to find any indication whether or not the glass beads were local products.

Earthenware is another kind of artefacts with some significance to the life of the agrarian settlers of Gunung Kidul. Apart from surface findings, earthenware was also found in burial context. The beads, iron artefacts, and foreign earthenware can be taken as evidence that there had been contact with outside community. Therefore the Middle Wonosari community can be considered an open one.

From technological viewpoint, the kinds of artefacts developed during the Middle Wonosari period were closely related to agrarian life, which started to develop only in this period. Abundant water supply, even topography, better accessibility, and thick and fertile soil in Wonodari Basin were factors which stimulated the development of a settlement with agrarian technology and economy. Their tools, which were local products or "imported" from other areas, are different from earlier tools in terms of design, material, and function. These changes in equipment system reflects a change in subsistence, from one dominated by 30 thousand years of hunting and scavanging to extensive farming. In the new economic life, however, hunting was still maintained as an extra activity for the sake of food diversification, particularly to secure the need for animal proteins. The prehistoric rivers of Wonosari Basin, particularly perennial Oyo River, provided animals for hunting. Various kinds of fish could easily be obtained.

Like humans, animals also need water and cannot live far from its source. Beside Oyo River, lakes, springs, and exposed underground rivers could also be found in Wonosari Basin. Such an environment made it ideal for animal habitat as well as human settlement.

With food availability in the woods environment, open spaces in the marsh lands, grassy plains along the rivers, and abundance of water, people were no longer demanded to have a high degree of mobility to maintain his livelihood. Even food production began to develop in their subsistence system.

Geomorphologically, Wonosari Basin is a zone of alluvial deposit coming from the two hill ranges which sandwich it —the karst hills in the south and the volcanic formation in the north. The sharp turns of Oyo River and its entrenched meanders indicate that in the past Wonosari was a river mouth. Such geomorphological features made it possible for the formation of thick and fertile solum —just perfect for the development of subsistent agriculture. This change in modes of subsistence parallels the difference in environmental character between Seribu Range and Wonosari Basin, which eventually also indicate changes in the manners of settlement. Hunting-scavanging among the people of the karst caves was replaced by farming among the open-site people.

The most important feature for any definition of settlement is the assumption that there should be a dynamic strategy with which people may survive in their physical, social, economical, and cultural environment. However, a comprehensive picture of the settlement pattern and system, especially the location and forms of settlement during Middle Wonosari period, has never been obtained. This does not necessarily mean that a settlement was not to be found there at that time. For the time being, the magnitude of artefact fragments, especially iron and earthenware artefacts, as well as other megalithic elements in a large number of sites, be it in the context of burial, worship, or socio-technological life, can be considered precious data that someday might lead to a meaningful understanding of this particular settlement.

The megalithic elements which are concentrated in districts of Playen, Wonosari, and Karangmojo are crucial for an understanding of the location of their users. For instance, research on the megalithic burial complex of Gunungbang in the district of Karangmojo has led to the presumption that among these megalithic people, the burial of the dead was intricately intertwined with other activities as well.

Some aspects of these activities are discernible, while others are not so. The

general picture, however, is that the life of these megalithic people was probably very complicated, especially when it comes to the functional relationship between burial sites and settlement sites.

Data which actually come from settlement sites in Wonosari Basin have never been found. Evidence of settlement is mostly derived from data obtained from burial sites. Others —such as menhirs, stone mills, earthenware sherds, metal tool fragments, and beads— come from separate findings in a number of local people's fields. The large number of burial sites and unrelated findings in the middle zone of Gunung Kidul have led to a presumption that burial sites were close to or even in the midst of settlement sites. The fact that natural resources around burial sites have great potentials to support high-occupancy settlement. Accordingly, it is probable that settlement sites, burial sites, worship sites, and sites of socio-economic activities in the past were greatly interconnected. Such conditions have been going on even up to the present time, preserved by strong tradition.

On the other hand, the predominance of iron and earthenware artefacts over stone tools, and the absence of bone tools which for tens of thousands of years had characterized Old Wonosari Period, has led to an assumption that the prehistoric people of Wonosari Basin had experienced some form of adaptation. Analysis of the Wonosari Basin findings — fragments of iron tools such as daggers, hoes, scythes, chisels, and others— indicate that these tools had been used within or around settlement sites.

The development of iron tools in Gunung Kidul was related not only to the development of farming, but also to the formation of the megalithic tradition. The karst region of Gunung Kidul had an abundant supply of limestone as material for megalithic monuments, but without any adequate technology, which the iron tools provided, the megalithic tradition would never have materialized.

This picture —of the interrelationship between technological, sociological, and ideological aspects— seems to be true to the Middle Wonosari Period. The last two aspects are clearly reflected by the burial and other sites as components of the megalithic settlement. Geographically, the megalithic sites of Gunung Kidul are distributed in clusters not far distanced from each other. The Gunungbang site, for instance, is close to those of Ngawis, Gondang, and Sokoliman. Those of Ngawis and Gondang are only 1.5 km south of the Gunungbang site, while the Sokoliman site is only 1 km to the north. Brangang River, a tributary of Oyo River, runs between the Gunungbang and Sokoliman sites. In the dry season, water

flow is not so large that it is safe for passage and other purposes.

These geographic conditions must have made it possible for social contacts between sites. It was also very likely that those sites belonged to the same socio-cultural community. This is evident from the short distances between sites and similarities in their physical environments, as well from similarities in burial aspects, which could have been based upon the same concepts, visions, and norms. These norms were then commonly shared and communicated through a number of myths, including those related to burial orientation and certain taboos. Burial was therefore related not only to religion, but also to other socio-cultural phenomena. Burial activities would in turn serve to heighten social awareness and to strengthen solidarity among community members.

In his concept of the intensification of social integration, Marcel Mauss believes that collective ideas which are rooted in collective social awareness are reflected in many things of life, such as the community's religious behavior and ways of life. Such collective awareness may serve as a control mechanism in society. On spatial bases, such phenomena may not only have occurred in Gunungbang and other places nearby, but also have become commonplace throughout Indonesia, even though each region was unique in certain aspects. Research results from Gunungbang demonstrate that burial sites were a product of collective thinking and action, especially in connection with the choice of burial sites, the determination of burial orientation, and the types of coffin materials. The choice of burial sites was determined not only by distances from settlement locale, but also by "non-rational" (ie., spiritual) considerations. The physical aspects were also a part of the perceptual aspects, and this determined the degree of a site's sacredness.

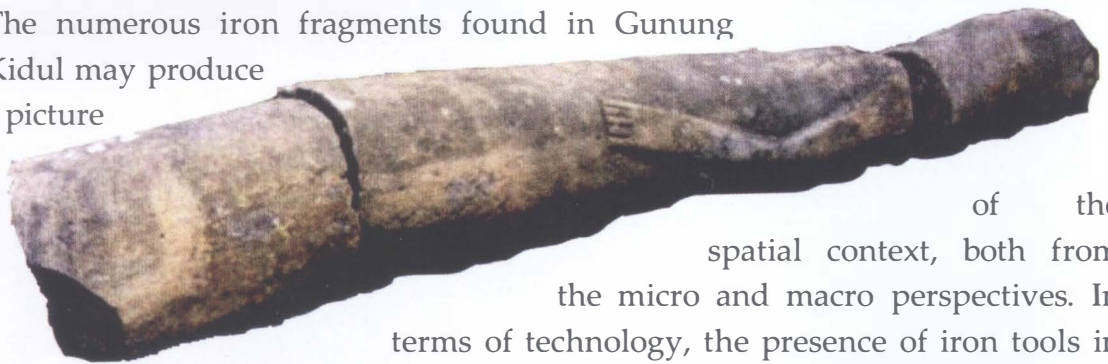
The short distance between burial site and settlement site also expresses the closeness between the living and the dead. To the living, the spirits of the deceased ancestors or relatives still affected their day-to-day lives. The interaction between the living and the dead was not far different from their normal social interaction.

Analysis of stone coffin shapes at Gunungbang not only produces assumptions about common burial norms, but also about the development of some individual "tastes." This is obvious from the high degree of variation in stone slab sizes and manners of construction. Even slab joints often vary. At any rate, it is possible that individual tastes and attitudes towards certain aspects were given an important place in that community's convention.

Data from burial sites also reveal the possibility of a social structure which was already complicated, as evidenced by variations in burial endowments. The complexity of this social structure is also indicated by the presence of communal burial inside a single coffin as found in Kajar (Wonosari District).

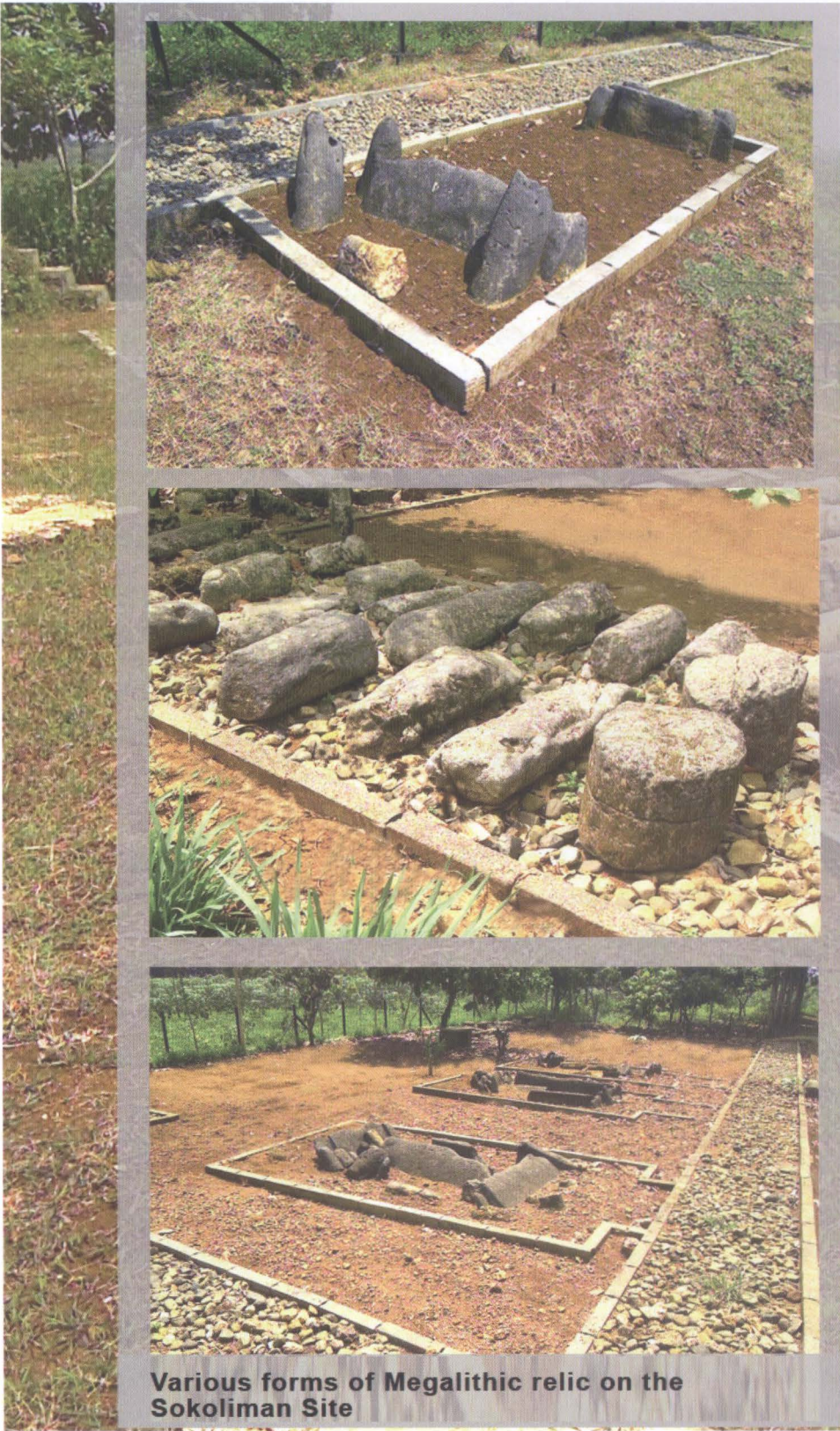
Non-monumental remains also put to light the development of social and ideological aspects during Middle Wonosari period. Artefacts such as ceramic sherds (both local and foreign), metal fragments, and beads highlight the importance of spatial context between Gunungbang and its surrounding areas. Such artefacts are often presumed to signify inter-cultural contact because they are widely distributed not only in Indonesia, but also outside Indonesia. However, it is hard to identify the place of origin for the artefacts found in Gunung Kidul, and therefore the form of interaction between the communities of Gunung Kidul and those of other places during the prehistoric period is still in the dark.

The numerous iron fragments found in Gunung Kidul may produce a picture



of the spatial context, both from the micro and macro perspectives. In terms of technology, the presence of iron tools in Gunung Kidul gives evidence of contact between local people and other communities. These socio-cultural contacts have placed Gunung Kidul within a particular spatial context from the macro viewpoint. On the other hand, the picture of spatial context from a micro viewpoint can be obtained from functional studies of such tools. The iron fragments found in stone coffins have led an assumption that some transformation had taken place from ethnomorphic to idiotechnic functions.

Other artefacts, such as ceramic fragments in the form of stoneware and porcelain as found in Gunungbang, obviously are not local products. These ceramic fragments are characteristically Chinese, and their presence in the Gunungbang prehistoric site necessitates further study. Analysis reveals that these ceramic fragments date back to the Yuan Dynasty (1260-1369 CE) and Ming Dynasty (1368-1644 CE). One of the ceramic findings is a Ming, ivory white in color and coated with an obscure finish, and obviously a favorite among



Various forms of Megalithic relic on the Sokoliman Site



Europeans, so that its presence in Gunungbang has raised an assumption that the Gunungbang site is a place where tradition had been living on up to a very recent time — simply because this particular ceramic dates back to the fourteenth to seventeenth century CE.

The short distances between megalithic sites with Hindu-Buddhist elements such as Ngawis, Sokoliman, and Gunungbang (Karangmojo District) and Plembutan and Bleberan (Playen District) have their own temporal implications. This overlapping, supported by relative dating of ceramic fragments and beads, has led to an assumption that the final end of Middle Wonosari timeline cannot be sharply delineated. Great adaptability makes it all the more difficult to define the exact bordering line between Middle Wonosari and New Wonosari. The processes of Islamization, colonialism, and the socio-cultural-political penetrations of Islamic Mataram palaces have brought about a synthetic culture to Gunung Kidul, which presently still prevails as a living tradition for contemporary society.

HINDU, BUDDHIST TEMPLES AND STATUES



HINDU-BUDDHIST TEMPLES AND STATUES TEMPLES

The most outstanding cultural heritage, and the hallmark of the eight to tenth centuries CE (Classical) culture in Jogjakarta is the magnificent and stunning temples and their monumental architecture. These Hindu-Buddhist temples are authentic evidence of Indian religious and socio-cultural influences during the classical period. Presently more than 100 temples and other Hindu-Buddhist structures have been unearthed in Jogjakarta, the majority being concentrated in the vicinities of Prambanan and Kalasan. When discovered, most of them were in ruins. Some others have not even been found, because they exist in toponyms only.

Temples are attributed as sacred places where the gods abide. Accordingly, the presence of statues that represent the gods or goddesses in a temple is very significant. Statues may serve as a key indicator about the religious background of a temple — whether it is Hindu or Buddhist. The base, the bust, and the roof of the structure are symbols of the universe. The base (*bhurloka*) represents the realm of worldly creatures; the bust represents the realm of sanctified creatures (*bhuvarloka*); and the roof represents the realm of the gods or goddesses (*svarloka*).

The Jogjakarta temples and other classical structures were built in areas with flat to hilly topography and with natural resources of various potentials. The Prambanan, Kalasan, Sari, Sambisari, Morangan, Kedulan, Banyunibo, and Mantup temple complexes were built on lowland. Those built on hilly plains are Bukit Boko and Ijo temples, both only 2 kms south of Prambanan Temple, and consist of 13 Hindu-Buddhist structures, most of which in ruins. Other structures built on high plains are the Ratu Boko complex, Barong Temple, Dawangsari Temple, and Ijo Temple. A Dutch archeologist, N.J. Krom, calls the hilly complexes Shiva Plateau. This is actually a misnomer because not all the temples are Hindu; some of them are Buddhist.

The concentration of Hindu-Buddhist temples or structures in certain areas of Jogjakarta indicates that environmental supports must have been a part of the considerations for their construction during the classical period. According to the construction requirements and rules as outlined in the books *Manasara Silpasashtra*, *Silpa Prakasa*, and *Tantra Samuccaya*, of Indian origin, the location

should be studied and evaluated before the construction of a temple. Tantra Samuccaya, which was obviously much consulted for guidance in the construction of temples on hilly sites, specifies that sacred structures should be constructed close to a water source, be it a river (especially close to the confluence of two rivers), a lake, or a sea. If natural water source is not available, a pool has to be constructed in the temple yard, or a water basin placed near the entrance. Besides, a good place for a sacred building should be on a hilltop, a mountain slope, a wood, or a valley. It is this last stipulation that must have given the area of Boko Hill a very strong point to make it a good choice for a sacred building although it had much fewer strong points in terms of environmental properties than, for instance, the site of Prambanan temple. The choice must have been made on the basis of certain considerations, including easy access and comfortable distance from a fertile and crowded settlement.

The distribution pattern of lowland temples such as Prambanan probably indicates the existence of some temple types and statures. There were royal temples, private temples, community temples (wanua) , and special temples for certain classes of people. A large-scale temple complex such as the Prambanan is a likely indicator that the seat of government for the Ancient Kingdom of Mataram



used to lie nearby. On the other hand, lesser temples far from Prambanan, such as Risan Temple in Gunung Kidul and Gebang Temple in Sleman, likely indicate their stature as private or even community temples.

It is presumed that the construction of lesser temples was related to the development of religious sects. This is evident from the placement of certain statues, such as Dewi Sri, Vishnu, and Ganesha, as objects of worship in these temples. These statues are attributed to the development of religious sects among the local society, such as the Waisnawa sect which worshipped Vishnu and the Ganapatya sect which worshipped Ganesha as the leader of lesser creatures (Gana).

QUEEN BOKO COMPLEX

The complex of buildings known as Queen Boko Palace is situated on Boko Hill, in southern Prambanan. This complex has a particular appeal and is unique: it overlooks a stunning landscape all around. From this place, people can see Prambanan Temple and Mount Merapi in the background, and the beautiful countryside with its fertile paddy fields all around it. The immediate surroundings of Queen Boko itself is not so fertile, so that its construction and



The Main gate complex of Ratu Boko

occupation in the past must have required special knowledge and adjustment techniques.

The history of its construction and residence can be drawn from a number of inscriptions in its vicinities. Inscriptions state that this place used to be called Walaing. The oldest inscription, which dates back to 792 CE, tells about the construction of Abhayagiriwihara by Rakai Panangkaran. On the basis of the building structure and the unearthed inscriptions, Kusen maintains that originally the Boko complex was a vihara for a Buddhist monk by the name of Abhayagiri, but starting from 856 CE it was used as a residential palace by a Hindu principal by the name of Rakai Walaing Pu Khumbayoni.

Therefore it is no great surprise that Hindu and Buddhist elements are remarkably present in this complex. The Hindu elements are discernible from the presence of yonis, three temple miniatures, statues of Ganesha and Durga, and a number of gold and silver plates inscribed with Hindu mantras. The Buddhist elements are manifest in the presence of statues of Buddha, stupa ruins, and stupicas. The choice of Boko Hill as a vihara site as well as a palace seems to have

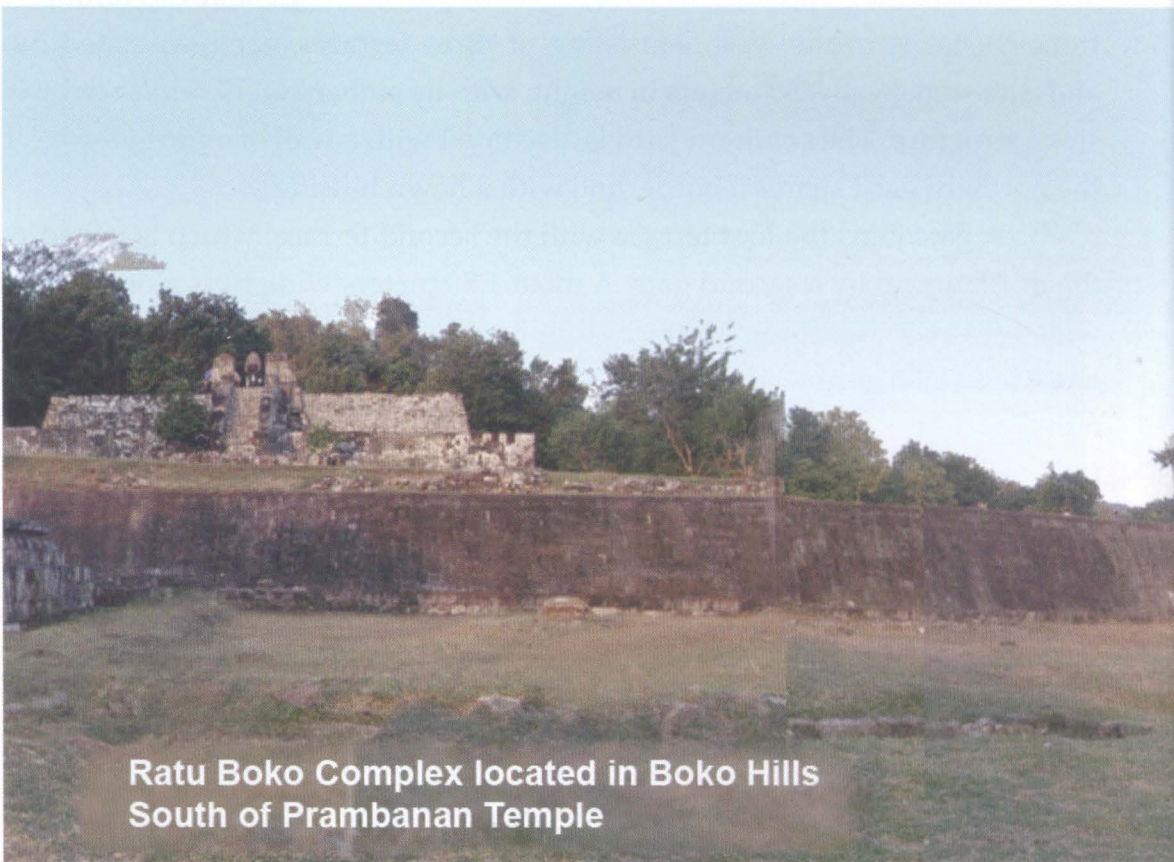


been based, on the one hand, on the serenity and tranquility of its surroundings and, on the other hand, the presence of a distinct borderline that was naturally available between the monk (or later the king) and the local commoners down below. Besides, the hill was close to a fertile settled area. The complex of buildings in Boko Hill can reasonably be considered a palace because it has been mentioned in inscriptions, and because of its many similarities with mental pictures of a palace. Literary works such as the *Bharatayuda*, *Kresnayana*, *Gatatkacasraya*, and *Bhomakawya* describe palaces as complexes of buildings surrounded by walls with gates, with pools inside and a number of other buildings such as houses of worship, and furnished with a square at the outside of the palace. The presence of pedestals and foundations of andesite stone in this complex indicate that the buildings that had stood upon them were not of durable materials such as wood, so that the remains are nowhereto be found now.

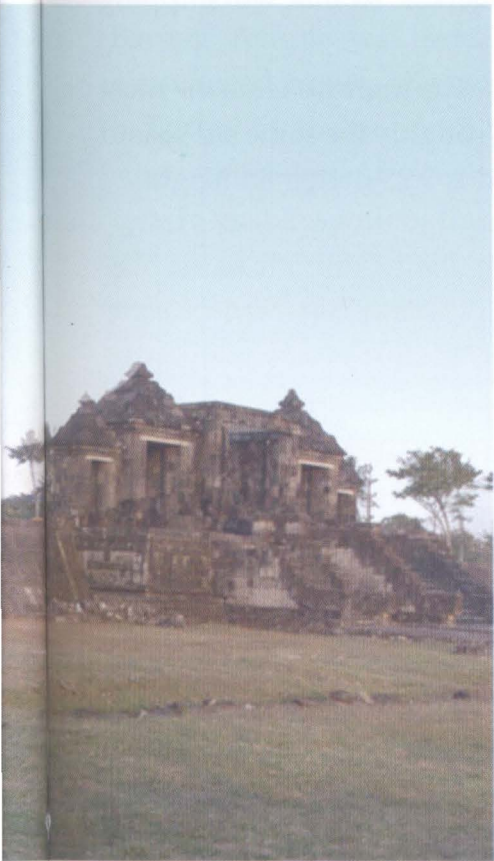
Based on the placement of clusters, the buildings in Queen Boko complex can be grouped into three, namely the western, southeastern, and eastern clusters. These clusters are situated on terraces made on the slope and the hilltop. The front cluster is in the west, consisting of three terraces, each separated by an andesite stone wall 3.50 meters in height, with its embankment reinforced with a stone structure. The southern yard is also lined with a wall of andesite stone, but the northern yard shares a borderline with a hewn hillside.

A gate joins the first terrace with the second terrace, which is joined with the third terrace by a second gate. A moat 1.50 meters wide runs along the walls which separate the second terrace from the third. The walls and the base of the moat are reinforced with an andesite stone structure. Other buildings in the western cluster include a limestone foundation (marked A), another limestone foundation (marked B) which was presumably used for sacrificial burning, as well as a small pond.

The southeast cluster includes a floor plan, a gate, the foundation of a hall, the foundations of wing buildings, temple miniatures, encircling walls, two pools, and stupa ruins. The two pools are fenced with walls with an entrance gate each. The eastern cluster includes one pool and two caves — Gua Lanang (Makle Cave) and Gua Wadon (Female Cave). It is highly interesting that on the base of the pool a yoni is carved directly out of the bedrock.



**Ratu Boko Complex located in Boko Hills
South of Prambanan Temple**



BARONG TEMPLE

Barong Temple lies on a hill in Candisari hamlet, Sambirejo village, Prambanan district. The name Barong is attributed to the presence of an ornament in the form of the head of a giant (kala) at the entrance gate. Results of geological research indicate that the foundation of this temple is actually the base of a hill whose top has been chopped off. The cuttings have been turned into stone blocks and used to reinforce embankments. The temple itself is constructed of andesite stone.

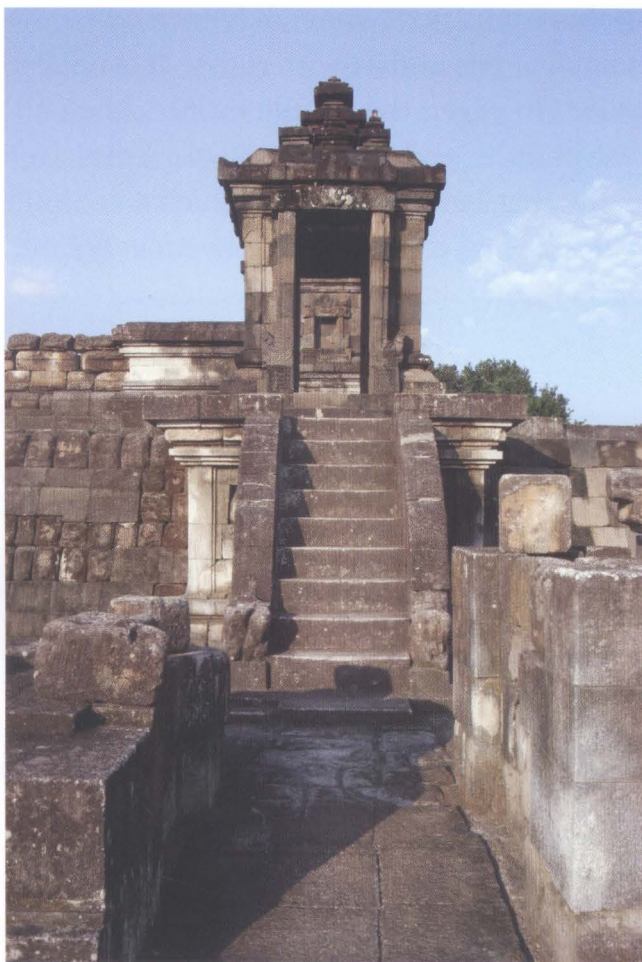
The time of construction remains unknown because no inscription has been found that can be related to this temple. However, on the basis of its structural design, decorative patterns, statues, and ornaments, it was presumably built during the ninth to tenth century CE. This is definitely a Hindu temple. This is indicated by the statues of Dewi Sri, the goddess of fertility, also wife of the god Vishnu; by the ornamental winged-oyster (sankha) which symbolizes Vishnu; and by the diamond-shaped (ratna) rooftop (kemuncak). The temple is presumably a place of worship connected with fertility rites. It is probably connected with the fact that the soil in the vicinities of the temple is not fertile, so that worshipping Dewi Sri would bring fertility to it.

The temple court is three-tiered, in rising rows. The highest tier is the most sacred section of the temple. There are two temples of roughly the same shape and size here. The first measures 8.20 by 8.20 meters, and is 9.25 meters in height.



The second temple measures 8.25 by 8.25 meters, and is 9.25 meters in height. They differ only in ornamental patterns and statues. These differences have led to the belief that the one was a shrine for the worship of Vishnu, while the other for Dewi Sri. A building measuring 12.30 by 7.80 meters lies on the second-tier court, as well as a number of octagonal stone foundations —presumably stylobates which used to support columns and a wooden roof above them. There is no building on the first-tier terrace.

The whole complex of Barong Temple was presumably constructed in two stages. This is indicated by the presence of first-stage embankment which is still clearly visible south of the second shrine. In the first stage, only one temple was built —the one on the front. In the second stage, the third-tier court was extended to the south, and the second shrine was built south of the first shrine.



IJO TEMPLE

The Ijo Temple complex is situated on a hill which local people call Gumuk Ijo, the highest point in Prambanan district. Bukit Ijo is 410 meters above sea level; the Ijo Temple complex itself is 357.402-395.481 meters above sea level. If we stand in the complex and look to the south, we will see a terraced valley which is very steep but also very beautiful. Like the surrounding environment of Queen Boko complex, the environment in Ijo Temple's surroundings is not fertile either.

Ijon Temple is a complex of temples which consists of several buildings with terraced open courts. The holiest section is in the rear, and is the highest place

in this complex — which may remind us of a product of the megalithic culture, namely a raised dais with stairs. It is not certain when this temple complex was built. However, the temple profiles, the patterns of kala-makara ornaments, the statue style, and the naturalistic temple reliefs demonstrate many similarities with other temples nearby, which were built during the eighth to tenth century CE, so the Ijo complex was presumably built in about the same period.



On the basis of researches already conducted on Ijo Temple complex, on this site there are 17 buildings which stand on 12 terraces with stairways. The front court, which serves as the entrance to the main building, is a terrace with stairways which extends from east to west. The highest court (the eleventh

terrace) is regarded as the most sacred court. It is surrounded with fences. Eight lingam columns and four temples stand there. Of these four, one is the main temple and three are attendant temples (*candi perwara*), which stand in a row in front of the main temple. The main temple and one attendant temple — the one right in front of the main temple — have been renovated. Entrance to the main temple is on the west. On the outer face of the fencing walls are niches in which stand the statues of Agastya, Ganesha, and Durga. These statues are now in the custody of Kantor Balai Pelestarian Peninggalan Purbakala Yogyakarta. Inside the main temple there is a lingam-yoni column which symbolizes the god Shiva in union with the goddess Parwati. Therefore it is presumed that the temple is a Hindu temple of the Shiva sect. Shiva used to be worshipped here, represented by the lingam, which therefore is called cult lingam. In the middle attendant temple there is a statue of a bull (*nandi*). In Hindu mythology, Nandi is the vehicle of the god Shiva.

The remains of a building foundation are found on the ninth terrace, facing east. Three temples, four building foundations, and two stone inscriptions are found on the eighth terrace. One stone inscription, coded F, is found on the entrance gate. One meter in height, this inscription says Guywan, which Soekarto

reads Bhuyutan, meaning a hermitage. Presently this inscription is in the custody of Museum Nasional Jakarta. Another stone inscription, 14 centimeters in height and 9 centimeters thick, bears 16 sentences which represent a curse mantra that says repeatedly Om sarwwawinasa sarwwawinasa. These inscriptions are not dated, but paleographic considerations have led to a speculation that they date back to the eighth-ninth century CE. Therefore the Ijo temple complex was probably built around the same time. One temple and two building foundations stand on the fifth terrace. One temple each stands on the first and fourth terraces. However, no buildings are found on the tenth, seventh, sixth, third, and second terraces.

BANYUNIBO TEMPLE

The Banyunibo Temple complex is situated in a lowland, in Cepit hamlet, Bokoharjo village, Prambanan district. The complex contains one main temple facing west and six attendant temples in the shape of a stupa, which stand in a straight row to the south and east of the main temple. Each of the stupa foundation measures 4.80 by 4.80 meters. North of the main stands a wall 65 meters long, running from east to west. The shape of the temple roof and the stupa-form of the attendant temples have led to the conclusion that the Banyunibo temple complex is Buddhist.

The main temple measures 15.325 by 14.25 meters, and is 14.25 meters tall. The bust of the temple is smaller than the base, around which there is a passageway. To the west there is a stairway with a landing, serving as the entrance gate to the temple chamber. On the façade wall on the right there is a relief depicting a woman surrounded by children.

Another relief on the left side of the wall portrays a man in a sitting position. Both reliefs represent Hariti, the goddess of fertility in Buddhism, and her husband, Vaisravana. On the outer wall of the temple bust there are statues of Boddhisatva. On the outer side of the northern,



eastern, and southern walls there are imposing niches framed with kala-makara ornaments. These niches used to contain statues.

PRAMBANAN TEMPLE

Prambanan Temple, which is situated on the eastern shore of Opak River, is the biggest Hindu temple in Indonesia, a symbol of the glory of the ancient Mataram Kingdom. With all its grandeur, complexity, and the fullness of its architectural elements that describe the concept of mandala in Hinduism, Prambanan temple is presumed to be a royal temple.

As a royal temple, the Prambanan temple complex indeed occupies a commodious space, about 39.8 hectares. The whole complex is divided into three courts, each separated by a fence with gates facing all four directions.

In the central court stand three main temples, three vehicular temples, two

wing temples, and eight boundary temples. The main temples are Brahma Temple on the southern side, Shiva Temple in the middle, and Vishnu Temple on the northern side. On the walls of Brahma and Shiva Temples are reliefs of the Ramayana epic, while on the walls of Vishnu Temple there are reliefs of the Kresnayana epic.

Vehicular temples are temples which serve as the vehicles (asana) of gods — in this case the three chief gods. Candi Angsa (Swan Temple) is Brahma's vehicle; Candi Nandi (Bull Temple) is Shiva's vehicle; and Candi



Garuda (Eagle Temple) is Vishnu's vehicle. Wing temples guard the right and left ends of the main and vehicular temples. There are the northern and the southern wing temples. Boundary temples stand on the eight sacred compass points.

In the second court stand 224 perwara (attendant) temples, built as a contribution from the people of all social rungs, both low and high. No buildings are found in the third court, but past excavations have found the remains of foundations which possibly used to support residential houses for the temple priests.

The Siwagrha Inscription, presumed to be closely related to the existence of this temple complex, describes in great details a temple complex which was inaugurated in 778 Saka (856 CE) by King Rakai Pikatan as a monument to the king's triumph in the battle against Balaputradewa on Boko Hill. On the basis of this inscription, it is postulated that the building of the Prambanan temple complex might symbolize a revival of the ancient Mataram kingdom after periods of instability that had led to wars and three capital relocations.



(1) Ornamental motifs, Prambanan Temple; (2) Reliefs of Ramayana epic on Shiva Temple;
(3) Reliefs of Kresnayana epic on Vishnu Temple

KALASAN TEMPLE

Kalasan Temple stands 2 kilometers west of Prambanan Temple. Like other temples, it was in ruins when it was discovered. The first renovation was conducted by a Dutch archaeologist, Van Romondt, from 1927 to 1929.

Kalasan Temple stands on a rectangular site measuring 45 by 45 meters, standing 34 meters tall, and with a roof in the form of a stupa. The outside of the walls is plastered with mortar called *bajralepa*. On the four sides of the temple bust there are vaulted openings which serve as entrance to the temple chamber, but the main gate itself is the one on the eastern side. Inside the temple chamber, there is a throne in the shape of a lion sitting on an elephant. A bronze statue of Dewi Tara used to sit on this throne. On the outside of the temple walls there are niches with carved reliefs of *Boddhisatva* in standing position and holding a lotus flower.

Above the northern and southern gates there are reliefs representing *kala*, ornamented with reliefs of trees and landscapes depicting heavenly creatures playing musical instruments. The roof of the temple is a three-tiered octagon. The first tier is decorated with a *Boddhisatva* statue sitting on a *padmasana*. Only three such statues remain of the many that used to be there. The second tier is decorated with a statue of *Dhyani Buddha* flanked *Boddhisatvas*. On the third tier there are eight niches that used to hold *Dhyani Buddha* statues, of which only one remains.

The building of Kalasan Temple is recounted in Kalasan Inscription, which dates back to 700 Saka (778 CE). This inscription tells about the establishment of a sacred building to be dedicated to Dewi Tara (*Tarabhawana*) and a monastery or *vihara* for priests by Maharaja *Tejahpurana Panangkara*. The monastery could probably be the so-called *Candi Sari* (*Sari Temple*). The inscription mentions further that to implement this intention, Kalasan Village was conferred as a gift to all members of the congregation (*Sangha*).



**Kalasan Temple as Hollybuilding
was built in 776M dedicated for Dewi Tara**

SARI TEMPLE

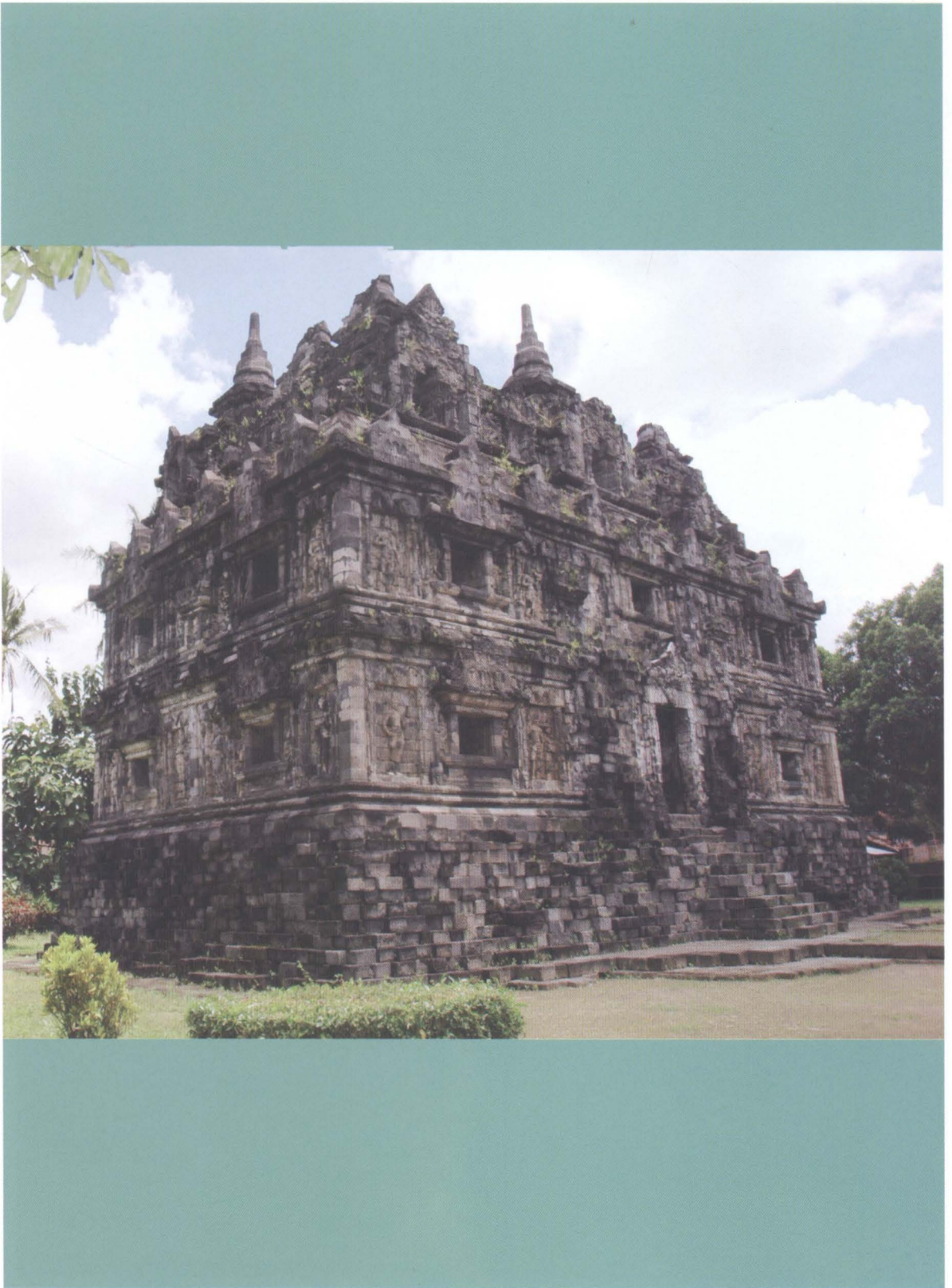


Sari Temple lies 150 meters north-east of Kalasan Temple. It was in ruins when discovered, and was renovated in 1929 by Dinas Purbakala. Renovation finished in 1930. The temple measures 17.30 by 10 meters, and is 17 meters tall. It faces the east, with entrance to the temple chamber on the eastern side. There is a window on each side of the temple bust.

Inside the temple, there are three parallel rooms adjoined with doors. This is presumably a multistorey temple, with the top floor possibly made of timber, as indicated by the presence of holes in the side walls where beams used to hang on.

On the northern and southern side walls of the lower storey, there are niches with kala makara ornaments. The exterior walls of the temple are carved with figures of Bodhisattvas and Tara. There are 36 of them (8 on the eastern, northern, and southern walls each, and 12 on the western wall). These statues are generally in a tranquil position (Tribangga posture), and holding red and blue lotuses. The exterior walls of Sari Temple are also plastered with bajralepa.

The carved statues and reliefs of the gods clearly show that the temple is Buddhist. Spatial divisions indicate that Sari Temple used to serve as a residential house (vihara) for monks. The year of construction cannot yet be ascertained. However, based on information about a vihara in Kalasan Inscription, it can be presumed that this temple was built around the same time as Kalasan Temple, namely in the eighth century CE.



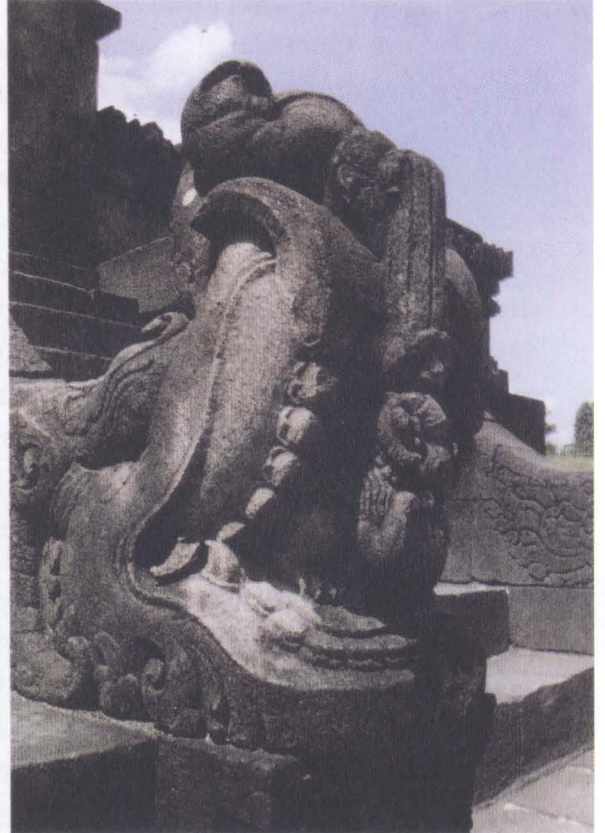
Sari Temple, a two-storey temple



SAMBISARI TEMPLE

Sambisari Temple lies in Sambisari hamlet, Purwomartani village, Kalasan district. It was discovered by a peasant who was digging up his field in 1966. The temple remains were inundated by a 6.5 meters layer of lahar from Mount Merapi. The general outline of the temple quarters is similar to that of Prambanan Temple, but in a more modest scale. This is because Sambisari Temple is a community temple, while Prambanan Temple is a royal temple.

The whole complex consists of one main temple and three attendant temples standing in front of it in a straight row. The first court measures 50 by 48 meters, surrounded by limestone walls. The main temple measures 13.65 by 13.65 meters, is 7.5 meters tall, and consists of a base, a bust, and a roof. Of the three attendant temples, only their bases remain, measuring 4.80 by 4.80, 4.90 by 4.80, and 4.80 by 4.80 meters. Their busts and roofs are all missing. Inside the main temple there is a lingam-yoni, with the yoni mouth facing north. In the temple chamber there are also several niches containing statues. The northern niche holds the statue of Durga; the eastern niche holds the statue of Ganesha; and the southern niche holds the statue of Agastya. There are also niches to the left and right of the entrance gate, but the statues are missing. Outside the temple bust, there is an alley that surrounds the temple bust, bordered by a surrounding fence



(pagar langkan). In this alley there are 12 stone pedestals (8 round, 4 rectangular), which presumably used to support wooden colonnades.

MANTUP TEMPLE



Mantup Temple lies in Sampangan Mantup hamlet, Baturetno village, Banguntapan district, Bantul — far from the temple clusters of Prambanan. This temple complex consists of three small structures standing in a row from north to south, facing west. The first temple, in the northern end, is made of brick, and measures 2.5 by

2.5 meters. The second temple, in the middle, is made of limestone, and measures 2.16 by 2.16 meters. The third temple, at the southern end, is also made of limestone, and measures 2.28 by 2.28 meters. An andesite stone statue identified as Kalyanasundaramurti was found at the second temple. This statue measures 70 x 35 x 20 centimeters, and portrays a man and a woman in a standing position and holding hands. It is presumed to be a representation of Shiva and Parwati. On the basis of this statue, this temple is presumed to be Hindu.

In the vicinities of the temple numerous earthenware sherds were found, and were identified as fragments of water jugs, water basins, water bath tubs, bowls, and jars.

The remains of an andesite stone foundation of a larger size stand about 15 meters north of the three temples. This structure, presumed to be closely related to the others, stands in a raised courtyard reinforced with limestone embankment. This is known from the remains of the embankment walls, 1.45 meters tall. The complete shape of the complex remains unknown; so does its function.



PAYAK BATH



Payak Bath is one of the few baths of the classical period which presently is still extant in Yogyakarta. This site lies a few kilometers east of Mantup Temple. The remaining building structure is a limestone pool which measures 312 by 124 centimeters, with a U-shaped embankments

walls, and a system of water channels measuring 25 by 25 centimeters at the southwestern wall. There is a drainage hole at the bottom of the pool.

A niche at the northwestern wall is reserved for a limestone statue of Shiva. During a research conducted in 1980-1983, a tablet container was found under its pedestal, endowed with 17 holes, which symbolize Wastupurusamandala, a diagram which serves as a metaphysical plan and a building plan. The tablet is of gold and silver.

This bath seems to have had a very important role in religious rituals during the classical period, because water was a very important element in religious rituals held in sacred places like temples. This is evidenced by the finding of tablets and earthenware sherds which mostly came from water jars. As indicated by the Shiva statue, this limestone bath possibly dates back to the ninth century CE.



DIFFUSION OF CLASSICAL SITES IN YOGYAKARTA

Research has been conducted by Mundardjito on the diffusion of temples and other sites in Yogyakarta in connection with natural resources. Research results have led to a presumption that the location of a temple was chosen on the basis of environmental considerations, in accordance with the requirements and rules of temple construction outlined in the Indian books *Manasara-Silpasashtra* and *SilpaPrakarsa*. In his research, Mundardjito classified sites in Yogyakarta into four groups based on evaluation of environmental variables. There were nine variables, namely elevation, inclination, shape of the area, soil type, rock type, effective depth of the ground, depth of ground water, soil permeability regarding ground water, and distance from river or other water sources. On the basis of such a classification, sites under group II (85 sites) and those under group IV (117 sites) have rich natural resources in connection with agrarian settlements. Sites under group I (10 sites) and those under group III (6 sites) have meager natural resources and thus are not feasible for agrarian settlements.

On the basis of this classification, sites in Prambanan lowland belong to the group of sites with the richest natural resources. These sites include temples (Prambanan, Banyunibo, Keblak, Semarangan, Grimbyangan, Singa, and Polengan) and non-temple sites (Gatak, Candirejo, Watugudig, and Nogosari). Sites such as Ratu Boko, Sumberwatu, and Klengkong, as well as temple sites such as Dawangsari, Barong, Miri, Gupolo, Ijo, Ledoksari, and Tinjon, all of which lie on the hilly region south of Prambanan, belong to the group of sites with the poorest natural resources.

GAMPINGAN TEMPLE

The Gampingan Temple complex is situated in Gampingan village, Piyungan district, Bantul regency, not far from the Payak site. There are seven limestone structures. One of them, presumably the main structure,



Ruins of main temple, Gampingan Temple complex

The selection of site locations despite poor natural resource potentials is considered a “deviation” and not in accord with the the concept of energy minimalization and performance maximalization which serve as the basis of this ecological approach concept. Kusen analyzes this deviant selection by means of a Historic-Archaeological approach and analysis of environmental adaptation. On the basis of archaeological findings in the vicinity of Boko Hill, be it inscriptions or building structures, Kusen concludes that the building complex on Boko Hill was originally a vihara called Abhayagiri. Later the complex was turned into a palace by a Hindu ruler. Although the natural resources of this low hill were poor, it was nevertheless chosen for a temple especially because of factors such quietude, closeness, and access to a fertile region by the hill.

The utilization of Boko Hill and other hills in the vicinities, including Ijo Hill, which continued and even became very intensive around the tenth century CE, demonstrates a high level of adaptability, which according to Kusen, was also related to the disasters brought about by Mount Merapi’s eruptions, especially in the regions south of the mountain. With the rediscovery of temples such as Sambisari, Kedulan, Wadas, Kadisoka, and other structures like Pajangan, Lengkong, Gampingan, and Klodangan sites, the deposit of lahar also became clearly visible. (Ary Setyastuti)

measures 4.64 by 4.65 meters. It is in complete ruins in the shape of eight-tiered stone blocks, 1.2 meters in height. The other six temples are also in complete ruins. Three bronze statues of Dhyanī Buddha Vairocana, one statue of Jambhala, one andesite stone statue of Candralokesvara, one fragment of a ceramic statue, eight miniature objects made of gold, one golod ring, and earthenware sherds were found inside the main temple. On the basis of these findings, it is presumed that Gampingan Temple is a Buddhist temple which places the god Jambhala as the primary object of worship. The Candralokesvara statue indicates a Tantric sect within Mahayana Buddhism. So far no written document about the construction of this temple complex was found. However, the architecture of the buildings and the style of the statues indicate that this temple probably dates back to the ninth century CE.

STATUES

Among the temple ruins found in Yogyakarta, there are Hindu-Buddhist statues which used to be a part of temples. The type of statues placed in a temple is crucial in identifying the religious background of the temple. However, some statues are found outside temple quarters, and obviously are not a part of the temple quarters. Among them are a statue of Vishnu Trivikrama found in Prambanan, a statue of Shiva Mahadewa found in Kricak, Hindu-Buddhist statues found in Surocolo, and Buddhist statues found in Mayangan. Some of them may have been related to the development of some sect within their pertinent communities. For instance, statues of Vishnu in various positions representing various incarnations were found in the vicinities of the Shivaistic Ijo temple. In iconography, Vishnu incarnations could be in the form of avatars (complete incarnations) such as Rama and Krisna, *avecas* (temporary incarnations) such as Parasurama, and *amcas* (manifested in a certain force) such as a *cakra* or *sangkha*. Among the statues representing Vishnu incarnations found around Ijo Temple are Narasimha, Vamana, Rama, and Sleeping Vishnu (Vishnu sayana murti). They are indeed rarities, and they indicate the development of the Waisnawa sect, one of the numerous sects within Hinduism which worships Vishnu as a guardian god and the god of fertility. Possibly the development of this sect may have been related to disasters such as the eruptions of Mount Merapi or some socio-political instability at the end of the tenth century CE.

NARASHIMA STATUE

The Narashima statue found in Ijo Temple is indeed a rarity; it is even the only statue representing an avatar of Vishnu which was found in Yogyakarta. This statue portrays a human figure with a lion head (Narasimha) squashing an enemy and cleaving his breast. The represented incident is a part of the Narasimhaavatara story, which narrates an incarnation of Vishnu trying to liberate the world from the cruelty of King Hiranyakasipu. This king has been rewarded by Brahma with a special power that takes him beyond the reach of death, by either humans or gods or animals, either at night or in broad daylight, outdoor or indoor. This special power has bred a large measure of vanity in Hiranyakasipu, who accordingly wants to control the world. Vishnu turns himself into Narasimha and kills Hiranyakasipu at dawn and at a doorpane.



VISHNU TRIWIKRAMA STATUE

Vishnu Triwikrama statues are rare. One was found in Sumur Bandung, Groyokan hamlet, Sambirejo village, Prambanan district. This statue measures 88 x 92 x 92 x 127 centimeters, and represents the figure of a man standing on one leg. Beneath the raised leg is a woman squatting, with two hands clasped in supplication.

This incident has been identifies as a part of the Vamanaavantara legend that tells about Vishnu manifested in the form of a dwarf brahmin (Vamana) who liberates the world from the cruelty of a giant by the name of Bali. The venerable brahmin dwarf comes to Bali and asks him for a small piece of land, only three steps wide out of Bali's vast territory. Bali grants his request, upon which the dwarf turns himself again into Vishnu, takes three gigantic steps which in effect cover all the universe and kick Bali and all his retainers into hell permanently.



SHIVA MAHADEWA STATUE

A statue of Shiva Mahadeva, 21.3 centimeters tall, was found in Kricak Kidul, Tegalrejo, Yogyakarta. In Hinduism, Shiva, one of the three chief gods, has the role of a destroyer. The Shiva Mahadeva statue has three eyes, wears a snake caste rope (upavita), is clad in a tiger's skin, dons a crown (Jatamakuta) with a crescent moon and skull ornament (ardhacandrakapala), stands in upright Padmasana position (Samabhanga), on Nandi, his vehicle (wahana). The statue has four arms. The fore right arm holds a trident, the rear one a string of prayer beads (aksamala). The fore left arm holds a water jar (kamandalu), the rear one a fly-whip (camara). The back support (prabha) is ornamented with engravings of a blazing fire. The statue is made of bronze, but the eyelids are coated with silver, and the lips are coated with gold.



JAMBHALA STATUE

Ceramic fragments and earthenware sherds, bronze objects like bells, oil lamps, rice scoops, rings for the tips of canes (khakara), and stamps, as well as ten bronze Buddhist statues representing Aksobhya, Ratnasambhawa, Vairocana, Avalokitecwara, Padmapani, Vajrabodhisattva, Vajrasattva, Manjucri, Bodhisattva, and Jambhala, were found in Mayangan hamlet, Trihanggo village, Gamping district, Sleman regency. The last in the list of statues represents the god of wealth and welfare, like the god Kuwera in Hinduism.

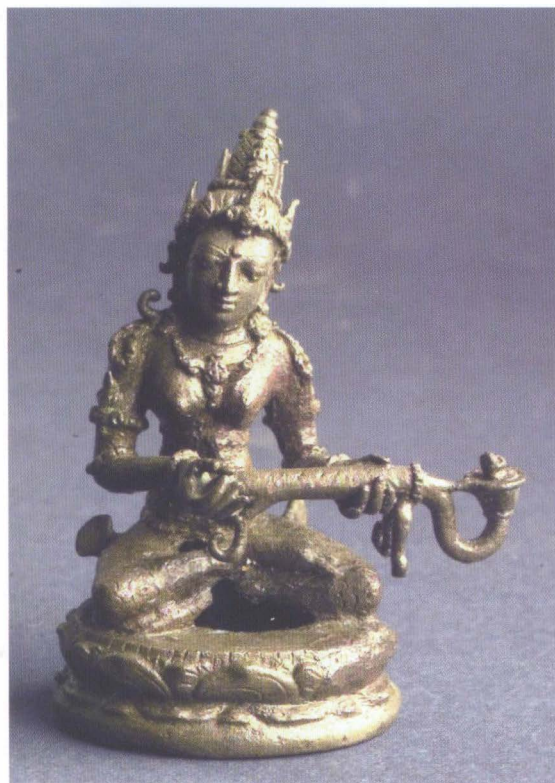
Jambhala is portrayed as sitting in a lalitasana position on a padmasana, with the right leg supported by four pouches stacked from underneath the padmasana. As the god of wealth, Jambhala is portrayed as pot-bellied, donning a kiritamakuta crown, with the right hand holding a lemon (jambhara), the left hand holding a civet. At the back there is a prabha with an umbrella overhead (chattra).

SUROCOLO STATUES

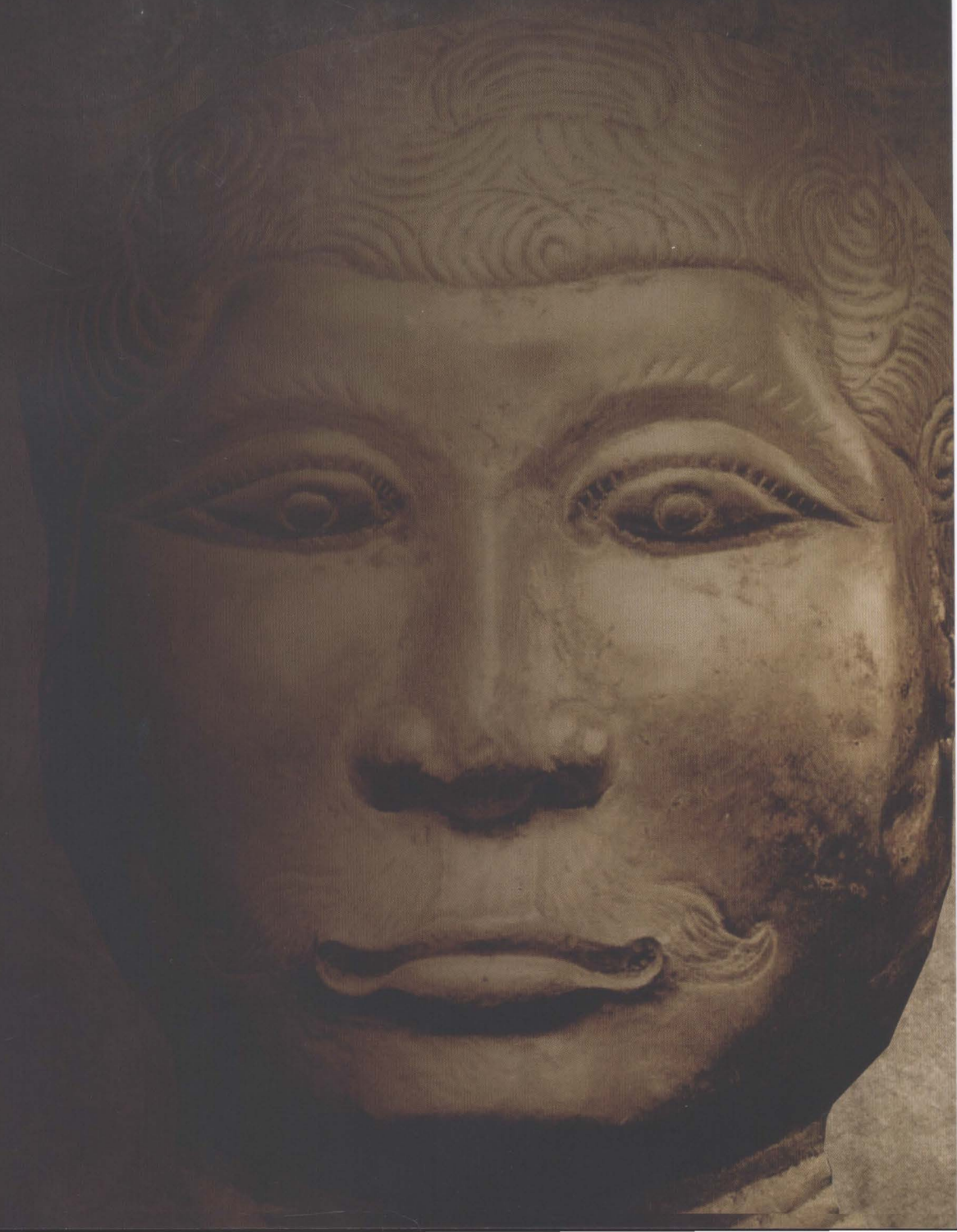
Nineteen statues of goddesses, two Boddhisattva statues, and one Shiva statue were found in Surocolo hamlet, Panjangrejo, Pundong, Bantul. These statues so greatly resemble those found earlier in Candirejo, near Nganjuk, East Java, that Satyawati Sulaiman concludes that the Surocolo statues presumably date back to the same era as their Candirejo counterparts, namely the 10th-11th century CE. On the basis of a written document, the Nispanna Yogavali, Edy Sedyawati presumes that these statues describe gods and goddesses of the mandala. Nispanna Yogavali mentions 26 mandalas, each of which contains five groups of attendant gods and goddesses, namely the group of gods of the senses, those of art, those of perfume and light, those of charms and enchantment as gate guards, as well as those with animal heads as door guards. Of the Surocolo statues, those representing the gods and goddesses of art are the goddesses of dance and the goddesses of music. The goddesses of dance are Vajrantya and Vajralasi; the goddesses of music are Vamsa (holding a flute), Muraja (holding a tambourine), Mukunda (holding a tom-tom), and Vajragiti (holding a harp). The gods of perfume and light are Vajradhupa (holding an incense burner), Vajraloka (holding a lamp), Vajragantha (holding a vajra and a gantha), and Vajraspphota (holding the Vinayaka mirror). The door-guards are the god Hayasya and the

goddess Sukarasya. Hayasya is one of the four mandala-guards portrayed as having a human body and a horse head, occupying the east. This god wears a sidomukti loincloth, standing on a padmasana in a pratyaldha position (left leg bent, right leg straightened). The right arm is raised forward, holding an elephant spur (angkusa), with the left hand in front of the bowel holding the head of a boar. Sukarasya is a boar-headed goddess holding a vajra. This goddess wears a ceplok and sidomukti loincloth, now familiar batik motifs.





ANCIENT JAVANESE
SETTLEMENTS AND RELICS



ANCIENT JAVANESE SETTLEMENTS AND RELICS

There is strong evidence that several regions of Yogyakarta, particularly the lowlands south of Prambanan and the valley surrounding Boko Hill, were once settled by ancient Javanese people who lived by farming. This evidence includes a large number of remnants of structural buildings and relics, found either by local people or in formal excavations. For instance, the ruins of a structural building made of limestone, an ancient well, earthenware sherds, foreign ceramics dating back to 7th-10th century CE, and fragments of phytomedicinal grindstones were found in Gatak hamlet, Bokoharjo village. In Madurejo village, amphoras and bronze ritual implements such as platters, rice kettles, and bells were found on separate occasions. Several stone pedestals on a 30 by 20 meters stone foundation were found in Jobohan, Bokoharjo. These pedestals are in a carbuncle-like shape, so that the site was then known as Situs Watu Gudig (Carbuncle Stone Site). Presumably these pedestals used to support some wooden structure, as shown in many temple reliefs. So far no remnants of wooden structures have been discovered. This is hardly surprising simply because wood is not durable.

Remnants of an ancient settlement were found west of Queen Boko complex, commonly called Bukit Boko Barat. They include ancient roads, a number of pools, holes in bedrock, Chinese ceramic and earthenware sherds dating back to the Tang Dynasty (8th - 9th century CE). The ancient road, that runs on a hill, is 300 meters long. It was made by cutting bedrock in a straight line running from east to west, then turning southwesterly, and ending in a flat ground measuring 14 by 4 meters. To the south there are three terraces with reinforced embankment. On the second terrace there is a round pool with a diameter of 1.5 meters. Along the eastern and southern paths there are a number of rain-catching pools which presently are covered with soil and used for farming.

Several small holes 10-20 centimeters in diameter were found near the pool, dugged in the bedrock. These holes form a rectangular plan, presumably used to hold wooden posts in the past. Other relics that attest to the existence of ancient Javanese settlements in Yogyakarta include domestic utensils (phytomedicinal grindstones, platters, bowls, lamps, rice scoops, and mirrors), farming tools, weapons, ritual implements, jewelry, and coins. Several relics can be used to trace certain past ritualistic or religious activities, particularly those in connection with the livelihood of the ancient Javanese communities, namely farming. In terms of their materials, the relics found in Yogyakarta are either metal (bronze, iron, and gold), ceramic, or stone. Certain items among these, for instance, krises, gold masks, rice scoops with inscriptions, stamps, and coins are interesting for further discussion.

KRISES

The kris is inseparable from the Javanese culture. As stated by W.H. Rassers, a Javanese without any kris will never be a "complete Javanese." In the Javanese way of life, the kris (*curiga*) is among the Javanese cultural complements, particularly among the nobilities. The kris is an exalted traditional weapon which is often used in customs rituals. The kris has been an indispensable part of the Javanese culture since time imemorial. As the kris is greatly respected in the Javanese culture, then it belongs to the category of *tosan aji* or *wesi aji* (exalted ironworks). As the kris is also considered a cultural heirloom, then it is included in the list of objects of cultural preservation.

Verbal evidence for the existence of krises dates back to the 9th century CE, the period of the Hindu Mataram kingdom. The Rukam Inscription mentions the word *kris* together with iron implements used for offerings in the *sim*a establishment ritual, namely axes, adzes, picks, sickles, crowbars, chisels, hoes, lances, pincers, knives, and needles. Another inscription, the Wukadana

Inscription which dates back to the 9th century CE, also mentions krises as belonging to the group "*wsi prakura*" (metals used in ritualistic offerings). Furthermore, other ancient Javanese inscriptions state that in the 9th century there had been ironsmiths, goldsmiths, coppersmiths, bronzesmiths, and *pandai sisingshen* (weapon makers). These inscriptions prove that the kris was already in existence in the 9th century CE.

Kris makers consider iron as possessing special properties and merits in accordance with its types. Iron types with good properties and merits include (1) *Karangkijang*, of bluish green color or the color of sea water, and fine texture. This type of iron is believed to be able to bring patience, wisdom, and dignity to its users. (2) *Purasani*, of glittery green color, fine texture, and believed to be able to bring tranquility, welfare, respect, and to repel bad luck. (3) *Mangangkang lanang*, of purplish black color, believed to have great magic, to be able to incite fear among enemies and love among friends. Iron types with bad properties and merits include: (1) *Randhet*, of opaque white color, sometimes with stripes or spots, of fine texture, but believed to bring animosity, conflict, and disintegration to its users. (2) *Kaleman*, of lackluster mossy black, believed to have the power to turn the user into a lazy and passive personality.

There is a "vein painting" on the shaft of the kris, called "*pamor*." Pamor, which also means "to mix" and "to unite," is made of a mixture of steel and meteorite. Kris experts say that meteorites, which once in a while fall from the sky, is of a very hard substance. Because of this scarcity, not all krises have a pamor made of meteorite. As an alternative, some people use a particular nickel mined in Southeastern Sulawesi. The pamor made of this particular nickel is then commonly called "Pamor Bugis." The materials of which a kris is made come from iron, which comes from a deep place inside the earth, and from pamor, which comes from the sky. Accordingly, the union between these two is symbolically identical with the union between "bapa akasa" (father-sky) and "ibu pertiwi" (mother-

REMNANTS OF ANCIENT AGRICULTURE

Agricultural activities seem to have been undertaken since time immemorial in various regions of Yogyakarta. This is evidenced by the presence of relics of the long gone past such as prehistoric stone axes, rice millstones, millstone reliefs, and classical stone statues found in Gunung Kidul.

Rice millstones were used to grind rice and other farm produce. A lot of them were found in separate sites in Yogyakarta. In addition to the actual millstones, reliefs of millstone can also be used to prove the existence of past agricultural activities. These reliefs are engraved on the façade of Vishnu Temple within the Prambanan Temple complex, namely on the 5th panel which depicts incidents from the Kresnayana legend. In one particular incident, Kresna and Balarama are tied to a millstone as punishment for their mischiefs. Above the millstone, a stone pounder is shown held in the left hand of a woman. Millstone and pounder are important implements in the processing of agricultural produce.

Agricultural activities during the classical period can also be known from the findings of Balarama and Dewi Sri statues. In Hindu mythology,

earth) —a union of terrestrial and celestial elements, a “quasi-sexual” union. To Javanese people familiar with crises, there are a large number of pamor types which represent special properties and merits as well as great aesthetic qualities. There are pamors with good merits; some others have bad merits. Pamors with especially good merits include: pamor *Kulbuntet*, pamor *Mayang Sekar*, and pamor *Tumpuk*. Pamors with especially bad merits include pamor *Buntel Mayit*, pamor *Pegatwaja*, and pamor *Nyahak*. In terms of shape, there are two types of kris shaft: *dhapur leres* (straight shaft) and *dhapur luk* (wavy shaft). *Dhapur leres* has more than 100 variants, such as *Semartinandhu*, *Panjianom*, *Jakatuwa*, *Bethek*,

Balarama, Vishnu's elder brother, is also considered the god of agriculture. Fragments of Balarama statues were found in Ratu Boko complex. This identification was made possible by the presence of one his many attributes, namely a plow (*langgala*). The presence of this statue in Ratu Boko complex indicates that the communities around this complex used to recognize and worship Balarama as the god of agriculture.

Other evidence which pertains to agriculture, especially in connection with rice, includes the finding of a statue in Candi Barong complex. This is the statue of a goddess holding a bunch of rice on the left hand, indicating Dewi Sri as the goddess of rice. This indicates that the worship of this rice goddess has been in for a very long time. Up to the present time, Dewi Sri still occupies a respectable position in the belief of Yogyakarta peasants.

Another Dewi Sri statue, and very similar to the one found in Candi Barong, can be seen in the bronze statue section of Museum Sonobudoyo Yogyakarta. The collection here includes a bronze statue of a goddess holding a bunch of rice in the left hand. It used to be in the collection of A.J. Resink-Wilkens. However, where it was found remains unknown. (Ph. Subroto)

Karnatinandhing, Semarpethak, Jamangmurub, Kalamisani, Pasopati, Sinomworawari, Tilamupih, Tilamsari, Condhongcampur, Jalakngore, and Yuyurumpung. Dhapur luk has more than 200 variants. The waves are commonly odd in number, such as 1, 3, 5, 7, 9, and so on up to 29.

Tangguh — the period of time in which a kris was made — is usually difficult to ascertain. On general principles, however, there are two categories of tangguh in the Javanese kris, namely *tangguh sepuh* (old period) and *tangguh nom* (young period). Tangguh sepuh is used to categorize crises made in ancient times, up to as late as the 16th and 17th centuries CE. Tangguh Kadewatan denotes crises

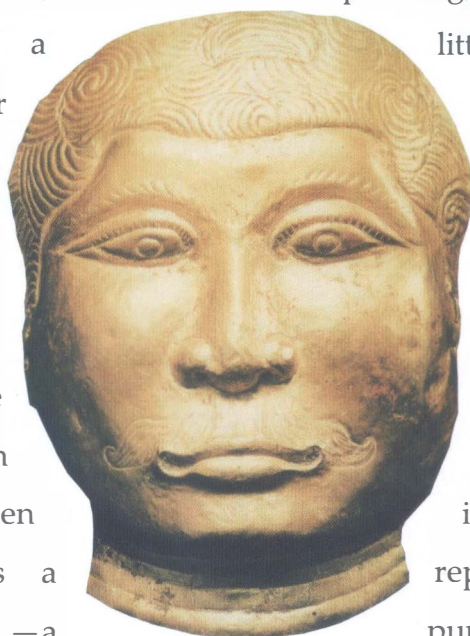
made in the 2nd century CE. Tangguh Purwacarita denotes krises made in the 3rd century CE. Tangguh Mataram Hindu denotes krises made in the 8th, 9th, and 10th centuries CE. Tangguh Kauripan denotes krises made in the 11th century CE. Tangguh Pejajaran denotes krises made in the 13th and 14th centuries CE. Tangguh Majapahit denotes krises made in the 14th and 15th centuries CE. Tangguh Demak denotes krises made in the 16th century CE. Tangguh Pajang denotes krises made in the 16th century. Tangguh Mataram Islam denotes krises made in the 16th and 17th centuries CE. In the *tangguh nom* category, Tangguh Kartasura denotes krises made in the 17th and 18th centuries CE; while Tangguh Surakarta, Yogyakarta, Madura denotes krises made in the 18th, 19th, and 20th centuries CE.

GOLD MASKS

A facial mask made of gold was found by a resident of Nayan hamlet, Maguwoharjo village, together with rings, a gold leaf, a gold necklace, and a patrem (small kris). This convex mask measures 15 by 10 centimeters, weighing 73 grams, with the rear bending inward. The facial outline is rather fat, both eye sockets slanted, nose

bent upwards a wrinkled, and hair

The gold leaf mask displays body with two downwards and position. The gold leaf, which of a man, has been Kartoatmodjo as a Puspasarira —a



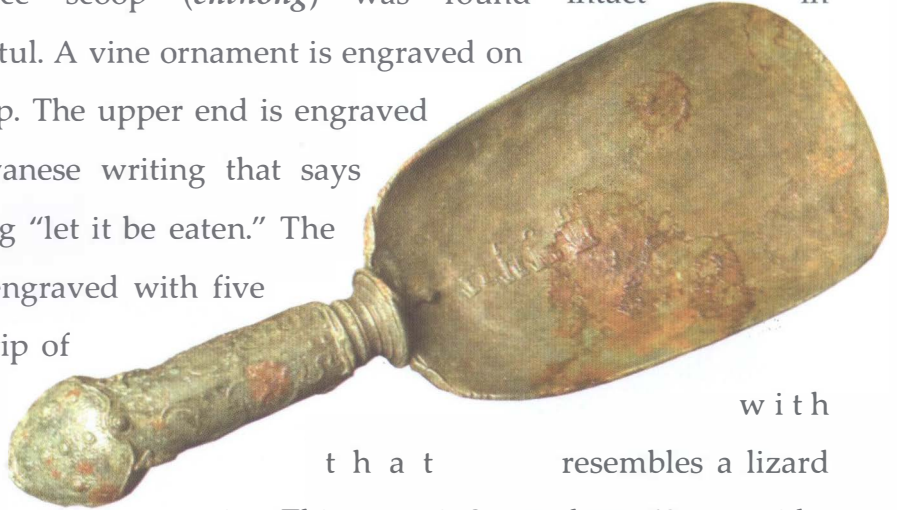
part big, mouth thin, ends of lips little, moustached, neck part wavy.

found alongside the the picture of a human arms stretched rigidly both legs in rigid standing mask, the necklace, and the together form the “figure” identified by M.M. Sukarto representation of Sang Hyang puppet to represent a dead

person. Seen from the material, this puppet is presumed to be intended for a noble man or a king. After further excavation, fragments of earthenware, platters, rings, earrings, engraved gold leaves, plain gold leaves, and grinders were also found. All these findings are now in the custody of Museum Negeri Sonobudoyo.

INSCRIBED SCOOP

A bronze rice scoop (*enthong*) was found intact in Code, Trirenggo, Bantul. A vine ornament is engraved on the blade of the scoop. The upper end is engraved with an Ancient Javanese writing that says "kumulupa," meaning "let it be eaten." The hilt of the scoop is engraved with five dot ornaments. The tip of the hilt is engraved with an animal ornament that resembles a lizard crawling toward the vine. This scoop is 35 cms long, 12 cms wide, and 0.2 cm thick.



STAMP

Local residents of Trihanggo district, Bantul, found some curious objects. Not knowing that they were actually precious objects of cultural heritage, for some time their children used them as toys. These objects were found one meter under the ground. They consist of ceramic fragments, earthenware sherds, bronze bell-shaped lamps, bronze rice



scoop, rings, 10 bronze statues, and stamps. In Buddhism these statues represent Aksobhya, Ratnasambhawa, Vairocana, Avalokiteswara, Padmapani, Vajrabodhisattva, Vajrasattva, Manjusri, Bodhi-sattva, and Jambhala. All of the statues are in excellent condition. The most interesting item among these findings is the stamp. It is engraved with a human figure and his attendant. Considering its shape, depth, the finesse of its engraving, as well as the result of experimentation on wax, the stamp is presumed to have been used to stamp small objects such as clay tablets.

COINS

Precious metal coins have been known and used in Yogyakarta since the ancient Javanese period up to the present time. So far more than 14,000 coins have been in the collection of Balai Pelestarian Peninggalan Purbakala Yogyakarta. They are made of gold, silver, copper, and bronze. Their shapes vary. They are either round, rectangular, round with holes in the middle for a string to hold them together. Some have been identified as Chinese coins, others VOC coins, or Dutch East-Indies coins.



Gold coins (A), Chinese coins (B), Dutch East-Indies coins (C)

AGRICULTURAL RITUALS

The rituals connected with agricultural activities among Yogyakarta peasants are meant to express their gratitude to God Almighty who has granted them with so much produce for their survival. The most outstanding among them are rituals connected with rice. Rice is regarded with the greatest respect and is connected with Dewi Sri as the goddess of fertility. Dewi Sri in her manifestation as seed to be planted in the ground would meet the god Vishnu in his manifestation as water. The meeting between seed and water would produce life, as if it were the meeting between semen and the ovum. This belief has made peasants greatly respect the rice plant by means of special rituals. The rituals start from the time of seed sowing, during and after periods of plant maintenance, up to harvest time.

The ritual of sowing seed is usually conducted by men, first of all by planting nine grains of rice, one in the middle, the other eight in the eight points of the compass. Rituals are also conducted at the start of *tandur* (transplanting seedlings), with ritual offerings of *jenang pethak* (white porridge), *kluthuk* banana, *kinang* (betel), and certain flowers. These offerings are brought to the field and placed near the seedbed. After prayers are said and incense burned, the offerings are divided into several portions to be placed in the corners of the field (*mbuwaki*) as an offering to the guardian of the field (*baureksa*). The remaining offerings are distributed among field workers.

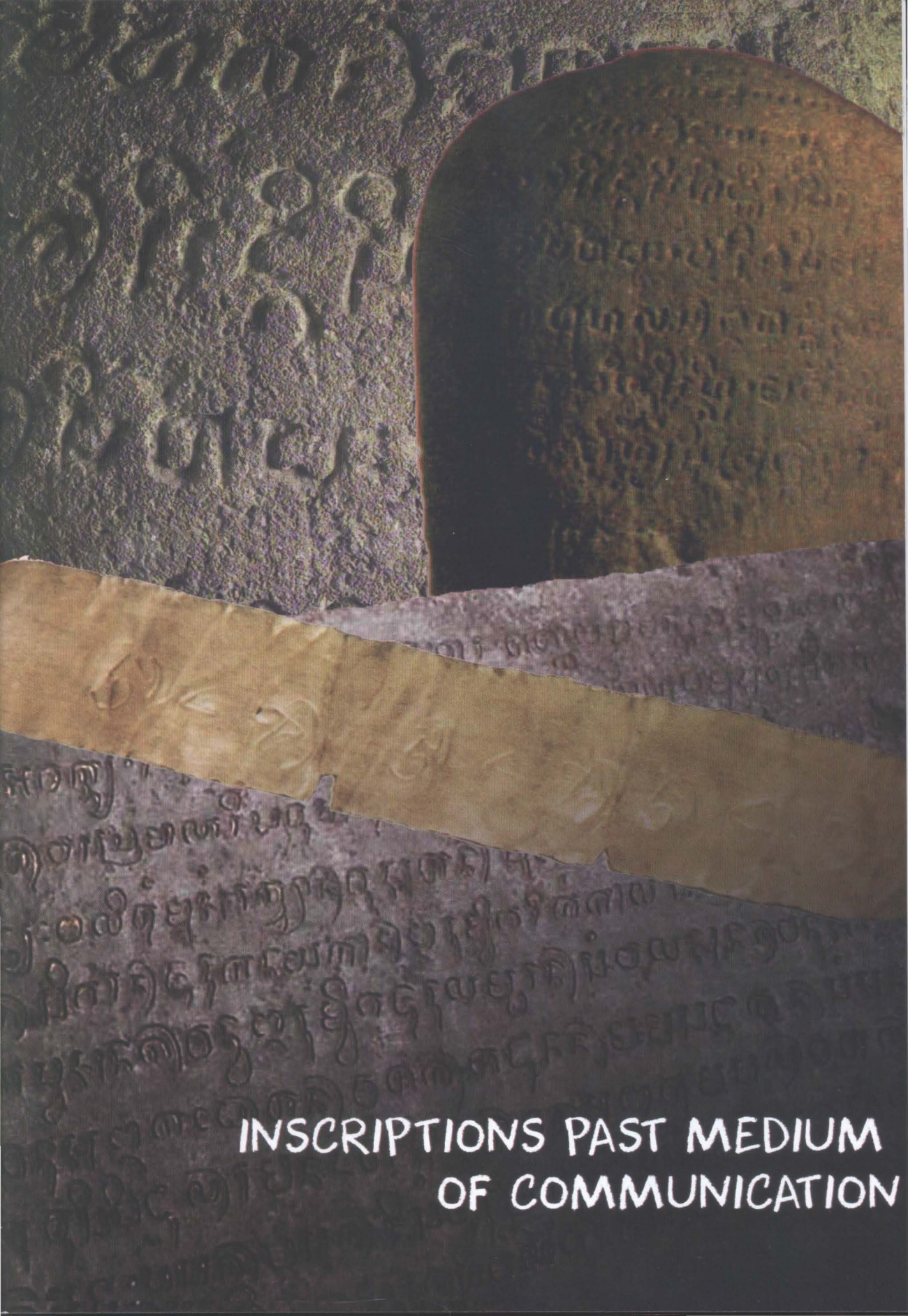
Another ritual is conducted when the rice grain begins to ripen. An offering of white porridge or eggs is laid onto a *tulakan*. Near this *tulakan*, some *lego-lego* or *legundi* leaves are burned to repel evil spirits or diseases. As in rituals concerning pregnant women, this ritual offering also consists of sour fruits. Another ritual is conducted before harvesting. In Yogyakarta, this particular ritual is called *wiwit* ("beginning"), with an offering of *tumpang* rice, *ingkung* chicken, and some fried delicacies (*rempeyek*, *nthontho*, *tempeh*, *pethek* salted fish, and others), *sambel gepeng*, *kotosan* (boiled leaves of *turi* or *dadap serep*), *liwet* rice, *pespesan bekatul*, and boiled eggs. Other related items are flowers, betel, a mirror, and a comb. All of these items symbolize the provisions

of a bride (*ngantenan*)—in the person of Dewi Sri herself. All these items are brought to the field and placed in the most fertile spot, which is marked with yellow coconut leaves and dhadhap serep leaves. These markers are also placed in the corners of the field. Incense is then burned and prayers said to ask Dewi Sri to grant safety and well being in harvesting time. After the prayers, some bunches of the best rice are picked and added to the offerings as well as placed in the field corners. Pespesan *bekatul* are then dispersed to the middle of the field, and this action is called *umbul-umbul*. The remainders of the offerings are then distributed among small children who attend the ceremony. After the ritual is over, the *ngantenan* is then wrapped in banana leaves, and brought home in a brand-new cloth. The next morning the actual harvesting begins.

About one week after airing in the sun, rice bunches are then stacked in a *senthong* (room) on a variety of leaves — *pisang raja* (royal banana), *pulutan*, and *kluwih*. This is to be followed by a “*dimong-mongi*” ritual, with some kind of a ritual feast. The ritual food includes big *tumpang* (a rice “mountain”), *godhongan* (or *gudhangan*, vegetables with shredded coconut), boiled eggs, and *pelas* (fried soybean and coconut shred). In Javanese, “*ngemongi*” means “to nurture.” Forty days later, the rice bunches can be pounded.

Another ritual is conducted just before rice pounding in the granary. This is similar to the ritual feast, and this ritual is attended by members of the local community, led by an elder clad in custom dress but donning no kris. After the ritual is over and the rice grain has been pounded, the finished rice is stored in the granary together with offerings for Dewi Sri in the form of some *ampo* (cried clay), a *prang* or *kenyeh* (betel container), a *pengilon* (mirror), a comb, a *suri* (tight-toothed comb), *boreh* (some turmeric-based concoction), and facial powder made of rice powder and *kencur* (*caempheria galanga*).

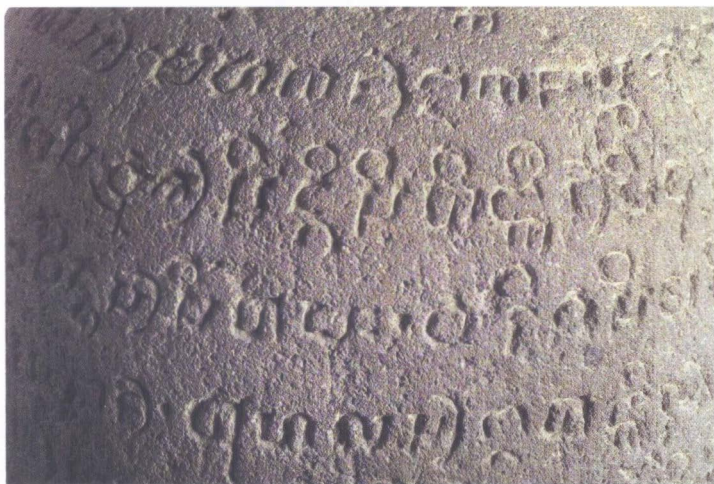
These are some of the rituals commonly held by the peasant communities. There are many other rituals commonly held by other communities as well. (Ph. Subroto).



INSCRIPTIONS PAST MEDIUM OF COMMUNICATION

INSCRIPTIONS PAST MEDIUM OF COMMUNICATION

During the 7th to 11th centuries CE, the region of Daerah Istimewa Yogyakarta constituted a major part of the Hindu Mataram Kingdom. The ruling kings also ordered the establishment of some system with which orders could be delivered quickly and in writing. This medium was inscriptions —either metal or stone. Messages were engraved on metal tablets or stone slabs.



By then the Ancient Javanese and Dewanagari alphabets were already in existence. As evidenced by the gold inscriptions found in the vicinities of Ratu Boko, the languages in use at that time were Ancient Javanese, Sanskrit, and Ancient Malay. In this inscription, Ancient Javanese was used for daily life, Sanskrit

for religious purposes, and Ancient Malay for commerce.

An inscription engraver was called *citraleksa*. There was no standard form; the work of a citraleksa depended on his skills and moods. Some letters seem to have been engraved with great finesse, others seem to have been done in haste.

Citraleksas could obtain the materials for their inscriptions very easily, because metals were for sale. Metal lumps should first be prepared into metal tablets and then engraved with the intended words. Stone engraving should also be started with choosing the right materials, then turning the stone bulk into the desired shape, then preparing the writing face, and only then could words be engraved upon it.

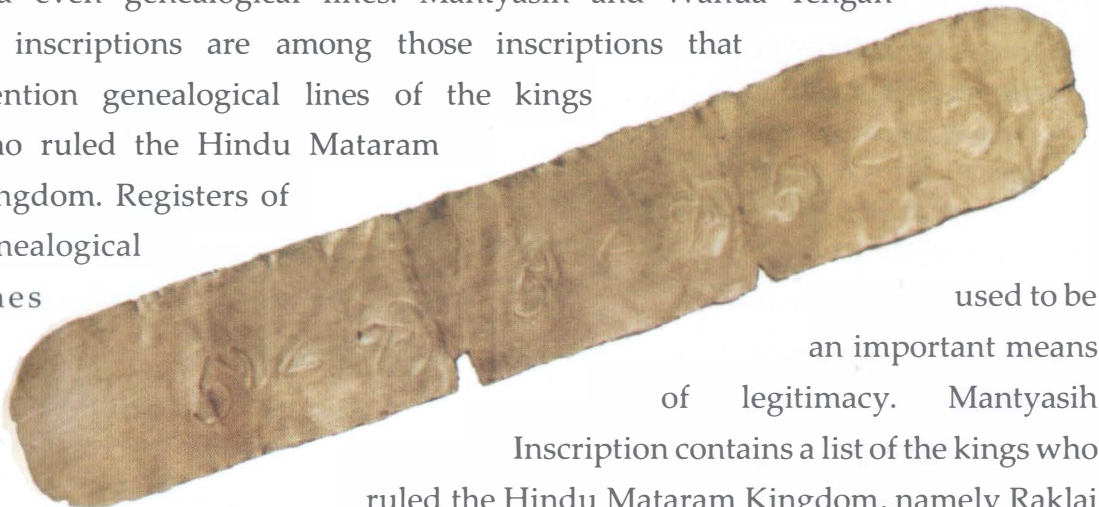
Citraleksas used chisels to make engraving on metal or stone, following a draft which had been written upon the writing surface with charcoal, chalk, or the tip of *kosamra* leaf.

Some ancient documents mention the work of citraleksas, who used writing knives to etch letters. These documents also mention two kinds of people whose works were related to inscription writing. The first was the royal scribe, or *citraleksa*, whose duty was to write the king's orders. The second was *likhitrapatra*, who did the actual etching of the letters drafted by the citraleksa on stone slabs or metal tablets.

Kaladi Inscription tells about Paksana, a citraleksa, and Yogaraja, the former's engraver. A citraleksa was also endowed with a title of dignity, such as *sang, pu, samgat, si, rake pilang*, or *dang acarya*. The title would tell whether the citraleksa was a Brahmin, Kshatrya, or a Vaisya.

Inscriptions represent an authentic evidence of the social, cultural, political, and economical life of past society, which was inseparable from the life and authority of the king and the nobilities. Some inscriptions tell about the establishment of simas (land given as a royal endowment), laws, taxation, victories in battle engagements, the construction of sacred buildings, and even genealogical lines. Mantyasih and Wanua Tengah

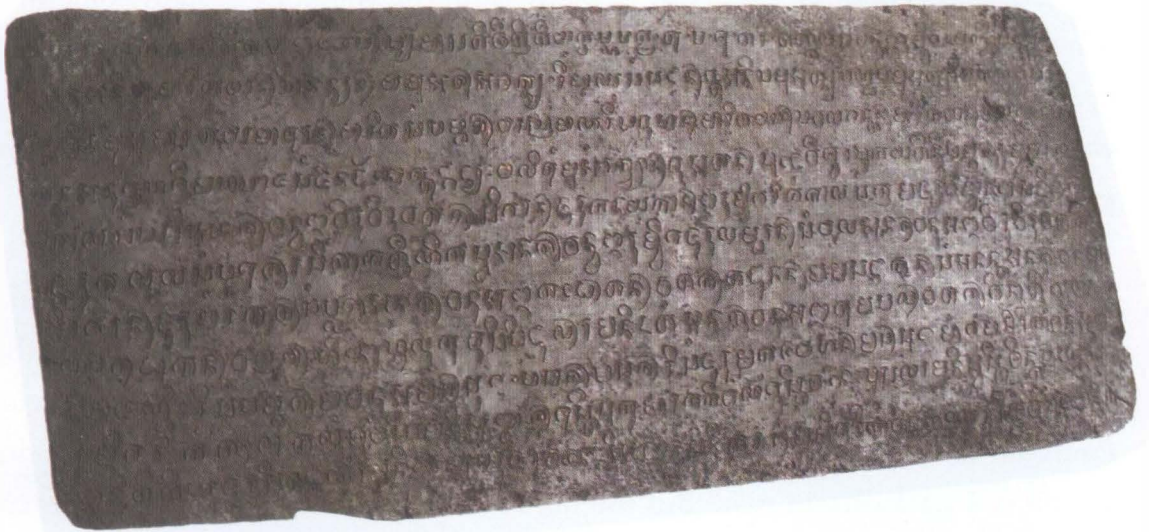
III inscriptions are among those inscriptions that mention genealogical lines of the kings who ruled the Hindu Mataram Kingdom. Registers of genealogical lines



used to be an important means of legitimacy. Mantyasih Inscription contains a list of the kings who ruled the Hindu Mataram Kingdom, namely Raklai Mataram Sang Ratu Sanjaya, Sri Maharaja Rakai Panangkaran, Sri Maharaja Rakai Panunggalan, Sri Maharaja Rakai Warak, Sri Maharaja Rakai

Garung, Sri Maharaja Rakai Pikatan, Sri Maharaja Kayuwangi, Sri Maharaja Rakai Watuhumalang, and Sri Masharaja Rakai Watukura Dyah Balitung. Wanua Tengah III Inscription mentions another list of kings which includes Rahyangta ri Mdang, Rakai Panangkaran, Rakai Panaraban, Rakai Warak Dyah Manara, Dyah Gula, Rakai Galung, Rakai Pikatan Dyah Saladu, Rakai Kayuwangi, Dyah Lokapala, Dyah Tagwas, Rake Panumwangsa Dyah Dewendra, Rakai Gurunwangi Dyah Bhadra, Rake Wungkalhumalang Dyah Jbang, and Rake Watukura Dyah Balitung.

Inscriptions may also reflect political life, such as changes in the center of a kingdom. Mantyasih Inscription, dated at 748 Saka (827 CE) mentions that during Balitung's reign, the capital of the kingdom was in kadatwan ri Medang ri Poh Pitu. However, Siwagrha Inscription, dated at 778 Saka (856 CE), found in the vicinities of Ratu Boko, mentions that during the reign of Rakai Pikatan, the capital was in Medang ri Mamratipura. Then an inscription dated at 837 Saka, and another one



dated at 846

Saka, mention that the capital was in Medang Bhumi Mataram. A number of scholars presume that Medang ri Poh Pitu and Medang ri Mamratipura lay somewhere in the lowland south of Mount Merapi, or somewhere in southern Central Java.

Based on the distribution of inscriptions and other archaeological remnants, it is presumed that the territory of Ancient Mataram consisted of

core and peripheral territories. The regions where a lot of inscriptions and sacred buildings in good conditions and greater complexity have been found can be considered the core territory. The regions where fewer inscriptions or sacred building in lesser conditions and complexity have been found can be considered a peripheral territory. Accordingly, the Kedu-Prambanan axle constitutes the core territory, and regions beyond this can be considered the peripheral territory. The core territory includes the capital, watak, and wanua (villages), while the peripheral territory covers watak and villages. Therefore the capital of Ancient Mataram Kingdom presumably lay somewhere in northern Kedu or in the vicinities of Prambanan.

Inscriptions may also make evident that the pertinent society had acquired a calendar system, because they are usually started with as reference of the year and the month, such as the month of Caitra or Phalguna. Sometimes phases of the moon are also mentioned, such as dark moon period (*krnapaksa*) or bright moon period (*suklapaksa*). The Ancient Javanese calendar system sometimes used days in conjunction with certain cycles, such as *pancawara* (five-day cycle), *sadwara* (six-day cycle), and *saptawara* (seven-day cycle). These cycles were used to account for certain activities, such as market days within certain *pancawara*, like Pon, Wage, Kliwon, Legi, and Pahing.

Inscriptions may also disclose the kinds of taxation imposed on society. The major part of the taxes went to the the royal coffer, to be used for instance for the maintenance of sacred buildings. A number of taxes were imposed at that time, such as land taxes, trading taxes, entertainment taxes, craft industry taxes, foreigner taxes, and agricultural taxes. Land tax was payable yearly, amounting to "pirak 4 ka 1 dha 14 ma." But the tax could be paid in two installments; the first installment was called *pannah*, the second *panutup* or *panhuwus*. This is described in Rumwiga Inscription, found in Srimulyo, Piyungan, and issued by King Balitung.

Trading taxes, or *samyawahara*, were imposed on people who lived and traded in a village. In animal trading, there were rules which established how many traders were tax-exempt in a village, or how many animals were tax-exempt. For instance, anyone who sold or bought one basket of duck, or anyone

SIMA

Sima is a Sanskrit word meaning "border," hence, "a parcel of land with markers," or "a reservation." The king or some royal official may have freed the sima from certain taxes and obligations. This tax-exemption does not necessarily mean the inhabitants of the sima are completely free from any taxes. They still pay taxes, but the monies go not to the king, but to the sima holder —who has been granted the sima for some great service that he has performed for the king— or to some religious institution.

Sima is not related to any agricultural produce of the reserved land; instead, sima is related to certain taxes which have been established and stated in an inscription. Sima can also be interpreted as follows: that a village is exempted from certain taxes or obligations by the king in order that the people may take over the responsibility of maintaining a certain religious building that belongs to the king. Studies on a number of inscriptions have revealed that a sima land has the swatantra status, meaning that royal tax collectors are not longer permitted to operate in it. As reported in Timbananwungkal Inscription, the sima can also be regarded as a sacred site if a religious building stands on it.

The sima status implies changes in the management of taxes, restitutions, and certain obligatory services. Ownership over the land and its produce remains with the receiver of the sima. This status has a definite legal power, because it is registered in writing and announced to the public at a particular ceremony. The presence of royal officials and local villagers give it greater binding power.

Sima establishment ceremonies are religious and very important because it deals with a change of status from ordinary land to a land which is considered sacred permanently. Sima lands are considered under the magical protection of the ancestors and the gods, while in actuality they are also under the supervision and protection of royal officials against various aggravations. Anyone who violates this protection could be punishment with a heavy restitution.

A sima establishment ceremony is a very important occasion because this is the time when the status of the land changes. Therefore this occasions is officially registered in great detail in an inscription. Symbolic activities accompany this ceremony. Offerings are presented by the receiver of the sima to the ritual fire (Sang Hyang Brahma) and Sang Hyang Kulumpang, in order that the gods approve of and grant the requests of the ceremony priest (*makudur*).

Included in these symbolic activities is the offering of a chicken. The *makudur* takes a certain position, says certain mantras, and burns some incense. Next, he cuts the chicken's neck on the Sang Hyang Kulumpang, and breaks an egg against the sima stones, then disperses some ash taken from the ritual fire. These actions symbolize what would happen if anyone violates the dictums of the sima — his or her head would be severed from his body like the chicken, his body would be destroyed like the shattered egg, and his spirit would be go to all places like the dispersed ash. During this ritual, the *makudur* also delivers terrible curses which would befall anyone who violates the sanctity of the sima.

At the sima establishment ritual, two items are buried in the ground. They are *sang hyang watu sima* (the sima markers stones) and *sang hyang teas* (the sima principal stone). Unfortunately no inscription tells about where the principal stone is to be buried even though this stone represents the essence of the sima. Very probably the *watu teas* is buried in the middle of the sima land. *Sang hyang watu sima* (sima marker stones) are then placed in the corners of the sima land. (Riboet Darmosoetopo)

who bought or sold 20 buffaloes, was tax-exempt. They could do their business without having to pay taxes, because they had with them a pass issued by the royal authorities. Taxation was also imposed on craft traders (*misra paramisra*) and artists (individually and collectively).

Some inscriptions represent court verdicts on the settlement of a debt, or on taxation, or the nationality status of a person. An inscription from the reign

of Rakai Kayuwangi declares that a person by the name of Dapunta Angada has had a debt that is to be settled immediately. Since this person has failed to do so, a trial court is conducted with the village chief acting as a witness. Likewise, another inscription dating back to the reign of Balitung discloses that some persons in the village of Luitan have failed to pay certain taxes which they deem exorbitant, upon which they request some reduction. Another inscription of the same period discloses that Pu Tabwel's wife owes some money to sang Dharmma. This woman dies, and Pu Tabwel is sued by sang Dharmma. A trial court is conducted, at which the suer is not present so that the defendant wins the case, and Pu Tabwel is freed from his wife's debt.

Wuruku Kidul Inscription tells about a trial court which is conducted to establish the citizenship status of Sang Dhanadi. He is challenged by Sang Pamgat Manghuri, who considers the former as a foreigner (*warga kilalan*). The court presents witnesses, either local native villagers or relatives of the defendant. These witnesses claim that Sang Dhanadi is indeed a native of the village, not a foreigner.

The existence of agriculture in Hindu Mataram is evidenced by inscriptions that mention the names of agricultural tools such as *alu* (pounder), *wadung* (adze), *rimbas* (axe), *lukai* (cleaver), *wakyul* (hoe). Inscriptions also mention certain authorities who take care of agricultural activities such as *huluair* (the official who oversees the distribution of water for farming). This office is comparable to the present-day *ulu-ulu* or *panghulu banyu*. Another official is *matambak*, who oversees the maintenance of *tambak* or *dawuhan* (dam).

Other information that can be obtained from inscription deals with economics, for instance selling and buying in the market (*pkam*), and how traders carry goods to the market. The inscription maintain that traders move their goods to the market by carrying them on their backs, on their heads, on their shoulders, or by means of baskets and carrying-pole, or using pack-animals such as horses, or by using carts. Certain commodities are mentioned as for sale in the *pkam*, for instance cooking oil, sugar, rice, salt, onion, betel, copperwares, and clothes. Other inscriptions tell about harrasment suffered by traders. They are often robbed of their goods by bandits, sothat they are afraid of travelling along certain

roads. King Balitung once sent five of his *patih*s (ministers) to safeguard the roads to the markets. He also gave an order to clear a certain forest well-known as a den of bandits, and to turn the forest into rice fields so that traders would not be afraid to take this route to the market.

Natural disasters that befell some regions of the kingdom have also been registered in inscriptions, for instance Rukam Inscription. It tells about the destruction of Rukam Village and its rice fields due to a lahar flood from a volcano.

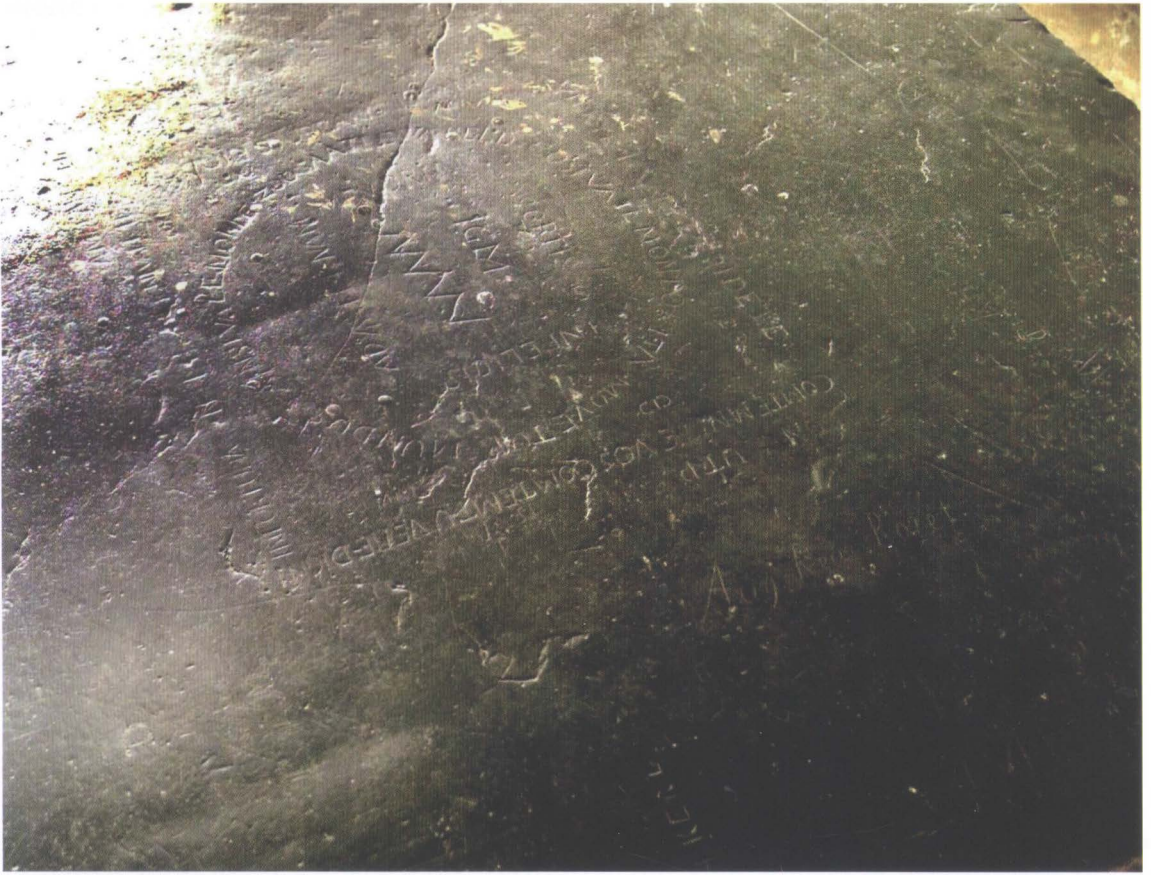
The role of women during the Ancient Mataram era is also communicated in a number of inscriptions. It is said that a woman could rule as a queen or *rakai* or hold any other office of high authority. She could arrange for the construction of sacred building and their maintenance. A woman could also serve as a *huluair* (water supervisor) or *warigan* (the person who determined the best dates and times for certain occasions for the village). Some inscriptions also mention the existence of certain laws which protected women from rape, adultery, slavery, and sexual harassment.

Beside aspects of secular life, some inscriptions tell about religious life. Taji Gunung Inscription, which was found near Prambanan, implies that Buddhism and Hinduism at that time were undergoing some form of syncretism. It is reflected in the recitation *om namassiwaya namo buddhaya*, meaning *om* ("homage to") Shiva and Buddha.

Inscriptions of Arabic, New Javanese, and Chinese letters and languages, as well of the Dutch language and Latin letters, were also found in Yogyakarta. The letters and the languages of these inscriptions obviously communicate something. Below is some examples in chronological order of inscriptions of diverse languages and letters.

The first is Watu Gilang Inscription. This inscription was found in Kotagede. It was engraved with Latin letters and used several languages. Who wrote it? What is the intention?

On the surface of Watu Gilang Inscription are engraved a number of sentences and numbers Latin and in capital letters. The Latin words say "*ita movetur mundus*." The French words say "*ainsi va le monde*." The Dutch words



say “*zoo gaat de wereld.*” And the Italian words say “*cosi van il mondo.*” These four sentences form a circle, and each of them means, roughly: “*That’s how the world goes.*” Inside this circle, there are some words in Latin which say “*ad aeternam memoriam sortis infelicis,*” which means “*in eternal memory of ill fortune.*”

Outside this circle, there are some more words in Latin which say “*in fortuna consurtes digni valete, quid stupearis ains, videte ignari et ridete, contemite vos constantu vere digni,*” which mean “*Farewell, my friends. Why are you so confused and dumbfounded? Look, laugh, swear, you idiots, you who deserve excrement!*” A short inscription is made on the left corner, in the form of Latin numbers that say “*CICICCLXIX*” which means “*1669.*” Nearby there are letters which say VID, LEG, INV, CUR — initials for “*videte, legite, invenite, currite*” which means “*look, read, feel, and circle (this stone).*”

This inscription must have been made by a person who was well-versed

in all these four languages, someone with some proportionate education. Considering that the etching is rather shallow, the engraver was hardly a professional. Considering its ideational content, De Graaf presumes that the Watu Gilang inscription must have been made by a Dutch who was imprisoned in this city of the Islamic Mataram Kingdom. This presumption fits in well with the numb 1669 engraved on this stone. One question remains, though: Why should it be on this particular stone?

In addition to Watu Gilang inscription, other inscriptions of the Islamic era were found in Yogyakarta, such as in Imogiri Cemetery, in the Grand Mosque of Kauman, and within the Kesultanan Palace. Among the short inscriptions found in the vicinities of Imogiri Cemetery, two are of the greatest interest because they are unique. One of them mentions the name Muhammad in Arabic letters written in a flip-flop manner, meaning from the right as well as from the left, both meeting in the middle. This inscription, which employs the mirror-effect techniques, is a part of the overhead decoration of Regol Sri Menganti II. The other inscription, engraved on the gravestone of Queen Nandan in Kedhaton Sultan Agungan, mentions a very short word: *thoyyibah*. The most interesting thing is that this short inscription, in Arabic letters, is engraved on a bronze medallion which is studded onto the gravestone.

Other inscriptions still, dating back to a more recent time, namely the Yogyakarta Sultanate, present some information about important events. Some of them are engraved on the grand mosque of Kauman. One of them discloses the date of its construction being on Sunday, 6 Rabi'ulakhir in the year 1188 H. This inscription, in Arabic letters and language, is engraved on a wall on the northern side of the entrance to the main hall. Another inscription, engraved on the southern side of the entrance, is written in Javanese letters and language. The date given here is a Javanese date, namely 1699. Another inscription tells about the destruction of the mosque halls due to an earthquake on 7 Sapar in the year 1796 J, and its renovation on 20 Jumadilakhir in the year 1797 J. This inscription is written in Javanese language and letters. Its counterpart, written in Arabic language and letters, tells about exactly the same events.

Inscriptions are also found attached to other items of cultural heritage in

Yogyakarta. One is engrave don the gravestone of Kiai Reksatirta in the Sasrabahu Cemetery complex that belongs to the Pura Paku Alaman, in the neighborhood of Gendeng. On the gravestone is engraved words in Arabic letters and language that say "*wa ashaduannamuhammadarasullah ruhallah khalkallah asma allah wujudullah subkhanallah.*" On the same gravestone is engraved a date in Arabic: "1734 J" which corresponds to 1807 CE.

In addition to inscriptions in Arabic letters and language, in Yogyakarta there are also inscriptions in New Javanese language and letters, such as those found in noble houses (*dalem*) either in the sultanate or the Paku Alaman quarters. Ina house that belongs to Priof. Dr. KPH Soeyono Prawirohusodo (a relative of the house of Paku Alaman) is found an inscription in New Javanese language and letters that say "*kasmaran purnaning kadhi parengi dinten jumungah mannis nem likur tanggale sabap je sengkalan nira naga trus mandhiteng ngrat wit mangun bakdaning mulut.*" This inscription is dated 1798 J, which corresponds to 1869 CE — the date of its construction.

In addition to inscriptions which are in the form of words and numbers, there are also *sengkalan memet*, pictures which symbolize dates. There are two kinds of *sengkalan*: *sengkalan memet* (pictures which symbolize dates), and *sengkalan lamba* (which is in the form of a complete sentence). In Yogyakarta there are a large number of *sengkalan*, such as those found in Surocolo Cave and the Yogyakarta sultanate palace. There are also different categories of *sengkalan*, based on the years that is represented. *Candra sengkalan* is based on the lunar year; *surya sengkalan* is based on the solar year.

The *sengkalan memet* in Surocolo Cave is in the form of a picture: that of Batara Gana (the god Ganesha), with a *panji* hair knot, elephant trunk, and both arms raised in support of a water jug. This picture can be interpreted as saying "Toya ingasta gana batara." "Toya" (water) means 4; "ingasta" (held by) means 2; "gana" can also mean a bee, with six legs, meaning the number 6; and "batara" means 1. So the whole *sengkalan* can be interpreted as the year 1624 J.

In the Yogyakarta palace, there are numerous *sengkalan memet* which mark important events connected with the palace. For instance, the year Tratag Sitinggil was constructed, namely in 1934 CE, is symbolized with the relief of a snake

which dons a priestly turban, with its tail coiling around a *cakra*, which may read "Pandhita cakra naga wani." The year the Yogyakarta sultanate was founded is symbolized with two dragons with tails intertwined, which can be read "Dwi naga rasa tunggal," meaning 1682 J. the year Sultan Hamengku Buwana VIII was crowned is marked with a *sengkalan memet* on the gate Regol Dana Pertapa with the picture of two hands raising the globe. This picture can be read as "Jagat Ingasta ing Wiwara Dhatulaya," meaning 1921 CE.

Except Watu Gilang Inscription from Kotagede, inscriptions in Dutch language and Latin letters came into existence only as recently as the arrival of the Dutch in Yogyakarta. In Yogyakarta there are numerous inscriptions in Dutch language, but they are commonly in the form of brief writings.

One of these brief inscriptions is inside the Protestant church "Marga Mulya." It says:

die in mij gelooft heeft het eeuwige leven
ik ben het brood des levens
hoort naar mijn stem

which means:

those who believe in me would find eternal life
i am the bread of life
listen to me.

In addition, there are also inscriptions in Chinese language and letters, such as those found on tombstones, incense bowls, and parts of *klenteng* (Chinese temples). Due to certain limitations, however, these inscriptions remain indecipherable. It is expected that in the future such inscriptions can be read and studied in order to reconstruct, especially, the cultural history of the Chinese communities in Yogyakarta.



KOTAGEDE, PLERED,
AND OLD YOGYAKARTA

KOTAGEDE, PLERED, AND OLD YOGYAKARTA

KOTAGEDE AND PLERED

Kotagede is the very beginning of the Islamic Mataram Kingdom both in political and cultural aspects. Why? Because Kotagede is the first capital in the history of Islamic Mataram Kingdom. As a capital which came into existence in the 16th century CE, Kotagede had various city components which were appropriate and capable of fulfilling the needs of its time. Some of these components retain their remnants in the form of material cultural heritage, such as buildings, and non-material cultural heritage, such as toponyms and traditions.

In old cities, especially royal cities during the Islamic period in Java, these components were usually arranged according to established patterns, as follows:



A variety of architectural forms in the Kotagede Grand Mosque complex: (1) entrance gate in the northern end of the capital; (2) engravings on a gate door; (3) ornamental details on a gate roof; (4) monumental post and clock in the mosque court; (5) the mosque seen from the front; (6) details of the roof of the mosque hall, dated 1825-1926; (7) terrace of the mosque; (8) main hall of the mosque.

the palace is situated in the southern end of the northern square; the mosques to situated on the western end of the same square; the market is situated at the northern or northeastern end of the same northern square. Urban residence, parks, royal cemeteries, and any other components are to be situated outside the royal quarters. Kotagede follows such a plan. In history, it is known that Kotagede since the reign of Sunan Amangkurat I no longer served as the seat of government. However, as it is the place where the founder of the kingdom was buried, Kotagede is still considered as a sacred place. Social life in Kotagede remains flourishing, currently even developing tremendously. The legacy of Kotagede of the pre-World War II period is still intact, such as the houses of the Kalang communities, and houses with characteristic Javanese architecture. Some of the physical cultural legacy of Kotagede are as follows.

GRAND MOSQUE OF MATARAM

One of the original components of Kotagede, this mosque stands in the southern end of the presentday Pasar Kotagede, in Jagalan village, Banguntapan district, Bantul. In the outer court, there is a pair of open halls and old lush banyan trees. Residential houses of the royal servants stand in rows on the right and left sides of the entrance. At the end of the driveway stands a *paduraksa* gate with a three-tiered roof and wooden door panes with elaborate carvings. All the courts of the mosque, including the cemetery at the rear, are surrounded by high walls. Behind the gate stands a *ranal/kelir* (screen or backdrop) wall; to enter the mosque, anyone should make a right turn first.



The architectural style of the Grand Mosque of Mataram is called the “Nusantara mosque architecture,” which is characterized with a three-tiered roof, a main open hall, and a moat surrounding the mosque on three sides. The walls of the main hall is made of limestone blocks arranged without spaces. The main hall is supported by four main pillars made of whole teak trees, with joist and ribs arranged in the form of an umbrella’s spokes (*ngruji payung*). (There is no ceiling to support.) The mihrab is in the middle of the western wall, and there is also an engraved wooden lectern. Geometric patterns and foliage are used in ornamentation. At the base of the lectern is an ornamentation in the form of a pair of animals which nevertheless, due to later stylization, are now beyond recognition.

HASTANA KITHA AGENG CEMETERY

This is the official name of the Islamic Mataram Kingdom cemetery which lies west of the Grand Mosque of Mataram, which was built after the completion of the mosque in 1511 Saka (1589 CE). Hastana Kitha Ageng is the first royal cemetery built by the Islamic Mataram dynasty. It was built under the order of Panembahan Senapati. Its construction was undertaken in several stages, which continued even after his death. It seems that before Panembahan Senapati ordered its construction, a number of dignitaries had already been buried in the area,



including Ki Ageng Pemanahan, Panembahan Senapati's father. After his death, Panembahan Senapati was interred west of his father's tomb as he had requested.

Like the Grand Mosque of Mataram, this royal cemetery is also co-managed by the Yogyakarta sultanate as well as the Surakarta sunanate. Pilgrims are obliged to follow certain customary rules and pilgrimage is allowed only on certain days. The dress code for pilgrims is the traditional Javanese dress of any personage who is about to see the king. Pilgrims are not allowed to don any jewelry. Pilgrimage days are usually Monday and Friday. This cemetery consists of two parts, namely the cemetery itself and a pool to the southwest. The entrance gate to the cemetery is at the southern end of the mosque court. The surrounding walls are of bricks and tuff blocks.



There are three courts in the cemetery. The first, measuring 27.5 by 30 meters, is a secular court; it is open to all, and here pilgrims may wear common daily clothing. A ward stands in this court, where some royal servants stand guard and issue permits to pilgrims.

In the next, rectangular court stand four buildings in which pilgrims may change their dresses and to wait in line for entry. In order to enter this court, a visitor should pass a paduraksa gate with wooden door panes. This second court is semi-sacred, because here pilgrims have to take off their footwear.

The third court is considered most sacred, because the founders of the Islamic Mataram kingdom, and a number of the early kings and their relatives were interred there. In all there are 627 tombs. The oldest tombs are protected with three-tiered canopies. This cemetery, and some parts in the rear of the mosque, had to sustain great damage because of some fire. Sunan Paku Buwana

X ordered a renovation by using materials and architectural style of his time. The dignitaries entombed under these canopies include Ki Ageng Pemanahan, Ki Juru Mertani, Nyi Ageng Nis, Panembahan Senapati, Panembahan Seda ing Krapyak, Sultan Hamengku Buwana II, and four adipatis from the House of Paku Alaman. Worthy of note is the tomb of Ki Ageng Mangir, one of Panembahan Senapati's son-in-laws and enemies as well. One half of his tomb lies under the canopy, the other outside the canopy line, as befitting his status. A large number of tombs are not canopied. At present no more interment is allowed in this cemetery.

FORTS AND MOATS

A particular component of the Old Kotagede is the fort and moat, which served as a means for defense. As obvious from the remnants, there were two forts in Kotagede. Some parts of the remnants are as tall as 3 meters; of the others, only the foundations remain.

The first fort, which surrounds the palace, is called *cepuri*. The second fort, which surrounds the capital, measuring about 200 hectares, is called *baluwarti*. On the outside of both forts are moats (*jagang*), 15 to 25 meters wide. Some of the moats are obviously artificial because they are straight; others are natural, making use of the currents of Gadjah Wong and Manggis Rivers. It is interesting that the *cepuri* is a rectangular plan which is not wholly symmetrical. Of the *baluwarti* moats, some parts are natural, making use of the rivers, while others are straight at some points, and so they must be man-made.

Unfortunately most of these forts and moats are almost in complete ruins because of the elements as well as human indifference, so that their monumentality is no longer recognized by the public at large, except a few experts and students. This is ironical, because in the 18th century a VOC envoy thought that there were two cities in that area. He thought so because the two forts and moats were indeed very big. When will such a thing come to the attention of stakeholders?

WATU GILANG AND WATU GATHENG



In the Kedaton kampung not far from south of the Grand Mosque of Mataram, visitors may take a look at *watu gilang* (a large stone slab) and *watu gatheng* (large stone marbles) which now are housed in a small building there. Watu gilang is believed to be the throne of the early kings of the Islamic Mataram Kingdom. It is a large stone slab of matte black color. Inscriptions in various languages are engraved on it. (See previous chapter). The presence of these inscriptions have raised a big question: what was actually the function of this stone? The so-called Watu Gatheng is actually three massive round yellowish stones that resemble balls. Legends have it that the three stones were the toys of Prince Rangga, one of Panembahan Senapati's sons. But in reality, could they be cannonballs? It is important to note that Sultan Agung's forces were in possession of a large cannon by the name of Pancawura. It was employed in the siege of Batavia, but performed badly simply because of its excessively large size and other limitations. The cannon is now housed in the court of Pagelaran Kraton Surakarta.

TOPONYMS

As an ancient city, Kotagede retains a large number of place names that may disclose the inhabitants of Kotagede, their professions, their places of origin, and their social groups. Toponyms may also give a clue as to the whereabouts of some parts of the town that now are missing, or the distribution of *kampongs* in the city.

Place names which may give a clue to the professions of the people in the neighborhood include *Pandeyan* (ironsmiths), *Jagalan* (butchers), *Mranggen* (makers of kris sheaths). Placenames which hint at social status include *Jayapranan* (residential houses of Jayaprana's clan), *Singasaren* (residential houses of Prince Singasari), *Mandarakan* (residential houses of Adipati Mandaraka), *Tegalendu* (residential houses of the Kalang community). Most of the places indicated by these toponyms lie in the northern part of the city. Toponyms which indicate parts of the town are *Alun-alun* (square, east of the Grand Mosque) and *Kedaton* (palace, south of the Grand Mosque).

TRADITIONAL HOUSES



As mentioned before, Kotagede is no longer a seat of government, but it continues to live as a flourishing town. Therefore in this area old traditional houses remain intact, although they do not date back to the golden days.

On the basis of architectural styles, traditional houses

in Kotagede can be distinguished into two categories. The first category is the so-called *sudagaran*, or the house of the Kalang community. The second



is the traditional Javanese houses. Proyodranan and Ansor Silver are examples of the sudagaran house. "*Sopingan between two gates*" is an example of the traditional Javanese house. It is interesting to note that the old hopuses of Kotagede are usually fenced with high walls, with only one main gate. Alleys are sandwiched

between these high walls. Kalang houses are built by traders of the Kalang community, who are wellknown for their riches. They did not build traditional Javanese houses because this was forbidden under certain social rules, although they had the means to do this. Therefore they chose European architecture which was adjusted to local culture and nature. The characteristics of the Kalang house are as follows: Corinthian-Roman columns, stained glass ornaments in cast lead, patterned concrete tiles for floors and wall linings, lots of large windows and doors. Nevertheless, some traditional elements are still used: three *senthong* (rooms), *gandok gadri*, kitchen, bathroom, and well. Other significant items of cultural heritage in Yogyakarta, legacies of the Islamic Mataram Kingdom but found outside Kotagede are as follows.

IMAGIRI CEMETERY

The second oldest cemetery of the Islamic Mataram Kingdom is the Imagiri Cemetery. It lies in Pajimatan hamlet, Girirejo village, Imagiri district, Bantul, about 12 kilometers south of Yogyakarta. The cemetery complex stands on a hill, Bukit Merak. Below the hill lies Pajimatan hamlet, the living quarters of cemetery officials, who are responsible for maintaining the royal cemetery and undertaking certain rituals and ceremonies. A number of written sources, such as *Babad Momana* and *Babad Ing Sangkala*, mention that Sultan Agung ordered the construction of this royal cemetery on Bukit Merak in the third to fourth decade of the 17th century. Previously Sultan Agung had ordered the construction of a

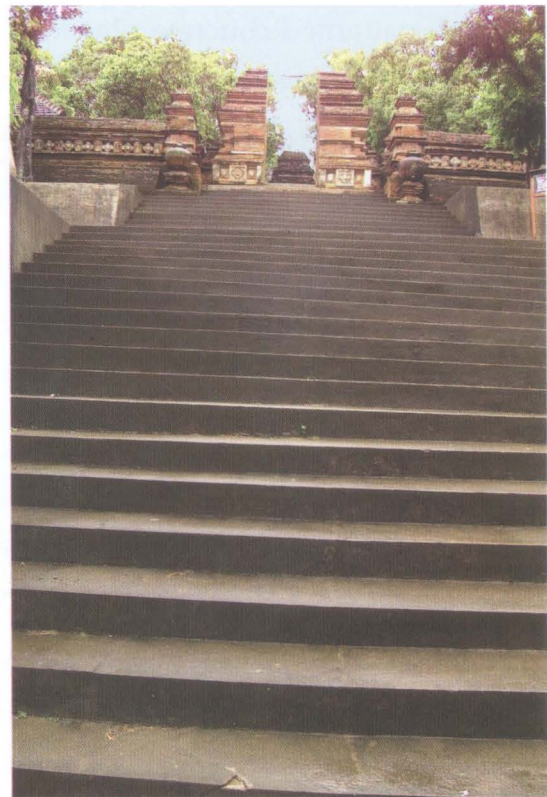


certain royal cemetery on Bukit Girilaya. During this construction, Panembahan Juminah, who oversaw it, fell ill, died, and was buried there. Therefore Sultan Agung ordered the construction of another cemetery. After an elaborate process of choosing the right location, it was decided to take Bukit Merak for the new

gravesite. Upon completion, Sultan Agung was the first person to be interred there. That was in 1645 CE. A high spot was chosen for the cemetery because of a prehistoric belief that the spirits of the ancestors abide in high places.

The grandeur of Imagiri cemetery is visible from the foot of Bukit Merak. To ascend to the top, which is about 100 meters above sea level, pilgrims have to take the 410-step stairway. From the foot of the hill, the stairway is indeed an impressive sight.

There are eight sections in the burial quarters, each of which is called Kedhaton. They are: (1) Sultan Agungan; (2) Pakubuwanan; (3) Bagusan/Kasuwargan; (4) Astana Luhur; (5) Girimulya; (6) Kasuwargan; (7) Besiyan; and (8) Saptarengga. Kedhaton Sultan Agungan is in the middle and the highest spot. The third to fifth kedhatons belong to the Surakarta Sunanate, while the sixth to eighth kedhatons belong the Yogyakarta Sultanate. Bioth Sultanate and Sunanate are responsible for



the first and second kedhatons. The positions and ownership of these kedhatons reflect the history and political situations of the Mataram Kingdom since its very beginning. This implies also that with the passages of the seat of government from Plered to Kartasura, then to Surakarta, and lastly to Yogyakarta, no more royal cemetery is to be erected.



The list of kings who are entombed in the kedhatons runs as follows:

Kedhaton Sultan Agung: Sultan Agung, Sunan Amangkurat II, Sunan Amangkurat III.

Kedhaton Pakubuwanan: Sunan Paku Buwana I, Sunan Amangkurat IV, Sunan Paku Buwana II.

Kedhaton Bagusani/Kasuwargan: Sunan Paku Buwana III, IV, and V.

Kedhaton Astana Luhur: Sunan Paku Buwana VI, VII, VIII, and IX.

Kedhaton Girimulyo: Sunan Paku Buwana X, XI, and XII

Kedhaton Kasuwargan Yogyakarta: Sultan Hamengku Buwana I and III.

Kedhaton Besiyaran: Sultan Hamengku Buwana IV, V, and VI.

Kedhaton Saptarengga: Sultan Hamengku Buwana VII, VIII, and IX.

The tombs are all enshrined, with various architectures. Of great interest is the shrine of Sultan Agung, which is very simple, without any ornamentation whatsoever. The tombstone is made of *cendani* (black) stone. This is very different from the tombs of his successors. Some of them are endowed with elaborate ornamentation; some of the tombstones are even gilded with gold.

It is important to note that there are two kings who were not buried in Imagiri because dire circumstances made it impossible to do so. The first is Sunan Amangkurat I, who died in Wanayasa (somewhere in northern

Banyumas) on the way to Batavia obtain aid, and was buried in Tegalarum, near Tegal. The second is Sultan Hamengku Buwana II, who died during the troubled era of Dipanagara War and was buried in Pasareyan Hastana Kitha Ageng. Imagiri Cemetery was



completed with a mosque, which was built at the foot of the hill. It is commonly called Pajimatan Mosque. The antiquity of this mosque is clearly visible in the presence of a ditch in front of it. The court in front of the mosque is the landing of a stairway that leads to the cemetery at the top of the. At the base-end of this hundreds-step stairway is a pair of pools and a *candi bentar* gate called Gapura Supit Urang —the one and only of its kind in this cemetery complex. A screen wall stands behind Gapura Supit Urang. Symbolically this is the evry first gate leading to all the graveyard sections of this cemetery complex, the other gates being in the shape of paduraksa, that leads to an inner court. In the Supit Urang court stand for big water jugs containing water from the spring of Bengkung. The water in these jugs is believed to have magical properties. During the ceremony of *nguras enech* (jus cleansing) in the month of Sura, many people ask for a small amount of this water. Plered, the second largest city of the Islamic Mataram Kingdom, did not leave behind a legacy of buildings that can be visually enjoyed, except by archaeologists or historians. Its remnants are mostly in the form of fort foundation, some sections of levee wall which used to stand 4 meters tall, mosque stylobates, building foundations, the Ratu Malang cemetery in Gunung Kelir, and toponyms which mostly indicate places connectyed with water. The word *plered* in Javanese means a levee. At the start of the Dipanegara War, the

Keraton Plered fort was used for defense by Dipanegara's forces. The fort started to be vandalized when sugar factories flourished in Yogyakarta, and people took its bricks to set up factories and other buildings. Other remnants were also vandalized. The levee's earthen mound, for instance, was taken as raw material to manufacture bricks. Or some sections of the levee were dug to make way for road construction. In addition, the elements also took part in destroying Plered's buildings.

Not far from the remnants of Plered, to the north-east, there is a tuff hill called Gunung Kelir. On the top of this hill lie a number of ancient tombs. This cemetery is related to the dark side of the reign of Sunan Amangkurat I, who was notoriously authoritarian and ruthless. The main tomb on this site belongs to Ratu Malang, one of the sultan's beloved wives. Legends have it that she was abducted from her first husband, a *dalang* by the name of Ki Panjang Mas. When she died, Sunan Amangkurat grieved heavily and grew suspicious, thinking that the people around her had poisoned her. When he ordered the construction of a cemetery for his wife, he also gave an order that a large number of servants and some of his own consorts be murdered mercilessly. In addition to several ancient tombs, there are also rectangular holes and rectangular holes on this site. (Could they be intended for future bodies?). It is interesting that figures of wayang kulit (leather puppets) are engraved on some of the walls. The reign of Sunan Amngkurat I left another cultural heritage, which is located rather far from Plered but remain in good condition. It is the Banyusumurup cemetery. This cemetery is a silent witness to Sunan Amangkurat I's malicious and frenzied reign. This cemetery complex is close to Imagiri cemetery, but lies in a valley surrounded by three hills. Here are the graves of Pangeran Pekik (the king's uncle), all his family members and retainers, as well as Rara Oyi (the king's future wife). All of them were murdered by Amangkurat I in 1578 J (1655 CE). Since that time, this cemetery was used to bury royal members or dignitaries who had been convicted with death penalty. One of them was Patih Danureja I.

OLD YOGYAKARTA

After the Giyanti Agreement was signed in 1755, Sultan Hamengku Buwana took a temporary residence in Pesanggrahan Ambarketawang while awaiting the completion of his palace. Building sites had been allotted not only for palace, but also for parts of the capital. According to written sources, all buildings were constructed in stages. Prabayeksa and Sitinggil Ler were built in 1769 CE. Gedhong Pulo Arga in Tamansari was built in 1770 CE, and the Grand Mosque in 1773 CE. The construction of the palace and other buildings was done consecutively, and reached its peak during the reign of Sultan Hamengku Buwana VIII (1921-1939).

At that time, the plan of the capital of Yogyakarta Sultanate, especially its civic center, had been completely achieved. Included in it were its major components, which were oriented to the north and taking place between Code River in the east and Winongo River in the west. The major components were the palace with its inner fort (*cepuri*), the Northern and Southern Squares, the Grand Mosque, the outer fort and its moats, Beringharjo Market, Tamansari, Tugu (Pal Putih), Panggung Krapyak, thoroughfares, and settlements of professionals as indicated by the toponyms, as well as royal houses (*dalem*). The heterogeneity of Yogyakarta urbanites in terms of profession, social rung, and ethnicity is reflected in the existence of toponyms such *Gerjen* (tailors's living quarters), *Gamelan* (horsemen's living quarters), *Mangkubumen* (residential house of Prince Mangkubumi), *Puggeran* (residential house of Prince Puger), *Pecinan* (chintatown), *Sayidan* (living quarters of Arabic community). VOC's encroachment in Yogyakarta is reflected in their success in inserting into the civic centers buildings which expressed power, such as the office and residential house of the resident, and Fort Vredeburg. Other buildings include residential houses, houses of worship, and clubs (the so-called *societeits* — which originally were intended exclusively for Europeans). With the growth of Dutch activities and people in Yogyakarta, the need for Dutch settlement also arose. Dutch living quarters came into existence in Bintaran, Nieuwe Wijk (Kota Baru), Terban

Taman (Cik di Tiro), Jetis, etc. Kadipaten Paku Alaman was established at the beginning of the 19th century, with the seat of government lying on the eastern bank of Code River. The components of its civic center were similar to those of the Kasultanan, in on a smaller scale, and with the south as point of orientation. These components are as follows: the palace (pura) Paku Alaman and its *cepuri*, the Sewandanan Square, the Paku Alaman mosque, the market, thoroughfares, and retainers' living quarters.

KERATON YOGYAKARTA AND THE SQUARES

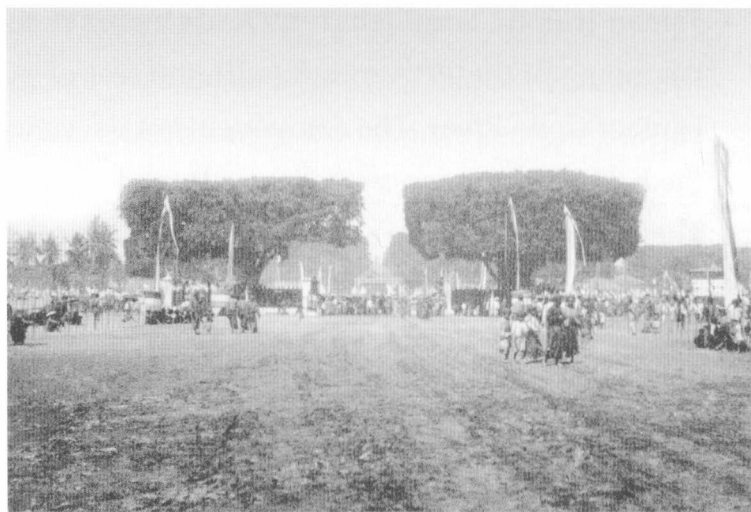


Keraton means a place where a king is in residence. It covers the area inside the *cepuri* walls. *Kedhaton* means the innermost section of the keraton, namely Bangsal Kencana and its court. There are seven courts inside the keraton, each of which is surrounded with walls 5 meters tall. The seven courts

are arranged in a straight row along an imaginary north-south axis. Another imaginary axis — the east-west axis — runs through the Kedhaton, beginning from Kasatrian in the east to Keputren and Kedhaton Kilen in the west.

Ceremonial and functional buildings stand in each court. They include *Tratag Pagelaran*, *Tratag Sitinggil*, *Bangsal Witana*, *Bangsal Pancaniti*, *Bangsal Prabayeksa*, *Bangsal Kencana*, *Gedhong Jene*, *Langgar Panepen*, *Kedhaon Wetan*, *Bangsal Kemagangan*, and *Sasana Inggil Dwi Abad*. A gate (*regol*) conjoin one court with another. The gates include *Regol Gadhungmlathi*, *Regol Kemagangan*, *Regol Manikantaya*, *Regol Danapertapa*, and *Regol Sri Manganti*. The buildings in Keraton Yogyakarta are rich with engravings, stained glass ornamentation, and three dimensional representations. Some of them are simply decorative; some can be seen as expressing symbolic meanings. Among the well-known

symbolic ornaments of Keraton Yogyakarta are *prajacihna*, a royal insignia in the form of a pair of wings, a crown, and HB initials in Javanese letters; and a number of *sengkalan memet* — three dimensional images signifying a particular year. Among the well-known *sengkalan memets* in



Keraton Yogyakarta are “Dwi Naga Rasa Tunggal,” which is in the form of a pair of dragons with intertwined tails. This *sengkalan memet* indicates the year 1682 J, the year Sultan Hamengku Buwana I moved from Ambar Ketawang to the palace.

In the course of history, Keraton Yogyakarta did not simply serve as the king’s residence and the seat of government, but also as the center of national struggle in the early years of Indonesian independence. It also served as a center of higher education, ie. when the front section, Pagelaran, and Sitinggil were lent to Gadjah Mada University to be used for classrooms during the early decades of its birth. Two squares are closely related to Keraton Yogyakarta, ie. Alun-alun Lor (Northern Square, in front of the palace) and Alun-alun Kidul (Southern Square, at the rear of the palace). In the middle of each square is a pair of walled banyan trees, named Ringin Kurung. One of the pair of banyan trees in the Northern Square is called Kiai Dewadaru. It symbolizes the unity between the Sultan and God Almighty. The other one is called Kiai Janadaru. It symbolizes the unity between the Sultan and the people. Once a year a pruning ritual is conducted on each of these trees. Sixty-three banyan trees are planted at the sidelines of the Northern Square. They symbolize the age of the Prophet Mohammad SAW.

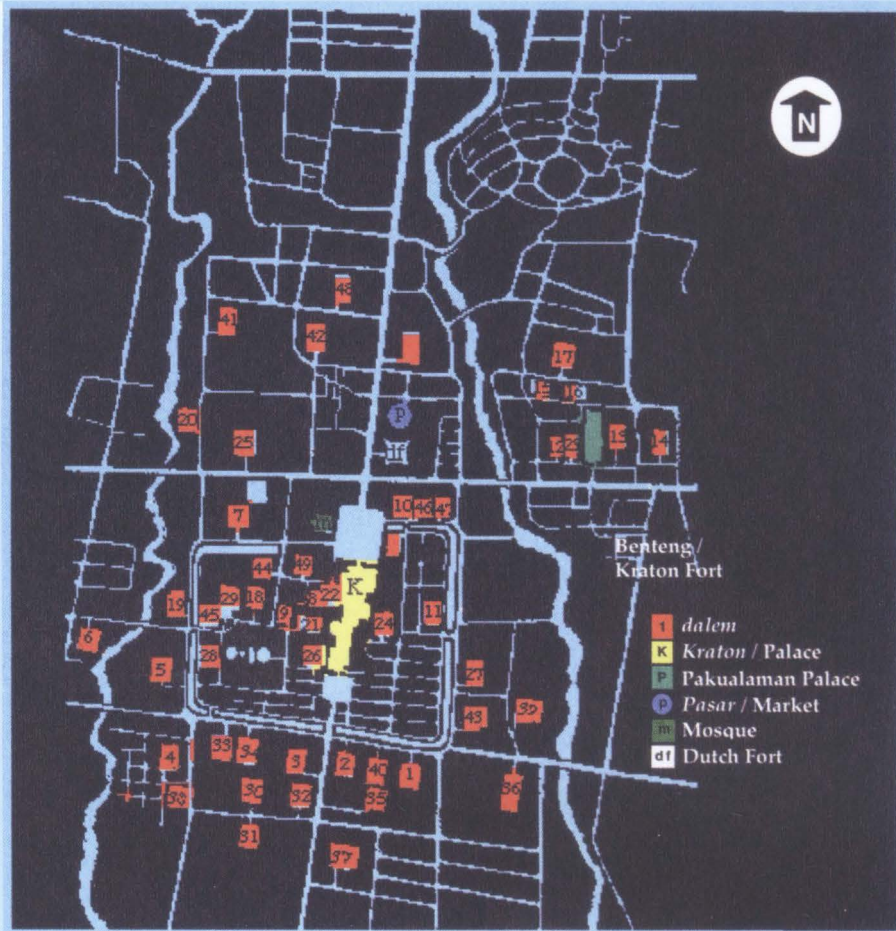
The Northern Square serves as the venue for certain rituals and ceremonies like the Sekaten, Garebeg. In the past, *rampogan* was held there. Rampogan was a game of fight in which a tiger was pitched against a water buffalo; soldiers

TIPOLOGICAL ARCHITECTURAL ELEMENTS IN THE JAVANESE CITY-PLAN DALEM (PRINCELY RESIDENCE)

In the development of cities in Java, especially in Yogyakarta, the king's palace always had a central position in the city-plan, along with its basic complements such as the big market, the grand mosque, and alun-alun (city square). These four elements made up the core of the Javanese city-plan, with the palace as the nucleus of city development. In discourses about the Javanese city-plan, only a few studies have talked about dalem (princely residence). The distribution of princely houses in the old cities of Surakarta and Yogyakarta and their strategic positions seem to indicate that these houses represented a very important element in the city-plan. These houses served as the living quarters of royal dignitaries and relatives, who were obliged to safeguard the king and his sovereignty and preserve the Javanese culture. On the other hand, the establishment of dalems was in itself a manifestation of the king's protection and generosity toward loyal princes, by giving them the rights and authorities to "manage" the king's enormous land.

Later elitist lifestyle developed among the king's principal relatives and retainers, which became dominant and outstanding, especially when social and physical attributes rose over these autonomously managed lands. These social attributes began to appear when the princely houses became a training ground for would-be courtiers, when commoners came there to serve (suwito or ngenger) with the hope that one day they could be promoted into courtiers. Dalems had stimulated a shift of orientation especially among villagers —from agrarian life in the village to urban

life. With people wanting to live in dalems, dalems had become the meeting place for various different interests from diverse social groups, and the dalem complex has begun to serve as a sub-nucleus of further urban development. Fiscal attributes have turned dalems into outstanding sectional landmarks of the city. The walls that surrounded a dalem complex and their thick gate doors were so conspicuous to the common people at the time of their construction. The typology, pattern, style, and ornaments



Distribution of princely houses

of a dalem completely represent the Javanese architecture. Roof types such as the joglo, limasan, and kampung can all be found in a dalem complex. It cannot be overstated that the architectural diction of a dalem should be admitted as a crucial element in shaping the structure of Javanese cities, especially Surakarta and Yogyakarta. This fact is based on the position and roles of dalems as a strategic urban unit or urban primary unit for the spatial development of old cities. In other words, dalems represent the axils of growth for the keraton communities which eventually become the germinal core of feudal Javanese cities. Besides, the architectural look of dalems has become one of the most outstanding feature of Yogyakarta's townscape.

THE MORPHOLOGY OF DALEM (PRINCELY RESIDENCE)

Socio-politically the princely houses (dalem) have a strategic role in the development of old cities. Physically, the uniqueness of the dalem can be studied from its morphological aspects. Morphology is related to the configuration or composition of the dalem complex within a particular environment.

At present the dalem can be described as an "island" floating on a crowded settlement. It can be easily seen that in the old days the dalem, surrounded by high walls, must have stood in the middle of a large piece of land, over which the prince has the right of use (*hak anggadu*). Consequently, the dalem needs to have a driveway, a private road that extends from the *regol* (gate) to the public road. According to Widyastuti, in the Javanese language this driveway is called *gledegan*.

In *The City Assembled: The Elements of Urban Form through History*, a road like the *gledegan* is deliberately used to separate the nobilities from the commoners. The length of the *gledegan* varies; some relatively short *gledegans* have a length of about 10 meters; others may have as many as 50 meters. This varied length is attributed to a number of factors, such as the size and location of the land given to the prince, its closeness to the palace (the closer, the smaller the size of the princely land would be), or distance from the outer wall (*baluwarti*) (the farther from the walls, the bigger the size of the princely land would be). Studies on the length of the *gledegan* are based on the assumption that the farther the dalem from the palace, the longer the *gledegan* would tend to be.

As the public roads are in relative position to the dalem, then the *gledegan* can be in any direction, but usually the *gledegan* runs in a straight line from the public road to the *regol* (gate). Some *gledegans* do not run straight from the public road to the *regol*, but turn first into a court, in which stands a building (*pendopo*) that serves as a reception hall. Such *gledegans* can be found in dalems that belong to princes with very high

ranks, such as dalem Mangkubumen (crown prince), dalem Kumendaman (prince and army chief commander).

As the dalem has a central and dominant position relative to its surrounding environment, then presumably it is greatly influential in the development of the surrounding community. Nowadays the crowdedness of the settlements around the dalems is one of the things that prove the dalem



as a center of development, although eventually the dalems end up in obscurity, their image being recognizable only by its gledes and regol.

ARCHITECTURAL TYPOLOGY OF THE DALEM

Regol is the first visible feature of a dalem. It is architecturally interesting, but much more than that, it also signifies the identity of a dalem. A dalem may have one or two regols. Regol can be roofed. A roofed regol is called regol kori. Regol can also be in the form of a split open gate, called regol bantar. Sometimes behind a regol can be found a screen wall, called seketheng. Sekethengs are built especially as a means to outwit a *suken terus* (satay bamboo stick) situation, ie. when the main door of the main hall is directly open to both the regol and the gledes beyond. If allowed to continue unchecked, the *suken terus* situation is believed to bring bad luck to the inhabitants of the house.

A dalem is indeed a complex because there are many conjoined courts or yards inside it. The higher the position of the prince, the more

courts would be found inside his dalem. Sartono Kartodirjo et.al. state that in Javanese ethics anyone would not built his house the same as or bigger than the one that belongs to a nobleman of superior rank.

Basically a dalem should consist of at least a front yard and a back yard, preferably along a north-south axis. The main building should be on the same axis, and should face either north or south. Sideyards should only be on the east or the west (or both), or conjoin the front and back yards on the east or west.



The frontyard of a dalem tells a lot about the rank of the prince through its building architecture and landscaping. Lush shady trees surround the pendopo (main hall) and pringgitan (sidehalls), which are designed as a comfortable reception

hall and to entertain visitors with wayang performances.

The backyard of a dalem accomodates the prince's private life. Dalem ageng (chief residence) stands in this courtyard, so do the rooms or houses of the servants. Most of the buildings within the dalem can be found in this section.

Sideyards could be entire open spaces (kebon), or open spaces with buildings along the dalem walls. The patterns of arrangement of the frontyard and backyard are usually more conservative than those of the sideyards, which tend to be more liberal.



AN IMPORTANT NOTE

The role of the dalem as a primary urban unit which determined the structure of old cities both socially and physically needs to be included in discourses about the development of old cities in Java, which up to now are concentrated “only” on monumental elements such as the royal courts, the squares, the grand mosques, and the grand markets. It is expected that the recognition of the role of the dalem as an important element that determined the structure of the Javanese cities, especially in Surakarta and Yogyakarta, would bring positive influence on the preservation of the dalem, many of which have started to change and even disappeared. Furthermore, studies in the architectural typologies of the dalem would also contribute to the establishment of guidelines for transforming assets of cultural heritage in the context of current city development. (Ikaputra)

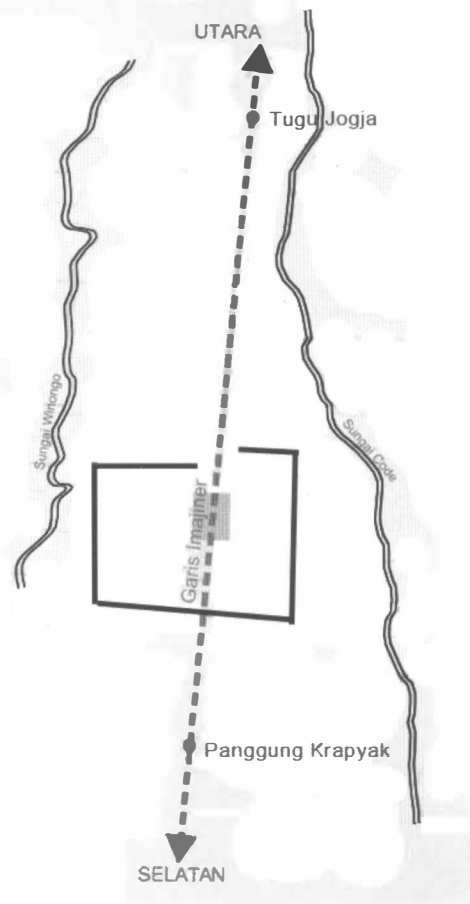
circled the fighters and acted as a human fence. On the other hand, the Southern Square served as a training ground for soldiers, and as a funeral route for any sultan who was about to be interred in Imagiri.

IMAGINARY AXIS : PANGGUNG KRAPYAK - KERATON - TUGU

One of the main characteristics of Yogyakarta city is its city-plan with its north-south orientation, thoroughfares which lead to all points of direction and meet at the palace at right angles. This pattern is reinforced with the presence of an "imaginary axis" that runs from north to south, with the palace as its median point. Points in these axes are manifested in special buildings, ie. Tugu (White Marker) in the northern end, which runs southward along Margatama Street (now Mangkubumi Street), Margamulya Street (now Malioboro Street), the palace, DI Panjaitan Street, ending at Panggung Krapyak. Is the northern end (Tugu) is drawn further north, eventually it will arrive at Mount Merapi. If the southern

end (Panggung Krapyak) is drawn further south, it will meet the Indonesian Ocean. Symbolically and philosophically, this particular city-plan denotes the concept *hablun minallah — sangkan paraning dumadi* (origin and end of being)— and *hablun minannas — manunggaling kawula-Gusti* (union of Lord and subjects).

Culturally, the Siti Hinggil—Tugu axis served to guide the king's eyesight



when he gazed northward while sitting on the throne and giving a hearing to the subjects (*lenggah sinewoko*). Historically, this symbolizes the king's way of life, which is based on the principle of *manembah manekung* (paying homage to God Almighty), with the sole pledge to achieve well-being together with the people (*golong gilig*). This *golong gilig* principle is symbolized with the shape of the white marker (Tugu) whose base (stylobate) used to be cylindrical (*gilig*), and whose top round (*golong*). The original shape of the Tugu disappeared when it collapsed because of a big earthquake that occurred in Yogyakarta some time ago. Its present shape is the result of a renovation during the reign of Hamengku Buwana VII, to be exact during the Sapar month of the year 1819 J (3 October 1889). The southern end of this imaginary axis is Panggung Krapyak, a two-storey hunting lodge which now stands exactly in the middle of a junction at the end of DI Panjaitan Street. It was used as a hunting lodge when the sultan and his family and retainers went hunting in a wood that now has become a kampong.

THE GRAND MOSQUE

Artificial environment is made to fulfill a variety of needs, such as religious and socio-cultural needs. Therefore, physically the city-plan of an Islamic capital is also complemented with houses of worship.

In the case of Yogyakarta City, this house of worship is the Grand Mosque of Kauman which lies west of the northern square. Symbolically, this is a transcendental measure to demonstrate the existence of the sultan, both as the commander in chief or the head of the government (*senopati ing alaga*) and as representative of God (*sayidin panatagama khalifatullah*) in the world in presiding over religious life (*panatagama*) within the sultanate.

The Grand Mosque of Kauman was built during the reign of



CULTURAL LANDSCAPE HERITAGE

Sultan Hamerngku Buwana I confirmed the existence of Yogyakarta cultural landscape when he designed the Yogyakarta court and its environs. His choice of the Beringan Forest between Code River and Winongo River for the location of the palace was based on considerations about its ecological potentials and cosmological meanings. In his design, people can find many components of space-making which have certain symbols and meanings, for instance, the concept *sangkan paraning dumadi*, which refers to the understanding of the origin and final destiny of life. Symbols are manifested not only in certain buildings or ornaments, but also in the choice and arrangement of plants.

Numerous trees with symbolic meanings as well as trees for daily consumption were planted in the palace and its vicinities, for instance:

- a) The street than runs from Panggung Krapyak to Plengkung Gadhing was lined with tamarind and tanjung trees. The street that runs from Plengkung Gadhing to the Southern Square was lined only with tamarind trees.
- b) A pair of banyan trees were planted at the entrance to the Southern Square as well as in the middle of it, each. The streets that surround the square were lined with kweni and pakei trees. The streets along the moat were lined with gayam trees.
- c) The Sitinggil Kidul was flanked with gayam trees, which was typically strong and sweet-scented. (Some people believe that gayam means serenity or tranquility.) Mangga cempora and soka trees were planted in this yard.

Sri Sultan Hamengku Buwana I, with K. Wiryokusumo as the architect. The first *penghulu* (mosque minister) was Kiai Faqih Ibrahim Diponingrat. Generally, the Grand Mosque of Kauman has the same features as the other ancient mosques of Java, including the three-tiered roof with *mustaka* (crown) at the top, the rectangular plan, the open halls, the *pawestren*, and pools at the three sides of

- d) Kepel, mango, cengkir coconut, gadhing coconut, and jambu dersana trees were planted in the Kemandhungan.
- e) Jambu, kepel, coconut, belimbing lingir, and sawo kecil trees were planted in the yard of the royal kitchen, called Sekullangen and Gebulen, which conjoin the Tamansari. Various types of kanthil were also planted there.
- f) Sawo kecil trees were planted in the frontyard of the Kedhaton. These trees give excellent shade over the area, as well as excellent acoustics for the gamelan music. Sawo kecil and kanthil trees were also planted in the area of Gedhong Jene.
- g) Jambu telampok arum — well-known for its sweet fruit — mango, jambu dersono, kepel, and kemuning trees were planted in the area of the Sri Manganti.
- h) The Brajanala Gate was flanked with kepel, tanjung, cengkir gadhing, and keben trees.
- i) Four kinds of trees were planted in the Sitihihnggil area:
 - 1. 18 male kepel trees symmetrically arranged around the Sitihihnggil
 - 2. Soka trees on the eastern and western sides of the Sitihihnggil
 - 3. Jambu dersono trees on the western sides of the Sitihihnggil
 - 4. Kemuning trees at the rear of the Sitihihnggil. (Some people consider the gentle kemuning trees symbolize tranquility for the area.)
- j) A pair of banyan trees flanked the Pagelaran; six gayam trees flanked the alley between Pagelaran and Sitihihnggil.
- k) A pair of walled banyan trees — named Kiai Dewadaru and Kiai Janadaru — were planted in the middle of the Northern Square. Other 64 banyan trees were planted on the sides of the square at a distance of

the mosque. But the Grand Mosque of Kauman has a unique feature, namely the front gate which is in the form of *semar tinandhu*, a pair of buildings called *pagongan* at the sides of the front yard to hold the *sekaten* gamelan orchestra, a crown roof with *kluwih* foliage ornament, *sawo kecil* trees in the front yard, and the *maksurah* (which now is no longer in use).

24 meters between one another. The street between this square and Tugu was lined with tamarind trees. Banyan, tamarind, and kenari trees were planted on the frontyard of the Dutch Governor's residence (Gedung Agung).

Trees were the strength and primary feature of the traditional parks of the Yogyakarta court. Besides ecologically capable of cooling the air and becoming the lungs of the environment, trees could also provide comfortable space beneath that could be used for a variety of activities. Flowers and shrubs were commonly planted in pots, as can be presumed from the large number of pots that have been found in Tamansari.

In arranging the trees, there was a tendency to combine strong and monumental trees with gentle and artistic trees. This was to symbolize balance in life, and balance between mankind and his environment. To shade the streets, the chosen trees were typically luxuriant, with beautiful and sweet flowers, and pleasing to the eye. However, only a very small part of this has been retained in the vicinities of the palace. Much of it is gone already. It seems that the contemporary city-plan of Yogyakarta has discarded its concept of traditional park. (Laretna Adhisakti).

As a sacred building, some of the components of the grand mosque are both functional and symbolical. The three-tiered roof, for example, symbolizes Faith-Islam-Ihsan, and the meeting of the tiers at one point at the top symbolizes the oneness of God Almighty. In the course of history, the Grand Mosque of Kauman has witnessed many events, such as big earthquakes which damaged some of its parts, renovations, reparations, additions, as well as trimmings. For instance, the pools that used to be at the three sides of the mosque are now no longer visible.

The Grand Mosque of Kauman, as a royal grand mosque, functions as a house of worship, a venue for religious rituals, a center of evangelization, and a venue for the enforcement of religious laws. The pagongans are closely related to the function of the mosque as a venue for religious rituals and for spreading the teachings of Islam, namely during the Sekaten in the month of Maulid to commemorate the birth of the Prophet Muhammad. During the Sekaten, the

northern pagongan is to hold the Kiai Nogowilogo gamelan orchestra instruments, while the southern pagongan is to hold the Kiai Gunturmadu instruments.

During the Sekaten, a *garebeg* is also conducted. In this *garebeg*, a number of food mounts (*gunungan*) are paraded from the keraton to the frontyard of the mosque, consecrated, and then distributed among the onlookers. The use of this mixture of elements of art and culture for purposes of evangelization dates back to the 16th century Demak Kingdom, and still extant now. Enforcement of religious laws is manifested in the Surambi court, which deals with civil, marriage, and inheritance cases. Inscriptions in Arabic as well as Javanese letters and language can be found inside the Grand Mosque of Kauman. They may disclose dates of construction and other events concerning this mosque. (See also Chapter 4 in this book). The whole complex of the grand mosque is surrounded by high walls. On the northern side stands *Dalem Pengulon*, which is the living quarters and warden office of the royal mosque ministers (*abdi dalem pengulu*). On the west of the mosque lie several graves, including the grave of Nyai Ahmad Dahlan. *Abdi dalem pengulu* supervises other *abdi dalem* who specialize in religious matters, such as *abdi dalem pamethakan*, *suronoto*, *modin*. The settlements around the mosque are the living quarters of santris and ulemas. They are called Kauman and Suronatan. In the course of history, religious life in these settlements inspired and gave birth to the Muhammadiyah movement in 1912, led by KH. A. Dahlan.

TREES

Yogyakarta City used to be green. Its sidestreets were lined with a variety of trees. Much of it is gone now, and traceable only from the names of certain streets in Yogyakarta, such as Jalan Gayam, Jalan Sawojajar, Jalan Nagasari, Jalan Cemarajajar, and Jalan Tanjung.

Trees were also planted in the yards of the urban dwellers. They were mostly fruit trees, such as tamarind, mango, *kweni*, banana, and coconut. In addition, certain trees have become the special marks of certain parts of the city. For instance, banyan trees have come to identify the keraton, *sawo kecil* and *jambu dersono* to identify a princely house. *Sawo kecil* trees are said to symbolize goodness. (The word "*becik*" in Javanese means "good"). Banyan trees are said to symbolize the generosity and protection of the powerful ruler.

FORTIFICATION WALLS



The Yogyakarta court is surrounded by *cepuri* (inner walls, which surround the primary palatial complex), and *baluwarti* (outer walls, which surround the palace and settlements in its vicinities as well as several civic buildings). These walls have symbolic meanings which are related to

the sacredness of the living quarters of the king and his relatives. The walls also have practical meanings which are related to the defense against enemy attacks. In connection with the latter, the baluwarti of Keraton Yogyakarta is equipped with a moat as well. The baluwarti walls are 4

The conditions of the walls and their surroundings in the past are described in the following musical composition (in Mijil form):

*Ing Mataram betengira inggil,
Ngubengi kadhaton,
Plengkung lima mung papat mengane,
Jagang jero, toyanira wening,
Tur pinacak suji,
Gayam turut lurung.*

As described in the verses above, there are five entrance gates into the outer walls, namely Nirbaya, Jagabaya, Jagasura, Tarunasura, and Madyasura. But only four were open: Tarunasura, east of the Northern Square; Nirbaya, south of the Southern Square; Jagabaya, on the western side; and Jagasura, west of the Northern Square. These gates were open to a number of major thoroughfares which supported communication and transportation between regions.

Nowadays the area within the outer walls, commonly called Jeron Beteng, still

show features of traditional areas which formerly were directly related to palace, both socially and physically. No drastic changes have ever taken place. Patterns of traditional kampong are still obvious, as seen from the Javanese architecture used in many buildings and in the use of many specific toponyms, and socially from the many people who still don courtly title names.

CITY MARKER MOSQUES



In Islamic settlement, the mosque is a top priority component to fulfill the religious and socio-cultural needs of its society. In Islam, the construction of mosques should be given top priority. Therefore Islamic cities in Java are always furnished with a grand mosque at downtown, to be exact on

the western side of the square. In addition, there must be smaller mosques in the city. The same was true of the old Yogyakarta city. In addition to the Grand Mosque, there were other smaller mosques as well, such as the Sela and Watu mosques in the kampong Panembahan. In addition to urban mosques, Keraton Yogyakarta also had five other mosques commonly called Pathok Nagoro (city marker) mosques. Pathok Nagoro mosques are mosques that belong to the Sultan And which lie in nagorogung (greater city). In addition to religious functions, pathok nagoro mosques also had the function of people's defense. On the basis of the meaning of the words *pathok nagoro*, these mosques also served to mark the power of the king. At the beginning, the area in which a pathok nagoro stood was given the so-called *mutihan* status, in which the land became a *perdikan* and therefore the inhabitants were exempted from taxes but were obliged to

do certain works). Furthermore, a certain group of people, called *abdi dalem pamethakan*, were responsible for the maintenance of the mosque.

The pathok nagoro mosques in Yogyakarta are as follows:

1. Dongkelan Mosque, at the south-west end of Yogyakarta, in Kauman hamlet, Dongkelan, Tirtonirmolo, Bantul;
2. Babadan Mosque, east end of Yogyakarta, in Wonokromo, Plered, Bantul;
3. Mlangi Mosque, at the north-west end of Yogyakarta, in Mlangi, Nogotirto, Gamping, Sleman;
4. Ploso Kuning Mosque, at the north end of Yogyakarta, in Ploso Kuning, Ngaglik, Sleman.

Unfortunately, in the course of time most of these mosques have changed so much due to enormous increases in the congregation, and lack of understanding and appreciation about cultural heritage. Some of the physical components, however, have been retained, such as the presence of



pools on the northern and southern sides of Pathok Nagoro Mlangi Mosque, the *bentar* gate and *sangkalan* in the Pathok Nagoro Wonokromo Mosque. In terms of preservation, among these pathok nagoro mosques only the Pathok Nagoro Ploso Kuning Mosque has been well preserved.

PURA PAKU ALAMAN

The Paku Alaman court is one of Yogyakarta's cultural heritage, and its history can be read in Chapter II of this book. The Paku Alaman court consists of a set of buildings in an area of 5.4 hectares surrounded by a wall. It is interesting that the Paku Alaman court faces the south, unlike the kesultanan court which



faces the north. As the seat of government, the Paku Alaman court is furnished with a square, a mosque, and a market. Furthermore, there are also princely houses and other buildings, all of which lie in what is now called Kecamatan Paku Alaman. Before entering the Paku Alaman court, people have to pass the Sewandana Square and its banyan trees, and arrive at the

main gate, called Regol Danawara. An inscription on the façade of this gate reads 7-8-1884 — the date the gate was constructed. Inside the *cepuri* (inner walls of the palace) are gardens and chief buildings such as Pendhapa Bangsal Sewatama,



Dalem Ageng Prabasuyasa which holds the *pasren* and *pusaka* (family heirloom), Bangsal Sewarengga, Gedhong Maerakaca, Bangsal Parangkarsa, and Gedhong Purwaretna. Some of the above buildings have ceremonial functions; the others simply serve practical purposes for the domestic life of Sri Paku Alam and his immediate family. In addition, there are also complementary components such as offices, stables, and a *kandang menjangan* (deer cage).

VILLAS

Ancient kingdoms in Indonesia usually had royal gardens which were exclusive, not open to the public. Such royal gardens used to be called *pesanggrahan*, meaning a place of rest. *Pesanggrahan* could also serve philosophical and spiritual functions. In Yogyakarta a number of



TAMANSARI AS YOGYAKARTA ROYAL GARDEN

Actually the original area of Tamansari, which lies west of the Yogyakarta palace, was 12,600 m². Designed as a place of recreation for the royal family, Tamansari, which was constructed by Sultan Hamengku Buwana I, also functioned as a means of defense and religious worship. Tamansari was also a fruit orchard for the Yogyakarta palace.

An earthquake in 1867 caused severe damage to Tamansari, which formerly had 57 buildings, including beautiful gates, artificial lakes with buildings in their middle, a variety of pools, recreational buildings, underground passes, and water canals. There were also 18 yards with different trees, such as a mango yard, a vegetables yard, a flower orchard, a spices yard. Pulo Cemeti was lined with kenanga trees all around, so that this artificial islet was also well-known as Pulo Kenanga. The produce of Tamansari was enough to fulfill the palace's daily needs of vegetables, fruits, spices, flowers, herbal medicines, and traditional cosmetics.

The design of Tamansari is clearly occidental, as can be seen from the consistent symmetry of its shapes, and from its frequent use of central points in the middle of outer spaces. This is in sharp contrast to oriental designs such as the Chinese or Japanese, which commonly follow organic

and natural designs. In Tamansari water is a very important design component, as can be seen from the presence of artificial lake, numerous pools, and geometric designs in exterior spaces which accommodate water and waterfalls. It is said that water for Tamansari used to be supplied by Winongo River, for which a canal called Kali Larangan (Forbidden River) was constructed to connect Winongo River with Tamansari.

It is unfortunate that the major parts of Tamansari were severely damaged during an earthquake that once befell on Yogyakarta, and that so many sections of this garden complex have been turned into squatter settlements. (*Laretna Adhisakti*).

pesanggrahans have been constructed by both the Yogyakarta sultanate and the Paku Alaman kadipaten. An example is pesanggrahan Ambar Ketawang in Gamping, which served as a temporary residence for Sultan Hamengku Buwana I when the palace was still under construction. After that many pesanggrahans were also built, such as Tamansari, whose construction was ordered by Sultan Hamengku Buwana I; pesanggrahan Rejowinangun, also known as Warung Bata; pesanggrahan Gua Siluman. The last two were built by Sultan Hamengku Buwana II, who built many pesanggrahans in the vicinities of Yogyakarta City. Sultan Hamengku Buwana III also built pesanggrahan Bulurejo in Pengasih, Kulon Progo, while Sultan Hamengku Buwana VII constructed pesanggrahan Ambarbinangun in Tirtonirmolo, Bantul. During the reign of Paku Alam V, the Paku Alaman House built pesanggrahan Glagah in Glagah, Temon, Kulon Progo, on the Indonesian Ocean coast. Under close scrutiny, it can be clearly seen that in these pesanggrahans the element of water is always there, or very close to them. There are also parks, or fruit orchards. Of course, there are other facilities such as recreation buildings, and surrounding walls to separate the private from the public.

Many pesanggrahans have changed either physically or functionally, but their traces are still visible, such as surrounding walls, gates, pools, or other building remnants. If only these pesanggrahans were still intact, they could be utilized as objects of tourism.



Pulo Kenanga in Tamansari complex, Yogyakarta.



The Ruins of Tamansari Building. (*Pulo Cemeti*)



GIRIGONDO CEMETERY

This cemetery, which is located at Girigondo Hill, Temon, Kulon Progo, is a special cemetery for the Adipatis of Pakualaman and their immediate families. It was constructed in 1900 by Paku Alam V. This year is inscribed on the gate in the front court. Up to now this cemetery has held four adipatis, from Paku Alam V to Paku Alam VIII. The other Adipatis were interred in Pasareyan Hastana Kitha Ageng, Kotagede.

As mentioned before, the Girigondo cemetery stands on a hill, facing the south. The interiors of this cemetery is similar to that of Imagiri cemetery. A mosque stands at the foot of the hill. To go to the graves of the principal dignitaries, one has to take the 258-step stairway. The whole cemetery complex has six courts arranged in ascending hierarchies, with the highest level in the rear. In the lowest court are tombs of several distant relatives of the Paku Alaman lineage. There are no tombs yet on the second court, but some can be seen in the third and fourth courts. In the fifth court can be seen the tombs of some close relatives. The tombs of Paku Alam V-VIII are in the sixth court. All the tombs in Girigondo are enshrined. The tombs of the principalities are not just enshrined, but also shaded by wooden canopies with engravings of foliage and geometric designs.





THE HERITAGE OF KERATON YOGYAKARTA AND PURA PAKUALAMAN



THE HERITAGE OF KERATON YOGYAKARTA AND PURA PAKUALAMAN

Part of the heritage of Keraton Yogyakarta includes a variety of weapons such as lances, krises, regalia, ampilan, coat of arms, gamelan orchestras, and coaches. Called "Kagungan Dalem," these items are usually endowed with names and dignitary titles such as Kanjeng Kyai or Kanjeng Nyai, even Kanjeng Kiai Ageng for weapons believed to have great magical power. The royal heritage is believed to be sacred and to have supernatural power. Some of it are inherited from generation to generation; some of it even date back to the Demak Kingdom. This royal heritage is also used in traditional royal ceremonies and rituals.

By tradition, these items are cleaned intensively every year, during the month of Sura in the Javanese calendar. Some are cleaned by the Sultan himself in a special place within the keraton complex. This category includes Kanjeng Kiai Ageng Plered. Some items are cleaned by the sultan's brothers; some by royal servants. Some items are cleaned in privacy; some in public, open for the people to watch. The latter includes royal coaches. Some people try hard to obtain some of the water or flowers that have been used to shower the coaches as a piece of good fortune.

KRISES

Kanjeng Kiai Ageng Kopek is among the most eminent royal weapons of Keraton Yogyakarta. Only the Sultan himself is allowed to don this kris, because it is a symbol of the sultanate spiritual and secular leadership. Tradition says that this kris dates back to the period of the Demak Kingdom, and it is believed that previously it was in the possession of Sunan Kalijaga. Kanjeng Kiai Joko Piturun is reserved for use only by the crown prince. Kanjeng Kiai Toyatinaban is reserved for use only by the eldest son of the sultan. Kanjeng Kiai Purboniat is reserved for use only by Patih Danureja.

THE KRIS: COMPONENTS, PAMOR, AND FUNCTIONS

The kris has been around since the ninth century. Its manufacture has been continuing in some places. On the basis of observation in current places of manufacture, the “empu” (kris-smith) commonly uses the welding-and-folding technique, in which the work and the “pamor” (decorative metal in-laid) are welded together and beaten into one, folded, and then beaten again, folded again, and so on.

The features of a kris are as follows: (a) Pesi, the round iron shaft, about 7-8 cm in length, to be driven into the kris handle; (b) Ganja, the hilt of the kris. There are ganja iras and ganja susulan. Ganja iras is made by extending the blade of the kris. Ganja susulan is made separately from the blade and then is socked onto it. (c) Wilah, the blade of the kris, from hilt to tip (or “khudup”). Khudup nyujen is sharp and pointed; khudup gabah kopong is in the shape of a rice grain. Khudup buntut tuma is shaped like the tail of a louse. Khudup kembang gambir is very sharp, but not very pointed.

The pamor is known to have come from a fallen meteor. Javanese annals have it that during the reign of Susuhunan Paku Buwana IV, in 1723 J or 1801 CE to be exact, a meteor fell in Prambanan, Surakarta. It was 50 cm in height, and 80 cm in diameter. Presently it is in the custody of Kera-ton Surakarta, kept as one of its esteemed heritage and called “Kanjeng Kiai Pamor.” Pieces taken from this meteor were used as pamor material from the time of Susuhunan Paku Buwana IV to Susuhunan Paku Buwana XI (1939-1945). A metallurgic study of the meteor, using a spectrophotometer, has revealed that Kanjeng Kiai Pamor contains nickel, titanium, iron, lead, and white lead, or about 94% iron elements and 5% nickel elements.

Meteors are of several types, namely (1) meteorite, mostly of iron and nickel contents, that when used as material would result in a grey kris (“pamor ireng”); (2) siderite, mostly of iron content, that when used as mate-

rial would result in a black kris; and (3) aerolite, that when forged into a kris would turn yellowish grey so that the borderline between the pamor and the the iron in the kris is faint (“pamor jalada”).

In view of its manufacturing process, the pamor of a kris can be distinguished into two, namely (1) pamor jwalana, a decorative inlaid pattern created “naturally,” that is, independent of the smith’s intention; and (2) pamor anukarta, a decorative inlaid pattern which the smith intentionally plans and creates. Examples of pamor jwalana are Mega Mendhung, Urap-urap, and Ngulit Semangka. Examples of pamor anukarta are Blarak Ngirid, Kenanga Ginubah, Wiji Timun, Untu Walang, and Udan Mas.

The kris can be of various uses to the Javanese society. Originally it was a stabbing weapon used in battle. In this case the kris is used as sipat kandel. However, in time the kris is no longer used as a murderous weapon. Instead, it is used as tosan aji, an item of heraldry. There is a belief that the kris embodies the concept of the union between “bapa angkasa” (sky father) and “ibu pertiwi” (earth mother), and as such is capable of giving some supernatural power to the bearer. Eventually the kris developed into an essential cultural complement for a Javanese. The cultural essentials for the Javanese are wisma (house), garwa (wife), turangga (horse), kukila (bird), and curiga (kris). (Timbul Haryono)

LANCES

Keraton Yogyakarta keeps a large number of lances of diverse tips. Trident, *kudi*, and *cakra* are among the unusual shapes of lance tips, in addition to the conventional shapes. Among the most eminent royal weaponry are Kanjeng Kiai Ageng Plered, which dates back to the reign of Panembahan Senapati.

AMPILAN

This term refers to items of great honor used to accompany the sultan in royal ceremonies. The whole items are called Kanjeng Kiai Ampilan. This consists of *dhampar kencana* (throne), bows and arrows, swords and shields, *lar badhak* (a large fan of peacock feathers), the Quran, a prayer shawl, umbrellas, and lances. In royal ceremonies, Kanjeng Kiai Ampilan is carried by six female attendants whose menstruation has ceased.

REGALIA

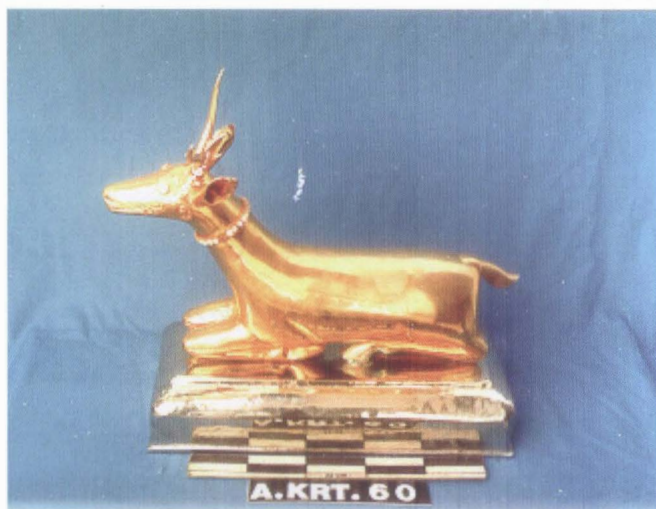
This terms refers to venerated things which symbolize the qualities that a sultan should have in governing the state and the people. The whole regalia is called Kanjeng Kiai Upacara. It consists of a *banyak* (swan), which symbolizes honesty and alertness; a *dhalang* (deer), which symbolizes intelligence and dexterity; a *sawung* (cock), which symbolizes masculinity and responsibility; a *galing* (peacock), which symbolizes grace and beauty; a *hardawalika* (dragon), which symbolizes strength; a *kutuk* (money chest), which symbolizes generosity; a *kacumas* (handkerchief case), which symbolizes purity; a *kandhil* (oil lamp), which



A cock, symbolizing masculinity and responsibility



A deer, symbolizing intelligence.



A peacock, symbolizing elegance and beauty.



symbolizes enlightenment; a *cepuri* (betel pouch); a *wadah ses* (cigarette case); a *kecohon* (spittoon). The last three items symbolize decision making. Kanjeng Kiai Upacara, which is wholly made of gold, is carried by ten virgins who will attend the sultan, who will use these items in royal ceremonies.

STANDARDS

Keraton Yogyakarta owns a highly venerated standard called Kanjeng Kiai Tunggul Wulung. *Wulung* means deep blue. Legend has it that this standard is patched together from pieces of the Kaaba's cloth. In the middle there are Arabic quotations from Surah Al Kautsar, Asma'ul Husna, and Syahadat. In the past, in times of plague Kanjeng Kiai Tunggul Wulung was taken out of the palace and paraded around the capital in a prayer procession, stopping at certain junctions to recite the adhan (prayer call). It was done to ask for healing for those afflicted by the plague.

GAMELAN

There are 18 gamelan sets in the custody of Keraton Yogyakarta. Each set has its own title of honor. Three of the oldest are Kanjeng Kiai Gunturlaut, Kanjeng Kiai Maesaganggang, and Kanjeng Kiai Gunturmadu. According to tradition, Kanjeng Kiai Gunturlaut has its origin from the Majapahit palace, bequeathed to the Demak Sultanate, Pajang, Islamic Mataram, and eventually to Yogyakarta. Kanjeng Kiai Gunturmadu is one of the two *sekati* sets, the other being Kanjeng Kiai Nagawilaga, which was manufactured during the reign of Sultan Hamengku Buwana I. During the Sekaten ritual the sekati gamelan is taken out from the palace and brought to the Pagongan, in the court of the Grand Mosque, to be played from 6 to 11 of the Maulid month, when the Sekaten ritual is supposed to end. Other venerated gamelan sets are Kanjeng Kiai Gunturlaut, Kanjeng Kiai Keboganggang, Kanjeng Kiai Surak, Kanjeng Kiai Kancil Belik, Kanjeng Kiai Guntursari, and Kanjeng Kiai Bremara.

HORSE SADDLE

In Keraton Yogyakarta there is a venerated horse saddle called Kanjeng Kiai Cekathak. If included in a procession, usually Kanjeng Kiai Cekathak is set on a riderless horse.

DOCUMENTS

The Widya Budaya Hall, the royal library in Keraton Yogyakarta complex, has in its custody two especially venerated documents, namely Kanjeng Kiai Alquran and Kanjeng Kiai Bharatayuda. Other venerated documents include Kanjeng Kiai Suryajaya, which is kept in Prabayeksa Hall. All these documents are beautifully scribed, and ornamented with foliage and geometric designs in water color and gold.

ENCEH

The *enceh* or *kong* are large stone jars placed in the court of Sultan Agung's cemetery in Imagiri. There are four jars there, each with its own title of honor: Nyai Siyem, Kiai Mendhung, Kiai Danumaya, and Nyai Darumurti. Once every year, in the month of Sura, the jars are emptied of its contents, to be refilled with fresh water.

ROYAL COACHES

The royal coaches that belong to Kasultanan Yogyakarta are kept in Ratawijayan Museum, while those that belong to Kadipaten Paku Alaman are kept in Pura Paku Alaman Museum. Ratawijayan Museum used to be a garage and repair shop for the royal coaches, and the buildings that surround it used to be stables. Presently it keeps 20 coaches. Pura Pakualaman Museum has four coaches in its custody, which date back to the reign of Paku Alam I, otr about 1812-1829 CE. Some of the coaches kept in Ratawijayan Museum are as follows:

KANJENG NYAI JIMAT

Built in the Netherlands, this oldest royal coach in Yogyakarta was a present from Governor General Jacob Mossell to Sultan Hamengku Buwana I. It was in active service till the reign of Sultan Hamengku Buwana III, used especially to fetch guests of honor and for the Sultan to go to the Garebeg ritual. When in use, eight or four horses of the same color should draw it. It is titled Nyai because there is a statue of a woman under the footstep of the coachman. The coach is engraved with elaborate ornaments. As a state coach, at the rear there is a special seat for the royal umbrella bearer (*penongsong*). It is remarkable that the diameter of the front wheels differs from that of the rear wheels.

KANJENG KIAI GARUDAYAKSA

Manufactured by the Dutch coachbuilder Hermansen Co. in 1867, this state coach has been in service since the reign of Sultan Hamengku Buwana VI up to the present. Drawn by eight horses, this state coach is used only for *kirab* (royal procession), or to travel to the governor's residence in order to celebrate the birthday of the Dutch Queen, or to fetch guests of honor. Various ornaments are engraved on this coach: a European style crown, figures of mythical animals, and floral designs. In addition to the *penongsong* seat, this coach is equipped with four large lamps.

KIAI MANIK RETNO

Manufactured in the Netherlands during the reign of Sultan Hamengku Buwana IV, Kiai Manik Retno is a carriage used for royal excursions, during which the sultan himself holds the rein. It is drawn by a horse. There are two seats in this carriage, one for the rider, the other for the *penongsong*.

KIAI WIMONO PUTRO

Manufactured by the Barendse company, Semarang, during the reign of Sultan Hamengku Buwana VI, this coach is drawn by six horses and equipped with four chrystal lamps. It used to be in the service of the crown prince for attending royal ceremonies.

KIAI JONGWIYAT

This is a four wheeled roofless buggy drawn by four horses. It was manufactured by M.L. Hermansen Co., Den Haag, the Netherlands on the order of Sultan Hamengku Buwana VII in 1880. It used to be in the service of the chief commander of the royal forces.

KIAI RATA PRALAYA

This hearse was made in Rotowijayan, ogyakarta, in 1938 during the reign of Sultan Hamengku Buwana VIII. If used to carry the body of a sultan, it is to be drawn by eight horses, but if it is used to carry a member of his family, it is to be drawn by four horses.

KIAI JATAYU

This coach was made in Rotowjayan, Yogyakarta, in 1880 during the reign of Sultan Hamengku Buwana VIII. It is drawn by four horses. It used to be in the service of the crown prince in attending activities which were not so formal. Some of the state coaches in the custody of Pura Paku Alaman Museum are as follows:

RARA KUMENYAR

This coach is 3.8 m long and 1.9 m tall, equipped with an oval roof and seven windows, and drawn by four horses. It has two head-on seats. It used to be in the service of the king in attending official ceremonies.

KIAI MANIK KUMOLO

A present from Sir Thomas Stafford Raffles to Paku Alam I, this coach was made by the F. Muers coachbuilder, London, in 1812. Drawn by six horses, it was used to attend official ceremonies. Like other state coaches, this one is also equipped with a rear seat for the penongsong.



Kiai Manik Kumolo of Pura Pakualaman.

YOGYAKARTA IN THE COLONIAL PERIOD



YOGYAKARTA IN THE COLONIAL PERIOD

Historically Yogyakarta is also colored by the elements of Dutch colonial government, which tried to control and oversee the movements of the Yogyakarta sultans. They displayed their presence by staying in Yogyakarta. This is reflected in the plentiful legacy in Yogyakarta and its vicinities, especially in the form of public utilities and their support facilities.

The chief facility used by the Dutch colonial government in controlling the Yogyakarta sultans is Rustenburg Fort, which was built in 1756-1778, and later improved in 1786. It was later renamed the Vredeburg Fort. "Burg" means "fort"; "rust" means "to rest," while "vrede" means peace. What an ironical name for a fort!

Later many other support facilities were built downtown, such as the *Societeit De Vereeniging Djogdjakarta* (in 1822), Loji Kebon (office and residence of the Resident), the Loji Kecil neighborhood, offices, as well as military and public utilities. It is interesting that buildings for the Dutch political, military, and economic activities were "inserted" along and across the Keraton-Tugu



imaginary line. Obviously this was a deliberately confrontative posturing against the Sultan.

In the area between Vredeburg Fort and Alun-alun an office building was built for the insurance company Nill Mij Maatschappij. Presently this building houses the BNI '46 bank. During the Japanese occupation, it housed the Japanese radio station Hosokyo. Another building in this area was the office of PTT (Post, Telephone, Telegraph); now it is the office of Kantor Pos Besar. To the east lay the office of De Javasche Bank, which was transformed into Bank Indonesia.

Other public utilities included NV Grand Hotel de Djogdja, which later was transformed into NV Narba, and later still into Hotel Toegoe; and Grand Hotel de Djogdja, which later was transformed into Hotel Garuda. On 2 March 1872, Nederlandsch-Indie Spoormaatschappij completed the first railway station — Lempuyangan Station. Tugu Station was completed by Staat Spoorweg on 2 May 1887. It was deemed necessary to build these stations because the need for transportation greatly expanded during the 19th century and the sultan thought that railway was the best answer to this problem.

Dutch settlement in Yogyakarta greatly expanded during the reign of Sultan Hamengku Buwana VII (1877-1921), due to the growth of sugarcane plantations, other manufacturing industries, banking, insurance, hotels, education, and health facilities (Bethesda, YAP, and Panti Rapih hospitals). As the number of Dutch people increased, as did their various activities, special compounds were built for them, complete with the facilities considered necessary before the Second World War period. These compounds expanded from downtown to the east in the direction of Bintaran, to the north-east (Kotabaru), and to the north (Jetis). With the development of Dutch settlement in Yogyakarta, christian religious facilities were built as well. The oldest churches in Yogyakarta are the Protestantsche Kerk (now GPIB Marga Mulya, north of Loji Kebon) and the Catholic St Fransiscus Xaverius (popularly called Kidul Loji Church), south of Vredeburg Fort. Protestantsche Kerk was inaugurated in 1857 after the renovation of an unused school building was completed. The St Fransiscus Xaverius was built in 1870. Unfortunately the original building is no longer visible.

Churches developed downtown alongside the development of European communities, but then spread uptown as well. That was the case with the Protestant Sawo Kembar Church and the Catholic Hati Kudus Pugeran Church. The same development took place in missionary areas such as Boro in Kalibawang (Kulon Progo) and Ganjuran (Bantul). In time the Kalibawang community established the Catholic pilgrimage site Sendang Sono, in which devotees paid homage to Mary.

Dutch cemeteries (kerkhof) were also established in Yogyakarta, though presently most of them have been transformed into markets, entertainment centers, and residential places. Dutch cemeteries could be found east of the present Beringharjo market and in Gondomanan (presently called Pura Wisata). Some of the other buildings of great interest are as follows.

GEDUNG AGUNG

Formerly called Loji Kebon, Gedung Agung was built in 1824 across the street in front of Vredeburg Fort, and used as the Resident Hall. As the residential place of the Resident, the architecture and interiors as well as exteriors of this building displayed much European grandeur. In the grassy front yard lay a set of stone statues collected from many parts of



Yogyakarta by Dutch dignitaries. This building sustained great damage during an earthquake on 10 June 1867, and renovation was completed in 1869. During the Japanese occupation, this building housed the Koochi Zimmukyoku Tyookan. When the capital of Republic Indonesia moved to Yogyakarta on 6 January 1946, this building served as the presidential palace till the end of the federal period in 1949. It has remained as a presidential palace ever since.

BINTARAN COMPOUND

The Bintaran compound was an expansion of the original Dutch settlement in Yogyakarta, namely the Loji Keal and Loji Besar (Vredeburg Fort), because these places were no longer adequate to accommodate these people. Before the Dipanegara War, there were around 400 Dutch people in Yogyakarta. At the beginning, there were no utilities in the Bintaran area. The Dutch residents made use of the public utilities provided by the Loji Kecil and Loji Besar areas.

With the growth of Dutch people living there, a church and a prison were built there as well. The Dutch people living in Bintaran were army officers, owners and officials of sugarcane factories in several regions in Yogyakarta. Residential houses in Bintaran were in the Indies style, with architecture closely similar to those in Loji Kecil area but with comparatively larger yards. Indies houses were characteristically different from native houses. They had large windows and high ceilings so that air could circulate much better. They were also stronger because of their brick walls and steel support columns. Other details characteristic of Indies style include relatively narrow eavedrops, iron balustrade railings, *krepyak* (wooden outer doors) and glass inner doors, and columns. Heritage buildings with such architecture include the former residential house of Pura Paku Alam

VII's finance official (presently Gedung Sasmitaloka Panglima Besar Sudirman), the former residential house of Joseph Henry Paul Sagers (presently office and residence of Kantor Komando Pemadam Kebakaran), the former office of military superintendent of Paku Alaman (presently Museum Biologi), and the present SMP BOPKRI II.

ST JOSEPH CHURCH, BINTARAN

St Joseph Church is on 5 Bintaran Kidul Street, Bintaran, Wirogunan. Built in 1934 by architect J.H. van Oyen, this was the first church for native Catholics living in Bintaran and southeastern Yogyakarta. Mgr. Soegijopranto once served in this church and communicated intensively with state officials such as I.J. Kasimo, President Soekarno, and others. During the struggle years 1947-1948, this church was used as an asylum for the surrounding villagers. This rectangular building has a European architecture. It has been declared as a cultural heritage under Peraturan Menteri Kebudayaan dan Pariwisata RI No. PM.25/PW.007/MKP/2007.



GEDUNG SASMITA LOKA

This building is situated in Bintaran area. It was built in 1890 as a residential house for Pura Paku Alaman comptroller Wijnschenck. After the independence revolution, it housed the Tukul Company of Suharto's battalion for three months, then served as the residential house of Panglima Besar Sudirman. After the



Japanese submitted sovereignty to republic Indonesia, it served as an office for Komando Militer Kota Yogyakarta, as a barrack for the 13th Infantry Regiment, as a hostel for disables, and as Army Museum, respectively. Since 30 August 1982 up to now it has served as a museum specially dedicated to the display of the equipments used by General Sudirman when he led the struggle against the Dutch.

SMP BOPKRI II YOGYAKARTA

SMP BOPKRI II Yogyakarta is situated on 2 Sultan Agung Street, Bintaran, Wirogunan, Mergangsan. It was built in 1932 for Hollandsche Javaansche Pribumi (HJS), a school reserved for natives (Javanese). This rectangular building faces north, is two-storied, and has classrooms, a schoolmaster's office, and an administrative office. The groundfloor is lower than the street level in front of it. It has a tiled *limasan* (pyramidal) roof. It has been declared a cultural heritage under Peraturan Menteri Kebudayaan dan Pariwisata RI No. PM.25/PW.007/MKP/2007.



KOTABARU AREA



The Kotabaru compound was established in the 1920s as a result of the growth of Dutch population in Yogyakarta, the sugarcane and other large plantation industries, and the number of professionals in education, health, and business. Originally called Nieuwe Wijk, it was situated on the eastern bank of Code River. The physical structures,

types and functions of the buildings, as well as the roadway network made this compound deserve the name of a "town." The spatial plan was well-ordered, and so was the spatial utilization. It was designed like the typical Dutch settlement, with a radial plan, without any north-south orientation, unlike the traditional Javanese concept of a city.

Designed in European architecture adapted to the tropical climate, the buildings have outstanding features, such as large and tall buildings, spacious yards, large wooden (*krepyak*) windows and doors, stained glass ornamentation, and open porches. All of these reflect the vanity of the colonial rulers to display a life style of glory, power, and dignity.



In addition to residential houses, this area was furnished with religious facilities such as the Catholic St Anthony Church, the Protestant Gereformeerde Kerk (formerly HKBP), and St Ignatius College (a school for would-be Jesuit priests), health facilities like Petronella

Hospital (presently Bethesda) and the military hospital (presently DKT), sports facilities like the Kridosono stadium, and educational facilities such as the ELS, Normaalschool, Christelijke MULO, AMS (presently SD Ungaran, SMP Negeri V, SMA BOPKRI 1, and SMA Negeri 3, respectively).

Other facilities built with excellent planning include sewers to dispose of household wastes and excess rain water. Extensive network of smaller street gutters were connected to the main drain following the contour of the terrain, and finally sewage was discharged onto the final destination, Code River.

Other characteristics of Kotabaru include shade trees, fruit trees, and flowering trees. Those trees were planted in the yards of the residential houses, the courts of public buildings, as well as along the streets and boulevards. The fruit trees include mango, rambutan, jambu, belimbing manis, and jackfruit. The flowering trees include tanjung. The abundance of trees in this area has made it well-known as "the garden city."

Kergweg Street later better-known as Kewek, presently Abu Bakar Ali Street connects Kotabaru with old downtown Yogyakarta. Therefore the Kotabaru area was well connected to the office of the Resident, Vredeburg Fort, the Societeit, train stations, as well as other important facilities.

During the Japanese occupation, the Japanese took over Kotabaru and other Dutch settlements in Yogyakarta to be used as offices, military barracks, and store houses. A Japanese officer, Butaico Major Otsuka, occupied the house of a Nillmij official, the present





Kantor Asuransi Jiwa Sraya Yogyakarta. On 6 October 1945 a negotiation took place in this house between freedom fighters under the leadership of Moh. Saleh Bardosono and Major Otsuka over the surrender of Japanese weapons. About this time (6-7 October 1945) Kotabaru indeed became a memorable theatre in which the people

struggled to wrench firearms from the Japanese. When Yogyakarta served as the capital of Republic Indonesia, from 4 January 1946 to 1949), some buildings in this area were used by the government. St Ignatius College was used as the office of the Defense Department; Christelijke MULO (now SMA BOPKRI 1) was used by the Military Academy; Normalschool (now SMPN 5) was used as a military barrack; AMS (now SMAN 3) housed student fighters. The residential house of Lieutenant General Oerip Soemohardjo (now Kantor Dinas Parnenbud Kota Yogyakarta) became the final point in the guerilla route of Panglima Besar Jenderal Soedirman in 1949 and also served as the office of Foreign Relations Department, and presently the office of Bidang Muskala Depdiknas. The historical background and architectural characteristics of the Kotabaru neighborhood has made it one of Yogyakarta's landmark areas. Unfortunately, nowadays many of its buildings suffer from a large extent of change and omission. Can a better appreciation of this cultural heritage be nurtured?

SMA BOPKRI 1 YOGYAKARTA

SMA BOPKRI 1 Yogyakarta is situated at 2 Wardani Street, Kotabaru, Gondokusuman. It originally was built for Christelijke MULO school. During the Japanese occupation, it was used as a military barrack. In the revolution period, it housed the Military Academy, which was established on 31 October 1945 there. In 1957 the Military Academy was transformed into Akademi Militer Nasional and moved to Magelang. The building was then used to house the Protestant school SMA BOPKRI I. This building consists of several parts, but as a whole it is a long rectangular building with a European architecture. This style is obvious



from the lacterna in the front roofs on the first and second stories, whose borderlines are marked by side eaves. This building has been declared a cultural heritage under Peraturan Menteri Kebudayaan dan Pariwisata RI No. PM.25/PW.007/MKP/2007.

ST. ANTHONY CHURCH, KOTABARU

It was built by Father F. Strater. Previously Catholics held their religious services in Mr Perquin's house in Kotabaru (in front of the present Syuhada Mosque). In due course the congregation grew and they decided to build a church, which was christened St Anthony of Padua. The construction was under



the supervision of Father J. Hoeberecht SJ, with financing from the Netherlands. Construction was completed in 1926, and inauguration was conducted by Bishop Mgr A. van Velsen SJ from Jakarta. This long rectangular building faces east. Presently expansion has been done to its north side. The roof is pyramidal, so is the canopy. A tower stands at the front. It has a very tall concrete concave ceiling. There are 16 concrete support columns. The altar is in the west. There has been an addition in the form of murals of religious themes on the walls in front of the altar. Colorful murals can be seen on the upper southern walls. The original benches are still intact. On the southern side there is a room for the preparation of rituals and a room to store ritual utensils. Here one can see ancient lamps, plates which date back to 1922, and a cross studded with precious stones. Confession rooms can be found on the northern side.

AMAL KASIH DARAH MULIA CONVENT

According to the Mother Superior, this two-storied building was originally a residential house, which was then bought and used as a convent. It faces north. It has a pentagonal façade which is flanked on the left and right sides with a room which each has a three-tiered tower.

The front room has three doors with stained glass decoration. The interior includes floor tiles of marble and cement, varnished wooden ceilings, stained glass decorations, hanging lamps, built-in wardrobes, a buffet, wooden wall covers, a built-in sofa which is well preserved. The luxurious interior items and their excellent finish show that this building used to belong to a very rich Dutch family.



It has a wooden stairway with octagonal steel railings. Close to the stairway, there is a window with a flower-shaped air vent above it. All windows and doors on the second story are furnished with stained glass decorations of various motifs. The walls of the living room upstairs used to be covered with wood, which was dismantled because it was considered inappropriate for a convent. In its stead a wardrobe was built in there. The living room leads to a balcony, which faces north, overlooking the view below.

In a room on the eastern side, some parts of the walls still has the old wooden covers. There is a luxurious dressing table furnished with three elliptical mirrors in the form of a tryptych, with the middle mirror larger than the flanks. Presently the tryptych is always shut because it is considered too luxurious for a convent. This room is also furnished with an adjoining bathroom. These details indicate that the upper story used to be very private and the eastern room on it used to serve as the master bedroom.

It is obvious that the sisters of Amal Kasih Darah Mulia have worked hard to preserve this beautiful building. For this reason the Yogyakarta governor Sri Sultan Hamengku Buwana X granted the Cultural Heritage Award to them in 2002.

FORMER OFFICE OF FOREIGN RELATIONS MINISTRY

Standing on a junction that leads to Gondolayu Bridge, this building is believed to have been a residential house. Unfortunately the original owner could not be identified. During the early years of independence, when Yogyakarta served as the capital of Republic Indonesia (from 4 January 1946 to 1949), this building served as the offices of the Department of Foreign



Relations and the Department of Education, Teaching, and Culture. From 1949 to 1950, only the latter department occupied this building. After the offices of the central departments moved to Jakarta, it was used for the purposes of education, teaching and culture, namely as the office of Jawatan Kebudayaan Pusat (1950-1955), Perwakilan Jawatan Kebudayaan, Pembinaan Kebudayaan, dan Kesenian; Bidang Muskala Kanwil Depdikbud DIY; and eventually Biro Umum Pemda DIY. This complex has a two-storeyed main building, a storeroom, a firewood storage, and a masonry water container. The living room is a gallery with a long hallway leading to servants' rooms, the kitchen, the bathroom, and the storeroom. The building has thick walls, tall stylobate, large doors and windows with iron bar railings. The rooms are spacious, with high ceilings. Window and door leafs are of *krepyak* (wooden planks), with stained or matte glass panels. A stairway is fixed to the front room and a corner in the rear. It is a straight stepped stairway, with wooden engraved railings. On the upper storey there is a balcony and a mezzanine. On the roof above the balcony there is a small lucarne. Gutters that provide excellent drainage show that this building was well planned.

JETIS COMPOUND

The residential complex in Jetis, north and around the Tugu, came into existence as a result of the growth of the Dutch population during the reign of Sultan Hamengku Buwana VII. This was the direct result of the growth of sugarcane industry and private business in banking, insurance, hotel, and education, which eventually led to the expansion of Dutch settlement out of downtown Yogyakarta.

Buildings with European architecture include Phoenix Hotel, Kweekschool voor Inlandsche Onderwijzen Djogdjakarta (presently SMAN 11), Kantor Jarahnitra, Hollandsch-Inlandsche School (presently SMPN 6), Princess Juliana School (presently SMKN 2), military buildings on AM Sangaji Street, and a residential house on 70 Dipanegara St (formerly Tugu Kulon St) which for one time served as the headquarters of IPI.

SMK NEGERI II YOGYAKARTA (STM I AND STM II)

SMKN II Yogyakarta is situated on 47 AM Sangaji Street, Cokrodiningratan, Jetis. This building was built in in 1919 for Princess Juliana School, a kind of primary technical school. During the years of independence struggle, it was used as a military barrack for Tentara Pelajar (Student Militia). This building faces east. The tile roof is pyramidal with a steep slope. The building consists of classrooms, the headmaster's office, the administrative office, a drafting room, a theoretical classroom, a shopwork laboratory, a library, a student clinic, a musholla, a student body office, a convention hall, a gallery, and a storeroom. The building has been declared a cultural preserve under Peraturan Menteri Kebudayaan dan Pariwisata RI No, PM.25/PW.007/MKP/2007.



BUDI UTOMO HALL (SMA 11 YOGYAKARTA)

Budi Utomo Hall (SMA 11 Yogyakarta, is situated on 38 AM Sangaji St, Yogyakarta. It was designed as an educational complex for Kweekschool voor Inlandsche Onderwijzen Djokdjakarta (Teachers' School), also popularly called Openbare Kweekschool. It was built in 1894, and inaugurated in 1897. In October 1908 it housed the Budi Utomo I Congress, and in 1927 it was used as a



teachers' school (Holand-Indische Kweekschool). Later in 1965 it housed Sekolah Pendidikan Guru, and presently it is used by SMAN 11 Yogyakarta. This building has been declared a cultural preserve with Keputusan Menteri Pendidikan dan Kebudayaan RI No, 132/M/1998.

"DR. YAP" OPHTHALMIC HOSPITAL

Construction of this hospital began on 21 November 1922 with Sultan Hamengku Buwana VIII laying the first stone, because the land on which the building would stand belonged to Kasultanan Yogyakarta. It was financed, managed, and operated by CVO (Centrale Vereeniging tot Bevordering der Oogheelkunde in Nederlandsch-Indie), a society devoted



to the study of ophthalmology in the Dutch-Indies. On 29 May 1923 the hospital was inaugurated under the name Prinses Juliana Ooglijders Gasthuis.

During the Japanese occupation, the name was changed into "Rumah Sakit Mata Dr. Yap," after dr. Yap Hong Tjoen, an ophthalmologist who had been dreaming of building an ophthalmic hospital for the poor. The most outstanding feature of this hospital is its façade, which is in the shape of a protruding porch with the name of the hospital written on it in concave letters. The whole complex consists of the main hospital, a resident doctor's house, nurse dormitory, and the Mardi Wuta clinic, which serves to accommodate and train blind people with certain necessary skills.

PECINAN

Pecinan means "chinatown." The Chinese population in Yogyakarta was concentrated in the area between Kepatihan and Beringharjo market, namely Ketandan, along Malioboro street, Beskalan, and Pajeksan. From the view point of security, it was indeed the most ideal place, because those places were close to very important places so their safety must be excellent.

With the concentration of the Chinese population, it was easier for the Kasultanan to protect and supervise them, so that rebellions like Geger Pecinan which occurred in Kartasura would never happen again. Besides, in 1900 the Dutch-

Indies government issued a regulation that oblige Chinese population to residen in certain districts in the city. The intention was to facilitate surveillance over the Chinese population.

The Chinese population in Yogyakarta increased from time to time, especially since the reign of Sultan Hamengku Buwana VII. According to *Bevolking Solo en Djokja* (1893), the Chinese population in Yogyakarta was 3425. Later in 1920 it increased to 5643. Like in other seats of government, in Yogyakarta the Dutch-Indies government also appointed a Chinese captain, which among the Chinese community was known as *kongkoan*. The first Chinese captain in Yogyakarta was To In (1755-1764). He was succeeded by Gan Kek Ko, Tan Lek Ko, Gue Jin Sin, Tan Jin Sing, Go Wi Kong, and lastly Que Pin Sing. Pecinan has several unique features, either in residential architecture, interior design, or religious buildings (*klenteng*). The first klenteng was at Ketandan street. With the growth of the Chinese population, another klenteng was built behind Kranggan market. However, the Chinese communities freely followed a variety of religions.

KETANDAN COMPOUND

"Ketandan" is derived from "ke-tanda-an," which means the place of a "tanda" or a tax collector. It used to be the residential houses of tax collectors and their families. At present, the Ketandan residents are predominantly business people, engaged in jewelry, hardware, plactics, herbal medicines, household utensils, and fashion.

The Chinese residential houses in this compound, notably north of Beringharjo Market, were mostly built in late 19th century and early 20th century. The buildings, for both business and residence, mostly face the streets, and have a mixture of Chinese, Indian, and traditional Javanese architectures. The rooftops are of the Ngang San style, combined with the Javanese horse-saddle roofline, and with Chinese ornamentation (flowers, animals, and Chinese letters). The houses are also furnished with implements of ancestral worship. The Indies influence is visible from the European pillars, thick walls, and high ceilings. In terms of types, the houses in Ketandan are either single-storyed, two-storeyed without porch, or two-storeyed with porch and outer walls.

The interior design of the Chinese residential houses in Ketandan fits in well with its purpose, namely for business. The front section is for business, the middle section of the house for sleeping, and the rear section for kitchen, bathroom, and

storage. As the function of the buildings is especially for business, they must have had names. The names used to be Chinese, and written in Chinese letters. Presently these shops use local names. Old names and old Chinese letters have been defaced, or translated into Javanese or Indonesian. The word “liong” for instance, has been replaced with “naga.” This is attributed to the marginalization of ethnic Chinese during the New Order, the increasingly intensive socio-cultural interaction and blending in its communities. The Ketandan compound is provided with an extensive system of alleys to transport goods and people in and out of it. The alleys connect South Ketandan with North Ketandan, East Ketandan, and West Ketandan. Ketandan is also supported by an extensive road system —Suryatmajan Street on the north, Lor Pasar Street on the south, Achmad Yani Street on the west, and Suryotomo Street on the east. These streets represent the borderline of the Ketandan compound. All of them converge in Ketandan intersection, exactly in the middle of the compound, and create nodes at Purosani or Melia Purosani (where Suryatmajan, Suryotomo and Mataram Streets meet), at the meeting point of Malioboro, Achmad Yani, and Mataram Streets, and another one that leads to the southeast (Loji Kecil, Gondomanan).

The street networks, the transportation nodes, and the borderlines of the Ketandan compound clearly show its urban character. Nevertheless, all of these and the architectural features of the Ketandan buildings also show a great deal of socio-cultural harmony, both as a part of the micro cosmos, which is Yogyakarta, and of the macro cosmos, namely Indonesia —the more so when the ethnic Chinese received the “the wind of openness” and opportunities, so that this socio-cultural uniqueness may continue to live, free to be expressed, and remain in intensive interaction with the surrounding society. At present, some of these Chinese buildings have been restored, expanded, or transformed. In principles, the restoration of a building can be considered successful if its value and continuity can be well preserved, based on the considerations that it should be able to last and yet without alienating it from its surroundings. Any change in this case should remain within the context of its surroundings. Any change which is exclusively for pragmatic purposes would “alienate” the subject from its surroundings, and has the potential to weaken the image of these surroundings. It is the latter tendency that has prevailed in West ketandan or the section along Achmad Yani Street. During the last decades of the 20th century, some buildings with Chinese architecture were transformed into contemporary shops. An example of these is the Ramayana Department Store. To discourage

this kind of trend and any conflict of interest that is potentially always on the rise, there should be cooperation among many parties — technical institutions, provincial and municipal governments, academicians, related non-government organizations, and the related communities. All of them should work together to preserve their priced properties.

CHINESE QUARTERS ALONG KERATON-TUGU AXIS

When the Keraton-Tugu “axis” extended its function, from magical cultural to economic, Chinese communities likewise occupied the two sides of Malioboro street. Economic growth in the northern part of Central Java (Magelang and Semarang) also drove the growth of Chinese communities to the northern part of Yogyakarta in the interest of business growth.

Chinese settlements in Pajeksan, Beskalan, Dagen, Gandekan, and Ngabean (presently KHA Dahlan Street) began to appear in 1830 and 1867. The buildings in these areas have the same architecture as those in Ketandan. They stand side by side at the streetsides, adjacent to one another. The heights of the buildings vary, so that roofs with characteristic designs can be clearly seen. One of the most characteristic features is the geometric rooftops with bulbous ends. As a whole, these Chinese houses belong to the Ngang San category, with its characteristic fringed roofs and massive sidewalls. The houses in this Chinese quarters are either one-storeyed or two-storeyed. Two-storeyed houses are either with or without a porch. In two-storeyed houses without a porch, there are two windows overlooking the street below. In two-storeyed houses with a porch, there are a door flanked by two windows. The architectural style is a mixture of Chinese and Indies elements. The extension of transportation network for economic purposes, namely the construction of railway between Yogyakarta and Semarang in 1872, pushed economic activities in the northern part of Yogyakarta. One of its implications was the expansion of Chinese settlements to that area Kranggan and its vicinities. A 1903 map tells of a newly established Chinese compound in this area. In accordance with the time, the architectural style of the Chinese buildings in Kranggan was no longer dominated by Chinese elements. Modern (early 20th century) architectural elements were used more extensively. Nevertheless, altars for the Chinese ancestral worship remained essential for these buildings.

KELENTENGs IN YOGYAKARTA

Chinese settlements are always marked by Chinese architectural elements

as well as Chinese religious buildings popularly called kelentengs. Kelenteng is a place for the Chinese to worship God, prophets, and holy men in Confucianism, Taoism, and Buddhism. “Kelenteng” is an Indonesian word. This name is derived from the sound of small bells in the Chinese temples when a service is in progress. The kelentengs in Yogyakarta as a cultural legacy related to the development of Chinese settlements are Vihara Buddha Prabha and Kwan Tee Kiong (Tri Dharma) Temple.

VIHARA BUDDHA PRABHA

Vihara Buddha Prabha is situated at 30 Gondomanan St. (presently Brigjen Katamso St.). according to the records kept by the kelenteng management, the construction of this kelenteng started on 15 August 1900. The land on which the kelenteng stood was bequeathed in 1845 by the Yogyakarta Palace during the reign of Sultan Hamengku Buwana VII.



This grant was indeed for the purpose of building a religious house of worship for the Chinese population.

Initially its name was Hok Tik Bio, or the Temple of Hok Tik Cing Sin, the Earth God. However, in this kelenteng there are also altars for the worship of Buddhists and Confucians. During the New Order period, this name was replaced by Vihara Buddha Prabha. It was so because only five religions are recognized by the government, so the Buddhist element was allowed to come forth.

Measuring 1150 m², Vihara Buddha Prabha faces west and is surrounded by a spacious court. The building is rectangular, and consists of the middle hall, the northern chamber, the southern chamber, and the rear chamber. There is an open court in the middle of the building. The main feature of the temple is a Ngang San roof, with tops curving upward. The roof is furnished with two dragon statues flanking a fireball, symbol of the pearly moon. In Chinese tradition, the dragon symbolizes power and protection, while the pearly moon symbolizes sanctity. Chinese images of various patterns are painted or engraved on walls, pillars, and other parts of the building. In the main hall there are several altars

and their complementary statues. The one in the middle of this room is dedicated to Buddha Gautama, Dhyani Bodhisatva Avalokiteswara, Prajna-Paramita, and Maitreya. Besides, there are also altars for the worship of Hok Tik Cings Sin, Day Yang Sing Kun, Day Ing Poo Sat, Kong Tik Coen Ong, and Thian Siang Sing Bo, major deities in Taoism. In the left chamber there are altars for the worship of Hiang Thian Siang Tee, while in the right chamber there are altars for the worship of Kwan Tee Koen and Khong Hu Cu. In the rear chamber there are altars for the worship of Buddhist deities, with figurines of Buddha Gautama, Dhyani Buddha Amitabha, Bhaisajyaguru Buddha, Dhyani Bodhisatva Avatokiteswara, and Maitreya. In the upper chamber, which is a recent addition, there are altars for the worship of Buddha Gautama, Dhyani Buddha Amitabha, Bhaisayaguru, Ananda, and Sariputra.

TRI DHARMA KWAN TEE KIONG TEMPLE



The Kwan Tee Kiong Temple is situated at 16 Poncowinatan St. it was built in 1883 by the Chinese communities living in Yogyakarta. The land on which it stood was a grant from Sultan Hamengku Buwana VII.

Kwan Tee Kiong Temple faces east. It is a rectangular building which measures 1500 m². It consists of a main hall with several wings. The

roof is of the Ngang San type, with tops curving outward. On the roof are two dragon statues flanking a fireball statue.

In the main chamber there are altars, *bedug* (large, double-headed tubular skin drum), and bells. This altar of worship is dedicated to Kwan Tee Koen, Kong Ce Cu Ong, and Tien Song Su Bo, major deities in Taoism. The eastern end of the central hall is dedicated to the worship of Fuk Tek Cen Sen. The two-storeyed building in the northern end is dedicated to the worship of Dhyani Bodhisatva Avatokiteswara, represented as the Goddess Kwan Im in the central chamber. To the right is a place of worship to Buddha Gautama, while the section to the left of the central chamber is dedicated to the worship of Dhyani Bodhisatva Manjusri. The eastern end of this section is dedicated to the worship of U Tien Sien Nie and

Kong Hu Cu. The chamber west of the central hall is dedicated to the worship of Tie Cong Ong Poo Sat and Chung Sen Tien. In Tri Dharma Kwan Tee Kiong temple, precedence is given to the followers of Taoism, although there are also places of worship for followers of Buddhism and Confucianism as well.

TAN JING SING (RADEN TUMENGGUNG SECODININGRAT I) CEMETERY

A book published by a descendant of Tan Jing Sing states that Tan Jing Sing (1803-1831) was born of a Javanese noble family, but then was adopted by a Chinese family. His mother was R.A. Patrawijaya, a daughter of R.M. Kunting, a third descendant of the Mataram Sunan Amangkurat Agung (Tegal Arum). Tan Jing Sing was well accomplished in both Javanese and Chinese customs, therefore it is not surprising that he was well known as "Javanese" Chinese Captain.

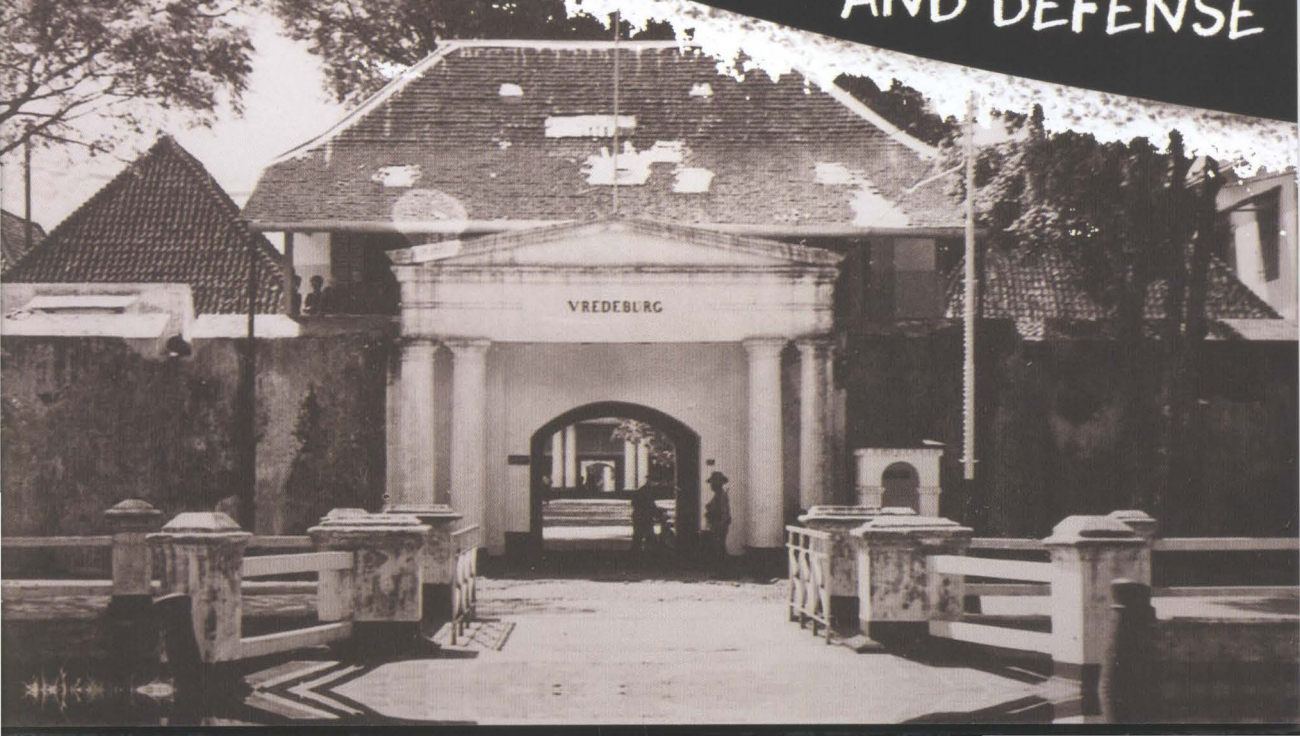
Tan Jing Sing was the Chinese captain of Yogyakarta from 1803 to 1813. On 18 September 1813 Sultan Hamengku Buwana III promoted him to a bupati with the title Raden Tumenggung Secodiningrat. Therefore he had two offices — as a bupati of Yogyakarta and as the Chinese captain. On 13 December 1813 Sri Sultan Hamengku Buwana III granted him a land deed comprising of 14 villages in the region of Bagelen and Yogyakarta. But in December 1824 Sultan Hamengku Buwana V requested than R.T. Secodiningrat return this land with the promise that he would be compensated with a monthly allowance of HFL 850. On 10 May 1831 R.T. Secodiningrat died and was interred in the family cemetery at Rogocolo, Mrisi, Bantul. This cemetery, which stands on the top of a small hill, also contains the graveyards of his two (Chinese and Javanese) wives, and his descendants.

CHINESE CEMETERIES

In addition to Rogocolo Cemetery, there used to be other Chinese cemeteries in several parts of Yogyakarta, namely Sagan, Cokrodiningratan, Gunung Boko Prambanan, and Gunung Sempu Kasihan Bantul. The Chinese cemetery is popularly known as "Bong Cina." The one in Sagan, however, has disappeared. Its land has been used by the Mosque Complex of Gadjah Mada University. The Chinese cemetery in Cokrodiningratan is only partially preserved and is in bad condition. The Chinese cemeteries still in use are those in Boko Prambanan Sleman and Gunung Sempu Kasihan Bantul.

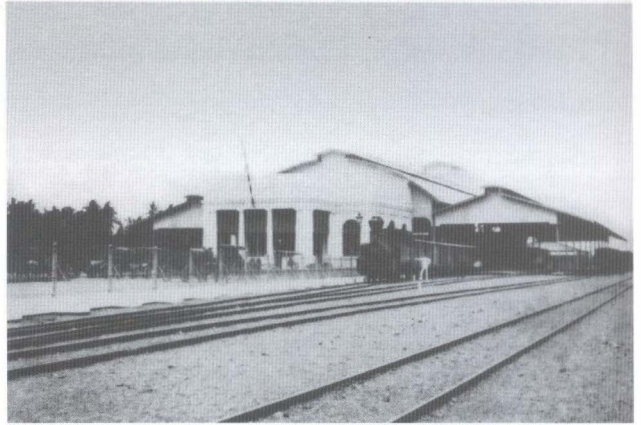


COLONIAL PUBLIC UTILITIES
AND DEFENSE



COLONIAL PUBLIC UTILITIES AND DEFENSE

To maintain their power and control, the Dutch and Japanese colonial governments constructed a number of buildings. They built governmental offices, residential houses, public utilities, and defense facilities. The colonial governments, especially the Dutch, built infrastructures



in transportation, banking, insurance, travel accommodation, and sugarcane industries. The first railway station in Yogyakarta was launched by NIS Mij SN in Lempuyangan on 2 March 1872. Spoor SS launched the Tugu station on 2 May 1887. The construction of these stations was urgent because during the reign Sultan Hamengku Buwana VII such facilities were badly needed to serve the increasing needs for public and business transport, especially due to the growth of sugarcane factories. The names and functions of these stations changed during the Japanese occupation and the independence revolution.

INSURANCE OFFICES AND BANKS



The Nill Maatschappij Insurance office was built during the colonial period. This building is situated south of Gedung Agung, and presently houses BNI '46.

During the Japanese occupation, it was used as a Japanese radio station named *Hoso Kyoku*. The Javasche Bank was similarly built during the colonial period. The building now houses Bank Indonesia. It was initially built for a Dutch military officer.

HOTEL TOEGOE



Hotel Toegoe was constructed around the beginning of the 20th century. Initially it was named Naamloose Vennootschap Grand Hotel de Djogdja, and later changed to Naamloose Vennootschap Narba. The book *Mooi Djogdjakarta*, Hotel Toegoe was advertized as the best hotel to stay in. The complex consists a a main building flanked

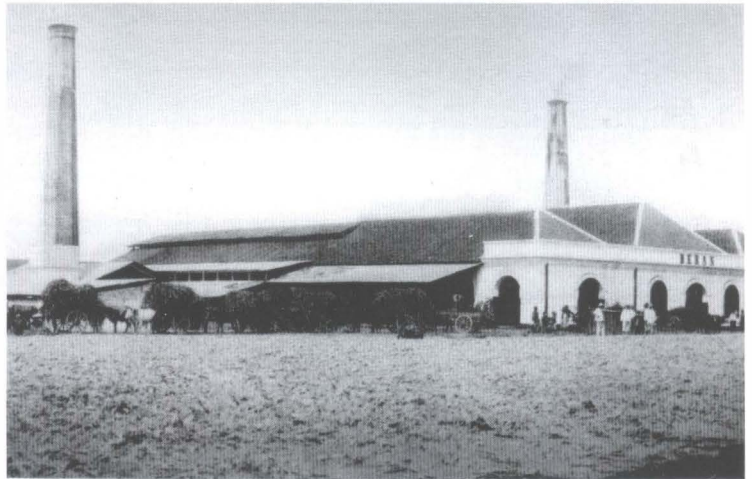
by smaller buildings. It faces west and is surrounded by walls. It has a mixture of Western and traditional architectures.

In the mid 1920's, this hotel was transformed into a restaurant by Sri Sultan Hamengku Buwana VIII. Hotel Toegoe became an historical place during the independence period. During the period of the First Military Aggression, it was used as a Dutch military headquarters under Lieutenant Colonel DBA Van Langen. Eventually it was taken over by the guerilla forces.

SUGARCANE FACTORIES

In mid 19th century, after the era of Forced Plantation of the 1870s, private businesses started to enter Java in general and Yogyakarta in particular. They were oriented to sugarcane industry and other agricultural industries. Sugarcane plantation and sugar factories were rpeditant. Up to 1913, there were 17 sugar mills operating in Yogyakarta. There were spread in Sleman (Cebongan, Beran, Medari, Kalasan, Maguwo, Tanjungtirto, and Godean), Bantul (Padokan, Plered, Gesikan, Gondanglipuro, Pundong, and Barongan), and Kulon Progo (Sewugalur).

From 1873 to 1882, during the reigns of Sri Sultan Hamwengku Buwana VI and later Sri Sultan Hamengku Buwana VII (or the administration of Residents AJB Wofgfendirf and later van Baak), the sugar industry underwent a time of trouble, laden with complaints, workers' and farmers' strikes. It culminated in three gigantic waves of strikes in October 1882. Sugarmill administrators such as Broce, WJ de Ruyter de Wildt of Barongan, and Pijnacker Hoordijk fled to Yogyakarta city because their residential houses and factories were ravaged. The strikers demanded a raise in wages and cuts in wageless obligatory labors. Only after these demands were fulfilled could the plantations and factories be brought back to normal.



Improvement to these sugarcane factories affected the communities around them as well. For instance, the Gondanglipuro, Ganjuran mill, under the administration of Ir. Julius Schmutzer, constructed the Standaardschool in Ganjuran in 1919. Three Volkschools were built in Kanutan (Bekang) and Cepaka in 1923. In all, by 1930 twelve schools had been built in Yogyakarta. Attention to health care was marked by the establishment of Elizabeth Hospital in Ganjuran and Panti Rapih Hospital in Yogyakarta City. Besides, a church was established near the Ganjuran sugarcane factory. The first stone laying was done on Wednesday, 16 April 1924, and construction finished four months later. It was dedicated by Mgr. van Velsen SJ on Wednesday, 20 August 1924. This church is well known for its strong Javanese nuance in its liturgy. In addition to this church, the Schmutzer family also constructed something that resembled a Hindu shrine close to the church. Construction started on 26 December 1927. It was dedicated on 11 February 1930 by Mgr. van Velsen SJ. This shrine is for the devotion to the Sacred Heart.

In 1942, Japanese forces took over seven sugarcane factories in Yogyakarta, namely Padokan, Gesikan, Gondanglipuro, Plered, Tanjungtirto, Beran, and Cebongan. The Japanese put them under a Japanese management with headquarter in Surabaya. During the independence revolution, only four sugar factories remained in operation, and were managed by Badan Penyelenggara Perusahaan Gula Negara. Later these factories were intentionally destroyed to prevent Dutch take-over during the Second Military Aggression (1948-1949). At present, only a few administrators' houses in Maguwo and Sewugalur remain from these factories and their infrastructures.

Now in the area of former Sewugalur factory there are four houses that used to accommodate the factory administrators. They stand side by side and face north. They were built in about 1918. In one of them, the porch is supported by two rectangular columns, and the roof is triangular. Above the doors and windows are convex ornaments of wood and glass. There are three doors in the front, with the biggest in the middle. The floor is of cement plaster; the ceilings are of bamboo mesh. In the livingroom, some of the the original cement tiles still persist, combined with new tiles. The doors and windows of this room are furnished with stained glass ornaments, mostly of red and green. Behind the main there used to be a small house with rooms for the servants and a bathroom (which is still extant now). Between the two houses there used to be an open space. A small room has been constructed in this space. South of the main house there is a pavilion with a triangular façade with the image of a circle in the middle of it. Its ceiling is of a bamboo mesh, and the floor tile is of porcelain. The porch is supported by two large tubular columns. Two convex windows are affixed to the left and right ends of the front wall. From 1955 to 1958, the Padokan sugar factory was rebuilt and eventually renamed Madukismo. Sri Sultan Hamengku Buwana owned 75% of the shares, while the government owned the rest. In 1997 Sri Sultan Hamengku Buwana's ownership dropped to 65 per cent; the rest was under the custody of the Department of Finance. At present Madukismo is the only operational sugar factory in Yogyakarta.

VREDEBURG FORT

A VOC fort was built in 1756 with the approval of Sri Sultan Hamengku Buwana I, not long after he settled in the Yogyakarta Palace. The location of the fort, north of the Northern Square, within the range of gunshots, clearly shows that the primary function of the fort was to



closely watch the movements of the Yogyakarta sultans. Initially the fort was only a soil embankment reinforced with poles of coconut and *aren* wood. The buildings inside the fort were of wood and bamboo, covered with grass roofs. Later WH van Ossenberch, governor of the Java Northern Coast in Semarang requested to the Sultan that he be permitted to improve the fort for safety reasons. From 1765 to 1778 the fort was enhanced with the approval and aid from Sri Sultan Hamengku Buwana I, following a design drawn by Ir. Frans Haak, and then dedicated with the name Rustenburg. In 1786 this name was changed to Vredeburg.

The fort is a square, with four bastion-shaped corners. A moat surrounds the walls on the outer side. Inside are officers' quarters, an army barrack, a military clinic, and a storehouse. In 1945 the republican forces captured this fort and used it as the headquarters of BKR and TKR. During the Second Military Aggression, the Dutch forces recaptured this fort, only to lose it again on 1 March 1949. Later it was used as a military headquarters and barrack. Beginning in 1980, it was transformed into a museum.

JAPANESE CAVES

A number of buildings were constructed by the Japanese forces for defense purposes in Yogyakarta. These buildings were built in areas where the Allied forces were expected to land: the hilly areas around Parangtritis Beach,



and areas close to the very shore, around the Adisucipto airstrip, and in the vicinities of Plawangan Hill. These buildings were mostly in the form of artificial caves made of concrete and masonry.

From the perspective of its geographical spread, it seems that these caves were designed as part of a comprehensive

system of defense, because all the caves were connected to one another with alleys which at a glance looked like gutters. These caves can be categorized into several types:

1. Caves for the purposes of surveillance and shooting, presumably with heavy guns, as indicated by the presence of large shooting holes and gun seating devices.
2. Caves for the surveillance and shooting with small machine guns. Such caves were posted at hill slopes overlooking a valley or a lowland.
3. Caves for surveillance with an octagonal post, especially posted at hilltops.
4. Caves for logistics and accommodation, mostly posted in flat and spacious areas.
5. Caves for storing ammunition and accommodating soldiers, posted close to hills with shooting caves.

Of the three locations where the caves can be found in Yogyakarta, the ones in the southern coast are the most interesting. There are 19 caves in this area, 18 on the hill and seem to be in excellent position for surveillance over the sea ahead. All of these 18 caves were built on a land that belonged to the Yogyakarta Sultanate, in the administrative territory of Pundong district, Bantul. The remaining one is situated in the neighboring district, namely Panggang district, Gunung Kidul. At present the areas around the caves are used for farming and rather far from the local villagers.

As the beach caves were built in anticipation of a landing by the Allied forces, it is hardly surprising that the majority of these caves were built in the hills, from which they could easily observe the shorelines between Parangtritis and the mouth of Progo River. This evidenced the Japanese tight control over the beach.



GPIB MARGAMULYA CHURCH



The Protestant Margamulya Church is situated downtown, close to the spot popularly known as "pathok nol" ("kilometer zero"—the very beginning of the kilometer markers). It is close to the center of government, namely the Office of the Governor ("Loji Kebun") and Vredeborg Fort. This

church was reserved for Europeans only.

During the colonial period, it was called *Protestansche Kerk*. The Gegeven over Djokdjakarta 1925 annal records that its construction was under the supervision of BOW., represented by JGH van Valette, and led by Ir. Holm. When construction finished, it was inaugurated by Reverend CGS Bagemann on 11 October 1857. The Yogyakarta resident of the time was CP Brest van Kempen (1857-1863).

On 10 June 1867 an earthquake occurred in Yogyakarta, damaging a large number of buildings, including this Protestant church. Post-quake renovation was conducted during the reign of Resident Hubert Desire Bosch (1865-1873). On 1 September 1924 Protestants and Catholics came together to this church to celebrate Queen Juliana. In the early year of independence, to be exact on 24 December 1947, President Soekarno and First Lady Fatmawati, accompanied by General Purbonegoro, attended the Christmas celebration in this church, which was presided by Reverend Kawengian. President Soekarno delivered a speech to the congregation.

The building is of an Indies style, which is characteristic of its time, so that it can be considered as a landmark. Its special features include lucarnes on its roof, which facilitates air ventilation. In addition to the nave, the church is provided with a protruded porch. Another special feature is the presence of vousoirs (concave stone edifications above the doors and windows). (Ign. Eka Hadiyanta).

Epilogue



EPILOGUE

It is a blessing that the Yogyakarta society is in possession of a rich cultural and historical legacy in the forms of prehistoric and historical remains, traditions, and customs. This cultural legacy may come from a variety of periods and places of diverse characteristics, yet they serve the same function, namely as a reflection of the life and livelihood of the people who held it.

The historic and prehistoric legacies may reflect the society's structures, technologies, culture, economy, politics, religious beliefs, and ecological as well as geographical environments. These legacies can be classified by period into prehistoric, classical, Islamic, colonial, and contemporary. Although this distinction is relative, the periods indicate changes and development within society. In this way, the connecting lines in the life of this society are spun from the yarns of the varieties, uniqueness, and beauty of these cultural legacies.

During the prehistoric times, Yogyakarta came onto the historic stage of world civilization with the paleolithic stone and bone tools which reflect a life of hunting and scavenging. This is the life of the caves, which abound in Pegunungan Seribu (Gunung Kidul), especially in Braholo and Song Bentar caves.

Hunting and scavenging were abandoned, replaced with planting, which can be identified from the findings of axes and adzes as products of the neolithic period. The neolithic people had a livelihood which was more complex than the earlier people. It is marked with the findings of stone sarcophagi in several parts of Gunung Kidul.

These sarcophagi indicate a behavior connected with the treatment of corpses in burial rites, while burial rites indicate the presence of religious beliefs. The religious behavior of the time is marked by the findings of menhir statues commonly found near sarcophagi. Menhir statues are believed to personify ancestors.

The findings of sarcophagi also reflect the habit of giving provisions to the dead. The provisions were laid by the dead inside the sarcophagi. These provisions were in the form of earthenwares, iron works, and glass beads. They indicate that during their life earthenwares, iron things, and ornaments had been in use. They also indicate that they had known some metalurgy, and had known

economic networking in order to fulfill their needs.

Religious life became more complex with the introduction of Hindu and Buddhist elements from India. It is shown by the presence of numerous temples in Yogyakarta, both Hindu and Buddhist. Tolerance and the ability to sift outside elements is revealed in the construction of Hindu and Buddhist temples close to one another, as is the case with the Hindu Rara Jonggrang Temple in Prambanan and the Buddhist Sewu Temple. On the other hand, local genius also appeared, because the Indonesian temples show clear distinctions from the Indian temples in terms of architecture, function, reliefs, as well as interior design.

During the classical period, the Yogyakarta area was transformed into the Ancient Mataram kingdom. Inscriptions have suggested that the seat of government could be somewhere in the Prambanan area. The Mantyasih and Wanua Tengah inscriptions reveal the existence of a line of Hindu Mataram kings. These inscriptions, and others found in Yogyakarta, also provide meaningful information about the legal system, taxation, and court proceedings of this kingdom.

Temples not only reflect the religious life, but also the architecture, plastic arts, and relief art of their owners. The ability of artists and architects to combine these arts has given birth to temples which are beautiful and harmonious, yet without abandoning symbolic meanings. Therefore temples can be considered the supreme product of the classical period.

Yogyakarta was chosen as the seat of government for the Ancient Mataram kingdom due to its fertile land. It is therefore not surprising that the survival of the people at that time were supported by agricultural activities as the center of their livelihood. Agriculture at that time developed from planting activities which had been known since prehistoric times.

The development of agrarian society during the classical period is evident from the finding of statues of the Goddess Sri, a Hindu deity believed to be the goddess of rice and fertility. Supporting evidence also comes from the findings of stone mills used for pounding rice. Evidently agriculture was the primary livelihood during the Islamic and colonial periods, and this has survived even up to now. At present, although farm lands have diminished a lot, farming activities

still continue. Included in these farming activities are rituals connected with agriculture, which are still done in many rural areas.

The development of agriculture in Yogyakarta proves that Yogyakarta is indeed a fertile land, and exactly because of this fertility did the Dutch desire to use it to develop large plantations, especially sugarcane. It was evident from the establishments of sugarcane factories especially in Bantul and Sleman, all of which have now been destroyed except Madukismo (formerly Padokan) sugar factory. The construction of these sugar factories gave benevolent effects to the preservation of sites of cultural legacy, as was the case with the construction of Plered sugar factory. Nothing is left from the remnants of the palace and rampart which were constructed by Sunan Amangkurat I, because the bricks were taken to build sugar factories and transportation networks.

The Ancient Mataram Kingdom, which was Hindu-Buddhist, is characterized by numerous non-monumental legacies, both secular and religious. They include stone and bronze statues, weapons (krises, lances, and so on), bronze pots, and clay jars.

Krises, one of the weapons of the past, began to be mentioned explicitly around the 9th century. The Wukajana inscription mentions "*pandai sisingshen*," which means a maker of weapons. The role of krises in Javanese society continued to develop during the period of the kings of Islamic Mataram, even to the present. *Pamor*, *dhapur*, and the symbolic meanings of a kris are crucial in determining the "position" of its owner or user. The kris as a weapon is also believed to have great magical power, and as such it cannot be made by any ordinary person. Only an "empu" can make krises.

Groups of craftsmen, which must have been in existence since prehistoric times, and developed during the period of Ancient Mataram kingdom, continued to develop during the Islamic Mataram kingdom, along with the progress of the society at that time. During the Islamic period, Yogyakarta continued to exist on the stage of history because it was chosen as the seat of government for the Islamic Mataram kingdom. The existence and majesty of this kingdom is evident from the remains of its capital and its components in Kotagede and Plered. Kotagede as the former capital of the kingdom is marked with the rampart, the

moat, and toponyms connected with the positions of certain officials, professions, or the existence of certain parts of the town and palace. Besides, Kotagede also has cultural legacies in the form of mosques and royal cemeteries for the kings and their families.

Yogyakarta's "*pulung*" (destiny") as the seat of government continued with the Giyanti Agreement (1755 CE) or the establishment of Kasultanan Ngayogyakarta Hadiningrat. The palace of Kasultanan Ngayogyakarta was not only a seat of government, but also a cultural center, with all kinds of cultural products, both tangible and intangible. Its cultural legacies are invaluable. These cultural legacies also developed, both in kinds and numbers, because in this area Pura Paku Alaman was later established, and it had its own cultural products which supported its existence. The cultural legacies which characterize the sultanate period include the palace as the residential house of the sultan and his family, *ndalem* or the royal houses of the nobility, *pesanggarahan* (royal country houses), mosques, and royal cemeteries such as in Imogiri and Kulon Progo. These cultural products show Javanese cultural traits, for instance its architecture and philosophy.

The variety of Yogyakarta cultural legacies increased due to the connections made by the Yogyakarta sultans. In the field of archaeology, these cultural products are known as the culture of the colonial period. These cultural legacies came into existence due to the arrival of foreign people, namely the Dutch, Chinese, Arab, and Japanese. Inevitably the presence of these foreigners gave impetus to the appearance of new cultures with their own characteristic traits. In the process, these foreign cultures often absorbed the Javanese culture, or the Javanese cultural products took some elements from them. In this way an acculturation developed.

Cultural legacies of the colonial period include residential houses, offices, churches, forts, and railway stations. With the growth of the number of foreigners who settled in Yogyakarta, there appeared certain residential areas reserved for Dutch, Chinese, and Arab people. The Dutch compounds appeared in Kotabaru, Bintaran, and Jetis, while the Chinese people usually resided near economic facilities such as markets and the major thoroughfares such as Ketandan and

Margo Mulyo (now Malioboro) Street. Besides residential hopuses, the Chinese presence was also marked with the construction of *kelenteng* and *bong*.

Compared with the ethnic Dutch and Chiense, Arab and Japanese people did not leave much cultural legacy. The Arab presence was marked only with the toponym Sayidan, while the Japanese mostly used the buildings already in existence.

Many of the colonial buildings as a reflection of the homogeneity of the Yogyakarta population in the past, which also reflect the Yogyakarta Sultanate's role in politics, economy, and international social interactions, have been changed or even destroyed following the wish of the new owner, such as the case in Kotabaru, Loji Kecil and Ketandan. Indeed many cultural legacies are damaged because of human actions or natural phenomena. The disappearance and destruction of the cultural legacies of a nation means the disappearance of the identity and evidence of the nation's progress in civilization. It has to be remembered that cultural legacies are potential assets for science and society. Therefore, to preserve the cultural legacies of Yogyakarta, which is a cultural mosaic, certain measures should be taken:

1. Society should be informed about the cultural legacies of their ancestors, so that eventually a sense of ownership and awareness may develop, with which they may participate in the preservation efforts.
2. The cultural legacies should be used by giving due consideration to their preservation so that they can benefit the Yogyakarta society in particular and the Indonesian nation in general.

To do these, undertaking preservation and using these cultural legacies, requires the cooperation of stakeholders and a participatory approach. With such measures, the cultural legacies of Yogyakarta can be well preserved to the benefit of all society.

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