

CULTURE **Mag** vol 3/2015



MARITIME CULTURE

THE WAY
**THE BAJO
TOROSIAJE** CONSERVE
THEIR COASTAL AND MARINE
ENVIRONMENTS

MUSEUM
BAHARI

PANGLIMA
LAOT: THE LOCAL
WISDOM OF THE
ACEH'S SEA

**ORANG LAUT
AND MARITIME
CULTURE** IN SOUTHEAST
ASIA

We serve easy to digest cultural bites



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CULTURE Mag

Joko Widodo, President of the Republic of Indonesia, has a vision that the country should be the world maritime axis. Surely, it is not an impossible mission to make it come true. Surrounded by water, Indonesia natural environment support the president's vision.

This third edition brings to you a maritime theme. You may see various point of views on maritime culture around Indonesia from our contributors who have different backgrounds.

We have tried our best and are striving to improve to deliver to you the rich cultural heritage of Indonesia to the highest possible standard in the form of easy to read articles.

Nevertheless, your inputs are highly appreciated. Please do not hesitate to send your words to jurnalbudaya@gmail.com.

Enjoy the reading.

Best regards,

Editors



Cover:
Fishermen in Wakatobi

Photo by: Linda Efaria

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A white tugboat is shown from a side profile, floating on a body of water. The boat has a white upper hull and a dark lower hull. It features several windows along its side and a small cabin structure towards the stern. A flag is visible on a pole at the back. The entire image is covered with a semi-transparent teal overlay. The word "INTRODUCTION" is written in large, white, sans-serif capital letters across the middle of the image, partially obscuring the boat.

INTRODUCTION



The Mediterranean and the Mediterranean World in the Age of Philip II, is a publication by Fernand Braudel explaining the significant role of the ocean in cross-culture connection and union building. Despite being a great divider, seas possibly create “unity”, water transport, as well exchange and distribution medium. Braudel saw the Mediterranean as one sample evidence of the ocean complexity. “It is a complex of seas, and these seas are broken up by islands, interrupted by peninsulas, ringed by intricate coastlines”, said Braudel to emphasize his opinion. Mediterranean culture was so advanced as well as its economic life by treating ocean as a connector of three continents and several countries around, instead of as a barrier.

Braudel perspective reminds us of the history of our nation when on December 13, 1957, the Government of Indonesia through the Declaration of the Prime Minister, Ir. Juanda made claim for Indonesian seas and islands as the national territory. The declaration known as Juanda Declaration was an identity statement of the island nation seeing seas as the connector, not the divider.

Archipelagic state concept gives us a tremendous blessing. Lying geographically between two continents and two oceans, it makes Indonesian water territory strategic in the world

trade. Around 17,500 islands provide in abundance natural and energy resources. Ironically the nation failed exploring them to benefit society. We also remain culturally positioning ourselves as an agricultural nation.

Through traditional perspective, maritime is merely understood as shipping, fisheries, and ports. However, maritime essentially is a multidisciplinary concept that involves many aspects; such as ocean spatial planning, geopolitical regions, maritime economic, national defense and security. We even have a long history showing that once, we were a great maritime nation in the world. Phinisi has proved our exceptional sailing skill.

The attempts to revive the maritime culture are currently being conducted by the President Jokowi with the jargon, *Poros Maritim* (Maritime Axis). A policy is to change the mindset towards land and sea of which the sea is no longer the barrier.

To support this effort, the Policy Research Center for Education and Culture is now highlighting maritime culture on this year edition of *CultureMagz* to hopefully provide information about Indonesian maritime greatness in the past and helps change our land-oriented mindset.



Sama Dilaut Tribe, Davao, the Philippines
source: http://theaquaticape.org/2014/01/14/semprona-renaissance-of-the-houseboat/img_24941/

Orang Laut and Maritime Culture in Southeast Asia

Khidir M. Prawirosusanto

Can you imagine how our logic, especially me as ‘a land-living person’, is not always able to understand how other people can live and survive floating on the water in the middle of the sea without the ‘infrastructure’ (well-equipped and so on) that is normally taken for granted around us?

Although it was about eight years ago, I still firmly and fondly remember reading an essay by Cynthia Chou, a Singaporean-Danish anthropologist, on the wanderers of the sea – communities of fisherman within Indonesian waters. For me, not only was this essay impressive in its detail, Ms Chou’s vivid description invites readers to empathize with these communities and their way of life.

Her descriptive account not only describes the everyday life of *Orang Suku Laut* on, and around, the Riau Islands, it also manages to show us how the tribe’s people welcomed her in and accepted her as one of them. It proves that the ‘character’ of *Orang Suku Laut* does not fit at all with the stereotypes attached to them. Chou displays them as human beings, not a savage people!

After reading the essay, I immediately felt ignorant. Why? As someone who ‘formally’ learned culture,



House of Sama Dilaut Tribe, the Philippines,
source: <http://theaquaticape.org/tag/sama-dilaut/#jp-carousel-351>

I realized that, in fact we have communities who are living in the seas and oceans - in considerable amounts and these communities are spread throughout many various parts of the archipelago.

One must wonder how these sea wandering communities began. We can surely assume that they were originally people-of-the-land who have somehow, and for some reason, moved to become dwellers of the sea. It does not really matter to me, perhaps because I am not a historian.

Most importantly for me, in addition to the mainland as a place to reside, the seas and oceans are also willing to accept and support those people whom choose to live upon them. David Shoper, a specialist of sea wanderers' study, said that these people have been able to

adapt to ocean-life for centuries.

This reminds us there are also a number of communities that live in the polar region which is very cold and has lack of sunlight for long periods of the year. Also, there are people who live in the desert amid arid, barren lands in scorching heat.

Can you imagine how our logic, especially me as 'a land-living person', is not always able to understand how other people can live and survive floating on the water in the middle of the sea without the 'infrastructure' (well-equipped and so on) that is normally taken for granted around us? They adapt naturally to their own 'infrastructure' (equipment and technology) that they have created and/or used. Therefore, it is not impossible to believe that a large portion of their equipment and

technology is the result of authentic creation.

Sampan, a marine transportation mode as well as cultural space consisting of small family communities of sea people, is not only an object with a number of functions, but also the representation (symbol) of their way of life. *Sampan* is a manifestation of the way they live life with a remarkable degree of simplicity. Indeed, from these kinds of communities we can learn about the simplicity and finesse of life with all its limitations from the view point of the ‘land-people’.

When the Sea People were brought to land

About 30 years ago, one of the many development programs was to bring them to settle on some islands that had been prepared by the government. Prior to those years, dozens of clans/tribes (perhaps possibly hundreds, because the population census in the early 1980s showed that there were thousands of people living on the seas) using *sampan* (canoes) lived in limited groups. Their movement from area to area was dependent on how close and bond together a particular clan/tribe was. Also, from a logical perspective, the size of their boat and how sturdy it was would impact whether or not the whole family could be accommodated in it.

I once heard a story from a former member of a sea wanderer community in which they explained that one boat was equal to one core family unit consisting of a father, mother and any children they had. Due to the boat’s limited capacity, generally, these people would not have anymore than three children – this limitation indirectly served as a means of birth control. This birthrate control mechanism means that these people did not need the governmental family planning program, right?

Reading studies on these communities from Lioba Lenhart, a German ethnologist, we discover that women and men are treated as equals with neither gender receiving more privileges within their given society than

the other; this goes all the way back to their respective childhoods. When required to reach a decision, women and men both have the right to argue their opinions. This shows that long before the idea of democracy had been imported from the West, *Orang Suku Laut* has lived with its values and they have become part of their social life in order to decide something even though, they appoint a leader who usually is a man.

When their children are beginning to grow up, their parents will make a small boat which is tied to their boat. This means that they can live independently and be separated from their parents.

I also was told a story from the people I met, that the sea wanderers were once led by a *Batin*, a tribal chief, a man who was the most senior among the other members due to having some standout abilities such as medicine, diplomacy or natural phenomena predictions so he was able to determine the direction of their boats. Interestingly, the *Batin* was elected democratically, not based on heredity nor by the appointment of a number of the ‘elite’.

As for where to sail and lay their anchors, they have developed ethno-geography skills which have been inherited through the generations. It is a kind of mental map which serves as guidance of their claimed territories. Their mental maps of their territory consisted of three main things: the areas for fishing, areas to anchor, and the island used for burials.

Why do they not have a ‘larung ritual’ (a tradition that spreads the ashes of corpses into the sea) as we see in some cultures, but instead they choose a land burial? In their mental map, they believe that the sea is a good place, while the land is a bad place. The sea gives them their livelihood whereas the land is a place of death. This under-lying belief meant the sea wanderers did not feel settled when the government attempted to relocate them on dry soil, preferring instead to build their homes on the water.



Sama Dilaut Tribe, Davao, the Philippines
source: http://theaquaticape.org/2014/01/14/semporna-renassiance-of-the-houseboat/img_24941/

One of the characteristics of Southeast Asian culture

The sea wanderers are not only found in the Riau Islands, where I was doing my ethnographic research, but also in almost the entire Southeast Asia region. They have several names, depending on where they live. In Indonesia, they are commonly called *Orang Laut*, *Orang Suku Laut*, *Orang Sampan*, *Orang Bajo Laut*, *Orang Sama' Dilaut*, or *Ameng Sewang*. In the Andaman Islands, the Southern part of Thailand they are known as the Urak Lawoi or Chaw Talay. In the Riau Islands they are still divided into sub-ethnic groups that are usually named depending on the place where they are anchored such as *Orang Mapor*, *Orang Mantang*, *Orang Galang*, and so on.

This groups who live in the Andaman Sea, Myanmar and Malaysia are known as Moken. While in the Philippines, they are called Sulu. We also may meet with *Orang Bajo* on the northern coast of Australia.

One may ask how come there are quite a lot of these people? I forgot where I got the information but this phenomenon is not surprising because we know that Southeast Asia is geographically dominated by islands, seas and oceans. That is why this high level of diversity between ethnic groups will not be found elsewhere.

But, what really distinguishes us with them? According to Heddy Shri Ahimsa-Putra (2011), anthropologist from Gadjah Mada University, in one of his essays on the three myths of The Bajo in Southeast Sulawesi that it is only the *Orang Suku Laut* and *Orang Bajo*, "... who have a 'Tanah Air' (homeland) in the true sense because their land is the water". But, now *Orang Suku Laut* are no longer a wanderer and most of them live in the world which has changed from their predecessors. Once there was a saying: 'the world is only as long as a canoe'.



Considering some of the things at the beginning of this essay, the boat is a symbol of modesty. There is nothing more to it than a matter of survival. Perhaps it is too romantic to be regarded as such, but it is not wrong if we interpret reality on the basis of their life in the past.

The length of their canoes, that's the reality of the world, Ahimsa-Putra then says, "The more 'simple' life, (then) the more agile they move across the ocean, and (they) are increasingly able to survive. Conversely, the 'luxury' of more possessions makes life more difficult when living on the sea." Nowadays, with a sedentary life in the floating house, their world is not as big as canoe anymore.





photos courtesy of Linda Efaria

THE WAY THE BAJO TOROSIAJE CONSERVE THEIR COASTAL AND MARINE ENVIRONMENTS

S. Dloyana Kusumah

Introduction

In 2009, some of my colleagues and I are very fortunate to be able to visit the settlements of Orang Bajo or the Bajo tribe in Torosiaje to have a better understanding on the local wisdoms of the Bajo in managing the environment they live in. A few days before our visit, my friends and I went to the local

government office to obtain spatial data on the settlements of the Bajo people. According to the data we gathered, Orang Bajo has been living in Torosiaje since 1901. It is said that they sailed from South Sulawesi. The sailors from the Land of the Bugis Makassar, not only landed in Torosiaje, but many of them spread to various parts of the archipelago up to the mainland of Malacca which is now known as

the Malaysian peninsula.

Once we arrived in Torosiaje, deep down we are truly amazed to see the Orang Bajo Torosiaje's settlements standing above the sea, neatly lined up, clean and green as many of its settlers are planting ornamental plants in front of their houses. No impression of slums as many fishermen village in coastal areas exhute, though the houses were built with raw wood materials, shingles and other materials that are not very different from fisherman villages in other areas.

Conversation begins with Akbar Mile, chief of Dusun Bahari Jaya of Torosiaje settlement. According to him, the settlement of Orang Bajo is situated within the administrative boundary of Popayato Sub-district, Pohuwatu District, Gorontalo. He mentioned that there are many versions of the story on the origin of Orang Bajo in Torosiaje, but to his knowledge Orang Bajo are descendants of nine families from South Sulawesi who sail to different areas with their ships. Those stopped in the Gulf of Tomini then make the mangrove forest as their protected areas. Because the sea in that particular region is quite shallow then they ventured to build their houses above the sea with wooden materials.

In 2003, the central and regional governments try to provide a more decent housing to Orang Bajo on the land. But most of the

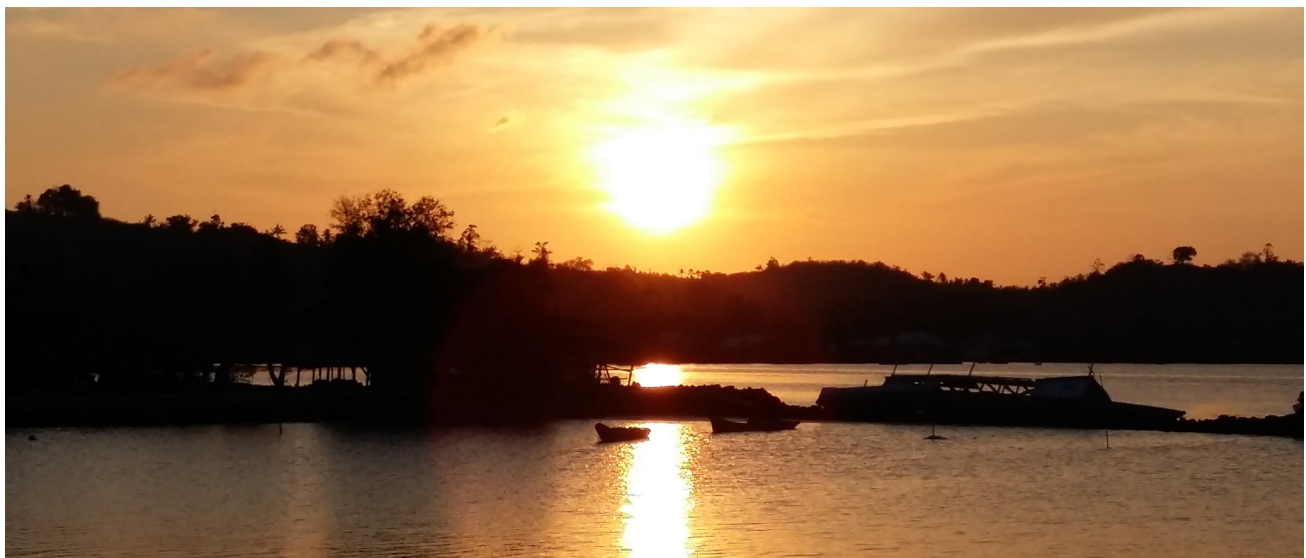
people refused and returned to their houses on the sea. The reason being, *Bajo is a sea tribe, the sea provides our livelihood, the sea is also our ancestral land, which gives us food and life.* That is their argument, so eventually they abandoned the settlements built by the government.

Today, Orang Bajo choose to stay at sea, and looked with respect to the sea as a source of their livelihood. If we count the number of Orang Bajo in Torosiaje in 2009, there are no less than 200 buildings with 450 families, or approximately 1,000 people, and now of course has increased quite a lot. Similar to those who live on the land, Orang Bajo has social facilities such as primary schools, mosques, health centers, kiosks, halls or multi-purpose meeting spaces, and a field where they play, which are built on the sea.

Settlement pattern is formed like the letter U that allows all citizens to care and watch from every angle. Thus, we can explore around the Bajo village settlement in Torosiaje on foot, as if walking on a wooden bridge.

Local Wisdom of Orang Bajo related to Marine Resources Conservation

According to experts, indigenous or in foreign language is conceptualized as local wisdom, local knowledge or local genius. Local wisdom



can also be interpreted an understanding or thinking about life. The understanding is based on clear thinking, good heart, and contains positive things. Likewise, local wisdom can be translated as work of the mind, deep feelings, character, attitude, and advice for human glory. Understanding of the local wisdom make more virtuous souls.

Meanwhile, Rahyono (2009:7) mentions that local knowledge is human intelligence that is owned by a particular ethnic group that is obtained through the community experience. This means that local wisdom is the result of experience of a particular society and not necessarily experienced by other communities. These values are very strongly attached to certain communities and the value it has been there a long time, throughout the existence of the community. The definition implies at least several concepts, namely:

1. Local wisdom is a long experience, which is sedimented as a guide a person's behavior,
2. Local wisdom cannot be separated from the holders' environment,
3. Local wisdom is dynamic, flexible, open, and constantly adapt to the era. (Rahyono, 2009: 7).

Local wisdom is part of the culture. Thus the local wisdom of Orang Bajo is certainly part of the culture of Bajo who has a certain outlook on life.

Referring to the above definition, it can be said that Orang Bajo honor the values and norms that govern their lives. Local wisdoms that they support in fact have been able to make Orang Bajo survive until now. Through a long period of time, and passed down from generation to generation, it can be said that Orang Bajo has a special way of treating the environment, as follows:

1. Orang Bajo has a *bapongka* or *babangi* tradition, which is the term for several weeks or even several months fishing

activities. These activities also involve children and wives. During *bapongka*, there is a wisdom that is very useful to preserve the oceanic environment, restrictions or taboos to discard wood charcoal excess from cooking, coffee dregs, chili water, ginger water, orange peel and kitchen ash into the ocean. Since the olden days Orang Bajo has had an understanding that when we throw garbage into the ocean, we will pollute the water, even if the discarded is organic and does not negatively impact the waters. However, these values remain preserved, today they add more to the list not only those mentioned above, but also all the waste of all kinds of modern products taken on *bapongka*. Besides *pamali* (forbade) to litter, Orang Bajo is strictly observe the ethics of not uttering obscenities or swearing while at sea. Such an attitude indicates that Orang Bajo respect the sea as their source of life. Other than the previous mentioned two restrictions, Orang Bajo also always trying not to eat small fish, so they eat only fish that are allowed to catch.

Based on their understanding, if the restriction is violated, it is in their belief that it would be disastrous for the life of Orang Bajo such as a series of bad luck or not getting any fish, big waves and storms and other unexpected unfortunate events.

2. Tradition of hoisting a white flag. A flag is planted at part of the village overlooking the open sea. In the minds of Orang Bajo, a hoisted white flag is believed to be prevention from bad things, such as protecting the village and the villagers from attack of disease outbreaks.
3. The tradition of boat burning, which is not burning a boat until charred, is an effort to take care of the boat to make it last for years. The trick is that the boat is burned on dried palm leaves, and then the burned coconut leaves are rubbed onto the whole

body of the boat. This ritual is performed once a week or once every 10 days.

As a marine community, Orang Bajo is closely associated with knowledge systems such as:

1. Knowledge of the circulation of the constellations to determine and ascertain which direction they should go for fishing.
2. Knowing the function and dangers of any marine biota (such as sea urchins if trampled by human feet), a wide variety of fish that are poisonous and so forth.
3. Knowledge about various medicinal plants and how to use them for different cases (turmeric, shallots, and other types of herbal medicines)
4. Knowing the movement of the water current, because the fish will be clustered to follow the movement,
5. Knowing the restrictions to not perform activities at sea if the sea water is full of white foam,
6. Knowledge of the shape of the crescent moon as a sign of whether or not a lot of fish in an area.
7. Maintenance of mangrove trees that thrives around settlements of Orang Bajo. They have the knowledge on when to cut down mangrove trees. The knowledge inherited from their ancestors mention that if the topmost leaves already split, only then the mangrove trees can be cut down, and the wood is best used for house poles. However, they never cut down mangrove arbitrarily, because if the plants become lesser it will cause erosion and abrasion (from the interview with Akbar Mile, a local village chief).

The proximity of Orang Bajo to the sea and coastal area allow them to have to share local knowledge about the nature and its phenomenon. In the midst of the damage

of the Earth's atmosphere, Orang Bajo has known its signs and they take them seriously into consideration. In his website, Ramli says that Orang Bajo is observing the behavior of eagle descending to the sea surface, and use it as an indicator of receding sea water level.

(Ramli in <http://www.mongabay.co.id/2014/01/26/kearifan-suku-bajo-menjaga-kelestarian....>).

A variety of local knowledge on natural phenomenon mastered by Orang Bajo contain ecological values such as the preservation of coral reefs as currents and waves barrier. No wonder if the area surrounding Torosiaje is fairly quiet, where the moonlit sea glistening beautifully.

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3. Akbar Mile, Dusun Bahari village Chief, Torosiaje, 2009

MUSEUM BAHARI

Irna Trilestari



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Indonesian territory is the largest archipelago in the world, 75% of its territory is surrounded by ocean. The ocean affects many aspects of the life of the people of Indonesia. The influence of maritime culture related to history, knowledge, shipbuilding and seafaring technology become an important part of the lives of the people of Indonesia. Today the sea is given less attention and development by

governments and society. Indonesia currently has only four maritime museums, namely, Museum Bahari Jakarta, Museum Bahari Yogyakarta, Museum Kapal Samudraraksa and Museum Kapal Selam Pasopati in Surabaya and a maritime museum to be built in Belitung Regency (at planning stage).

Maritime museum in Jakarta, Museum Bahari, is a cultural heritage. Museum Bahari is located in Penjaringan, North Jakarta. The museum sits in the port of Sunda Kelapa. This maritime museum is located in Jalan Pasar Ikan, Number 1, North Jakarta. The museum has two buildings, the museum building and the tower. They are standing opposite each other.

The History of Museum Bahari Establishment

In the history of Museum Bahari, the building was once known as a warehouse, a place to store, to pick and pack crops, such as spices which is a major commodity for VOCs that are in demand in the European market. The building, located adjacent to the mouth of the Ciliwung river, has two sides. The west side is known as *Westzijdsche Pakhuizen* or West Warehouse which was built in stages beginning in 1652-1771 and the east side is called *Ootzijdsche Pakhuizen*



Finalists of the Maritime Scientific Writing Competition (LKTI) visit to Museum Bahari. © 2015 Noviyanti

or East Warehouse. West warehouse consists of four building units, and three of which are now being used as Museum Bahari. This building was originally used to store the VOC main trading goods in the archipelago such as spices, coffee, tea, copper, tin, and textiles.

During the Japanese occupation, the buildings were used as a place to store logistics for the Japanese troops. After the independence of Indonesia, the buildings are used for warehouse

by PLN and PTT. In 1976, this heritage building finished its restoration and was inaugurated in July 1977 as Museum Bahari.

Museum Bahari Jakarta Collection

Museum Bahari 12 thousand pieces collection are consisting of original and replica of ships, paintings, navigation aids and equipments,

marine biota, and the cargo of the sinking vessels (BMKT). Its latest collection is Chinese ceramics from the cargo of the sinking vessels (BMKT) off the coast of Belitung. There are 200 ceramics brought to Museum Bahari. Unfortunately these new collection are not on display for they are under the process of cleaning.

The presentation of the collections in the permanent exhibition room remain on the first floor of the Building are presented in chronological order. That is in the first building which tells the history of maritime in the archipelago, the displayed collection is various models of the Phinisi, there is also a map from year 1818, a process of shipbuilding are also displayed in this room. Ancient ships and its miniature are displayed in this place. The high-ranking commander of “Jales veva jaya mahe collection” is on the wall of the right side of the third room. Downstairs room exhibited collection on the beginning of the history of maritime in Indonesia, from traditional to modern. It is in a corner of the room near the photo of Commodore Yosafat Sudarso.

The history of the ports in the archipelago/ Indonesia is presented when we enter the next room. Inside the next exhibition hall is exhibits on the history of heroes who fought for independence in the field of maritime and also photographs of former navy chief from the olden days until the current ones.

Continue-on to the exhibits upstairs, there are 4 exhibition spaces. The exhibition is about the captains who sailed to the archipelago. The other rooms are exhibiting tales associated with marine in Indonesia (the two rooms are currently being renovated). In the captain's room, there are displays of Indonesian original spices which are in demand during that period of time.

In the next room, is exhibition of dioramas of marine related tales such as Malin Kundang, Nyi Roro Kidul and mermaid stories. Entering the next room, we can see exhibition on

the stories of tales and myths from foreign countries.

Audio visual room and nautical cafes and libraries are inside the exhibition room of building B. Both facilities were built in 2015 to meet the requirements of a museum. The cafe design is in line with the feel of the museum. Doors and windows are made of wood, as if we are inside of a colonial era sailing ship. On the ceiling of the room, some cloth wrapped lanterns of lights are hanging. The cafe has one stage and a sound system. Some musical instruments such as guitar, bass, and keyboard are also available. This cafe can accommodate up to 100 guests and this facility is open for public.



The interior of Bahari Cafe at Museum Bahari.

© Jonathan Adrian

Exhibition room in Building C exhibits ships from various islands in Indonesia such as from Papua, Kalimantan and so forth.

From the window of the second floor, we can see two cannons with their muzzles facing the sea and facing west.

From the upper floors in this Syahbandar tower when we look to all corners of the compass we will feel as if we are watchman of a sailboat. We can see objects in focus if we are using 55-250mm binoculars. From the north side we can see a range of wooden ships all the way to the north sea of Java. We can see skyscrapers from the east, west and south sides. A sight that appears to be in contrast with the situation of the port in the past, but we see that this is the border of the past and the present.



The interior of Bahari Cafe at Maritime Museum.
© Jonathan Adrian

Climbing up the teak stairs to the room on the second floor we reach the room where maritime objects are displayed. There is a navigation equipment of the past in there. Besides a beacon, there is a range of things from a steering of a ship, lighthouse models, charts, ocean buoys to trinkets inside a vessel. This is the room to showcase maritime technology.

There is a room that is arranged beautifully and artistically. The exhibition layouts vitrin of diorama on sea explorers. From Vasco de Gama,

Ibn Battuta to Fatahilah, they are presented in the form of mannequins on display here. This room exhibits a historical record of ocean exploration by different nations anchored in Indonesia and their cargo goods.

Opening Hours

Visit the Maritime Museum by paying Rp 5,000 entrance fee for adults, or Rp 2,000 for students. There is group discount available. The museum is open from 08.00 am to 16.00 pm.

PANGLIMA LAOT:

The Local Wisdom of the Aceh's Sea

Kaisar Julizar

photos courtesy of Kaisar Julizar



Brief History and Development of Panglima Laot

Many people in Aceh believe that the sea commander or panglima laot (sea: Indonesian Language) role/position has been in existence since the reign of Sultan Iskandar Muda (1607 – 1636) of the Aceh Darusalam Kingdom. Muhammad Adli Abdullah, the secretary of Panglima Laot Aceh from 2005 to 2010, mentions in his book *'Selama Kearifan adalah Kekayaan'* that Marco Polo, the world explorer, wrote an account that he was greeted by panglima laot when he visited Aceh in 1292. Ibn Battuta, another world traveller and explorer, also documented being greeted by panglima laot when he arrived in Aceh.

For further evidence of the role's existence, John Kurien, a maritime anthropologist, who was also a fisheries sector advisor for FAO, mentioned in his book *'Voice of Panglima Laot:*

Analysis of an Opinion Survey and Its Implications for Co-Management Intervention' that panglima laot has existed since the reign of Sultan Iskandar Muda 400 years ago. His role at that time was as a representative of the sultan to do mass mobilization for war and to collect duties and taxes at the ports of entry. He also had the authority to regulate and manage fishing areas for the fishing communities and resolve disputes among them.

Christian Snouck Hurgronje mentioned that from the time of the Dutch occupation in Aceh, the role of panglima laot was not to represent the sultan in regulating and managing fishing areas. Instead, the panglima laot was the indigenous or 'adat' leader of the fishing community, in which he took care of the customary/adat life and issues within the fishing communities as well as resolving any disputes.

This role continued even after Indonesian independence, where panglima *laot* was, and still is, seen as the traditional institution and supporter of government programs for the development of fishery sector. Nevertheless, the panglima *laot* role as the traditional leader of the fishing communities still subsists and is respected by the people.

Given its important role within the fishing communities, the government has made an effort to formalize this institution through the issuance of Provincial Regulation (Perda) Number 2, Year 1990, on Fostering and Developing Customs and Traditions, Customs in the Society as well as Customary Institution of the Special Province of Aceh. The regulation mentions the four roles of panglima *laot*, they are: the leader of marine areas, the leader of social issues of fishing communities, resolving disputes and conflicts, and the leader of environmental preservation.

Due to frequent disputes among fishing communities from different regions, the Institution of Panglima *Laot* was established for dispute resolution at regency/municipality level, during a meeting of all sea commanders or panglima *laot* of Aceh in 1992.

A number of fishing-related disputes, such as those which have happened recently, for example illegal entry to maritime boundaries, inside and outside our territorial waters that resulted in the incarceration of our fishermen, require a firmer and more active role from our side to assist and provide protection to Aceh-nese fishermen. Thus, a number of activists, academics, and representatives of the fishing communities agreed upon the establishment of Panglima *Laot* Institution at provincial level.

The objective of this provincial level institution is to provide advocacy and conduct coordination with parties responsible for the management of marine and fisheries resources in Aceh. In addition to it, a number of customary laws for *meupayang* (fishing) in Aceh – which were passed down orally - have now been written and institutionalized as *Hukom AdatLaot* (the customary law of the sea)

Customary tradition for fishing (*Meupayang*)

Basically, the sea is an open access common property that can be utilized by everyone. Due to its open access nature, everyone is entitled to the natural resources of the sea. This leads to a condition, as mentioned in Garrett Hardin's theory of "*The tragedy of the commons*", where due to the maximum exploitation of its resources for our own interests, it will reduce others from obtaining the same benefits.

The persons who are exploiting do not think about the repercussions of these limited natural resources for the future generation. Thus, "*The tragedy of the commons*" prevails, and with increasingly limited resources, the people are fighting each other to maximize the acquisition of these resources are clearly indicated by the over-fishing in almost all Indonesian waters.



Long before this archipelago became the Unitary Republic of Indonesia, the people living in coastal areas obeyed the rules concerning fishing regulations, which included; the appropriate amount of time for fishing. The *meupayang* tradition in Aceh, which has existed for several generations, contains customary laws for fishing that are to be observed by all fishermen. These customary laws tend to regulate social relationships among fishermen and environmental preservation. The regulations in the *meupayang*, among others are:

1. *Krah* is the instruction from the handler (the leader of the fishing ship/boat) to the fishermen sailing with him to steer the fishing ship/boat to a specific territorial water believed to have abundant fish. For someone to take this position of a handler,

they must have an ability to identify locations where fish are abundant. Another instruction is to warn other fishing ships/boats that they must not overtake. The handler will loudly yell the words “*krah hai rakan*” and point towards the location he believes to have fish in great abundance. Moreover, if a fishing ship/boat is having difficulties in catching fish and then receives assistance from another fishing ship/boat, the catch will be split with the rescue ship/boat in conformity with their agreement;

2. The regulations also state that fishing by methods of using explosives, anesthetics, electrical shock, destruction of coral reefs, trawling, and other methods that would cause harm to the environment and



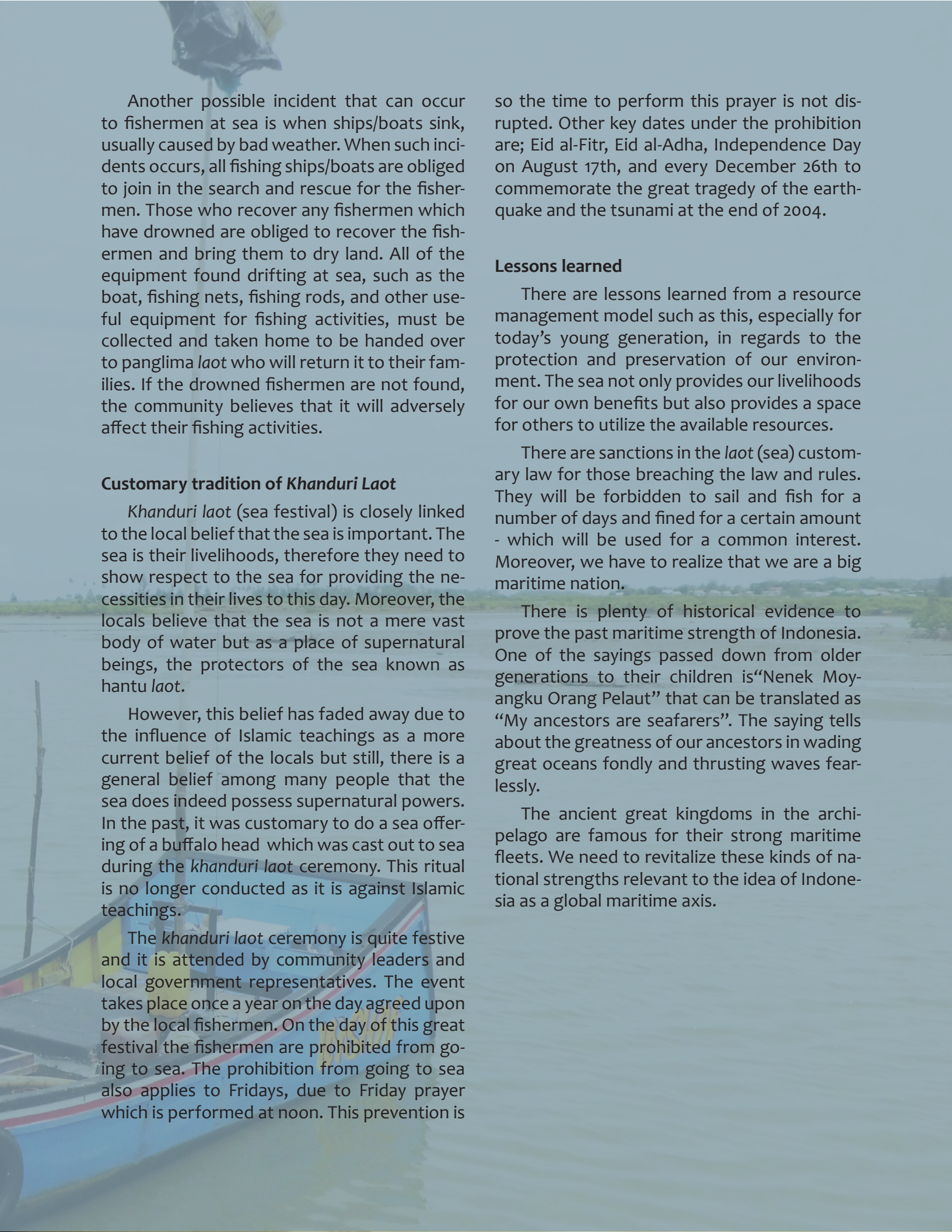
marine life is forbidden. Moreover, based on the customary belief of local fishermen, uttering some sentences at sea are forbidden. For example, it is suggested to say *ek u laot* (going up to the sea) when they go out to fish at sea. If they say *tron u laot* (going down to the sea), this could literally mean drowning in the ocean. When describing bad weather at sea it is better to use the words *laot bagah* (quick water) and *laot teudoh* (calm water) to describe the opposite condition. When coming back after catching fish, it is forbidden to say *ka lheuh* (finish) because *lheuh* could also mean lose, in that case they believe that they will lose the catch. The suggested words to use are *ka meumada* (enough already);

Customary law on incidents at sea

The Institution of Panglima Laot (Commander of the Sea) written in *Hukom Adat Laot* (the customary law of the sea) also regulates customary regulation concerning incidents experienced by fishermen at sea. Given the high risk and uncertainty during fishing activities at sea, there is a need for mutual assistance among fishermen both from the same or from different regions.

Recently we witnessed how the Acehese coastal communities living along the north-eastern coast of Aceh rescued hundreds of Rohingya immigrants from Myanmar and Bangladesh stranded at sea due to political and economic problems in their countries. Fishermen voluntarily rescued the stranded Rohingyas off the coast and provided them with shelter and food as best they could before government assistance arrived.





Another possible incident that can occur to fishermen at sea is when ships/boats sink, usually caused by bad weather. When such incidents occur, all fishing ships/boats are obliged to join in the search and rescue for the fishermen. Those who recover any fishermen which have drowned are obliged to recover the fishermen and bring them to dry land. All of the equipment found drifting at sea, such as the boat, fishing nets, fishing rods, and other useful equipment for fishing activities, must be collected and taken home to be handed over to panglima *laot* who will return it to their families. If the drowned fishermen are not found, the community believes that it will adversely affect their fishing activities.

Customary tradition of Khanduri Laot

Khanduri laot (sea festival) is closely linked to the local belief that the sea is important. The sea is their livelihoods, therefore they need to show respect to the sea for providing the necessities in their lives to this day. Moreover, the locals believe that the sea is not a mere vast body of water but as a place of supernatural beings, the protectors of the sea known as *hantu laot*.

However, this belief has faded away due to the influence of Islamic teachings as a more current belief of the locals but still, there is a general belief among many people that the sea does indeed possess supernatural powers. In the past, it was customary to do a sea offering of a buffalo head which was cast out to sea during the *khanduri laot* ceremony. This ritual is no longer conducted as it is against Islamic teachings.

The *khanduri laot* ceremony is quite festive and it is attended by community leaders and local government representatives. The event takes place once a year on the day agreed upon by the local fishermen. On the day of this great festival the fishermen are prohibited from going to sea. The prohibition from going to sea also applies to Fridays, due to Friday prayer which is performed at noon. This prevention is

so the time to perform this prayer is not disrupted. Other key dates under the prohibition are; Eid al-Fitr, Eid al-Adha, Independence Day on August 17th, and every December 26th to commemorate the great tragedy of the earthquake and the tsunami at the end of 2004.

Lessons learned

There are lessons learned from a resource management model such as this, especially for today's young generation, in regards to the protection and preservation of our environment. The sea not only provides our livelihoods for our own benefits but also provides a space for others to utilize the available resources.

There are sanctions in the *laot* (sea) customary law for those breaching the law and rules. They will be forbidden to sail and fish for a number of days and fined for a certain amount - which will be used for a common interest. Moreover, we have to realize that we are a big maritime nation.

There is plenty of historical evidence to prove the past maritime strength of Indonesia. One of the sayings passed down from older generations to their children is "Nenek Moyangku Orang Pelaut" that can be translated as "My ancestors are seafarers". The saying tells about the greatness of our ancestors in wading great oceans fondly and thrusting waves fearlessly.

The ancient great kingdoms in the archipelago are famous for their strong maritime fleets. We need to revitalize these kinds of national strengths relevant to the idea of Indonesia as a global maritime axis.



VALUES CHANGED IN THE SUPPORTING SOCIETY OF MARITIME CULTURE IN BATAM CITY

S.Dloyana Kusumah



Hinterland area in Batam City, the
frontage of Panjang Island
© 2014 S. Dloyana K

Batam City is basically an upswing barometer for all Malayan cultural territories and borderlands. The local government carried around a vision that is to manifest the city to be the world class civil port and the locomotive of National Economic Growth. It is, of course, a great challenge for the city itself considering its real current condition that still faces many problems, such as the upstream migration due to Batam City's electric bulb effect. Thus, there is an imbalance amidst the need for development acceleration of all aspects. Batam City is getting disorderly, not well organized, chaotic and the traffic jam is quite often. This situation have caused many kinds of security and controlling problems as the number of law transgression raises up.

Beside the devastated urban planning and the insignificantly development to the Malayan socio-cultural aspects, the city encounters the problems as explained below:

First, there is identity crisis of Malayan people among the city's upswing. Malayan people as the indigenous of the island and the axis former of Malayan cultural life, have been alienated in their own land.

Second, there is lack of communication skill and ability of Batam people to have partnership with neighbor societies in parallel and dignified on borderland. For so long that the Batam people are sub-ordinat and inferior.

Third, there is an imbalance on quality development of human resource among local people, urban people and newcomers. The local people should be a prioritized in stepping progress, having well education and making any breakthrough that might helps to raise Malayan people's pride.

Fourth, rights and assets of Malayan people were used unproductively. Many of them then to be sold to businessman and become a new industrial land while Malayan people as the owners get back off to the suburb area.

Fifth, Malayan people do not perform a strong will and power struggle, so that strategic sectors of socio-economic and cultural life in Batam City dominated by newcomers.

Sixth, although Batam City has transformed to industrial city, the development actually did not work in a linear way since most of Malayan people did not enjoy the fruit of modernization and industrialization which is centered only in the city areas and do not reach Malayan people living in hinterland. A growing empirical reality of Batam City today is the paradoxes of modernization and industrialization between hinterland and bounded area regarded as a



sociological, economic, anthropological/cultural phenomenon.

Seventh, there is no cultural space for society, pupils and students. Local government have not provided culture and art centers which is important to express cultural works, so that the role of culture remains marginalized. Culture and art center in Batam City surely can be an arena of cultural creation and communities. Since society collectively access and manage the cultural space, it also mediates interactions among plural and multicultural society in channeling aspirations. Yet the condition today is about transforming public space to the private one due to economic insistence. It is more pathetic that society seems to spend their time at malls or other modern shopping centers.

From Maritime Culture to Industry

The exposure above indeed describes the situation and condition currently happens to socio-order in Batam City. Meanwhile, Malayan people as the owner of Malayan Culture are likely to have shifting values and become restless in the advancement of their own land.

Malayan personality basically is related to their way of seeing themselves, fellow human beings, religious consciousness, awareness of their daily needs, consciousness of self-existence and their way of seeing the world around in the middle of society and foreign people.

Before the Portuguese conquest in 1511, Malayan people were well-known as powerful nation towards economic, political and administration world. The territory covers Riau, Singapore (ancient Tumasik), Lingga, Pahang. Many sources have mentioned that the Sultanate of Melayu in the Malacca strait is respected in Southeast Asian because of political, economic and cultural power.

Based on their history, Malayan people are the sailors and the great and eminent merchants who were dominating world trade in certain period. These facts represent the Malayan's past maritime glory. Unfortunately, the 17th century was a dark period due to the decline of Malayan supremacy on maritime as the Portuguese robbed Indonesian wealth. Since that time, Malayan was no longer at their glory. It was worse by the arrival of the Dutch colonial who were weakening Malayan's role in trading and political activities.

Malayan tradition on trading started to extinct and shifted to farming (farm and plantation), fishery and becoming labourers. Living in the lack of prosperity, they were shocked by unreachable industrialization. Malayan spirit was about to follow modernization.

The great shocking part happened in 1971 and was going on along fourth period. This evoked problems for the city. City night life that was tranquil totally changed and shortly replaced by the streetlights, a row of stalls and cafes

as a fascinating metropolitan generally should be like. The change itself has marginalized Malayan cultures.

The city center that previously was a concentrate housing of fishermen and peasants, nowadays transformed to industrial, office and touristic resort areas. Even Malayan land owners have changed their land to be golf courses and became passive audiences outside of the fence.

Along the progress, gambling vividly emerged as a problem. Even if the government was helped by the police to control this activity, it did not stop the gamblers as they argued that gambling is an agility game. Gambling is often assumed to be close to free sex and alcohol. For that reason, it would cause moral decadence in society.

Beside some factors as mentioned above, change and displacement of values were caused by some following points:

1. Internal factor which is coming from society and culture itself, for example the change on population number and composition affected to social aspect.
2. Change in natural environment, a physical place for living and working. Most part of malayan live in the islands (hinterdland) and the other open areas then possibly make more intensive cultural relation, so that they adopt foreign values to their own, and gradually influence their way of thinking and behavior as well.
3. The difusion and inovation of culture, such as especially on technology and communication. It has shifted traditional values to modernization.
4. Industrialization always triggers the change of ther sectors in life. Malayan along with their socio-cultural life as fisherman, farmer and merchant would experience shock culture whenever they face another socio-cultural frame.
5. Malayan has fallen into a new capitalism era and People's Economy has faced capitalism economic system. This situation was leading to the decline of social participation
6. A weakening of people's creativity on art and culture cause of hegemony on the use of the sophisticated communication technology that presents modern and western oriented life aspects. The further impact is the set of modern cultural works does not fit Malayan character. As they need to consume entertainment for the beauty, serenity, tranquility and convenience.

Since some recent years, as the opening of the space of freedom, some uncovered areas are now open to public. Batam, previously an island of traditional fishermen, is now more fascinated. It can be seen through Batam Entertainment & Nightlife describing how pervasive the new values are within all aspect of Malayan life while they who stand for maritime tradition keep modestly living on the coastal or hinterland. The hinterland is often dark, lacking of light. For the Batam people, maritime world is possibly only a memory so that they need a paricular attention, advocacy and concrete support instead of a lip-service.

STIPULATING INDONESIAN INTANGIBLE CULTURAL HERITAGES

an Attempt of Culture Preservation

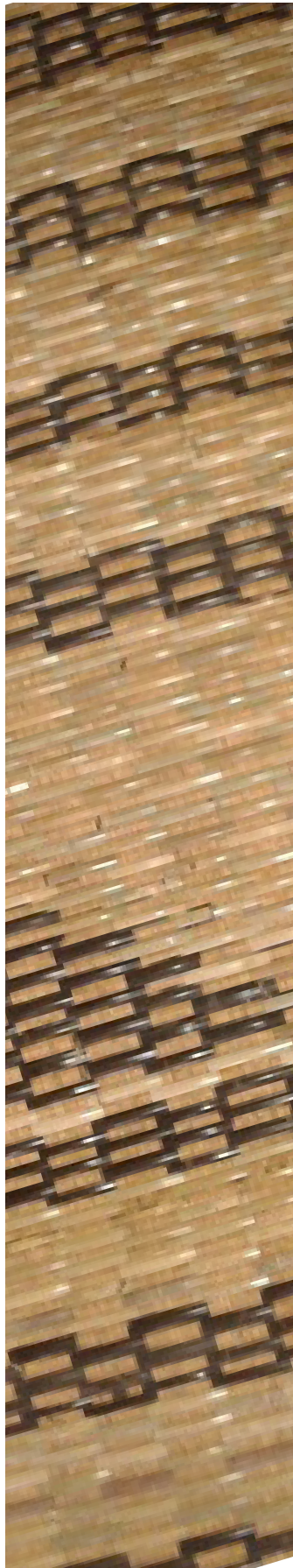
Damardjati Kun Marjanto



Makepung Tradition in Jembrana District, one of
Indonesian tangible cultural heritage.
© 2014, courtesy of BPNB Badung

Indonesia has ratified UNESCO convention for the Safeguarding of the Intangible Cultural Heritage (2003) by issuing Presidential Regulation No. 78 of 2007. It aims to protect intangible cultural heritage; to ensure respect towards intangible cultural heritage of related communities, groups and individuals; to increase awareness on the importance of intangible cultural heritage, either at the local, national or international scale; to ensure respect to those cultural heritages; to provide cooperation and international support.

As defined on the convention, intangible cultural heritage is any practice, representation, expression, knowledge, skill-tool, object (natural), artifact and related cultural space-recognized by various communities, groups and, in certain condition, individuals as parts of their cultural heritage. The intangible heritage, bequeathed from generation to generation, recreated by various communities and groups as their respond towards their environment, interaction with nature and history, as well to give identity and sustainability, to advance honor towards culture diversity and creating capacity. Meanwhile, five domains included to intangible cultural heritage are tradition and verbal expression, art performance, traditional custom, ritual and celebration; knowledge and



behavior towards nature and universe; and the skillfulness of traditional craft.

As the signer of UNESCO Convention 2003, Indonesia is supposed to make more serious efforts in cultural preservation. Indonesia's intentness seen on its intangible cultural heritages registered on UNESCO that are Wayang (2003), Keris (2005), Batik (2009), Pekalongan's Batik (2009), Angklung (2010), Saman Dance (2011) and Noken (2012). Though no cultural heritage has been successfully registered after 2012.

Following up the ratification in 2003, Indonesian government issued Regulation of Minister of Education and Culture 2013 No. 106 on Registration, Recording and Stipulation intangible cultural heritage of Indonesia. In 2013, 77 objects has been recorded as intangible cultural heritages. It became 96 objects in 2014 and 121 object in 2015. All the Indonesian cultural heritages have been stipulated based on following criterions: represents cultural identity of society; acquires cultural value that is important for the nation-state; be accepted by all Indonesian society; its cultural values are able to develop awareness of national identity and unity and acquires diplomacy values as well.

Puslitbang Kebudayaan (Research and development centre for culture) exposed that stipulation of Indonesian intangible cultural heritage has positively impacted to preservation-including protection, development and



Bidai, a tangible cultural heritage of Bengkayang District, West Kalimantan, Indonesia.
© 2015, courtesy of Research and Development Center of Culture

utilization of local culture. After the stipulation, society and cultural practitioners feel proud and enthusiastic when their local heritage stipulated as Indonesian cultural heritage, yet they are sometimes confused with the term itself. At the level of policy implementation of local government, there is various perception towards an intangible cultural heritage. While it is written on the Regulation of Minister of Education and Culture No.126 of 2013 on Intangible Cultural Heritage, in point 1 and 2 of article 11, that central and local government have the obligation to preserve intangible cultural heritages through any program of awareness enhancement and to have action plan in preserving intangible cultural heritage.

Furthermore, the articles revealed with detail what central and local government have to do to attempt preservation, protection, development and utilization of the intangible cultural heritage. The Directorate of Cultural Heritage and Diplomacy is the program executor at the level of central government having done many attempts to socialize the regulation such as organizing socialization program in several

regions, creating workshops, issuing booklist of Indonesian cultural heritage, etc. However policy makers at the local government have not reached the expectation. There is a lot of constraints for the local government, in this case it is the local administration which is for example that preservation problem has not been included in the local service's budget. The other constraints include the change of service nomenclature, the new officials and the ambiguity in defining an intangible cultural heritage and tangible cultural heritage among the stakeholders.

However a policy of registration, recording and stipulation has been started with the good objective. Meanwhile many homeworks are to be done. One of them is to echo the term all around Indonesia. Along the process, the possible strategic step to do is enforcing organization of intangible cultural heritage management from the central to the local government. Thus, the preservation purpose would be reached in the future. Hopefully.



Riung Beach in Bajawa, East Nusa Tenggara, Indonesia.
© 2014 Genardi Atmadiredja, courtesy of Research and
Development Center of Culture



Utilization of Borobudur and Prambanan Temples for Religious Ceremony

Budiana Setiawan



Photos courtesy of Budiana Setiawan



Waisak ceremony at Borobudur Temple's yard.

Indonesia has a lot of cultural heritage buildings. From pre-historic times, for example, there are many cultural heritage sites: sites of megalithic, tomb stones, *punden berundak* (graves of ancestors), etc. From the Hindu-Buddhist era, Indonesia has many cultural heritage sites, such as *candi* (temples), *petirtaan* (bathing sites), *gapura* (gate), etc. From the era of Islam, such as mosques, *keraton* (palaces), Islam style tombs, etc. From the colonial era, Indonesia has churches, castles, and many European style buildings. In the era of Hindu-Buddhism, from fourth century to sixteenth century, hundreds of temples were found in many areas in Indonesia. The temples were used as the place of worship at that time. However, they were replaced by mosques and churches when Islam and Christian began to occupy Indonesia, with the arrival of middle-east merchants and European people. It caused huge social and cultural changes, because Islam and Christian were widely accepted by the people in *nusantara* (Indonesia archipelago).

In archeological terms, based on the utilization, the cultural heritage buildings are divided into two groups: living monuments and dead monuments. Living monuments are the buildings that are still used just as they were originally intended. For example, an ancient mosque in one village is still used as the place to pray (*sholat*) by the Moslems just like in the past. Likewise, the European buildings are still used as office buildings until now.

On the contrary, dead monuments are no longer used like before. In this situation, temples fall into the category of dead monument. Many temples in Indonesia are broken, so renovation is essential. In efforts to preserve them, The Government of The Republic of Indonesia has renovated the temples all around Indonesia. However, in fact, many Hindus and Buddhists want to reactivate those temples as places of worship again. Two big temples in Indonesia, Borobudur (Buddhist) and Prambanan (Hindu) are among others. Both are Indonesian masterpieces and have been acknowledged as the World Culture Heritage by UNESCO since 1991.

How about the reaction of The Government of The Republic of Indonesia towards that request? Before the emergence of Act Number 11, 2010, there was no possibility for Hindus and Buddhists to rekindle the temples as places of worship because of the concept of dead monuments. The previous act, which is Act Number 5, 1992 Chapter VI about Utilization, article 21 says, "Every discovered cultural heritage that is not utilized as originally intended is not allowed to be utilized again". According to this definition, Hindu and Buddhist people automatically could not utilize the temples



Tawur Agung Kesanga ritual performed at Prambanan Temple's yard



as places of worship. By the way, this act was challenged because it is not related to this time. Hence, the Government of the Republic of Indonesia issued a new act that is Act Number 11, 2010.

Generally, Act Number 11, 2010 points out, when the cultural heritage sites are discovered, only some are not utilized by their living society. In fact, many people still utilize them, whether in a new function or as originally intended, so it needs a clear definition as either a living or dead monument. By the emergence of Act Number 11, 2010, it is possible to redefine the concept of dead monuments. For example, Borobudur and Prambanan temples might be utilized for religious ceremonies in given time. Today, Buddhists can celebrate their Vesak (or Waisak) Day in Borobudur temple on May every year. The purpose of Waisak is to commemorate three moments at one time; the day of birth, the day of death, and the day when Siddharta Gautama got the highest wisdom, so he transformed as Buddha Sakyamuni. Those moments are called 'Three Holy Waisak'. Thousands of Buddhists attend the ceremony in Borobudur Temple, from various regions, especially from West Java.



Like Buddhists in Borobudur Temple, Hindus also celebrate their holy ceremony in Prambanan Temple. They call it 'Tawur Agung Kesanga'. The ceremony is held in March-April each year, a day before they celebrate Nyepi, as a symbol of Çaka New Year. The purpose of Tawur Agung Kesanga ceremony is destroying all bad spirits before they do *Brata Penyeopian*. This ceremony is attended by many Hindus from various regions in Yogyakarta Special Region and Central Java Province.

A Ship on-progress. Phinisi, a kind of
Indonesian traditional ship,
has been submitted to Secretariat
of Intangible Cultureal Heritage (ICH)
UNESCO in 2015 as Representative
List of the Intangible Cultural Heritage
of **Humanity**.



PINISI: A TRULY MEANING RICH CULTURAL HERITAGE HEADING FOR THE WORLD RECOGNITION

Damardjati Kun Marjanto and Ihya Ulumuddin

Phinisi or Pinisi (the art of South Sulawesi boat building) has been established as an Indonesian cultural heritage object by the Ministry of Education and Culture in 2013, based on the Minister's Decree No. 238 / M / 2013. Following up the stipulation, Indonesian government through the Ministry of Education and Culture proposed Pinisi to be registered on the List of the Intangible Cultural Heritage (ICH) Of Humanity by UNESCO in 2015. If all goes well, Pinisi be heard by ICH UNESCO in 2016.

Pinisi has been registered to world association, UNESCO, by Ministry of Education and Culture based on some criterions and consideration of the team of experts on Cultural heritage. Pinisi was proposed to UNESCO because of its special character and certain uniqueness. Beside the uniqueness of its technology, Pinisi has a rich of meaning and is socially and culturally functionable.

At the beginning, Village Bira, Ara and Lemo-

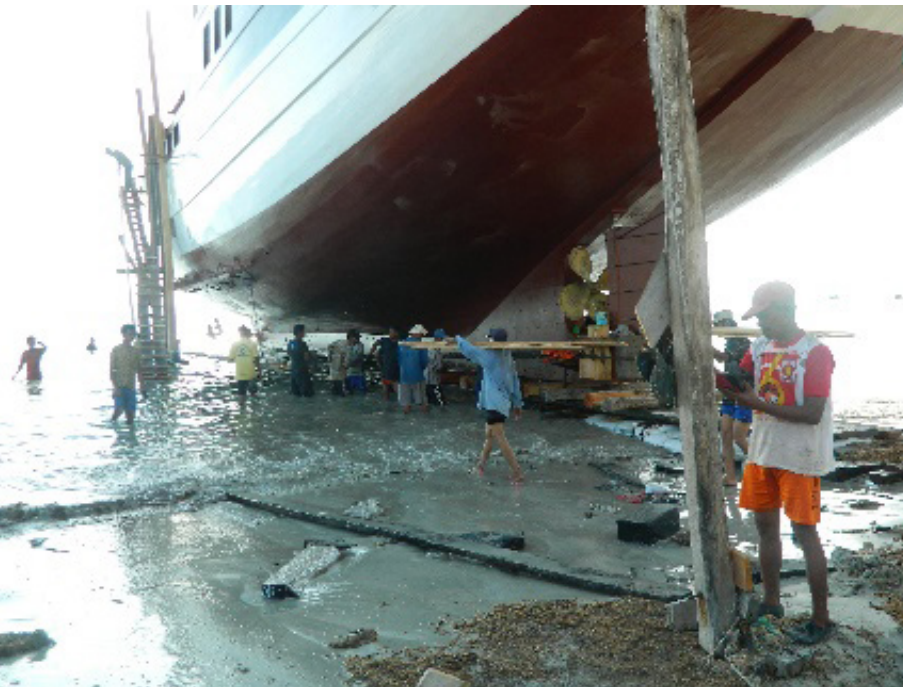
lemo were the making center of Pinisi. Yet for the geographical reasons, Lemo-lemo's people moved away and lived in mass in Village Tanah Beru. All of three (Bira, Ara and Lemo-lemo) are historically relating to Hikayat Sawerigading, storytelling of the crashing boat in the middle of the sea and its flakes spreaded to those three villages. The villages currently included in the administrative kecamatan Bonto Bahari, Bulukumba Regency, South Sulawesi. The boat is also produced outside Bulukumba Regency, such as in Balanipa (Sinjai), Bajoe (Bone), Palanro (Barro), Cappaujung (Pare-pare) to the Southeast Sulawesi. Though we can trace that the boat builders are the descendants of ones from those three islands.

Pinisi originally uses no machine. It shapes taper at the stern and the bow, has two poles and seven screens, and two stern control. At its development, this boat uses the engine and changes its form of the stern that is adapted to its use. Pinisi building process differs from the boat in general. Firstly it begins with laying



the keel (base of the boat-bottom), followed by fitting-up the wood on the left and right side of the boat to build up the boat construction. The last part is the installation of the deck and the bathroom followed by setting up the screen.

Pinisi is also attached to the traditions handed down by the ancestors. This can be seen from traditional ceremonies performed during the building process of the boat. Each ceremony aims the safety for the boat builders, the future passengers and the boat itself.



There is a special group led by Panrita Lopi and Punggawa / Pingkawa. Panrita Lopi is an expert artisan of Pinisi, which provides guidance and direction during the making process. Panrita Lopi decides on which day the boat making should be started. Besides, he also becomes an advisor whenever there is difficulty during the making process. Panrita Lopi's capability is inherited or in another case, acquired by pursue his competence since he was a beginner. Punggawa / Pingkawa is primarily responsible for whole making process, ranging from the wood processing in the forest to its finishing in Bantilang (a yard for boat in the making).



Boat launch of the Pinisi to the sea is as hard as the birth process of a baby.

© 2014 courtesy of Research and Development Center of Culture



Punggawa/ Pingkawa conducts a group of workers called Sawi/ Sahi. Sawi consists of three types of boat builder: foreman, Sawi Kabusu (senior boat builders) and Sawi Pamula (a beginner). The learning process within boat's making boats is analogized as a tiered school. After passing the learning process, an artisan can be head boat builder or even Panrita Lopi. Panrita Lopi, as knowledgeable boat builder teaches his skills to his sawi through examples, demonstrations and repetition. To certain sawi who is supposed to replace his position later, Panrita Lopi also teaches magical skills. A Panrita Lopi trains and transfers knowledge and expertise to his offspring and potential boat builders. This kind of knowledge and expertise are about the technical terms, spells and rituals within boat building process.

The boat building can not be separated from its social relations and local culture. It can be seen on the interaction between boat builders and employers of the boat. Usually they who helps the boat building are the family, the local community or the people living around. The whole process, from the boat building to the boat launch to ocean, always involves a lot of people. Based on its philosophy, Pinisi is a representation of the relationship among

human beings and of a man and his nature. It is shown by the ceremonies performed in the making process of a boat. The ceremonial wooden hunting, the keel installation and the ceremony of the center-boat installation serves as the hope of salvation for boat and people associated with it. These ceremonies are also a symbol of the harmony between man and each other, as well as their natural environment.

Pinisi building process begins with the keel installation symbolizing the unification of male and female. Pinisi is also described as a child who will be born as symbolized through ceremony. Preparation for Pinisi sailing to ocean is like the parents prepare their children to navigate life. Besides, there is animal slaughter, commonly a goat, on the boat in the ceremony of the boat launch. The blood drops of animals treated as a prayer thereby no blood of man will be sacrificed. A chop of lamb's leg is will be hung on the ship. The back leg is at the stern, as a wish that will kick the boat into the water, while the front foot will be hung at the bow, as the expectation to the boat going faster.

There is also a division system of labor and

career paths. Someone who is just starting to work as the boat builder begins his career as a cook. He will step up to be a holer and to be a bolt and peg installer. Getting more skillful, a boat builder will start to work as a wood cutter. Afterwards he becomes a board assembler. When all steps has been undertaken, by having all of the skills, it's not impossible to be a Panrita Lopi.

In the boat building there is a special rule relating to the working relationship between the owner and all the elements in the group of boat builders. During the process any dispute was not allowed. Quarrel would hampers, or causes the boat building failed. Even if it's done successfully, the boat will not long last . The working principle is still adhered today, so that the buyer and the artisan should have mutual understanding and harmony while the boat is in the making.

The boat building has rich of inspirational messages, such as in prioritizing the skill-based labour division. It also become a modelling for working group management based on mutual cooperation to avoid conflict. When there is conflict during the making process, the boat surely would not last. Through the job division and management, young people are trained to respect each expertise they own and manage the tasks properly.

Pinisi is identical to special knowledge on wooden boat building bequeathed by the ancestors of Bugis-Makassar. This knowledge is a very impressive creativity. Until nowadays, the building process including its traditional technology and procedure are still applied, of course by adapting a wide range of knowledge and needs at the present. Pinisi boat continues to follow the times, but the boat builder agree that characteristic should not be abandoned which is its distinctive rig, two poles and seven screens, and two rudder at the right and left of the stern. The Pinisi's stern itself is already difficult to be adapted by the other boats. It is because of its shape that can adjust to the transportation needs. Traditional ceremonies

accompanying the boat building are culturally still performed. The boat building also is still supported by indigenous communities. Not only mastering the procedure, Panrita Lopi also leads traditional ceremonies in the boat-building or the boat launch into the sea.



Before sailing the Pinisi to the sea for the first time, a customary ceremony is held on the boat.

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All requirements for designating Pinisi as a world heritage registered on the list of ICH UNESCO have been completed, and its document has been sent to the secretariat of UNESCO. We all certainly hope Pinisi could be on the Representative List of ICH UNESCO, and become Indonesian pride. The struggle to be recognized by UNESCO is still a long and heavy way, but taking the analogy of the boat launch into the sea, as long as it is based on good faith and cooperation of all parties, the struggle will undoubtedly succeed. Hopefully.

A photograph of the Church of St. Ignatius Loyolla in Sikka, Maumere, East Nusa Tenggara. The church is a white building with red trim and a tall, pointed steeple topped with a cross. It features Gothic-style windows and a covered entrance. The background shows a clear blue sky and some greenery.

The Journey: Visit to Natar Sikka

Putri Novita Taniardi

Photos courtesy of Putri Novita Taniardi

Church of St. Ignatius Loyolla in Sikka,
Maumere, East Nusa Tenggara.

A visit to the town of Maumere, the capital of Sikka. Its not complete if it does not stop at Natar (Kampung or village) Sikka. Located about 28 kilometers from the town of Maumere, Natar Sikka can be reached by driving for less than an hour. There's no need to rush because we will be treated to views of outstanding natural beauty. Moreover, Natar Sikka is located on the waterfront, facing the Savu Sea.

Along the way, we are treated to a panoramic beach views. The journey then comes to a halt in front of an old church building called the Church of St. Ignatius Loyolla Sikka, which was built in 1896. This church is the oldest church in Sikka. Rather than focusing on the church itself, however, this article will review the weaving typical of the region.



Local woman separating the seeds from cotton, Maumere, East Nusa Tenggara.

Sikka village is located in the district Lela, Sikka. Astronomically, this village is located at S 08° 44'59.3 "E 122° 11'47.3". The village is best known as a producer of weaving in Sikka style.

The execution of the weaving is done traditionally, using manual looms, not powered by machine. In this village there are several groups engaged in traditional weaving which in turn showed their skills in front of the tourists. Each group gets a turn, according to the schedule that has been agreed.

Weaving in front of the tourists is the mainstay

of tourism attractions in this village. All weaving activities are explained by local tour guide named Alexia. This middle-aged woman explains the step by step process of weaving, from cotton outlines to be patterned fabrics.

Freshly picked cotton then has to be cleaned before further processing. The then separate the cotton seeds from the cotton with a tool made of wood named Ngeung. Cotton which has been separated from the seeds through the gap at the front of the timber, while the



Local women Beating the cotton

cotton seeds are still lagging behind, is left.

After the cotton is really clean, it is twisted by hand. Cotton which has been collected is then transferred onto papyrus mats for beating.

Beating the cotton is done by two people face to face who hit in turns. Using a wooden bat, each one is holding two sticks. The cotton that has become soft is appointed and then re-elected to be a cylindrical roll of cotton. These rolls are then woven. Rolls of cotton are then woven with a tool called *jatakapa*. From this cotton reels become cotton yarn strands and are then used as a material for making fabric and weaving.

Threads which have been unraveled are then spread out using a tool called *Daong Goang*. In

this tool, yarn is laid one by one, until shaped like strands of cloth. After completion of the spreading, the thread is fastened in accordance with the desired motif.

Rope to tie the twine is made from palm trees. The next step in the process is to provide the color on the thread that ties have to become. On this occasion, the craftsmen demonstrate the process of two colors, being red and blue.

Both colors are derived from the processing plant, or natural dyes. The red color is obtained from the roots of noni, while the blue color is obtained from the leaves of indigo. To get a red color, noni roots are crushed and squeezed into water. This juice is then ready to be used for dyeing yarn. As for obtaining blue, patchouli leaves are crushed and squeezed, then

whitening is added to strengthen color. The dye-squeezed juice is stored in a pot. Threads have been tied with motif forms, then dipped into dye and pressed and squeezed repeatedly.

Bonding yarn that has been dipped into the dye is then drained and dried.

Furthermore, bonding yarn is then laid into a tool called Daong Widong. This tool is used to straighten the fabric pattern to be woven. Once the desired pattern has been perfectly straightened, the last process is to weave.

Stretch yarn is then transferred to the subsequent loom for weaving. During this weaving process, a weave using a tool to lift the thread, called a sword weaving yarn, Legung, and plehok.

Legong is used to insert the thread, while the sword is used for weaving yarn, and plehok is used to spruce up the yarn. After the weaving process is completed, it has become fabric and is ready to wear.

To create a fabric, the amount of thick yarn required is eight rolls. Meanwhile, to make the necessary yarn scarf as much as two or three rolls may be required. The price offered was varied too. Fabrics with natural dyes start from three million rupiahs, while scarves with natural colors start from the price of two hundred thousand rupiah.



Twisting fibres into yarn



Rumah Panjang (Radakng) is the longhouse of Sahapm village, West Kalimantan, Indonesia
© 2015 Linda Efaria, courtesy of Research and Development Center of Culture

Radakng: A Heritage from Sahapm Village, West Kalimantan

Linda Efaria

On April 25, 2015, I visited Pontianak City for the first time. Pontianak is the capital city of West Kalimantan Province. Pontianak is also known as an equator (khatulistiwa) city in Indonesia. This city is surrounded by many rivers around West Kalimantan. People in Kalimantan utilize those rivers as transportation lanes in their daily lives, so it often mentioned as the 'City of Thousand Rivers'. I continued my journey to the eastern area of Pontianak that is Sahapm Village in Sengah Telima Subdistrict, District of Landak. It was about 5 hours from Pontianak City. The people of Sahapm Village are called Dayak Kanayat'n. Along my journey, I saw dense jungle and breathed

fresh air that I couldn't get in the city.

When I arrived in Sahapm Village, I directly focused on a unique building right alongside the road. The building looked high, big, and tall. That was my first experience there. My arrival was welcomed by *Timenggung* (Sahapm Chief Tribe) named Akiong, Village Administrator, and the people in that building. They were very harmless and friendly.

I set out my notebook to write about everything I found. I asked the *Timenggung* about that big, tall, and high building. Actually, this building was a Dayak traditional house. They call it *Rumah Betang* or *Radakng*, but it's wide-

ly known as *Rumah Panjang*. *Radakng* is about 3 meters in height, 20-30 meters in width, and 186 meters in length. Unfortunately, *Radakng* is now rare in the community, because of the changes in their life patterns. A lot of them are no longer live in *Radakng* anymore, so they live in their private houses. Modernization has a contribution in the changes of social and cultural aspects in Sahapm Village.

Those who live in *Radakng* have a kin relationship. They have shared norms, morals, and values for generations. They are guided by their customs and traditions that shape their behaviors. *Radakng* is made with spliced iron and wood (*kayu ulin*). It's made without using nails because *ulin* is a very hard wood. It is weather-proof and anti-termite. From the front part of *Radakng*, it consists of stairs, terrace (*pante*), gallery (*sami*), main room (*bilik*), kitchen (*jungkar*), and bathroom at the back. This arrangement is a reflection of their world view about the social sphere, which consists of a private and public sphere. They give respect to personal rights and remain aware of each other at the same time.

The amount of stairs is always odd. It consists of 5 stairs for the lowest and 13 stairs for the highest. The purpose of this is to protect them all from wild animals and other attacks. After passing the stairs, we enter the terrace. The terrace is the opened door space in front of the building. It is made by the cleavages of *ulin* wood. Usually it's used to dry the harvested things and is a space for weaving the traditional headdresses by women.

The next part is the gallery. The gallery is like a hall that only has some pillars as the buffer. The gallery is usually used as a space to celebrate and conduct ceremonies, such as wedding parties, funerals, *Gawai Dayak*, community meetings, art performances, and many other occasions. Then, we go to the main room called *bilik*. *Radakng* has 35 *bilik* and one of those is prepared for the guests who come to visit there. On the ceiling, there is a space to keep their home appliances. The back of this *bilik* is

used as the kitchen and bathroom. Electricity is already in Sahapm Village now, so many of them use this energy to fulfill their daily needs; cooking, washing, and watching television.

Actually, *Radakng* or *Rumah Panjang* has an amazing attractiveness. For the Dayak people, it not just as a residence, but more than that, it is a center for cultural preservation and development. Dayak people have a lot of ceremonies in their circle of life. For example, they have many traditional ceremonies when starting and ending the cultivation of crops. The purpose of all these ceremonies is to get blessed by the spirits and *Jubata*. They present a ceremony called *Naik Dango* during the harvest time as a gratitude for the yield. *Naik Dango* is usually held on May every year.

The Government of Republic of Indonesia has been enacted *Radakng* or *Rumah Panjang* as an intangible cultural heritage site. In 2013 and 2014, it got restored by the government. Every month there are a lot of visitors coming to this place, whether foreign or domestic tourists. *Radakng* was also used in a film production starring Julia Perez in 2006.

It was an amazing experience, visiting this place. I was impressed for their kindness and hospitality. I suggest the readers to come and visit Sahapm Village in Pontianak and enjoy the amazing *Radakng*.



The terrace of Rumah Panjang (*Radakng*)
© 2015 Linda Efaria, courtesy of Research and Development Center



Tracing the History of Banten Lama

Lukman Solihin

Photos courtesy of Lukman Solihin



Before Batavia became the center of commerce in the days of the Dutch East Indies, the Sultanate of Banten had become an international trade city. Traders from China, Europe, India, and the archipelago came and went to get a variety of commodities, especially spices. Its historical heritage can be seen through the Great Mosque in the Old Banten.

It's Wednesday, October 14, 2015, to coincide with the Islamic New Year 1437 Hijri, and the Great Mosque of Banten is chock full of pilgrims. The group of the pilgrims come and go, others sitting on the porch of the mosque, while the beggars meet in every corner in the mosque compound to beg.

In the north portion of the mosque, hundreds of people line up to visit the tomb of Sultan Maulana Hasanuddin, the first king of the Sultanate of Banten. He was the son of Sunan Gunung Jati, a member of the Wali Sanga,

spreaders of Islam in Java. Sunan Gunung Jati was sent by Raden Patah, King of Demak to Islamize western region of the island of Java.

Old Banten Grand Mosque complex, located 12 kilometers north of the city of Serang, Banten Province, was the site of the Sultanate of Banten which still stands. Other sites, such as the Palace Complex Surosowan and Kaibonan palace were in ruins. The two former palaces show the ferocity of vandalism committed by Governor General Herman Willem Daendels, shortly after the Sultan of Banten refused to support road construction projects at Anyer-Panarukan. The palace complex was attacked and badly damaged, while the sultan and his family were detained and exiled to Batavia.



Tower and Masjid Agung Banten
Dok. Lukman S.



After that, around 1813, the Sultanate of Banten was removed and the area was fully occupied by the Dutch government.

Nowadays, the Great Mosque of Banten Lama has become one of the attractions of pilgrimage for Muslims. The number of pilgrims is even greater during the holy days of Islam, such as the Prophet's Birthday, Isra 'Mi'raj, Ramadan, and 1 Muharram. Besides praying at the tomb of the sultan, the visitors usually take water from wells in this mosque, which is believed to have the blessing for healing. There are also some who fulfill the pilgrimage by climbing the tower.

Old Banten Grand Mosque complex is surrounded by several buildings. In the north there is the tomb of Sultan Maulana Hasanuddin. In the southern part, there is a family tomb, as well as a building called 'tiamah', the building that once functioned as a madrasa or place of learning. Meanwhile, in

the east or in front of the mosque, there is a tower.

Architecture of the Old Mosque

Banten Grand Mosque is one of the oldest mosques in Java. Juliadi, author of the Great Mosque of Banten (2007) writes, the architecture of the Great Mosque of Banten has a distinctive look because it is influenced by Javanese architecture. The existence of the mosque is also typical of a city marked the formation of the Islamic kingdom in Java, which is usually characterized by palaces, squares, mosques and markets. When first established, the Sultanate of Banten was a subordinate territory (fief) of the Sultanate of Demak in Central Java.

Particularities of the mosque are particularly visible from the roof. The space in the mosque is shaped like a marquee (a typical building of Java used as a meeting place).

The composition of the terraced roof imitates the architectural style of the house of worship in Hinduism called Meru. The word meru itself refers to Mahameru, which is the name of a mountain that is regarded as the dwelling place of the gods. The shape of the roof, as we can still see on the temple building in Bali, is terraced and conical like a mountain peak. The five-story roof of the mosque is considered to symbolize the five pillars of Islam. On the roof of the mosque are ornaments with characteristics similar to the buildings of China. Perhaps, this is because the architect of the mosque was Checks Cut Ban, an architect from China.

Also, inside there is a mosque pulpit which slightly protrudes into the middle and was built on a rectangular wall, so it stands out. This is in contrast with mosques in general, where the pulpit is located beside the mihrab (a prayer leader) and attached to the wall of the mosque. The pillars of the mosque were built on a stone pedestal shaped like a pumpkin. Like the stone base it is also found in the mosques of old times, as in the Great Mosque of Sunan Ampel Surabaya.

In front of the main building, there is a porch which is the outermost part of this mosque. It is located directly overlooking the tower building, separated by a pool of water. Most pilgrims use this porch to rest after praying at the tomb of the sultan.

Tower like a lighthouse

Banten minaret is a landscape that demands a glance because of it towers as high as 24 meters. It sticks out of the ground, beating the other buildings in the vicinity. The tower is octagonal, widened and narrow from bottom to top, at the top of which there is embellishment as the crown. The overall shape is more like a lighthouse tower.

The existence of the Great Mosque of Banten tower is quite unique because of its contrast to the architecture of the parent mosque. The tower was designed by Hendrik Lucaszoon Cardeel, a Dutch architect, and mimics the shape

of a lighthouse tower. In the past, whereas now only used for the azan, the minarets also functioned to monitor the situation around the mosque and palace Surosowan.

The tower was built during the Sultan Haji (1672-1687). This looked charming at the front of the mosque building with tiered roofs. Tihami (2007), Banten cultural experts, said that the minaret Banten not only had a religious function, but its existence has become a symbol, unifying the people of Banten. This is evident from the picture using this tower as a symbol of the province of Banten, which was formed in 2000.



Visitors are allowed to climb the tower for a fee. There are a few youths in charge of organizing the ascent and descent of visitors to the top of the tower and back again. To reach the top of the tower, visitors must climb the stairwell, which is only the size of an adult. After passing through the narrow hallway stairs, bound on the roof of the tower within an iron fence, we can see the panorama around the mosque, which shows fort palace Surosowan, in which there are the ruins of the former palace buildings, tents of the foodstall vendors, and also the landscape of the North Coast of Java.

Tiamah, how the building came to be named

One day, when Sultan Abdul Kahar, also known as the Sultan Haji, visited Arabia, he visited the city of Tiamah located north of Mecca. In that city, the sultan was impressed with the height of the religious study. So when the sultan returned to Banten, he ordered the construction of a building that would be used as a place of religious learning. The building, to be located in the south of the mosque was later named Tiamah.

Other than the minarets which appear to contrast with the architectural style of the mosque in Java, Tiamah also look different because it is in the style of European buildings. Juliadi (2007) called the building Tiamah Indies style, the building combines European architecture with local needs and conditions, especially to adapt to the tropical climate. To cope with the heat, building construction Indies is made with thick walls, the distance between the floor and the ceiling is higher, and the window as a channel of air circulation is made wider.

According to the story, the building was also founded by Lucas Cardeel. The Tiamah building style has similarities with the National Archives building in Jalan Gajah Mada, West Jakarta. The two buildings are both rectangular, divided into two floors, and are decorated by large sized windows. Other similarities, at both ends of the roof (ridge), are decorations such as a chimney-top styled like a crown.



Masjid Agung Banten bird eye view

The Tiamah building consists of two floors, each floor has three rooms. Spaces in the building were formerly used as a place for deliberation and study of religion. At the time of Sultan Ageng Tirtayasa, Tiamah often served as a place for *debus*, an attraction which demonstrate body immunity to sharp weapons by stabbing and cutting body parts.

Archaeological site museum of Banten Lama

Still around Banten Grand Mosque complex, there is one more building that is worth a visit, the Museum of Antiquities Sites Banten Lama. The museum, under the Directorate General of Culture, Ministry of Education and Culture, was inaugurated in 1985. This museum exhibits various artifacts of the Sultanate of Banten.

In the courtyard of the museum, visitors can see a huge cannon named Kyai Amok. The cannon is a gift from the Sultanate of Demak to Sultan Maulana Hasanuddin when he married his daughter. The marriage is a symbol of the bond between the Sultanate of Demak and the Sultanate of Banten. Still in the museum courtyard, some slab gravestone written Chinese characters can still be seen, as well as decorated rocks, which formerly were ornate palace gates.

At the museum, visitors can see a collection that tells the history of Banten from prehistoric times until the period of the empire, such as pottery, statues, currency, weapons, ceramics and jewelry. In this museum information is also presented about the greatness of the Sultanate of Banten as a bustling trading port. The main commodities in trade were pepper from Lampung, under the Sultanate of Banten.

At the time of the empire, trade relations with European countries were quite tight. One proof of this, the Sultan of Banten once sent Kyai Ngabehi Naya Wipraya and Ngabehi Jaya Sedana to England to build bonds of friendship. Then, the two envoys were given by Charles II and knighted as Sir Abdul and Sir Ahmad.



Mimbar Masjid Agung Banten

Oscar Pareira Mandalangi
© 2014 Bakti Utama

Oscar Pareira Mandalangi

The Keeper of Sikka's Culture

Bakti Utama

When the force era tends to erode local culture, he preferably fights to gather various splinters of mind bequeathed from his ancestral. He then writes them down mainly for young generation in Sikka so that they know their culture better. For him, cultural knowledge gives the direction of how life should be live.

He is Oscar Pareira Mandalangi, a writer drawing attention to history and cultural issues in Sikka, East Nusa Tenggara. He is now 77 years old. Indeed, he is not young anymore. Though his spirit to transmit Sikka's culture through his writings never fades. Along this short article, I will get the readers closer to this special man of Ata Sikka.

Growing up in Flores Island

Born on March 31, 1938, in Maumere, Oscar Pareira Mandalangi was growing up in the family who loves writing. His grandpa, Dominicus Dionitus Pareira Kondi, handwritten a chronicle on the history of Sikka Kingdom. Later with another version of Alexius Boer Pareira, the chronicle of Sikka was issued in a book *Hikayat Kerajaan Sikka*. The editor was the grandchild, Oscar Pareira Mandalangi collaborating with an anthropologist, E. Douglas Lewis. Meanwhile, his father, M. Mandalangi Pareira had also written some important works of Sikka culture. This genetical factor might be a reason on why Oscar Pareira is also interested about writing history and culture of Sikka.

Another muse comes surely from the circumstance where Oscar was nurtured. The little Oscar grown up in Maumere, in the central Flores Island, East Nusa Tenggara Province. One day, his father working as teacher was mutated to Nele. Since that, Little Oscar lived and was nurtured by his grandpa's brother, Thomas S. Pareira. In Maumere, Thomas was well-known as a traditional leader. His fellows used to come to share the talk on local custom. At those times Little Oscar used to approach and listen to all the talks of the seniors. At the present he realizes that his childhood experience was where his interest to things relating custom and culture of Sikka began.

As a teacher's son, he used to be supported to pursue education as high. After graduating

from elementary school, he continued to study at Junior High School of Mataloko Seminary in Ngadha. He also graduated from high school at the Mataloko Seminary. At that time, there was no university in Flores. So, with his high school diploma, he started teaching at a school in Lela.

Wandering to Education City

The opportunity to continue study was coming back when later he got the scholarship from the Archdiocese of Ende. In 1961, he continued studying at University of Gadjah Mada in the education city, Yogyakarta. Without hesitation he took history major at the Faculty of Literature. His choice made based on two considerations. First, he loves all things about history and culture since he was a kid. Secondly, he thinks that he had the very good marks in the subject of history during his high school times.

At Gadjah Mada he was lectured by Ibrahim Alvian. This historian who also examined Oscar's thesis. Oscar successfully made his thesis defense in front of the board examiners in 1964. In his thesis defense, he found an interesting experience. Ibrahim Alvian knowing that Oscar is a catholic asked if he understood on how Moslems do shalah. When Oscar answered that he does, the examiner asked him to practice it out. Oscar then performed some gestures of shalah. The thesis battle was done in five minutes, and he finally got his BA. Lately he thought that the examination were maybe only to reveal how far he had made relationships with his fellows.

Back to Maumere

Towards 1965, the situation in Yogyakarta was heating up. No guarantee for security condition. Oscar decided to get back to Maumere. Armed with his BA certificate from Gajah Mada University he worked as a teacher at St. Gabriel High School, Maumere. In this time he was appointed to be a civil servant at Regency

Office of Sikka. Working as an employee at the Secretariat of Local Government in Sikka, he often got the task to write speeches for events attended by the regent.

Oscar's career as civil servant was bright enough. In 1971 he became Head of Culture Development Office of Sikka. The office is currently named Tourism and Culture Bureau of Sikka Regency. His career even did not stop after he retired. He later was elected to be a local senator of Sikka from 1992 to 1999. During his service period he once sat at the commission D and E that were in charge in education and health.

Several writings on Sikka's culture were done following his back to Maumere. Some published works included *Sikka Krowe I* (1990), *Hikayat Kerajaan Sikka* (as the editor, 2008), *Cerita Rakyat Kabupaten Sikka* (2013). There are more unpublished works containing Titi Lalang (grammar), proverbs of Sikka, etc. Those unpublished ones generally were delivered in the conferences that he attended. He is currently completing his new draft talking on the comparison of Hindu-Java and traditional belief of Sikka-Krowe.

One of his precious experiences as a writer is for having collaborated with an anthropologist, E. D. Lewis. From the collaboration the book titled *Hikayat Kerajaan Sikka* was written down on which both of them were the editors. Because of his meeting with Lewis, he even got invited to give presentation Sikka's culture in front of Australian students. He personally taken them all as the precious experiences. Yet he found then a legitimate concern is that "the foreigner" is eager to learn Sikka's culture which is forgotten by the Sikka's young generation themselves.

Language is the Core of Culture

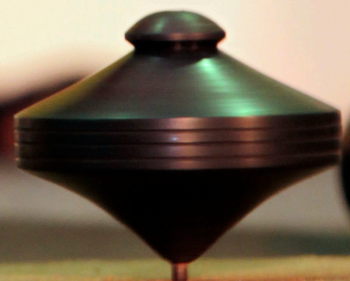
The common thread of all the Oscar's works lied at making a point of language comprehension in understanding the culture of Sikka. Language, for him, is the core of culture where knowledges of certain culture are saved. In the context of Sikka, he opinionated that it is important to understand the Bahasa Adat-a traditional language- which often has a very different meaning from Sikka's daily language.

At his old age he shows a great concern at traditional languages preservation, especially Sikka language. As he once said, "The young people in Maumere nowadays prefer to practice Jakartan language. We hear them already speaking like in the television's soap operas. At schools the children learn Indonesian language, at church they learn Indonesian and Latin, at mosque they learn arabic". If the traditional language is not preserved, no one will know it in the future.

At the conference held last year, he talked about the importance of teaching Sikka language to students at schools. Unfortunately, the recommendation from the conference has not been applied to date. A hope to introduce traditional language to young generation is still wide open, he said, so that the government should not wash its hands off.

A young boy in a white shirt and black pants is crouching on the ground, focused on playing a traditional Indonesian game called gasing. He is holding a small, colorful spinning top. In the background, there is a blurred image of a red and white logo, possibly a national emblem. The scene is set outdoors on a paved surface.

The game is very attractive for children, as well as for adults. The picture shows **gasing** played by a boy in an event named *Pekan Produk Kreatif Indonesia* 2010 (Indonesia Creative Product Week 2010). At the event, the game was a part of **cultural** attractions presented by the committee.



Endi Aras:

Working on the Spinning Top

Herman Hendrik

Like many other cultural heritages, old traditional toys and games appear to have become an unwanted thing of the past in many people's eyes. Many traditional games are no longer played due in part to the spatial changes which have occurred over time that have restricted the amount of open spaces available. Other reasons include changes in people's daily lives which are becoming increasingly time-restricted due to many other activities being fitted into a tight schedule and technological advances have also led to the abandonment of more traditional toys and games.

Many people have expressed the importance of traditional games for the benefit of culture, education and economics. There is a belief that traditional games are important as they influence character building, self identity of a nation and they are also an alluring tourist charm.

With reference to this case; raising awareness regarding the urgency towards the preservation of such traditional games has been growing within both the government and the general public.

A closeness which gave birth to love

A synergy created by the government and the community seemed to push someone named Endi Aras Agus Riyonoto into preserving traditional games, especially the spinning top.



Endi Aras
© 2010 courtesy of Direktorat of
Tradition, Ministry of Culture and
Tourism



In 2005, Endi Aras, with the backing of the Ministry of Culture and Tourism, was the event organizer for the ‘Spinner Nusantara Festive’ a.k.a. ‘Festival Gasing Nusantara’. Endi’s interest grew further upon seeing the top players from various regions in action. The unique fashion and style of play of the top players left him in awe.

From that moment, Endi decided to learn more about the different variants of spinning tops from around the archipelago. Firstly, he began collecting many of the ‘tops’ which players used throughout the festival; some of which he bought and many others he received as free gifts – Endi would always search for more ‘tops’ whenever he had a vacation.

From his desire to discover a variety of tops from varying regions, Endi Aras went on to become a leading spinning top collector with a collection of 240 different tops from all over Indonesia. To put this into context, Endi’s collection became the most complete set among all tops collectors.

However, Endi Aras did not just seek to find tops for his collection, he wished to learn and understand the history, philosophy as well as how to play the traditional ‘gasing’ which was becoming increasingly forgotten.

The lengths Endi went to compile such a vast amount of tops were sometimes extraordinary;

there were times when he would travel far from his home in search of a new top for his collection. One such example was a journey he undertook to a village at the top of a mountain in Lombok which took him about two hours to get to. During his travels while collecting the tops, Endi also discovered how many local people were ignorant about the existence (and disappearance) of traditional toys and games within their areas.

Besides collecting tops, Endi Aras also collects an assortment of traditional games such as cong klak tools, jacks, marbles, terbang/ drums, slingshots, yo-yos, gatrik/benthic/peg catfish, frogs of clay, ship-calluses, etc. All of which included detailed information on how the games are played and where they came from.

His hobby of collecting tops and other traditional toys encouraged Endi to establish the *Warehouse Dolanan Indonesia* (which means Indonesia’s toy warehouse) which opened on July 16th 2006 at Komplek Taman Serua, Sawangan, Depok.

One of the main purposes of the *Warehouse Dolanan Indonesia* is to inventory and document Indonesia’s traditional toys and games and reintroduce them through activities such as exhibitions, competitions, festivals, workshops, and so on, to the whole society.



Endi Aras and children are playing a traditional game of gasing, in front of Gudang Dolanan in Komplek Taman Serua, Sawangan, Depok, Indonesia. © 2010 courtesy of Direktorat of Tradition, Ministry of Culture and Tourism

In addition to the toy warehouse (Gudang Dolanan), Endi Aras also built *Sanggar Humpipah* which is a studio where the toys and games can be performed and showcased. On top of this, Endi has also conducted several campaigns such as 'Kampanye Gerakan Kebangkitan Permainan Tradisional Indonesia' (Movement Campaign for Awakening Traditional Games in Indonesia) which was held from February until May 2015 during the *Car Free Day* event at Bundaran Hotel Indonesia area.

For his dedication, Endi Aras is known as an cultural activist. This title means he is entrusted to do many other things related to art and culture. One such example being his participation in co-authoring the book, *'The Gift of Traditional Art and Culture Maestro*

Awards 2014'

Endi's attraction to traditional toys and games began when he was a child. He grew up in a village near Salatiga where these traditional games were still very much loved and played by its people. This continued throughout his college years at the Christian University Satya Wacana Salatiga where he was active in the arts and culture arena. After his time at college, Endi worked as a journalist in the field of art, culture and entertainment before progressing on to becoming an event organizer for art and culture projects.

Long lasting and globally gasing: An inspiration

Despite his concerns about the preservation

of these traditional games and toys, Endi has always remained optimistic that they will be re-socialized into the people of Indonesia's lives. His optimism is further motivated by the incessant efforts of governments and communities to generate interest in these traditional games through a variety of events.

Although Endi Aras has said that spinning tops cannot be claimed as the sole property of Indonesia because other countries also have games which are similar and they are still preserved and being played to this day, he is very confident that Indonesia has the largest variety in the world and this rich diversity of 'gasing' is a unique treasure within Indonesia. He sincerely hopes that Indonesia's spinning tops become known around the whole world and in doing so other parties will not be able to claim Indonesian varieties of tops as their own.

Throughout 2015, Warehouse Dolanan Indonesia's mission has been to promote the revival of these traditional games and toys. With his efforts, Endi Aras hopes to avoid the extinction of such traditional games. He believes that traditional games have a lot of local moral values to offer, which will also become extinct if the traditional games are lost. In his opinion, values such as honesty, sportsmanship, solidarity, creativity and obeying the rules will all suffer as a result of these games fading away from people's lives.

Being an ambassador to Indonesia's traditional games and toys does not mean Endi is adverse to more modern and technologically advanced games. He points out that modernization can not be resisted or even denied but it can be balanced by introducing a variety of things based on tradition, including traditional games.

Learning from top

After so many years searching and collecting spinning tops from all corners of the archipelago, Endi has learned a lot from this simple traditional toy. In his opinion, a top teaches us that a balance is important for

continuity and sustainability. This can be seen from the fact that the top can spin for a long time because it has good balance. So, it is shown that if people want to live long, then they must live a balanced life in terms of both physical requirements and spiritual.

Also, Endi believes that the spinning top's shape relates to an ideal state of a successful local economy with the poor at the bottom being less numerous than those who are rich on the top – just as the posture of a spinning top suggests.



*A variety of Gasing, the game of top spinning.
© 2010 courtesy of Direktorat of Tradition,
Ministry of Culture and Tourism*

Pesona Kain Tradisional Nusantara **An Exhibition**

Irna Lestari



Photos courtesy of Adityawarman Museum Archive

Indonesia with its various tribes has various cultures differing one to each other. One of Indonesian cultural products is wastra, sometimes called archipelago wastra, produced by skillful hands of national sons and daughters coming from various parts of the country. This wastra has peculiar patterns and meanings need to be preserved and developed as the national identity of Indonesia. Derived from Sanskrit, wastra means a piece of fabric that is made traditionally. Archipelago wastra was firstly begun to develop since the Neolithic Age (200 BC). The raw materials used were

obtained from natural resources surroundings which is made of bark, animal skins, as well as of plant fibers, processed in the very traditional manner (plaited or pounded). Indonesian culture produces wastra in various types as each region has its own unique wastra.

Along with times and the advance technology, tools for spinning and weaving emerged as well as dyeing method and ornament develop. The need for fabric that was originally only served as a body protection from hot and cold weather. In line with the development of human knowledge, there were some

progresses in all aspects of wastra. Wastra was later worn not only to avoid the weather but further for its meanings and aesthetics. Even from one wastra, such as Padang Songket, Palembang Songket, consist of many names and stories behind its manufacture.

The wastra were on display during the exhibition at the Adityawarman Museum. As a cultural institution, it can be the right place for our next generation and has obligation to save and preserve the cultural heritage in accordance with its duties and functions. Built in 1974 and was inaugurated on March 16, 1977 by the representative of the Minister of Education and Culture, Prof.Dr.Syarif Thayeb and under the authority of the provincial government of West Sumatra, this museum becomes the most important learning medium of the Minangkabau culture for public visitors. The “Adityawarman” taken from the name of a great king who had ruled Minangkabau, precisely the kingdom Pagaruyung. Kingdom was at the same period with Gajah Mada’s of Majapahit Empire.

The joint exhibition rotates provincial museums in Indonesia as the host . By 2015, it was the turn of Adityawarman Museum Padang entitling the charms of Indonesian traditional fabric. This exhibition presents various wastra made in Indonesia including its basic materials, weaving techniques, ornaments and functions. The products presented were divided into several groups based on territories, among others are bark fabric from the Central Kalimantan Museum, woven fabric of Sarumi made of fiber palm, woven fabric of East Kalimantan, batik of Pekalongan, songket of West Sumatra and South Sumatra made of gold threads, tapestry of Lampung as well the latest innovative wastra. Many collections of objects and photographs featured in the exhibition has introduced both the diversity and similarity of Indonesian wastra, specifically on its techniques, motives and functions within society. The exhibition was expected to motivate fabric artisans, fashion designers and wastra enthusiasts to be more creative

producing new designs.

The exhibition officially held in Adityawarman Museum Taman on Jalan Diponegoro No. 10 by the Head of Department of Education and Culture of West Sumatra, Drs. Syamsulrizal, MM. The opening was attended by the heads of all museums in Indonesia, the General Director of Culture Department of the Ministry of Education and Culture and other invitees. The program aimed to grow awareness towards national culture.



The opening begun with the Pasambahan dance, the national anthem Indonesia Raya, the committee’s speech, the speech of general director of the ministry, prayers recital, the inauguration of AMIDA West Sumatra, the show of traditional fabric and dance performance. In his opening speech, the Head of Education and Culture Bureau of West Sumatra, Drs.



Syamsulrizal, MM conveyed that Indonesian museums today are still perceived as storage places for ancient artifacts and ancient history. Unlike those existing in advanced-countries in Europe or other countries which become prestigious and desirable and have been used as the places for social and cultural activities.

Similarly disclosed by the Head of the National Museum, Dra. Intan Mardiana, M.Hum representing the Director General of the Ministry of Education and Culture that one of the most important problems is the contradictory values among individuals working in museums and among the institutions themselves. Museum should be reviewed and be developed in order to meet the Asean Economic Community. Head of Adityawarman

Museum, Noviyanty, A. SH. MM added in her speech that the exhibition has been possibly held by the cooperation and support of a wide range of parties. He hoped that this exhibition can be beneficial for society, especially for students and young people. The exhibition held from August 5 to August 8, 2015, was attended by 34 museums in Indonesia and displayed at least 270 collections of traditional fabric from whole regions throughout country.



Wooden passenger boat, Wakatobi,
Southeast Sulawesi, Indonesia.
© 2015 Linda Efaria

The Archipelago Spice, The World's Spice

Mawwatdatul Khusna R.

Photos courtesy of Mawwatdatul Khusna R.

Replica of Mandar Boat, National Museum, Indonesia

Indonesia is one of countries having a large variety of natural resources in the world, especially its spice variants. Spice definitely has caused the world history changed, making Indonesian archipelago be an attractive land to be visited by the foreign merchants since before century. Trade trails emerged passing lands where spices became the main commodity. The Spice Trail, the way it is called.

As the National Museum Day is annually celebrated on October 12, an exhibition with the theme “Jalur Rempah: the Untold Stories” was held to be a part of The Museum Week. The exhibition was open from October 18 to October 30, 2015 by the collaboration of Yayasan Bina Museum Indonesia, Ministry of Education and Culture, Museum Nasional, some sponsorships and partnerships.

Picking a substantial theme relating national identity, the exhibition has worked by history and culture enthusiasts based on communities. The chosen theme was in line with the current perspective of the government wanting to return Indonesian victory on maritime. Once, our maritime power was. This exhibition was supposed to be a fun learning medium for public and museum enthusiasts thereby they know the paths of national civilization.

This exhibition invites people to look back on the past times of archipelago through spices. Currently, spice is often regarded as simple commodity. Yet more than that, spice is meaningful. If we draw a history line, spice became part of the society's life since the ancient archipelago. The exhibition's story line presented the major kingdoms that had affected the spice trail based on the period of the foreigner's arrival to the archipelago, the colonial, the revolution and the independence of Indonesian Republic.

Re-experiencing The Glory of The Spice Archipelago

Entering the exhibition hall, visitors were welcomed by several images of various

spices printed in large size. A three-minute introductory video was screened to give a glimpse of information about the spice paths. Through an impressive exhibition layout, visitors were invited to contribute to feel the past glory of kingdoms that influenced the spice trail.

An inscription Lobu Old displayed on the groove-front. The Lobu Old written in English-Tamil and thought to originate from the year 1088. By this inscription, it is informed that the area Barus, Central Tapanuli, North Sumatra were known as trade areas for commodities produced. Name of camphor comes from this area. Barus's balls are made from the trees growing in Barus and become rare commodity. This material is used in the mummification of Pharaoh from Egypt.

The victory of Sriwijaya (7th to the 13th Century) as a maritime empire exalted at this exhibition through attractive display. A mix of bricks, sands and various spices are placed in order on coconut shells provide a strong nuance of Sriwijaya. An inscription Kedukan Hill which is a forerunner marker of this kingdom was placed at the corner. This kingdom became the center for religious development of Buddha, attracting the scholars and traders.

One of the other big empires on spice trade and maritime was the Majapahit, established from the 13th to 15th century. In this exhibition, the feel of the kingdom was presented by a display of miniature houses and Bentar Temple of its period. In the concept of Hindu, Bentar Temple has a symbolic meaning that human beings live in this world by only having two options: good and bad. The temple was the border gate toward downtown Majapahit. National Museum's collection in the form of light and earthenware were also displayed in the area of Majapahit.

As the port area was crowded and busy in the of the north coast of Java, the Banten sultanate (1527 - 1813) triumphed the spice



Instalation of Maluku Village, National Museum, Jakarta, Indonesia.

trade at that time. The main commodity such as pepper was well known for its high quality. Port and market with Bantenese nuance presented in this exhibition completed with miniature ships, merchant thatched-stalls and a variety of trade goods like pepper and vegetables. A kris of Banten Sultanate and a crown's replica made of gold were on display at a vitrine to show the greatness of the empire.

Sultanates from the eastern Indonesia also played major roles in the spice trade. Who never smells the warmth of cloves and nutmeg? Both types of these spices are found so easily in our daily life, yet only a few people who know where the spices are from. Yes, cloves and nutmeg come from the twin island of Ternate and Tidore. Of the many types of spices, both are the prima donna. In the past, it costs even more than gold.

One of the highlights at the exhibition is the boat of spices displayed on the front of the National Museum. Besides being able to attract visitors or they who just passed in front of the museum, this boat was able to present the context of the spice trail before the 17th century. The boat building was based on the result of marine researcher Muhammad Ridwan Alimuddin. The boat was made by Mandar's boat builder aided by some sailors in the village Pambusuang, Polewali Mandar, West Sulawesi.

Boat design was developed by following research on the archipelago boats, reliefs at Borobudur temple, boat artifacts and combined with traditional knowledge of boat building. The boat is a legacy of the Austronesian migration process. Some parts of the boat displayed these particularities. The boat, length of ten meters wide and two meters, using the typical screen of Austronesia,

which is a type of tanjaq or quadrilateral.

Pampering the visitors

Outside the exhibition arena, specifically at the glass lobby, there is a single point for visitors participation. This is a concept of postmodern museum which gives space for visitors to participate. There was a booth that provided residual wood waste boat building. In the small cut wood that has been provided, visitors can be creative and imaginative by scraping the paint colors in the wood. Visitors can make a painting, write words, or just scribble.

To attract visitors and eliminate boredom, giant snakes and ladders game was installed at the lobby. Visitors can actively participate playing snakes and ladders. The game can be played up to four people. Large dice was used to determine the number of player's steps. The fastest player with the greatest points will be the winner. This game offered such a unique and different experience for visitors to learn about the spice paths.

The organizer has also utilized the latest digital technology to give wider space for sharing information to visitors. The android smartphone users can activate Siji application

to obtain information about the spice paths through an exiting digital. QR code was badged at some points, it is to be scanned to display certain information. One was about the lime used in the mummification process Pharaoh corpses was from Barus in Sumatra.

The exhibition is enlivened by a series of attractive public programs for many different segments of visitors. Among these are seminars, discussions and book bazaar. In addition, the event also held the kongkow museum (hangout at the museum), series of stories sharing and tasting the dish of domestic spices which were arranged casually and informally. For children, a series of events included storytelling, various games and art performances. It appeared that this exhibition was wellprepared by the organizer.

The Museum Week is expected to become one of the appropriate way to promote the museum. The public are encouraged to visit museums in Indonesia and to support its presence. It is also expected to foster pride of the country. It furtherly inspires young people and be aligned with the present context.



Visitor of Jalur Rempah Exhibition, National Museum, Jakarta, Indonesia.



Photos courtesy of Basoeeki Abdullah Museum.

The official opening of the Exhibition by Anis Baswedan, the Minister of Education and Culture of Indonesia

Charm: Basoeeki Abdullah

Lukman Solihin

A dead tiger leaves its stripes, a dead man leaves a name but not so with Basoeeki Abdullah, painter maestro of Indonesia. He did not just leave his name, he also passed on his work which shows the history of the Indonesian nation.

His portraits include those of Prince Diponegoro, Teuku Umar, Pattimura, Ki Hajar Dewantara, Agus Salim, R.A. Kartini, Panglima Sudirman, Sukarno, Moh. Hatta and other figures who helped to shape the Indonesian nation. He also painted figures of the world,

such as Queen Juliana, Prince Bernhard, Pope John Paul II, King Bumibhol, Sultan Hassanah Bolkiah, Ferdinand Marcos and Imelda Marcos.

A grand exhibition organized by Museum of Basoeeki Abdullah entitled 'Charm: Basoeeki Abdullah 100 Years', took place at the National Museum from the 21st - 30th of September 2015, to celebrate the birth of a painting maestro 100 years ago.

To illustrate the history and works of the maestro, the exhibition was divided into seven

themes, namely, *Basoeki Abdullah & Himself*; *Basoeki Abdullah & Javanese Culture*, *Basoeki Abdullah and Indonesia*; *Basoeki Abdullah & 3 Southeast Asian Nations*, *Basoeki Abdullah & Soekarno*; *Basoeki Abdullah and Europe* and *Basoeki Abdullah and females*.

In the first section, visitors to the exhibition were invited to explore the origin and history of Basoeki Abdullah's life. Pictures of himself and his parents were displayed. There were several self-portraits which he had done at various stages of his life also available for viewing plus some of his personal possessions such as his painting tools, watches, necklaces and a cross.

Basoeki has been named as the best known Indonesian painter and his work adorns many history textbooks as well as his portraits being printed into posters and displayed in many classrooms in Indonesia. Some of his work has been molded into stamps, for example, the image of Soekarno facing sideways and use a cap, was molded into a stamp with the theme CONEFO (Conference of the New Emerging Forces).

It is little wonder that Anies Baswedan, Minister of Education and Culture, at the opening of the 'Charm' exhibition praised Basoeki for his contribution towards education with his portraits of our national heroes who helped shape the imagination of school pupils. Through portraits of the fighters, the grandson of Dr. Wahidin Sudirohusodo, gives us a real contribution to the inheritance of national values through his work.

Other heritage, according to Anies Baswedan, is the Museum Basoeki Abdullah, which has been assigned to the state. As a place that can be a source of inspiration, Museum Basoeki Abdullah is beneficial not only in education, but also can be an example for anyone who wants to be successful, especially in the field of painting.

In an effort to remember the maestros of





Basoeki Abdullah, *Dwitunggal*,
110x148cm, oil on canvas, 1975

Indonesian art, some events have also been conducted. In addition to the exhibition to commemorate Basoeki Abdullah, Other exhibitions included one dedicated to S. Sudjojono, which took place from December the 13th, 2013 to January the 13th, 2014 at the National Museum, to mark 100 years since his birth and the *'Raden Saleh and the Beginning of Modern Indonesian Art'*, which was held from the 3rd to the 17th of June 2012 at the National Gallery in Jakarta. Raden Saleh was a novice painter, famous for his Indie flow style, his work explores the beauty and elegance of the archipelago.

Some people feel Basoeki Abdullah pioneered the Indie flow style. That's how the curator of the Basoeki exhibition, Mikke Susanto, a lecturer at ISI Yogyakarta, summarized his overview of the life and the works Basoeki

Abdullah in the word 'charming', the attempt to lure and captivate.

As an individual, Basuki Abdullah was known as being flexible in dealing with various circles. As for his work, Basoeki is judged capable of being able to make his paintings appear more alive and more beautiful than the original itself. That is the 'charm' of Basoeki Abdullah.

Agus Dermawan T., author of *'Hanuman Kelayongan Basoeki Abdullah'*, called the painting style of Basoeki Abdullah as naturalism, the flow of art that departs from the philosophy of art as an imitation or imitation of nature. However, the naturalism of Basoeki Abdullah's work is in the way he manages to romanticize an object by means of beautifying or polishing the natural reality he sees. Although not everyone agrees, S. Sudjojono severely criticized Basoeki's style

and his work, labeling him a ‘salon painter’.

Baby Basoeki choosing a pencil

Basoeki was born in Solo on the 27th of January 1915. He was the grandson of Dr Wahidin Sudiro Husodo and his first wife Anna de Bruyne. Wahidin was a national movement leader who sought scholarships (studiefonds) among the natives, as well as initiating the establishment of the organization Boedi Oetomo. Basuki's father, Abdullah Suriosubroto, was a naturalist

painter who was quite prominent in the early 20th century. This talent was apparently passed down to his children.

It is reported that when Basoeki was 245 days old he was given a ritual ground stomping known as ‘tedhak siti’. Little baby Basoeki was seated on the ground in something similar to a chicken's pen. Within the pen were a variety of objects such as a trumpet, toy cars, balls, books and pencils. The objects which the baby picks up first are interpreted as a sign to the path the



baby will follow in his/her life. According to the story, Basoeki picked up a pencil and a book and this was taken as a apparent sign that he would choose to become a painter in life.

From his birth in Solo, Basoeki was adopted by his uncle, Solomon Mangun Husodo, a physician who later settled in Yogyakarta. After Yogyakarta, Basoeki then moved to Bandung where he was nurtured and financed by Drs. R.M.P. Sosrokartono, an intellectual who was able to master 26 languages and the

older brother of R.A. Kartini.

While in Bandung, Basoeki was permitted to present his work at Jaarbeurs XIV (14th Great Night Market Festival). This was an honor because the night market festival usually only showcases paintings from dutch artists. Basoeki did not waste this opportunity, his display included large paintings of the battle between Ghatotkacha and Antasena, complete with bursts of fire and flashes of lightning that enchanted visitors of the exhibition.



The paintings of the fight between Ghatotkacha and Antasena then stimulated Basoeki to paint other themes derived from classical and mythological stories within Java. These themed pieces of Javanese culture were displayed in the *Basoeki Abdullah and Javanese Culture* section of his exhibition which included paintings such as a battle between bird Jatayu against Ravana, Ghatotkacha seducing Pergiwa and Pergiwati, the story of Jaka Tarub stealing a shawl from an angel who was taking a shower, as well as figure drawings of Nyai Roro Kidul – the Queen of the Southern Sea of Java.

The mythology of Nyai Roro Kidul greatly interested Basoeki because of something which happened in his own life. One day, while still living in Yogyakarta, he heard a woman's voice whispering, telling him to go to the South Beach. Although the beach was 22 kilometers away, Basoeki got on his bike and made the journey, while there he meditated and prayed

to ask for help and guidance for his life.

At the end of his meditation, he heard another whisper saying that his prayers had been answered. Upon arriving home, Basoeki found a letter on his door containing information that he would soon be funded for painting school in the Netherlands. Basoeki went to the Netherlands in 1933.

Basoeki's paintings of Nyai Roro Kidul are among his most interesting because certain mysteries which surround them. One such example is a replica or reproduction which was hung in room 308 of the Inna Garuda Beach Hotel in Pelabuhan Ratu, West Java and the spirit of Nyai Roro Kidul is now often present in that room. Another painting of Nyai Roro Kidul depicted in a green dress rising out of the ocean with waves adorning her appearance and silhouettes of horses is said to have accompanied the emergence of Javanese rulers to the southern sea.

Further mysteries involve the female models Basoeki used when doing paintings of Nyai Roro Kidul. These models later became sick and some died which is why the six different Nyai Roro Kidul paintings have different faces from each other. As a Javanese man and someone who believed in the mythical tale, Basoeki decided to stop using female models for this selection of paintings.

Accused as not being a nationalist

Basoeki's work has a European theme which relates to his experiences when studying at the Academy of Fine Arts (Academie Voor Beldeende Kunsten) in the Netherlands, as well as visiting other countries such as Spain and Italy. Themed paintings of Spanish women, Jesus and Mary and his meeting with Maria Maya, who later became his wife, were also on display at the exhibition.

In 1948, Basoeki entered a competition to paint the coronation of Queen Juliana, the Queen of the Netherlands. 86 other painters from all over Europe took part. A little unexpectedly, Basoeki's painting was voted as the best in the competition. However, his victory was met with sarcasm by some fellow Indonesian painters such as Dullah who considered Basoeki's participation in the event as 'something strange' because it was at a time when Indonesia was suffering at the hands of Dutch aggression. Due to his participation, Basoeki was judged as not being a nationalist by some quarters.

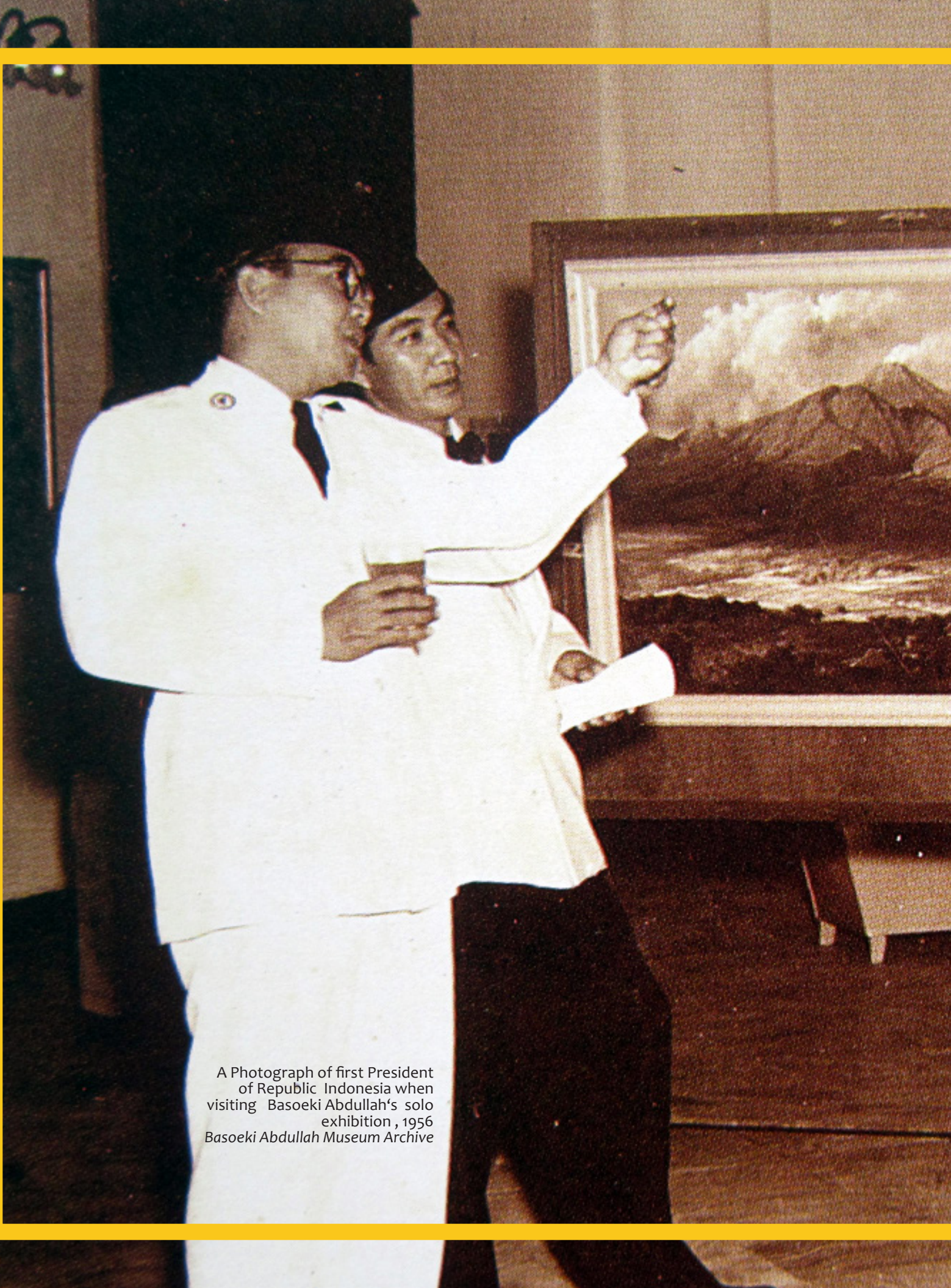
However, due to his many other pieces of work, that opinion is largely rejected today. At the exhibition, the section 'Basoeki and Indonesia' displayed how the grandson of Dr Wahidin Sudiro Husodo used his skill to paint portraits of Indonesia's heroes. He also painted a sketch of the struggle during the Indonesian Revolution, the 40 leaders of the Non-Aligned movement and Prince Diponegoro.

Werner Krauss, the curator of the '1 Diponegoro: The Prince in the Memory of the Nation' held from the 6th of February to the 8th of March 2015 at the National Gallery, said that Basoeki's painting of Prince Diponegoro was the most powerful and inspiring piece of this great man and that sentiment is backed up by the many monuments established which refer to the painting.

A biography of Basoeki Abdullah titled '*Basoeki Abdullah Sang Hanoman Kelayongan*' was written by Agus Darmawan T. This is quite an interesting book because it details a variety of stories from Basoeki's life and helps to clarify various events within it as well as the process Basoeki went through when producing a piece of fine art. Agus Darmawan himself is an art critic who has written many books about Indonesian modern art, including such well-known figure painters as Lee Man Fong, Hendra Gunawan, Dullah, and Lim Wasim.



Basoeki Abdullah, Portrait of Queen Yuliana, 1949



A Photograph of first President
of Republic Indonesia when
visiting Basoeki Abdullah's solo
exhibition , 1956
Basoeki Abdullah Museum Archive



CONTRIBUTORS



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Born in Garut, West Java, Indonesia, Siti spent most of her childhood in Bandung, where she completed her Bachelor's degree in Anthropology at Padjadjaran University (UNPAD).

She participated in various short term training courses on research methods in Japan, the Philippines and on environmental studies in Vietnam. She went on to become a member of staff for the Directorate General of Culture (Ditjen Kebudayaan) within the Ministry of Education and Culture and currently she is working as a Research Coordinator at the Center of Research and Development of Culture (Puslitbang Kebudayaan), Research and Development (Balitbang) of the Ministry of Education and Culture.

In addition to her involvement in research, she is currently a member of the evaluation team to evaluate all research staff within the Ministry of Education and Culture. She has written several published books, e.g. *Taretan: kehidupan sosial budaya orang Madura* (*Taretan: the socio-cultural live of Madurese*), *Sistem Resiprokal penduduk di Desa Penarukan Singaraja Bali* (*Reciprocal System of villagers in the Penarukan Village in Singaraja Bali*), *Peran Ganda Perempuan* (*The Double Roles of Women*). She can be contacted at yanakusumah@yahoo.com

Khidir M. Prawirosusanto

Born in Grenoble, France on March 6th, 1984, Khidir received his B.A. in 2008 and his M.A. in Cultural Anthropology from Universitas Gadjah Mada (UGM), in 2014 after finishing his research on the socio-cultural transformation in the Orang Suku Laut's (the last sea nomads) everyday life on Bertam Island, Riau Island Province.

This research was focused on the transformation of the sea nomads' community, which as a consequence of their negotiations with the government regarding its modernization projects that aim at developing a 'better life' for all 'indigenous tribes/suku-suku terasing', in Indonesia. Khidir

was a Junior Research Fellow as part of Joint-Scholarship Programs UGM and the University of Agder (Norway) 2013 for this research which was under the umbrella theme of 'In Search of Balance: understanding welfare creation and distribution in Indonesia'.

He is also interested in urban-related issues. Previously, he did an ethnographic research on the politics of representation in six museums in Yogyakarta. In this research, not only did he interpret the symbolic meanings of museum's exhibition, he also showed how the political discourses surrounding Javanese culture, national history, heroism, science, and fine arts, are constructed and contested in those museums. He is now a teaching assistant for thought courses in the field of 'Introduction to Cultural Anthropology' and 'History of Anthropological Theory' at his alma mater.





Bakti Utama

Born in Yogyakarta on June 15th, 1985, Bakti received his Bachelors' degree in 2008 and Master's of Arts in 2015 in Anthropology from the University of Gadjah Mada.

His theses talks about the anti-collective rationality among Javanese peasants, while his disertation talks about the failure when introducing an organic farming system in the villages of Java. He is currently active as a researcher at the Centre of Education and Culture Policy Research (Pusat Penelitian Kebijakan Pendidikan dan Kebudayaan), Research and Development Center, Ministry of Education and Culture (Kemendikbud). As a researcher at the Ministry of Education and Culture, he has been involved in the research for the nomination of intangible cultural heritage to UNESCO. He is interested in research on *adat* community dynamics in Indonesia.



Putri Novita Taniardi.

Born in Sleman on January 1st, 1986, Putri received her Bachelor's degree in Anthropology from the University of Gadjah Mada in 2008 after completion of her academic research paper (skripsi) on the social model of the female population post earthquake disaster in Yogyakarta in 2006.

She is currently working as a researcher for the Archaeology Office of Yogyakarta with particular interest in ethnoarchaeology studies.



Mawaddatul Khusna Rizqika

Born in Bantul on July 2nd, 1986, Mawaddatul has been a civil servant since 2009 when he was appointed a currator at the National Museum.

He has written several culture-related publications, such as books entitled, The Golden Kingdom of Equator (Museum Nasional and Jeju National Museum Korea, 2012); Jewelry (Museum Nasional, 2013); 100 Every Day Useful Objects from Southeast Asia and Korea (UNESCO APCEIU and SEAMEO SPAFA, 2015), among other publications. He received his Bachelor's of Athropology from the University of Gadjah Mada.



Lukman Solihin

Born in Probolinggo on April 23rd, 1984, Lukman received his Bachelor's of Cultural Anthropology from the University of Gadjah Mada and started working as a civil servant in early 2010.

He is currently a culture researcher for the Center of Education and Culture Policy Research, Ministry of Education and Culture. He likes to read and write. In addition to writing for scientific journals, he sometimes writes book reviews in his spare time. His piece written in his blog entitled “Tukang Becak: Yang Bebas dan Yang Terpaksa Memilih”, was the first runner up in a writing contest conducted by Voice of America (VOA), Jakarta in 2012.



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Born in Yogyakarta on March 11th, 1970, Budiana received his Bachelor's of Archaeology from the University of Gadjah Mada (UGM) and his Master's degree in Anthropology from the University of Indonesia (UI).

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He received his Bachelor's of Socio-Anthropology from the University of Indonesia, Depok campus and his Master's of Economic from the University of Padjadjaran, Bandung. In addition, he also has a Master's of Public Policy from National Graduate Institute for Policy Studies (GRIPS), Tokyo.



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Born in Lhokseumawe on July 30th, 1987, Kaisar received his Bachelor's of Anthropology from the University of Padjadjaran in Bandung. He is currently working at the Center of Education and Culture Policy Research and Development (Puslitjakdikbud) of the Research and Development Center of the Ministry of Education and Culture (BalitbangKemdikbud). He can be contacted at kaisarjulizar@gmail.com or by his mobile number +6281360636268.



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Damardjatikun received his Bachelor's of Anthropology from the University of Gadjah Mada. He is currently working as a researcher of socio-cultural anthropology for the Center of Education and Culture Research and Development.

Several of his works have been published in bunga rampai book and journal. Among his works are:

1. *Sawineh Sadu: Gerakan Filantropi yang Bersumber pada Kearifan Lokal*, published in *Jurnal Penelitian Sejarah dan Nilai Tradisional* (Terakreditasi). Vol.20. No.2. September 2013.
2. *Potensi Budaya Masyarakat Bajo Di Pulau Bungin Kabupaten Sumbawa* (co-written with DR. Syarifuddin), published in *Jurnal Penelitian Patanjala* (Terakreditasi). Vol. 5. No. 3 September 2013.
3. *Kearifan Lokal Penduduk Lereng Gunung Merapi*, published in *Jurnal Kebudayaan*, Vol. 8 No. 2, November 2013.

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