# Cultural Heritage Diversity Of Banten



### CULTURAL MERITAGE DIVERSITY OF BANTEN

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CULTURE AND TOURISM BUREAU

PROVINCE OF BANYEM

CENTRAL AREA-OF FANCEN PROVINCE GOVERNMENT

JL. SYECH NAWAWI, PALIMA - SERANG

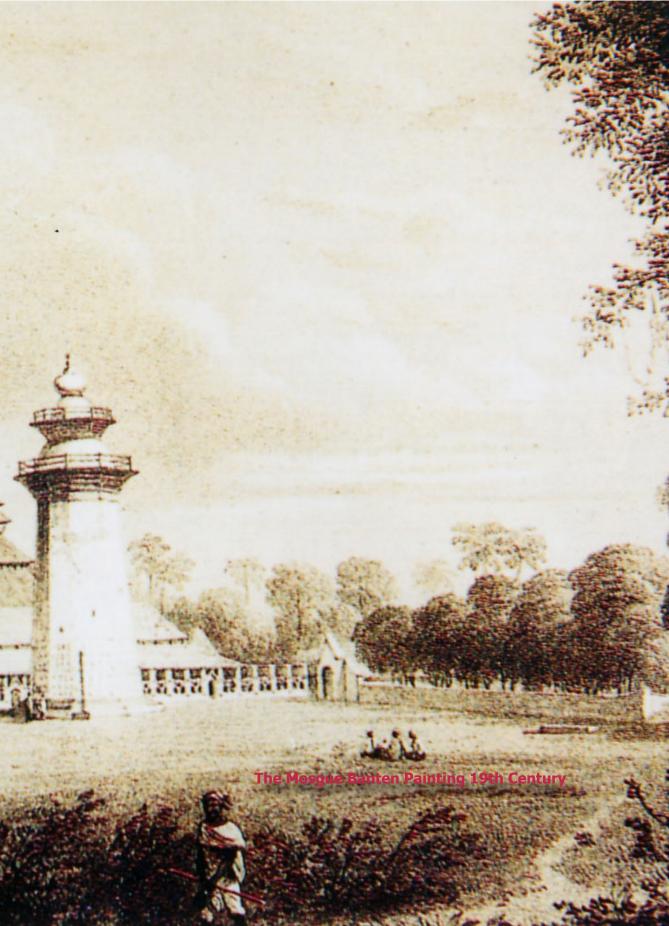
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## SPEECH FROM HEAD OF CULTURE AND TOURISM BUREAU OF PROVINCE OF BANTEN

Assalamualaikum Wr. Wb.

Praise is bestowed to the Almighty God, Allah SWT, for the publish of the book Ragam Pusaka Budaya Banten (Cultural Heritage Diversity of Banten). This book, initiated and published by Balai Pelestarian Cagar Budaya Banten (Heritage Preservation Bureau of Banten), was published for the first time in 2005. This book is interesting and important that it is necessary for us to appreciate it because this is a very meaningful step in an effort of documenting the cultural legacy that have spread out in Banten province. To express the appreciation of the effort in the making of this book, in 2015, the Government of Banten Province has taken a part and republished this book after 10 years since its first publication.

The publication in the form of book format is needed as an effort to publish and inform the cultural diversity in Banten. This way, it is highly expected that the values in that heritage can be known by the society or at least it becomes a record of basic knowledge about the history of the culture for our descendant in the future.

It is important to build an awareness that every culture in Banten is not only important for the people in Banten, but that cultural heritage is a part of remains that need to be united and rearranged to form a unity in the Archipelago cultural frame. The archeological heritage is also a national asset that should be known and understood to be used to develop and advance the civilization of Indonesian nation.

We highly hope that this sustainable works and efforts in providing cultural information in Banten, particularly the archeological heritage will enrich the cultural references treasure of Banten. Therefore, we also hope that this book will become an inspiration to the writing of books with cultural nuance with different themes.

Finally, may this book useful as we all have expected together. *Wassalamu'alaikum Wr. Wh.* 

Head,

Drs. H. Opar Sohari, M. Pd.

### SPEECH FROM THE GOVERNOR OF BANTEN



The province of Banten has now entered the age of 16, a relatively young age for an administrative area. However, if it is seen from the cultural point of view, Banten has gone through a very long journey. This has been reflected in the book entitled Ragam Pusaka Budaya Banten (Various Cultural Heritage of Banten) that was published by Balai Pelestarian Cagar Budaya Banten (Heritage Preservation Bureau of Banten) in cooperation with the Provincial Government of Banten. The book provides information about various cultural

heritage of Banten, from the pre-history era to the Colonial time existed in Banten Province.

We thank to Allah swt for the presence of this book has enriched the cultural references collection and has a strategic value in strengthening the characteristic of Banten that once became the center of civilization. As it is commonly known, Banten has been well-known all over the world, not only because of the diversity of its culture, but also because of its past history. The culture owned by Banten is a potency that needs to be continuously explored, preserved, and further developed as the prospective aspecs, particularly in the field of culture and tourism, that further will can give contribution in increasing the local income as well as the country foreign exchange.

On behalf of the Government of Banten Province, we would like to extend our support and high appreciaiton to Balai Pelestarian Cagar Budaya (Heritage Preservation Bureau) Banten for its initiative and creativity to publish this book. The same appreciation is also addressed to the experts who have involved in the making of this book until it is in our hand now. We hope that this book can be beneficial not only for the cultural management, but also to the school and university students as a textbook, as well as the government apparatus and the society, to build a strong sense of belonging and proudness to the nation cultural legacy.

May Allah the Al Mighty always bless our effort. Ameen.

The Governor of Banten

H. Rano Karno

## FOREWORD HEAD OF CULTURAL HERITAGE PRESERVATION BUREAU OF BANTEN

Assalamu'alaikum Wr. Wb.

Best wishes

The culture of Banten is a apart of national cultural dynamic that has been developed along with journey of its surrounding time and place. In its progress, the culture of Banten has its own colour identity that has created cultural characteristic from time to time that makes it different from other cultures. The cultural-historic of its past cultural characteristics has relics that marked its development, one of it is the cultural heritage that usually called archeological relics.

The archeological heritage has characteristics such as it can not be updated, perishable, and limited amount, therefore, it is easy to extinct. Hence, one of the efforts to save the data of archeological relics is through documentation in the form of publication book.

Book of Cultural Heritage Diversity of Banten that is now available for the readers is a book that had been published by Heritage Preservation Bureau of Banten in cooperation with Cultural and Tourism Bureau of Banten Province. Considering that, this book covers the summary of archeological relics of Banten from the pre-historic era until the establishment of Banten Province is highly important, then in 2015 this book was republished in cooperation with the Government of Banten Province.

The book of Cultural Heritage Diversity of Banten has exhibited the content of noble values of Banten culture as a reflection of a coherent, harmonious and well-balanced identity from time to time. Further, by reading this book, the readers can understand the map of potencial archeological relics as a result of cultural works of Banten. This potency should be preserved and utilized primarily for the purpose of cultural and knowledge development as well as for cultural tourism objects.

This book was published because of the efforts and hard work of my colleagues at Cultural Heritage Preservation Bureau of Banten and enriched by the the witings from experts about Banten, they are Prof. Dr. Uka Tjandrasasmita, Prof. Dr. Hasan Muarif Ambary, Prof. Hasan Djafar, Dr. Heriyanti Ongkhodharma Untoro, Dra. Widya Nayati, MA, Ph.D., DR. Moh. Ali Fadillah, Prof. Ris. Naniek Harkatiningsih Wibisono, Drs. Gutomo, and Tb. Khatib Mansur. High appreciation is addressed to all the writers.

Special appreciation is extended to Prof. Dr. Mundardjito as the editor of this book.
This book certainly contains shortages, therefore, critics and suggestions is highly
expected for its improvement. May Allah SWT bless all our efforts. Ameen.

Maccal	amu'a	laikum	Wr.Wh.
v vussui	urriu a	IUIKUTYI	VVT.VVD.

Head,

H. Syaiful Mujahid, S.H.

### SPEECH FROM THE COMMUNITY PROMINENT FIGURE

As the local resident from the ancestor of Banten Lama to Lebak and Jasinga, the history of Banten has never been ended to be told in the family and has given inspiration and spirit to re-build the historical Banten Serang - Banten Lama - Cilegon - Anyer. Those places are full of history, from their function as freeport center in the era of Islamic Kingdoms in the Archipelago, until their function as the centre of fighting toward the Western forces, particularly VOC and the Dutch Indies Government and NICA.

The history of glorius era of Banten can be started from the history of Hindu Kingdom of Banten Girang that has been proven from the biggest archeological sources all over of the west part of Banten. Continued to the history of Islam Pantai Kingdom (Seaside Islamic Kingdom) that has been confirmed through the diplomatic relation with England Kingdom in the 18<sup>th</sup> Century, then the history of VOC and the Dutch Indies Government, and so on.

This book describes the historical treasure of Banten that placed Banten on the same place with historical treasure found in Mataram, in Majapahit or in Bali areas. In this position, it is highly expected that the young generation in Indonesia will get a complete and comprehensive description about one of the central kingdom in the Archipelago that existence was admitted and well known by the kingdoms from China, Japan to Portuegese, Spain, Netherland and England.

We would like to express our high appreciation to the works of *Balai Pelestarian Cagar Budaya* (*Heritage Preservation Bureau*) of Banten that continuously do some efforts to explore the heritage of Banten and introduce the history of Banten as a comprehensive reality.

Prof.Dr. Dorodjatun Kuntjoro-Jati

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# Chapter I

### LOCATION

Astronomically, the Province of Banten is located between  $105^{\circ}\,15'$  -  $106^{\circ}\,11'$  East longitude and between  $5^{\circ}\,21'$  -  $7^{\circ}\,10'$  South latitude. Its borders are Java Ocean on its North, Hindia Ocean on its South, Bogor Regency and Special Capital City of Jakarta on its East, and Sunda Strait on its West.

Geomorphologically, Banten area is divided into 2 parts: highland and lowland. Generally, the highland is in the southern and consists of mountainous areas with the average elevation is 400 m above the sea level. The mountain ranges in this area across from the East to the West and lasted in the formation of Pulosari mountain, Aseupan and Karang in North. The mountainous areas commonly consist of forest and small



industrial agricultural. The lowland is in the north part with the elevation of 0-25 meter above the sea level. The lowland is utilized as industrial farming land.

#### HISTORY AND CULTURE ON BANTEN

In the past, Banten was well known because of the Islamic Empire had been established in this area. However, prior to the establishment of Islamic Empire, Banten has had high culture. It is proven by the inventarisation and research on the archeological relic that was started from the 19th Century in Banten. J.W.G.J. Prove, a Dutch contollerin 1896 reported the finding of ancient building near Citorek village, Bayah that later was well known as the building of *punden terrace* (a little houses of workship) of Lebak Cibedug (van der Hoop, 1932: 63-64). Later, N.J. Krom in his book *Rapporten van der Oudheikundingen Dienst in Nederlansch Indie* in 1914 mentioned that around Pandeglang Regency there was archeological heritage in the form of ancestor statues, several stone

axe from an archeological excavation findings in Pamarayan (Kolelet) and a statue of Polinesian type in Tenjo (*Sanghyang Dengdek*) (Djaenuderadjat, 2001: 2).

The establishment of megalithic monuments in various form as such as *punden berundak*, statue, menhir, dolmen, and scratch stone has enriched the culture and tradition of Banten people in the past. Megalithic tradition was started about 4500 years ago when the human being started to settled down with farming and cattling as their occupations. Until today, some traditional people still adhere and obey this megalithic tradition continuously and sustainably.

Banten culture is developing rapidly after coming into contact with outside culture that came from India bringing Hindu and Budha religions. Besides Hindu and Budha, India also gave impact to the social system and government in the archipelago marked with the establishment of the kingdoms. One of the Hindu Empire in Banten is Banten Girang Kingdom that was predicted existed between the  $10^{\rm th}$  and  $16^{\rm th}$ .

The entrance of Islam had an impact on the withdrew of the influence of Hidu-Budha in Banten. Kingdom Banten Girang was under the Islamic ruler who then established kingdom around Banten Bay. The city center was known as Surosowan that now is named Banten Lama. Banten Islamic Kingdom existed from the 16th Century to the 19th Century.

In the old manuscript, the Banten Lama city located about 10 km from Serang city, was visited by many ships and foreign traders from Arab, Portuguese, China,



People of Banten in 1673: Javanese (middle), Chinese (right), and Arabian (left)

Persia, Suriah, India, Turkey, Japan, Philippine, England, Netherland, French, and Denmark. Besides foreign traders, domestic traders from Maluku, Solor, Makassar, Sumbawa, Gresik, Juwana, and Sumatra also traded in the Banten Lama.

Today, the golden past of Banten Kingdom only the remains of proves. Those proves are in the forms of Surosowan Kingdom complex remains which was built during the Maulana Hasanuddin governance, Great Mosque of Banten, Complex of Banten Kings' Tombs and their



Chinese trader in Banten in 1596

family, Pecinan Tinggi Mosque, Kingdom Complex of Kaibon, Koja Mosque, Speelwijk Fort, Chinese Pagoda, Watu Gilang, Tasikardi Lake, Mosque and Tomb of Sultan Kenari, Rante Bridge, and many others. In addition to the heritage in the form of building, there are also individual relics such as ceramics (Chinese,

Japan, Thailand, and Europe), pottery, currency, and many others. Description about the relics from the remains of the Banten Lama mentioned above will be explained in Chapter V.

The Islamic Kingdom of Banten in the form of Sultanate (Empire) regressed when VOC (Vereniging Oost-Indie Compagnie, a group of traders from Netherland in 1602-1799) came to Indonesia and Dutch colonialism. The Dutch destroyed the city centre of the Empires and moved the central government to Serang. The imperialism of the Dutch ended after they were defeated by Japan in 1942.

Banten has gone through a long journey of history and culture, now it is one of provincial area of Republic of Indonesia. During its journey, Banten has given a legacy of heritage from the activities of its society and valuable culture.

The wealth of valuable cultural heritage diversity of Banten should be highly appreciated as a prove of historical and



Portuguese tourists in 1596 in Banten accompanied by a language interpreter

cultural journey that can give contribution to the development of knowledge, history, and culture through the exploration of noble values reflected in those heritage. Moreover, the cultural heritage can become a foundation in fostering the nation authoritarial and identity.

## FROM SUROSOWAN TO TIRTAYASA: URBANISATION AND SOCIAL CHANGES IN BANTEN

Built on the ruins of capital of Hindu-Sundanese kingdom in Banten Girang, the central Islamic political power of Java that was more famous as *Kesultanan Banten* (Banten Kingdom), had been moved to the Cibanten river estuary since 1527. The chronical of *Sajarah Banten* (*SB*) that was predicted to be finished written in 1633 re-told how Banten city was build by the first King, Maulana Hasanuddin and was strengthen by his accessor, Maulana Yusuf (cf. Djajadiningrat, 1983).

That event was noted importantly in a line "gawe kuta baluwarti bata kalawan kawis," give us a sense of permanent structure description in a complete capital city system with various glorious symbols of an Islamic kingdom. It is indeed that the archeologist have identified the existence of palace building (Surosowan) with the structures ruins that gave the characters of the city system in the sites of Banten Lama (Mundardjito et.al., 1978: 4-5). However, after experiencing 3 times successions without 'a chaos', in 1596, the history of Banten undergone a significant social changes. This occurence, borrowing the term from Claude Guilliot (1992: 57), was marked by several 'bends' from the time cycle that was mentioned by Dr. John N. Miksic (1986: 16) as the period of fluctuating fortune between 1619-1682, a time range that had too much rsik to be called as the golden age.

If we noticed again that period closer, actually 'kepangeranan' (princedom) of Islamic Banten also experienced crisis for almost three decades (1596-1624). Unfortunately, those important episodes were not clearly described in the chronical *Sajarah BantenRantee-Rante*, it even seemed that the writer always tried to minimize the conflict aspects in the whole events of Banten history (check txt from Djajaningrat, 1983; Pudjiastuti, 1991).

Different from the sources from Europe, for example Willems Lodewijcks in the book  $D'Eerste\ Schipvart...$  (1598), that later re-published by Rouffaer &

Ijzerman in *D'Eerste Schipvart*...(1915), as well as archives of VOC (*Dagh Register*) and East India Company (India Office Records), many testimonies from the first Netherlaners who cme to Banten harbour, followed by English and other European traders, had noted the details of event that reveal how critical power always hit the kingdom, either because of the succession problem or the foreigners interference in facing some economic social changes.

By that historical prove convergence, Dr. Claude Guillot (1992: 69-70) confidently stated that for 30 years Banten had experienced what was called *la guerre civile* (civil war) because of the collission between two city elite groups to maintain the political power interest and on the other side, the traders group also tried to conquer political authority for their own economic interest. As a result of this civil war, Banten was not be able to avoid polical and economical crisis that further led to the multi-dimensional crisis.

From those historical symptoms, many problems can be identified based on the facts given by the sources, but the first question is, is it relevant to raise the past issue today? It seems that it is too early to answer, yet, thinking about the future of Banten, then critisizing the history must be seen as an effort to find strong foundation to own a view for the future. Our academic concern is started from the wish to undesrstand the civilization that was carved by the community of Banten in a cycle of path: born, developed, and decreased. Through the time cycle approach, there is an expectation to be able to compare the era we are living now and the previous era, and re-contemplate where we were in the cycles of born, developed, and decreased (cf. Ankersmit, 1987: 19-20).

Of course, we cannot close our eyes that now, Banten is and will continue to deal with the crucial issues that directly related to a civilization choice: accept or reject the changes driven by global trends; a manifest of universalism in all areas of life. If attention was drawn to how the external changes can be anticipated, and efforts are made by the predecessor of Banten, to be able to get out of the crisis through proactive action and inovasif that reflect their mentality, then as once stated Taufik Abdullah (1991), concern for history is also a form of self-faced on the fate of the nation, for 'the establishment of a state not just their nations and territories, but also chose the history'.

In this case, the roleswere played by one of the Banten's king, Sultan AgengTirtayasawas a concrete example of a policy that was going to promote the importance of releasing the dependency on foreign powers that resulted in

monoculture pepper; an economic dependence that ultimately threw Banten on chaos around four centuries ago. It can be said, Sultan Agengwas the figure of the king of Banten who has tried to actualize food self-sufficiency policy for the land and the people of Banten through major projects in the field of agriculture. However, how as important as the historicity of Sultan Ageng?

This small note will try to review back, whether the policy was able to issue Banten from multi-dimensional crisis and how brilliant ideas can be a valuable lesson in terms of filling the void of our knowledge of the mentality of the past for development planning in the present and future.

Traces of Civilization Cities in Delta Cibanten

Talking about the 'city', people often got stuck in formal discourse: scales, a collection of settlements, road networks, population, and other physical elements. Later, a study with this approach was not representative again to categorize the city within the framework of urbanism studies, although just to distinguish it from the 'village'. Then came the new offer, that study about the city would be more comprehensive if using the functional approach as once initiated by Paul Weatly (1983: 207-208; also Miksic, 1989: 3-4) which is not only based on physical criteria but also on the nature of the activity and institutions that grow in an urban settlement. Therefore, prior to discussion of the activities, institutions and social organizations, there should also be a physical depiction of Banten city as an urban settlement entity in all its complexity.

However, the limited access to get the primary resources has always been the biggest obstacle in making a complete description about the urban composition space of Banten City. Articles Claude Guillot, 'Banten en1678' (1989) here can be used as the main focus in the pouring various direct testimony or the room structure and function of Banten city between the late sixteenth (XVI) century and early eighteenth (XVIII) century.

Like the other cities contemporaries on the Javaisland, the interests of Banten in the study of social history was first demonstrated by the division of a real space between the settlements 'native' (imperial elite and their followers) and 'foreign' (traders), both domestic and foreign. The spatial separation was also confirmed by city wall that impressive protective function for the existence of the palace as a symbol of indigenous power on the inside. While on the outside, the city walls, there are groups of traders' resident with a variety of port and administrative facilities and large markets.

Base on the social space category, therefore the description of Banten residential city will start from *intra-muros* (in the castle) settlements and then will try telescoped entity *extra-muros* (outside the castle) on the spatial characteristics and functions in the entire urban system of Banten.

### 1. KERATON COMPLEX AS CITY CENTER

As has become a common framework in the Southeast Asiaislands, that the origin of an empire is always constructed with supernatural myths (Saleh, 1999: 35-37). Similar with Banten, tradition 'is not a country' very attached to each inaugural Islamic rule in the archipelago such as found in a variety of Malay manuscripts (Perret, 1999: 7-9) are also not spared as disclosed in *SajarahBanten* manuscripts. The Indications can be seen for example in the supernatural forces surrounding the city center. Although the focal point is determined by the square (*alun-alun*) that on the testimony of the people of Europe called *Paseban*, whereas in chronic SB named *darparagi*, but square, except as field real king has no deep meaning if there is no *gigilangstone*(glowing stone) in one of its side. It is precisely thanks to the sanctity of this stone, the center of the kingdom starting from the square.

For that reason, Guillot (1989: 121) was so impressed by the presence of *gigilang stones*. The main reason was for the cantos 18 and 19, *SB* told how MaulanaHasanuddin conquer the old capital, *WahantenGirang* in the name of a new religion (Islam), and how about his father, SyarifHidayatullah, who ordered to build a new city in the delta of the Cibantenriver, which is marked by a square stone four long, who was apparently the seat of BataraGuru Jampang. The Victory of Hasanuddin over the ruling *WahantenGirang* followed by the disappearance of BataraGuru Jampang and then SyarifHidayatullahadvised her that for whatever reason, the stone must not be moved, and if they violate the ban will be destroyed kingdom. Then, *Watugigilang* became a praying place of Hasanuddin and his successors.

Banten chronicle shows itself *kekunaan* 'inauguration stone'. Based on comparisons with rock type called *selagilang*(*sela*= Javanese word chromo for stone) as the inauguration of the Surakarta and Yogyakarta's king, which is associated with a *keraton*complex with the name *pagelaran*, Guillot (1989: 121) came to the conclusion that the stone was has the most important significance of other *regalia*. In the context of mythology Banten, by making it the induction center, it can be interpreted that Hasanuddin had put themselves in a position Jampang Guru

(Guru = mat god Shiva), who do meditation to further the throne Banten. With that sacred stone, Hasanuddin legitimacy spiritual authority over the city in which he himself is the center, while the palace has only a functional aspect.

SB chronicles also describe the functional aspects, that SunanGunungJati after ensuring a place for the capital city, and then provide guidance to their children so in that places, it built: (1) palace, (2) square and (3) market. The three elementsbecame the foundation of the establishment of city-kings. So it is not by chance if the urban planning of it forming an axis north-south, because the prototype as it can be found in the city of Majapahit (Pigeaud, 1963: V, map I), Surabaya at the beginning of the XVII century and also Yogyakarta at the end of the XVIII century (de Graaf, 1958: 14).

Spatialorientation of Banten city seemed indicated by the arrangement of the four main streets (canals) following the cardinal point that leads to all places, thus forming a cross with its center point: the palace (*keraton*). It reinforced with the wall around the city housed in rectangular are on both outer corner leads to the port. With such a city plan, Guillot (1992: 127) proposed to look Banten as well as the *mandala*; a center with the four cardinal points which even during the reign of Sultan AgengTirtayasa, every pointevery point was symbolically protected by four officials (leaders): Prince Kidul, Prince Lor, Prince Wetan, Prince Kulon.

**Keraton Surosowan**. The palace itself was located in the south of the square, as the seat of the king, it placed in a protective high wall, and it was a residential complex consisting of a number of buildings and pavilions. Although it was not too clear, but *SB* chronic gave enough description about a *keraton*complex in the whole meaning, which consists of: (1) the structure of the so-called *made*, (2) a complex with the name of the *raras*temple, (3) heritage storage building, (4) the king private mosque with a tower, (5) the famous cannon *Ki jimat*, (6) stables, and (7) substations case almost everywhere. All the elements that indicate Surosowan as citykings prototypes with Javanese typical.

A more complete description obtained from the archives of a surgeon Denmark, Cortemundeon the way to the Java Island, he stopped by and met with the king of Banten accompanying trade envoy from Kingdom of Denmark. In 1673, he described the existence of the square that on one of its side, there was a pavilion that in the *SB* called *Sri Manganti* and behind it, there was a stone wall surrounding the palace. Behind the walls of the palace, there were two high-rise buildings and sturdiness, which only had a Chinese-style roof house with a chimney of the

fireplace stand on the roof. However, in 1678 this magnificent palace definitively abandoned by Sultan Ageng to reside in the new palace in Tirtayasa, on a network Ciujung river mouth, near Pontang (cf. H. Sakai &NaniekWibisono, 2000). Palace, better known by the name Surosowan in Banten Lama since it will no longer be the position of the king, but a residence where her eldest son (Abdul Khahar), as the 'viceroy'. Nevertheless square not immediately lose its function as a meeting central point of Bantensocieties.

The *keraton* square. Located at the front (north) palace with an elongated shape to the canal that crossed the palace complex, both Schouten (1707, II: 302) that located in Banten in 1661 and Cortemunde (1953: 126) in 1673 noted the large trees were still growing surround the square and gave comfort to the city center. A number of official buildings were built around the square to give character of the city as the administrative and political center, because besides being a king's place toshow himself in front of his people, the square was also the site of the judicial process by the king as the supreme judge (Valentijn, 1724- 1726, IV: 214-215). In this field also, the authorities of the kingdom have todo*seba*to the king. There was also a gong struck or cannon shot to mark the announcement of the government about an important decision (DR, May 6, 1672 and February 7, 1678).

Besides functioned for administrative political activity, the squarewas also used as a place of cultural activities. Various important events related to the imperial family, such as weddings or circumcisions, held in the main square (DR, 1 September 1672; Scott, 1943: 152-162). While for the general celebrations, testimonies from Europe explained that for days could even weeks; the square became a big crowd like *Sekaten* ceremony in Central Java. Even in archives of India Office Record (IOC / G / 21/3 / III, 13.05.1659), as quoted by C. Guillot (1989: 131) noted that in the palace field, the entire people came saluted the king and share the prize which was an obligation at the end of Ramadan. Finally, there were also people can watch the king and the princes against each other during the riding match on Saturday (*Sasapton*) (*DR*, December 3, 1659).

Banten Map made in 1659 showed that in the south square (*alun-alun*), the imperial palace surrounded by the homes of close adviser, especially two main ministers: *Mangkubumi* and *KiaiArya*, established administrative offices along with an activity place of various types of public services, for example clerks, translators and other works. However, in the year 1678 with a movement from Sultan to Tirtayasa, the great figures take down their homes. Similarly, with pavilions also

were dismantled and want to be moved to a new palace in Tirtayasa (*DR*, July 27, 1678). Cortemunde (1953: 126) also noted that not far from the palace, there was a complex arsenal (armory) that also protected, in which were stored the guns, firearms and swords in large numbers to meet the needs of the army.

Other buildings around the main square were guard as noted by Cortemunde (1953: 126). Base on the notes of foreignpeople,we knew that in every corner of the city there was always a guard who was still kept up until a shellacking Banten from Batavia in 1682. Finally it should be mentioned that on the north edge of the square lean boats king and royal officials on the banks of the canal around the docks for access to the palace complex.

AgungMosque and Tower. In the west of the square, there was a mosque. Banten people used to call the "Agung Mosque of Banten" (Masjid AgungBanten). In the oral tradition recognized that the mosque was built by Maulana Yusuf in the year of 966 H (1559 AD), but according to C. Guillot (1989: 131), when seen in the sketch in 1678, the mosque had just reached its shape as it looks now after in 1615. Many European settlers admired the mosque and called it a temple. Description that made by Bogaert (1711: 134) at the end of the XVII century was considered by Guillot (1989: 132) the most complete: "The temple was almost rectangular shape and awoke from massive beams that were widely available in Java (...). The roof with tower-shaped (...) which has five roofs overlap one another; the first roof and most giant was cover the entire body of the building, next roof growing up decreasing and the last with pointed form (pyramid) ".

Currently, the tower itself is as a symbol of BantenProvince, it did not seem to attract much attention of Westerners. Stavorius (1798: 55) explained in his journey notes that "the tower is near the mosque, a tapered tower but such high towers in Turkey". Unfortunately, there were no sources that explained the existence of the old tower. Without a clear source, Ismail (1956: 6) stated that a Manchurian (Mongol) named Cek Ban Cut built the tower in 1620. However, on maps of old Banten, this tower was not quite visible. New on the map in 1659 (Ijzerman, 1923: XXIII) stated "in the near mosques or 'church' they were white tower (its height) through the trees".

**SabakingkingNekropolisBanten**. Still around the mosque, there was the tomb complex of the king (*necropole*) called *Sabakingking*. In 1678, only two kings were buried there: MaulanaHasanuddin and his grandson, Maulana Muhammad, who died in the war against Palembang, and therefore called *Seda-ing-rana* (died

in afar place). Maulana Yusuf buried in Pakalangan, in the south of the city, while the other kings buried in Kenari, near Tamansari (Tasikardi).

In the complex mosque also buried a great people who were honored by the king, as SyahbandarBanten, Chinese descent, *KiyaiNgabehiKaytsu* (DR, June 10, 1674). Finally it should be mentioned specifically in residential complex near the mosque as a place of residence some leading *ulama*. Bogaert (1711: 134) stated among them, there were the home of a *Qadi* known by the title of *KiaiPekih* (Arabic: Figh). This figure plays an important role as a 'minister of justice' (*Algemeen Rijksarchief*, VOC 1440, fo 2440, 20 January 1688, quoted from C. Guillot, 1989: 134).

*Kapalembangan*, Market in the City. Classic character of Banten city was also characterized by the existence of a market that located between the mosque and the river. Called *Kapalembangan* (*SB*pupuh 26), because the place was using as the first market in the Bantencity. However, in its development, the market was not representative anymore due to lack of sufficient space in accordance with the increase in population and the expansion of trading activities in the city.

When the Dutch first came to Bantam in 1596, the primary market has been moved on the outside (northeast side) fortress city, around *Karangantu*, while market located near the mosque is only open in the morning. In 1596, the market is still crucial because there are still selling pepper, since 1661, according to Schouten (1707), II: 304) people never buy pepper again there, except for the daily needs. In 1673, according to the testimony of Cortemunde (1953: 125-126), a large market exists only in two places: east forts (*Karangantu*), the other in the west were called *Kineserkuarter* (Pacinan).

The settlement in the fort. Data settlements in the city are important to describe the social layers, but less detailed information. The lack of data was caused by the lack of attention of the Europeans in the township and the township devoted to elite with its center around the square and the palace. Nevertheless, the first Dutch travelers (cf. Rouffaer&Izjerman, 1915: 107) gave a rather clear statement about the settlement structure within the fort.

According to the testimony of the foreigner, the eastern part of the city was divided into many settlements and in each settlement there was a 'leader' who are always ready in a state of war, fire and other hazards. Each village has a partition screen (fencing) and each has a guardhouse at each entrance (gate) which is equipped with a large drum that is ready to be emitted if there is an attack or fire. Schouten (1707, II: 328-329) noted that things like that are very common in

Java, that the city is divided into villages, each of which take care of themselves and are in control of 'the rich' who has a close relationship with the king or their representatives. When there is an attack from outside or fire, people are beating the drum with a large wooden paddle.

**Krapyak and Tamansari**. Two places, named *Krapyak and Tamansari*in SB was actually located in outside of Banten City, exactly in the southwestern of Banten City. However, the importance of these two places located on their functions to fulfill the food and water needs from citizen. Like found in the other kingdom centers in Center Java, Banten city also had an area, called *krapyak* (livestock enclosure) and *tamansari*(water park)as stated in SB (pupuh 44). In addition, there was a place called *pupungkuran*, now it located near Kenari. It deals with the complex water resources are now called *Tasikardi*, which at that time was called the *kebon alas*and a 'lake' that is in its middle there is an island. In this place, in 1702, Cornelis de Bruin (1725, V: 53) received by the Sultan on his visit to Banten. According to him, Tasikardiis a water catchment for the palace that was connected by a stone regulator (pengindelan) and a water pipe that we can still see today.

### 2. EXTRA - MUROS SETTLEMENT

Map in 1630s (ARA, den Haag VEL 1175; Guillot, 1989: 126), map in 1659 (Cortemunde, 1953: 125), and a Bantensketch in 1725 (Valentijn, 1724-1726), showed a growth of Bantencity widespread follow the banks of canals and fortifications of the city. Likewise, the settlement outside the fort (extra-muros) was growing in line with the progress driven by an increase in the pepper trade.

Significant changes experienced by the banks of the outside area of the fort, both in the west and east. Both the Cibanten River'swings it seems to be the main access that allow the entry of foreigners into the area outside the fort. The main stimulant of the growth of the settlements is a major trading activity in the two ports; *Pabean* in the west wing and *Karangantu* in the east wing.

Pabean (costums), International Ports. The main port of Banten often mentioned in Western sources that it was located around Pacinan. In this port complex has built European traders lodges and their settlements that their groupings based on ethnic origin of the majority of the population. Located on the west of the city, the buildings were separated either by west city wall or by canal. According to Cortemunde (1953: 124), two groups of intra settlements and extra-muros was only connected by a bridge that it can be raised and lowered.

From its position, it can be said that the main port of Banten deliberately kept away from the city of kings.

The existence of the trader settlement explained as an out-sider from Banten's social groups dwelling in the Citadel. In fact, this Pacinan only for a strong foreign population associated with international trade center. Therefore, in this place, it was in coming boats from as far away as mainland of China and Europe, but there were also approaching the local boats that carrying export products which stay temporarily or permanently to take part in the trade under international economic period. Some sketches show the way along the river until further in south. Schouten called it as 'the China's path' was formed by the port administration facilities (pabean), Chinese village and also warehousing Europeans (India Office Records, 21/4, October 27, 1670).

Karangantu, Local Port and village borders. Another port was located east of downtown known as Karangantu. As in Pacinan, the port is also separated by the walls of the city and river. Port activities were controlled by a customs officeand supervised by a group of guards, also inhabited by foreigners. Karangantu is the home of 'borders' that has not really had an urban character, beside of its distance that too far from the northeast along the northern coast; it also extends along the riverside. The type of activity that specializes in craft businesses boats, drying fish and fishing ponds of salt, also characterized this suburb residential character.

The most important function of this port became a big market with stores around the port, forming the 'heart' of settlement. In this market, there were retail trades. Besides, the market is always open every day from morning until night, even until the early hours. Actually, many foreigners from the archipelago lived there, but above all, the main communities living in there are China and India. According to Schouten (1707, II: 304-5) and also De Bruijn (1725, V: 51), on the east Karangantu there was a fishermen village (Bugis, Makassar, and other tribes), "infinite in number, of small houses and the huts of the poor form the fishermen village and sailors (but) it is very useful for the country, (because) in this zone, there were traditional shipbuilding locations starting from *jongue* until *pirogue*, requiredby Banten for all maritime activities ".

**Agricultural Region in the South Inland**. Outside the urban complex, far to the south, there was a 'sub-urban' settlement along the CibantenRiver upstream as far as the former old capital in BantenGirang. With the existence of the road from Pacinan to the south, people had access to get to the fertile agricultural areas

to the upstream Cibanten. Approximately 7 km from Pacinan, people will arrive in KelapaDua, an agricultural area of food crops that can supply the needs of the urban population and also for export. According to Guillot (1989: 145) KelapaDua is a 'big village', which is very different from the others because the houses there were built with bricks and a special majority of the population were origin from Chinese (India Office Records, H 628, fo 187-194). In this area, the Chinese people plant sugar cane trees to be processed into sugar, more and more when there is a ban on planting pepper trees (Cortemunde, 1953: 126).

Not far from the KelapaDua village, there was a place called Serang. As reminded by its name (serang [Sunda] = rice field), this was rice fields area that built by Sultan Abulmafakhir Abdul Kadir (SBpupuh46). From Serang to the south, we arrived to the old capital of BantenGirang. Although had destroyed at the beginning of the empire, but the place was still enabled for the sultan visit or a gathering place for a secret adviser to prepare the equipment, especially in war times (DR, January 23, 1674). In 1679, even a new building built in BantenGirang to accommodate refugee women when the city of Bantenwere in a war, and for troopsmobility, Banten government has built roads connecting BantenGirang with Tirtayasa, i.e the new palace of Sultan Ageng (Dr, December 28 1679).

### 3. SOCIAL AND POLITICAL STRUCTURE

Refereeing from the structure of the urban space, Banten is a residential city that built on a delta that formed naturally by the Cibanten River. At the estuary side, the two rivers flow forming three spatial components to follow the path along the Banten bay from the west coast to the east coast. In the middle surrounded by walls (city walls from brick) was only inhabited by people of Banten in isolated enclaves, each of these is headed by a nobleman with their 'followers' who lived on the agricultural land.

In the part of the town, there was no trade practice except in the market on north side of the square palace. While in the west, namely Pacinan or pabean, there was a settlement concentration of foreigners (China, India and Europe) with main activities was on international trade. On the east side of town, there was also the foreigners' settlement (Nusantara) to support the retail trade (Karangantu). With the physical character like this, Banten had known elites village who isolate themselves in the area of intra-muros, whereas the foreigners who lived from trade dwells in the extra-muros (Guillot, 1992), and of course *periferik* seen from

the downtown point of view.

This kind of urban structure reflected the situation of people who distinguish themselves in the category of ethnicity and profession: on the one side, there are 'Bantenese people' who the most members are aristocratic owners of agricultural land (apanage) and on the other side there was a group 'not the Bantenese people' (foreign) they were generally traders. Of course, this condition causes the urban population vis-a-vis not know each other and understand their respective aspirations. Moreover, the two parties have always had a view that is diametrical opposition in terms of political and economic policies that were applied in authority of Banten (Guillot, 1992: 57-58).

Besides, on its political structure, social duality as mentioned above; also appear on the country's leadership hierarchy. On the top authority, Banten had a king, indeed as prevalent as is generally the kingdoms in Central Java who use the title Queen Prince, before adopting the title sultan since 1638. But with the presence of the two prime ministers called; *PatihJro* as the internal prime minister and PatihJoba as an external prime minister, in practice, the dualism of the executive leadership will always cause a conflict of interest (cf. Vorstenlanden, 1926: 277-300). This is mainly caused by reality that two top governments were distinguished not only by the capacity and by social status but also the most importantly was the interests of individuals or groups. PatihJro as an example, must always come from noble descent, because the demands of its function as a special advisor. In addition, he also had to organize all the internal interests of the *kraton* and the *ruling family* directly related or not with the bureaucracy.

It was very contrast with *PatihJro* that commonly dubbed as *Mangkubumi* or *upapatih*, external prime minister (*PatihJaba*) lifted from 'ordinary people' with broad authority to manage all the affairs of 'outsiders'. Included in its authority was looking after of international trade problems. With his position, a *PatihJaba*, who commonly called *tumenggung* or also *kiaipatih* (foreign traders call it admiral), played the wide powers in his role as the 'right-handed' of foreigners in Banten, because as said Guillot (1982: 58-59) either harbormaster (head of the harbor), *tandha* (customs) and andamohi (negotiators) and an *dacin* master (people who responsible to the scales) and the rest of the port officials were under his jurisdictions.

The political dualism proved to be one of the weak points of Banten in facing of socio-economic issues. In essence, a conflict of interest always fueled by the attraction of dualisms: nationalism and internationalism, between conservatism

and liberalism, *autochtone* and *allochtone*, or between natives and non-natives. The interest dualism was apparent shown by the role play of the figures in opposition to each other; *santana* who presented feudalism farmers as holders of political power (heritage?) and *Ponggawa* who presented 'ordinary people' who dominate the economic power of the Banten's bureaucratic system in accordance with their competence.

#### 4. ECONOMIC FRAGILITY OF PEPPER

Banten Economic ahead of the XVII century, as presented by many sources, mainly based on plants and export of pepper produced in the inner land and in the colonies of South Sumatra (Lampung and Bengkulu). The main problem faced by 'country town' Banten because the economy was based on monoculture policy. Prosperity also described as a strong population associated with the benefit of export pepper, which has made Banten achieved a reputation as the country's second largest exporter of pepper after Aceh in Southeast Asia.

In fact, the economic boom was not followed by the provision of enough food for the capitalcity that had population up to 10,000 inhabitants. Dependence on the economy of pepper turned out to be equivalent to the dependency population on rice imports from the north coast ports of Central Java, while before or even to the end of the fifteenth century - as stated by Tome Pires (1512-1513) Banten known Portuguese traders as one port that exported rice and other foodstuffs (Cortessao, 1944: 226).

It can be said, after the death of Maulana Yusuf, none of the attention given to the agricultural aspect because the pepper trades monopolize Banten's power between 1580 and 1620. Unfortunately, the *Ponggawa* of Banten always allied with the traders to take over the machinery of power at every turn of the period of the king, especially after Maulana Muhammad killed in the war against Palembang, while the crown prince was a child that requires authority held by a *regent* (guardian).

With the help of a Qadi, the highest religious authority in the kingdom as well as holders of judicial power, the popular of external prime minister with tittle *Kiai Mas Patih* in Muhammad period had occupied the post of *Regent*. Lodewijkz, an author of *D'EersteBoeck* (1598) depicts that the Prime Minister as an experienced in political affairs are reasonable to use that title. Therefore, based on his age and experience as well as its alliance with the royal family, making this character

deserves to lead the guardianship. With its presence at the controls of the country, making it a 'great novelty', because Banten with the myth of aristocratic inheritance, it can be governed by a group of Ponggawa, that in fact from 'the common people' as described by the name, *Kiai Mas patih*.

The guardianship period lasted long enough, at least had twice replacements, and giving an opportunity to the *Ponggawa* group to take a dominant political role. However, many nobles consider trading had only benefit for foreigners. In some notes of *Controleur* Netherlands as recorded in the *Dagh Register* (1624-1661), stated that some of them tried to take power under the leadership of Prince Ranamanggala which considers the pepper trade as a source of conflict and even as the main cause of 'civil war' in Banten. Since his success in holding 'regent' position, Ranamanggala immediately decided to suspend all trading activities across territorial Banten and obliging residents to re-grow the grains and tubers due to the inability of the state to export rice. The decision was very unpopular consequences felt by the entire population of Banten, because with his iron-hand, he ordered to cut down all the pepper plants.

Of course, the changes of economic orientation applied brutally brought dramatic consequences on the population as a whole. The city war was unavoidable. *SB* Chronic call it: *Geger Pailir* (a riot in river downstream). Within a few years, the production of pepper declined sharply, although some farmers are still selling pepper in secret, but the price of pepper in the market is very low. In 1618, the price of a sack of pepper still ranged between 5.5-6.5 estate, but a year after the repeal campaign pepper tree (1620), the market price fell to 0.75 reals, even three years later only 0.5 reals. The result is fatal, around 6000 traders fled Banten and try out new fortunes in Batavia newly built by VOC (Guillot, 1995: 105).

Faced with that policy, and consequently posed, all elements of society demanding the immediate release of Ranamanggala position as 'regent'. In the hope of Banten can return to the old political economy. In 1624, Ranamanggala hand over the authority to the adult crown prince (28 years), but the rise to the throne Abdul Kadir awaited not something too quickly to resolve the problem.

Some European settlers noted that how societies no longer able to follow the changes that so radical. People's misery compounded by an epidemic that hit Banten in 1625. According to the Netherlands witness estimates for 5 months, one third of the city population destroyed. The political situation worsened, coupled with sea lanes blockade by Batavia to ensure a monopoly agreement, and Mataram

pressure with political 'unification' entire Java demanding recognition of Banten for the independence of the Javanese kings in 1626 (Guillot, 1992; Guillot, 1995).

The crisis of confidence, immediately experienced by the government of Banten, as marked by the neglect to plant pepper back. Most of the population is already continuing their farms to try to open up new land and irrigation for rice and sugar cane. Government recommended to re-plant the pepper became ineffective. Nevertheless, in 1636, the government forced to oblige to plant pepper.

For more than a decade, various riots, insurrection, and other resistance movements had appeared up. Pepperreplanting policy grewvarious uprisings in the inland, which is precisely the area that formerly was traditionally a manufacturer of pepper. Banten had to send 6,000 troops to stop their resistance. In the Sumatracolony, the situation was sharper. The local heads in Silebar, Bengkulu and Lampung exploit the weakness of the central government due to internal difficulties to continue to oppose the policies of Sultan. Without strict control of the Banten authorities, they can freely sell the pepper directly to foreign traders; however, to ensure their rights, Banten sent troops to the remote territory, and give sanction to the dissidents.

#### 5. TOWARDS AGRICULTURE SOCIETY

Perhaps because of the complexity problem had many historians attention to be focused on trade economic periode in Banten with various conflicts with almost no settlement. Meanwhile, in some sultan's policies related to agriculture becomes less expressed. In this case, Claude Guillot (1995: 83-117), through his article, "*La politique viviriere du Sultan Ageng*", may be the first expert who tries to remind us to think back a number of big projects of Sultan Ageng Tirtayasa agricultural policy in almost all north coast of Banten. To obtain detailed information below are summarized some notes of *DR*who were always intense to have documented the policies of Sultan Ageng through *controleur*his resident in Banten.

The first project of the Sultan in agriculture began in September 1569 with ordered Kiai AryaMangunjaya, one of his ministers, gatheredthe heads of communities to collect seeds of palm trees amount 100 units / person. The trees should be out in the garden along the river *Ontong Java* (Cisadane), eastern boundary with Batavia.

The second project had happened since 1663. This project should be completed in four years, e.i. the digging of canal that connect the Tanara river to

Pasilian river (Cimanceuri) passed Balaraja. Sultan led by himself the departure of 150 ships with 500 workers.

The third project occurred in 1664. Sultan made a realization of two large hydraulic projects. During the dry-season, made the constructions work on the dam. Unfortunately, we did not know where the location is. Just note that development was accompanied by an escape from Batavia.

The fourth project (1670-1672), started in October 1670. Sultan decided to dig a new canal between Pontang and Tanara. In a project that involved 16,000 army, among them were 200 escaperof Batavia. Sultan put his brother in-law, Kiai Ngabehi Wangsanala, to lead the work. Less than one month later-while the other channel is being dug-Sultan was accompanied by some kingdom officials went to the location of a large project that led to 10,000 people.

The fifth project (1675-1677) built a dam on the Pontang River, to make the Ciujung water can be drained into the Tirtayasacanal. During that time, built irrigation work in the western part of Banten, improve the irrigated fields in Anyer area. At the same time, Sultan Ageng ordered the digging of a canal is 3 km in length in the Tirtayasaarea, near Tanara where the Sultan built a palace. Near the Tirtayasaa's project site, the old king decided to dig a new canal again. As many as 2/3 of the male population from the capital following the operation and the prohibition of 1/3 the population left the city for security reasons. The biggest final job is to make the dam during the dry season on the Tanara River where the kings and princes royal family can have fun in the water Tirtayasacanal. Realization of the project entrusted to his brother, Prince Kidul.

Many data reveal the extensive realization of Sultan Ageng in the agricultural field. Sultan Sepuh policy should be seen as a 'national movement' that campaigned by a leader of Banten. There are about a dozen major projects undertaken during the reign of Sultan Ageng and take 30 years and through coherence of various jobs. Geographically, it can be observed that the *susksesif* projects was listed as a public policy that is already elaborated before 1659, which means that since the beginning of his administration, which initiated the arrangement of all the broad coastal plain, from Anyer to Tangerang.

The aim of the major project wasnot only to the food crops development, but also, to fulfill the government's plan for restructuring all territories. Temporary estimation to show great realization of the work can be demonstrated by the length and amount of work that was supported by top bureaucrats and the involvement

of various elements of the community in large numbers. For three decades, the canal that is still remembered today by communities as 'channel of Sultan' or 'trench prince' reach a total length between 30-40 km. With the support of three 'dam' which is estimated in the three major rivers, the hydraulic work can irrigate 30,000-40,000 ha of rice fields along with thousands of hectares of palm plantations. It should be added since the project started until completed, the migration of 30,000 Banten residents occupy a new agricultural areas.

#### 6. FIRST URBANIZATION AND TRANSMIGRATION IN BANTEN

European historical sources indicated that until the mid XVII century, the lowland along the north coast of Banten was 'idle land', which had less population. In fact, before the major project of the Sultan, the majority of the land was still covered by scrub and lowland rain forest. It is different with the central mountain area in Banten, besides residented by native who formerly under the control of the Sunda-Hindu kingdom, more than half settled into a policy opponents who ruled the coastal. Therefore, Banten territory with huge lowland wasonly a fertile land with less populatation.

In contrast, the population was more concentrated in Banten, the capital city of the state with two trading centers in the port customs and Karangantu. Outside the capital city, there are only three major cities: Pontang, Tanara, and Tangerang, while others only at the subvillage. Population growth began to be recorded in 1596. Dutch arrivals amazed first watched the crowd of Banten, and tried to compare Banten with the city in Amsterdam that has a population around 100,000 inhabitants.

The enlargement of the city community was indicated by the three maps of the Netherlands (1596, 1630, 1659) which showed occupational city for a century, but only the last three decades showed the fundamental changes in the city. City space enlargement was associated very strong with growth population. Unfortunately, no statistics data showed how many residents of Banten at the time, but after Ranamanggala (1609) took the power, mentioned there are 7,000 people exiled to Batavia, sufficient for us to estimate population density in Banten.

After 1619, political disasters happen by promoting anti-trafficking. That policy encouraged many residents to flee to the inland and to push the Chinese traders to go to the VOC office or to other ports. In 1625, because of an epidemic disease, predicted that Banten city will lose half or even 2/3 of the population. In

addition, in 1630, the city was inhabited only  $\frac{1}{2}$  of the total population. If calculated from 1596, the urban population who live there about 50,000 people.

In 1659, when power was in the hands of Sultan Ageng Tirtayasa, in middle of the city (*intra-muros*) enlarged towards the south approaching the city walls. This indicates Banten began to experience a population growth. It was very closely related to the economic restoration with a return to normalcy of the power in Banten.

In 1659-1682, Banten had a big progress in the economic field after coming back into the pepper exporting country with large port facilities, which were handled by a professional officer in the tradefield. This economic growth will inevitably givethe stimulants to the population growth. In 1673 only, Banten has had an army about 55,000 troops. According to that number, if everyone had a wife and two children, Banten population could be more than 150,000 people. By those rough calculation, the population in Banten city increased 300% for 50 years. The quantity was certainly caused by the constantly arrival of traders who were seeking his fortune in Banten after the conquest of the Malacca, Palembang, Banjarmasin and Makassar ports by Batavia because of the trade monopoly in 1640-1665.

In 1670, Banten increasingly crowded because overflow of refugees who came in good from the north coast of Java, due to the war throne in Mataram and on the southern mainland China experienced civil war and the placement of Bugis, Makassar, Madura and Bali groups that consist of former soldiers in all conflicts in the region.

It became easy to understand if population of Banten between 1673 and 1682 increased ten thousands inhabitants. In that year, the city's population reached 200,000 inhabitants (Anthony Reid, 1982). The demographic data was certainly to be a major problem that should be able to find the solution with just one policy: the forced displacement by the government of Banten under Sultan Ageng period. On its turn, the resettlement of 30,000 people into farming areas recently became a strategic alternative, because not only they can be employed in agriculture, but also focussed on the importance of residents to maintain jurisdiction of Banten along the northern coastal area.

Therefore, before making a conclusion, we can propose an interpretation, that the realization of big projects of Sultan Ageng is a function to remove city blockages and to rebalance the relationship between the crowded cities and less-populated areas. Sultan Ageng, together with the royal elite of various social

classes, had been able to utilize the huge human resources to support the long-term work. Development policies in the agricultural sector with the entire infrastructure support must now be recorded as a unified community into social, political and economic integration of Bantam in second parts of the XVII century.

Actually, the independence period of Banten only lasts for 150's in (1527-1682). In that period, Banten ruled by the five kings: (1) Maulana Hasanuddin (1527-1570?), (2) Maulana Yusuf (1570? -1580?), punctuated by a guardianship administration (1580-1594), (3) Maulana Muhammad (1594-1596), punctuated by a guardianship administration (1596-1624), (4) Sultan Abdul Kadir (1624-1651), (5) Sultan Ageng Tirtayasa (1651-1682).

It is true that government of Hasanuddin and Yusuf a bit blurred over a long enough period in the sources of our history. The local history sources (*SB*) also more concentrated on the issue of kinship king and memorizing the unique of political events which reveal that: (1) the spiritual conquest of Banten Girang, (2) military conquest sponsored by Demak, (3) travels to Sumatra province to introduce new leaders, and (4) the transfer of the capital city from the upstream to the mouth of Cibanten, (5) the conquest of the old kingdom Pakuan.

We can expect that in the early period of the empire, agricultural production was more than enough to feed the city with rare population. Maulana Yusuf was the first king who implies the beginning political development in agricultural sector since the mid XVI century, around 1550. In local chronicles, the king received praise by the expression: *kuat nambut karya* (...) *kathah karya kabecikan, asusuk, abendung kali karana aweh manpaat* (*SB*, pupuh 22). The sources indicated that the second king of Banten had already invested in the agricultural sector. However, after his death, interspersed with government after Muhammad that only 2-3 years, there was a long period of custody where the traders dominate key posts of government from 1580 until 1609.

It is very clear, the period before the Sultan Ageng ascended the throne, the city's elite divided into two large groups. Ofcourse, traders just think to develop trade with the exclusion of all political power intervention. They seem always to take seriously on the *importable* and *exportable* products.

Beside that, the nobility seemed to have a different vision with always think about the issue of agriculture. It seems clear that in *SB*chronic, they more focused on fighting for the trilogis empowerment: kinship, religious unity and agriculture, which tend to fight for self-sufficiency. The autarkic tendency was

very contradictory to the spirit of bourgeois that adopted by the traders in the export of pepper. Inner-city (*intra-muros*) only inhabited by people of Banten who shoul be Muslim, while the citizens of other nations seem driven out to the city wall, even to the residential suburb which lies two rivers where they can devote all your thoughts and energy to trading.

So we are dealing with the problem of urbanism in Banten between the XVI and XVII centuries. In the space of a Banten's residential city looks existence of an urban community that really contrasts: the elite royalty and administrative on the one side, characterized by the'natives' identity, and ethnically homogeneous and bound to the land. While on the other hand, life is also a commercial community of foreigners of various nationalities, which symbolically, get rejection to their rights to own land. Strict separation did not hesitate to explain how Banten experienced a situation of instability as a state based on trade only, because traders can easily go to other ports.

With these conditions, it is not too difficult to understand that facing political situation the conflictstretches, Sultan Ageng must explicitly specify a policy that benefits to all parties in a way to keep alive the trade, but reinforced by domestic food protection. Market economic policies then handed over to a Chinese Syahbandar, Kiai Ngabehi Kaytsu that with allegiance to the sultan has really played a role in effecting the Banten maritime trade.

Within the operationalization framework of its agricultural policy, Sultan Ageng remained with the enthusiasm of farmers' Javalegacy, Banten wanted to restore the concept of 'agricultural country', which was feudal, but effective in the resourcesmobilization. Apparently, Sultan Ageng had a point of veiw, that the food supply in the country should be a priority to meet the food needs of the inhabitants. With that policy, economic and political inequalities that had become a source of damageswas able to be solved thoroughly.

Now, we cannot deny that for thirty years, Sultan Ageng has succeeded in realizing 'idealism' to achieve a social harmony in the whole territory of Banten, for a prosperous and peaceful life. Sultan policy has been able to realize a synergistic type of society in an idealized agrarian countries have the wisdom to face global economic competition at the end of the XVII century. An autarkic society must be preceded by food self-sufficiency before the macro economic model goes with all the social and political consequences in Banten.

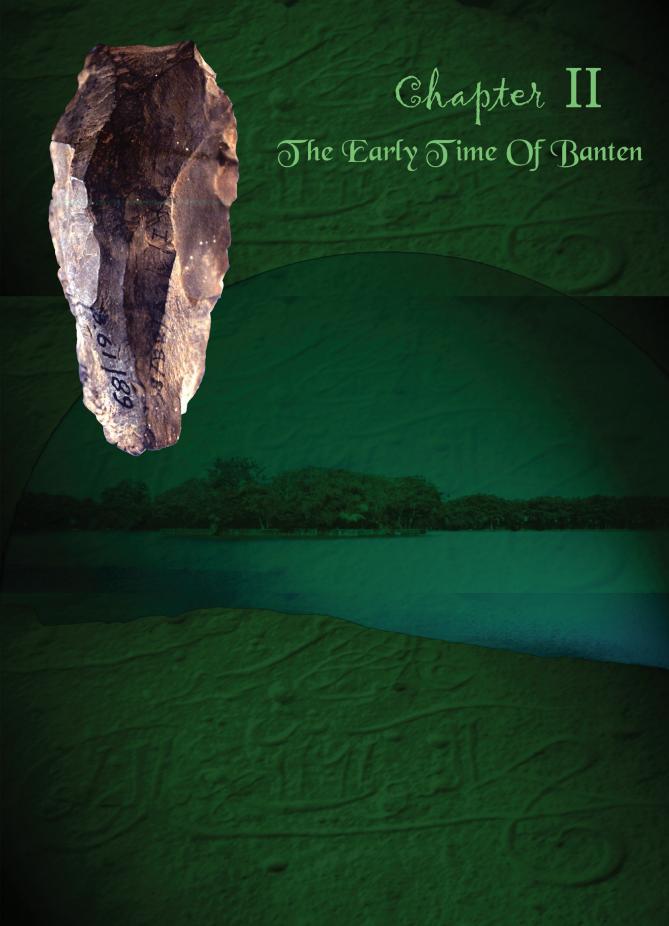
Economic balance, in the context of this Banten, depending on how the

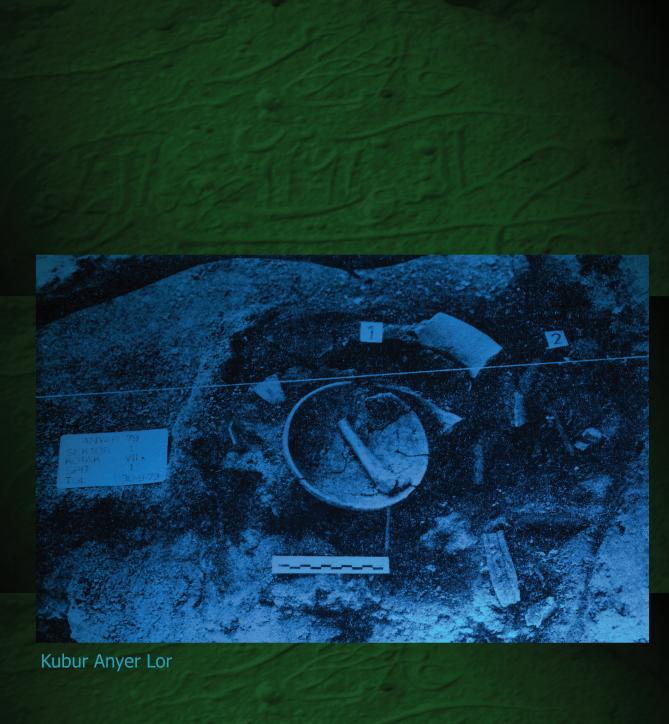
government's efforts were able to establish a conciliation between international and the state interests. The historical facts by itself was a reflection of an agrarian society in the face of changes in the world economy that are often difficult to predict.

Therefore, perhaps there was truth on what Claude Guillot (1995) said that the inability of Sultan Ageng face the Dutch military forces in 1682 is another story of a historical episode of Banten. However, the defeat of Banten, should be recorded as a life and death struggle to defend the principle, that sovereignty of Banten along Cisadane in the east and Anyer on the western coast, it has been determined by the integrity of the community into the spirit of trilogy development that unifies various bonding genealogical, religious fervor, and the agrarian power in the social and political economy that balanced between the interests of the government and the interests of people throughout the Banten area.

From any angle of our view, a monumental work of Sultan Ageng Tirtayasa that were now immortalized on a state university in Banten, ought not only to be remembered, but it can be a material assessment of various disciplines to revive the originality of ideas, thoughts, actions and national spirit as major investment in addressing the problem of urbanization and the changes resulting from a historical perspective of political, economic and social in Indonesia and also for other Southeast Asian area.

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# Chapter II

# THE EARLY TIME OF BANTEN

#### THE ERA OF HUNTING AND FOOD GATHERING

Village, Cigeulis District, Pandeglang Regency, there were relics found in the forms of side scrapper, chopper, chopping tool, rejang stone cuttings and andesite that had undergone yellow colour patination. The relics from Cigeulis sites has been a symptom of ancient life activities in Banten.

Eventough until today, the research on pre-

historic human skeleton fossils have not yet found any fossil from the age of Pleistosen or early Holosen in Banten.

If it is compared with the other pre-historic sites in Indonesia, Cigeulis site

'ar characteristic with Sangiran sites (Central va), Punung (East Java), and Paroto

'South Sulawesi) (Sukendar, 1982: 2-3).

Based on those findings and similar characteristics, then Cigeulis site is categorized as Palaeolithic site, the era in which human being were living by hunting and gathering food. At that time, the tools for the necessity was generally made from was shaped in simple way, simply



Slashed

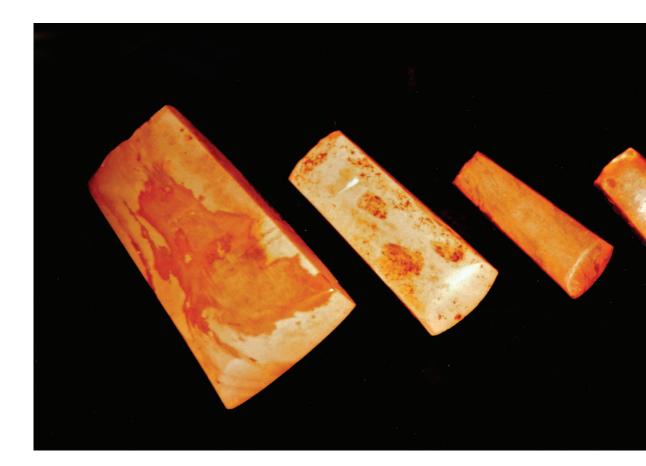
(Sukendar, 1982)

axe at Cigeulis Site, to fulfil the purpose of using it. Those stone tools were used to look for and process the raw food such as animal meat and beets.

### The Era of Farming and Cattling

The sign of farming era started around 6000 B.C. which was characterized by the new finding by the people at that era in the form of mastering the natural resources. Various types of plants and animals was started to be grown and domesticated. The era of farming was also characterized by the settlement life style in the village that was resided in groups by several families. At that time, the technology was more advanced with the development of the skills in rubbing the stone tools and the introduction to the making of pottery. The stone tools that were usually rubbed were pickaxe or square axe and oval axe. The stone tools that was rubbed were known as neolithic stone tools.

In Banten, the stone tools for the farming were found in Nyawana kampoong, Sukamenak village, Cikeusal sub-district, Serang district. The relics from this era was



rectangular pickaxe.

Besides, at Odel site located in Odel kampoong, Kasemen sub-district, Serang district was also found pre historic heritage from the farming era. Odel site was found the first time in 1980 when The Public Work Bureau was working on the irrigation extention of Cibanten Ilir river in Odel kampong (Indraningsih, 1986: 238). Unfortunately, this irrigation project activities had caused some of pre historic era findings at Odel site mixed and with the artifacts from the Islamic era. The artifacts in this site included splinter tools, blade, core stone, pickaxe stone, fragments of local ceramics and beads.

The definition of ceramics in this text is the glassware that were made from kaolinite raw material and rocky material, glazed and was predicted came from outside of Banten. In the archeological research, this type of artifact is commonly called foreign ceramics (Ambary et al., 1988; Mundardjito et al., 1978; Untoro, 1990). The additional word of "foreign" at in front of the word "ceramics" is used to differentiate between tableware made of clay, unglazed, and is predicted not an imported goods that later is

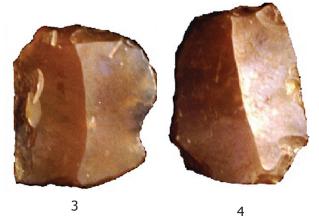
called local ceramics. Occationally, that ceramics is called porcelain and those made of clay is called pottery (Adhyatman, et al., 1984; Djuwita, 1984).

The form of rectangular pickaxe from Odel site consisted of several variation, and one of those significant variation was pickaxe that is pickaxe with high back, with a triangle transection.

Meanwhile, some local ceramics findings at Odel site were from farming tradition. The characteristics of Odel local ceramics from the farming were different from the characteristics

Rectangular pickaxe from Nyawana had a long form with a rectangular transection and smoothly rubbed rock sediment surface that made it similar to a modern sharpen chisel today (Collection of BPCB Banten).





Several stone tools from Odel Sites:

- 1. Hand axe
- 2. Core stone
- 3. Flakes Blade
- 4. Flakes Blade

of local ceramics from the earlier era. The differences can be identified from the materials used, burning system, production system and decoration technique. Technique of making the Odel local ceramics similar to the pre historic local ceramics in general that used paddle anvil technique. Whereas the decoration was made by using impressed technique and few used incised technique. The variation of the decoration usually used decoration patterns of triangle, tumpal (row of isoceles triangle), rhombus, that commonly mentioned as geometric decoration pattern.

The other artifacts that found abundantly at Odel site was beads. Until now, there has been no data to certainly identify whether these beads came from prehstoric era or after prehistoric (Indraningih, 1986: 245).

#### THE ERA OF PERUNDAGIAN

# The Funeral at Anyar Lor Site

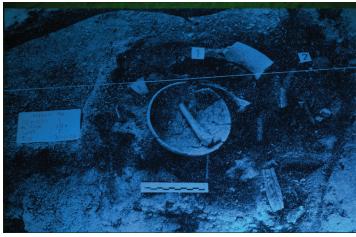
The next stage of cultural development in Banten was the



spreading out of metal tradition that was well known as paleomethalic era. The artifact from this metal tradition was initially marked by the finding of Anyar Lor cemetery site. In 1955, H.R. van Heekeren and Basuki conducted a research at this site for the first time. The research findings were human skeleton that was kept in a squat position

in local ceramic of crock type. Because of the skeleton was buried in crock so this funeral system was known as crock funeral. The crock funeral system was also found at Plawangan site, Rembang.

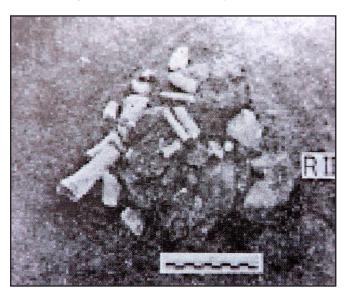
Besides the funeral system in the crock, the funeral system outside of crock was also found in Anyar Lor site, as it was proven from the archeological research result



Skeleton found in a crock at Anyar Lor Sites (Sukendar, 1982)

in 1979. Skeletons found from this funeral system were adult and children's skeletons. This funeral system was also found in Gilimanuk, Bali.

On top of both funeral systems mentioned above were placed ransome grave. Ransome grave found in crock system were small pan, censer, and jar. Whereas, the



Skeleton found in a crock at Anyar Lor Sites (Sukendar, 1982)

Ransome grave on outside crock funeral were cup, small pot, chalcedon beads or glass.

Most artifact of Ransome grave on both funeral system in Anyar Lor were local ceramics. Types of local ceramics used as Ransome grave consist of various: bowl, pot, jug, and censer. Those medium were well made by hand or by circling wheel.

Besides the local ceramics, it was also found Ransome grave made of metal material inside the Anyar Lor grave, generally in the form of bronze bracellet. Those bronze bracellet was decorated with gyre decorative pattern. Van der Hoop stated that bronze bracellet with the gyre decorative patter had entered Indonesia since the pre-historic era together with the artifact such as bronze vessel, percussion and other (Van der Hoop, 1949).

Meanwhile, the experts have different opinions about the chronology of Anyar Lor site based on the basic ransome grave findings. Some experts classify them into the paleomethalic era, *perundagian* era. (Soejono et al., 1992) and some stated that Anyar Lor site existed around year 200-500.

## Bronze Percussion of Heger IV Type

A bronze percussion was once found in Banten in an archeology discourse that was called Heger IV type that was predicted brought from Asian mainland. The characteristic of this Heger type is that it looks like an upside-down cormorant with its flat surface and an open bottom, it has part to hit the part that cover the percussion, the shoulder part has a convex from and in the middle part there is only little that shape the waistline then go straight down as if the upper part is bigger than the bottom and it is decorated with stars with 12 angles and ribbon. Heger IV type is also called Chinese type (Soejono et al., 1992: 246, 253-254).

A research to bronze culture was initially focused on the percussion. This is because percussion was an important element in the broze culture in the Southeast Asia, particularly Dongson (Haryono, 2001: 58).

About the origin of bronze culture in Indonesia, there are several opinions. Worsaae mentioned that the origin of bronze culture in Indonesia was from *India Belakang* (Heekeren, 1958). Different opinion was stated by Mayer and Richer who explained that the bronze culture in Indonesia, particularly those found in Sulawesi, Flores, and Kalimantan has a relation with Southeast Asia mainland, and further it was stated that the origin of bronze culture was from East Europe (Heekeren, 1958: 4). Whereas, H. Parmienter was particularly stated that based on the comparison of percussion decorative arts, the percussion in Indonesia is similar to the percussion found in Vietnam (Haryono, 2001: 57-58).





# Chapter III

# MEGALITHIC TRADITION HERITAGE

#### THE DYNAMIC OF MEGALITHIC TRADITION: INITIAL CONCEPT OF CULT

Chapter II covers the explanation about several artifacts from the megalithic tradition in Banten. According to the cultural history chronology of Indonesia, megalithic tradition had been began since the era of pre-historic or at the beginning of Indonesian culture, however in this book, the explanation about megalithic tradition was intentionally separated from Chapter II that discussed about the early time of Banten because the megalithic tradition artifacts are considerably plenty and have various shapes and types that it needs a separated chapter to discuss it.

The word "megalithic" derives from two syllables, 'mega' means 'big' and 'lithos' means 'stone.' This definition is based on a belief about the relationship between the living and the death, particularly the belief about the influence of the death to the welfare of the society and plants fertility. To show respect to someone who is assumed influential when he was alive and died, people built a building or big stone as a media as a tribute to him, a temporary place and symbol of the death.

The live of megalithic tradition was started when people who lived separately nomaden with hunting and food gathering life style began to leave their life style and changed it into premanent residential life style with farming and cattling as their way to earn their living. In this permanent residential life style, there was a strong melief that human being destiny after his death will depend on the nature, everything on this earth has a guardian. In the recent library, this era is well known as Megalithic Period.

Settling down with farming and cattling in the agricultural community is one of the characteristic of Megalithic tradition supporter. In this agricultural life style community, there was a relationship between humans who needed one to each other. As an example, people who were working on the farm, some of them had a responsibility to lead the farmers, some other lead the people, and the others had a duty to fix the damage on the farm. Social system of this society was always kept harmoniously. The worked on the farm to produce a good harvest for all people in the community. Besides for all community members, there was also a feeding or symbol of gratefulness given to the

'Giver' of the harvest that they called God and Goddess or the spirit of the Ancestor. All of these were conducted as a tribute to the Giver of the harvest result with a hope that the next harvest will be successful and the plants fertility always be preserved. Everything that they gave to the God-Goddess and the Ancestor's spirit was related to the source of life and they believe that they would be give another prosperous harvest to keep the preservation of fertility cycles in the natural order (Dilistone, 2002: 45-47).

The dissemination of megalithic tradition according to H.R. von Heine Geldern was brought by Austronesian who came to Indonesia through India and Malaka. It is predicted that Indonesia received megalithic tradition in 2 stages. The first stage, the old-megalithic tradition produced dolmen, menhir, and stone throne during the farming time at around 2500-1500 B.C. The second stage was known as the young-megalithic tradition and produced sarcophagus, stone grave, statue of the ancestor that was developed during the *perundagian* period (Soejono. ed, 1992).

During the development of megalithic tradition, the form of belief was developing into the worship to the spirit of the ancestor, the natural power such as the power of mountain or ocean, and the belief to the power of the giver of fertility or prosperity. The spirit of the ancestors was regarded as located on the peak of the mountain, therefore mountain was considered as the world of spirit that keep a huge magical power. With this way of thinking, the mountain was thought as sacret and became a natural resources center (such as water), and the immense non-natural resources (spirit of the ancestor) that could give welfare and prosperity (Wales, 1953: 92-119; Stutterheim, 1926: 333-149; Sutaba, 2001: 224).

The ancestor cult as mentioned above was in fact could survive until the end of Hindusm period. When the influence of Hindu Religion was spreading out widely, the ancestor cult was becoming a worship to *dewaraja* i.e. a tribute to the king who is equivalent to the deity. Meanwhile, the phenomenon of worship to the power or the ruler of the mountain was still so influential that holy places were built along the slope of the mountain.

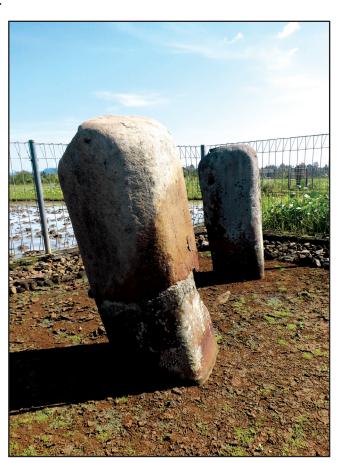
In addition, the community that supported the megalithic tradition also believed that in certain places, the Ancestor spirits can either help or harm the human being. Those spirits of ancestors had an extraordinary power that were not possessed by human being. Therefore, to maintain the god relationship between human being and the ancestor spirits, the society would do a contact in particular places that were considered holy/sacret or in the place built for specific purposes, for example *punden berundak*, dolmen, and menhir.

#### MENHIR OF BAROS, SIRIT BADUY, AND PASIR PEUTEUY

The most common found Megalithic artefacts was menhir. The word 'menhir' is derived from Breton language (in England) that consists of the word 'men' means 'stone' and 'hir' means 'stand', so it means pillar stone. There are menhir that stand individually, but generally they stand together with the other megalithic building in one complex, for example: domen, stone grave coffin, and altar stone. According Haris Sukendar, the function of menhir

can be differentiated into 2, as a medium to worship the Ancestor's spirit (religion) and as profane pillar stone (Sukendar, 1985).

Di Serang Regency, menhir can be found in Baros District and Baduy Kampong, Waringin Village, Mancak District. The local residents usually call it "Sirit Baduy". Besides menhir, a sevenholes mortar stone was also found in Baduy Kampong located on a hill. The local residence recognize this as panisan stone functioned to cool the metal. In Pasir Peuteuy Village, Cadasari District, Pandeglang Regency, there is also 1 menhir complex. In total, there are 9 menhirs in this site with a pattern layout based on the menhir size. The biggest menhir is located at the eastern and the smaller are on the west.



Menhir Baros

#### SIRIT GOPAR SITE

Archeology Bureau of Bandung in 2002 did a research in the slope of Pulosari Mountain on the altitude of 600 m dpl, 1 km from Gombrang Kampong, Cikoneng Village, Mandalawangi District, Pandeglang Regency. One of the most



Sirit Gopar

staircase terrace arranged from the river stone. Noticing its shape, *Sidomukti menhir* has a more perfect description of the male vital organ because its manufacturing looked smoother than *Sirit Gopar menhir*.

Another similar menhir was also found at *Batu Mayat* (Corpse Stone) Pugungraharjo, East Lampung. That menhir has a phallus shape and is located

prominent artifact in this site is menhir. That menhir is 85 cm in length in *phallus* or at least it is so obviously represent a male vital organ (Fadillah, 2002: 20). Local community named it 'Sirit Gopar' (Sirit in the local language is male vital organ) (Djaenuderadjat, 2003). Sirit Gopar seemed to be made through a process of reducing the stone material. The lower part of menhir is smaller and around it there are small stones that function as platform.

Similar form of artifact was also found in Sidomukti, Metro, Central Lampung. That artifact is predicted as a medium for worship. The position of this stone known as *Sidomukti menhir* is on



Menhir at Sidomukti, Metro, Lampung Tengah

in the middle of a round stone in the bracelet formation. Among the compiler stones from the ring stone, there is one scratch stone with T shape. According to Soejono, letter T actually to apparently describes female vital organ. The combination of 2 elements *phallus* and female vital organ is believed as a symbol of fertility. It is predicted that, when worship ceremony was conducted in that location, the cultural community was praying to the ancestor spirit to give them fertile soil so they will get abundant harvest.

# SITES OF SANGHYANG HEULEUT AND SANGHYANG DENGDEK

In Banten, there are many megalithic tradition artefacts in several shapes found around the slope of Pulosari Mountain, Pandeglang Regency. The survey conducted by National Archeology Reserach Center in the 1970-ish around the slope of Pulosari Mountain found menhir complex called Sanghyang Heuleut, located in Sanghyang Dengdek Village, Cisata District, Pandeglang. Geographically, the position of the site is between two rivers, Sisirah Agung River and Cisata River. Sanghyang Heuleut is a menhir that has 139 cm in height. Near *Sanghyang Heuleut* menhir, there is a statue that represent the ancestor who is well known as Sanghyang Dengdek, made of andesite stone with 95 cm in height, 120 cm peripheral body, and 20 cm peripheral head. Actually this statue has long been known. Pleyte, for example, in 1913 told a story about Sanghyang Dengdek that was originated from Achmad Djayadiningrat. Whereas Claude Guillot (1994) mentioned that



Sanghyang Heuleut



Sanghyang Dengdek





### Pulosari Mountain: The Sacred Idealism Expression

The Megalitic tradition legacy around Pulosari Mountain give a glimpes that there was a civilization in that location. The signs of civilization's progress started from the hunting and collecting food to settling down and farming around Pulosari Mount need to be observed because when Balai Arkeologi Bandung doing research on 2002 in Pulosari Mount's slopes, they found some pieces of chert rocks, the leftover chips of Neolitics tools (Fadillah, 2002:40) that a notch with human's life when they started to settled down with livelihoods farming and husbandry (Soejono,ed,1992) which is in this era too the megalithic tradition developing.

In Megalithic tradition, the land is one of the most important element in human's life. Therefore, the land's condition need to be treated with the determined rule and method so the protector and the fertility giver always deign in giving a great crops. People usually called the death spirit, who was the most respected leader, through Megalithic tradition's ritual. The ritual has the purpose so the ancestor spirits will give them fertility in their land and overflowing crops (Djanuderadjat, 2001:15).

The ancestor spirits can be understood as the media to connected the previous generations with the current generations, and to connected the Gods, in the local belief called 'Sanghyang', which is the source of the spiritual power, that has the power on earth, land and water (Fadillah, 2001). The tradition has different era in each region, but generally started since 6000 to 2000 SM (Fadilah, 2002:40).

Sanghyang Dengdek was a respected primitive statue of Polinesian type that had a name as Deity. This statue is on a pile of soil surrounded by river stones. The head of the statue made unpolished, the arms and male vital organ are visible but not dominant, because the shape of the statue is naturally a bit in bow position so the people call it "the respected bowed" (Guillot, 1994: 100; Djaenuderadjat, 2001: 24-25).

In "Inventaris der Hindoe-oudheden", *R.O.D.* 1914 it is also written that there is Polynesian statue in Banten area in: (1) Tendjo, pandeglang in a unclear pattern statue decribing a sitting person. This statue has been moved to the Central Museum (no. 4350 = cat. Groenevelt no. 480 n); (2) Temple, in Lebak in the form of 11 statues that have been

Pulosari Mountain and the surrounding areas have altitudes around 400-600 m dpl. The areas have a big potential to become the farming place since there are a lot of Megalithic tradition's heritage founded. This condition also supported by the source of water in the area. Considering the location, the area is very ideal as the place for a civilization to develope with the farming life style.



The description of Pulosari Mountain crater in the 17th Century, painted by Van de Velde (Guillot, 1990)

moved to Central Museum (no. 4222 - 4232, cat.Gr.no. 480 a-i); (3) Kerta, Parengkujang, Lebak in a form of statue from clay that have been moved to Central Museum (no. 3865, cat. Gr. No. 474 a); and (4) Kosala, Lebak in a form of statue that is well known as Kosala statue, it is chiseled inside a stone similar to the sitting relief (Mulia, 1980: 609).

These statues in Indonesia are categorized into Polynesian statue type. The researchers name it megalithic statues, menhir statue, or primitive statue. This naming is intended to differentiate the Hindu-Budha statues from the later period (Mulia, 1980). Polynesian statue type is a cult that is considered as an embodiment of the death ancestors. This cult tradition is still found in some places such as *tau-tau* (statue) of the Torajanese's Ancestor in South Sulawesi (Kadir, 1980).



Goong stone

#### SITE OF BATU GOONG-CITAMAN

Not far from *Sanghyang Dengdek* statue or about 4 km to the west, on the Kadu Guling Hill, Sukasari Village, Menes District, Pandeglang Regency, there is megalithic

complex called *Batu Goong-Citaman*. In this site, there are: (1) *Batu Goong* is a menhir as a center that is surrounded by stones with gamelan or gong style and *Pelinggih* stone in a ring formation; (2) *Citaman* is a megalithic pool with a size of more than 350 m<sup>2</sup>. In the pool, it is found a perforated stones, mortar stone, scratched stone, *dakon* stone, fraction of *pipisan* stone, pounder fraction and foreign ceramic fractions.

Citaman pool is divided into 2 parts. According to the oral message of the local community, one part is used for the male and the other is for the female. In megalithic tradition, Citaman pool is suspected as the beginning place to purify the body before



Hollowed stone at Citaman

the ceremony is conducted. The ritual center is conducted on a hill where the *Batu Goong* is placed (Djaenuderadjat, 2001: 25-26).

Eventhough the site of Batu Goong-Citaman seems divided into two, based on a research by Historical Heritage and Archeological Preservation of Serang in 1998 and the Directorate of Archeology in 1999, it is concluded that that site is a punden berundak (punden



Hollowed stone at Citaman

terrace) that utilize the different layer of the ground surface. *Punden* is formed based on the contour line of highrised Kaduguling hill, then several parts are trimmed to show the highrised *punden* from the lowest in the west and higher in the east (Djaenuderadjat, 2001: 25-26).

Batu Goong-Citaman sites is likely used in Hindu-Budha era proven from

a research that successfully found fragments of statue foot from Hindu-Budha period, foreign ceramics from Dynasty of Sung (10<sup>th</sup>-13<sup>th</sup> Century) and Yuan (13<sup>th</sup>-14<sup>th</sup> Century).

#### CIHUNJURAN SITE

Cihunjuran site is a site that has similar characteristic with Batu Goong-Citaman site, located on the side of Pulasari hill in Cikoneng Village, Mandalawangi District, Pandeglang. In this site, there is a fountain pool complex surrounded by groups of menhir, mortar stone, hollowed stone, and monolite stone. Those artifacts are a sign that the place was used as cult



Megalithic pool at Cihunjuran

place (Fadilah, 2002). Besides, *Cihunjuran* site is strongly believed as a place that was occupied by agricultural society group who knew about imported goods. It is indicated from the findings of foreign ceramics fragments, local ceramic fragments, and beads.

#### SITES OF BED STONE

Still around Pulosari Mountain, in Batu Ranjang Kampong, Batu Ranjang Village, Cipeucang District, Pandeglang Regency, there is an andesite stone with a flat surface that look like bed or usually called as dolmen. In megalithic tradition, dolmen has two main functions: as a grave and cult place. Unfortunately, until today it has not been known for certain about the function of dolmen in Batu Ranjang because there is no supporting data found in the form of megalithic elements such as menhir (Sukendar, 1982: 5;

Djaenuderadjat, 2001: 30-31). Yet, there is temporary prediction that Batu Ranjang dolmen related to the activity of the ancestor spirit cult.

Seen from the form, Bed Stone dolmen looks more perfect than other dolmen that have been found in Indonesia. It can be seen from the finer manufacturing technology with an adequately flat surface.



Dolmen stone bed

Bed Stone is supported by four foundation to hold the buffer stone to prevent the Bed Stone from sinking into the ground. This dolmen shape is similar to the dolmen in Sumba area that is used as a grave. Near the Bed Stone dolmen, there are 2 mortar stone that is predicted function as medium for the ancestor spirit cult (Djaenuderadjat, 2001: 30-31).

#### SITES OF BATU TUMBUNG

In Cidaresi Kampong, Palanyar Village, Cipeucang District, Pandeglang Regency, it is found scratched monolite stone. Its scratch has a triangle pattern with a hole in the middle part. This phenomenon is quite unique because it describes the female vital organ.

Therefore, the local community named it stone of 'tumbung' (tumbung = female vital organ). The female vital organ dan be interpreted as symbol of fertility or symbol of purity (Sukendar, 1982: 5; Djaenuderadjat, 2001).

#### SITES OF LEBAK KOSALA

Around Kendeng mountain range, Lebak Sangka Kampong, Lebak Gedong Village, Cipanas District, Lebak Regency,



Scratched stone at Cidaresi

there is a site that has a relation with Baduy society, well known as site of Lebak Kosala. The character of this site looks similar to the Batu Goong-Citaman sites. The research on the surface of the site by Bureau of Archeological Heritage Preservation of Serang in 2001 revealed that Lebak Kosala site is a site from megalithic tradition, that is 'punden terrace' with 5 terrace, oriented east-west withh a main direction facing the top of Kosala Mountain. Not far from the site, there is a pool where they purify themselves before performing the ritual activity. The interesting one to be noticed is the path made of flat stone, there is even stones that are arranged like stairs, connecting between one terrace to another.

In the site of Lebak Kosala, it is also found circle stone that by the local community called "batu pelor" (bullet stone) because of its round shape that resemble



Lebak Kosala

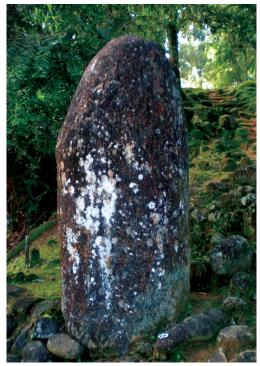
a bullet. Bureau of Archeological Heritage Preservation of Serang in 2001 found several ceramic fragments and foreign ceramic fragments. Seen from the manufacturing technique, the local ceramic fragments were made by rotating wheel technique and

the decorations were made with calibration or pressed technique. The ceramologists have an opinion that this type of technique was used from the pre-historic period until today, whereas the foreign ceramic fragments was originated from the 14<sup>th</sup>-15<sup>th</sup> Century.

A 50 cm "primitive" statue was also found in Lebak Kosala site and has been well known as *Arca Kosala* (Kosala Statue). This stone statue portrays a person in sitting position (Mulia, 1980: 609). Research done by *Rumbia Mulia* toward *Arca Kosala* concluded that it is similar to the embodiment of the end of Hindu-Budha period that symbolizes the ancestor statue (Mulia, 1980: 616-618). Agus Aris Munandar (1992: 284) interpreted *Arca Kosala* as the statue of Budha who fold his hand as if describing particular *mudra* from Sang Budha (Michrob, 1993: 6-7). Satyawati Sulaeman (1991: 318) reminds that among the statues that were called Polynesian type is not always interpreted as prehistoric statue. Therefore, the interpretation of statues that are considered as Polynesian type and claimed as pre-historic statue, particularly those from the West Java needed to be carefully responded (Michrob, 1993: 6). It also has an impact to the *Arca Kosala*. As an example, once it was found a statue that was identified as the pre-historic statue that was indeed originated from 1263-1314 A.D. with a sketch of Pallawa letters or the Ancient Java/Sunda letter (Michrob, 1993: 6).

#### SITES OF LEBAK CIBEDUG

Moving to the southern part of Lebak Kosala site, there is Cibedug Kampong, Citorek Village, Cibeber District, Lebak Regency where a building with 2 ha "punden terrace" building can be found. The punden is called Punden Lebak Cibedug, it has a rectangular floor plan and is divided into several level of room or yard with a bulding pattern made higher at the back. There is a door way in the west part through a stair with 30 ladder-step. There is a menhir put on the entrance door. It is interesting to analyze that today this punden Lebak Cibedug site is still used as a ceremony place to show respect and cult to the ancestor spirit by the society of Lebak Cibedug. The ceremony is usually



Menhir at Lebak Cibedug



Punden at Lebak Cibedug

conducted after the harvesting season as a gratitude to the Creator and their ancestor who are believed also take a part in maintaining the soil and cattle so their harvest will be abundant. Interestingly, most people in Lebak Cibedug society are moslem.

Punden terrace of Lebak Cibedug and other punden terrace were living at the same level a the human being life as settling down, farming, and cattling or at the same level as neolithic (2500-1500 BC). It means that long before the entrance of the influence of Hindu-Budha came to Indonesia. However, the concept that related to the form or pattern of cult building was still used and developed until the influence of Hindu-Budha came to Indonesia.

W.F.Stuterheim said that temples in Indonesia are different from the temples in India, eventhough they seem similar at glance. The temple in Indonesia was inspired by the architecture of pre-historic building, particularly the "punden terrace." Another opinion is from Von Heine Geldern who stated that megalithic tradition existed in the arts of building and sculpt of Java Hindu-Budha. In other word, there had been an

integration between the perspective of Indonesian people and the culture of Hindu-Budha (Soejono, ed., 209), therefore the establishment of several temples in Indonesia was a reflection from the sustainable megalithic tradition. From the architectural view, Borobudur Temple is an example of a multistoried building from the bottom to the top part of the temple. This architectural style is an adaptation from the original culture that accomodating the thought that was in line with the needs of Budha religion (Djaenuderadjat, 2001: 21).

Beside Borobudur Temple, other temple that clearly describe *punden terrace* building is Sukuh Temple and Ceto Temple. Both temples have form of *punden terrace* with some ornaments. Quaritch Wales stated that the establishment of the buildings on the highland places such Sukuh Temple was one level of advanced development of the growing cluture of Java that was originated from the old megalithic (Soejono, 1992: 209).

# Megalitic Tradition in Baduy People Life

Reflection of megalithic tradition culture that still exist in Banten can be seen on Baduy people. Halwany Michrob argues that *punden* terrace Lebak Cibedug and Domas Statue in South Banten were heritage from megalithic tradition that still worshipped by its followers, which is the Baduy people. (Michrob, 1993:4)

Baduy people is one of so many tribe in Indonesia that hold belief and cult on the spirit or the anchestors spirit. The Baduy people's belief was known as *Sunda Wiwitan* religion. The basic consepts of *Sunda Wiwitan* religion is that *karuhun* and *pikukuh*. *Karuhun* were the previous generation that passed away (Baduy people's anchestors) that sometimes came to visit their descendants, while *pikukuh* was the absolute custom laws that ough to be followed/done by all of Baduy people. One of the implementation of *Sunda Wiwitan* religion concept was the rituals activity and the triibute to the anchestors whom they called *Batara Tunggal*. The central of cult was the Domas statue or known as *sasaka domas* or *sasaka buana* (Purwitasari, 2000)

Domas Statue published for the first by Koorders, who visited it on July 5<sup>th</sup>, 1864 (Djeowisno, 1987:34). Domas Statue was located in the southern of Cikeusik Village in the upstream of Ciujung River, southern side of Kendeng mountains

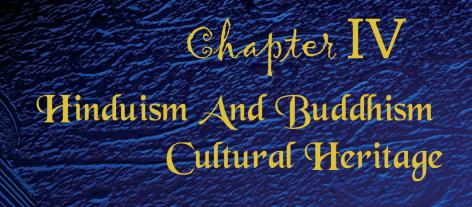
(Djoewisno, 1987). Domas statue actually was a big menhir on the top terrace of the *punden* building also equipped with some menhir around. Baduy people believe that the menhir which was on top was the Domas statue; the Batara Tunggal symbol, the creator of spirits, and to it all the spirits comeback. Until now, the Baduy people still take care, protect, and cult the Domas statue, because it was considered as the center of the earth or as the place where the first human that become the ancestor of Baduy people and also the place where all the anchestors spirits (*karuhun*) get together. Therefore, the Domas statue considered as the holy place and as the forbidden place that common people can enter (Purwitasari, 2000)

That showed how important the Domas statue, until it create a teaching about the life style of that needs to be obeyed to one rule, which is called *pikukuh*. The lifestyle such as the use of *lahar*, position of the house, pattern of residential, social structure, cultural value, and economic system.

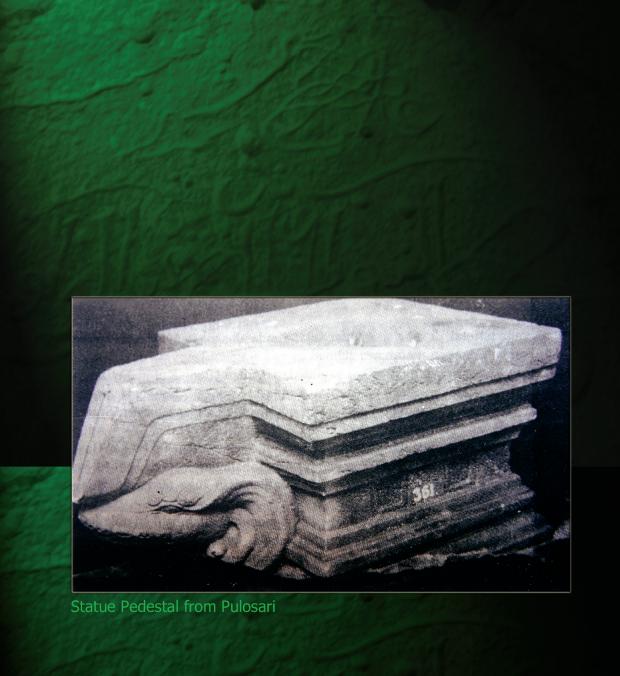


Baduy Luar settlement at Kadu Ketug Kampong, Kanekes Village, Leuwidamar District, Lebak









# Chapter IV

### HINDUISM AND BUDDHISM CULTURAL HERITAGE

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#### THE EARLY DAY OF HINDUISM-BUDDHISM CULTURAL IN BANTEN

The chronological order of cultural level in Banten area could not be separated from several stages that generally applied in Indonesia. The levels or stages of the culture was started from pre-historic life period just as portrayed in some form of heritages on previous chapter. In the next period, the progress of Indonesian culture marked by the presence of elements from India's culture. The influence of India made a society that more complex compared to the previous period. There are groups of citizens appears that more well-organized even then there were some new palace with Hinduism-Buddhism. The Hinduism-Buddhism influence period known as Classic period. In this period the citizens started to states their opinions by writing, whether on the epigraphy from stone or metal, or on the story script that written on palm leaves.

The Hinduism-Buddhism influence also found in Banten area. The evidence of it now only in heritage, such as *Ganesha* statue that was found in Panaitan Island and *Dwarapala* statue in water stream area of Cibanten river. People need to observe, eventhough the Hinduism-Buddhism culture has influenced the behavior and lifestyle half of Banten's citizens in the past, but the previous culture and tradition that was hundred years old even thousand years still practiced in their daily activity and didn't left abandoned.

#### THE EVIDENCE OF HINDUISM-BUDDHISM HERITAGE

#### MUNJUL INSCRIPTION

Until now, there is no exact data that knowing if the Hinduism-Buddhism influence entering in Banten area. However, it is allegedly before the 5 century that the influence had been around in Banten. This assumption based on a epygraph that was found in 1947 on the waterstream of Cidanghyang River, Lebak Village, Munjul District, Pandeglang Regency. Because it was found in Munjul area this epygraph was named *Prasasti Munjul*. It is written in *Pallawa* letters, and it is in Sanskerta language. It



Munjul Inscription

was carved on an andesite stone with 3,2 m in length and 2,25 in widht. The epygraph was written with chisel technique with less than 0.5 cm depth of scratch so between the original stone surface and the writing is the same.

G.J. de Casparis with Boechari succeed read the Prasasti Munjul on 1950. Then, on 1954 *Dinas Purbakala R.I.* (Archeological Bureau of the Republic of Indonesia) did some transcription about Prasasti Munjul that stated like this:

"vikranto 'yam vanipateh prabhuh satyapara (k) ra (mah) narendraddvajabhutena srimatah purnnavarmmanah"

#### Means:

"Inilah (tanda) keperwiraan, keagungan dan keberanian yang sesungguh-sungguhnya dari raja dunia, yang mulia Purnawarman, yang menjadi panji sekalian raja" (This is the sign of the real heroism, majesty and braveness from the king of the world, the Glorious Purnawarman, who becomes the king for all of you)

From the result of the reading, it could be known that the Banten area was once included in the teritory of Purnawarman King from Tarumanegara Kingdom that has a

background Wisnu religion. The teritory of Tarumanegara Kingdom include all of the low-land from the estuary of Citarum River to the Selat Sunda. Around the 7<sup>th</sup> Century Tarumanegara Kingdom ended, and after that there is no evidence or news stated that the kingdom was still exist (Guillot, 1996:109-110).

#### STATUES FROM PULOSARI

In the middle of the 19<sup>th</sup> Century, Brumund and van Hoevell mentioned about the statues being ornament in the Residen Caringin garden. That statues consisted of statue of Brahma, Siwa, Agastya, Durga and Ganesha.

Few years later, the statues were moved to Bataviaasch Genootschap Museum that now known as National Museum, except one of the heaviest statue that was left in the shore of



Siwa statue (left) and Durga statue (right) from Pulosari (Guillot, 1996: 120)

Labuan River. After being observed for a few months, the statue that being left turned out to be a *yoni*, so it needs to be safe in the museum (Gulliot, 1996: 102).

The statues mentioned above, have the same style with the statues from Jawa Tengah Akhir period or from the first half of the 10<sup>th</sup> century. The statues described about group of statues (pantheon) that was found in every temple with Siwa charactheristic, which is Dewa Siwa, Agastya, Durga (which is Parvati, *sakti* Siwa) and Ganesha (the son of Siwa) and Yoni. It is suspected that there was *lingga-yoni* in this place. Siwa's vehicle which is Nandi probably already lost, while the appearance of Brahma statue seems like the Siwa temple in Prambanan that was flanked by Brahma temple and Wisnu temple. On the report of Asisten Residen Caringin mentioned that all of statue that was found in Cipanas, near the Gunung Pulosari's crater (Guillot, 1996: 102)



Ganesha statue from Pulosari

After being neglected, on 1850 R. Frederich examined that stattues and named it as Caringin statue, especially Ganesha statue. He said with the discovered of the statues in Pulosari Mountain it means that the influence of Hinduism-Buddhism has been spread until the west beach of Pulau Jawa. Frederich also predicted that the heritage, wasn't from the Pajajaran Kingdom. He suspected that Pajajaran Kingdom was outdated on the science and arts, so the discover of the statues in Pulosari Mountain was heritage with Hinduism style in the western side of Javanese Island on the 10th century, or before the Pajajaran Kingdom era. (Guillot, 1996: 103-104).



Brahma statue from Pulosari

#### GANESHA STATUE FROM PANAITAN ISLAND

The evidence of Siwa's religion influence in Banten

can be seen from the ancient heritage in Panaitan Island, which is located in the south of Selat Sunda. In Panaitan island, there is Raksa Mountain with 320 m dpl height. The site of some Hinduism statues; Siwa statue and Ganesha statue, was found in this mountain. This site was found for the first time by the Regent Caringin, R. Adipati Koesoemaningrat, on 1894.

On 1977, the History Department of Faculty of Letter Padjajaran University



Ganesha statue from Panaitan

Bandung did the research in this island. The research found two stone statue which is a Ganesha statue and a statue with the type of Polynesia or Pajajaran. Then, on August 1992, the joint teams from *Pusat Penelitian Arkeologi Nasional* (National Archeological Research Center), *Suaka Peninggalan Sejarah dan Purbakala Serang* (Archeological and Historical Heritage Preservation of Serang), and *Taman Nasional Ujung Kulon* (Ujung Kulon National Park) did some excavations to save the Ganesha statue.

Based on the carved style, the Panaitan island's statues estimated as old with the peak of Hinduism arts development in West Java, just as seen on the carved style from the north beach of Java. Therefore the estimated date was around 7 - 9<sup>th</sup> century, adjusted with the date of Wisnu Cibuaya statue (Karawang), Cangkuang statue (Garut), cluster of Batujaya statue (Karawang), Pananjung temple, and Pangandaran (Ciamis).

#### NANDI STATUE FROM KARANGANTU

District, Serang Regency, once founded Nandi statue which is the *wahana* or vehicle of Dewa Siwa. The statue now stored in *Museum Situs Kepurbakalaan Banten Lama* (Museum of Old Banten Archeological Sites). The found of Nandi Karangantu statue confirm the indiciation that Siwa religion was the religion that embraced by citizens in western side of Java island on the half of the 10<sup>th</sup> century until the early of 16<sup>th</sup> century. From the style, Nandi Karangantu statue suspectedly came

the end of 13th century or 14th century.

In the east of Karangantu port, Banten Village, Kasemen

#### PRIEST'S BELL HERITAGE

from

The influence of Siwa religion in Banten beside marked with the statues heritage but also with the heritage of priest's bell. Two of priest's bell were founded in the Salangari site in the slopes of Pulosari Mountain, Mandalawangi District, Pandeglang Regency (Fadillah, 2002). Moreover, in the foot of south mountain, Kosala area, Lebak Regency, was found a priest's bell that made from bronze. The Kosala's bell shaped like *vajra* on top of Nandi's body, so Hazeu stated that the bell absolutely came from Siwa religion. Not too far from the location where the bell was found, in the middle of 19th century, R. Friederich and Rigg examined the remains stucture of a Siwa temple in Sajira, the area that named Candi. In that area, they investigated the Agastya statue, Ganesha, *lapik* statue and a rare statue shaped like a tiger's head. Those statues were carved roughly, which is Friederich interpreted as the Parwati wahana.



Priest bell from Mandalawagi



Hermitage cave of Banten Girang was built before Islam came to Banten. This hermitage was formed on the cliff side rock, river flow area of Cibanten river. The area of Banten Girang had a Siwa-Hinduism religion background. This hermitage cave is one important historical remain that supports this statement.

#### SITES OF BANTEN GIRANG KINGDOM REMAINS

When was Banten Girang Kingdom established? Regarding the question, F.D.K Bosch linked it with Kebon Kopi II inscription which was found in Bogor. Bosch interpreted the year of Kebon Kopi II inscription based on *candrasangkala* in 932 century (854 Saka) related with the existence of Banten Girang site that located in Telaya Kampong, Sempu Village, Serang District, Serang Regency. Bosch's opinion wasn't different wih Guillot that interpreted from the 10<sup>th</sup> century based on the findings he was excavated (1988-1992) such as: foreign ceramics, local foreign, inscription pieces, metal stuffs, currency/money, left-over of animal, stones, and beads.

In his research, Claude Guillot succeed on revealing that Banten Girang site was a citizens site. It is based on the land structure that shaped like trench and land wall with unorganized pattern. The defense model like this could be seen in the Malay area, Lobuh Tua (Barus), Pugungraharjo, Negarasaka, and Benteng Sari (Lampung). It is suspected the defense system like that once used around 10-16 century. In West Java itself, the defense system like that also found in two cities which is in the remains of Kawali Kingdom, and Pakuan around 14-15 century.

Another information about Banten Girang that was functioned as the settlement/ urban can be seen in Banten Chronicle. The chronicle tell the story about the conquest of Banten by the Islamic soldiers that was told as the seizure of Banten Girang. Information from the Banten Chronicle in line with the result of research by Lukman Nurhakim in Banten Girang site and state that this place was settlement with the scale of city before the industry. For the defense purposes, the settlement was surrounded by fort which made from soil, whether the side and the outside of the embankment. The use of soil embankment as the fort well known from the Last Prehistoric Period, and then Hinduism-Buddhism Period, continued to the old towns of Islamic Period such as in Pungungraharjo (Lampung), Pasir Angin (Bogor), Aceh, Barus (Sumatra Utara), Rao (Sumatra Barat), Muara Jambi (Jambi), Biting (Lumajang), and Surosowan (Banten).

The Banten Girang site was the central of the kingdom city, allegedly, there was a connection with the Pulosari Mountain as a sacred mount (Guillot, 1996: 104). The sacred of Pulosari Mountain was believed long before the established of Banten Girang Kingdom. On the previous chapter, it has been explained that the Pulosari Mountain was made into the central cult of the spirits or the ancestors spirits. This was marked by the found of heritage that inclined to megalitic tradition around the slopes of mountain.

The connection between the religions in Banten Girang with

Pulosari Mountain also reported in Banten Chronicle, which is when Sunan Gunung Jati and Hasanuddin in transit in Banten and Banten Girang, and then continued their trip to Pulosari Mountain, which is their main destination. According to Sunan Gunung Jati, Pulosari Mountain was Bhramana Kandali's territorial. On top of it was lived hundreds of ajar-ajar (priests) that lead by Prabu Pucuk Umun. Hasanuddin reported lived with them for almost ten years. When Hasanuddin convert the priests to Islam, the priests that already being Muslim adviced to settledown in Pulosari Mountain, because if the place was empty, it would be the sign of the end of Jawa land (Guillot, 1996: 98-99). In the Banten Chronicle wast told that after the victory of Hasanuddin, some of Banten Girang's citizens who didn't



Dwarapala statue of Cibanten

convert to Islam, running away to the southern mountain, which up until now were occupied by their descendants, the Baduy people. This fact also supported by Baduy people's habit to pilgrimage to Banten Girang.

In the middle of 1990s, Dwarapala statue was found in Cibanten River, not far from the Banten Girang site. This showed that Banten Girang still has a lot of interesting questions to be investigate more. Just as in the history's record that Cibanten river was functioned as transporation lane that connected the shore area and the inland.

#### PATAPAN SITE

In Patapan Pasir Kampong, Nagara Village, Kibin District, Serang Regency, there was heritage in the form of building that still inside the land. This heritage known as Patapan site. This site estimated as the finding after the independence, because in the inventaris book of archeology that was arranged by N.J. Krom on 1914, in Serang Regency, there was no site named Patapan. On 1991/1992 and 1992/1993 Suaka Peninggalan Sejarah dan Purbakala Serang (Archeological and Historical Heritage Preservation of Serang) did some protection by fencing the Patapan site. Later on 1996, Balai Arkeologi Bandung (Archeological Bureau of Bandung) did some review and photo shoot that followed up with research on 1997-1998. On 2003, Balai Pelestarian Peninggalan Purbakala Serang did some technical study in this site.

In the beginning, Patapan site allegedly as the megalitic tradition heritage, because from the size of the building that looks like *punden terrace* which is common in megalitic tradition heritage. The building in this site also allegedly was used on the next periods or after being lefted by citizens that worship the megalitic tradition. When the influence of Hinduism-Buddhism cultural came, the building in Patapan site, was

used as the sacred building, and when Islam cultural came, this building was used as the seclusion (*tirakat*) place (Djaenuderajat, 2001: 33-35). Things like this usually happened in several areas in Indonesia.

Notice the folklore of the local community. In the folklore was told that Patapan site was build on Kesultanan



Extolled stone at Patapan sites



The altar of Patapan sites

Banten government. It was used as the hermitage place, accordance to its name *patapan/pertapaan* which is derived from *tapa* or *semedi*. It was also told that previously, the building was used as the place where the clergy and the students that had a job to broadcasted Islam in Banten. Another folklore said that Prabu Pucuk Umun, the ruler of Banten Girang and his followers, were making tables and chairs for discussion. The Sultan Banten knew it and intended to arrest him. Pucuk Umun and his followers then escaped and jumped to Ciateul swamp to dodged from the Sultan Banten's chase. Pucuk Umun then gone. Ciateul swamp the place where Pucuk Umun jumped and gone now known as Bunian Village.

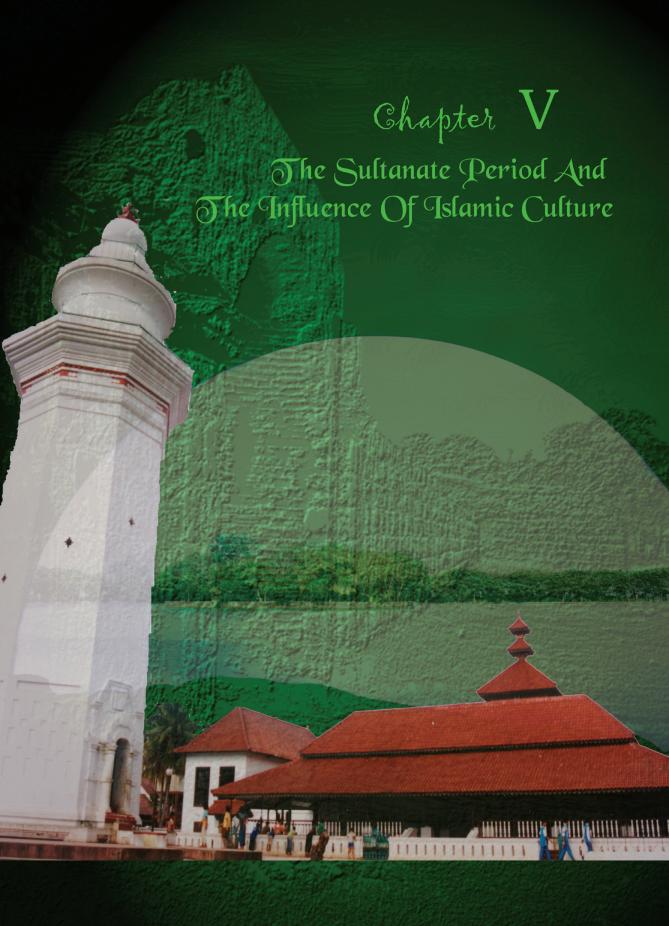
However, based on the research result from *Balai Arkeologi Bandung* (1996, and 1997-1998), and the result from technical study from *Balai Pelestarian Peninggalan Purbakala Serang* (2003), In architectural and technology, Patapan site was estimated as a temple building. The building in Patapan site formed a square that size is 10x10 m (*Balai arkeologi Bandung* said the size is 15x15 m). The shelf was made from the arrangement of one layer of white sandy stone in the outside, while the inside was made of stiffening of sand mixed with sandy stone chips. In the middle of the shelf there is an altar.

The building in Patapan site could be compared with the heritage from Hinduism period on the 8<sup>th</sup> century such as Sambisari temple in Sleman regency and Tengaran temple in Ungaran regency, Central Java. When the two temples were found, it was in shelf form which in the middle there was a small temple, and in the edge of the shelf there was extolled pillar. The appearance of extolled on both temples interpreted that the small temple was build after the shelf was build. Then it used roofs and wood pillar. The shelf walls aren't tilt instead terrace. The relation between one terrace and another terrace was tied with horizontal notch in each corner of the stone. Through exfoliation that was conducted by *Balai Arkeologi Bandung* (1997-1998), it was then known, the north wall construction of the building was an arrangement of stones without glue (*lepa*) with a tie using keystone technique or technique that was usually used in the building construction of temple. From the comparation gained description of Patapan building (Fallah, 1998).

On top of the building there was floor with the same material. On the floor, there was 10 pieces of extolled with round shape and various diameter between 50-68 cm. Extolled like this usually found on the edge of the building, and estimated to be functioned as a big wood supporting pillar.

In the middle of the Patapan site building, there was stone relic, that interpreted as the altar in the square form and yoni profil. Now the altar was under the tree, and it was upside down, not far from the central point of the building. Seen from the form, altar Patapan site looks like yoni, but doesn't have a hole place for *lingga* and spout like *yoni*. However, the function probably not far from the ritual activity of Hinduism religion. If it seen from flat on its top, probably it was once used to put something that related with ritual ceremony, just like the altar that usually used in Hinduism religion ceremony.

Based on the analogy, the building form and the profile of *yoni* on the altar, for a while can be said that the Patapan site building was Hinduism temple, while to determined when the temple was used can't be confirmed because there is no exact/clear archelogical data and historic data. However, the Cikande area, which is not far from the Patapan site, ever mentioned in Tom Pires journal when he visited Banten on 1513. It was mention that Cheguide (Cikande?) was a trading city on Hinduism period under the ruler of Pajajaran Kingdom, and also said that the trading goods were the same with Banten and Pondang (Pontang?) (Fallah, 1998). Geographically and administratively before Patapan site in Nagara Village was under Cikande district, but because there was an area extention on 2001, now the location of the site under the edge of south Kibin district.





# Chapter V

# THE SULTANATE PERIOD AND THE INFLUENCE OF ISLAMIC CULTURE

Based on the historical sources, Banten has been known since Hindu-Sundanese kingdom period that has a very large role in supporting the economy, because it is a local, inter local and international trade center. Under the authority of the Kingdom of Sunda, Banten is a "vassal state", but as a port city, the position of Banten is only in the second place after the Sunda Kelapa (Ayatrohaedi, 1993: 8). Although the Kingdom of Sunda rely for their livelihood on agriculture, but the trade sector also developed a way to build some of the city to distribute their production to various places through sea.

Banten, an area known as *Banten Girang* or *Wahanten Girang*, located on the side of a river, which currently is about 3 km south of Serang or approximately 13 km from *Banten Lama. Wahanten Girang* is mentioning in the manuscript (*Carita Parahyangan*, 1518) for *Banten Girang*, while *Banten Lama* is a name translated from *Oud Bantam* mentioned in the literature of the Dutch people. This region has located on the north coast of Java Sea, so it is potentially geographically to be developed as a city. However, it was not so visible before the seat of government was moved to the new capital, it is Surosowan.

There are six trading ports in the Kingdom of Sunda: Banten, Sunda Kelapa, Pontang, Cigede, Tamgara and Cimanuk. Based on the written news, through all the ports, the various resources produced in the inland region streamed to the world. In Banten traded goods such as rice, foodstuffs, and pepper, which reached its trade area of Sumatra and the Maldives Islands. Sunda Kelapa has broader trade lanes again, because it is an international city. Other airports, such as commodity trade Pontang and Tamgara similar to Banten, while Cimanuk is located at the east including also as a major city, many dealing with merchants from Java (Soemadio, 1976: 242-244).

The rapidity of commercial activity that took place at various airports, especially at Sunda Kelapa and Banten are not separated from the fall of Malacca to the Portuguese in 1511. Muslim traders who originally came to Malacca are reluctant to touch with Christians Portuguese traders. Similarly, the Portuguese prefer to trade with people who are Hindus. As a result, not a few Islamic traders divert their trade lines from the Malacca Strait towards the Sunda Strait through West Java (Burger, 1962: 44-45).

Islam entered in Banten approximately in 1524-1525, during Banten still under the authority of the Kingdom of Sunda led by Prabu Pucuk Umun and his son, Prabu Seda. In the early arrival of Islam in Banten, Sunan Gunung Jati or Syech Syarif Hidayatullah

became the first leader in Banten, but he is not lifting himself as a sultan, he handed over it to his son, Maulana Hasanuddin. Hasanuddin married the daughter of the Sultan of Demak, Trenggono, in 1526, and then he appointed as the first Sultan of Banten in 1552.

Since Banten Girang defeated by the Islamic rulers, there was a transition of power. Islam victorious power increases when the Sultanate Banten center moved to Banten Lama that located in the coastal areas in the northern coast of western Java. The displacement is an important option to develop trade, so Banten coastal city that serves as the center of politics and economy that is growing rapidly. The transfer of the royal city center meant to facilitate relations between the north coast of Java to the west coast of Sumatra via the Sunda Strait and Indonesian Ocean. Because at that time, the Malacca Straits (with the city of Malacca) was controlled by the Portuguese, and Pasai power on the northern coast of Sumatra in the early 16<sup>th</sup> century have been under the influence of the Portuguese, then not a few traders come to hold a sale and purchase transactions of various commodities. Written sources mentioning the traders came from Arab, Abyssinian, Dutch, Chinese, Danish, English, French, Persian, and Turkish (Leur, 1955: 3-5; Roelofsz, 1962: 235, 253).

In addition to political factors, economics and geography, the growth of some cities in Indonesia probably cannot be separated from the factors that related to cosmology and magical-religious factors. Based on some evidence from the old literature and inscriptions in Southeast Asia, including Indonesia, Robert Heine-Geldern suspect that the relationship between the establishment of a center of the kingdom with cosmology is not only in the establishment of the kingdom, but also in the coronation of the king, the title of queens, ministers, pastors palace, the division of provinces, traditional ceremonies, in the work of making a floor plan of the city and the capital structure or the center of the kingdom, the other major city, palace and temple. In his opinion, in mainland Southeast Asia this tradition is still alive today, while in Indonesia the tradition has begun to faint because of the influence of European culture and Islam (Notosusanto, 1992: 215-216). The establishment background of the Surosowan city as the capital of the Banten kingdom is apart by political and economic factors. According to Hasanoeddin Story Tale said that the establishment of Surosuwan was based on the instructions and advice of Sunan Gunung Jati Syarif Hidayatullah alias Maulana Hasanuddin. In addition, it advised that watugilang which located in the city center should not be moved, because the move will be a sign of the collapse of the empire (Edel, 1938: 51-52).

## THE KINGDOM OF BANTEN AND ITS SOCIETIES ON HISTORICAL FLASHBACK

Banten, during its early development is a city that serves as the center of the patterned maritime kingdom. Seen from that angle, then Banten life focused on trade, while its military strength is more focus on naval forces.

The subsequent development of the Banten city was showing the city layout of

the kingdom center on its time that has its own characteristics, which is characterized by the Islamic city arrangement. As well as the cities on the early development of Islam in Java, the palace (*keraton*) is generally heading north. The complex of buildings that includes the palace, usually separated from the other buildings by the surrounding walls, trenches or canals. Mosque built at the west side of the square (*alun-alun*). In accordance with its function, the mosque located in the city center to use for Friday Prayers and others prayers feasts of Islam, so it is called the Great Mosque or *Masjid Raya*. In Banten, except the Great Mosque, there also obtained mosque near Pacinan Kampong, but now only ruins remains. In addition, there is another mosque, which according to the picture and news the Dutch who first came to Bantam in 1596 said that mosque is located near the market.

Another characteristic of Islamic cities is the existence of the market, namely as a gathering place for people from different places to make transactions. Market presence in the economic life of a royal society is very important. Around the 16<sup>th</sup> century in the city of Banten and the surrounding areas, there are more than one market which is located not adjacent to the square (*alun-alun*), but it was near the village traders, as market located in Pacinan and Karangantu. According to the news of China in 1618, for trading purpose, the king had appointed two places outside the city to be built stores. On the morning, everyone can go to the market and in the evening, all the activities in those markets stopped. In Banten, everyday the king collects excise of the market. Willem Lodewyckz in 1596 gives some idea about the market in Banten. The markets in the eastern city (Karangantu), both morning and afternoon there are traders from several places in Indonesia and outside Indonesia trade until nine o'clock at night. There are other markets in Paseban selling all everyday purposes. The market activity lasted until noon and even throughout the day. While the market in Pacinan Kampong be held one day before and after other markets.

During the daylight, the Chinese traders in Karangantu trade in a variety of silk, of felt, velvet, silk, gold thread, porcelain dishes, tablecloths, vessel of copper, a large pot and a small bronze cast and forged products, mercury, crates beautiful, paper colored hair, almanac, hammered gold, mirrors, combs, eyeglasses, sulfur, swords, scabbards with shellac, roots, fans, and umbrellas. Traders from Gujarat sell more types of textiles, while the traders that come from Persian sell various *delima* stones.

In the city, there are village-township natives; they are generally based on socio-economic status, religion, and power. While the township of foreigners who mostly traders, determined by the respective rulers of the city. In Banten until now, there is still the old township, for example Pakojan Kampong that is located west of the former Karangantu Old Market, Kemasan Kampong, and Kebalen Kampong. There is also Pacinan Kampong, which are home to the Chinese community.

Based on the number of inhabitants and the existing system in the government of the kingdom of Banten, the classification of society can be seen in the city depicting the future growth and development of the kingdom of Islamic kingdoms in Indonesia. The group division is consisting of the king and his family group, elite and non-elite groups. The class classifications or layers of citizen are not to allow flexibility in classifying groups of government officials, religionist, traders, and farmers.

Banten is a maritime empire, therefore the politic and economic powers held by noblesse who dominates the trade as financiers. The controlling of the trade and shipping are the joints of their power that allows the kingdom to earn and taxes are great. The relationship between the sultan, the sultan families, nobles, officials elite bureaucrats with economic and trade intimately. Thus, these groups not only have a high social status in the political and social, but also in the economic field.

Non-elite group are the most numerous group. Included in this group are traders, farmers, lower class officials bureaucrats, religious denominations that only serve ordinary people, soldiers and artists. In accordance with its position which located on the coast, many residents of Bantam livelihood as a trader. Foreign traders class who lived in Banten such as Malays, Benggala, Gujarat and Abyssinia. They lived along the coast. The Chinese traders also have a separate settlement that located in the west, join with the Portuguese.

Group of farmers are not many who reside in the city. However, some farmers are in the town to make a trade. Labors or workers group reside in the city. The names of the former homeland today, such as *Kasunyatan* (residence of scholars), *Kapandean* or *Pande Kampong* (residence of blacksmith), and *Pagongan* (residence of gong maker), reminiscent us to the dwelling place for the labors or workers group in the past.

At the beginning of its development, Banten cannot be separated from the influence of the kingdom of Demak that in the 1500s has made remarkable progress and become a great Islamic kingdom in Java. In 1521, Prince Trenggono appointed King of Demak and the Islamic influence has a progress rapidly in Java. In 1527, Demak expand its influence and seize control of the West Java. However, after the reign of Prince Trenggono, the situation of Demak becomes unmanageable because of their leadership crisis due to a power struggle. The existence of a prolonged crisis makes the kingdom of Demak weak in all areas of life. At the same time, Banten has a good progress through trade. This situation is exploited Hasanuddin to leave from the supervision of Demak.

Banten became an independent kingdom in 1552 with Maulana Hasanuddin as its first king. He is become a king with the tittle *Maulana Hasanuddin Panembahan Surosowan*. Sultan is a a term commonly used in the Islamic community to refer to a king, while Maulana is a title meaning lord or ruler. He ruled over Banten, Jayakarta until Karawang, Lampung, Indrapura until Solebar (Djajadiningrat, 1983: 181). In the reign of Maulana Hasanuddin, the development of kingdom is more focus on the field of urban security, expansion of trade area, and the deployment and stabilization of the people's believe to the Islam precept. Maulana Hasanuddin died in 1570. The successor of Maulana Hasanuddin is his son, Maulana Yusuf. Building management strategy

by Maulana Yusuf is focus on city development, secure are, trade and agriculture. In Maulana Yusuf period, trading in Banten has a good progress. The development of trade in Banten, attracted many immigrants from other countries to come and trade in Banten (Ambary, 1977: 446). In 1580, Sultan Maulana Yusuf died.

The third Sultan of Banten is Maulana Muhammad Kanjeng Ratu Banten Surosowan who governed from 1580 until 1596. However, because his age is still relatively too young to hold the government, then Mangkubumi as guardian runs the government. Maulana Muhammad is known as a very obedient man to the faith. He authored many religious books. Sultan also known to have great respect for his teacher named Kyai Dukuh who holds the Kasunyatan Prince, the tacher lived in Kasunyatan Kampong (Djajadinigrat, 1983: 39 and 164). Banten Great Mosque embellished by him by coating the walls of mosques using porcelain and pillars made of sandalwood (Michrob, 1981: 32). He also made a special place for women's prayer hall called *pawestren* or *pawadonan* (Tjandrasasmita, 1975: 131-132).

Events that stand out from the reign of Maulana Muhammad are the invasion to Palembang. On this occasion, Maulana Sultan died because he was shot (Djajadiningrat, 1983: 41-42 and Hamka, 1982: 74, 84). The death of Maulana Muhammad occurred in 1596 based on a reading *candrasengkala*: *prabu lepas tataning prang* (Djajadiningrat, 1983: 168). Maulana Muhammad died in a very young age, around 25, leaving a five-month-old son of the consort Queen Wanagiri, daughter of Mangkubumi. This child is the replacement of the Maulana Muhammad government. After he died, Sultan Maulana Muhammad was given the title *Prince Seda Ing Palembang* or *Prince Seda Ing Rana* and he was buried in the foyer of the Great Mosque (Djajadiningrat, 1983: 169).

In connection with the age of Sultan Abdul Mufakhir Mahmud Abdul Kadir (son of Sultan Muhammad) that is still very young, then to run the government, it appointed Mangkubumi Jayanagara. During his reign, many advances in the field of trade, and for the first time Dutch merchant ship landed in the port of Banten (Michrob, 1993: 92). However, during the conflict between the members of the royal family were about to seize the throne because the sultan's age is still very young.

Mangkubumi Jayanagara died in 1602, than was replaced by his young brother who would soon be dismissed because his misbehave. After that, no Mangkubumi raised again. Then Government is submitted to the sultan's mother, Nyai Gede Wanagiri, who later remarried and raised her husband became Mangkubumi. However, the way the government did this Mangkubumi generated a lot of problems and not pleasing to the people. Finally, there is a conflict between the authorities of the palace than the culminating is in a revolt by Prince Mandalika, son of Maulana Yusuf, in October 1604. This uprising, got a lot of sympathy from the people, but in the end can be extinguished (Djajadiningrat, 1983: 170).

Conflict between the authorities of palaces did not ended over, until finally raised an insurrection in July 1608, known as Pailir Incident. Completed date of the

Pailir Incident is derived from *candrasengkala*: *tanpa guna tataning prang* or in 1530 *Çaka* which coincide on March 8, 1608. On October 23, 1608, Mangkubumi killed. However, it did not immediately solve the problem, because after it emerged Prince Kulon has ambitions to ascend the throne as sultan. Prince Kulon felt most entitled to hold power in Banten, compared with Sultan Abdul Kadir, because he is the grandson of Maulana Yusuf, son of Queen Winaon with Prince Gabang from Cirebon. Queen Winaon is the first daughter of Maulana Yusuf from the empress, and the older brother of Maulana Muhammad. Although Sultan Abdul Mufakhir Muhammad Abdul Kadir was the son of Sultan Muhammad from another wife, because the empress has no son. The desire of Prince Kulon was supported by several princes and nobles of the Banten Sultanate and sympathy from the number of people. By those supports, therefore the Prince Kulon formed an army (Djajadiningrat, 1983: 176).

What happens next? War could not be avoided anymore. Prince Kulon armies can move closer to the center of the kingdom before being repulsed. At that moment, Prince Jayakarta came and brought sizeable armies. He tried to reconcile the two sides. Finally, the war can be stopped and the peace agreement agreed. On bail out of Prince Jayakarta, revolt leaders were not sentenced to death but they were isolated to Jayakarta for four years. After the incident, Prince Arya Ranamanggala appointed as *mangkubumi* as well as mayor of *Sultan Muda* (Djajadiningrat, 1983: 43, 46 and 169-179; Michrob, 1993: 97-99). Prince Arya Ranamanggala is the son of Maulana Yusuf from a wife who is not a consort. The first action was done by him as *mangkubumi* is control state security, namely by providing decisive penalty to the prince or *punggawa* of kingdom who conduct the fraud. During his reign, the Jayakarta Port began to show its potential as a major port.

In the further progress, there is a dispute between the Netherlands and the Sultanate of Banten. Consequently, Banten blockaded by the VOC for four months. This leads to the Port of Banten increasingly deserted, while the Port of Jayakarta increasingly crowded. In 1618, there is a war between England and the Netherlands because the fight for castle at the Jayakarta. The British repulse the Netherlands. After the incident, Banten entered into an agreement on the right to castle and spoils. Prince Arya Ranamanggala insisted that the Dutch and its castle must be removed and ask the Dutch people who remained in the castle to surrender immediately, but they refused and remained waiting for reinforcements to come. On May 30, 1619, the Dutch occupied the castle and surrounding areas and then the area named Batavia as a reminder to the ancestors of the Dutch, it is Bataaf tribe. In April 1619, Jan Pieterszoon Coen was depriving the regions around the Ciliwung River, which is still included in Banten area, so that the entire area of Jayakarta city can be authored by him.

In January 1624, Prince Arya Mangkubumi Ranamanggala resigned his position due to illness. Governmental authority handed to the Sultan Abdul Kadir, who started to grow older as a king advisor. Than, on 16 November 1624, Prince Arya Ranamanggala

gave the governmetal administration entirely to the sultan. Two years later, on May 13, 1626 he died.

The reign of Sultan Abdul Kadir filled with tension between Banten and the Netherlands. Many skirmishes occurred between the Banten and the Netherlands. Sultan Abdul Kadir has five children from his empress; they are the Prince Pekik, Queen Dewi, Queen Mirah, Queen Ayu, and Prince Banten. While from his other wives, he had more than 30 children. Prince Pekik was raised by his old uncle, Arya Mangkubumi Ranamanggala, and he was appointed as crown prince.

In 1633 or 1634, it sent some palace authorities to Mecca. In this group also included Prince Pekik as a representative of his father, as well as for the pilgrimage. After returning from Mecca, he received a knighthood for the sultan that is Abdulmafakir Sultan Mahmud Abdul Kadir, while Prince Pekik got the title Sultan Ma'ali Ahmad. Not long after that the mother of Sultan, namely Nyai Gede Wanagiri died, who buried in Kenari. In 1650, there is an attact by Cirebon's people, who requested that Banten should obey to Mataram. This war became known as the Pacerebonan or Pagarege. Banten won the war. A few days after that, Prince Pekik as the crown prince died due to long illness and was buried in Kenari. The crown prince handed over to his son, the Prince Surya, with the title of Prince Adipati Anom. On March 10, 1651, Sultan Abumafachir Mahmud Abdul Kadir died, and he was buried in Kenari. Then, Prince Adipati Anom was appointed as a sultan.

Who is the next 6<sup>th</sup> of Sultan Banten? The next leader who reigns was Sultan Agen Tirtayasa. In state politics problems, he firmly opposed any form of foreign imperialism on the country. Returns Jayakarta into the power of Banten is the main ideals, and therefore he never wanted to compromise with the Netherlands. In 1645, relationship of Bantam with the Dutch is getting hotter. In 1656, Bantam guerrilla forces around Batavia. In 1657, the Netherlands offers a peace agreement, but the agreement only favorable to the Netherlands, so it was rejected by the sultan. In 1580 began a major war. The war ended on July 10, 1659, marked the signing of the ceasefire agreement.

Sultan has a crown prince, Abdul Kohar. He appointed to become crown prince on 16 February 1671 with the tittle: Sultan Abu'n Nasr Abdul Kohar. By this crown prince, finally Netherland can make his own way to take down the Sultan, which also is his father.

Persuasion and seduction continue to be deployed by the Dutch to the crown prince, and the result is the Dutch got a lot of ease in commercial affairs. Sultan Ageng Tirtayasa, the father was very concerned then the prince was persuaded to go to pilgrimage in 1674. The temporary position in crown position is handed over to his brother, the Prince Purbaya. It is then used as a torch hostilities waged by the Netherlands for inciting the crown prince who later became known as the Sultan Haji.

Sultan Haji wanted a peace with Dutch by sending letters in 1680 and declared that he was the ruler of Banten entirely, not Sultan Ageng Tirtayasa anymore. On November

26 and February 27, 1682, Sultan Ageng Tirtayasa attack Surosowan, a resident of Sultan Haji. The attack was successful, but then Surosowan was taken by the Dutch under the command of Captain Tack. At the end of 1682, Tirtayasa area can be controlled by the Dutch, but the area was deserted as all follow Sultan Ageng Tirtayasa guerillas. After many years, he was persuaded to come out of the woods and back to Surosowan. On March 14, 1683, Sultan Ageng Tirtayasa came to Surosowan. After staying for a long time, then he was taken by the Dutch to Batavia and put in the prison until his death in 1692. Then, he was buried in the north of the Banten Great Mosque.

Who will substitute Sultan Ageng Tirtayasa? Banten Government subsequently held by the Sultan Haji. After he died, there is a struggle of power among his sons. Dutch intervened through Van Imhoff who raised his first son is Prince Ratu became the Sultan of Banten with a title Sultan Abu'I Fadl Muhammad Yahya (1687-1690). He hates the Dutch, but after three years in govenance, he became ill and than he died. The Sultan has no children, so his brother, Prince Adipati, replaced him with the title Sultan Abu'I Mahasin Muhammad Zainul Abidin also called *Kang Sinuhun Ing Nagari Banten* (1690-1733). He was succeeded by his second son, Sultan Abulfathi Muhammad Shifa Zainul Arifin (1733-1747). During his reign, there were many uprising happened.

After the reign of Zainul Arifin, the next sultan was Prince Syarif Abdullah who was appointed with the approval of the Dutch with the title of Sultan Syariffuddin Ratu Wakil in 1750. The revolt of the people occurred because of dissatisfaction with the existing government. To reduce the situation, the Dutch arrested Sultan and exiled him to Banda. His successor is Prince Arya Adisantika, brother of Sultan Zainul Arifin with the title Sultan Abuma'ali Muhammad Wasi 'Zainul' Alimin in 1752 and his crown prince is Prince Gusti.

In 1753, Sultan Abulma'ali Muhammad Wasi 'Zainul' Alamin handed over the power to the Prince Gusti who holds the title Abu'l-Nasr Muhammad "Arif Zainul" Asiqin. He died in 1773, and he has been replaced by his son with the title Sultan Abu'l Mafakih Muhammad Aliyuddin (1773-1799). Sultan did not have a son so that he was replaced by his brother, Prince Muhiddin with the title Sultan Abu'lfath Muhammad Muhiddin Zainushalihin (1799-1801). Sultan Muhidin was killed by Tubagus Ali, a son of the Sultan Aliyuddin. The next successor was Sultan Aliyuddin, the son of a concubine, with the title of Sultan Abu'l-Nasr Muhammad Ishaq Zainul Muttaqin (1801-1802).

In 1802, the sultanate was held by Sultan Wakil Pangeran Natawijaya. In 1803 was replaced by the second son of Sultan Abul Mafakih Muhammad Aliyuddin with title Sultan Abu'l Nasr Muhammad Ishak Zainul Muttaqin or Sultan Aliyuddin II (1803-1808). In 1813, when the Banten Sultanate ruled by Sultan Muhammad Syafiuddin, he was forced to abdicate and then Banten Sultanate was abolished by the British government who replaced the Dutch in Banten administered by the Governor General Raffles. Since then, Banten was under Dutch colonial rule entirely.

### THE GENEALOGY OF KINGS WHO RULE/THAT GOVERN IN BANTEN

1. Syarif Hidayahtullah Susuhunan Gunung Jati *)	
2. Maulana Hasanuddin Panembahan Surosowan	1552-1570
3. Maulana Yusuf Panembahan Pakalangan Gede	1570-1580
4. Maulana Muhammad Pangeran Ratu Ing Banten	1525-1552
5. Sultan Abul Mafachir Mahmud Abdul Kadir Kenari	1580-1596
6. Sultan Abul Ma'ali Ahmad	1596-1651
7. Sultan Ageng Tirtayasa-Abul Fath Abdul Fattah	1651-1672
8. Sultan Abun Nasr Abdul Kahhar-Sultan Haji	1672-1687
9. Sultan Abdulfadhl	1687-1690
10. Sultan Abul Mahasin Zainul Abidin	1690-1733
11. Sultan Muhammad Syifa Zainul Arifin	1733-1750
12. Sultan Syarifuddin Ratu Wakil	1750-1752
13. Sultan Muhammad Wasi Zainul Alimin	1752-1753
14. Sultan Muhammad Arif Zainul Asyikin	1753-1773
15. Sultan Abul Mafakih Muhammad Aliyuddin	1773-1799
16. Sultan Muhyiddin Zainussholihin	1799-1801
17. Sultan Muhammad Ishaq Zainul Muttaqin	1801-1802
18. Sultan Wakil Pangeran Natawijaya	1802-1803
19. Sultan Agilludin (Aliyuddin II)	1803-1808
20. Sultan Wakil Pangeran Suramanggala	1808-1809
21. Sultan Muhammad Syafiuddin	1809-1813
22. Sultan Muhammad Rafi'uddin	1813- 1820

Information: \*) The first ruler who didn't consecrate himself as a king.

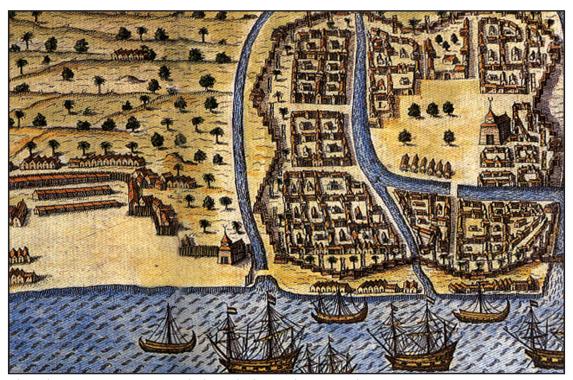
The sultan name that written in bold was discussed in this book.

Source: Ismail Muhammad, 1983.

#### BANTEN AS THE CITY OF SULTANATE'S RELICS

The development of Banten City as a city-state and as a harbor-city are developed since Maulana Hasanuddin, Maulana Yusuf, and reached its peak during the Sultan Ageng Tirtayasa. Banten Sultanate greatness of this period is supported by several factors, such as strategic geographical location, profitable environmental conditions (ecological), community structure, and a strong government.

The existence of Banten Lama as the center of the empire and the port city that is equipped with various facilities was clear reported by the Dutch when it sent its first expedition to Banten under the command of Cornelis de Houtman. Houtman described the existence of the city with the palace, mosques, squares, markets, ports, roads, trading in the Karangantu market, township residents from various places in Indonesia, the structure of society, and the government of Banten in the late 16<sup>th</sup> century. At that time there were groups of people who come from the Malay, Bengali, Gujarati, Abesenia, Chinese, Arabic, Pegu, Turkish, Persian, Dutch, Portuguese and traders of the archipelago, such as Ambon, Banda, Maluku, Selor, Makassar, Sumbawa, Jaratan, Gresik, Pati, Sumatera, and Borneo (Rouffaer-Ijzerman, 1915: 108-121). The position of palace, squares, mosques, markets, and the city road network showed pattern similar to other Islamic cities in Java, such as Cirebon and Demak (Wertheim, 1956: 147; Uka,



The earliest Banten city map was made during the first Dutch voyage to the Eastern area in 1596

2000: 49.56).

Studies on Banten city can be explained by the old maps, which unfortunately did not scaled. At the time of Banten town became the center of government, the city is much visited by foreign traders and the archipelago. Banten became crowded city because it located on the path of international trade and a commodity producer of pepper. The foreign traders who came to Banten, besides trading, they are also noted the state of the city. The note that made by them sometimes accompanied by a picture, map or sketch of the city of Banten.

Based on the 1596 map created by Willem Lodewijckz, it is known that the city of Banten have boundaries as follows:

- on the north by the Java Sea and the two groups of settlements on the edge of the sea.
- on the east by the building allegedly mosque, long building and empty land.
- on the south of this group there is a land with trees.
- on the west by the settlement fenced in the north, west, and south, while
- on the east, there is the flow of water from the Cibanten River to the settlements
- on the south, there are not known because it is not drawn on the map.

In addition, Banten City crossed by two intersects rivers. Therefore, in Banten city area, there are three estuaries. The estuaries were in the west of the city, in the east of the city, and between the estuaries. In the description of the map in 1596 mentioned that the river is Cibanten. Banten city at that time was surrounded by city walls with



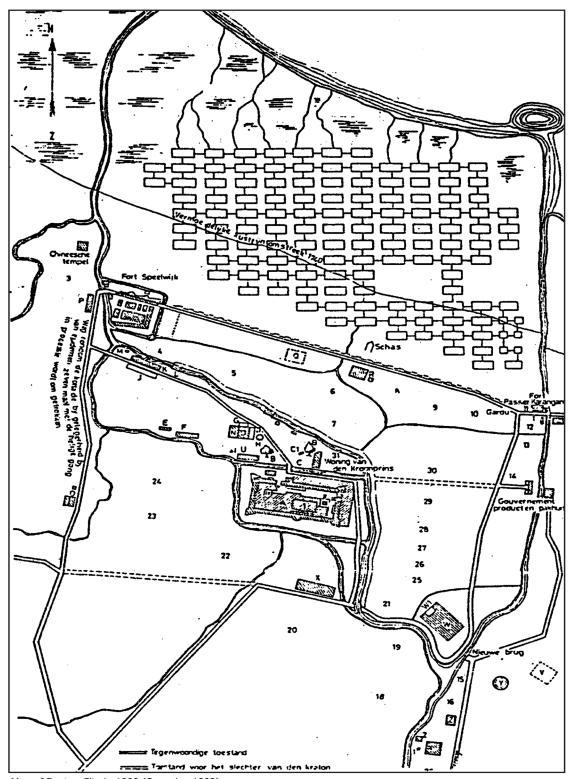
Map made by the Dutch described Banten in 1635-1639. Later, this map was so popular in Europe Continent. It described the situation in Banten city from above (bird's eye view). In that map, there were 2 harbors, the city was divided into three parts, and the central part of the city where the palace and mosque of the palace located was surrounded by a zig zag form fences.

a zigzag-shaped path. Outside the city walls, there is a river Cibanten alleged safety Banten city.

The settlements that located in the Banten City were growth, both in distribution and in number. The explanations about the existence of settlements are found from a map that made in 1900. Based on this map, some of the building is the completeness of the Banten City. Those buildings are: (1) the Pakuwon / Surosowan complex, (2) Kaibon Palace complex, (3) Great Mosque of Banten, Pacinan Tinggi Mosque, Koja Mosque and Karangantu Mosque, and Kasunyatan Mosque, (4) the mosque tower, (5) houses of the nobility, (6) the prison, (7) the flagpole, (8) wells, (9) recreation site and (10) the tomb of nobles, (11) warehousing, (12) Speelwijk Fort, (13) retaining wave building / sea water, and (14) road.

In addition, there are also the names of the settlements that exist in Banten. The number of settlements was differentiated by ethnicity and type of work amounts to 33 pieces. These settlements include (Serrurier, 1902): (1) Kefakihan, the scholars' village; (2) Pamarican, village peppers' and other goods' hoarders; (3) Pabean, the village where the import and export collection duty; (4) Kaloran, the residence village of Prince Lor; (5) Kawangsan, the residence village of Prince Wangsa; (6) Kapurban, the residence village of Prince Purba; (7) Penjaringan, the fisher's village; (8) Pekojan, the residence village of the Indian people; (9) Paratok, the village of tools craftsmen that made from coconut shell; (10) Pasulaman, the village of embroidery craftsmen; (11) Karangantu, the village of other strangers; (12) Pamaranggen, the village of of the keris maker; (13) Pawilahan, the manufacture of goods of bamboo; (14) Pakawatan, the village where the lace-making tools from brass, especially for making nets; (15) Karoya Village; (16) Kamendalikan, Prince Mandalika settlement; (17) Camara Village; (18) Tambak Village; (19) Kajoran Village; (20) Kebalen, settlements of Bali people; (21) Kasemen Village; (22) Kawiragunan, the settlement of Prince Wiraguna; (23) Pajantran, the village of weavers; (24) Kepandean, the village of blacksmith; (25) Kasantrian, the village of the students; (26) Karangsepaten Village; (27) Palace/Keraton, the village of queen; (28) Pasar Anyar Village; (29) Pangembangan Village; (30) Kabupaten, the village of Prince Banten's residence; (31) Langenmaita Village; (32) Kasunyatan, the village of holy people; and (33) Kagongan, the village of *gong* maker.

Reinforced wall around the city and be thickened, and the fortress walls around the palace. Fort wall reinforced with an outer layer made of bricks and rocks with trenches around it (Michrob, 1983: 31). Repairs of the Great Mosque carried out by Maulana Yusuf, and it was equipped with the tower, which according to folklore, it was built with assistance from Cek Ban Cun (In another version said Cek Ban Cun),



Map of Banten City in 1900 (Serrurier, 1902)

## **Untilization Of Aerial Photography In Archeologist Research In Banten**

The perception of Banten in regional can be done with identifying the regional geographical of Banten, including the development of the entire areas, because it could connect and joint parts/discoveries which located spread in one area. One of the data source to understand an area is map such as topography map published by US Army on 1942/1943 only (cf. the published map Topografische Dienst in previous year).

Beside topography map, the regional data can be collected from the aerial photography, whether it is in black and white (panchromatic) or photocrhomy. The advantage of aerial photography from topography map is the data accuracy on the surface of brod area, so that data that was collected can be identified, measured, and connected/associated with the ecologist. Aerial photography also recorded the archeology data that had a relatively large size.

The utilized of aerial photography on the historic-archaeology data in a region, actually has helped to understand the region situation of Majapahit Kingdom in Trowulan (1978), and the capital of Mataram Islamic Kingodm in Plered (1982). The utilized of aerial photography in those two area is capable of identify the spread configuration distribution of archeology discoveries, so it could help to intrepret the connection between the two. The interpretation could efficiency the surface survey based on the work output, time, and energy.

On 1982/1985 aerial photograph was utilized on Kesultanan Banten area to give interpretation of color, texture, and the association, so it was obtained an overall picture of Banten city and surrounding areas. Reconciliation of aerial photography with the *kuna* maps Banten (not scaled) made by Europeans produce determination of the time from the Banten archeological heritages. The existence of Banten Kingdom started from the hinterland area (Banten Girang) which was located near Cibanten river, that connected the fertile hinterland with the beach area that was used as international trading place. Cibanten river then became the facilities to distribute the source of materials for trading, from the hinterland to the coastals area/port, asides from the dirt roads and the footpath. The Europeans overview explains that he residents used to walk while bear the goods on the land path. Possibly the routes still be used after the central government displacement/transfer from Banten Girang to the north coastal in Banten Gulf, which might still

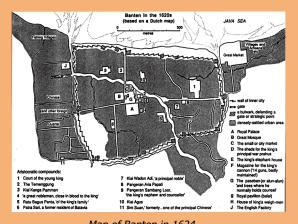
be used until now. It might be the supply of local goods was/is also obtained from smaller port which is located in around Banten Port. Theyy use the boat until now in Karangantu port, Banten. The local goods supply from hinterland and beach thatmakes Banten port crowded by the seller and the buyer, like the Europeans described about the crowd in Karangantu Market.



The crowded Karangantu Market in 1590ish according to the European description. It was intrepreted that this Market was located along the north side of Banten city that had a zigzag form.

The displacement/transfer of central government from the hinterland to the coastal, possibly because the safety, social, politics and economics factors. Banten as the main/central government and international port, cant be separated from the market as the interaction place for the seller and buyr, port, and the shipyard/dockyard. All of this wanted the area management and the community with high capability.

Based on the aerial photographhy, Banten was surrounded by walls that separated the central government with the other area. This walls in Banten - which can't be found in Banten Girang- supposed to protect the government and the residents/community from the enemy attack. The city walls across the Banten beach in zigzag form (which made the stregth of it more powerful) can be seen on *kuna* map on 1624 and 1659. On the south side, bordered with paddy fields; on the east and west was alligned with the river. The placement of the city walls in the edge of the river made city defense stregth doubled. City resident that were surrounded by walls allowed the residents to enjoy the city facilities with good and safe.



Map of Banten in 1624
The walls around the city in zigzag form was significantly described in this map.
The same route with the same form was also interpreted very clearly from the aerial photo

The palace, Great Mosque, Pecinan Mosque, and plaza can be seen from the aerial photography. It also showed Pangindelan building which connected the palace with Tasikardi lake, and canal which is Banten trench. All of it can be detected on thhe field, and easily connected with one and another on the region/area unity. Urban land managed by functions of each part of cities with considering the surroundings function.

The surround wall of Banten proved that there is a different function of land. In the town, it was the central settlement, while out-side of the wall was the supporting area for the city urban life, specifically with the food resource and commodities source. It can be interpreted that Banten area which was the hinterland, was managed well by the central government that located on the beach. The central government was the exit for hinterland commodities, and also the entrance for foreign commodities to the hinterland. The river route, and footpath were one of the connecting facilities between the central and the supporting area.

The existence of the waterways that possibly used as the trench inside Banten city, can be interpreted like this. The waterways which surrounding the Surosowan kingdom, the function possibly same with the waterway that surrounded Speelwijk fort, meaning as the defense. Those waterways once used as the political machine of Banten ruuler to pressured the Dutch seller that lived in Speelwijck Fort. Politic method such like that also once used by the Mataram soldiers, when they attacked Batavia, which cause a lot of Dutch died because of



Water line around Surosowan fort from aery photo



View of the remaining water line around Masjid Agung Banten (Holy Mosque of Banten) in 1985



Water ledge of Speelwijk and the remains of peripheral wall of the north side of Banten city which was interpeted from the aery photo



One of the bastion corner of Speelwijk in 1985

#### cholera.

It is possible that the manager of Banten still used the river tracks without changing the tracks as seen on 1624 map and 1900 map. Government building the supporting facilities such as Great Mosque, plaza, and the residents settlement, was place and adjusted with the waterways. Meanwhile, based on observation on the river and tributary of Cibanten and Ciujung, can be estimated that technology to moved the river tracks has been done. Also, the management of drinking water with filter system has been shown by three buildings in Pangindelan.

The arrangement of settlement for foreigner and local was considered by Banten ruler. The existence of surrounding wall and water ways, make it possible for the local ruler to separated the local residents and the non-local. Based on historical data and the local toponyms, it could be estimated that the residents location for the Chinese, the British, the Danish, and the Dutch was in outer west

side of the city wall (although on the next period the Dutch seller build Speelwijck in the west corner of the town). Meanwhile, the archipelago residents from Mataram and Bugis-Makassar lived on the easter side of the city wall. The existence of non-Banten people in Banten, related with Banten function as the port and the central of spices trading in Southeast Asia, with Gresik.

The existence of Banten as the port also interpreted from the aerial photo. There are three ports across Banten beach which is in the estuary of Cibanten river (on the west side), on the east, and in the middle. The east side port, which is still use until now, associated with Karangantu market, while the west side port associated with Speelwijck fort and foreigner settlement which was located on the western side of Banten. Meanwhile the middle port was no longer used anymore, but interpreted like the stingrays form. The port with the form of 'stingrays' can be observed on 1596 map. But on the maps, this port is not seen anymore. If its alligned with the 1900 map, the 'stingrays' form can be predicted located on the swampland, which is pictured on those map with an empty rectangle. According to this observation, it can be estimated that on early XVII century, the 'stingrays' port was no longer used.

From the interpretation output about the port in Banten, it can also be known as tide port in Banten on the past. Tide port in Banten was associated with the silting-up of the port, it can be seen clearly with the addition beach that show on the 1900 map. The addition beach area since 1900s was used as dam. The appearance of Cibanten and Karangantu port was also supported by guard house, which was located exactly on the estuary like what was interpreted only to the aerial photography. Just that, the archaeological testing on this interpretation only up to estimated stage. It can be estimated from the Pecinan resident (and *kelenteng*) and Speelwijk fort, that the Banten kingdom port used to be on the west side of Cibanten river. In that time, it was assumed that there was also another port, which is the 'Stingrays' Port. However, because of the silting-up, the 'Stingrays' port on the estuary of Cibanten can't be functioned anymore, and was replaced by Karangantu port. From the data above, it can obtained the overview about the changing in residents which is the centre to be receding, such as in Pecinan and Speelwijk, and from village to centre, such as in Karangantu, or from a port to a dam, such as 'Stingrays'.





On the left-form of 'Ikan Pari' (stingray) was assumed as a harbor until the early of 17th Century, whereas on the right side was a brick structure found at the sites of 'Ikan Pari' in 1984. This structure was probably a building located along the beach as it is shown on the map in 1596



Banten map 1956. Representation of the three estuary used as Banten port.

Beside that, Banten had shipyard that was famous until the end of 17th Century (Reid 2002). According to the aerial photography interpretation, it is assumed that the shipyard was located on the west sde of Cibanten estuary, and on the east side of Ciujung river estuary- on the eastern Karangantu. Now the observation on 1985, the former shipyard on 17th Century, had been changed the function and was used as fish-ponds, just like 'Stingrays' port.





Sites that was predicted as shipyard. Left picture-sites that was predicted as shipyard, located in the west Klenteng and Speewijk, while the right picture-located between the estuary of Ciujung river (Karangantu) and new Ciujung. In 1985, the former shipyard was used as fish pond.

According to the city's facilities in Banten, it can be concluded that old Banten was the central government, and also the city of port, and international market. The facilities as the market is very possible because the commodities supply wasn't only depend from outside Banten, but also regularly got the supplies from the hinterland, which was produce the spies. The commodities supply that manageable, made a lot of seller that stop over, and did the transaction in Banten market. It just that, the sea-traders depend a lot to the *monsoon* wind, so the settlement existance and shipyard became import for the sea-traders. The facilities that available for the sea-traders with the inovation on technology that support, make Banten as a crowd city. It just that, the rivalry in traders, internal conflicts made recede of Banten's glory. The reflux of Banten's glory was faster with the damage in Banten. The changing in land's function which was part of the Banten ancient resident goes fast, withouth remember that we had broke down Banten's glory. For that, the maintaning of Banten in integrated way needed to be done fast.

The intrepretation output of Banten aerial photography from 20 years ago above, clearly outdated. However, the archeological data can be aadded with the newest and the other data- for examply hidrology and geology- it is possibly the data can be used as the integrated system information. The database can be used to integrate all the desire, hope, or anything that related to Banten's management. Clearly, the the effort of developing Banten can be done based on the integrated system information so it can be used as the Management Planning for Banten continually with no overlapping work, untouchable, and to avoid the conflicts that may comes up. The implementation and evaluation of management can be done easily with the integrated information system that renewed routinely. Open database- can be accessed from every departments that need it-hopefully can done to avoid the diminishing of cultural heritage of Banten consecutively. Therefore, the aerial photography of Banten that once used 20 yeaers ago, can stil be utilized for the management of Banten for now and for the future.

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a moslem architect from Mongolian (Ismail, 1983). In addition, Sultan also opened a new rice fields, and now until the Serang region. To meet the needs of water, it was done by creating irrigation canals and dams (Djajadiningrat, 1983: 38, 59). The water requirement for paddy in the suburbs, supplied by an artificial lake called *Tasikardi*. The lake was also functioned as a supplier of clean water for the city through pipelines made of terracotta. After filtered in Pangindelan Abang, Pangindelan Putih, and Pangindelan Emas, the water flowed into the palace and to other places in the city. In the middle of this artificial lake, a small island was used for family recreation sultanate (Michrob, 1981: 56-58).

According to its empire and its development as a center of trade, it was not surprising if Banten was a place that has many Archaeological Relics.

#### **SUROSOWAN PALACE**

*Keraton* (palace) is a group of residential buildings of the king and his family. Palace in general also becomes the center of the kingdom and the center of all political, economic, social, and cultural activities. The highest authorities of the kingdom, nobility and royal family usually stay around the palace (Chaerosti, 1990: 21). In addition, in accordance with the cosmological view and *religio-magical* that rooted in the tradition of the Indonesian nation, the palace was the center of unseen forces that affect the whole society.

Keraton called Surosowan, assumed to have established in the 17<sup>th</sup> century. This palace is not the residence of the first sultan that established in Banten. The residence of the first Sultan Banten, allegedly has set up near Karangantu. Surosowan palace built between 1552 until 1570 in several stages and at least through four phases. According to the historical sources, stated that the height of Surosowan's wall is about 2 meters and a width of 5 meters. The length on the east and west side is about 300 meters, while in the north and the south is 100 meters. The total fortified size completely is about 3 ha. At each corner of the castle there is a diamond-shaped bastions, and in the middle of the north and south walls of the semicircular.

In the beginning, Surosowan Fort had three gates, e.i: the north, east, and south gate. Eastern and northern gates made in the form of arches, intended to prevent a direct hit when the gates opened. Both gates were made with the top half of the cylinder. Outside the fort, it made canal merges with the river Cibanten, therefore it surrounded the Surosowan palace.

Based on archeological research, allegedly there were several stages in the construction of the Surosowan palace. In the first development phase, the wall that







Wall of Surosowan fort.

surrounds the palace is in width between 100 meters to 125 meters. The wall was made without bastion and constructed of large-sized brick, structure mixed with clay dough. The first phase of development may occur during the reign of Maulana Hasanuddin (1552 -1570). In the second phase of development, it established the inner wall and the bastion. The inner wall serves as a barrier shots. Thus, between the first and second



The eastern gate of Surosowan fort.

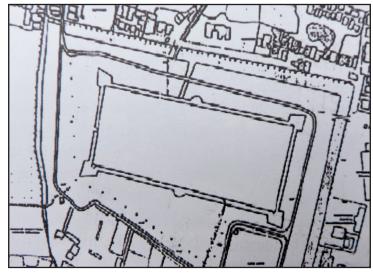
phases have been changes in the function of the wall, the wall of which serves, as a roving then became a defensive wall with European elements (Nurhadi, 1982). These changes may occur in 1680, with the help of architect Hendrik Lucaszoon Cardeel (Ambary et al, 1988: 35; Michrob, 1993: 311). After this period, Surosowan called *Diamant Fort* (fort = fortress, diamant = diamond) by the Dutch. Construction of the



Building structure relic of Surosowan Palace.

third phase was the establishment of chambers along the north wall, the addition of floors to reach shots retaining walls (parapet). On the construction of the fourth phase, carried out changes to the north gate and possibly also at the east gate. On the outer layer of the palace walls, bricks coated evenly using a rock. In the last phase of development, the addition of a lot of room on the inside and the furnishing field wall.

Keraton Surosowan experienced some destruction. The first devastation was occurred in 1680. The second destruction, and the worst accident was in 1813, when the Governor General of the Dutchs named Herman Daendels ordered the destruction of the palace. After that, the palace was later abandoned (Michrob, 1993: 312).



Layout of Surosowan that has a shape of diamond (Restoration Unit, 1996).

Today, the Keraton Surosowan with its fort only remains the ruins. The buildings that still visible were the fortress walls that surround the remnants of buildings. The rest of the building, in the form of a foundation building and the wall of the destroyed wall, and the rest of the building and former garden pond with buildings of Bale Kambang (Rara Denok). Keraton Surosowan rectangular with



a length of 305 m, a width of 130.5 m and a height of 4, 5 m.

The thick of Surosowan Fort walls is 7, 25 m, consists of two layers of masonry, a layer of soil stuffing and two layers of coral stone masonry. The first layer (from inside), with brick structure using an adhesive which is a mixture of cement, sand, limestone and rock. The thickness of the structure approximately 67 cm. The second layer is ground stuffing to reach 4.73 m thick structure. The third layer, in the form of bricks that use adhesives on the clay with a thickness of 1.3 m structure. The fourth layer, is an arrangement of rectangular-shaped rock that the average size of  $38 \times 38 \times 30$  cm. This layer is reinforced with an adhesive made from a mixture of sand, red cement, lime, and a layer of rocks with a thickness of 30 cm structure.

At Surosowan Fort, there were two big doors as the entrance gate. One door located on the north wall, and another on the east wall. The fort has four bastions. Each bastion has room inside the walls. There are two stairs up toward the top of the fortress that is the ladder on the northern wall inside the west door, and another one on the northeast bastion.

Outside the walls of the keratin fort in north side, beside to the right still has the rest of the foundations and ruins of *Srimanganti* buildings, the building serves as a place for guests to meet the sultan. Palace and citadel element is an integral and inseparable, because the concept of the construction of the fortress intended for the defense of the palace. Remnants of the fort are to provide an overview of a part of people's lives Banten at that time.

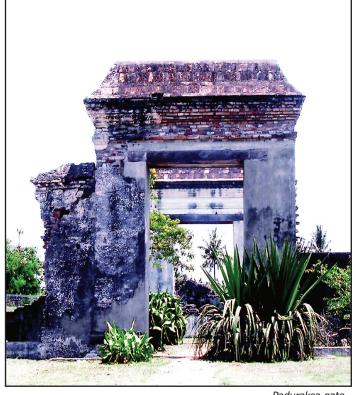
#### KAIBON PALACE

*Kaibon* was derived from the word *ka-ibu-an* (motherhood), the residence reserved for the mother of Sultan. The complex is located in the Kroya Village, approximately 500 meters southeast of Keraton Sorosowan and is on the path of Serang Banten Lama Street. On the south side, these complex buildings are flowing Cibanten River. Keraton Kaibon was a former residence of the Sultan Syafiuddin, he was a Sultan of Banten who ruled around 1809 - 1815. Sultan died and his son replaced his position. The age of his son at that time was only 5 months. For a time, his mother Queen Aisha held the government. This palace is still in use until the reign of the first Bantam Regents that supported by Dutch, namely Aria Adi Santika, instead of the government of the Banten Sultanate that has been stopped in 1816.

The architecture of the Kaibon Palace showed more *archais* style compared with the Surosowan Palace. This can be seen from the shape of the gates and walls of the palace. If sorted from the front, this palace has four gates in the form of *Bentar*.

According to the shape of the gate, Kaibon Palace showed the characteristic of palace with traditional-style. It was shown by the arrangement of the gate and yard. The first gate is a main entrance that shaped from *Bentar*, indicating that the yard is profane.

On the second yard, the gate shaped *Paduraksa*, which is associated with a sacred character. One thing to point out differences with the palace building in Java is general layout of Sitihinggil on the first yard in the east side. In the Kaibon palace, there was a mosque. Therefore, a mosque building on the Kaibon palace placed on the main part of the palace. In 1832, the Kaibon palace building was destroyed by the Dutch, and now the only remaining part were the foundations, wall debris and in the left side from the entrance.



Paduraksa gate.







## TIRTAYASA PALACE

Tirtayasa sites located in the Tirtayasa village, Tirtayasa subdistrict, Serang regency. The site estimated as a former palace, by means of the Sultan Ageng Tirtayasa residence at the end of the 17th century. This allegation was not only base on the historical record, but also base on the results of research conducted by the Asylum and Archaeological Heritage Serang in 1993.

Historically, at the beginning of the retreat of Sultan Abul Fathi Abul Fattah in the line of duty, he chose to live in the Tirtayasa palace. Since then, he was known by the name of Sultan Ageng Tirtayasa. At the time, the location of the Tirtayasa palace was strategic because it was located on the waterfront and the Kuna Street. Besides, of this palace of Sultan Ageng Tirtayasa can keep an eye on his son who lived in the Surosowan palace. Along the Kuna Street built the canal that used as water traffic lane. Making process of this canal was starting from the Untung Jawa River (Cisadane), Tanara to Pontang.

One of the sons of Sultan Ageng Tirtayasa named Prince Gusti otherwise known as the Sultan Haji, have properties that easily influenced by the Dutch, and even did not hesitate to take sides on the Company in the event of a conflict. Sultan Haji nature is what ultimately sparked the conflict between father and son. Sultan Ageng Tirtayasa



Painting that described the attack of Dutch ship led by Captain Tack to Tirtayasa in 1682 that was happening near Tangkurak area.

sudden attacks to Sultan Surosowan resulting Surosuwan has fallen. Then, it can be recaptured by the Sultan Haji who receiving assistance from *Dutch Company*. At the end of the conflict with the open war, on 28-29 December 1682, the Company can control Tirtayasa area, but the Dutch Company did not receive war reparations meaningful because the Sultan had ordered that Tirtayasa palace burned down. In 1683, Sultan Ageng Tirtayasa detained by the Dutch Company and taken to Batavia. In 1692, Sultan Ageng Tirtayasa died, since then the political influence of the Sultanate of Banten began to recede, and politically Sultanate of Banten and government power shifted from the palace to the Dutch.

Based on the recent archaeological data, it estimated that the Tirtayasa site with its buildings built on vacant land that never used as a residential area. Construction and development of Tirtayasa sites is likely to take place at the end of the 17th century. Their conclusion based on the findings of many strange ceramics from the late 17th century suspected Tirtayasa during the construction of the site. Estimated life of the place is inhabited can be seen from the chronological classification of the findings of ceramics that found at the Tirtayasa site. It estimated that this area develops during the period of 1660 until the 1680s, and after that, the land is no longer used (Sakai *et al.*, 2000: 34).

## **COMPLEX OF AGUNG MOSQUE BANTEN**

Mosque became a monumental work of all living monument, in contrast to some other city components that have destroyed due to development of socio-political and economic situation. One of the city centers on the development of Islamic civilization in Java is Banten, which began to develop in the 16th century, which has remained mosque.

The characteristics of traditional mosques in Indonesia by G. F Pijper (1947: 275) are:

- a. The schematics have a rectangular shape.
- b. Standing on the solid/massive foundation that is located rather.
- c. It has an overlap roof, consisting of two to five levels have narrowed to the top.
- d. On the west side or the northwest there are oriel buildings called *Mihrab*.
- e. At the front and sometimes on both sides there is the open or closed foyer.
- f. The courtyard surrounding the mosque is surrounded by a wall with one or two gates. Then Pijper (1985: 15, 16, 19, 23, 46) added some traits of other mosques, namely:
- a. Built in the west side of the square.
- b. Directions of Mihrab are not appropriate to the Qibla.
- c. Constructed from materials that easily damaged.

- d. There is a moat water surrounding or only on the front of the mosque.
- e. Initially, it built without porches.
- f. It built on top of the pile (construction stage).

There are some opinions said that there are indications of the existence of a mosque in the Banten Lama area before this area became the center of the Sultanate Banten as capital city (Djajadiningrat, 1983; Michrob, 1993; Mundardjito et al, 1978; Ambary, t.t). This is the basic interpretive from Banten Map in 1596, which contains pictures of the mosques in the area Karangantu port. Karangantu port area has a mosque by the record Tome Pires who visited Bantam in 1513. In addition to the mosque in Karangantu, note also the existence of a mosque in a residential of China area (Chinatown), better known by the name of *Masjid Pecinan Tinggi*, and another one is a mosque located in Kasunjatan, which also believed to be the first mosques that built in Banten.

It named as *Kompleks Mesjid Agung Banten*, because this mosque was associated with several other buildings, such as towers, tombs, tiyamah, pool, *Istiwa*, and former of monument building. Basically, the *Mesjid Agung Banten* characterized as generally more traditional mosque buildings like in Java. The feature part of this mosque is part *Pawestren*, which the building is specifically for women. *Pawestren Mesjid Agung Banten* expected to be made during the reign of Maulana Muhammad (1580-1586). Another special part is the porch located on all four sides of the main room.

South portico used as a graveyard containing 15 tombs with irregular layout. East portico is the widest, and was built during the reign of Maulana Yusuf (1570-1580) (Mundardjito, 1978). East Penthouses separate from the main building. The pyramid-shaped roof with two levels, while the west and the north porch is a porch that is under the roof of the main building.

The interesting phenomenon of the *Masjid Agung Banten* is the number its overlap roof. Map 1596, 1624, 1661 paintings, and maps in 1726 illustrates the mosque roof is no more than three levels. De Graaf who visited Jepara in 1686 also supports this data. De Graaf described the mosque in Jepara have overlapping three-tiered roof and analogize the mosque roof resemble the roof of the *Masjid Agung Banten* (Pijper, 1985). This fact is different from the report written by Valentijn (1858) which states that the roof of *Masjid Agung Banten* has five levels as seen today. This problem has not reached the point of light so that the debate on these data is still ongoing (Graaf and Pigeaud, 1984). The five-level roof of the mosques is usually the imperial mosque, for example, except Masjid Agung Banten is a mosque in Jepara and mosques in Ternate. According to Pijper, a mosque with five levels roof is the imperial privilege.

The pool of Mesjid Agung Banten that formerly functioned as a place for ablutions



Masjid Agung Banten (Holy Mosque of Banten).

(*Wudhu*) is located in the east foyer, rectangular with a depth of about 75-100 cm. The pool divided into four plots; a wall connects each plot. Outside the pool there is a fence surrounding walls with a height of approximately 1.2 m. On the painting of the *Mesjid Agung Banten* in mid-19th century, it appears that the pool fence is different from current conditions. At that time depicted, a fence wall around the pool estimated to reach more than 3 m. the condition like this are still found in the paintings of the 1930s. The pool water comes from the canal, which is located approximately 30 m on the south side of the mosque. The pool connected with two channels. Flowed channel through other channels towards the canal located in the north.

Other building in the Kompleks Mesjid Agung Banten is tower. This tower located in the east side of the mosque or about 10 meters from wall fence of pool. Tower built by wall construction with 23 meters top height from the ground. The tower's foundation or sub-basement sketched octagonal as the body of the building. Entrance door is in the north side of the building. Door of the tower has a viewer and at the top of the door is a curved area is in the middle there is a rectangular panel. On the ceiling of the curved area contained similar ornaments bullet head, but has an octagon. The majority opinion stated that the ornament found in the entrance of the tower is a form of decoration when distiller, analogous to the entrance to the temples of Hindu-Buddhist, while Crucq (1939) called the lotus decoration. The peak part of the building



Masjid Agung Banten (Holy Mosque of Banten) at the

is the head of the tower consists of two levels. The first level is dome shaped which in the top are cut, the second level is smaller domes. In the top section, which is at the top of the tower there is Memolo or Mustoko red heart, made of baked clay to resemble flowers are blooming. To rise up to the top of the tower, one can through the stairwell with a circular construction.

There are *Istiwa* on the east side of the Mesjid Agung Banten yard, the timepiece to pray that uses the help of sunlight. In Arabic, this tool called Mizwala. Octagonal shape growing up has widened by 76 cm high from the ground. At its top center point of the iron spikes with a height of almost 20 cm. The shadow of the iron used as the base pointer of prayer time. In the south *Istiwa*, there is a wall construction that is shaped like *Istiwa*. The construction has trapezoid shape. On the surface of the trapezoid there is such pedestals are in the four corners there are screws. Agung Mosque on old photos showed that on the surface of this construction once stood a sort of monument building, so the building was a piece of trapezoidal monument construction (Herrystiadi, 1990: 196).

On the south side of the Agung Mosque of Banten there were buildings called Tiyamah. The building has two floors, architecturally got elements of the European construction on ceilings, windows, and roof (Ambary, 1982; Tjandrasasmita, 1984; Yudoseputra, 1986). At the time, this building was used as a meeting place to discuss about religious issues and social life. Historically, this was built by Hendrick Tiyamah





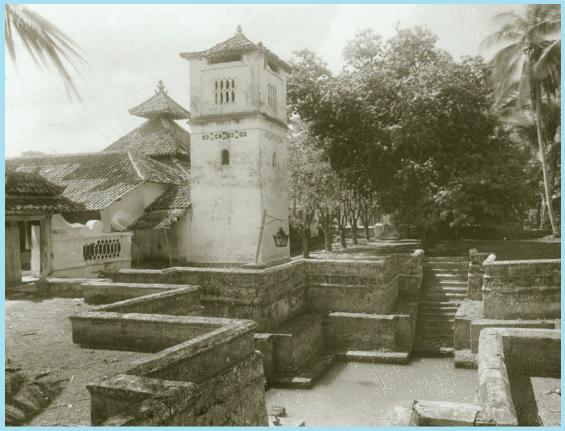


Cardeel Lucas, a Dutch Muslim who later given the title sultan by the name of Prince Wiraguna. The construction was on the orders of Sultan Abdul Kohar also known as Sultan Haji (1651-1672).

# KASUNYATAN MOSQUE

Kasunjatan Mosque located in the village Kasunjatan, Kasemen subdistrict, Serang regency. The location of the mosque is about 1 km from the south a little to the east of the complex of the Agung Mosque of Banten. There are no data regarding the construction of mosques, but based on the story of this mosque society founded by spiritual teacher Maulana Muhammad around the mid-sixteenth century.

Giving Kasunjatan name is inseparable from the historical background Kasunjatan own village that was formerly the residence of the clergy. The existence of the village and mosque Kasunjatan not be separated with a history of Banten, especially during the reign of Maulana Muhammad. It is said that in order to show respect to the teacher named Kyai Hamlet, he gave the title to the master, Prince Kasunjatan.



The tower and pond of Kasuyatan Mosque.



Kasuyatan Mosque at the present time.

The giving of *Kasunjatan*'s name is inseparable from the historical background of Kasunjatan village itself that was formerly the residence of the *Alim - Ulama*. The existence of the village and Kasunjatan mosque are not separated with the history of Banten, especially during the reign of Maulana Muhammad. It said that in order to show respect to the teacher named Kyai Hamlet, he gave the title to the master, Prince Kasunjatan.

Kasunjatan Mosque is a complex of buildings that have walls around it. There are five entrances, four of them are on the south side of the wall and the other one is in the main entrance (gate-shaped) located on the east side. Inside the complex, there are several buildings in Kasunjatan Mosque, the mosque building, pool, tombs, towers and entrance gate.

The main hall of the mosque building is located in the central part, while the hall consists of four rooms, each of which is located in the north and east side of the main room, while two more rooms on the south side. Mihrab is located in the west sidewall of the main room that juts out, while the tower is located on the west wall. Inside the mosque, there was a kuna pulpit with carved decoration in a very beautiful form and is still in use today. The roof structures of the building mosque are three-layered, top

side are more serve as decoration.

Based mosque photo made in 1926, in the front or the outside courtyard of the mosque on northeast side, there is a pool used for *Wudhu*, a cross-shaped diagram called *Pakulahan*. At the pool, there are stairs on each side. The pool covered with a roof structure. The roof built on wooden construction with a height of approximately 1.5 m with eighteen pieces of brick pillars.

The interesting thing about this Kasunjatan Mosque is tower; it has a blend of European and Javanese stylish. The tower construction is a three-level building, the roof construction made of wood shaped like an open umbrella covered with tile. On the roof, there is a decoration of *Memolo* (mustaka).

# **KENARI MOSQUE**

Kenari Mosque located in Kenari Village, about 6 km from the Serang city. According to the story, this village is the residence of the sultan's family in the past. This mosque is a heritage from the Sultan Mahmud Abdul Kadir Abdul Mufakhir Kenari (1596-1651) who was the first ruler who received the title of 'Sultan' of Mecca. He is the son of Sultan Muhammad Pangeran Ratu in Banten.

The interesting thing about this Kenari Mosque is the entrance gate to the grave made of bricks that are stacked in such a way that put out only by using adhesive so that the gate looks very strong and attractive. The gate has *bentar* shaped

#### **PACINAN TINGGI MOSQUE**

It called as Pacinan Tinggi Mosque because formerly many Chinese people to trade and live around the mosque. The mosque is located in the Pacinan village. The building is now remaining only ruins. The remaining part of this mosque is the Mihrab and the foundation of the building of mosques. In addition, on the front side of the main building there is a tower building with a rectangular shape. The building is made of brick and rock to part of its foundation. The top of the tower buildings have damaged.

This mosque was the first mosque



The Minarets Pacinan Tinggi

built by Syarif Hidayatullah and continued by Sultan Maulana Hasanuddin.

# **KOJA MOSQUE**

Currently, Koja Mosque only remained its ruins. The mosque is located on the south side of the road connecting Karangantu and Speelwijk Fort. In the past, the community uses this mosque commonly called Koja society.

## **KENARI GRAVE**

Banten Lama is one of the former sites of Banten Sultanate on the development of Islam in Indonesia. One relic in that era is some grave of king and his family and officials government of the Sultanate of Banten. The heritage is in the form of this grave is not concentrated in one place, but scattered in several regions around the former site of the Banten Sultanate. Halina Budi Santoso Azis distinguish graves in Banten base on its shape as follows:

The first type is a type that has a *Kijing* (gravestone) form with two staircases, the headstone's foot is composed by fine seam and two levels of curved frame. While at the bottom, there is a panel on the four sides inscribed in Arabic script. The headstone topped five levels and four panels that contain inscriptions in Arabic script. This type found in the grave of Maulana Hasanuddin.

The second type is the type that has no decoration at all (plain). Rectangular shape



The gate of Kenari cemetery

in sectional body, but the corners of the upper part is not clear because the more convex shape enlarged upward. The top side has three-levels, two-level with a perfect arch shape and the top level has smaller foursquare form again. This grave type is like the grave that found on the right side of the Maulana Hasanuddin grave.

The third type is a

pentagon-shaped type; the legs, body and top are fused. The remained decoration is only in shaped form, because the whole surface has been covered by smelted cement

and lime. This type is found in the grave of Prince Anglingkusumah that exist in the Tiyamah building

Kenari grave located at Kenari Village, about 3 km from the Agung Mosque of Banten in the south. In this grave complex, there is the grave of Sultan Abdul Mufakhir Mahmud Abdul Kadir Kenari (1596-1651). In this place, there is also the grave of his son, Sultan Abdul Ma'ali Ahmad. While around the grave building of Sultan Abdul Mufakhir Mahmud Abdul Kadir Kenari contained the grave sultan's family and his relatives.

Kenari grave complex has a gate with *bentar* shape that made from bricks. The pilgrims of the Kenari grave complex is not only from moslems, but also pilgrims from Tionghoa who most visited two kuna grave that located in the area of grave complex.

## THE GRAVE OF PRINCE ARYA MANDALIKA

This grave located in the cross side of Kroya Village. According to its history, Pince Mandalika is a son of Sultan Hasanuddin and his mother is not from consort.

## **GRAVES IN BANTEN MOSQUE**

The graves in the north side of Agung Mosque of Banten mentioned in a row from left to right, as follows;

- a. The grave of Sultan Abdul Fathi Abdul Fatah (Sultan Ageng Tirtayasa)
- b. The grave of Sultan Maulana Muhammad Nasaruddin
- c. The grave of Pangeran Ratu (Sultan Maulana Hasanuddin's wife)
- d. The grave of Sultan Maulana Hasanuddin
- e. The grave of Sultan Abdul Abdul Fadhal
- f. The grave of queen consort of Sultan Abdul Fadhal
- g. The grave of Sultan Abu Nasir Abdul Kohar also known as Sultan Haji

Graves outside the rooms on the west side, there is also the grave of Sultan Zainal Abidin. While on the south of the Agung Mosque of Banten there are also some graves located in one room, a row from left to right as follows:

- a. One grave with the name that is unclearly legible
- b. The grave of Prince Aria



Graves in the north of Masjid Agung Banten (Holy Mosque of Banten).

- c. The grave of Sultan Maulana Mukhamad
- d. The grave of Sultan Mukhyi
- e. The grave of Sultan Abdul Mufakir
- f. The grave of Sultan Zainul Arifin
- g. The grave of Sultan Zainul Asikin
- h. The grave of Sultan Syarifudin
- i. The grave of Queen Salamah
- j. The grave of Queen Latifah
- k. The grave of Mosmudah

## **GRAVES IN KASUNYATAN**

In Kasunyatan site, there were mosques and graves. The graves in Kasunjatan located inside and outside the mosque. Many pilgrimage visitors visit the graves, among those are:

- a. The grave of Queen Asyiah
- b. The grave of Tubagus Mukhyidin
- c. The grave of Tubagus Suta
- d. The grave of Syeh Abdul Syukur Anem
- e. The grave of Pangeran Aria Luding
- f. The grave of Tubagus Urip

#### **GRAVE OF PRINCE MAS**

The grave is located in *Kampung Pangkalan Nangka*. The gate to the grave styled with the colonial-style, while in front of the gate there is Singajaya grave. Based on historical data, the Prince Mas is a prince of Demak, Aria Pangiri, son of Sunan Prawoto or Prince Mu'min. Aria Pangiri excluded twice from his right to be a king in Demak. The prince is known to have the intention to break away from the power of Mataram therefore Sutawijaya as King of Mataram was about to kill him. But it failed to be done because of the persuasion of his wife. Aria Pangiri then promised not to return to the area forever. Finally, he stayed in Banten untuil he died.

Prince Mas was the maker of "Crete Lions" that are used for the sultans in Cirebon (in the Kasepuhan Palace). Prince Mas known in the history of Banten related to the events of war to Palembang. Prince Mas persuade Sultan Maulana Muhammad to attack Palembang. In this battle invaded Palembang sultan died due to exposure to cannon fire. The incidents of Maulana Muhammad deaths have occurred in 1596 by candrasengkala *prabu lepas tataning prang* (Djajadiningrat, 1983: 168). The raid did not bring anything to

Banten. Troops withdrew, and Prince Mas returned to Banten, but did not dwell long in Banten because people of Banten did not take it well. That is because the people of Banten assume that Prince Mas is the cause of the death of Maulana Muhammad. Prince Mas then went to Jayakarta, but even there he was not well received, so that finally one night he was found murdered by his own son.

# **GRAVE OF MAULANA YUSUF (PEKALANGAN GEDE)**

This grave located in the east side of the main road to Banten, it was not too far from Kasunyatan Village, Kasemen. The grave complex of buildings was in the middle of rice fields, local community knew as Graves Pekalangan. The name attached to him so that after he died he called Panembahan Pekalangan Gede. He was widely credited in the spread of Islam in West Java, especially in Banten. The location of the grave in the middle of rice fields reminiscent of his services in the field of agriculture. In addition to the Maulana Yusuf grave, in the cemetery is also the sultan grave and his family members. On the south side of the grave complex Maulana Yusuf was another cemetery called by the name of Pekalangan Cilik whose location is still in one village.

## **GRAVE OF PRINCE ASTAPATI**

The grave located on the edge of Banten Highway, precisely in Odel Village. The interesting thing about this tomb was the entrance that shaped European-style building with a little mix of the Javanese Kuna motif.

Historically, Prince Astapati was a warlord during the reign of Sultan Tirtayasa Banten. He was a descendant of Bedouin tribal leaders in Kanekes, South Banten, who married the Queen Dahlia then, a daughter of sultan. Prince Astapati also known as Prince Wirasuta assigned to beat the soldiers of Company in Banten Bay.

# **ANCIENT GRAVE KATENGAHAN**

This grave located in Kampung Katengahan, Margasana Village, Kramat Watu District, Serang regency. The grave is made of stone, brick, lime and sand with a length of 11 m and a width of 9 m. According to folklore, known as the grave of Katengahan was Arya Tengah Price Jayawikarsa, the son of Pambayun Queen with Ki Gede Bagus Angke or grandchildren of Maulana Hasanuddin.

In his lifetime, Ki Arya Tengah has a gold dagger named "Ki Brogol", and *Tumbak* called "Ki Getem" used to conquer "Ula Lanang" (Male Snake) in the Wanasaba jungle. He also cleared Wanasaba land. His main task in his lifetime was to bring together people in a *saba besar* (Collection of the countries). To relieve the duties that he always

hit a big gong that sounds audible to remote areas in Banten, so people gathered in the assembly hall (*Paseban*).

#### **RANTE BRIDGE**

Rante Bridge established over the city canal of Banten Lama, located 300 m to the north Surosowan. Rante Bridge that now only remains the two parts of its sides



Rante Bridge

was once part of the bridge that connects the road out of town towards the city center of Banten. Allegedly, the form of its past was like a Kota Intan bridge in Jakarta. The bridge is on a river / canal that is also used as a traffic lane of ship / boat, so it can be raised and lowered using a chain.

The construction's time was unknown surely. Cornellis de Houtman had described the town of Banten in 1596 and the Chain Bridge is already present in the map. In Babad Banten mentioned that in 1570, Sultan Maulana Yusuf has built facilities of the city with all kinds of needs for trade. He built the 'door tax' for every foreign ship that came and carried goods.

## LAKE SITE OF TASIKARDI AND PENGINDELAN

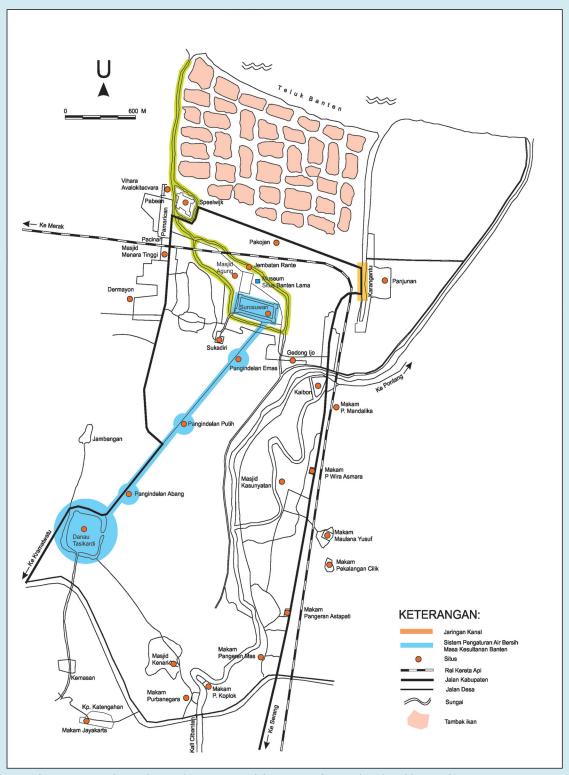
Tasikardi is an artificial lake with an area of approximately 6.5 hectares across its base coated brick tiles. Administratively, it located in the Margasana village, Kramat Watu District, Serang regency, approximately 2 km in the southeast Surosowan palace.



Tasikardi lake with the background of man made island which was used as a resort for the Sultan and his family.

Object location alongside was in the main road, approximately 1 km to the north of the Serang, Cilegon. This lake was built by Sultan Maulana Yusuf (1570-1580). In the middle of the lake built an island called Kaputren island which was originally reserved for the mother of Sultan Maulana Yusuf to be reflective for closer to God. Furthermore, the island was used as a place of recreation for the imperial family. In 1706, the Sultan of Banten received a Dutch guest, namely Cornelis de Bruin at this place. When Daendels made the way from Merak to Karangantu, the lake was not damaged.

Tasikardi Lake functioned to collect water from the Cibanten river then distributed to the rice fields and to Sultan Surosowan for drinking water and daily necessities for the family of the sultan in the Surosowan palace. On the island that located in the middle of Tasikardi Lake, there was a rest of the building consists of three buildings, namely plaster building, pool building, and the remnants of the foundation. Plaster building that surrounds the site measuring  $40 \times 40 \text{ m}$ ; lowest height of 2 m; and the highest was 3 m. Building a pool measuring  $6 \times 4.7 \text{ m}$ ; wing high above 80 cm;



Map of water system during the Kasultanan Banten (The Empire of Banten) in the Old Area of Banten.

a depth of 3 m; an additional building next to the north measuring  $12.2 \times 6$  m; Pool building measuring  $13.35 \times 6$  m. The remnants of the foundation consists of the main building including the porch measuring  $18.45 \times 18.10$  m; west hall building measuring  $8.25 \times 18.10$  m with a width of 50 cm foundation; east hall building measuring  $4.90 \times 18.10$  m with a width of 50 cm foundation.

# **PANGINDELAN**

Water from Tasikardi Lake that previously muddy and dirty before entry into the royal city in Surosowan first rarefied somewhere. Purification was done by using water filtration distinctive and complex called Pangindelan, which is a sort of bunker-shaped building that serves as a water filter (filter station). To connect Lake Tasikardi, Pangindelan and Keraton Surosowan used drains / pipes of various sizes (diameter from 2 to 40 cm) made of terracotta.

Water purification techniques in this pangindelan building used sedimentation and filtration with sand and fibers. There are three pangindelan, namely Pangindelan Abang, Pangindelan White, and Pangindelan Gold. These three pangindelan have a structure and building materials similar to those of brick masonry using dough species were made of bricks, sand, and lime (Tras Barter). The exterior of the building plastered with the same species. Pangindelan buildings built by Hendrik Lucaszoon Cardeel.

#### **PANGINDELAN ABANG**

Pangindelan Abang administratively located in Margasana Village, Kramatwatu district, Serang regency. The distance from Tasikardi lake about 200 m to the north through the main road.

Pangindelan Abang is the first series of water filtration system. Water from the Tasikardi lake was still murky deposited in this place. The length of the building is 18.20 m; width 5.64 m; height 3.45 m; 80 cm thick walls; and a building area of 102, 64 m<sup>2</sup>. Floor depth of about one meter from the local altitude and has four poles in it.



Pangindelan Abang

#### **PANGINDELAN PUTIH**

Pangindelan Putih administratively located in Kampung Sukadiri, Kasunyatan Village, Kasemen district, Serang regency. The distance from Pangindelan Abang about 200 meters to the north through the main road, then proceed with the walkway a distance of about 100 m.

Pangindelan Putih was the second circuit of water filtration system. Water that



Pangindelan Putih

has deposited in Pangindelan Abang poured into the Pengindelan Putih to be filtered and clarified again, then filtered water were supplied to Pangindelan Emas. The length of the building is 17.80 m; width 7.20 m; height 2.5 m; 80 cm thick walls; and a building area of 128.16 m2. The depth of the floor one meter from the local altitude has a wing/pillar beside of the outside.

#### **PANGINDELAN EMAS**

Pangindelan Emas administratively located in Kampung Sukadiri, Kasunjatan Village, Kasemen District, Serang regency. The distance from Pangindelan Putih about 500 meters to the north through the rice field, whereas, when it started from Surosowan palace, the distance about 500 meters to the south.

Purification and filtration water from the



Pangindelan Emas

Pangindelan Putih subsequently deposited again in Pangindelan Emas, it was a series system of the last water filtration (third). From Pangindelan Emas, clean water directly distributed to the Pancuran Mas in the Surosowan palace, it used for drinking water and daily necessities for the family and society at Keraton Sultan Surosowan. The length of the building is 17.35 m; width 5.50 m; height 1.40 m; and a wall thickness was 80 cm; and construction area was 95.425 m². The present of this building is not intact, the entire roof collapsed total but wall sections still lagging behind.

## KI AMUK CANNON

In 1637, the Sultanate of Banten established a new fortification around Banten to fight the alleged attack would come from Mataram. For the purpose of the defence, it was alleged to have mounted cannon in front of the south gate (Crucq, 1938; 373). While the historical background of Ki Amuk cannon more obtained from the legend that developed in the community. These cannon placed at the fortress adjacent to the canal in a thatched hut without walls. Its direction was in the north as if prepared to shoot the enemy ships, which wanted to be docked to the beach.

At the top of the cannon's mouth, there was an inscription written in Arabic that reads "aqibatul khoirrissalamatuliiman". According to Krucq, the inscription was Candrasengkala that showed the year 1450 Caka that coincides with the year 1528 - 1529. He also stated that the cannon still have connection with the cannons 'Ki Jimat' that was a gift from the Sultan Trenggono from Demak to Sunan Gunung Jati.



Ki Amuk Cannon

A names list of cannons that found in Banten in 1790, states that in the northeast corner of *Fort Diamant* or Pakuwonan which by the Dutch called the *Flag Point*, there are a number of cannons that described as follows:

- Two brass cannons made in England to *John First Lord Berkly of Startton, Master of Ordonance* in 1663. Those Cannons purchased at a price of 10.000 Real Spain and arrived at Bantam in 1680.
- There were also another British cannon with inscription of *William Wightman*, *London*1678.
- One local cannon, it might be made in Kawiragunan.
- On the whole of east side of Fort Diamant obtained:
- Belanda cannon were from brass material that made in Enkhuzen for VOC branch in Amsterdam, the year is 1623.
- Cannon from other brass material that came from English, made by Wightman in 1677.

Meanwhile, in the south eastern corner that the so-called *South Point* obtained the data:

- Two cannons from local brass material with five marks on the barrel.
- One cannon from brass material wrote with Lamberts Amsterdam 1638.

## WATUGILANG

Watugilang or Batugilang was a rectangular stone, measuring 190 cm long, 121 cm wide and 16.5 cm thick, made from andesite stone. According to the story, this stone used as a consecration of the sultan Banten. Babad Banten pupuh XVIII called that the object is Watugilang, namely a large and flat stone that functioned as a throne of Hasanuddin. There were two Watugilang.

The first stone located in front of the Surosowan palace called Watugilang, and





Watugilang Watusingayaksa

the second located on the north side of the square called Watu Singayaksa. According to legend, this stone is a place for meditation of Batara Guru Jampang. This long meditation took sparrows made nests (Djajadiningrat 1983: 35 to 36.128).

#### KARANGANTU HARBOR

Karangantu became a main harbor and market, it functioned as trade harbor for local and international. Tome Pires visited to Karangantu in 1513 did not get the importance of this harbor, because Sunda Kelapa Harbor is still the main harbor. Since the end XVI century, Karangantu became a main international harbor for western side of Indonesia, especially caused mainly due to the fall of Malacca to the Portuguese. From ancient maps created by de Houtman when visiting Banten in 1598, showed that Banten city surrounded by city walls and there was Karangantu market surrounded by wooden fences and bamboo. At that time, the expansion of Banten city leads to the east. Meanwhile, based on the maps created by Valentijn in 1725, it seemed that the Karangantu market was still in original place and it filled with residential houses.

Around 17-19 century, as shown in the Serrurier map, Karangantu was no longer marked as a market, but as a port that surrounded by fish ponds. Initially, this port was the local port and developed into a national and international port. There was also a settlement of fishermen, boat docks, and the manufacture of salt. According to the January Jansz Kaeral (1596) mentioned that foreign ships docked in the Banten port must obtain permission to harbormaster.



Currency in the era of Kasultanan

# THE VOYAGE AND THE MONEY OF KESULTANAN BANTEN

Located in the northern coast of Pulau Jawa, *Kesultanan Banten* well-known as the international trade center since the 16 th century. There are a lot of foreign traders such as: Arabians, Chinese, India, Gujarat, Turkish, Netherlands, English, Denmark, France, and Portuguiese. To support the ease of trading activities in Banten, the sultanate parties made supporting facilities and infrastructure such as: the market, the port, the warehouse, the hostelry, and made a currency. Also,

Kesultanan Banten has some ships to support the foreign trading.

Banten city is known as the commercial port to gathers all the merchant ship. On 1596, Willem Lodewycksz visited Banten and said that the Sultanese has some types of water transport such as: warships with two beamed sails and has a small porch. He explained that the slaves and the sculler are in the basement of the ship, while the soldiers are in the deck. For a long trip they also use *jung* that has a storage-space, and small sail in front of the ship. To secure the seas area they use *perahu bercadik maupun tidak bercadik*. Those ships have roofs and in charge of preventing the cargos shipped without paying excise tax. Also, there are ships known as small boat that can sail quickly.

The ships mentioned previously showed that the Sultanese marine army was quite completed. Other than merchant ships, Banten also has warships to secure the sea zone. The ships owned by Banten were produced in Tuban, Lasem, Jepara and Borneo. There was no further information whether Banten produced their own ship, but there was a ship reparation place in Banten, which is necessary for the foreign merchant ships.

Physically, the greatness of the sultanese voyage was reflected from their ships and the port they made. *Gambar kuna* that pcitured Banten city showed the gate to the port on the edge of Cibanten. The big merchant ships use small ship to docked around the beach, also there were boats and small boats that sailed to the inland through Cibanten. Except the ship reparation place, the sultanese build and prepared for ship's commodity such as anchor, breakwater, the ship's reparation place, warehouse, etc. In Banten city, there were a lot of pipeline or canals that connected the coastal areas and the inland. The central of Banten city that located in the middle of Banten gulf made the sea as the main gate to enter this area.

Kesultanan Banten established the relations with other countries through the sea. In Sultan Agung Tirtayasa's era, which was the victory era of Banten, the government officials usually sent to various countries. The Sultan sent two representative to England to be the ambassador and to bought the weapons. Other than that, the Sultan established a good relations with Aceh, Makassar, India, Mongolia, Turkey, and Arab. The officials of Banten went to Arab to perform the haj, and went to England as ambassador, all used the merchant ships owned by England or Netherlands thrader.

The infrastructure that support the trading was build by the sultanese and the tourism. The merchants from China, Netherland, England, Arab, etc. have their own warehouse around the port to store the goods trade they will sell in Banten. One of the warehouse is the warehouse location that stored a large number of imported ceramics from the Ching dinasty such as the plates and the bowls. The plates and the bowls still neatly organized when the archeologists found it in the excavation on 1978 in Pabean sit (which is known as one of the gate to the port of Banten). Thousands pieces imported ceramics like that can be found in the surface and also underground in almost all of old-town area of Banten, whether it is from China and Japan or from some country in Europe. The written-source stated that on 1602 the merchants rom Netherland were allowed to rented the warehouse and store of the Chinese. In 1603, the Netherland merchants were allowed to build *bangunan* inside Banten city, build houses to store the goods trade and money. There was also a warehouse made from brick with a large window and secured by iron owned by the England merchant, located around the city area.

In order to make the trading activity going smooth, there was also public weighing-machine that can be used to determined the unit weight of the goods trade. Unit weight for some good trades are different depended of its kind. Brierly (1994) in his book *spices*. *The Story of Indonesia's Spice Trade* said that every year the Chinese merchant could export 1,500 tons of pepper from Banten to their own country. Other way round Meilink-Roelofsz (1962) in his book titled *Asian Trade and European Influence in the Indonesian Archipelago Between 1500 and about 1630*, said in 1629 England bought 120,000 pounds which is in 1636 increased to 300,000 pounds. From the written sources people can found lot of other unit weight that the sultanese of Banten used such as *gantang*, *kati*, *koyan*, and *pikul*. The weighing-machine provided so people can use it to count the sum of some unit weight for some goods trade which can be very helpful to smooth the transaction between the traders especially for the foreign traders. The agreement about the unit weight is really important for the trading activities.

The regulation of port of Banten was fullfill the requirements, proved by a lot of ships came, the crowded ships that docked until the edge of high seas, and also a lot of boats and small boats that sailed until the inland. The location of the sultanese was in the centre of Banten gulf, made the seas as the main gate of this area.

In order to support various of activities to increase the trades, the sultanese of Banten not only build the infrastructures such as building, but also published their own money. From the archelogy research conducted in Old Banten site, it was successfully found the specie (coins of the currency) in whole shape or in pieces. After analyzed by electrolysis process in the laboratorioum, the money that was found in the mud, was known as money with some forms. There was money with round shape with no hole, round shape with hexagonal shape hole, round shape with round hole, and also round shape with square shape hole. The money that were made and distributed by the sultanese as the official legal payment, were made of copper, bronze and black tin. The money included the alphabet and words in Javanese which is means "Pangeran Ratu", and in Arabian alphabet in the other side which is means "Pangeran Ratu ing Banten". Eventhugh the two of the money didnt put the year, but from the name that written it can be confirmed that the money was made and distributed in Maulana Muhammad Pangeran Ratu's reign in 1580-1596. The money are categorized as a local money or currency, which is assumed made in Banten. The importance of mentioned this local money is to differentiate it with foreign money which is also found in the site such as VOC's money, Spain's dolar and Chinese's money which is known as cash.

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# **AVALOKITEÇVARA MONASTERY**

Administratively, Avalokitecvara monastery in the Banten village, Kasemen subdistrict, Serang regency. Astronomical position was at 1060 08 '97 "East Longitude and 060 01' 83" South Latitude. This monastery was located approximately 500 m in west side of Agung Mosque of Banten.

Avalokiteçvara monastery built in the XVI century or around 1652 during the reign of Syarif Hidayatullah (Sunan Gunung Jati). The historical background to the establishment of monasteries linked with local stories. In ancient times there was a group from China that will go to Tuban. Due to the running out of supplies, they decided to stop in Banten precisely in the canal (Kemiri River). From the stopover, there was



The gate of Vihara Avalokitecvara

a fight between the China delegations with Banten people. The fight culminated in a brawl. Chinese delegation led by Princess Ong Tien defeated. Through the win, Syarif Hidayatullah as controller of Banten at that time married with Princess Tien Ong. As an effect, it raised splits among China itself. Some of them believed on Islam and the rest still in their believed on their ancestral. Anticipating these circumstances, Syarif Hidayatullah took policy to keep both conflict sides by build a mosque in Chinatown and another Monastery Buda Aviloketeçvara in Dermayon. Based on this information, the monastery was included in the category of the oldest temples in Java. This temple was originally built in the Dermayon village, then, it moved to Pamarican Banten in 1774.

### ANCIENT HOME IN XVIII CENTURY

Ancient home that approximately came from XVIII century located between Pacinan Tinggi Mosque and Speelwijk Fort. Until now, the family of Mr. Benjol hereditary inhabited this house. For Banten Lama Neighborhood, this house is the only remaining ancient house, it has not experienced significant changes on the structure of the building.



The ancient house in the 18th Century

### MURUY INSCRIPTION

Muruy Inscription located in Murni Village, Menes sub district, Pandeglang district. This inscription had not read in its entirety, but the figures obtained the written year 1161 Hijriah. The inscription made in the rock that made from andesite to the size of the top 275 cm, bottom width 192 cm, height 251 cm.



Muruy inscription

# WRITTEN CULTURAL HERITAGE FROM THE PERIOD OF KESULTANAN BANTEN: EPHIGRAPHY AND SCRIPT

Kesultanan Banten (The Kingdom of Banten) was one of Islamic Kingdom in the west part of Java Island that had already existed since the first mid of XVI Century and ended until 1820. As a kingdom, Banten had an important position

and role in the political and economical network, either in its relation with other kingdoms in the Archipelago, or the kingdoms outside of the Archipelago. The period of Kesultanan Banten thas existed for about 300 years has given a legacy to us various written cultural heritage in the form of epigraphy and script that today have been kept in several places in Indonesia or abroad. The following is a descriptive summary from the written cultural heritage of Banten that have been selected from the collection that can be reached until today.

### 1. Epigraphy/Inscription

In this part, there are some examples of written cultural heritage of Banten: (1) epigraphy (*piagem*) from Sultan Banten for the rulers in Lampung, (2) three epigraphies on Ki Amuk cannon, (3) short writing on the coins, and (4) stamp and post stamp of *Kesultanan* Banten.

## Epigrapy (piagem) of Sultan Banten

In Lampung, it was found several forms of *piagem* published by Sultan Banten for the local authorities. Those *piagems* were commonly carved on the copper or bronze called *dalung*, written in Java of Arabic letters (*pegon*), and in Javanese with Bantenese dialect. Those *piagem* commonly contained treaty or rules of pepper trading with some sanctions determined by *Sultan Banten*.

Besides, a copper *piagem* (kept by the family of Raden Intan in Kuripan, Lampung), was published by the brother of Prince *Sabakingking*, *Ratu Mas*, and *Ratu Darah Putih*. This *piagem* contained friendship treaty between Prince *Sabangkingking* (*Sultan Hasanuddin*) of Banten and *Ratu Darah Putih*, the wife of King of Lampung named *Menak Bay-bay Baluk*. The complete text and its translation of this *piagem* were in Dr. G.A.J. Hazeu's writing "Een beschreven koperen plaat uit de Lampoeng", TBG, XLVIII, 1905. Then, Dr. P.A. Hoesein Djajadiningrat also discussed it in his dissertation Critische Beschouwing van de Sadjarah Banten, Haarlem, 1913: 119-130, and in his writing "Nog iets omtrent de Lampongsche oorkonden over de oorspronkelijke verhouding tusschen Lampong en Banten". Look at NBG. [= Notulen van de Directievergaderingen van het Bataviaasch Genootschap van Kunsten en Wetenschappen], 58, 1920:48-51.

There was also a copper *piagem* in *Arabic pegon* letter and in Javanese and Malay languages received by *Oudheidkundige Dienst* (Archeological Bureau) in 1927. This *piagem* was published by *Kanjeng Sultan Ratu Ahmad Najemuddin* for

*prawitan* and *lurah-lurah* in Sindanghulupana, Lampung. Its content contained rulesor law about cockfight, stealing, and the foreigners (see: OV [=Oudheidkundig Verslag] 1927:110).

There was also a copper *piagem* published in 1104 (=1692 M) by Sultan Banten Jénal Ngabidin (Sultan Abdul Mahasin Zainul Abidin) for the Regent in Sukun, Lampung (Dr. H.C. Humme membicarakan *piagem* Lampung belonged to KITLV [=Koninklijk Instituut voor Taal-, Land- en Volkenkunde, Leiden, in magazine of BKI [=Bijdragen tot de Taal-, Land- en Volkenkunde], 1884, IV(8)], Inventory number Or 43. Later, between 1887-1902, Dr. J.L.A. Brandes discussed about several *piagem* from Lampung in his series of writing "Nogeenige Javaansche piagam's uit het Muhammedansche tijdvak, afkomstig van Mataram, Banten en Palembang", in magazine of TBG [=Tijdschrift Bataviaasch Genootschap van Kunsten en Wetenschappen], dl. 32-45.

The total number of all inscription or *piagem* from *Sultan Banten* that found in Lampung area can not be certainly known. However, according to L.C. Damais, the total number of epigraphy from Lampung are 12 sheets. (look at Damais about the Islamic epigraphy di South-East Asia Tenggara, "L'Épigraphie musulmane dans le Sud-Est asiatique", BÉFEO [= Bulletin de l'École française d'Extrême-Orient], LIV, 1968:567-604, in Indonesian Language edition in *Epigrafi dan Sejarah Nusantara*: Pilihan Karangan Louis-Charles Damais, Jakarta, 1995:187-222. The twelve ephigraphy are:

No.	Name of Epigraph	Hijri	A.D.
1.	"Lampung" Epigraph	1073 H	14-II-1663
2.	"Putih" Epigraph	1102 H	1-III-1691
3.	"Krui" Epigraph	1102 H	1-III-1691
4.	"Sukun(g)" Epigraph	1104 H	23-XII-1692
5.	"Pĕnĕt" Epigraph	1127 H	7-1-1715 – 27-XII-1715
6.	"Tulang Bawang" Epigraph	1150 H	2-V-1737 – 20-IV-1738
7.	"Teluk" Epigraph	1166 H	26-VIII-1753
8.	"Pangeran Ropatala" Epigraph	1169 H	21-X-1755
9.	"Pangeran Ropatala" Epigraph	1175 H	25-IX-1761
10.	"Tĕgi Nĕnĕng" Epigraph	1185 H	1-II-1772
11.	"Bujung Bakung" Epigraph		
12.	"Pangeran Muh. Tahir"	1188 H	14-III-1774 – 3-III-1775
	Epigraph		

Epigraphy on Meriam Ki Amuk. In Banten, previously the capital of *Kesultanan* Banten, there is still standing an big cannon known as *Meriam Ki Amuk*. On that cannon, there are three epigrahies writtenninArabic letters and language. Those three epigrahies have been read and published by Dr. K.C. Crucq in his writing "Een aequivalent van Ki Amoek te Batavia", *TBG*, LXXVI, 1936:576-578, and "De geschiedenis van het heilige kanon te Banten", *TBG*, LXXVIII, 1939:359-391. According to Crucq Epigraphy I existed on the top of the cannon, the content of epigraphy is: 'aiibatu'l khairi salamatu'l 'imani, and candrasengkala shows the number of Javanese year 1450 (=15288/15299 M). The content on the epigraphy II located in the middle of the top part of the cannon is related to Epigraphy III located in front of the hole of the cannon is: *lâ fattâh illâ 'Ali radiya 'llâhu 'anhu lâ saif illâ Dhű'lfaíâr illâ huwa lam kufű' ahad*.

Epigraphy on the coin of Banten. Eventhough a coin is included in a field of numismatics, its writing on a coin is classified as "short epigraphy". There are two dirreferent type material to make coin from the period of *Kesultanan* Banten: copper and tin. The epigraph on the coin is written in circle with Arabic letter and Javanese Banten language, covering the hole in its middle part. This writing was generally written only existed on one side only: *Pangeran Ratu ing Banten*. There are also coins with the name of Sultan who rules, for example *Abul Mafakhir*. Unfortunately, on this coin of Banten, there is no production year and nominal number on it. Several types of coins of *Kesultanan* Banten are now kept as a collection of Museum Situs Kepurbakalaan Banten Lama (Museum of Banten Lama Sites) in Jakarta. Look at the arrangement of book written by C. Scholten, *De munten van Nederlandsche gebiedsdeelen oversee*, 1601-1948, Amsterdam, 1951.

Epigraphy on Seal and Stamps. The use of seal and stamp in the Islamic kingdom in the Archipelago can be taken as a cultural tradition in the governmental life. Seal and stamp were generally used on the official letters of the Kingdom. We have not known certainly when the seal and stamp were used in Kesultanan Banten government. However, some official archival letters of the kingdom indicated the use of seal and stamp. Usually, on the kingdom seal and stamp, there are name of the kingdom or the nama of the king written. Sometime, on the seal, there is also symbol of kingdom included. Generally, the stamp used ink to calibrate it on the paper, whereas a seal was calibrated on the surface of lacquer that was melted on a paper.

The Sultans of Banten who used stamp on the official letters were Sultan Abul Fath Abdul Fattah or Sultan Ageng Tirtayasa (1651-1683), for example the stamps calibrated on the two of his letters for Christian V. in Denmark in 1082 H (= 1671/1672 A.D.) and in 1085 H (= 1675 A.D.) (look at: Dr. F.H. Van Naerssen *et al.*, *Catalogue of Indonesian Manuscripts*, Copenhagen: The Royal Library, 1977, Pl. 39-40). The epigraphy on the stamp *of* Sultan Abul Fath contained these words: *al-Wâthií billâh al-Sulţân Abű'l Fath ibn al-Sulţân Abű'l-Ma'âlî ibn al-Sulţân Abî'l-Mafâkhir ibn Muhammad ibn Yűsuf ibn Hasaniddin*.

Meanwhile, the lacquer seal can be seen on the letter sent by Sultan Abul Fath to King Charles II in England in 1683 (see: Annabel The Gallop dan Bernard Arps, *Golden Letters: Writing Traditions of Indonesia = Surat Emas: Budaya Tulis di Indonesia*, London/Jakarta, 1991:18, Fig. 4), and on an agreement certificate letter between Sultan Abul Mahasin Muhammad Zainal Abidin and VOC in 1684 (see: Arsip Nasional RI, *Pameran Seabad Kearsipan*, Jakarta, 1992: 22, foto 19; Ann Kumar dan John McGlynn (eds.), *Illuminations: The Writing Traditions of Indonesia*, Jakarta/ New York/Toronto, 1996: 50, Fig. 54). Some examples of the form of stamp and seal from the other kingdoms in the archipelago as a comparison, see: Annabel The Gallop, "Seals and Signature", in Ann Kumar and John H. McGlynn (eds.), *Illuminations*, pages. 94-97; see also: Annabel The Gallop and Bernard Arps, *Golden Letters*, pages 53-54.

# 2. Manuscript

The manuscripts expalined in this part is limited to the historical manuscript in the form of: (1) historical literature works, (2) official letters, and (3) notes on law administration and population census.

Historical Literature Works. The historical literature works is a form of literature work from the traditional historiography result. The form of this kind of literature works is well known as *Sajarah* book can be classified into *babad* literature. This group covers some *Sajarah Banten* manuscript and other different types of historical literature works of Banten, such as *Sajarah Banten Rante-rante, Wawacan Sajarah Haji Mangsur*, and *Hikayat Hasanuddin*. In general, *Sajarah Banten* was written in Javanese language with Javanese letters or Arab *pegon*. However, among them, there are also manuscript of *Sajarah Banten* in Latin letters and Malay language,

even some of them were in Sundanese letters and language. Most manuscripts of *Sajarah Banten* were written in a form of *tembang*, and some were in prose (*gancaran*). Today, these manuscripts are kept in several places in Indonesia and outside of Indonesia.

The content of *Sajarah Banten* is commonly the same, it explains the historical story of *Kesultanan* Banten since the early arrival of Syarif Hidayatullah with his son Hasanuddin in Banten that later established *Kesultanan* Banten, until the last period of its collapse. Among some of those manuscripts also contained the family genealogy of Sultans of Banten. Besides, among the manuscripts of *Sajarah Banten*, there are also manuscripts that by Dr. P.A. Hoesein Djajadiningrat is called *Sajarah Banten Kecil* (Small Historical of Banten), that actually has its own name, i.e. *Wawacan Sajarah Haji Mangsur* like what it was stated by Dr. C. Snouck Hurgronje and Dr. J.L.A. Brandes. That manuscripts was dated earlier, explaining the history of Banten in brief until the period of Banten colonialism by Daendels in 1808. Whereas, according to Hoesein Djajadiningrat, *Sajarah Banten Rante-rante* is a collection of tradition in the forms of myths and legends from certain episodes in the history of Banten and *Hikayat Hasanuddin* is a Malay version from a part of *Sajarah Banten Rante-rante*.

Another manuscript from Cibeber, Cilegon, done by Munadi Padmadiwiria is another version from *Sajarah Banten* contained the figure of Hasanuddin. This manuscript is a fragment of *Sajarah Banten Rante-rante* and it is the same type as *Hikayat Hasanuddin*. At the beginning, it is written: "*Iki nuturaken lampah lakune Kangjeng Maulana Hasanuddin waktu mula-mula manjing nagara Banten*". The work of Muhadi was published under the title of "*Tokoh Hasanuddin dan Pucuk Umun sebagai mitos dalam Hikayat Pengislaman di Banten berdasarkan Naskah Cibeber*" (The Figure of Hasanuddin and Pucuk Umum as Myth in the Story of Islamisation in Banten based on Manuscript of Cibeber) in: S.W.R.Mulyadi (ed), *Naskah dan Kita* (Manuscript and Us) pg. 140-154 (Depok: Fakultas Sastra Universitas Indonesia, 1991).

According to P.A. Hoesein Djajadiningrat, the manuscript of *Sajarah Banten* was written in 1662/1663 until ±1725, but it was the one in Malay language version in the form of prose, still written until the end of XVIII century. There are not less than 32 manuscripts of *Sajarah Banten* and its kinds that are now kept in several institutions in Indonesia and abroad as can be seen in the following table.

No.	Location of Manuscript Storage	Quantity
1.	National Library of Republic of Indonesia	12
2.	Library of Faculty of Cultural Sciences, University of Indonesia, Depok (Manuscript: Br 62, Br 62b, Br 86, Br 296a, Br 296b, Br 625, G 168a, G 168b, KBG101b, KBG 183, KBG 219, NB 130)	2
3.	Universiteitsbibliotheek, Rijksuniversiteit te Leiden, Nederland (manuscript: Lor 1982, Lor 2244A, Lor 4818, Lor 6460, Lor 6530, Lor 6532, Lor 7387, Lor 7389, Lor 7570, Lor 7724, Lor 8605)	11
4.	Koninklijk Instituut voor Taal, Land- en Volkenkunde, Leiden, Nederland (manuscript: KITLV Or 267, Or 6440, Or 6535)	3
5.	Nederlands Bijbel Genootschap, Amsterdam (manuscript: NBS 236 (2), NBS 239)	2
6.	Bibliotheque Nationale, Paris (manuscript: num.140 Manuscrits Malayo-Polynésiens")	1
7.	British Library, London	1

As far as we know until today, there are only three research that was done related to *Sajarah Banten* written in the form of dissertation:

- 1. P.A. Hoesein Djajadiningrat, Critische Beschouwing van de Sadjarah Banten: Bijdrage ter kenschetsing van de Javaansche geschiedschrijving. Academisch Proefschrift, Rijksuniversiteit te Leiden. Haarlem: Joh. Enschede en Zonen, 1913. His research was based on 10 manuscripts of Sajarah Banten that are divided into three editorials. This dissertation was published in Indonesia language entitled: Tinjauan Kritis tentang Sajarah Banten: Sumbangan bagi Pengenalan Sifatsifat Penulisan Sejarah Jawa. (The Analysis of Sajarah Banten: A Contribution for the Recognition of Caracteristics of Javanese History Writing) Jakarta: Djambatan, 1983.
- 2. Jan Edel, Hikajat Hasanoeddin. Academich Proefschrift, Rijksuniversiteit te Utrecht. Meppel: B.Ten Brink, 1938. In writing his dissertation, Jan Edel used 7 manuscripts of Sajarah Banten. Three manuscripts in Malay were used as primary resources and four manuscripts in Javanese were used as comparation resources. At the beginning of manuscripts in Malay can be read: "Inilah tjeritera

- toean kami Hasanoeddin namanja". (This is a story of our King, Hasanuddin is his name).
- 3. Titik Pudjiastuti, Sadjarah Banten: Suntingan Teks dan Terjemahan disertai Tinjauan Aksara dan Amanat. (Sadjarah Banten: Editing of Text and Translation with An Analysis of Letters and Message) Disertasi, Program Pascasarjana, Fakultas Sastra, Universitas Indonesia, Depok, 2000.

To trace the information about the manuscripts of *Sajarah Banten*, the following catalogues can be used:

- 1. Dr. Th.G.Th. Pigeaud, *Literature of Java*, 3 vols. The Hague: Martinus Nijhoff, 1967, 1968, 1970. [Vol. I: Synopsis of Javanese Literature 900-1900 A.D.; Vol. II: Descriptive Lists of Javanese Manuscripts; Vol III: Illustrations and Facsimiles of Manuscripts, Maps, Addenda and General Index of Names and Subjects]
- 2. T.E. Behren dan Titik Pudjiastuti (ed.), Katalog Induk Naskah-naskah Nusantara, Jilid 3-B: Fakultas Sastra Universitas Indonesia. Jakarta: Yayasan Obor Indonesia Ëcole Française d'Extrême-Orient, 1997.
- 3. T.E. Behren (Penyunting), Katalog Induk Naskah-naskah Nusantara, Jilid 4:Perpustakaan Nasional Republik Indonesia. Jakarta: Yayasan Obor Indonesia Ecole Française d'Extrême-Orient, 1998.

Manuscripts of Official Letters. The group of official letters manuscripts consists of four archive letters, two letters from Sultan Banten Abű'l Fath ibn al Sultan Abű'l-Ma'âlî to Raja (King of Danes) Christian V, one treaty letter between Sultan Abul Mahasin and VOC in 1684, and one letter from Sultan Abdul Fatah to Raja (King) of England Charles II.

Letter of Sultan Banten Abu'l Fath ibn al Sultan Abu;l Ma'ali was a diplomatic letter sent to King of Danes, Christian V. The first letter was written in 1082 H (= 1671/1672 a.d.), the second was in 1085 H (=1675 a.d.). Both letters also stated about friendship and trading relationship between the two kingdoms. Those letters were published with a literation from Arabic letters to Latin, English translation, and facsimile by Dr.P. Voerhoeve for the first time in *BKI*, 131, 1975:271-272. This P. Voerhoeve's writing was later re-published with some revision entitled: "Official Letters in Indonesian Languages", in: F.H. van Naerssen *et al.*, *Catalogue of Indonesian Manuscripts: Part* 2 (Copenhagen: The Royal Library, 1977), hal. 157-164.

This Treaty letter between Sultan Abul Mahasin and VOC is now kept in the *Arsip Nastonal* (National Archive) in Jakarta. The content is about an Agreement Deed of Sultan Abul Mahasin Muhammad Zainal Abidin from Banten with all rulers of *Kesultanan Banten* to collect as much as 100.000 *gulden* to VOC. This letter was sealed with lacquer. This facsimily in the form of photo of treaty deed letter is published in: Arsip Nasional RI, *Pameran Seabad Kearsipan* (Jakarta: Arsip Nasional, 1992), pg. 22.

Diplomatic letter from Sultan Banten, Abdul Fatah, or is well known as Sultan Ageng Tirtayasa, was sent to King of England, Charles II in 1683. This letter contained a proposal for military backup proposed by the King of England to regain the throne of *Kesultanan Banten* because Sultan Abdul Fatah had been dethroned by his son, Sultan Abdul Kahar (Sultan Haji) with the assistance of The Dutch. This letter from Sultan Banten Abdul Fatah is now kept as an archive in Public Record Office in London. The photo of this letter is published in an exhibition catalogue conducted by British Library and British Council in Jakarta and Yogyakarta in September 1991. It was arranged by Annabel The Gallop and Bernard Arps, Golden Letters: Writing Traditions of Indonesia = *Surat Emas: Budaya Tulis in Indonesia* (London: The British Library/Jakarta: Yayasan Lontar, 1991) pg. 18.

**Administrative Notes of Law and Census.** Included in this manuscript group are two manuscripts contain the archive of law administrative note, and a manuscript that provides the population census result conducted by *Kesultanan Banten*.

The first manuscript is an archive of trial note in *Kapekihan Kesultanan Banten* from the period of mid and the second half of 1162 H (=1748 a.d.). The content is about civil case note such as marriage, divorce, reconciliation, and debt. This archive consists of four manuscripts and today it is kept in the University of Leiden library (code Lor 5628, Lor 5627, Lor 5626, and Lor 5625) in total 316 pages in Arabic *pegon* and Banten Javanese language. The photo of one page from the manuscript of Lor 5628/8 is published by Dr. Th.G.Th. Pigeaud, with its transliteration and translation in *Literature of Java*, vol. III, 1970, page 37, 77-80, Plate 40.

The second manuscript is a note of population census made in Javanese year 1620 H (=1696 a.d.) on the governmental period of Sultan Abdul Mahasin Muhammad Jainul Abidin. It is mentioned that the people of Surosowan city were

in total 31.848. This manuscript has 189 pages in Arabic letters. It is now kept in University of Leiden (code Lor 2052). Photo of one page of this manuscript with its literation and translation is in catalogue Dr.Th.H. Th.Pigeaud, *Literature of Java*, vol. III, 1970, plate 32, hal. 29 dan 68.

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### [Kolofon]

Dirgahayu! Punika Sĕrat Paŋeliń Pañcawarsa niń Prajanĕgari Bantĕn.
Tĕlas sinurat riń Dayöhmadya Depok, Jawa Kulwan, iń dina Saptu
tańgal piń1, wulan Januwari iń warsa Masehi 2005.
Wastanipun kań ŋañĕrat Ki Hasan Djafar,
widyapurbawan sakeń FIB-UI.

### CERAMIC IN ISLAM PERIOD FROM BANTEN LAMA

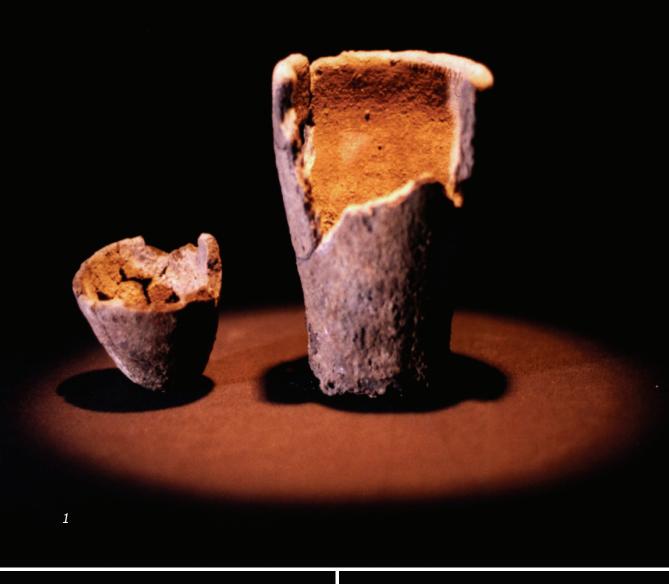
The strategic location of Banten in trade line made Banten became crowded in trading activities.

Commodities in trading activities at that time mainly were agricultural products, handicrafts and goods for household. Pepper and spices into products exported, while the ceramic was one of the main imported goods to Banten.

Archaeological data indicated that the picture of the local handicraft items made from fired clay. It was a reliable product in Banten. The number and types of findings pottery provided evidence toward the data. Potteries that were allegedly made in the Banten Lama area, which is on a site known as Panjunan sites.

Base on its shape, pottery from the Islamic period did not show much difference from the previous period of potteries, but Banten pottery had some specificity in terms of types and styles. Examples of specificity are exclusivity can be seen from the plate type for instance, it has two different forms, namely round and square. Round plate with a wide and open mouth even almost flat, the

base was slightly convex and no legs, generally blackish-red with a smooth surface. It created by using the technique of a wheel. Square plates had the same shape quite open but not too flat. His mouth long rectangular with the edges (*rim*) was







curve and almost upright, made by a finger tap technique on the surface. Containers of this kind had two types of feet, a pair of parallel legs and feet curled around brownish with rough slightly on surface.

Founded Vase consisted of two kinds of forms: round and cylindrical. Vase had a rounded bottom and rounded body, had a circular foot on the base and had a yellowish red color with a slightly rough surface. The edges had a bit of variety. While the cylindrical vase had a body like a drum shape that had a flat base. Containers like this kind of vase had decoration with *Tumpal* motive through cap techniques (press). Edge part had no variation. There was rough ground and there was a smooth (polished) ground with a yellowish red color. Either a round or cylindrical, both made with a wheel technique.

Other findings of pottery originating from Banten Lama consisted of a crockery type, jugs, bowls, pans, pots, vases, and furnaces. Kendi is a closed container with a round shape, long-necked, and used as a water container. The edges of the jug showed some variations. Part of the body had a size ranging from 20 x 30 cm, while the mouth between 3 cm and 6 cm in diameter. Vase was an open container with feet at the base and did not have a variation on edge. Body size was about 30 x 20 cm and a diameter of mouth about 18 x 20 cm. This type created with the technique of a wheel. Pot was a round container covered with convex base, with edges that did not have a lot of variety. Body shape was difficult to know, because there were not enough fragments that can be reconstructed. However, the edges can be seen to had a variation in diameter between 18-22 cm. Most of these models made using the wheel technique.

Casserole (*Kuali*) was an open container with rounded edges and a convex base. There was not a lot of variety in its edge. Mouth diameter were varies between 54-74 cm that was made by a wheel technique. Pan was an open container with a convex base, not a lot of variety to the edge. Mouth diameter varies between 40-50 cm with a height ranging from 15 cm. Made with *paddle* and *anvil* technique. On the base side of pottery from casserole type, pan, and *pasu* had similar characteristics i.e. slightly open mouth and round-bodied and grounded no legs. Yellowish smooth surface, while the flowerpot had a spherical and a cylindrical shape, its basic was flat and had four legs, the surface was rough with red brownish colour.

The bowl was an open container with a small semi-circle with a convex base. In its edge, it did not have a lot of variety with diameters ranging from 9-10 cm. This type created with the wheel technique. Unused pottery type as a container was a furnace type. Furnaces from Banten had a cylindrical shape. Diameter of the body about 20-30 cm. The surface is rather rough and brownish yellow. In addition, also found clay objects other

form of statues of animals, as well as building elements such as bricks, tiles, and tiles.

Decorative Elements of Banten pottery had many variations motif. Decorative motifs that commonly found in the Banten pottery generally produced with the technique of patch and press. Both techniques generate a variety of motifs on the surface of the pottery.

### FINDINGS FOREIGN CERAMIC IN BANTEN LAMA

Beside on the archaeological findings in the form of monuments, Banten Lama also saved many surface findings in the form of a large number of artefacts such as pottery, ceramics, and currency (coins). Remnants of these archaeological remains show the greatness of the Sultanate of Banten in the past.

The findings of ceramics in Banten Lama such as dishes, bowls, small boxes, barrels, flower vases, cups, jugs, containers tea (teapot), spoons, and ornaments shaped head of a bird or other animal. Based on research that had been done, it can be made

### VARIETY POTTERY ORNAMENTAL IN OLD BANTEN

Banten has a glorious background history. For around three hundred years (1525-1825) Banten's existence as a big Islamic kingdom as well as its glory on developing the trading, and Banten became an emporioum (trading center) also as the imperium (big empire). A historical event occured on 1511, Malaka city was posessed and colonized by Portugis, a lot of Moslem trader that avoid from Malaka city and redirect their trades to Bandar Banten, after that Bandar Banten became so crowded. On November 1596, Dutch succeed acrossed the Samudera Hindia and stopped over in Pelabuhan Banten.

The Dutch force was led by Cornelis de Houtman and Willem Lodewijk, whose became one of the traders that followed de Houtman, and was amazed to see the Banten city is the same size with Amsterdam. He was more amazed because in Banten Customs port, Lodewijk saw at least 36 foreign ships that stopped over and docked in Banten. He also saw that Banten's market opened in the morning and in the afternoon, which were/is Pabean and Karangantu. Information from Cornelis de Houtman that he wrote on his travelogue entitled: "De Eerste Schippvart naar Oost-Indie" that became the important record for Banten's history on XVI Century has become a big emporioum.

Variety ornamental of Pottery in Old Banten was the fundamental from the basic that found on the pottery fragment, that wast found in the archaeological research held by Archaeological Center Research on the early of 1976 and the next few years until 2004.

### Variety Ornamental of Pottery Old Banten

Among 29.494 pieces of pottery that was gathered during the excavation, there are 446 pieces of ornated fragment (the comparison between the *kereweng* non-ornate and ornated). Most of it was pieces from other container, consist of edge, neck, body and basic fragment, while small part consist of the element of building fragment such as *memolo* (ornament on the top roof of the building).

All of 447 pieces used as samples. Some of it was found in surface of the site, and some other in the excavation hole, as well as discovery in 4 out of 5 site

No.	Location	Quantity	Detail	
		Quantity	Surface	Excavation
1.	Sukadiri	351	146	205
2.	Panjunan	69	48	21
3.	Banten Lama	22	22	-
4.	Banten Girang	5	5	-
5.	Pakojan	-	-	-
	Total	477	221	227

that being researched. The details below:

The distribution of *kreweng* ornamented in 13<sup>th</sup> excavation boxes in Sukadiri were enuever, whether it was from the surface or from the excavatin. As it turns out in the table below, the bandwagon disovery of ornamented *kreweng* was from SKD XII and SKD XIV, the same as the discovery of non-ornamented *kreweng* (Mundardjito, et.al., 1980: 32)

Following the observation on this variety ornamental, it can be known that there are five decorating technique on local ceramics that can be classified like this:

- a. Scratched technique is a scratching on a sharp technique on the surface of the local ceramic, whether it is a wet or dry.
- b. Pressing Technique is a technique of pressing a tool on a surface of local ceramic while it is wet. There are two tools that used, (1) with stamp, and (2) without stamp.
- c. Pressure Technique is a technique of pressing a tool to the wet local ceramic.
- d. Expressed technique is a technique of pinching by using finger in the wet part. This ornament is usually put on the side of the container.
- e. Patch technique (*applied*) is a technique of apply the wet clay with an ornament shape on its surface. There are 2 types of applied ornament: (1) a patch from mold. This ornament is molded using a burned clay mold, after it is shaped, then it is applied on to the part to be decorated. (2) a patch that is made without mold, it is only a plain patch that is decorated later (Mundardjito, *et.al.*, 1980: 32)

### The discovery of variety ornament of potter from Sukadiri site

According to the observation, the existing variety ornaments in Sukadiri (SKD) can be classified as follows (picture 27-31):

- a. Scratch Technique uses a sharp tool that produce ornament with motive: leaf (no. 62), *tumpal* (no 61), and webbing (no. 72)
- b. Pressing Technique:
  - 1) Stamp, produce ornament with motive:
    - a) Ceplok with variation of plain circle and flower shape (no. 26)
    - b) Diamond shape with the flower shape variation (no. 10)
    - c) Square with pure geometrical shape variation (no. 29), *tumpal* flower serrated (no. 50) dan double serrated (no. 44)
    - d) Shell is an ornament made by pressing the shell part to create a shell shape decoration (no. 60).
    - e) Mask or human being but had been *stilir* so only the basic shape that can be seen clearly (no. 63).
  - 2) Without stamp produced the ornament with the following motives:
    - a) Oblique serrated (no. 32).
    - b) Squares that are put in oblique parallel (no. 35).
    - c) An ornament similar to flower shape (no. 41).

- c. Pinch Technique. This ornament is used as a main and additional ornaments. (no. 64).
- d. Pressure technique using broomstick tool produced the decorative variation (no. 71).
- e. Applied Technique
  - 1) Molded product produced an ornament with flower motive (no. 30 and 66), and combination of circle and ornament from impressed technique (no. 68).
  - 2) Non-molded product produced an ornament with motive of branches series (no. 74) (Mundardjito, *et.al.*, 1980: 33).

According to the observation, it can be known that the most populer ornament from local ceramic container in Sukadiri, is the *tumpal* with serrated motive and *ceplok* with stamp impressed technique (from metal), as well as motive produced using pinch technique. Meanwhile the most unpopular is the motive produced by pressed technique using broomstick tool and motive produced from applied technique without mold.

### The discovery of variety ornament from Panjunan site

About the variety ornament in Panjunan, basically all are similar. It just that the sample number fewer than SKD, then there are some ornamental motive technique that was found in SKD but not in PJB. There are only three techniques found in PJN: a. Impressed, b. Pinched, c. Applied.

The classification below based on all of variety ornament techniques in SKD.

- a. Impressed Technique
  - 1) Stamp, produced the ornaments with the following motives:
    - a) Ceplok with plain circle variation (no. 23) and flower (no. 28).
    - b) Rhombus with flower shape (no. 5)
    - c) Square with flower shape (no. 14)
    - d) Hexagonal with flower motive or mangosteen ornaments (no. 31).
    - *e) Tumpal* with a variation of serrated shape that form a square (no. 59), sparks (no. 52), and range of heart shape (no. 36).
  - 2) Non-Stamp produced the following ornamental motive:
    - a) Combination of oblique serrated and picture (1a) i.e. decorative variety (no. 33 dan 34)
    - b) Range of square (no. 38)

- c) Oval in oblique range (no. 40)
- d) Ornaments like flower (no. 41)

# b. Applied Technique:

- 1) The molded production produced flowery motive (no. 75)
- 2) The non-molded production produced branches series motive.

According to our observation, it can be known that in PJN (just like in SKD) the most popular variety ornament is serrated *tumpal* and *ceplok* from stamp impressed technique and motive produced through pinched technique. Whereas, the unpopular one is the sparks motive from stamp impressed motive.

Considering that Banten Girang collection were very limited (five pieces), and hard to use as the comparison of the same numbers of findings in SKD and PJN, it is not accurate if typology comparison is conducted. However, from this few samples and less representative, it can be described in brief the technique and motive found in BB, i.e. motive produced by using pinched technique (no.64).

There are some findings being analyzed from Banten Lama (BL) found in Banten Lama but there has been no information about whether those findings came from SKD or from outside of SKD. Only two decoration technique used in this place, they are: scratch and impressed techniques. Motive produced are leaves motive from scratch technique (no. 62), *tumpal* with double serrated motive (no.47), combination of double serrated *tumpal* and plain circle *ceplok* (no. 55), combination of double serrated and circle *ceplok* also half-circle (no. 57), combination of square *ceplok*, plain circle *ceplok* andflower (no.22), and leave triangle *ceplok* (no.49) from stamp impressed technique.

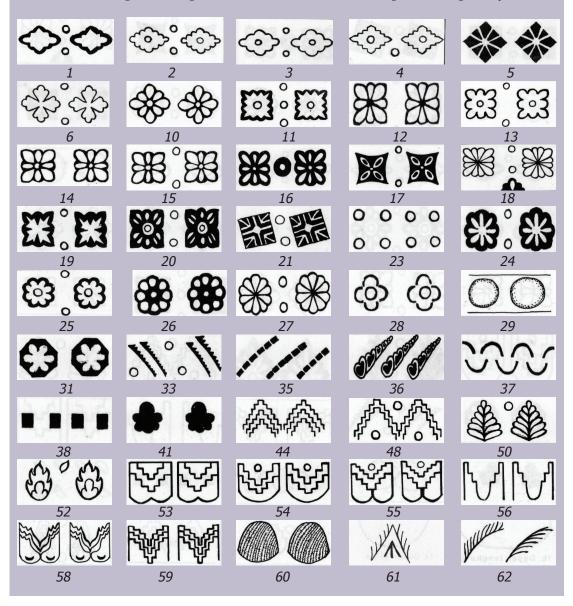
Ornamental variety from the building element found in SKD is assumed as a fragment from the building corner and tail of dragon gained from the findings on the surface, but nothing found from the excavation hole. The building fragments from PJN is *memolo* (picture 48) and other building elements. Building fragments of dragon head was found on the surface of BL. From the observation result, it can be concluded that there are many similarities of decorative technique on those two places, they are non-stamp impressed technique with flowers motive and scratch technique with tendrils motive also applied technique with and without molded for flowers and leaves motives.

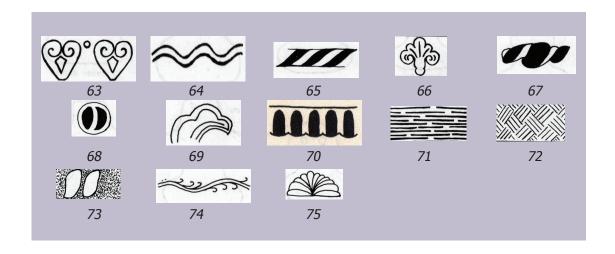
As the last part of this explanation about the local ceramic ornaments variety, it can be concluded that the total number of decorative variety types in SKD is 71 types and in PJN is 40 types, or there are in total 75 types all over Banten

Lama site that indicates the considerably high artistic activity from the pottery maker in that period in Banten (Mundardjito, et.al., 1980: 35).

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Attachment of picture explanation about the decorative pattern of pottery:





analysis of chronology and place of origin of the ceramic was made. Classification based on the chronology of the ceramics found at the site of Banten Lama. It can provide information to complete and prove the written history about the Banten Sultanate.

Material, shape, decoration and colour ceramics found almost entirely came from China during the Five Dynasties, namely: the Sung Dynasty (960-1280 AD), Yuan (1280-1368 AD), the Ming Dynasty (1368-1644 AD), the transitional period (1640-1644 AD) and during the Ching Dynasty (1644-1912 AD). The findings were most commonly found ceramics came from the Ching. Ceramics found in Banten Lama were from other countries outside China, such as from Annam (XIV-XVI centuries), European (XVII-XIX centuries), and Japan (XVII-XIX centuries) (Ongkodharma, 1978: 55; Mundardjito et.al, 1978: 45).

The results of Pengklasikasian chronologically were Banten ceramic findings, they showed that many ceramics came from the Ching, therefore it can be concluded that the Old City of Banten has been inhabited since the 17th century up to 19. Other conclusions were ceramics found in Banten Girang derived from Dynasty Sung. The data showed that the Banten Girang was older as compared to the residential area of Banten Lama. This data can also be known from written records stating that after the establishment of the Islamic Kingdom of Banten, central force and power that was formerly located in Banten Girang moved to the Surosowan court in Banten Lama (Mundardjito et.al, 1978: 1).

# CERAMIC IN THE CONTEXT OF TRADING GROWTH AND BANTEN EMPIRE

Ceramics is a clay thing made from the porcellain material and stone burned in a more than 1000° C heat. The term Banten Ceramic in this writing refers to the type of imported glacized ceramics that particularly found in the archeological research at the important sites of the History of Banten such as Banten Girang, Banten Lama, and Tirtayasa. The history of the growth and the development of Banten is not only known through the written sources or its architectural heritage, but also through its lots of ceramic artefacts.

### The Diversity of Ceramics in Banten

The oldest import ceramics found in two sites from the era prior to Banten Kingdom are in (1) Banten Girang, Sempu Village, Serang, and (2) Odel, Kasemen, Serang. In Banten Girang, the findings came from the 10<sup>th</sup> Century, in

Yue style (Yue Ware). It is only a few in numbers compared to ceramics from Dynasty of Song to Yuan in the 12th - 14th Century, in the form of plates, bowls, plash, figurine, crock, jar, urn made of celadon type in olive green colour. Among them, there are some ceramics from the high quality and fine. The green celadon ceramics from this period is well known as Longquan, the white ones called Dehua, and the white bluish or greenish called Qingbai. Besides, it was also found in this sites, ceramics with a rough quality made of kiln in Guangdong/Fujian.



Seladon Ceramics of South China in 12th-13th Century

About the first quarter of the  $16^{\rm th}$  Century, the coastal area of Banten changed

its function from a harbour into a capital city surrounded by bricks. In Banten Kingdom period, the development did not only take place in Banten Lama, but also in Tirtayasa. Besides the blue-white ceramics that dominated the findings populations, in both locations, it was also found monochrome and polychrome ceramics. The ceramics from the era of Dynasty of Ming until Qing have more variations compared to the previous era,



Seladon from Dynasty of Song, China

because there were sloki glass, bottle, vase, cup, jug, teapot, and spoon found in Banten.

Most ceramics from the Dynasty of Ming in the 15<sup>th</sup> - 17<sup>th</sup> Century came from Swatow harbour and then distributed to the free market. Ceramics products from Swatow



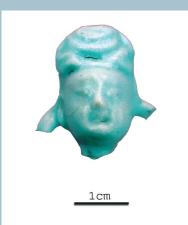


White blue swatow Plates and Bowl; Dynasty of Ming, Old Banten

Besides the findings of white-blue glaze ceramics from the later period, there were Batavian Ware ceramics from the era of Dynasty of Qing in the 17th - 18th Century, characterized by blue-white-brown, blue-white-brown-golden yellow (combined with medallion or decoration in panels), and green-yellow-brown-dark yellow decorated with bottom-glazed or top-glazed decorative technique. These ceramics in the form of plate and small bowl were the Netherlanders' order that were sent from Swatow to Netherland through Batavia.

Most Chinese ceramics findings came from

such as plates were produced in massive with a low quality, it can be seen from the fact that the manufacturing was rough as the sands particles still attached at the bottom part.



Fragment of Qinbal human skull, from Dynasty of Yuan, 13th-14th Century, found in Banten Girang

kiln Jingdezhen, one of big manufacturer that produced fine ceramics, because at the beginning this company only produced goods for the King and the rulers in their time. Besides, there were also ceramics made of Fujian/Guandong that were rougher compared to Jingdezhen, because Fujian produced ceramics in big parties as trading community that were sent to Southeast Asia (including the Archipelago) area for daily use among the society.

In the sites of Banten Lama City were also found ceramics from Vietnam (Annamese) of 15<sup>th</sup> – 17<sup>th</sup> Century such as bowl and plash in dark blue-white colour,





On left side was 3 fragment of anamese ceramics, and on the right side was buli-buli of Thailand

some were coloured with oxidated brown on the outside base and some were not, there were also plash with many coloured and one colour enamels. In addition, it was also found Thailand ceramics made of the kiln of Sukhotai in the form of closed plash and vase in dark bule-white colour with tendril and verical and horisontal lines decoration; ceramics made of Sawankhalok were in the form of plate, bowl, and plash in bright green colour (called Thailan celadon) that had oxidated red at the outisde base, with thick glaze and black dots; also ceramics made of Singburi in the form of brown crock and urn.

Other ceramics that resembles the characteristic of Chinese ceramics were

Japanese ceramics Hizan Ware from the 17<sup>th</sup> - 18<sup>th</sup> Century, from the numbers of findings were the second after Chinese ceramics.

These ceramics



Hizen ceramics vase, Japan

were usually called Imari, the name of its harbour in Japan, Japanese ceramics were exported for the first time from Imari to the Southeast Asia (including Indonesia) in the mid of 17<sup>th</sup> Century. The most common were in the form of blue-white plate with *kraak* (*fuyohde*) pattern that several of them were marked with VOC because they were ordered by the Netherlander, from the early 18<sup>th</sup> Century. It was also found in big numbers, blue-white bowls with fish and wave decoration that commonly called *araisomon*, and peony-botan fruits tree decoration (Ohashi, 1993). The fragments of this vase could be reconstructed and today is kept in Museum Situs Kepurbakalaan Banten Lama.

Beside the blue-white Japanese ceramics, in Banten, there were also found a lot of green *Hasami* celadon type in the form of plate, and *Karatsu* Ware in brown greenish colour with white scrath and circle pattern from the 17<sup>th</sup> Century. This type was rarely found outside of Japan because it was not made for export. If there were this kind of ceramics in Banten, then most probably, they were specially ordered or as a gift for the Sultan and the rulers in Banten at that time.

In the mean time, in Banten, it was also found European ceramics in the form of plate, cups, and sloki glass; most of them in blue-white colour with Netherland's characteristic of windmill combined with floral and geometrical decoration. Among the European ceramics product, it was found several big ceramic pipe as a tool for smoking, produced by Gauda factory (Netherland) not only in Speelwijk Fort complex as the Netherlanders residentials, but also in the Kesultanan palace complex that can be used as a clue about the life style of some society in Banten.

The least found ceramics found in Banten were Persian ceramic from the  $18^{\text{th}}$  -  $19^{\text{th}}$  Century in the form of blue-white coloured plates.

# **Ceramics and Trading Fluctuation**

After the oldest ceramic of the  $10^{th}$  Century, various imported ceramics from the previous era that were found sustainable and increased in number in the area of Banten. This data not only showed the increasing interest and the habit of the community using this tools, but also became one of real indication about the trading activity in Banten.

At the earlier phase, ceramic were brought to Banten from China only and reached its peak in the  $12^{th}$  -  $14^{th}$  Century. The existence of the ceramic artefact from this period certainly fulfil the emptiness of data that have been unclearly revealed from the written historical sources before the  $16^{th}$  Century. Therefore, it is not too stange if the Portuegese news in the early of  $16^{th}$  Century mentioned that in Banten there were

a harbour and capital city in the remote area that played a role in a pepper trading, as it was proven in the research in Banten Girang and Odel.

The moving of the capital city of Banten to the seaside of Cibanten river estuary was also marked as the increase of ceramics diversity dominated with blue-white colour from Ming dynasty in the  $16^{th}$  -  $17^{th}$  Century. In this periode, explanation about the trading history in Banten was clearer. Banten became the trading city that was visited by various foreign traders. Therefore, in Banten, there were plenty ceramics from Vietnam, Thailand, and Japan from the  $17^{th}$  -  $18^{th}$  Century.

The entrance of non-Chinese ceramics and at the same time the decreased of Chinese ceramics in Banten, particularly at the transition era of Ming-Qing in the 17<sup>th</sup> Century, related to the political chaos occured in China. Production or shipment of ceramics goods from China decreased, when this demand increased in Banten. The lack of these goods then replaced by other ceramics product suppliers, especially from Japan, to fulfil the market demand from Southeast Asia, West Asia, and Europe.

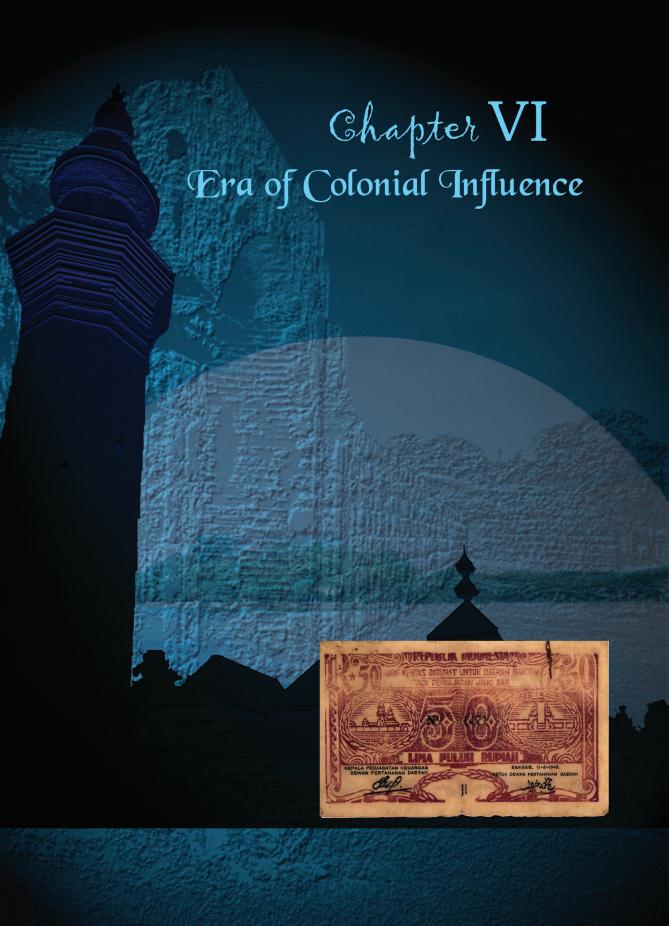
After that period (mainly in 17<sup>th</sup> - 18<sup>th</sup> Century), Banten was receiving abundant Chinese ceramics (especially from the period of Qing), besides the Japanese ceramics. This condition can be related to the peak of glory in Banten Kingdom under the leadership of Tirtayasa. In this period, it was clearly described about the ceramics trading network through the load of European trading ships as mentioned by Volker (1954).

Since 1610 - 1624, ceramics shipping to Europe through Banten was increasing, one of them was in 1916-ish Wapen van Amsterdam ship loaded plates; Vlissingen ship loaded various types of plates, bowls, and cup; Rotterdam ship and Mauritius ship in 1616 loaded goods such as cup, plates, and bowl; Dolphyn ship and Hart ship also loaded similar goods. Until the end of 1624, there were plenty ceramics from the daily quality type shipped from Banten to Europe. The role of European traders can be seen in distributing ceramics because in Japanese history at that time there was a rule that forbade to trade outside Japan (Sakai and Naniek, 2000).

Since 1634, ceramics shipping to Europe through Banten was getting decreased at the same time with the moving of central trading from Europe to Batavia (Volker, 1954; Naniek, 1981). The ceramic trading in Banten still continued until the early 16<sup>th</sup> Century, eventhough the trading and shipping of ceramics were not as crowded as the previous centuries.

It is very obvious that ceramics found in the research in Banten has given a meaningful contribution to describe about the growth of Banten civilization as trading city and Kesultanan country. The diversity of adequately complete ceramics findings in Banten today has become a very precious collection, even in the form of fragments. It certainly that the collection systematization in Museum Situs Kepurbakalaan Banten Lama is needed in the future, because the asset can be used and developed as one of the study center for ceramics that can be accessed by public.

Naniek H. Wibisono, staff of Department Assistance of National Archeology Affairs, The Ministry of Education and Culture





The alley to the munition storage of Speelwijk Fort

# Chapter ${ m VI}$

# ERA OF COLONIAL INFLUENCE

There is no doubt that the collapse factor of the Banten's Kingdom was due to expansion and pressure by foreign parties, in this case, immigrants from the European continent who compete for the commodity trade. At the first, European immigrants tried to find the original source of the commodity trade through shipping in order to do business transactions. However, the further efforts were dominating raw materials sources of local trade and to make the area into a colony, therefore appeared the term "colonial".

In early presence of the colonial nation in the archipelago until the Republic of Indonesia formed, it left much enough the historical data (in written form) and even an archaeological data (in the form of physical / material). Colonial legacy in the form of archaeological data that can be seen nowadays were buildings, forts, bridges, roads, machinery factories, railways and their network rail, proved that a public service building or private house was founded by the people of Europe - mostly Dutch - in Indonesia has its own characteristics. They do not apply the concept of European architecture in the whole building, but accommodates a variety of factors and the environment, among them adjust to the climate, natural conditions, the surrounding environment and local culture.

### **COLONIAL HISTORY IN BANTEN**

Banten region is one of the regions that serve as shelter and administrative center during the Dutch's colonial government. The position of Banten did not locate too far from the center of the Dutch Hindis government in Batavia. To find out the existence background of the colonial nation in Banten can be started from the history of the heyday and the decline of the Banten's Kingdom.

The Europeans who first get a place to trade in Banten was Portuguese. Furthermore, the UK, also established a new lodge followed by the Dutch. In addition, the people of France and Denmark have ever come in Banten. In the competition among

European traders, the Dutch emerged as the winner by applying political and military strategy (Ekadjati, 1995: 97; Lubis, 2003: 33).

Entourage Dutch who first landed in Banten was noted on June 22, 1596 under the command of Cornelis de Houtman. However, the expedition found the deadlocked and not allowed to continue to live in Banten by the Sultan of Banten at that time, namely the sixth Sultan of Banten, Abdul Mufakhir Mahmud 'Abdul Kadir Kenari. On 28 November 1598, Dutch trade expedition returned to land in Banten and able to attract sympathy of the state head at that time, which succeeded to fill his three ships with products that is sold in the European market (Kartodirjo, 1988: 70-73). This is followed by the landing of expeditions in the next future.

Considering on the results of the great spice trade, therefore the people of Europe continuously came in and competed for trade. Evidently occur unfair competition among traders, that causing a great losses. To overcome this, then in 1602 founded *Vereenigde Oost Indische Compagnie* (VOC) or Trade Guild East Indies. VOCs have special rights, like a monopoly to trade in the region between America and Africa, raised employees, has its own currency, forming its own army, held the war, built a fort, even colonize. While VOC obligation is responsible to the *Staten General*, and should help the Dutch government with money and their armed forces in case of war (Lubis, 2003: 46). Should be a concern is that most members of the VOCs came from the traders and private parties who have a bad reputation in Europe.

VOC opened a branch office in Banten in 1603 under the governance of Francois Wittert. However, the assertiveness of Sultan Banten forced the office to be moved to the Jayakarta in 1611. VOC appointed Jan Pieterszoon Coen as the Head of Administration Books of VOC that was given authority over VOC's trading office in Banten and Jayakarta. But his attention was centered on the Jayakarta. (Poesponegoro and Notosusanto, 1990: 67). From Jayakarta, VOC slowly penetrate the economy and politics in Java.

Banten ahead of the  $17^{th}$  century was an area that produced pepper as the mainstay and the pepper trade monopoly in West Java to the area of south Sumatra. By the mid  $17^{th}$  century, the pepper trade in Banten suffered a decline due to political conflicts among sultan's families in a fight over the throne.

From the middle of the 17<sup>th</sup> century until the 18<sup>th</sup> century political, economic, and social situation of Banten Kingdom had very concern degradation. On that occasion, VOC affect the royalty and succeeded to interference sultan to produce favorable unilateral policy VOC. For example, as during the reign of Sultan Abdul

Mafakih Muhammad Aliyuddin (1773-1799), VOC require Banten people aged over 16 years old and able-bodied, to plant 500 trees pepper. The result should be sold to the VOC through royal officials were appointed. Payment is made by barter with basic commodities that are priced very high. In this way, people almost didn't get the benefited at all (Michrob and Chudari, 1993: 171-172).

After the reign of Sultan Aliyuddin ends, then the royal throne switched to Prince Muhyiddin hands. This event coincided with the dissolution of the VOC on December 31, 1799. The power of VOC was taken over by the Dutch government to form a government in the Dutch East Indies archipelago.

### THE HINDI NETHERLANDS GOVERNMENT IN BANTEN

The first General Governor of Hindi Netherlands was H. W. Daendels (1808-1811). On January 1, he landed in Anyer and on January 5, 1808, he decided Jayakarta became the center of government with the name of Batavia. This shift made the system different from the previous administration and the administration spawned new policies. Through the new system, Daendels wanted to run the government directly (direct rule). Daendels did the bureaucratization among the traditional government, the sultan and the regent made the government employees and received a salary.

When there was a political change, the situation of the Banten Sultanate in a weakened state. At the same time, Sultan Abunasar Muhammad Ishak Zainul Muttaqin still not recognizes the power of Daendels. The highlight tensions between the Sultan of Banten and Daendels occurred on November 21, 1908, when a Daendels messenger sent to the Surosowan Palace, Philip Pieter Du Puy, was killed at the gate of the palace. This incident was reciprocated by Daendels, through attacking the Surosowan Palace on the same day (Chijs, 1881: 43). Surosowan Palace was managed by Daendels, Sultan Banten arrested and imprisoned in Batavia, then exiled in Ambon (Michrob and Chudari, 1993: 175).

To continue the government, Daendels raised the son of Prince Ratu Aliyuddin as a sultan with the title: Sultan Abunasar Mufakir Muhammad Aliyuddin II (1808 - 1810) or commonly called Sultan Aliyuddin II. Based on the instructions of General Governor Daendels on November 27, 1808, requires that the Sultan of Banten should be loyal, obedient, and comply with all regulations issued by the Dutch government (Lubis, 2003: 93). Based on that, the Sultan of Banten served as the colonial government employees. Inevitably, this raises the resistance led by Prince Ahmad, son of Sultan

Aliyuddin II (Michrob and Chudari, 1993: 175). Popular resistance led by Prince Ahmed aroused suspicion for Daendels, that the Sultan of Banten is behind all of those. Therefore, Sultan of Banten was arrested and jailed in Batavia. Surosowan fortress and palace were destroyed and burned. These events still occur in 1808 (Lubis, 2003: 94).

Sultan Muhammad Syafiudin (1809 - 1813), son of Sultan Zainul Shalihin appointed colonial government in lieu of Sultan Aliyuddin II and handed him Bantam Hulu (South). In the reign of Sultan Syafiudin government center was moved from the Surosowan Palace to the Kaibon Palace.

Daendels replaced by Governor-General Jan Willem Jansen, but Jansen was not able to face the invasion of the British fleet to the Java island that occurred in August 1811. As a result, the Dutch surrendered to the British in Salatiga on 17 September 1811 through *Tuntang* Capitulation (Graaf, 1949: 372; Raffles I, 1978: xxvi-xxvii; Ricklefs, 1981: 108-109; Lubis, 2003: 89).

### **COLONIAL BRITISH GOVERNMENT**

England set Thomas Stanford Raffles as the official leader of the Java Island in 1811 (1811-1816). Some administrative term structural changes, such as the *prefecture* was changed to residency, and the post of *prefect/landrostambt* changed to the resident. Established a new structural position, i.e.: the assistant resident, and the district officer who heads the district. At that time the Java Island was divided into 16 residencies.

Banten Sultanate at that time was under the rule of Sultan Muhammad Syafiuddin. However, the condition of Banten region was away from the tranquility therefore on March 19, 1813 Raffles came to the sultan's palace to make an agreement. Raffles forced Sultan Muhammad Syafiuddin to give the government of Banten to the British government. Sultan's status changed to "sultan regent" and received support from the British Government for 10,000 ringgit a year (Michrob and Chudari, 1893: 176)

The whole areas of Banten have been dominated by the British Government, and serve as local residency. In 1813, Raffles also divide the area of Banten residency into four districts, namely:

- 1. District of Lor Banten (North Banten) was ruled by Prince Suramenggala.
- 2. District of Kulon Banten (West Banten) was ruled by Regent Tubagus Hayudin.
- 3. Central Banten regency ruled by Regent Tubagus Ramlan.
- 4. Districts of Banten Kidul (South Banten) ruled by Regent Tumenggung Suradilaga (Lebak District Government, 1989: 10).

British rule in Java ended in 1816. It is in accordance with the agreement

between the English and Dutch as outlined in the Treaty of London on August 13, 1814, that the British should return the Java Island to the Hindi Netherlands Government (VBG, XXXIX, 1880: 10; Lubis, 2003: 90). The handover of power took place on August 19, 1816.

#### BACK TO COLONIAL OF HINDIA NETHERLANDS GOVERNMENT

Post-devolution, the Hindi Netherlands, led by Governor General Van der Capellan (1819-1830). In the Van der Capellan served as Governor-General, in the Hinda through several changes of the regional administration. In 1854 the Dutch government issued new government legislation, namely Regeerings-Reglement (RR) 1854. Under this law Banten region is divided into four districts, namely:

- 1. North District with the capital Serang
- 2. West District with the capital Caringin
- 3. Central District with the capital Pandeglang
- 4. South District with the capital Lebak

Regerings-Reglement 1854 is legislation that ran a centralized governmental system combined with deconcentration. The system is intended to efficiency, effectiveness and uniformity in government guaranteed. However, in the practice, the central government remains a heavy burden for the regions (residency and district / afdeling) that did not have autonomous rights. Base on that, prepared granting autonomy and self-government (zelfbestuur) in the draft of Decentralization Act in 1902. On July 23, 1903 (Government Gazette 1903/329) it is available the Decentralization Act (Decentralisatiwet). In essence, the Decentralization Act aims to open up the possibility of gemeenschappen, i.e. regions with the government and the right to manage their own household.

After World War I, the people of Hindi Netherlands felt that the application of decentralization was less successful. It was, partly because money/costs submitted to the area were minimal in number and authority to run a very limited area. Based on this, then in 1922 the Dutch East Indies government issued Law Changes of Government or *Bestuurshervomingswet*. This law aims at forming units broader legal. Units of the law are a new form, both from the administrative regions (*gewest*) or part of it. Two kinds of parts of *gewest* (area /region) the same broad and boundless called *province*, while part of it is called *regentschap*. To set the region *regentschap*, in 1922, the government issued *Regentschap Ordinance*, whereas the municipal areas set in *Stadsgemente Ordinance*.

Province headed by a provincial governor or equal to the *Provinsi Daerah Tingkat* 

*I* at this time. Governor rule in supervising resident in governing the maintenance of order and security, while the governor is directly responsible to the governor-general (Lubis, 2003: 139).

According to bestuurshervormingswet (1922), every resident divided into some afdeling, controle-afdeling, regentschap (resident), district, onderdistrict, and the last is village. In its next growth, province still divided into some afdeling, but each was led by a resident. Every afdeling divided into regions called onderafdeling, each of them was led by a resident assistant. Usually, every afdeling called also resident ressort that consist of some kabupaten. Hierarchies, resident assistant led some controleurs and adspirant-controleurs.

Governor, resident, resident assistant, controleur, and adspirant-controleurs are corps of Nederlands Bestuur or Nederlandse Binennlands Bestuur (NBB) that only can lead by Dutch People. Besides that, there was also Inlandse Binennlands Bestuur (IBB), it is an officials natives corps. Regent/Bupati is a duplicate position; it is as a tool of the central government and also as the head of the region (district). District is divided into several districts, each headed by a districtshoofd district (district officer/wedana). District divided again into several onderdistrict, each ruled by onderdistricthoofd (district head/camat) which is in charge of several villages. Regent is under resident, while the resident assistant usually acted as regent's advisor (Surianingrat, 1980: 134-135). Thus, there is a path between NBB relationships with IBB. Resident assistant controle-afdeling domiciled in the region united with the district (Lubis, 2003: 141).

# THE HERITAGE DEVELOPMENT IN ARCHITECTURAL PERIOD ON COLONIAL NETHERLAND

The existence of foreign people in Indonesia produced one form of development in the form of a physical structure. A relic was closely related to the social, economic, and political dynamics at the time. Background building on the physical structure of which is the need for a place or space in accordance with the desire to provide convenience, comfort and protection.

Differences in climate and natural conditions between European (sub-tropical) and Southeast Asia (tropical) impact inconvenience of Europeans in Indonesia transient (temporary), then the architects of Europe implement structural with thick and high walls model, air circulation patterns fast through the vents and doors were wide, and terraces. In addition, to complement the architecture of each building component is made to have its own style such as the use of windows or doors in large numbers or accentuate one-sided view of the building itself. As the corner part of the building

that formed a semi-circle structure. In order to create a more harmony condition with the natural, therefore the vegetation in surrounding environment so arranged or created climatic conditions in micro scale.

Here are some of the relics in the form of physical structures or devices as a result of technological developments of the Colonial period in Banten:

### A. SERANG

### SPEELWIJK FORT

Speelwijk fort is the only relic of a structure that was created by the Dutch when the Sultanate of Banten is still sovereign. Speelwijk name is taken from the name of the Governor General of VOC, Cornelis Jansz Speelman (1681-1684). This fort was established by the VOC in the year 1685-1686, the structure of the castle was designed by Hendrick Lucas Cardeel.

Speelwijk Fort notch is in the northern corner of the Banten Lama City and directly facing the sea. The main door of the castle located on the north side of the wall.



Speelwijk Fort from the outside



Bastion of Speelwijk Fort from the inside

In the western part of the fort are the *bastion* (a look-out), and the stairs are made of stone. The laid-wall across *bastion platforms* is a former of the city's oldest wall Banten which directly leads to the beach that at the end there is a *bolwerk* (fortifications early). Under the *bastion*, there is room functioned as a place of gunpowder and weapons storage room. In the western bastion is the remaining structure of the foundation of the building that is located directly facing the main gate in the northern part of the fort. The rest of



Inside part of Speelwijk Fort



Kherkoff

the structure is strongly suspected building foundation is building one roof.

Mentioned previously there was a suspension bridge that connected the main gateway to the north of the fort with another gate, commander homes, administrative offices, and churches (Michrob and Chudari, 2003: 320). At the top of the fort walls are windows shooters as

a foundation stone firing cannon, not far from the outer side, walls of the fort in south side, there was a tomb complex (*Kerkhoff*).

The largest and most interesting tomb was because it decorated with an emblem of Commander Hugo Pieter Faure (1717-1763). At the tomb of the others mentioned tomb of Jacob Wits, an employee of the tax and the purchase (*Kopman en Fiscaal Deserbezeting*), died March 9, 1769; Catharina Maria van Doorn, wife of Jan van Doorn, a lieutenant (April 30 1747-8 December 1769); Maria Susana Acher, wife of Thomas Schipers, employee taxes and purchases, which died on July 6, 1743.

In the reign of Governor-General Daendels or around 1811, Speelwijk Fort became obsolete. This was because the tensions caused by the political situation and security (Michrob and Chudari, 2003: 320).

#### DAENDELS STREET (GROTE POSTWEG: JALAN RAYA POS)

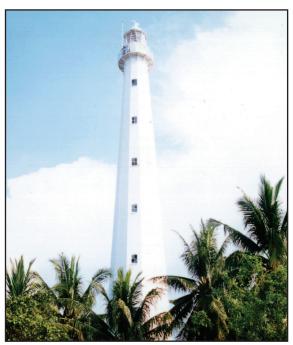
In 1809, Governor General Daendels built communication and transportation's infrastructures for good governance in the form of highway from Anyer in the west corner of Java Island until Panarukan in east corner, or around 1.000 km. Those roads passing troughs the area of Serang, Tangerang, Jakarta, Bogor, Sukabumi, Cianjur, Bandung, Sumedang, Cirebon until Panarukan area. The main objective of the road construction is to smooth delivery of mail between regions so-called Great Post Road (Grote Postweg). However, the road is also used also for the smooth movement of the

military.

In its development, it was the responsibility of the regents in areas that bypassed by the roads. In this way, the construction of roads needed in just one year alone (Cabaton, 1911: 206; Day, 1966: 160; Haan, IV, 1912: 897; Lubis, 2003: 94-95).

#### **ANYER LIGHTHOUSE**

Anyer lighthouse known because the Governor-General Deandels in 1811 began construction of Java Island roads along 1,000 km, starting from Anyer to Panarukan East Java, with the lighthouse as the zero kilometer point. Anyer existing lighthouse was built in 1885 as a replacement tower was destroyed in 1883 when Mount Krakatoa erupted. The tower consists of two parts of the building, the first building made of brick, while the second building is made of steel construction at the time of King Willem III. Building the lighthouse has a height of 75.5 meters; with steel wall has a thickness of 2.5 cm.



Anyer Lighthouse

#### **CIKONENG MOSQUE**

Darul Falah Mosque or better known as Cikoneng mosque is a mosque that built by the Lampung people who live in Anyer. At the eruption accident of Mount Krakatoa in 1883 Cikoneng Mosque survived while other buildings around it were destroyed. Cikoneng mosque was located behind the location of Anyer Kidul Railway Station.



Cikoneng Mosque



Residential Building of Banten

#### **BANTEN RESIDENTIARY**

It located on K.H. Syam'un Street, Serang. Administratively, it included in the area of Kota Baru Serang. Residency of Bantam was built around 1814. At first the building was used as the office of the Resident of Bantam in 1928 after the removal of resident offices which previously took place in the palace Kaibon. In 1974 Bantam residency status changed to become a Region I Banten and used as Region I Office of the Assistant Governor of West Java Province. After Banten Province is formed, the resident office was ever been used as the office of the Governor of Banten.

#### **SERANG REGENT'S OFFICE**

It located on Veteran Street, Serang. Administratively, it included in the area of Kota Baru Serang. Built in line with the city transfer from Banten Lama to Serang in the first half of the 1800s. Since it was founded until now has been used as Serang regent's office.



Regent of Serang Office

#### **VOS HOTEL**

It located on Veteran Street, Serang. Administratively, it included in the area of Kota Baru Serang. This building has the Indis architectural style with cylindrical pillars in the front and the large windows on the left and right side of the building. The building was once used as a hotel by name Hotel Vos. In this building definitely is not known its establishment. In 1945, heroic event had occurred, namely the



Vos Hotel (Building of Kodim 0602 at the present time)

decline in the Japanese flag for the first time in Serang city, followed by other regions in Banten. The building was ever been used as the office of Serang District Military Command 0602. Too bad, now the building turned into a department store.

#### **OSVIA BUILDING**

It located on Veteran Street, Serang. Administratively, it included in the area of Cipare, Serang. This building has a colonial architectural style. The main building extends from the east-west direction with the part of the building façade still has an



OSVIA Building

element of authenticity of the building. At the front there are three entrances, each of which has a roof. At the top of the building there is a sort of tower which has a window to the wind direction. In addition to the main building, there are other buildings that constitute a complex. Right now the building is used as offices of POLRES Serang.

#### **GEDUNG JUANG 45**



It located in Ki Mas Jong Street, Serang. Administratively, it included in the area of Kota Baru Serang. This building during the Japanese occupation was the headquarters of Kempeitai. After the defeat of the Japanese troops have taken over the building became the headquarters of the People's Security Agency. A major event happened in the headquarters

building Kempeitai, namely Banten youth invasion to seize power and the headquarters on October 10, 1945. In the event that the headquarters of the Kempeitai successfully occupied by fighters Banten. Kempeitai headquarters building consists of three main buildings, and now that they show the authenticity of the stay of the building that is now used as a local Executive Council Office (DHD) 45. This building has art style architecture Indis. Cone roof form, on the front of the roof terrace which looks supported by pillars shaped pieces of round nine. As for the two other buildings, is now an element of authenticity has not looked back. Both buildings are now used as Banten District Police Office and District Health Office Serang or better known as Dokabu Office.

#### **NOORMALE SCHOOL**

It located on Maulana Yusuf Street, Serang. Administratively, it included in

the Cimuncang, Serang. The main building is a building that extends to a round pillared façade consists of four pieces. In addition to the main building there is another building, as several buildings used as a unit of work, building garages and warehouses, thus forming a complex of buildings. Now it is used as the office of *Komando Resimen* Maulana Yusuf..



Noormale School (Building of Korem Maulana Yusuf)

# FRITZ ROZAK, PRINTING AND ADVERTISING OFFICE

It located on Diponegoro Street, Serang. Administratively, it included in the area of Kota Baru Serang. The building has a Chinese architectural art that once used as a currency printing of Banten. In the late 1940s when Indonesia experienced a financial crisis, there is a shortage of money. RI government then issued a policy to authorize some areas to issue currency in force in the local area. In Banten in 1947 issued special currency circulating in the Banten area became known as Oeridab (Oeang Repoeblik Indonesia Banten Regional). Now, this building has been destroyed.



Oeridab printing machine













The currency of Republic of Indonesia in Banten city

#### SETTLEMENT (DWELLING BUILDING)

Apart from the buildings which are office buildings or *public services*, in Serang there are residential buildings which are characterized by traditional and colonial style buildings. The settlements are on the region of Cimuncang, Pegantungan, Kaloran, Kaujon, Walantaka, Pontang, and Bojonegara.



A house with the elements of traditional and colonial buildings: (1) Kaujon Kidul; (2) Walantaka; (3) Kaloran

#### **B. CILEGON**

Location of Cilegon City during the rebellion or commotion Cilegon dated July 9, 1888 is described in the article of Nina. H. Lubis (2003: 109). Mentioned Cilegon is flanked by two highways, the highway from Serang to Anyer and other road leading to Mancak. In the middle of town there is a square as the center of the city. In the north of the square stands a house occupied by a family assistant resident Gubbels, nearby there is another house that is inhabited by the aspirant Controuler, Van Rinsum. There are also a post office. To the south of the square there is a complex of buildings and the county jail, while to the west of the square there is a mosque, a family home Bachet, as the head of the salt warehouse. To the east of the square there is a junction, right at the crossroads of the home stand Groundhot and the Post Office Cilegon. On the north side there is a road leading to the substation and market Serang, salt warehouse, and the house Hok Tan Keng. On the east and west road leading to the Cape Brackets, each contained family homes in Dumas, prosecutors, adjunct collector, the district officer, the prison, the prince, and the house of Haji Ishak.

Cilegon City Description was explained in order to see the situation of the physical state of the city before the uprising or Geger Cilegon happened. Here is a description of some of the other buildings that are still in the city of Cilegon, namely:

# ELEMENTARY SCHOOL BUILDING SECOND CLASS (DE SCHOLEN DER TWEEDE KLASSE)

The school was founded in 1888 with the intent to meet the needs of education for the general public. Exclusively reserved for native children whose aim is to educate prospective of low employees. The location was used as a building is a former prison building in Cilegon. Regent of Serang, Ahmad Djajadiningrat study here with a Dutch teacher named Engelenberg (Djajadiningrat, 1937: 73-74).

#### OFFICE AND HOUSE OF FORMER OF GUBBELS' RESIDENT ASISTANT

The building is located in the north of the square in Cilegon. Gubbels served as Assistant Resident of Cilegon in times of rebellion or commotion Cilegon in 1888.





Office (left) and house (right) of Gubbels when he was posted as the Assistant of Cilegon Resident

#### C. PANDEGLANG

#### **CARINGIN MOSQUE**

Caringin Mosque located in the Caringin village, Labuan district, Pandeglang. It located about 43 km from the city of Pandeglang or approximately 3 km from the Labuan district city. Historically, Caringin Mosque founded in the 19<sup>th</sup> century, precisely in 1883 when Daendels build roads Anyer-Panarukan. Some Muslims were forced into forced-labor workers defected and fled to the south led by Abdurrakhman who is a descendant of Syarif Hidayatullah. Then they settled in Caringin and built a mosque. Caringin mosque has unique characteristics seen from the mosques architecture that contains the values of meaning and symbols of *Sufism* (*tasawuf*), as well as unique with no minarets or tower as mosques in general. Privileged Caringin Mosque located at the historical value is not only used as a place of worship, the mosque was also used as a

meeting place of the fighters when the incident Geger Cilegon in 1888.

Caringin mosque was first renovated in 1893, then in the year 1980/1981. The building of this mosque has an area of 480  $\text{m}^2$  on a land of 2,271, 69  $\text{m}^2$ . The building is rectangular with a size of 24 x 20 meters with three-layered overlapping roof.

This mosque has a porch around the side of the main room. On the porch there are the pillars that the overall number is 29. Figures 2 and 9 of this add up to produce the number 11, symbolizing the fusion between the Pillars of Islam (6) and Pillars of Iman (5) which must be upheld at all Muslims as upright and pharmaceutics pole. On the east side there is a room with its own roof called *riungan* room. To get into the main room of the mosque, there are three driveways, namely from the north through the main door, from the east through *riungan* room, then from the south through *wadonan* room. Overall this mosque consists of several rooms, the main room, the *wadon* (*pawestren*) room, *ririungan* room (meetings room), and *istiqomah* room. In the main room there is a pulpit with a slim form that has several steps. There are ornate writing verses of the holy Koran, as well as two display flags swords Syaidina Ali. At the top of the pulpit are adorned with pineapples in large and small sizes. The main hall is supported by four pillars, with a stone base carved from andesite material like pumpkins.

Outside of buildings and their equipments, Caringin Mosque showed the values of *Sufism* from an various existing decoration. The forms of decoration that is a geometric pattern in the form of seam, cross line (the diamond shape), a semi-circular, moon stars, spirals and *swastika*, and *stiliran* animals.



Caringin Mosque

#### **CARITA MOSQUE**

Jami Al Khusaeni Mosque or known by Carita Mosque at Pagedongan kampong, Sukajadi village, Labuan district, Pandeglang. Based on the information, this mosque was established in the 19<sup>th</sup> century simultaneously with the Caringin mosque. In the past, the mosque as a center of Islamic education.



Carita Mosque

#### **KODIM 0601 BUILDING**

The building is located in the northwest corner of the square or on the Education Street No. 2 Pandeglang. Based on the data from Department of Culture and Tourism Pandeglang, this building was built in 1918. Currently, the building functioned



Building of Kodim 0601 Pandeglang

as the office of Pandeglang District Military Command 0601. Relatively intact condition of the building, but in some places has changed with the addition of new buildings in the vicinity. Architecturally, the building was influenced by the European style, doria stylish poles placed on the front porch. There are also ornamental decorations on the ceiling and carved wooden ceiling lace back.

#### KEWEDANAN PANDEGLANG OFFICE

Based on data from the Department of Culture and Tourism Pandeglang, this building was established in 1838. At this time in the intact condition but has undergone conversion to Hall of Culture Pandeglang. The building is located in the east of the square. Characteristic of European architecture in windows and doors are large and high.



Kawedanan (The house of the district officer) of Pandeglang

#### HALL (PADEPOKAN) OF PANDEGLANG DISTRICT

The building is located to the north of the square, precisely on Asnawi Street 1, Pandeglang. Data from Culture and Tourism Bureau of Pandeglang mention that this building was established in the year 1847/1848. The current conditions are in the original shape and well-maintained. District hall building still functioned as according to their original function, namely as the official residence of Pandeglang regent. In general, the district hall has European classic style, there are *doria* stylish poles at the main porch, windows, doors, height and width, and supported other ornaments.

#### KAWEDANAN MENES OFFICE

It located in the south of the Menes square. Department of Culture and Tourism Pandeglang mention this building was established in 1847 / 1848. The condition of the current building still looks intact, but it does not work anymore. Its architecture is influenced by the traditional style pavilion building with a *joglo* roof.



Office of Menes Kawedanan (The house of the district officer)

## JAPANESE OCCUPATION HERITAGES IN SANGIANG ISLAND

Banten's geographical position is very strategic for the Japanese's military defense. *Selat Sunda* (Sunda strait) was the trigger of Banten's glory, meanwhile on Japanese imperialized, *Selat Sunda* was a prone area for the entrance gate of military forces of Japanese enemy. That is the main reason the Japanese focusing on Banten by putting the military base around. For example, they use Anyer as the navy base, and Sangiang Island as the forefront navy base.

Sangiang Island, located in *Selat Sunda* (Sunda Strait), has 700.35 Hectare area, and administratively part of the area of Cikoneng Village, Anyar District, Serang Regency, Banten. It is bordered with some area. In the northern, it is bordered with *Jawa sea*. In the west side, it is bordered with Rakata Island. Then, in the south, it is bordered with *Ular* Island and *Jawa Island*. While in the eastern it is bordered with *Tempurung* Island.

Japanese civilization's heritage in this island are bunkers. Until now, people can see the bunkers with the bazookas and it is in good condition. Generally, bunkers were build underground because the function to proctect and defense, but most of it placed near the beach and turned to the *Selat Sunda*. From eight bunkers, four of it was being used as the defense, while three of it as the protection for the soldiers, and a bunker as reconnaissance place.

The defense bunkers were made by bony concrete mixtured with gravel and cement. It is consisted of alley and shooting room. Also, it was build on the steefs cliffs. The shooting room is a square room. The roofs and walls are

open space because the bazookas were placed in there. In the back of this room, there is a 10 meters alley which at the end has a door that functioned as the entrance gate for the soldiers. There are some bazookas that still look complete, and lie in the shooting room, turned to the sea, with its 11 meter



length, alhtough all the bazookas already separated from its pedestal.

There are three protecion bunkers for soldiers. It is a bulding with walls and roofs, also it has a door and ventilation. This bunker, also the same with the previous



Bungker

bunker, was build undergound. The difference is the materials of the building wasn't concrete, but bricks with plastering from the walls to the roofs.

Other heritage is a building that allegedly used as millitary baracks. This building located in the northen bunker and the position is under the bunker. The building's sketch and component, also the location which is near from the bunkers make people allegedly it as the military baracks. Now, the building's left is the wall and half of the floor, while the roofs, the sills, the windows and the door



Epigraph of Sangiang Island

have dissapeared. The building has the Netherland architeture style, especially there is a 'Steenbakkerij Tangeran' written and the *genting press*.

In this island, there is also a inscription with *kanji* in a stone. The *kanji* interpreted by a Japanese archaeologist is *genjumin romusha no hi* which is means a rememberance day for the labors that came to Sangiang Island to build the bunkers.

Gutomo, Heritage Preservation Bureau of Central Jawa.



OSVIA Building

#### EFFORT OF CULTURAL HERITAGE PRESERVATION IN BANTEN

Banten that today becomes one of the province of the Republic of Indonesia has been well known as rich in cultural legacy from the era of prehistoric, Hindu-Buddha (Classic), Islam, Colonial, and Independent. The most dominant cultural heritage came from the Islamic period in the form of growing and developing cities ruins until its glory in the 17<sup>th</sup> century. Kesultanan Banten with its capital city Surosowan has become one of international big city. Since its diminished in the 19<sup>th</sup> century, Kesultanan Banten was eliminated by the Dutch Government and was divided into *regentschap* or regency: Serang, Caringin, Lebak, and Tangerang. In this area it can also be found some heritage from the colonialism era, Japanese colonialism era, and Independence era since 17<sup>th</sup> August 1945.

The object of cultural heritage in Banten, especially what used to be the old city of Surosowan, are highly potential to be preserved (including maintained, renovated, and protected legally), to be researched and to be utilized for the purpose of nurturing the cultural identity of the nation, the development of science and education, as well as tourism and social economic.

Since the Dutch-Indies era, the effort for research on historical and archeological heritage in Banten area (eventhough still in terms of inventory), was conducted by several Netherlander experts. The heritages were from the prehistoric period such as axe and pickaxe stone, as well as the megalithic statue and *punden* terrace, and from the Hindu-Buddha such as the Hinduism religion statues. Since then, the factual mining that was easily moved (moveable), put in inventory and stored in Bataviaasch Genootschap van Kunsten en Wetenschappen building, now known as the National Museum in Jakarta. Meanwhile the heritage in the form of building, which can't be moved (immovable) such as megalithic *punden* terrace in Lebak Cibedug, Kosala, Pulosari mountain and Cibeo, still remains in its space (in situ), eventhough now it is less maintained. The discovery, research, researcher and their paper since before 1914 had been recorded by Archeological Bureau (Oudheidkundigen Dienst) <sup>1</sup>.

The data that were put in the inventory by Archeological Bureau at that time (which was found on 14<sup>th</sup> Juni 1913<sup>2)</sup> had not been researched deeper so it could been placed in in the framework of local history of Banten area as well as in national history. On 1929, B. Van Tricht published the result of his research of the Prehistoric heritage in Kosala-Lebak Cibedug site, in the book *Levende* 

antiquiteiten in West Java<sup>3</sup>. A.N.J. Th. A. Th van der Hoop in his dissertation on 1932 entitled Megalithic Remains in South Sumatera talks about the statue in Kosala and *punden* terrace in Lebak Cibedug, later then made as the reference in writing, *Jaman Prasejarah di Indonesia I* (Soejono 1984, ed.)<sup>4</sup>. The discovery of axe and pickaxe stone from the residency of Banten that stored in National Museum, *Jakarta*, once registered on the prehistoric objects sets on 1941 on *Prehistorishce Verzameling*, *Bataviaasch Genootschap van Kunsten en Wetenschappen*.<sup>5</sup>

The Archeological Bureau on 1914 has put as inventory the discovery from the Indonesian Hindu-Buddha period, for example, from Caringin such as *Dewa Brahma* statue, *Mahadewa Guru*, *Dewi Durga*, *Ganesha*, and *yoni* which is shows the more perfect syle than the Pajajaran style statue. Those statue were brought to Jakarta and stored in National Museum, were talked by Friederich on 1850<sup>6</sup>. Moreover, in Panaitan Island there was also some statue such as *Dewa Siwa* that rode on *Nandi* (cow), which is now stored in Sri Baduga Museum, Bandung. The big Nandi statue was found when the excavation was conducted to deepen the Karangantu canal, and now stored in Banten Lama Site Museum. On 1947, the Sri Maharaja Purnawarman epigraphy, in Pallawa letter and in Sanskrit language, was found in the Cidanghiang river side, Munjul village, Pandeglang, that explain clearly about Taruma Kingdom also included the Banten area.<sup>7</sup>

Attention on the Islamic heritagic, especially from the Kesultanan Banten period, was existed before the establishment of Archaeological Bureau on 1913, which is by J.A. van der Chijs, particulrly in the effort of reconstructed the town's history based on the archaeology heritages, the old maps, and the foreign news. The result of the study was published on 1881 in Oud Bantam book, that include the early days of XVI Century- early days of XIX Century, when Kesultanan Banten started to collapse. Then on 1902, L. Serrurrier paper entitled *Kaart van Oud Bantam* was published. It is describe the location of places under the Kesultanan Banten capital area previously. The efforts of inventory, documentation, and rescued (maintenance and reconstruction) by the Dutch-Indies government with the local government was written in the Archeological Bureau report (*Oudheidkundige Verslag*) on 1913, 1914, 1915, 1928, 1930. The efforts of inventory is the proof of the interval of the interva

At the same time with the establishment of Archelogical Bureau, a man from Banten, R.A. Hoesein Djajadiningrat, appeared. He succeed maintained his disertation *Critische beschouwing van de Sadjarah Banten*, *Bijdrage terkenschetsing van de Javaansche Deschiedschrikving* based on his research on the ancient script about Banten histy in Leiden State University. He was the first Indonesian who received

doctoral title on the field of language and literature. The disertation described the local history of Banten and give the methodological direction on how people should do the research based on the ancient script sources cointain literature-history with the comparison of foreign sources.

Since the independence period, Kiai Haji Tubagus Khastib, the first resident of Banten, leads the comunity to clean up the ruins of the kingdom remains, fort, chains bridge, customs, ancient market, *Tasikardi*, water pipe, *Pangindelan Abang, Pangindelan Putih*, and Kaibon kingdom. Khatib said that the land around the remains were the *waqaf* land for the purpose of maintaning the archaeological heritage of Kesultanan Banten. Even, on 1954, Khatib welcomed Uka Tjandrasasmita idea to immediately reconstruct, maintain the kingdom remains and the surrounding site, because when it that time the kingdom reamin and other archaeological site were covered by an bushy land, and there were a lot of bricks from the building that the residents taken away. This was revealed on the trial in *Pengadilan Negeri Serang* that explained by the defendant living witness (Serang Regency Authority and *Direktorat Perlindungan dan Pembinaan Peninggalan Sejarah dan Perbukala*) on 30<sup>th</sup> October 1984. The archaeological and historic heritage that well maintained in there only Masjid Agung and the cemetery around, because the residents still use it.

In order to increase the awareness about history, since 1963-1964, at the request from Regent of Serang at that time (Kolonel Tubagus Suwandi), every end of the month, Uka Tjandrasasmita gave lecture about the kingdom of Banten. To increase the understanding about Banten history, on 1967 Uka Tjandrasasmita published a book entitled *Sultan Ageng Tirtayasa Musuh besar Kompeni Belanda*. <sup>13</sup>

On the next step, the Directorate authorities worked together with the local government and the local community to hold the clean-up activity in Surosowan kingdom based on the law (*Monumenten Ordonnantie Stbl.* 238, 1931). The fund support also given from the Governer of DKI (Ali Sadikin) on 1967 to clean-up the whole area of Surosowan site from the bushy land that had hundreds of snakes an other animals on it.

On 1968, the local government of Serang regency form a *Tim Komando Purbakala Banten* (Team of Archaeological Commando of Banten), which the main job until 1973, was to made a whole preservation planning together with the *Direktorat Perlindungan dan Pembinaan Peninggalan Sejarah dan Purbakala* (Directorate of Archaeological and Historical Heritage Development and Protection). Thus with *SK Bupati Kabupaten Serang* on 6<sup>th</sup> September 1968 No. 072/B.I./S.K./68, the

socialitazion to the community about the plan to move, rearrange, and located the building/houses around the *alun-alun* and Surosowan Banten Lama fort started.

Since 1976 - and so on, with the development project fund for *Repelita* (Five years development plan) II, 1974-1979 until 1985 and so on, the research excavation and the gradually reconstruction, started from the Surosowan kingdom, trenches, *Jembatan Rante*, Speelwijck Fort, Tasikardi, Pangindelan Abang, Pangindelan Putih, until the Kaibon Kingdom. Eventhough the Mesjid Agung reconstruction was funded by Bhakti Siliwangi, the Directorate always supervised and give the technical recostruction direction, according to the valid laws. The research and reconstruction activities was reported ever year by the Directorate, and from year to year there were even more report about scientific research whether by the researcher or the university students for their mini-thesis and thesis.<sup>14</sup>

Through the Department of National Education and Culture on 1979/1980, the environment of Surosowan Kingdom was cleaned by moving the houses around the Surosowan fort to near of Speelwijk fort, and gift them the land owner right of 300 meter square, for each family. Except the land, government only replace their old house with the plants, because the community already know that the land around the fort is a *waqaf* land (*khairiyah*) with the purpose to maintenance Kesultanan Banten heritage (letters on 4<sup>th</sup> October 1982 no. 397/Sek./1982). Eventhough on 1983 and 1984 there were lawsuit from half of the community of the land in the Site Museum location, at the end, the verdict from *Pengadilan Negeri* on 13<sup>th</sup> February 1985 stated that lawsuit from the community was unacceptable.

By the end of land problem, the Site Museum started built and the development handed over to the contractor Bk. K.H. Hasan, one of the eldest in Banten. On 15th July 1985, Site Museum was inaugurated by General Directorate of Culture, Prof. Dr. Haryati Soebadio. The museum function is to accomodate and exhibit the discovery objects such as: local ceramics; foreign ceramics from China, Thailand, Japan, Middle East, Europe; ancient roof-tile; water stream from the clay; currency/money; bullets from iron; metal stuffs; pictures; ancient maps; etc. Actually it is really ideal if the ancient scripts; archives; foreign news; and papers about Banten can be collected in this museum as a study object of Banten (Bantenologi). With this heritages, the Surosowan city was described as the Kesultanan Banten capital city that advanced in every aspects, whether the politic or the international trading, religions, and culture.

In order to stabilize the implementation of research and reconstruction to create an Archaelogical Park of Banten Lama Town, then the

government made catalog made from the the heritage in Site Museum with the help of The Ford Foundation cooperation with *Direktorat Perlindungan dan Pembinaan Peninggalan Sejarah dan Purbakala* on 15<sup>th</sup> July 1985. On 15<sup>th</sup> August until 29<sup>th</sup> September 1986 in Banten was held International Seminar about Banten site preservation, that was attended by expert from many countries. The seminar result was input for the preservation, reconstruction of historical town Banten and Good Archaeological City Park. <sup>15</sup>

On the development stages to make the archeological national park (especially in the relation with muslim cities in the past as the historical tourism object, cultural, and pilgrimage), in the Banten Lama town was held the reconstruction activity, manufacturing the park, manufacturing the parking lot, and locating the stall in specific area so the historical/archaeological heritage didn't affected by the pollution.

As a result from the government intentions to invite the community to maintain and utilize the Kesultanan Banten remains heritage object, then they form authority bureau. On the early steps , this bureau was assigned to maintain and utilize Tasik Ardi for the recreation interest, but still paid attention to the valid laws and rules on *Benda Cagar Budaya* (Cultural Heritage Objects) (UU No. 5 Tahun 1992 dan PP No. 10 Tahun 1993), that in its implementation today needs to consider UU OTDA No. 22 Tahun 1999 and No. 25 Tahun 2000. For handling the maintainance and utilization of the Banten City remains heritage it takes cooperation between the government (Local Government, Central Government) with the community.

The situation and condition of the remains Kesultanan capital that few years ago still maintaned, well-organized, and clean, but not it looks so dirty chaotic. The pollution of the view happened here, because of the stall that getting crowded it cover the museum, *alun-alun* (squareyard), kingdom fort, and other heritage. Even the stalls spread the trash to the Mesjid Agung's yard. Also, the noise pollutione because of the noisy seller and beggars. Hopefully this condition can be rearranged by the Local Government, Central Government and community prominent figures that care about the value of cultural heritage specifically the Banten community and also the Indonesian heritage in general. We do hope that Allah swt will bless and gives guidance for the advanced development of Province of Banten in many aspects.

Uka Tjandrasasmita, Pakuan University, Bogor

#### HISTORY OF THE PROVINCE OF BANTEN

The thrilling time of fighting in 1999-2000 can be stated as "crushed" by the time, and it is impossible to go back to that period. However, the historical notes that has been connected in each word with its deep meaning and message seems like a 'reprimanded" or perhaps "rebuked" to all of us to go back in the time in which we become the idealist in carrying the aspiration and the goal of the establishment of Province of Banten.

The era of President B.J. Habibie has announced his support to this in *Pondok Pesantren* (Islamic boarding school) *Darul Imam* Pandeglang, on Friday 5<sup>th</sup> February 1999. It was then folloed by a meeting of prominent figure in Banten who declared "determination" conducted at Nyi Mas Ropoh Kampong, Pandeglang, on 23<sup>rd</sup> January 2000.

The idealistic aspiration resounds in the discussion forums and oration, as well as in other activity as it is reflected in statement of various communities component initiated by Youth Reformation Movement of Indonesia, Serang. This was followed by political parties, Non-Governmental Organisation, University Students Organisation, clergyman, swordman, executives and legislative officers, and others.

The succeed in building unity and entity of the society and figures of Banten can be illustrated as a person who will start a new marriage life, so one to each other need to "keep the good reputation". In a condusive condition that aimed to "deliver the baby" Province of Banten, the ideas from the local people (the people of Banten) "was married to" the ideas from the Central Government, that was approved through RUU (Legislation Plan) Number 23 in 2000 about Province of Banten as "the born of the Province of Banten", on 4 October 2000 in Senayan, Jakarta.

"The marriage of ideas" was based on the following consideration: firstly, it was inspired by *Limaliha* (treasures/natural capital), i.e. abundant natural potency from agriculture, sea/laand fishery, plantation, gold mining, and industry that contribute big foreign exchange of our country. Secondly, it was pushed by *Walihasabiha* (descendant), i.e. figures in Banten from the family of Kesultanan (Kingdom), clergyman, *tubagus*, *mas*, or *entol* and others who have become national figures and served the governmental institutions from the central

to the local level, including the veterans who fought for the independence of the Republic of Indonesia (RI) in the past who played considerably big contrbution to the independence of RI. Thirdly, it was encouraged by *Walijamaliha* (local beauty/attractiveness), i.e. in term of geographical position, Banten is located in the cross line of Java and Sumantra Islands as "the gate" to the Capital City RI, Jakarta. Fourthly, it was supported by *Walidiniha* (the obedient to religion), i.e. the determinat factor to examine the succeed or the unsucceed of the aspiration toward Province of Banten for the welfare of the society. This depends on the willpower of the authorities in carrying out the mandate.

This is one of the reasons that became a strong motivation in the effort of establishing the Province of Banten. it is inline with the political will of the government that was marked with the stipulation of UU (Regulation) Number 22 in 1999 about Local Autonomy where the local was demanded to be able to develop their own human resources and natural resources without dependency on Jakarta (Central Government) that was centralized and limit the democratization, and national state.

Generally, the strategic mission of the development of Banten Province (DBP) in the analysis of Higher Education consortium, Working Group of DBP, Committee of DBP, and Coordination Bureau of DBP through Workshop Forum are: to increase the society welfare/independency; to enlarge the partnership with other areas; making Banten become center of cultural, archeological and Islamic analysis; as well as strengthen the integrity of the national state life.

The objective/goal that should be achieved by Banten Province are: to build Banten as an independent, advanced, and religious area in the United Country of RI. The meaning inside this goal includes: First, Banten does not depend on outside world that was assumed could inhibit the efforts of creating a welfare society. Second, religious values in Banten society as a foundation or starting point of the development of human resource empowerment. Third, to advance sectors of economic, social, culture and politic, also to provide fair physical and welfare of food, clothing and accomodation.

# Chronology of the Establishment of Banten Province

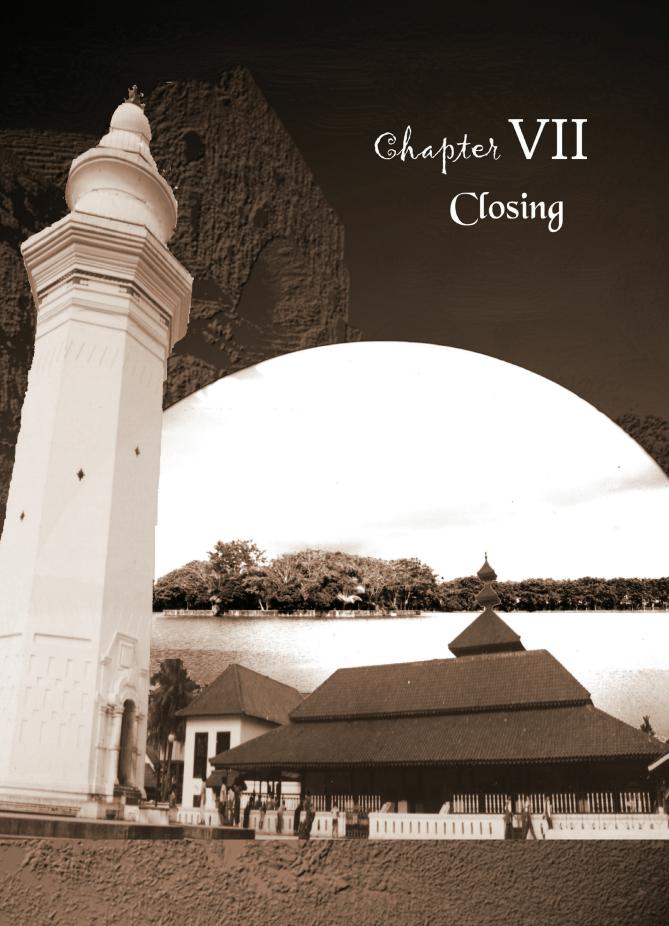
1. In its administative history, Banten area has experienced several changes. In 1620-1677, its areas covered Regencies of Pandeglang, Serang, Lebal and half of Tangerang, western part of Bogor, and small parts of western Sukabumi. In

- the period of 1677-1705, Bantenarea was enlarged to the eastern, particularly in the area of Bogor and Sukabumi, this was until the beginning of the Dutch governmental power in 1811. Since that year, Banten was changed into *Karesidenan* and its areas included three regencies: Pandeglang Regency, Lebak Regency, and Serang Regency.
- 2. In 1963, several Bantenese figures consisted of the executives, legislatives, and political parties met at *pendopo* of Serang Regency, this meeting initiated the idea of changing *Karesidenan Banten* to become an independent province. This idea continued by the establishment of Preparation Committee of Banten Province.
- 3. In 1966, *Pangdam* (Local Military Commander) *Siliwangi*, Major General Ibrahim Adjie inaugirated Korem 064/Maulana Yusuf in Serang as an effort of preventing the Communist Party from utilizing the movement of Banten Province.
- 4. In 1967-1968, a movement of the demand for Banten Province establishment rose vigorously again. At that time, the element of *PKI/PNI Asu* (*Ali Surahman*) was eliminated from the committee, whereas, *Eksponen '66* was actively involved in the committee, particularly in Jakarta, bandung, and Banten. In 1967, Team of *DPR-GR Tk.I* (Legislature-Mutual Cooperation) West Java led by Kastura, the figure of co-op and a native-Banten Kidul, conducted a hearing with figures of political parties and community organisation in Serang about Banten Province. Further, team of *DPR-GR RI* LED BY Brigjen (Police) Domo Pranoto visited Banten to listen to the aspiration of society figures in Banten in *Karesidenan* and visited the economy infrastructure location.
- 5. In 1970, Bustaman, S.H., from *PSII DPR-GR-RI* proposed an initiative idea as member of DPR-GR with more or less 20 members of DPR-GR who are all from Banten, and Lukman Harun (Muhammadiyah figure) with a recommendation from DPRD-GR Tk.I West Java gave the political policy to the Central Government. However, there was no time to discuss this matter in the pleno of DPR-GR because the central government (ABRI=Military Force of Indonesia Republic), *Kodam Siliwangi*, and the Governor of West Java did not give their full support.
- In 1968, Brigjen Ali Murtopo (Personal Assistant of President Soeharto) and the head of Opsus (Special Operation) sent the Chairman of KAPPI Headquarter from IPPNU (NU), IPM (Muhammadiyah) and SEPMI (PSII) to Serang, when

- the Leader Meeting KAPPI for all West Java and send the mesage to the Chairman of KAPPI West Java, Uwes Qorny suggested that the meeting not only discussed Banten Province agenda, but also to protect KAPPI Banten and KAPPI Bandung from being splitted.
- 7. Agreement between Central Government and Governor of West Java was to send special team of the province leader, Colonel Abdullah (Head of Special Directorate) and Tjetje Hidayat (founder of AMS, Uwes Qorny, Enan Romdani and dozens of university students of Kumala (Lebak) and Kumandang (Pandeglang) to four regencies in Banten and Ali Murtopo sent Moh, Danu Hasan (*ex Panglima DI/TII West Java*) to meet all leaders of political organisation and society organisation. In that meeting, Colonel Abdullah on behalf of West Java Provincial Government announced his disagreement to the movement of Banten Province. However, DPRD-GR Tk. I for Banten area, after the meeting with Colonel Abdullah in their respective area decided that the demand for Banten Province was the full rights of the people of Banten.
- 8. In 1974, through Regulation Number 5 in 1974, the area of *Karesidenan Banten* was changed into area I Banten as a part of West Java Province. Since that, the Resident positionas the highest officer in Karesidenan was changed through Regulation Number 23 in 2000, Banten as area I West Java Province. Its areas covered Regencies of Serang, Pandeglang, Tangerang, Lebak, Tangerang, and Cilegon City.
- 9. In August 1997, Harian Merdeka Jakarta (Independent Daily of Jakarta) posted Uwes Qorny's opinion that received pro-cons about Banten Province.
- 10. In 1998, there was a limited discussion group in Rangkasbelitung attended by *Aktifis '66* and *Kader Mahasiswa Keluarga Lebak (Kumala)*, discussing the possibility to continue the effort for Banten Province. In Serang, under the same topic, a meeting was conducted and attended by the activist of PGRI, H. Sanuri Almaariz and some *aktivis '66*. However, from thse three meeting and discussion were not followed immediately followed up. In 1999, *Tabloid Express Banten* posted an article written by Uwes Qorny about Banten Province that had gotten attention from the public of Banten. In that year, the clergyman also proposed their demand on Banten Province to President Habibie in Pandeglang. As a response, Habibie handed it over to *DPRD Pandeglang*. Besides, some university students in Banten also did a strike to *DPRD Tk.I* of West Java to force the idea of establishment of Banten Province. On 30th June

- 1999, *Harian Republika* posted statement from Sumitro that in West Java there were three provinces: middle West Java (Priangan), Banten, and North West Java (Cirebon, Subang, Indramayu, Kuningan, and Majalengka).
- 11. On 18th July 1999, Komite Pembentukan Provinsi Banten (Committee of Banten Province Establishment).
- 12. During the General Elction campaign in 1999, General Chairman PDR West Java, Uwe Qorny stated his determination to fight for Banten Province in front of the mass of PDR in Lebak and Pandeglang. General Chairman PAN Prof.Dr. Amien Rais in his campaign in Serang stated that he would fight for Banten Province and that the governor must be from the local man. The general chairman MKGR, Mien Sugandi also declared support for Banten Province.
- 13. On 4th October 2000, Province of Banten was iaugurated and at that time the proposal for Initiative of Regulation Design for the Establishment of Banten Province to become Regulation was approved by people representatives.

Khatib Mansur, Yayasan Shengpo, Banten





# Chapter VII

Monumental cultural works from the past of Banten is a cultural heritage that derived from the incarnation and depiction of the socio culture in its era. That cultural heritage is a production of creation, sense and intention of the community in Banten in the past and the reflection of seven universal cultural elements i.e. language, social organisation, science, livelihood, living tool and technology, religion system and arts. The culture of Banten that has stand still on this globalisation era, can not be separated from the cultural milestone that has influenced Banten since the ancient time. Those culture ghas been growing and developing through a long process from the era of pre-historic, Hindu-Budha, Islam, Colonial, Independence until the establishment of Banten Province.

Cultural heritage on its every creation has their own respective style and characteristic that was influenced by the culture that was developing and dominating at that time. In other word, based on its time, the culture of Banten can be differentiate into the relics from different era, where each era or period was marked by different cultural work also.

The era of pre-historic of Banten has not all been revealed, yet, the cultural heritage in this area has proven that the early culture or re-historic culture in Banten was started and developed from the time when human being earn their life from hunting and gathering food or well known as Paleolithic Era until Megalithic Era and Bronze. That pre-historic culture was marked with relics that could prove the existence of the sublime values created from the nation creativity that was a legacy from the pre-historic society in Banten.

One example of the sublime value from the pre-historic culture reflected from the nation identity in the form of *gotong royong* (mutual cooperation) behaviour that was began in the community who support the megalithic tradition. The establishment of megalithic tradition building was always supported by the social organisational structure, technology, arts and religion, hence all together resulted a very majestical culture. The motivation for the unity and togetherness, as well as helping one another was reflected on their ways to make and build big buildings. The rise of unity and mutual cooperation was based on the awareness about living as a part of the society

where megalithic buildings, that related to serenity and fertility for both plants and human being as well as the ancestor spirit, were built together with mutual cooperation under the consideration that it is for their needs together. One of the megalithic tradition artifact is *punden* terrace of Lebak Cibedug, Bayah, Lebak Regency.

Hindu-Budha or Classic culture is a culture that developed in Banten after the pre-historic era. The existence of this culture in Indonesia was influenced by India culture that was developing from the 5<sup>th</sup> Century until the 16<sup>th</sup> Century. The influence of Hindu-Budha culture formed a more complex community compared to the previous era. The characteristic of this era was that the society expressed their opinions in written, either on the stone or metal epigraphy or on a story script written on the palm leave. The epigraphy from Hindu-Budha Era in Banten is Munjul epigraph from the 5<sup>th</sup> Century made during the period of Maharaja Purnawarman from Taruma Kingdom.

After the Islamic influence came to Banten, the influence of Hindu-Budha slowly experience degradation. One of the important element that fasten the entrance process of Islam was the trading and the political situation in the kingdoms visited. The glory of Islam in Banten reached its peak in the era of Kesultanan Banten. The supporting factors were because of the central of the kingdom was located in the strategic geographical position, beneficial ecology, good societal and governmental structures, that allowed a harmonious socio-economic, socio-culture, religion and socio-politics of Kesultanan Banten that reached the peak in the 16th-17th Century.

In the era of kesultanan (kingdom), Banten as the capital city of the country functioned as city of port so Banten became one of regional and international trading center in the archipelago. Banten was located on the international trading and shipping lines (well known as the silk road, the ancient roads connected countries in Asia and West that enabled relationship not only in trading sector but also cultural contact with the foreign countries.

The glory of Kesultanan Banten began to diminish when the VOC colonialism with its political influence and economic monopoly system of trading was run. Through some treaties between Kesultanan Banten and VOC that benefited VOC side and the establishment of Speelwijk fort in 1684-1685 was a symbol of political power made by VOC. Finally, in the early 19<sup>th</sup> Century, Kesultanan Banten was under the power of Dutch Indies government who came to replace VOC.

Today, the remains of Kesultanan Banten can still be seen in Banten Lama. Cultural heritage from Kesultanan Banten is in the site of Banten Lama, the former city center of Kesultanan Banten until today is still interesting for research, preservation and utilization. From the research side, Banten Lama has been analyzed since the era

of Dutch Indies until today. There are lots of research theme conducted in this sites that have given contribution to science and culture, however, up to now not all questions about the past of Kesultanan Banten have been uncover, therefore it is not surprising if Banten Lama is announced as research zone for various scientific fields. For Banten society, Banten Lama site has always been a reason to step ahead. When Banten Province was established, people made the history if Kesultanan Banten with all its heritage in Banten Lama as the reason that Banten in the past was advanced in various fields. With the establishment of Banten Province, it is highly expected that Banten will be more developed in the future as it used to be in the era of Banten in the past.

The problem faced at the site of Banten Lama today including the other cultural heritgae in Banten province is the preservation efforts. The constraint to the preservation efforts is when the government and society have different understanding and give different meaning to the cultural heritage.

Essentially, the preservation efforts of cultural heritage should give new meaning for the preserved cultural heritage itself, if there is no new meaning felt by the society then the effort would be difficult or, even worse, it would not reach the target. Hence, the archeologists should be aware that their works on research and cultural heritage preservation are for the society, it means that the meaning given by the experts toward the past heritage should be able to convince and be accepted by the people today.

Besides, the archeologists nowadays are highly more expected to bridge the gap about the opinions among the society in determining the future of the cultural heritage. In other word, they as mediator should be actively involved in giving their opinion, presenting narrations about cultural resources that are importan and relevant to the existed problem in the present time, besides, they also should be critical in seeing how today's interest influencing the interpretation about the past. As a mediator between past and present times, the archeologist should be sensitive toward the diversity of interest and urgency today and its impact to the quality of the available cultural heritage resources. This way, their roles in bridging between scientific/academic interpretation and public/society interpretation would be more significant.

The archeologist involved in cultural heritage preservation today should be more flexible in associating, opening, changing opinion and negotiating with the society. Different opinions in the community should be appreciated and accommodated in a process of democrative decision making. It should be realized that at this moment and in the future, the archeologists are not the only people working with the government who can conduct the management of preservation, research, and interpreting the destiny of cultural heritage.

Finally, in this globalisation era, it is expected that the values of the works that were born along with the historical and cultural journey can be brought back to present time. This is important because those values are taken as a concept that has a wisdom value that is based on the harmonious and appreciation toward the environment.

During the journey of the nation's history and culture, cultural creation or works from time to time always experienced forms and value shifting, including the cultural work in Banten. Eventhough the shifting keeps taking place, the disclosure of hidden wisdom values in the past from the cultural heritage in the form of physical artifact or material culture should be kept revealed.

Related to the disclosure of those cultural heritage values, there are two main purposes that need to be achieved: the cultural heritge can produce the cultural identity and a means of building the sense of nationality.

The values in the cultural heritage on Banten was full of local wisdom, therefore, it is expected that the government, community organisation, stakeholder, students, students, and the public will preserve those values. Our concern is a concrete form of our appreciaiton to the history and cultural heritage in the past.

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#### **GLOSSARY**

Afdeling

: An administrative legal area under the province. Hence, one province consists of several *afdeling* led by a Resident. Every *afdeling* covers several regencies. Under the *afdeling* is *onder afdeling* led by Resident Assistant posted in each regency. Netherland officer has direct relation to the native officers, in this case the Regent. Regent has multi positions: a function as the apparatus of the central government and as the regional head, also as the advisor of the Resident Assistant.

Alun-alun

: An open area, a field located in the middle of the city as the center of the city.

Arca

: A statue that in particular was made of stone or other materials that was chiseled to resemble the shape of human being or animal.

Archais

: An early architectural style originated from Celtic arts, i.e. a style that was growing in Europe, precisely in the eastern Bavaria, Bohemia, and Austria. The style exposed the dominant of geometrical line motive.

Aristokrat

: Blue blood person, a group of noble family.

Arkeologi

: A science that study about the life and the culture in the past that is composed by studying the historical artefact heritage.

Bale kambang

A house in the middle or on the side of a pool where the kings take a bath.

**Bastion** 

A part of fort building indented to the ouside of the fort wall, usually located on every corner of the fort (can be also not on the corner), and automatically those bastions form the defence corner of the fort. The map can be in form of a part of circle, rectangle, parallelogram, and others. It functions as a spot for observation and sometimes to put weapon such as cannon.

Batu inti

: The remains of stone material (gravel/big fragments) that becomes smaller parts as a result of flakiness.

Beliung persegi

: A stone tool during the farming era. It has a long shape with

a square transection. All its part was smoothly rubbed, except on the tip that was used as a handle. The sharp part was made by sharpening the bottom surface, inclined to the top edge. Size and shape varied depending on its use. The material were chert stone such as calsedon, chert, *jaspis*, etc.

Bentar : A gate consisted of two buildings that stood side by side as a symbol of split mountainas a sign that the area was profane.

: A long flake tool that has a parallel on its both sides.

Bolwerk : The front defence camps located in front of the main or core

defence camps.

Bunker : Place for protection and defence that usually was made

underground.

Candi : Building from stone that functioned as a place for cult, to keep

the ash of the king/Hindu and Budha priests.

Candrasengkala : Formulation of year in words that every word symbolize

number, read from the front, interpreted from the back. The

Javanese time calculation using moon calculation.

*Controle-afdeling* : The area where the Resident Assistant posted.

Desentralisasi : The given of autonomy rights and self-government that aimed

to open the possibility of an area had its own government and

had the rights to take care of their own area.

Dinasti : Descendant or kings genealogy who led the kingdom and came

from the same family or blood.

District : Administrative unity under Regency. Every district was led

by a district shoofd.

Dolmen : "Stone table", a stone arrangement consisted oof one wide

stone supported by several other stones that resembled a table. The function was as a place to conduct an activity in relation to ancestor spirit cult. The word derived from Breton language

(North French) 'dol' means table and 'men' means stone.

Doria : Greek architectural style using pillar column with a scale of 1

: 8 between diameter and the height of the pillar.

Bilah

*Façade* : The front part of a building.

Fosil : Remains of life in the past found in a petrified condition in the

soil layer. It could be in the form of remains of animal, koprolit,

plants, woods, foot print, and many other.

Geomorfologi : Derived from Greek language, i.e. *ge* = earth; *morphe* = form;

logos = words, explanation. A science that study about the form

of earth surface from time to time.

Gewest : Governmental area.

Indis : Mixed architectural between the style brought from the colonial

native country the Netherland (West Europe generally) and

the local architecural style.

Inskripsi : Letter or number writing on a particular media surface.

Istiwa : Time direction for praying (for Moslem) using sunshine as a

supporting tool.

Jalan pos besar

(Grote Postweg) : Main road during the colonialism era that used for the easy

access to mail delivery inter-area and militer movement.

Jirat : A rectangular shape on a grave. *Jirat* of the ancient grave was

usually in layers similar to *punden terrace* that full of leaves decoration pattern or other form using andesite stones as its

material.

Kala : A type of animal known as Hinduism mythology. In archeology,

the description of Kala was so terrifying; wide-open staring eyes, wide-open mouth with big and stick out fangs. *Kala* decoration was usually placed in the middle of the top frame of temple door. The description of Kala was usually compeleted

with makara.

Kanal : Generally, a canal was a water stream made by human being

by digging the ground and the function can be differentiated into 2: irrigation canal that was used to irrigate the water from one place to another, and navigation canal that was used for the

ship line or other water transportation. Another type of canal

was lateral canal, a canal that had a parallel position with the river water stream. Seen from its position, canal connected two rivers.

Kapak perimbas : Stone tool that was sharpen on one of its side to get a sharp part.

It was the production of paleothitic technique that spreadout in many places in Indonesia, East Asia, and West Europe.

Kaputren : Group of buildings that especially used for the females inside

the kingdom palace area, the King's wife and daughters usually

stay in Kaputren.

Keramik : Derived from the Greek language, *keramos* means pot or crock

from soil. Usually used to name various goods produced from

burned clay until it solid and hard.

Keramologi : Science that study about ceramic.

Kelenteng : A house for praying or worshiping the Creator for Konghucu.

Keraton : Group of building where the king and his family live. Keraton

is generally used also as the city center and kingdom, as well

as center of all politic, economic, social and cultural activities.

*Kerkhoff* : Derived from Dutch language to name cemetery complex.

Keresidenan : An area led by a Resident as a part of Provincial area, divided

into several *afdeling* led by Resident Assistant.

Kolonial : Derived from the Dutch language which was taken from Latin

language that means colony or colony area. Colocialism era in Indonesia was began since the European came to Indonesia

and was ended when the Jpanese colonialism in Indonesia.

Kosmologi : Science about the universe and all inside it.

Kubur batu : Funeral place with walls, base, and cover made of wide piece

of stone fragments (Stone board).

Kuil : A house to worship the idol or the deity.

Lesung batu : A big stone with a hole. The hole is in long oval shape. It was

used in an activity related to ceremony to worship the ancient

spirit.

Lak : A very stiff glue made of red or black rasin used for stamp, etc.

If it was related to its use on a sword, then it might be sed as a stamp to avoid it from being opened or taken by other person.

Laken : Clothing material made of lambs.

Litologi : Science that stufy about stone.

Loji : Derived from Dutch language to name office buildings that

was also used as store and houseware for the Dutch Colonial during the VOC. This building also had a defence stronghold

or fort.

Lumpang batu : A big stone with hole (one or more). The hole is circle. Its

function is not clear, most probably it was used in a ceremony

related to the worship toward the ancient spirit.

Magis-religius : A strong belief that was beyond the mind and sense.

Makam : Derived from Arabic language, "makama" means place to

stop, meeting point. *Makam* was a hole that was digged on the ground or a cave to bury the dead person. *Makam* was also used to name a part of a grave that can be seen from the outside, usually in form of special building resembled a place to live because there was an assumption that *makam* was a

temporary place to live for the soul.

Makara : Various decoration that described a kind of sea animal with a

trunk that was only known in the hIduism myth. It was usually found at the bottom side of the door, *relung*, or the window of the temple, and something that related to the *kala* decoration

on its top part.

Manik-manik : A type of jewellery made of many kinds of materials, hape and

 $colour.\,Materials\,used\,were\,usually\,kornalin,\,glass,\,or\,burned$ 

clay. It had a function as a heritage or a currency.

Masjid : Derived from Arabic language, i.e. sajadah means place to

bow down for worship. The word *sajada* received prefix *ma* that formed the word *masjid*. In Indonesia, the word *masjid* is

pronounced as *mesjid*.

Megalitik Muda : A period of perudagian era with a cultural heritage such as

stone coffin grave, artificial *dolmen*, *sarkofagus*, and stone jug. This period was in the early of the first millenia B.C. until the early of the first A.D.

Megalitik Tua

: The stage of Megalithic era with *beliung persegi* as its cultural production. In this period, the production of goods or building that were arranged from big stone such as dolmen, *undak batu* (stone terrace), and *pelinggih*. This period, according to some experts, was a part of Neolithic era in 2.500 until 1.500 B.C.

Memolo

: It is known also as *mutoko* i.e. a decoration that was put on the top of a building.

Menara

: A part of a mosque building that was used as a place for the *muazin* to announce adzan.

Menhir

: Upright stone, a long stone that was put in the upright position. It has a function as a memorial stone related to the worship to ancient spirit. This word was derived from Breton language, *men* means stone and *hir* means vertical/upright.

Mihrab

: The sign of kiblat in the mosque, located at the center of the main praying room in the mosque.

Mimbar

: It can be interpreted as chair or throne. *Mimbar* is commonly made of decorated or chaeld or carved and was function as a chair and to sit on it, commonly, used severah stairs.

Moko

: A type of *nekara* in a smaller size, the part to beat the drum was indented out from the side. It was spreas out particularly in the Eastern Indonesia.

Monumen

: It is a memorial simbol in the form of pillar, state, building, etc.

Motif

Decoration style.

Nekara

: A bronze that resembled a drum, arranged into three parts, i.e. on top consisted of flat drum, and curved (shoulders) with 2 pairs cylidrical holder in the middle, while the bottom part or a wide open foot was decorated with geometrical pattern, spirit boat, pictures of human being ans animals. Its area of distribution was on the Asia land until Indonesia. It was usually

used as currency in buying and selling.

Nisan : Generally, nisan was interpreted as 'symbol' that assumed

derived from the word maejan or maesan that in Java, it was

taken as similar to the word tetengger means 'symbol'.

Omega : A variety ornaments that take the clouds as an inspiration that

often described as the 24th letters in the Greek alphabetical

row.

Onder distrik : Admistrative unity under district. Every district order was

led by an *order districtscoofd*. This administrative area that lead

several village.

Ornamen : Description of tone in a line of a field that was commonly

intended as ornaments.

Pacinan : Residential for Chinese in a separated area. In the past, *Pacinan* 

was the area closed to the trading center and also became a

part of thet trading area.

Paduraksa : A form of gate that basically consisted of two side-by-side

buildings united by roof or structure that formed a roof or

portal. This gate was a sign when entering a sacred area.

Pakulahan : Place for *wudhu* in the form of pool with a crossed style.

Pakuwan : Another term for the kingdom center where the central

government in the from of keraton was located.

Paleoantropologi : Science that study about characteristics of human physical body

in the past along with their production methods, traditions,

and values that were developed.

Paleometalik : Megalithic tradition that has been developed at the perundagian

life stage, also called as early metal tradition (bronze-iron). The important elements are technology in making tools from

metal, social structure, and complex religion system.

Panil : One flat surface similar to a board with particular size and

shape that usually show relief.

Pangindelan : Building that had a shape similar to fort/bunker functioed as

water filter station,

Parapet : The outermost wall protected the troop along the roads on the

top of the fort or the city defence and also functioned as barrier

from the attack of the enemy cannon shots.

Paseban : A big room to assemble. In the palace, this room was commonly

used by the kings to receive the guests. Sometimes it also

became an open space like public square.

Patina : Stone crust

Pawestren : One room in a mosque building specially for women.

Pejal (*massive*) : Solid and hard.

Pelengkung : Bent construction, could be a half circle, sharp on the peak

(broken arch) for door, window, and bridge.

Pelinggih : It was called stone throne, consisted of a base and a backrest.

The base and backrest stones were commonly flat. It was used

to worship the ancient spirit.

Pendopo : A building or big room used to get together.

Prefecture : Community admistrative unit that was started to be known in

the early governmental of Dynasty of Tang and Sung in China.

Perundagian : Derived from the stem word of *undagi* means handyman/

stonemason/craftman, someone who has an expertise or skills in production activity. Whereas, *perundagian* was a social system with the handyman or experts in various field that

played important role in the community life.

Pilin berganda : Ornamental variety using series of gyre ornaments. It was

usually in the form of tendrills of plants or geometrical pattern.

Plestosen : Plestosen Time or Dilluvium Era, a period of geology before

influenced by the glasial period that occured several times. This period was happening on  $\pm\,3,\!000,\!000$  until 10.000 of years ago. This periode of time was the yougest and the shortest

Holosen Time, the period we are living today. This era was

of geologic historical part but it was also the first time for the human being existence. The ancient people was living in

Plestosen Time.

Prasasti : Inscription or writing written on a stone or metal or other solid

thing.

Provinsi : A unity of administrative law area during the Dutch

colonialization that had the same square and border. It was led by a governor, so it is at the same level as the Province today.

Punden berundak : A layer terrace bulding with a flat part usually contain

megalithic stuff or a grave of a prominent figure and considered sacred/holy, whereas on its side was strenghten by a river stones. It functins as a place for ceremony in relation to the

worship of ancient spirit.

Regeering-Reglement: Government Regulation.

Regentschap : The area that each parts formed 1 province. Today, this

administrative unit is the same as a regency.

Regentschap

Ordonanntie : Regulation of Regency Government.

Residen : Derived from Dutch language to name of head of government of

an area called *keresidenan* (residential) that become a part of province (during the era of Dutch Colonialization). Its position

was above the Regent position today.

Rijang : Stones contains lots of Silica (SiO2) came from organic or

unorganic with cryptocrystaline characteristic. There was nodule or layer in the form of primary or secondary sediment, or in the form of silica spreadout equally in the stone, the crack

was almost flat.

*Rodi* : Working without salary or reimbursement for the energy spent.

It was also called forced labour.

Ruang *istigomah* : Special room that was used to be closer to God.

Ruang *ririungan* : One room that was used as an assembly place in one building.

In Banten, one mosque that has this kind of room is used as an

assembly place to celebrate the Islamic ceremonies.

Sarkofagus : Stone grave that was generally consisted of media and cover

that had the same shape and size (symmetric).

Selir : The women who married to a king/oryal family but not as a

wife.

Sentralistis : A form of centralized government where the local area was

not given authority and power to own its own government

and the rights to take care of their own 'home'.

Serpih : Tools made of stone flask which was taken off from the

main stone. Technique to take off the flask that became the characteristic on the flask tool such as drum surface flat, *bulbus*, cycle lines, and sign of CACAT. The flask shape was irregular, flask sides was used as a sharp side. They were used as knife,

serut, gurdi, and PENUSUK.

Serut samping : One type of *kapak perimbas* type with an irregular shape and

looked vertical. Its sharp side was made on one side.

Situs : Location that has or suspected to contain cultural heritage stuff,

including the environment needed for its security.

Srimanganti : A place provided for guests to receive opportunity to meet the

Sultan or King.

Staatsblad : Country document paper.

Stadsgemente

ordonanntie : Regulation of Kotapraja Government.

Stilir : This term was known and commonly was used to name an

art of polishing one object by giving style to make the object different from the original or the reality. The example is the description of animal that was *stilir* by describing plants that

was shaped into animal.

Swastika, hiasan : Swastika adalah lambang peredaran bintang dalam ajaran

agama hindu. Bentuk lambangnya seperti bujur sangkar yang dibagi empat tanpa memiliki setengah bagian dari tiap sisinya. *Swastika* is a symbol of star rotation in Hinduism. The symbol is similar to square that is divided into four without a half part

from each side.

Tasawuf : One of religious group in Islam. Its doctrine is full of secret

symbols and it teaches the group that the life is only for worship only and avoid the joy.

Tatal : Used or remains of thin shaved

Tatap-batu : Paddle-anvil technique in the making of pottery using a small

wood with handle (*tatap*) to flatten the flat surface pottery (by hitting the gerabah with *tatap*) and a circle stone to push the

surface of the pottery.

Temu gelang : An arrangement of big stones in a cycle shape, it was probably

used for ceremony in relation with the worship of ancient spirit.

Tera : Ornament technique in the making of pottery by giving a push

that leave certain shape (stamp).

Terakota : The reddish colour of bricks or burned clay.

Traktat : Written approval between two or more of countries including

various problems, such as cooperation, diplomatic relation,

prisoner extradition, and country border.

Tumpal : Decorative pattern in the form of triangle that have been applied

on the outside of a pottery and goods made of bronze.

Tumpang : The form of building roof architeture in which the roof

consists of an arrangement of several roof. The building roof

is supported by main pillars that is usually called *sokoguru*.

Umpak batu : Stone put on the base of one pillar that usually made of wood

and functions as a base.

Upam : Refiner. *Mengupam* is atechniqu to refine an object so its surface

is fine/smooth.

Vihara : Monastery that become a place to live of the Buddhist monk.

Waruga : Stone grave in cube shape with cover in the form of house roof,

especially found in Minahasa (North Sulawesi).

# **QUOTE**

CONSTITUTION OF THE REPUBLIC OF INDONESIA NUMBER 11 OF 2010 ABOUT CULTURAL HERITAGE

# CONSTITUTION OF THE REPUBLIC OF INDONESIA NUMBER 11 OF 2010 ABOUT CULTURAL HERITAGE

#### BY THE GRACE OF GOD ALMIGHTY

#### PRESIDENT OF THE REPUBLIC OF INDONESIA

- Considering: a. That cultural heritage is nation's cultural wealth as a form of thought and behaviour of human life which have significance for understanding and development of history, science, and culture in social life, nation, and state that needs to be preserved and managed properly through protection efforts, development, and utilization in order to advance the national culture for greatest welfare of the people.
  - b. That to conserve the cultural heritage, the state is responsible to set protection, development and utilization of cultural heritage.
  - c. That cultural heritage of object, building, structure, site, and regional need to be maintained by the government and regional government by increasing the role of community to protect, develop and utilize the cultural heritage.
  - d. That with the change in the paradigm of cultural heritage preservation, the balance of ideological aspects, academic, ecological, and economical is required to improve the welfare of people.
  - e. That law number 5 of 1992 about the object of cultural heritage is not in accordance with development, demands, and needs of law in the society that need to be replaced.
  - f. Based on the consideration referred to paragraphs a, b, c, d and e it is necessary to establish a law on cultural heritage.

Remembering: Article 20, article 21, article 32 Section (1) and article 33 section (3) Constitution of the Republic Indonesia year 1945

# By consentience THE LEGISLATURE OF REPUBLIC OF INDONESIA and PRESIDENT OF THE REPUBLIC OF INDONESIA

DECIDE: Establish: THE LAW ABOUT CULTURAL HERITAGE

# CHAPTER 1 GENERAL REQUIRMENTS

#### Article 1

In the law the meaning of:

1. Cultural heritage is a culture that has material nature, cultural heritage building,

- cultural heritage structure, cultural heritage site, and the region of cultural heritage on land and /or in water that need to be preserved its existence through determination process because it has significant value for the history, science, education, religion and/or culture.
- 2. cultural heritage objects is natural objects and / or human made object, either movable or immovable, in the form of unity or group, or its parts, or its remnants which is has close relationships with the culture and history of human development.
- 3. Heritage buildings is target arrangement made of natural object or human made object to meet the needs of walled space and/or no wall, and roofed.
- Cultural heritage structure is target arrangement made of natural objects and / or human made object to meet the needs of working space that blends with nature, facilities, and infrastructure to accommodate human needs.
- 5. Cultural heritage site is location on land and/or in water which containing cultural heritage objects, cultural heritage buildings, and/or structure of cultural heritage as a result of human activities or evidence of events of the past.
- 6. The area of cultural heritage is a unit of geographic space which have two or more cultural heritage sites that is located adjacent and/or show typical spatial.s
- 7. Ownership is the strongest and complete right towards cultural heritage by still considering the social function and obligations to preserve it
- 8. Authorization is granting authority from the owner to the government, regional government or any person, to manage the cultural heritage by still considering the social function and obligations to preserve it.
- 9. Controlled by the State is the highest authority owned by the state in organizing the arrangements of legal law related the preservation of cultural heritage.
- 10. Diversion is process of transferring the ownership and/or authorization of cultural heritage from everyone to everyone else or to the state.
- 11. Compensation is WAGES OF MONEY and/or not money from the government or regional government.
- 12. Incentive is support in the form of advocacy, assist, or the other form of NON FUND to encourage the preservation of the Cultural Heritage from the Government or Regional Government.
- 13. Expert team of cultural heritage are the preservation of various fields of science which have a certificate competence to provide recommendation for determination, ranking, and removing of cultural heritage
- 14. Preservation experts is a person who have special skill and competency and/or have a certificate in the field of protection, development, or usage of cultural heritage
- 15. Curator is a person who is responsible for the competence of his expertise in the management of museum collections.
- 16. Registration is effort of recording objects, building, structure, location, and/or unity of geographical space to be proposed as cultural heritage to the regional government/ city or representative of Indonesia in abroad and then registered to national register cultural heritage.
- 17. Determination is giving cultural heritage status towards objects, building, structure, location, or unity of geographical space conducted by the regional government based

- on a recommendation of cultural heritage expert team.
- 18. National register cultural heritage is an official list of cultural heritage wealth in the country and abroad
- 19. Removal is the act of removing the status of cultural heritage of national register heritage.
- 20. National cultural heritage is the national ranking determined by the Minister as a national priority.
- 21. Management is an integrated effort to protect, develop, and utilize the cultural heritage through regulatory policy planning, implementation, and supervision for the welfare of people.
- 22. Preservation is dynamic effort for maintaining the existence of cultural heritage and the value by protecting, developing, and using it.
- 23. Protection is effort to prevent and recover the cultural heritage from damage, destruction, or extinction by rescuing, pacification, zoning, maintenance, and restoration.
- 24. Rescue is an effort to avoid and/or recover the cultural heritage from damage, destruction, or extinction.
- 25. Pacification is an effort to preserve and prevent cultural heritage from threat and/or disorder
- 26. Zoning is the delimitation room lines of the cultural heritage and the cultural heritage region in accordance to needs.
- 27. Maintenance is an effort to maintain and tend to the physical condition of cultural heritage to preserve it.
- 28. Restoration is returning the physical condition of cultural heritage objects, cultural heritage building, and cultural heritage structure damage in accordance with the authenticity of the material, form, layout, and / or technique of the to extend the age.
- 29. Development is improving the potential value, information, and promotion of cultural heritage as well as the usage through research, revitalization, and adaptation sustainably as well as not contradicts with the preservation
- 30. Research is the scientific activities conducted under principles and a systematic method to obtain information, data, and official statement for the benefit of the Cultural Heritage Preservation, science, and cultural development.

31.

- 32. Revitalization is development activities devoted to bring back important values of cultural heritage by adjusting the function of new space which is not contradict with the principle of the preservation and the value of culture of society.
- 33. Adaptation is development of cultural heritage program be more suitable with today's change by doing limited change which would not cause deterioration towards important value or damage towards a part which is have significant value.
- 34. Utilization is make efficient use of Cultural Property which the benefit id dedicated for the welfare of people while maintaining sustainability.
- 35. Propagation is a direct duplication activity towards the Objects of Cultural Heritage, cultural heritage buildings, or cultural Heritage structure, either the whole or the part of them.

- 36. Everyone is individual, groups of people, community, public enterprises and/or not public enterprises.
- 37. Central government, furthermore called Government, is president of the republic of Indonesia that holds governing power the unitary state of the republic of Indonesia as referred to in the constitution of the republic of Indonesia of 1945.
- 38. Regional government is the governor, regent or mayor, and the region as an element of the regional administration.
- 39. Minister is minister who is organizing the government affairs in the field of culture.

# CHAPTER II PRINCIPLES, OBJECTIVES, AND SCOPE

#### Article 2

Preservation of cultural heritage is based on:

- a. Pancasila
- b. Bhinneka Tunggal Ika
- c. Kenusantaraan
- d. Justice
- e. Discipline and legal certainty
- f. Benefit
- g. sustainability
- h. Transparency and Accountability

#### Article 3

The preservation of cultural heritage aims to:

- a) Preserve the nation's cultural heritage and mankind heritage
- b) Raise the valence and dignity the through cultural heritage
- c) Strengthen the national identity
- d) Raise the people welfare; and
- e) Promote the cultural heritage of the nation to the international community.

#### Article 4

The scope of cultural heritage includes protection, development, and utilization of cultural heritage on land and in the water.

# CHAPTER III CRITERIA OF CULTURAL HERITAGE

First Part
Object, Building, Structure

Object, building or structure can be proposed as cultural heritage objects, cultural heritage building, or cultural heritage structure if fulfil the criteria:

- a. Aged 50 (fifty) years or more
- b. Represent the style at brief 50 old (fifty) years
- c. Have a special meaning for history, science, education, religion, and/or terms of culture; and
- d. Have cultural value to strengthen nation identity.

#### Article 6

Object of cultural heritage could be:

- a. form of natural objects and/or human made object that utilized by humans, as well as the remnant of organisms that can be linked to human activity and / or can be linked to human history
- b. movable or immovable; and
- c. unit or group

#### Article 7

Cultural heritage buildings could be:

- a. Single element or a lot; and / or
- b. Free standing or fused with the natural formations.

#### **Article 8**

Structure of culture heritage could be:

- a. Single element or a lot; and / or
- b. partly or all of it fused with natural formation

# Second Part Site and Area

#### Article 9

Location can be designated as World Heritage if:

- a. Contains cultural heritage objects, cultural heritage buildings, and/or cultural heritage structure; and
- b. Stores information about human activities in the past.

#### Article 10

The units of geographical space can be designated as cultural heritage area if:

- a. Contains 2 (two) site cultural heritage or more which is located adjacent;
- b. form of human made cultural landscape by the results be at least 50 (fifty) years;
- c. has a patterns that suggest the function of the room in the past, be at least 50 (fifty) years;
- d. Shows human influence in the past to the process of the utilization in broad scale;
- e. Shows the evidence of formation of the cultural landscape; and
- f. has a layer of soil disappeared that contain evidence of human activity or fossil precipitate

Objects, building, structure, location, or unit of geographical space on the basis of research have a special meaning for the public or nation Indonesia, but did not fulfil the criteria cultural heritage as referred to in article 5 to article 10 it can proposed as cultural heritage.

# Chapter IV POSSESSION AND AUTHORITY

#### Article 12

- (1) Anyone can have and / authority in the cultural heritage, cultural heritage buildings, cultural heritage structure, and / or cultural heritage site by still considering social function unless there is no contrary to the provisions law.
- (2) Anyone can have and / authority the cultural heritage if the number and type of the cultural heritage objects, cultural heritage buildings, cultural heritage structure, and / or cultural heritage site have fulfilled the needs of the state.
- (3) Ownership as intended in paragraph (1) and paragraph (2) can be obtained through inheritance, grant, purchase, gift, exchange-traded, and/or verdict or determination of the Court, except those are controlled by the State
- (4) The owner of cultural heritage objects, cultural heritage building, cultural heritage structure, and / or cultural heritage site which there is no heirs or not referred it to other person by virtue will, grant, or reward after the owner died, ownership taken over by the state in accordance with provision regulation.

#### Article 13

Areas of Cultural Heritage can only be owned and / or controlled by the State, except that hereditary owned by indigenous peoples.

#### Article 14

(1) Foreign citizens and / or foreign legal entities cannot own and / or control of the

- Cultural Heritage, except foreign nationals and / or foreign legal entities who live and stay in area of the Unitary Republic Indonesia .
- (2) Foreigners and / or foreign legal as referred to in paragraph (1) banned to carry Cultural Heritage, all or parts of them, outside the territory of the Republic of Indonesia.

Cultural Heritage of the unknown its ownership controlled by the State.

#### Article 16

- (1) Cultural heritage which owned of everyone it can be transferred to the state or any other person.
- (2) The state as referred to in the paragraph (1) takes precedence over the transfer of ownership of Cultural Heritage.
- (3) The transfer of possession as referred to in paragraph (1) can be done by way of bequeath, granted, exchanged, award by, sold, damages, and / determination or the or court ruling
- (4) Cultural heritage that had been owned by the state of cannot be transferred ownership
- (5) Further provisions regarding the transfer of possession of cultural heritage as referred to in paragraph (1), paragraph (2), and paragraph (3) regulated in government regulation.

#### Article 17

- (1) Everyone is prohibited from reassign ownership Cultural Heritage national rankings, rankings the province, or rankings districts / cities, all or its parts except with the permission of the Minister, governor or regent / mayor in accordance with the levels.
- (2) Further provisions on the permit as referred to in paragraph (1) regulated in government regulation.

#### Article 18

- (1) Cultural heritage object, cultural heritage buildings, and / or structure of cultural heritage move owned by a government, the regional government, and / or everyone can be saved and / or treated of museum .
- (2) Museum as referred to in paragraph (1) is an institution that serve to protect, develop, utilize the form of objects collection , buildings and / or structures that have been designated as Cultural Heritage or not Cultural Heritage, and communicating them to the people
- (3) Protection, Development and Utilization of the museum's collection as referred in paragraph (2) is under the responsibility of the manager of the museum
- (4) In the implementation of the responsibility as referred to in paragraph (3), museum curator is required to have .
- (5) Further provisions regarding the museum regulated with a government regulation

- (1) Everyone who owns and / or control of the Cultural Heritage of 30 (thirty) days from knowing Heritage days since knowing Cultural Heritage owned and / or controlled damaged, lost, or destroyed shall report to the relevant authorities in the field of culture, the Indonesian National Police, and / or related agencies
- (2) Everyone who did not report the destruction of Cultural Heritage which is owned and / or controlled to relevant authorities in the field of culture, the Indonesian National Police, and / or relevant agencies at the latest 30 (thirty) days from knowing Cultural Heritage owned and / or controlled the damaged can be taken over its management by the Government and / or regional governments.

Return of Cultural Heritage from Indonesia who are outside area of the Unitary Republic of Indonesia by the Government in accordance with the international agreements that have been ratified, bilateral agreements, or submitted directly by the owner, except agreed otherwise is not contrary to the provisions of the legislation.

#### Article 21

- (1) Cultural heritage or objects, building, structure, location, or unit space geographical expected as cultural heritage as Cultural Heritage that was confiscated law enforcement officers are prohibited culled or auctioned
- (2) Cultural heritage or objects, buildings, structures, location, or unit geographical space suspected Cultural Heritage that was confiscated law enforcement officers are prohibited destroyed or auctioned.
- (3) In doing protection referred to in paragraph (2), law enforcement officials can request assistance to relevant authorities in field of culture.

### **Article 22**

- (1) Everyone who owns and / or control of Cultural Heritage entitled to receive compensation if it has been doing his duty protecting Cultural Heritage.
- (2) Incentives in the form a reduction in land and building tax and / or income tax can granted by the Government or Local Government to the owners Cultural Heritage who have done a Protection Cultural Heritage in accordance with the provisions of the legislation.
- (3) Further provisions regarding the grant of compensation and incentives referred to in paragraph (1) and paragraph (2) contained in Government Regulations.

## CHAPTER V THE DISCOVERY AND DISBURSEMENT

First Part Discovery

#### Article 23

(1) Everyone who find objects suspected of heritage objects, buildings, suspected

Heritage Buildings, structures that allegedly Structure of Cultural Property, and / or locations suspected of the heritage shall report to the relevant authorities in the field of culture, the Indonesian National Police, and / or related agencies not later than 30 (thirty) days from the discovery.

- (2) The findings as referred to in paragraph (1) were not reported by the inventor can be taken over by the Government and / or the Regional Government
- (3) Based on the report as referred to in paragraph (1) the competent agency in field of culture conduct an assessment of the findings

### Article 24

- (1) Everyone have a right to receive compensation when objects , building , structure , or location they had found set as cultural heritage .
- (2) If the findings have been designated a Cultural Property as referred to in paragraph (1) is very rare kind, unique designs, and few in number in Indonesia, controlled by the State.
- (3) If the findings have been designated a Cultural heritage as referred to in paragraph (1) is not rare in type, not unique design, and the total has been fill the needs of the state, can be owned by the inventor.

#### Article 25

Further provisions regarding the discovery of cultural heritage and compensation be regulated in government regulation.

# Part Two Disbarment

#### Article 26

- (1) The government is obliged to make a search of objects, buildings, structures, and / or locations suspected as cultural heritage.
- (2) The search Cultural Heritage or suspected Cultural Heritage can be done by everyone with digs, dives, and / or the appointment in the land and / or in the water.
- (3) The search as referred to in paragraph (1) and paragraph (2) only can done by through research with due observance the rights of ownership and / or mastery of the location.
- (4) Everyone is prohibited searching for cultural heritage or were alleged cultural heritage by excavation, dives, and / or appointing in land and / or in water as referred in paragraph (2), except with the permission of the government in accordance with its authority.
- (5) Further provisions regarding the giving permit referred to in paragraph (4) be regulated in Government Regulation.

### **Article 27**

Further provisions regarding the grant of permit as referred to in paragraph ( 4 ) be regulated in government regulation .

# CHAPTER VI NATIONAL REGISTER CULTURAL HERITAGE

# First Part Registration

#### Article 28

The district/ city governments in cooperation with everyone to the registration

### Article 29

- (1) Everyone who owns and / or control of the Cultural Heritage shall register it to the district / city without charged
- (2) Everyone can participate in the registration of the object, building, structure, and location of the alleged as a cultural Heritage despite not having or master it.
- (3) The district government / city carry out registration of cultural heritage who are controlled by the state or unknown owners in accordance with the lever of authority
- (4) Registration of cultural heritage abroad held by representatives of the republic of Indonesia in abroad
- (5) The results of registration as referred to in paragraph (1), paragraph (2), paragraph (3), and paragraph (4) should be equipped with description and / or documentation.
- (6) The cultural heritage as referred in paragraph (1) which are not registered by their owners.

#### Article 30

The government facilitates the establishment of systems and register networks of digitally Cultural Heritage and / or non digital.

# Part two Assessment

- (1) The results of registration submitted to team of cultural heritage to examined its feasibility as cultural heritage or not cultural heritage.
- (2) Assessment as referred to in paragraph (1) the aims to do identification and classification against objects , building , structure , location , a unit of space and geographical proposed to set as of cultural heritage .
- (3) team of cultural heritage as referred to in paragraph (1) set by:
  - a. The decision of the Minister to the national rankings;
  - b. The decision Governor for the provinces rankings; and
  - c. The decision Regent / Mayor for district / city level.
- 4) In conducting study, the Expert Team Cultural Heritage can be assisted by a technical executing unit or a the local work unit that is responsible for Cultural Heritage.

(5) During the study , objects , building , structure , or location the invention or registered , protected and treated as cultural heritage.

#### Article 32

Study of the museum's collection is registered conducted by the curator and then submitted to the Expert Team of Cultural heritage.

- (1) Regent / mayor issued the status of cultural heritage a maximum of 30 (thirty) hari setelah rekomendasi diterima dari Tim Ahli Cagar Budaya menyatakan benda, bangunan, struktur, lokasi, dan / atau unit geografis layak terdaftar sebagai Warisan Budaya.
- (2) After recorded in national register cultural heritage , the owner cultural heritage entitled to have a guarantee of law in the form of:
  - a. Status of certificate cultural heritage; and
  - b. Certificate of ownership, based on valid evidence
- (3) Inventor of objects, buildings and / or structures that have been designated as objects of cultural heritage, Cultural heritage buildings, and / or structure of Cultural Heritage entitled to compensation.

#### Article 34

- (1) Cultural heritage site or region of cultural heritage located in two (two) or district /city or province designed as a cultural heritage.
- (2) Cultural heritage site or region of cultural heritage located in two (two) provinces or assigned as cultural heritage national.

#### Article 35

District government/ city conveys the results of the determination to the provincial government and furthermore continued to government.

#### Article 36

Objects, building, structure, location, or unit space geographical having a special meaning for the people or nation Indonesia as in article 11 can be assigned as cultural heritage a decision of the minister or governor decree after obtaining recommendations team of expert cultural heritage in accordance with the rankings.

Part Four Recording Article 37

- (1) The government is in national system register cultural heritage to record the data of cultural heritage
- (2) Objects, building, structure, location, and a unit of space geographical that is assigned as cultural heritage to be noted in national register cultural heritage.

Government formed the system national register to record data Cultural Heritage Cultural Heritage.

#### Article 39

Government and Local Government making active efforts recording and disseminate information about Cultural Heritage, with the safety and confidentiality of the data which are considered necessary in accordance with the provisions of the legislation.

#### Article 40

- (1) The management of the National Register of Heritage whose data comes from government agencies, regional government, and abroad is the responsibility of the Minister
- (2) The management of national registers of cultural heritage in an area accordance with its level the responsibility of the provincial government and district / city governments
- (3) The government conduct surveillance and guidance to the National Register Cultural Heritage which is managed by the provincial government.
- (4) The provincial government conduct surveillance and guidance to the National Register Cultural Heritage which is managed by the district / city.

# Part Five Ranking

#### Article 42

The government and regional government can do ranking of cultural heritage based on their interests becoming the rank of national, rank province, and ranking of districts based on a recommendation team of cultural heritage.

#### Article 42

Cultural heritage can be assigned become cultural heritage national ranking when qualify as: A form of unity and national unity;

- a. The work of adiluhung that reflects specificity of national cultural Indonesia;
- b. Cultural heritage very rare its kind, unique thoughts, and slightly number in

Indonesia;

- c. Evidence the evolution of civilization and cultural exchange across countries and across regions, both of which have extinct and living in the community; and / or
- d. An important example of traditional settlement areas, cultural landscapes, and / or utilization of space is endangered

#### Article 43

The Cultural heritage can be assigned into the Cultural Heritage rankings province if eligible:

- a. Represent the interests of the preservation of the cultural heritage inter regent/city
- b. represents the typical creative work within the province;
- c. Rare its kind, unique thoughts, and slightly number in; province
- d. As evidence of the evolution of civilization and cultural exchanges across the district / city, either extinct and living in the community; and / or
- e. Associated with tradition ongoing.

#### Article 44

The Cultural heritage can be assigned as cultural heritage rankings districts when qualified

- a. As Cultural heritage preferred to be preserved in the district / city;
- b. Represent the distinctive style;
- c. Under threat high level
- d. It's kind of a bit and or
- e. Limited

#### Article 45

The ranking of Cultural heritage as referred to in Article 41 to the national level assigned by Ministerial Decree, the provincial rankings by the Decree of the Governor, or the district / ranking of by the Decree of the Regent / Mayor.

#### Article 46

The Cultural heritage a national rankings assigned as a preserve national culture can proposed by the government into the world cultural heritage.

#### Article 47

The Cultural heritage no longer qualified to assigned as a national, rankings of province, or ranking of district / city can be corrected ranking based on a recommendation a team of expert cultural heritage at the all rankings.

Ranked of Cultural Heritage can revoked if Cultural Heritage::

- a. Destroyed
- b. Loss of form and original form;
- c. Lost most of the elements; or
- d. No longer corresponds to the requirements referred to in Article 42, Article 43, or Article 44.

# Part six Deletion

#### Article 50

- (1) Cultural heritage which have been mentioned in a register national can only be removed a decision of the minister for the recommendations team of expert cultural heritage at the government rankings.
- (2) Removal decision referred to in paragraph (1) must be followed by Regional Government

#### Article 51

- (1) Elimination of the Cultural Heritage of the National Register of Cultural Property as referred to in Article 50 is do when the Cultural Heritage:
  - a. Destroyed
  - b. lost and within a period of 6 (six) years cannot be found
  - c. Changed a style and so as to lose its authenticity; or
  - d. Later known status not cultural heritage
- (2) The removal of cultural heritage as referred to in paragraph (1) should be conducted by of data in national register cultural heritage and the accompanying documents
- (3) In terms of cultural heritage who lost as referred to in paragraph (1) letter b rediscovered, cultural heritage must be recorded reworked into national register cultural heritage.

#### Article 52

Further provisions regarding the national register cultural heritage arranged in government regulation

CHAPTER VII

**PRESERVATION** 

Part One

General

- (1) Ordinances Preservation Cultural Heritage should consider the possibility of a return on the initial conditions as before preservation activities
- (2) The preservation of cultural heritage must be implemented or coordinated by experts preservation with regard to ethics preservation.
- (3) Procedures for the preservation of cultural heritage must consider the possibility that the initial conditions as before the preservation
- (4) The preservation of cultural heritage must be supported by before the documentation done activities that can cause the change its authenticity

#### Article 54

Everyone is entitled to receive technical support and / or expertise of the Government or Local Government on Preservation efforts Cultural Heritage are owned and / or controlled

#### Article 55

Everyone is prohibited deliberately prevent, obstruct or thwart the efforts of the Cultural Heritage Preservation

Second Part Protection

#### Article 56

Everyone can acts and make the Protection of Cultural heritage Property.

# Paragraph 1

#### Rescue

# Article 57

Everyone is entitled to perform the Cultural Heritage Rescue owned or under their control in an emergency or forced act to do a rescue.

#### **Article 58**

(1) The rescue Cultural Heritage conducted for:

- a. prevent damage caused by human factors and / or nature that cause in changes in the authenticity and the accompanying values; and
- b. prevented the removal and transfer of ownership and / or control of the cultural heritage which is contrary to the provisions of the legislation.
- (2) The rescue referred to in paragraph (1) letter a do in an emergency and exceptional circumstances

- (1) The Cultural Heritage threatened damaged, destroyed, or damaged can be moved to another safe place.
- (2) Transfer of Cultural Heritage as referred to in paragraph (1) shall be conducted in a manner that ensures the integrity and safety under the coordination of Experts Preservation
- (3) Government, Local Government, or any person who shall keep and care the Rescue Cultural Heritage of theft, weathering, or new damage

#### Article 60

Further provisions on the rescue of Cultural Property in Government Regulations

# Paragraph 2 Pacification

#### Article 61

- (1) Pacification is do that the maintain and prevent the Cultural Heritage that is not lost, damaged, destroyed, or damaged
- (2) Pacification of Cultural heritage is an obligation the owner and / or the master.

- (1) Pacification of cultural heritage as referred to in Article 61 may be made by interpreters maintain and / or special police.
- (2) Special police referred to in paragraph (1) be competent :
  - a. conducting patrols in the Areas of Cultural Heritage in accordance with its jurisdiction;
  - b. Examine a letter or a document related to development and utilization of cultural heritage;
  - c. Receive and make a report about the crime related to cultural heritage and pass it on to a competent authority in the field of culture, state police republic of

Indonesia, or related government agencies; and

d. Arrested the suspects to be handed to the Indonesian National Police.

#### Article 63

The community can participate of pacification Cultural Property.

#### Article 64

Pacification cultural heritage as referred to in article 61 and article 62 must consider uses for social interest, education, knowledge development, religion, culture, and / or tourism.

#### Article 65

Pacification of Heritage can be do by providing a protective, store, and / or placing it in an free area from natural and human disturbances.

#### Article 66

- (1) Everyone is prohibited from damaging Cultural Heritage, either the whole and its parts, of unity, group, and / or from the origin.
- (2) Everyone is stealing the Cultural Heritage, all or parts thereof, of unity, group, and/or from the location of origin.

#### Article 67

- (1) Everyone is prohibited move cultural heritage national rating, rank province, or rank districts, either the whole and its parts, except by the will of minister, governor, or regent / the mayor in accordance with individuals at.
- (2) Everyone is prohibited from separating Cultural Heritage national rankings, ranking the province, or ranking districts / cities, all or parts of them, except with the permission of the Minister, governor or regent / mayor in accordance with the levels.
- (3) Further provisions on the granting of licenses referred to in paragraph (1) and paragraph (2) stipulated in Government Regulation

- (1) Cultural Heritage, all or parts of its parts, can only be taken outside the territory of the Republic of Indonesia for research, cultural promotion, and / or exhibitions.
- (2) Everyone is prohibited from bring cultural heritage as referred to in paragraph

(1), except by the will of minister.

#### Article 69

- (1) Cultural heritage, all or parts of its parts, can only be taken out of the province or district / city for the sake of research, cultural promotion, and / or exhibitions.
- (2) Anyone is prohibited carry Cultural Property as referred to in paragraph (1), except with the permission of the governor or regent / mayor in accordance with their authority.

#### Article 70

Further provisions on the granting of licenses referred to in Article 68 and Article 69 stipulated in Government Regulation

#### **Article 71**

Further provisions on the pacification Cultural Heritage stipulated in Government Regulation.

# Paragraph 3 Zoning

#### Article 72

- (1) Protection of Cultural Heritage conducted by decided the boundaries of the region and space utilization through zoning system based on the study.
- (2) Zoning system referred to in paragraph (1) determined by:
  - a. Minister if it has been designated as cultural heritage national or includes 2 (two) or more provinces;
  - b. when the governor has been designated as Heritage province or include two (2) districts/ cities or more; or
  - c. regent/ mayor in accordance with the breadth of the heritage or Region Heritage in the district/ city.
- (3) The utilization of zone on cultural heritage can be done for the purpose of recreate, educative, appreciative, and / or religious

- (1) Zoning system set the function of on cultural heritage , good vertically and horizontally
- (2) Zoning arrangement vertically can be implemented towards the natural

environment on the cultural heritage on land and / or on water.

- (3) Zoning system as referred to in paragraph (1) can be consisting by:
  - a. Core zone
  - b. Buffer zone
  - c. Developer zone: and/or
  - d. supporting zone
- (4) Determination broad, layout, and function zones are determined based on the study by emphasizing the opportunities to improve social welfare

#### Article 74

Further provisions regarding the procedures of determining zoning system arranged in government regulation.

# Paragraph 4 Maintenance

#### Article 75

- (1) Everyone are required to maintain cultural heritage owned and / or its devices .
- (2) Cultural heritage abandoned by the owner and / or are can are controlled by the state

#### Article 76

- (1) Maintenance is do that by taking care of cultural heritage to prevent and combat the damaging because of effects natural and / or human actions.
- (2) Maintenance Cultural Heritage as referred to in paragraph (1) can be conducted in the original location or elsewhere, after first thoroughly documented.
- (3) Treatments as referred to in paragraph (1) conducted with the cleaning, preservation and repair of the damage by paying attention to the authenticity of the form, layout, style, material, and / or technologies Cultural Heritage
- (4) Cultural heritage Care as referred to in paragraph (3) from the water should be taken from the appointment process to the storage area with a special ordinance
- (5) Government and Local Governments can raise or put the interpreter maintained to treatment Cultural Heritage
- (6) Further provisions on the Maintenance Cultural Heritage stipulated in Government Regulation

# Paragraph 5 Restoration

#### Article 77

(1). The restoration of cultural heritage Buildings and Structures Cultural Heritage of damaged doing to restore the physical condition by repairing, strengthening and/or preserve it through the work of reconstruction, consolidation, rehabilitation, and

restoration.

- (2) The restoration of Cultural Property as referred to in paragraph (1) must pay attention:
  - a. The authenticity of the material, shape, layout, style, and/ or technological progress;
  - b. original condition with the rate of change as little as possible;
  - c. The use of techniques, methods, and materials that are not destructive; and
  - d. The implementing competence in the field of restoration.
- (3) The restoration must make possible do that adjustments in the future by considering public safety and the safety of Cultural Heritage
- (4) The restoration of a potential make the negative impact on the social environment and the physical environment should be preceded by an environmental impact assessment in accordance with the provisions of the legislation.
- (5) The restoration of cultural heritage Buildings and Cultural Heritage structures must obtain permission of the Government or regional government in accordance with their authority.
- (6) Further provisions on the Restoration Cultural Heritage stipulated in Government Regulation

# Part Three Development

# Paragraph 1 General

#### Article 78

- (1) Development of Cultural Heritage conducted with attention to the principle of expediency, security, nursing, authenticity, and the values attached to it
- (2) Everyone can do development cultural heritage after obtaining:
  - a. Permission of the Government or Local Government; and
  - b. Permission of the owned and/or master of cultural heritage
- (3) The development of cultural heritage as referred to in paragraph (1) and (2) can be directed tospur economic development that results are used for the Cultural Heritage Maintenance and improvement of public welfare.
- (4) Every activity the development cultural heritage of must be accompanied by documentation.

Paragraph 2 research

- (1) The research was conducted at each development plan Cultural Heritage to gather information and uncover, deepen, and explains the cultural values.
- (2) The research referred to in paragraph (1) shall apply to the Cultural Heritage through:
  - a. Basic research to the development of science; and
  - b. an applied research for technology development or practical purposes that are applicable.
- (3) Research as referred to in paragraph (1) can be undertaken as part of on the environmental impact analysis or standing alone.
- (4) Processes and results research cultural heritage as referred to in paragraph (2) is performed for the benefit increase information and promotion cultural heritage.
- (5) Government and regional government, or organizers inform research and publish the results of research to the public.

## Paragraph 3 Revitalization

#### Article 80

- (1) The revitalization of the potential of cultural heritage site or region cultural heritage attention to spatial, the layout, a social function, and / or landscapes native culture based on the study.
- (2) Revitalization as referred to in paragraph (1) conducted by re-establishing the function of space, cultural values, and strengthening information about cultural heritage.

#### Article 81

- (1) Everyone forbidden to change the function room of the heritage and / or Region Heritage national rankings, ranking the province, or ranking districts / cities, all or parts of them, except with the permission of the Minister, governor or regent / mayor in accordance with the levels.
- (2) Further provisions on the granting of licenses referred to in paragraph (1) shall be regulated in Government Regulation.

#### Article 82

Revitalization Cultural Heritage must provide benefits to improve the quality of life and maintaining local cultural characteristics

# Paragraph 4 Adaptation

#### **Article 83**

(1) Culture Heritage Buildings or Cultural heritage structure adaptation can be done to meet the needs of today while maintaining:

- a. The original characteristics and / or front of cultural heritage Buildings or Cultural Heritage Structures; and / or can do adapted to fulfill the needs at present with decide maintaining
- b. The original feature of the cultural landscape and / or the land surface area of the heritage or cultural preservation prior to adaptation.
- (2) Adaptation referred to in paragraph (1) can be:
  - a. To defend the values inherent in the Cultural Heritage;
  - b. Add facility in accordance with the needs;
  - c. Change the structure of limited space; and / or
  - d. maintaining the architectural style, the original construction and the aesthetic harmony of the surrounding environment.

Further provisions on the development of cultural heritage arranged in government regulation

# Part four Utilization

#### Article 85

- (1) The government, Local Government, and everyone can take advantage of Cultural Heritage for the benefit of religious, social, education, science, technology, culture and tourism
- (2) The government and regional government facilitate the utilization and promotion of cultural heritage done by everyone.
- (3) Facilitation referred to in paragraph (2) a license to use, support Experts Preservation, financial support and / or training
- (4) Promotion as referred to in paragraph (2) is to strengthen the cultural identity as well as improving the quality of life and people incomes.

#### Article 86

The utilization which could cause damage must be preceded by studies, research, and/or environmental impact assessment.

#### Article 87

- (1) The Cultural Heritage at the time was found are not working as before can be utilization for specific purposes.
- (2) The use of cultural heritage as referred to in paragraph (1) should be conducted by government permission or regional governments in accordance with a cultural heritage and / or law community customary having and / or successors

#### Article 88

(1) The utilization location finding that has been designated a World Cultural Heritage

is obliged to consider the function of space and protection

- (2) Government and / or local governments can stop utilization or cancel the license utilization Cultural Heritage if the owner and / or the authority proved convicted doing of vandalism or causes damage to Cultural Heritage
- (3) Cultural Heritage is no longer utilized should be returned its original state before being used.
- (4) Cost of such returns to its original state is charged to utilizing Cultural Heritage.

#### Article 89

Utilization by way of propagation heritage objects registered as national rankings, ranking the province, ranking the district / city can only be done with the permission of the Minister, governor or regent / mayor in accordance with the levels.

#### Article 90

The utilization by way of propagation heritage objects owned and / or controlled by any person or controlled by the state implemented in accordance with the provisions of the legislation.

#### Article 91

The utilization of a collection of of cultural heritage in a museum done for the optimal development education, science, culture, social, and / or tourism.

#### **Article 92**

Everyone is prohibited Cultural Heritage documenting all or parts thereof for commercial purposes without the permission of the owner and / or master it.

#### Article 93

- (1) Everyone prohibited from take advantage of Cultural Heritage national rankings, ranking the province, or ranking districts / cities, all or parts thereof, by way of propagation, except with the permission of the Minister, governor or regent / mayor in accordance with the levels.
- (2) Further provisions on the granting of licenses referred to in paragraph (1) regulated in Government Regulation

#### Article 94

Further provisions more about utilized of cultural heritage arranged in government regulation

### CHAPTER VIII RESPONSIBILITY AND AUTHORITY

Part one Duty

- (1) The government and / or regional government has a duty to protection, development, and use of cultural heritage .
- (2) The government and regional governments in accordance with the ranked at having duties:
  - a. Realize, grow, develop, and raise the consciousness and responsibility for the rights and obligation people in management of Cultural Heritage
  - b. Develop and apply the policies that can guarantee the protection of and utilization of Cultural Heritage;
  - c. Organized the research and development cultural heritage;
  - d. Prepared information of cultural heritage for society;
  - e. Organizes the promotion of cultural heritage
  - f. facilitating everyone in implementing the utilization and promotion of Cultural Heritage;
  - g. Organized countermeasures disaster in emergencies to objects, buildings, structures, sites and areas that had been declared as Cultural Heritage as well as providing support to the area disaster experience;
  - h. Conduct surveillance, monitoring, and evaluation of the preservation of cultural heritage; and
  - i. Allocated the fund for the interests of the preservation of cultural heritage

#### Part Two Authority

- (1) The government and regional governments in accordance with individuals at have the authority:
  - a. Define conservation ethics of Cultural Heritage;
  - b. Coordinates the preservation cultural heritage in cross sectors and regions;
  - c. Collect data of cultural heritage
  - d. Define the ranking of cultural heritage
  - e. Define and revoke of status cultural heritage;
  - f. Make regulations Management of Cultural Heritage
  - g. Organise cooperation preservation of cultural heritage;
  - h. Investigating the case of breaking the law
  - i. Manage the area of cultural heritage
  - j. Establish and disperse a technical execution unit of conservation, research, and the museum;
  - k. Developing policies human resources in the field of palaeontologists;
  - 1. Gave the award to everyone who has do the preservation of cultural heritage;

- m. Move and / or keep of cultural heritage for the benefit of pacification
- n. Doing the grouping Cultural Heritage in importance became the national rankings, ranking the province, and ranks the district / city;
- o. Decided of limits the site and the region; and
- p. Stop the process of utilization of space or process development that can lead to damaged, lost, or the destruction of Cultural Heritage, all or parts thereof.
- (2) Besides the authority referred to in paragraph (1), the government authorities:
  - a. Arranging and determining master plans the preservation of cultural heritage;
  - b. Doing the cultural Heritage preservation in the border areas with neighboring countries or residing abroad;
  - c. Determination of Objects of Cultural Heritage Buildings, Cultural Heritage structures, Cultural Heritage Site, and / or Region Cultural Heritage as a National Heritage;
  - d. Proposed National Heritage as the world heritage or Cultural Heritage international nature; and
  - e. Decide the norms, standards, procedures, and criteria for Cultural Heritage Preservation

- (1) Government and Local Governments facilitates management of the Area Cultural Heritage
- (2) The area management as referred to in paragraph (1) conducted not conflict with the interests of society to Cultural Heritage and social life
- (3) The area Management Cultural Heritage referred to in paragraph (1) conducted by the management agency established by the Government, Local Government, and/or customary law communities.
- (4) Management board as referred to in paragraph (3) may be consists of the government and the/ or regional governments, the business world, and the community.
- (5) Further provisions on the management of cultural heritage arranged in government regulation

#### CHAPTER IX FUNDING

- (1) Funding preservation of cultural heritage become responsibility with the government, local governments , and society .
- (2) Funding as referred to in paragraph (1) come from:

- a. The budget revenue and spending of state;
- b. The budget revenue and spending of state;
- c. The result of the utilization of Cultural Heritage; and / or
- d. Other sources a legitimate and are not binding in accordance with the legislation.
- (3) The government and regional governments to allocate budget for protection, development, utilizing, and compensation cultural heritage with taking into account the principle proportional.
- (4) Government and Local Government providing a reserve fund for the Rescue Cultural Heritage in emergencies and discoveries that have been designated as Cultural Heritage

### CHAPTER X SURVEILANCE AND INVESTGATION

### Part one Surveillance

#### Article 99

- (1) The government and regional governments responsible for supervision the preservation of cultural heritage in accordance with the authority.
  - (2) Communities participate in the supervision of Cultural Heritage Preservation
  - (3) Further provisions regarding supervision arranged in government regulation

### Part two Investigation

- (1) Civil Servant Investigators are civil service officials that the scope of duties and responsibilities in the field of Cultural Heritage Preservation given special authority conduct an investigation as referred in the law of on Criminal Proceedings on criminal acts Cultural Heritage
- (2) The investigator referred to paragraph (1) is authorized:
  - a. Receive reports or complaints from anyone about their criminal acts Cultural Heritage;
  - b. Perform actions first in place of the crime;
  - c. Conveys to stop a suspect and check the personal identification of suspects
  - d. Doing the search and seizure
  - e. Conduct examination and seizure of evidence in criminal acts Cultural Heritage

- f. Take fingerprints and photographing someone
- g. Call and interviewing suspects and / or witnesses
- h. Bring in an expert is required in connection with the case investigation an expert is required in connection with the case investigation
- i. Makes and sign the report; and
- j. Held a cessation investigation when there is not enough evidence about criminal activity in the field of Cultural Heritage
- (3) The investigator referred to in paragraph (1) in the implementation of its duties under the coordination and supervision of the Indonesian National Police investigator

#### CHAPTER XI CRIMINAL PROVISIONS

#### Article 101

Everyone without permission diverts the ownership of cultural heritage, as referred to in article 17 paragraph (1) is convicted with an imprisonment minimum of 3 (three) months and maximum 5 (five) years and / or a fine at least IDR 400.000.000,000 (four hundred million rupiah) and most widely IDR 1.500.000.000,000 (one billion five hundred million rupiah).

#### Article 102

Everyone who deliberately fails to report the finding, as referred to in Article 23 paragraph (1) is punishable by up to 5 (five) years in prison and / or fine most widely of IDR 500,000,000.00 (five hundred million rupiah).

#### Article 103

Everyone who without the permission of the Government or Local Government conducts the search of Cultural Property, as referred to in Article 26 paragraph (4) is convicted with imprisonment minimum of 3 (three) months and maximum10 (ten) years and / or a fine at least Rp150,000,000,000 ,000 (one hundred and fifty million rupiah) and at most widely 1,000,000,000.000 (one billion rupiah).

#### Article 104

Everyone who intentionally prevents, obstructs or thwarts the efforts of perpetuation the Cultural preserve, as referred to in article 55 is convicted with imprisonment at longest 5 (five) years and / or a fine of at least Rp10,000,000.00 (ten million rupiah) and most widely 500,000,000.00 (five hundred million rupiah).

#### Article 105

Everyone who intentionally damages the cultural heritage, as referred to in article 66

paragraph 1 is convicted with an imprisonment minimum of 1 (one) year and maximum (fifteen) years and / or fine least IDR 500.000.000,00 (five hundred million rupiah) and most widely IDR 5.000.000.000,000 (five billion rupiah)

#### Article 106

(1) Everyone who steals the Cultural Heritage, as referred to in Article 66 paragraph (2) is punishable with imprisonment minimum 6 (six) months and maximum 10 (ten) years and / or a fine at least IDR 250,000,000.00 (two hundred and fifty twenty million rupiah) and most widely IDR 2.500.000.000,000 (two billion five hundred million rupiah). (2) Everyone who collects the results of the theft Cultural Heritage, as referred to in paragraph (1), that the criminal punished with imprisonment minimum (3) years and maximal of 15 (fifteen) years and / or a fine at least IDR 1,000,000,000.00 (one billion rupiah) and most widely IDR 10,000,000,000.00 (ten billion rupiah).

#### Article 107

Everyone who does not get allow from minister , governor , or regent / mayor, move the cultural heritage as referred to in article 67 paragraph (1) criminal act of 3( three) months and maximum( two ) years and / or a fine at least IDR 100.000.000,00 ( one hundred million rupiah ) and most widely IDR 1.000.000.000,00 ( one billion rupiah ) .

#### Article 108

Everyone without receiving permission from the minister, the governor or regent / mayor in moving the cultural heritage, as referred to in article 67 paragraph (2) that the criminal with an imprisonment is maximum 10 (ten) years and / or fine least IDR 100.000.000,00 (one hundred million rupiah) and most widely IDR 2.500.000.000,00 (two billion five hundred million rupiah).

#### Article 109

- (1) Everyone who doesn't get allow from the minister , bringing the cultural heritage outside the union state of republic of Indonesia explained in article 68 paragraph 2 that the criminal act with an imprisonment minimum 6 ( six ) months and maximum 10 (ten) years and / or fine least IDR 200.000.000,00 ( two hundred million rupiah ) and most widely IDR 1.500.000.000,00 ( one billion five hundred million rupiah )
- (2) Everyone without receiving permission the governor or regent/ mayor, carrying cultural heritage outside the provinces and districts / described in article 69 paragraph (2) condemnation with an imprisonment as much as 5 (five) years and / or fine least IDR 1.000.000,00 (one million rupiah) and most widely IDR 100.000.000,00 (one hundred million rupiah).

#### Article 110

Everyone who without the permission of the Minister, governor or regent / mayor change the function room of the heritage and / or Region Cultural Heritage as referred to in Article 81 paragraph (1) criminal act with imprisonment of 5 (five) years and / or fines at least 100,000,000,000.00 (one hundred million rupiah) and at most 1,000,000,000.00

(one billion rupiah).

#### Article 111

Everyone who without the permission of the owner and / or master it, documenting the Cultural heritage as referred to in Article 92 criminal act with imprisonment minimal 5 (five) years and / or fine widely of IDR 500,000,000.00 (five hundred million rupiah).

#### Article 112

Everyone who intentionally utilizes the Cultural Heritage by way multiplication of referred to in Article 93 paragraph (1) criminal act with imprisonment of 5 (five) years and / or fine widely IDR 500,000,000.00 (five hundred million rupiah

#### Article 113

- (1) The criminal act committed legal entity and / or business entity is not incorporated, imposed:
  - a. Business entity; and/or
  - b. Person who gave the command for criminal act
- (2) The criminal act committed by legal entity and / or business entity is not incorporated, shall be punished with 1/3 (one third) of the criminal penalties referred to in Article 101 to Article 112
- (3) The criminal act committed the person giving the order to commit a crime, criminal with the plus 1/3 (one third) from the criminal referred to in Article 101 to article 112

#### Article 114

If the officials for committing criminal acts in violation of a specific obligation of the office, or at the time of committing the criminal taking of power, opportunity, or means given to him because of his position related to Cultural Heritage Preservation, the punishment may be increased by 1/3 (one third).

- (1) Besides crime referred to in this Law, everyone who commits an offense referred to in article 101 to Article 114 are subject to additional criminal acts such as:
  - a. obligation to return the material, shape, layout and / or processing techniques in accordance with the original at the expense of its own; and / or
  - b. Appropriation of profits derived from the crime..
- (2) Besides criminal additional as referred to in paragraph 1(one), the legal entity and/ or business entity not a legal entity subject the criminal action to additional in the form of revocation of business license.

## CHAPTER XII TRADITIONAL PROVISIONS Article 116

The management of cultural heritage who already have adjust requirements based on the provisions of this Law a maximum of 2 (two) years from the enactment of this Law

### CHAPTER XIII CLOSING PROVISIONS

#### Article 117

Legislation as the implementation of this Law is assigned later than 1 (one) year from the date of enactment of this Law.

#### Article 118

At the time of law applies , all the legislation which is the implementing regulations of Law No. 5 of 1992 about Cultural Heritage object (Gazette of the Republic of Indonesia Year 1992 Number 27, additional the Gazette of the Republic of Indonesia Number 3470) declared are still valid as long as not contrary to the provisions of this Law

#### Article 119

At the time this law come into force , the law of number five years 1992 about cultural heritage object (gazette of the state republic of the Indonesia 1992 number 27, additional of gazette the state republic of Indonesia no. 3470) revoked and declared invalid.

#### Article 120

This Law comes into force on the date of promulgation.

In order to make everyone know , ordered promulgation of the act of all by placement in state gazette .

#### Legitimated in Jakarta On 24 November 2010

#### PRESIDENT OF THE REPUBLIC INDONESIA

Signatured

#### DR. H. SUSILO BAMBANG YUDHOYONO

Promulgated in Jakarta On 24 November 2010

### MINISTER OF LAW AND HUMAN RIGHTS REPUBLIC OF INDONESIA,

Signatured

#### PATRIALIS AKBAR

GAZZETE OF THE STATE REPUBLIC OF INDONESIA 2010 NUMBER 130

Appropriate with the original

SECRETARIAT OF STATE RI
The head of the rules politics of law and social wealth,

Signatured

Wisnu Setiawan

EXPLANATION ON

# CONSTITUTION OF THE REPUBLIC INDONESIA NUMBER 11 OF 2010 ABOUT CULTURAL HERITAGE

#### I. GENERAL

Article 32 paragraph (1) of the Constitution of the Republic of Indonesia Year 1945 mandates that "the state advance national culture of Indonesia in the middle of the world civilization with ensured freedom of the public in maintaining and developing cultural values" so that the Indonesian culture needs to be internalized by all citizens. Therefore, the Indonesian culture which reflects the noble values of the nation must be preserved in order to strengthen national identity, enhance the dignity of the nation, as well as strengthen the bonds of a sense of unity and unity for the realization of the ideals of the nation in the future.

Culture Indonesia with noble values have to be preserved in order to strengthen message pancasila , improve the quality of life , strengthen personality the nation and national pride , strengthen national unity , and increase public welfare as a direction life the people .

Based on the mandate of the Constitution of the Republic of Indonesia Year 1945, the government has the obligation to implement policies to advance culture as a whole for the greatest prosperity of the people. In connection with that, all the results are made in Indonesia, a good in the past, present, and future, should be used as development capital. As a work of the cultural heritage of the past, Heritage becomes important role to be protected.

Cultural heritage material (tangible) and not material (intangible) that are the values an integral part of the culture as a whole. The setting of this Law emphasizes the Cultural Heritage that is immaterial. However, it also includes important values for mankind, such as history, aesthetics, science, ethnology, and uniqueness embodied in Cultural Property.

Not all of the cultural heritage when it was found no longer function in supporting community life (living society). Proven enough used in the new role or remain as they are. Therefore, the need for clear regulations regarding the use of Cultural Heritage monument nature as dead (dead monument) and nature as a living monument (living monument). In order to keep the Heritage of the threat of physical development, a good in urban areas, rural, or who are in the water, be required a firm policy of the Government to ensure its existence.

When found, in general cultural heritage was not functioning in public life (dead monument). However, there is also a cultural heritage that still function as before (living monument). Therefore, the need for clear regulations regarding the use of two types of the Cultural Heritage, especially the regulation concerning the utilization of the monument to death that given new functions according to the needs of the present. In addition, the regulation concerning the use of a living monument should also attention to the rules of customary law and social norms in force in society supporters Cultural heritage as the resources culture has of the nature of brittle , unique ,

rare , limited , and not renewable .In order keep cultural heritage of the physical development ,both which in urban areas , rural , and located within the water , required arrangement to ensure its existence . Therefore, conservation efforts include the purpose to protect, develop, and exploit it. It means that conservation efforts need to attention to the balance between academic interests, ideological and economical The preservation of cultural heritage in the future in accordance with new paradigm which oriented to area management , the role of the community , decentralized governance , development , and demands of the law in society

The new paradigm encourage did the preparation of the law that not only regulated the preservation of cultural heritage objects , but also various other aspects overall deals with cultural relics of the past , such as building and the structure , site and area , as well as cultural landscapes on regulations previously not clearly raised . Besides that , Cultural Heritage name also contains an understanding fundamental cultural heritage as the result protection of past an adjustment to the new insights in the field of science and technology.

To give authority to the government and public participation in managing Cultural Heritage, required managerial system of planning, implementation, and evaluation both with regard to protection, development, and utilization of Cultural Heritage as a cultural resource for the broad interest.

#### II. Article by article

#### Article 1

Obvious enough

#### Article 2

The letter a

The meaning of "the principles of Pancasila" Preservation of Cultural Heritage is carried out based on the values of Pancasila.

The letter b

The meaning of "the principle of unity in diversity" is Cultural Heritage Preservation observes the diversity of the population, religion, ethnicity and social class, region specific conditions, and culture in the life of society, nation, and state

The letter c

The meaning of "kenusantaraan principle" is that every effort Preservation of Cultural Heritage must attention to the interests the entire territory of Indonesia.

The letter d

The meaning of "the principle of justice" is Preservation of Cultural Heritage reflects the sense of justice and equality proportional for every citizen of Indonesia.

The letter e

The meaning of "the principle of orderliness and legal certainty" is that every management Cultural Heritage Preservation must be cause order within the

community through the guarantee of legal certainty

The letter f

The meaning of "the principle of expediency" Preservation of Cultural Heritage can be utilized for the benefit of people's welfare in the aspect of religious, social, education, science, technology, culture, and tourism.

The letter g

The meaning of "the principles of the sustainability" Cultural Heritage Preservation efforts are conducted continuously with attention to the balance of the ecological aspects..

The letter h

The meaning of "the principle of participation" means any member of the community is encouraged to take an active role in Preservation of Cultural Heritage.

The letter i

The meaning of "the principles of transparency and accountability" Preservation of Cultural Heritage is accountable to the public in a transparent and open to provide true, fair and non-discriminatory

#### Article 3

Obvious enough

#### Article 4

The meaning of "water" is sea, rivers, lakes, reservoirs, wells, and marshes.

#### Article 5

The letter a

Obvious enough

The letter b

The meaning of "period style" is characteristic of that represents the particular style that lasts at least 50 (fifty) years, among other writings, essays, use of language, and building houses, for example the building of Bank Indonesia, which has the architectural style of modern tropical Indonesia first

The letter c

Obvious enough

The letter d

Obvious enough

#### Article 6

The letter a

The meaning of "remnants of life" is the remaining part of the flora and fauna associated with an area.

The letter b

The meaning of "be engaged" is the heritage objects which by its nature is moved, for example ceramics, statues, a dagger, and batik cloth.

The letter c

Obvious enough

#### Article 7

The letter a

The meaning of "single element" is a building made of one material and may not be separated from his unit. What is meant by "element, many" is a building made of more than one type of material and can be separated from their units.

The letter b

The meaning of "free standing" is a building that is not tied to the natural formations, except when domicile.

The meaning of "blend with the natural formation" is a structure created on the ground or on ther natural formations, all of parts of the structure.

#### Article 8

The letter a

The meaning of "single element" is structure made of one material and may not be separated from unit.

The meaning of "many elements" are structures made of more than one types of material and it can be separated from their units.

The letter b

Obvious enough

Article 9

Obvious enough

Article 10

Obvious enough

The letter a

Obvious enough

The letter b

The meaning of "cultural landscape" is panoramic view as the result of human landscape that reflects the usage of the site or region in the past.

The letter c

Obvious enough

The letter d

Obvious enough

The letter e

Obvious enough

The letter f

Obvious enough

#### Article 11

The definition of "a special meaning for society" is has the important meaning for the people in a specific culture.

The definition of "a special meaning for nation" is has the important value for the

country and Indonesian who become a unifying symbol, pride of national identity, or an extraordinary event nationality or all over the world.

#### Article 12

#### Paragraph (1)

The meaning of "its social function" is the principally objects, buildings, structures cultural heritage, and / or site cultural heritage that is owned by someone where the usage is not only for personal interest, but also for public necessary, for example the necessity of science, technology, education, tourism, religion, history, and culture

#### Paragraph (2)

The definition of "have satisfied the country's necessary" is if the nation already has the Objects, Buildings or Structures of cultural Heritage where the numbers and types nationally have been stored in the Government museum and / or local governments and at the site where those things are found.

#### Paragraph (3)

Obvious enough

### Paragraph 4 obvious enough

#### Article 13

The meaning of "society customary law "is the group which living in particular geographic region that have group feeling (in-group feeling), indigenous governm, wealth's/ substances, and devices norm of customary law.

#### Article 14

Obvious enough

#### Article 15

Obvious enough

#### Article 16

Obvious enough

#### Article 17

Obvious enough

#### Article 18

Paragraph (1)

Obvious enough

Paragraph (2)

Obvious enough

Paragraph (3)

The definition of "collection" is the substances of material evidence as the cultural product include the ancient manuscripts, and its nature and the environment martial which have significant value for the history, science, education, religion, culture, technology, and / or tourism

Paragraph (4)

Obvious enough

Paragraph (5)

Obvious enough

#### Article 19

Paragraph (1)

What is it mean by "the competent agency in the cultural field" is a technical unit of central and local work area (SKPD) for the local level

Paragraph (2)

#### Article 20

Obvious enough

#### Article 21

Paragraph (1)

"The law enforcement authorities" involve the policemen, prosecutors, and judges

Paragraph (2)

Obvious enough

Paragraph (3)

Obvious enough

#### Article 22

Obvious enough

Article 23

Obvious enough

Article 24

Obvious enough

Article 25

Obvious enough

Article 26

Obvious enough

Article 27

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Article 28
    Obvious enough
Article 29
    Obvious enough
Article 30
    Obvious enough
Article 31
   Paragraph (1)
       Obvious enough
   Paragraph (2)
       Obvious enough
   Paragraph (3)
       Obvious enough
   Paragraph (4)
       Obvious enough
   Paragraph (5)
       The meaning of "protected and treated as Cultural Heritage" is the object,
       building, Area structure, or location which eligible as Cultural Heritage.
Article 32
       Obvious enough
Article 33
   Paragraph (1)
       Obvious enough
   Paragraph (2)
       The letter a
           Obvious enough
       The letter b
           The Examples of "adequate evidence" is the right certificate of lands
           ownership invoices, and wills which is signature by notary.
   Paragraph (3)
           Obvious enough
Article 34
    Obvious enough
Article 35
    Obvious enough
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Obvious enough
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Obvious enough

Article 38

Obvious enough

Article 39

The spread of information's about the cultural heritage are conducted with several ways involve either counselling, printing, electronic media, or art showing.

Article 40

Obvious enough

Article 41

Obvious enough

Article 42

The letter a

Obvious enough

The letter b

What is meant by adiluhung is cultural heritage containing values the highest

The letter c

Obvious enough

The letter d

Obvious enough

The letter e

Obvious enough

Article 43

Obvious enough

Article 44

Obvious enough

Article 45

Obvious enough

Article 46

Obvious enough

Article 47

Obvious enough

Article 48

The letter a

The meaning of "Destroyed" cannot be found anymore.

The letter b

The letter c

Obvious enough

The letter d

Obvious enough

Article 49

Obvious enough

Article 50

Obvious enough

Article 51

Obvious enough

Article 52

Obvious enough

Article 53

Paragraph (1)

Obvious enough

Paragraph (2)

Obvious enough

Paragraph (3)

Obvious enough

Paragraph (4)

The meaning of "documentation of activity" is the data collection, including the description of texts, graphics, audios, videos, photos, movies, and pictures

Article 54

Obvious enough

Article 55

Obvious enough

Article 56

Obvious enough

Article 57

The meaning of "emergency" is a condition that threatens the sustainability of Cultural Heritage, such as fires, floods, earthquakes, and wars.

Article 58

Article 59 Obvious enough

Article 60 Obvious enough

Article 61 Obvious enough

Article 62 Obvious enough

Article 63 Obvious enough

Article 64 Obvious enough

Article 65 Obvious enough

Article 66 Obvious enough

Article 67 Obvious enough

Article 68 Obvious enough

Article 69 Obvious enough

Article 70 Obvious enough

Article 71 Obvious enough

Article 72 Obvious enough

Article 73 Paragraph (1) Obvious enough

Paragraph (2)

Obvious enough

Paragraph (3)

The letter a

"core zone" refers to the main protection area for an important part of cultural preserve.

The letter b

The meaning of "buffer zone" is an area that protects the core zone.

The letter c

The meaning of "development zone" is the area that are intended for the development of the Cultural Heritage potential for recreational purposes, conservation of the natural environmental area, cultural landscape, the condition life of traditional culture, religious and tourism.

The letter d

The meaning of "support zone" is the area that are intended for facilities and infrastructures as well as for commercial and general recreational activities.

Paragraph (4)

Obvious enough

Article 74 Obvious enough

Article 75 Obvious enough

#### Article 76

Paragraph (1)

It includes in the context of damage is deterioration, namely the reduction phenomenon in the characteristics and the quality of cultural heritage object, either caused by the physical (e.g. water , fire , and light , mechanical (e.g. crack , and broken ) , chemical (e.g. hard tart , and a base loudly ) , or biological (e.g. mushrooms , bacteria , and insects ) .

Paragraph (2)

Obvious enough

Paragraph (3)

Obvious enough

Paragraph (4)

Obvious enough

Paragraph (5)

Obvious enough

Paragraph (6)

#### Paragraph (1)

The meaning of "reconstruction" is an effort to recover the Buildings and Structures Heritage which is known by seeing the conditions while maintaining the principle of material authenticity, construction techniques, and the layout, including the usage of new materials as a substitute for the original material.

The meaning of "consolidation" is the improvement of Buildings and Structures Cultural Heritage which aim to strengthen the construction and impeding further damage.

The definition of "rehabilitation" is an effort to repair and restore the Buildings and Structures Cultural Heritage which its activities are focused on the partial handling.

The meaning of "restoration" is a series of activities which aims to restore the authenticity of the form, Buildings and Structures Cultural Heritage can be justified scientifically

#### Paragraph (2)

The letter a

Obvious enough

The letter b

Obvious enough

The letter c

Obvious enough

Paragraph (3)

Obvious enough

Paragraph (4)

Obvious enough

Paragraph (5)

Obvious enough

Paragraph (6)

Obvious enough

#### Article78

Obvious enough

#### Article 79

Obvious enough

#### Article 80

#### Paragraph 1

The meaning of "social function" is not only for a function to private interests, but also for the public, hence the sake of science, technology, education, tourism, religion, history, and culture.

#### Paragraph 2

Article 81 Obvious enough Article 82 Obvious enough Article 83 Obvious enough Article 84 Obvious enough Article 85 Obvious enough Article 86 Obvious enough Article 87 Paragraph 1 The examples of certain importance are for national, spiritual, and cultural ceremony Paragraph 2 Obvious enough Article 88 Obvious enough Article 89 Obvious enough Article 90 Obvious enough Article 91 Obvious enough

Article 92

Article 93

Obvious enough

Article 94 Obvious enough

Article 95 Obvious enough

Article 96 Obvious enough

Article 97 Obvious enough

Article 98 Obvious enough

Article 99 Obvious enough

Article 100 Obvious enough

Article 101 Obvious enough

Article 102 Obvious enough

Article 103 Obvious enough

Article 104 Obvious enough

Article 105 Obvious enough

Article 106 Obvious enough

Article 107 Obvious enough Article 108 Obvious enough Article 109 Obvious enough

Article 110 Obvious enough

Article 111 Obvious enough

Article 112 Obvious enough

Article 113 Obvious enough

Article 114 Obvious enough

Article 115 Obvious enough

Article 116 Obvious enough

Article 117 Obvious enough

Article 118 Obvious enough

Article 119 Obvious enough

Article 120 Obvious enough





