


# PAKUBUWONO'S KRATON OF SURAKARTA



Direktorat  
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25

PROYEK PENGEMBANGAN SARANA WISATA BUDAYA JAKARTA  
DEPARTEMEN P DAN K.

**PAKUBUWONO'S  
KRATON OF SURAKARTA**

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**Short guide to  
Surakarta's grandeur**

**THE PALACE OF THE SUSUHUNANS PAKUBUWONO**

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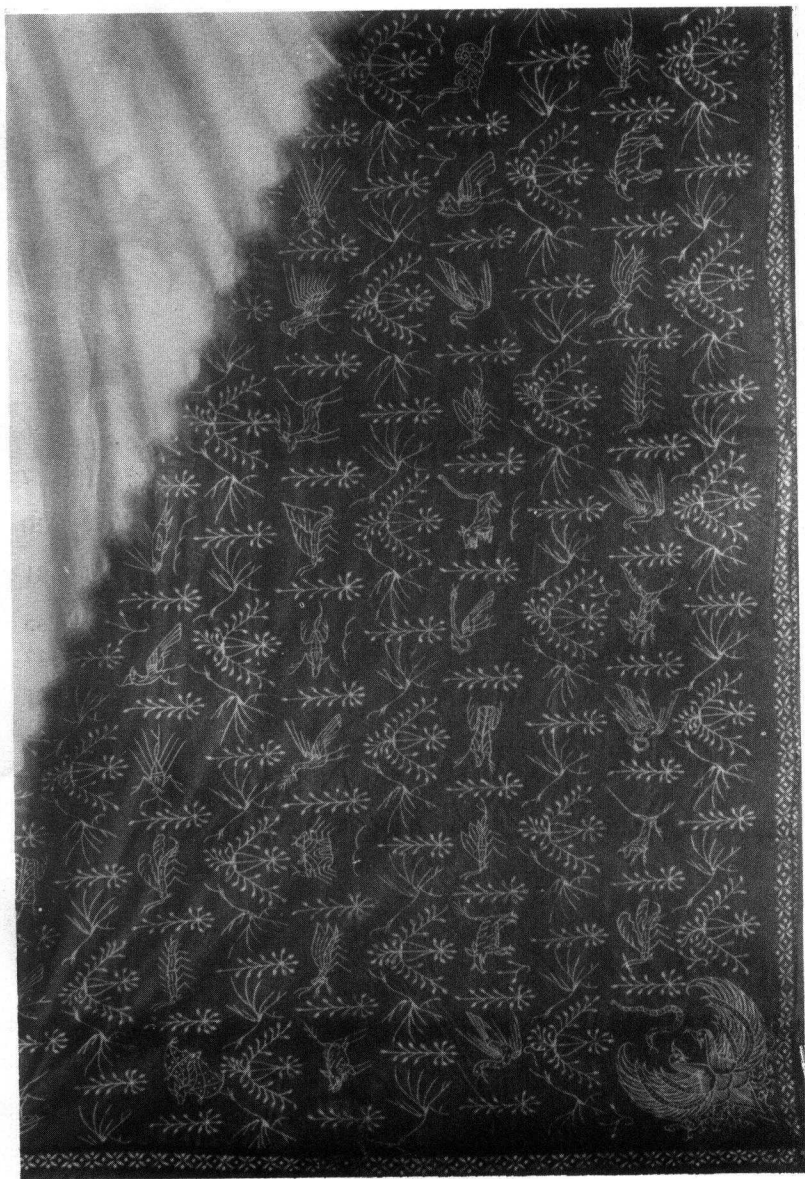
Edited

: Panitia Penyusun Guidebook Kraton Surakarta  
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karta.

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## PREFACE

Old Palaces are historical monuments whose cultural value is of national importance. It is therefore that the Ministry of Education and Culture has included their restoration in the Development Project of Objects of Cultural Tourism, in the Second Year's Plan. The Kraton Surakarta has during the 1974-1975 period undergone a restoration of certain parts. A special guide-book has now been written to provide the Visitor with the necessary information as regard its historical background, parts of the building, the collection of ceremonial objects and at last the traditional event held at the Palace.

Proyek Pengembangan Sarana Wisata  
Budaya Jakarta  
Departemen P dan K.

## f o r e w o r d

It was a privilege in former days if one could enjoy a glimpse behind the high palace walls of Surakarta Hadiningrat. Strolling in the shady and serene court yard one found himself in an alien world. Gamelan tunes hung in the air, whilst subjects of the King, male and female as well, dressed in their special court tenue moved solemnly, kneeling now and then before doors or stairs to make first the stately sembah in the direction of the Dalem Ageng, before proceeding on. For reasons only felt being in the service of the King, subjects took off their shoes or sandals as soon they set foot on the palace grounds. Such has changed however by the time. Surakarta's kingdom has become part of the Republic of Indonesia the entire nation has struggled for and gradually the Kraton adjusts itself to the requirements of the democratic state. The Susuhunan's palace is open for public now. Being the heritage of ancient Majapahit, grandeur of Indonesia's history, the palace renders a lion share in the world of tourism.

This tiny booklet is designed for those who want to know more about the Kraton, but compelled moving within the limits the palace prescribes, for it still is the home of the present Susuhunan Pakubuwono XII and his family.

## ITS HISTORY

### Its history

How the Kraton of Surakarta Hadiningrat has come into being, Dr. Soewito Santoso of the Australian National University writes as follows: "Hey you who do penance! If you want a site for a capital city, go to the village of Sala, because it is decreed by Allah s.w.t. that it will become a great city and very prosperous .....".

This was the voice coming from nowhere heard by Tumenggung Tirtawiguna and Pangeran Wijil, when they did penance at the site of Kedung (1.) Kol. By the order of the King they went on search for a site suitable for a new Kraton. The King concerned was Pakubuwono II of Kartasura and the time was just after the rebellion of the Chinese people, ca 1744. The capital city and the palace compounds had suffered very much from the fierce fightings and were almost in ruins. This was the reason why the King ordered them to go and by the mercy of God they heard the voice, which made their heart rejoice.



The Kori Brojonolo Lor is the main gate in the Kraton ringwall and leads to the Kamandungan. Two sentry-boxes on each side and an alarm clock above assure the security.



The 3-door Kori Kamandungan gives access to the palace yard. The tower in the background is the 28 m high Pangung Sanggabuwana, badly damaged by a fire in 1955.

They went to the village of Sala and met with the village chief, who told them a story that confirmed their faith in the voice they heard, as they believed that it was a divine revelation. They returned to the King, Pakubuwono II, who shared their conviction after hearing the story. But the trouble was not over yet. The village of Sala was located near a lake and they had to drain it first before they could begin with building the city. So King Pakubuwono II ordered all the regents of outer regions to come with timber to fill up the lake. But to no avail. The well could not be stopped and seemed to increase in power. Even sea-fishes were seen. The King and his subjects were despair.

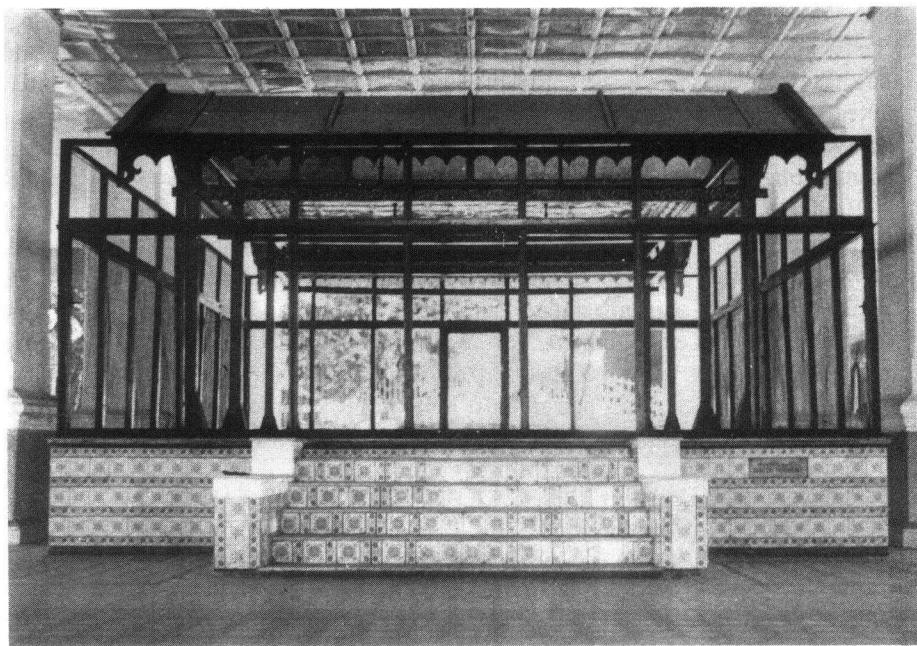


But the almighty God was on their side. Another revelation came saying: "To stop the well, you have to cover it with the gong SEKAR DELIMA and the head of a lady dancer, together with rubharb leaves". The King interpreted the revelations as follows: *gong* means *gangs*, in turn *gangs* means *uni* (voice), that is the story teller. A lady dancer is a *ringgit*, in turn *ringgit* means *money* (2½ guilders), the head means the amount of the money, namely 10.000,— ringgits, which should be given to the story-teller. So Kyai Sala, the village chief was granted 10.000,— ringgits with the order to stop the well. He succeeded very well in doing the job. The well was stopped with SEKAR DELIMA (flowers of pomegranate) and rubharb leaves. That is why the place was then called Kedung-lumbu, up to the present. So the lake was drained and was filled up with soil taken from Talawangi (the present campong of Kadipala). Then the new palace was built together with the other buildings needed, but the compound was then only-ringed with a bamboo wall. (2).

Then the King summoned up Pangeran Wijil and Tumenggung Wiraguna. He asked about the *sesaji*, offerings, to be given at events as important as the move from Kartasura to Sala. As they were the Pujangga's, pundits, of the Kraton, they knew very well what kind of offerings should be given in accordance with tradition. After hearing some examples of offerings done by Kings in ancient time, Pakubuwono II agreed with the total of them with the addition of UNTON-UNTON (all kind of spices), RERACIKAN and RE-RAJUNGAN. Those offerings should be placed at certain spots of the new Kraton compound.

### The procession

One day after offerings have been done, and food (rice etc), kitchen utilities and spices, poultry, cattle, furniture have been moved from Kartasura to Sala, the King himself together with all his family, officials, army and people left for Sala. The route through where the procession would pass was decorated beautifully down to the site of the new Kraton. Every cross-road was ornamented with thousands of lamps and along the road people erected beautifully decorated gates and on several places gamelan orchestras were arranged to improve the gay and happy atmosphere. In the morning of the eventful day the King gave his audience, waited upon by the officials, high and low



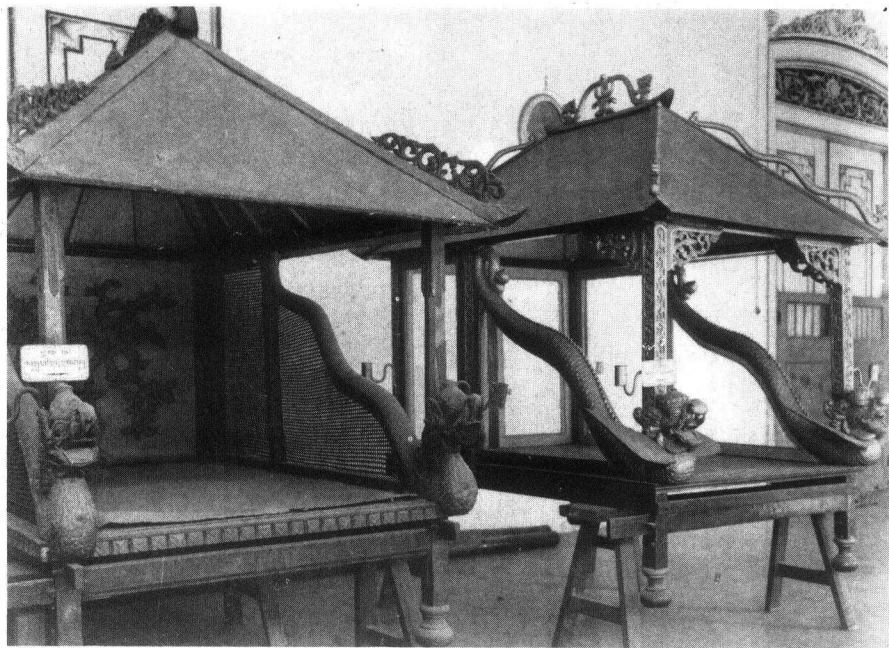
The Bale Pangrawit, original from the ruined Kraton of Kartasura. In this audience hall Pakubuwono II had decreed the change of the village name of Sala into Surakarta Hadiningrat.

and Major Baron Van Hohendorff with his units of the V.O.C. soldiers. On that occasion the King said:

"Major van Hohendorff, adipati Pringgoloyo and all my subjects. To day I change the name of my capital city Kartasura into the village Wonokerto. (3 May all of you witness this and spread it wide and away!"

Adipati Pringgoloyo, the chief minister answered: "Your highness, to hear is to obey" followed by Major van Hohendorff and all present in concert.

This event took place on Wednesday 17th of Sura, of the year Je 1670 and was noted down with a chronogram KUMBULING PUDYA HARJASANING NATA (1670 AJ).



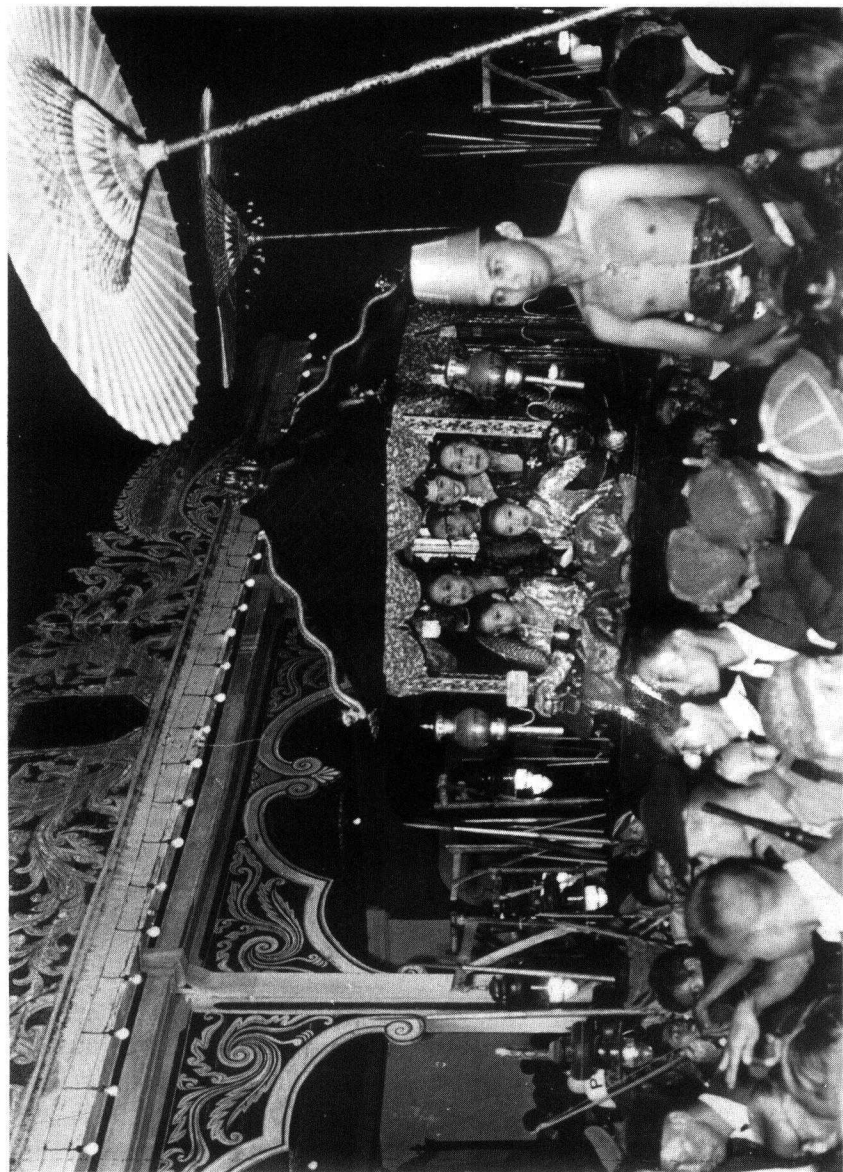
Jempanas or palanquins of this kind carried by 12 to 16 men were among the vehicles used in the big procession.

The procession went as follows:

1. The two Waringin trees (banyan) called Dewa-daru and Jaya-daru which should be planted at the north or front square. They were wrapped in silk and carried by officials special in charge for the job.
2. Bangsal Pangrawit in its whole was lifted and carried to the new site by the *kalang* and *gowong* officials.
3. The elephants of the King, also accompanied by the keepers and other officials.
4. The mounts of the King, all harnessed, accompanied by the keepers and other officials.

5. All the *bupati nayaka's* (jawi, kiwa, tengen, panumping) with 1.000 *panegars* from the Panumbak-Anyar unit. All in their own groups, accompanied by their followers of *Kliwons*, *Panewu's* and *mantri's* on horse-back.
6. All the Bupati-Anoms accompanied by their mantri's, consisting of all kinds of artisans such as: *kemasan* (gold smith), *gerji* (tailor), *pande* (black smith), *sayang* (copper smith) etc. All the officials with the rank of *Paneket* onward were on horse-back. The *Wadana-carik* (chief secretary) of the King carried the royal stamp wrapped in silk. He also was on horse-back.
7. The two Patih's: Adipati Pringgoloyo and Adipati Sindurejo, accompanied by their retinue and bearers of their *upacara's*, regalia.
8. Five units of soldiers of the Company with their commanders on horse-back.
9. The Crownprince with all his retinue. The prince was on horse-back, side by side with Major Baron Van Hohendorff. At the rear was Tumenggung Wirorejo, the patih of the Crownprince.
10. Units of the *Sarageni* and *Priyontoko* followed by the bearers of the *bawat* (4), lances and other regalia. There after came the religious officials carrying the *bedug*, headed by the Penghulu-Ketib. They were all on horse-back. Then followed the *kebayans* and their companies carrying the *cengkal*, measuring rod, called Kyai Baladewa.
11. The relatives of the King, these were the Ria's and the Pangeran Putra's, all on horse-back, accompanied by their respective groups.
12. Then came the guard of the King with Dutch horn blowers, followed by lance carriers, regalia carriers. The regalia BANYAK DALANG SAWUNG GALING were carried in silk by the Gandek Mantri Anoms of the King. Then came the bende carriers with the royal bende's, followed by the GAJAH MATI officials carrying the royal *carak* (waterhorn) called Kyai Nangkula-Sadewa. Thereafter the officials carrying the Cameti of the King.

Just then came the King, dressed as a bridegroom in the royal wagon Kyai GARUDO accompanied by high ranking officials and other regalia carriers. The soldiers of the TAMTAMA (body-guard) were on the left



..... loyal to tradition a bride goes to the wedding reception in a palanquin, sitting together with her sisters, while her bridegroom rides on horse back.



and right-hand side of the King, 200 men on each side. On the rear were the officials MARTALULUT and SINGONAGORO carrying the *wedungs* (knife) of the King, called Kyai Pangarab-arab and Kyai Buta Mancak, wrapped in silk.

13. Thereupon came the ladies, headed by a Nyai Tumenggung and a Nyai Lurah from the Keparak Lebet and Keparak Jawi, followed by the spouses of the relatives of the King, wives of Mantri's, Wadana's etc. riding on palanquines, accompanied by their respective attendants.
14. The pusaka's of the King (royal heirloom) came there-after, placed in wooden boxes and carried on palanquins. Together came books from the royal library, carried in the same way as the pusaka's, guarded on both sides by Keparak officials and retired officials who had served the King for many years meritoriously.
15. The cooks with their kitchen utensils came in groups carrying food and water for the King and the royal family, followed by officials and people carrying everything in connection with the preparation of food such as meat, fire-wood, the steamer Kyai Dudo, the bowl Kyai Blawong, the rice-pot Kyai Marico etc. on carriers on poles.
16. Two other Waringin trees which should be planted on the South or back Royal Square of the new Kraton, carried by attendants of the regents of the coastal districts. Others carried the gamelan-orchestra of the King, played by skillful players along the way.
17. Then followed the traders and other business people with their wives attendants and tools.
18. The animals such as horses, birds etc. of the royal family and high ranking officials came, in one big group guarded by watchful guards.
19. Many officials in connection with the art of hunting and fishing came thereafter, together with sailors and boat-men.
20. The lion of the King was carried in a cage by many people, guarded by prominent hunters.
21. The people from coastal areas, brought here by their regents to help the removal came in groups to carry the canons of the King, prominent amongst them was the one called Nyai SETOMI. The parade as spectacular as it might be attracted thousands of onlookers who stood along-



Susuhunan Pakubuwono VI opposed Dutch colonial rule and supported Prince Diponegoro in the Java War. Both the Susuhunan and the Prince were exiled; Pakubuwono in the island of Amboina, where he died a heroic death by a Dutch bullet. For his brave struggle the Indonesian Government awarded him the merit of National Hero.

side the road with happy, curious and delightful feelings. The tunes produced by the gamelan-orchestras in the parade as well as those placed on several places along the route had given their lion share in creating the festive atmosphere.

Arriving at the new site of the Kraton, the BANGSAL PANGRAWIT was quickly set up and when the King arrived it was ready to be used as an audience hall. The royal regalia, the heirlooms, the queen, princesses etc. were quickly lead and placed at their respective quarters, but the King went straight away to give audience, waited upon by all his subjects, high and low and from all walks of the society. Then the King spoke:

"Adipati Pringgoloyo, Sindurejo and all my subjects. Hear and obey that this day today, I have the wish to change the name/status of the village of Sala and make it into the capital city of my kingdom with the name: the city of Surakarta Hadiningrat. May it be spread to all the people of the whole country of Java!"

The Patihs Pringgoloyo and Sindurejo answered: "My lord, to hear is to obey" followed by the answer of all present in concert. The King spoke again: "Adipati Pringgoloyo and Sindurejo. Plant my banyan trees Kyai Dewa-Daru and Jaya-Daru at the front Royal Square. And you my dear regents from the coastal areas, plant the other two banyan trees at the back Royal Square".

Quickly the order of the King was carried out with perfect care. The final program of the removal were praying done by the religious officials, followed by the distribution of nasi-tumpeng (rice offerings) to all present. Although the removal from Wonokerto to Surakarta Hadiningrat took place only one day, the work to finish the undertaking went on for some times. Roads were made, trees planted, houses for the officials, Dutch soldiers and people were erected. Also at the palace compound work had never stopped entirely, even when Pakubuwono II died and succeeded by his descendants.

Pakubuwono III built the Prabasuyasa 1768, the gate Brajanala 1781, the main pillars of the Great Mosque 1763, the North Sitinggil 1756, the tower Sanggabuwana 1781.

Pakubuwono IV rebuilt the Great Mosque, built the South Sitinggil 1810, the Kori Kamandungan 1819.

## Its history

The share of Pakubuwono IX was the Maligi, east of the Pendopo Sasana Sewoko in the year 1882, whilst Pakubuwono X contributed the Sasana Dayinta, located south of the Prabasuyasa and later rebuilt the Sasana Handrawina. He also rebuilt the great Pagelaran Sasana Sumewa, a big hall supported by 48 pillars in 1913. He then was 48 years old. In 1963 Pakubuwono XII set up the Kraton Art Gallery for tourism and also for historic/cultural education for the people.

- Notes:
1. Kedung, a deep part of a river, a kind of waterhole.
  2. This event is noted down with a chronogram in:  
a. JALMA SAPTA HAMAJANG BUWANA = 1670.  
b. SIRNANING RESI RASA TUNGGAL = 1670.
  3. Wonokarto is the original name of the place where the city of Kartasura was built. Apparently the meaning is that the King degraded the status of Kartasura from a capital-city into a village, but notably the decision of the King was never popular with the people who remained calling the place Kartasura.
  4. Bawat, ceremonial. So payung bawat means ceremonial umbrella, but in most cases a bawat is a (ceremonial) wooden box in which a dignitary put his (official) belongings.

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Weapon of the Pakubuwono's above the Srimanganti door.



HADIWIDJOJO AND THE REMOVAL TO SALA

Prince K.G.P.H. Hadiwidjojo Maharsitama, an uncle of the present Suhunan Pakubuwono XII, unveils recently in the frame of celebrating Surakarta's 230th anniversary, another version of the removal of the Kraton from Kartasura to Sala.

As it is popular amongst people, that the spectacular removal of the Kraton of Kartasura to Surakarta Hadiningrat, then Sala, had been decided by the palace clairvoyant Kyai Tumenggung Honggowongso, the 88 years old Maharsitama throws another light in history. According to him, Captain Honggondoro Hogendorp of the VOC was the man who made the choice. From strategical point of view and economical as well the village of Sala on the river bank was ideal. In war time support from Surabaya, East Java, was easy to get through the waterway, whilst the river provided a lively trade the year over. In the Babad Yogya, long before the question of removal arose, the VOC already had a garrison in that village. Says the Babad: "When Prince Mangkubumi (the later Hamengkubuwono of Yogya) run out of munition and bullets in defending against the rebelling Adipati Martapura, the Prince requested the help of Capt. Honggondoro, who in turn replied: "I can not supply you the amount of ammunition you ask for, but in case you're forced to retreat, go join my company in Sala manned by 350 whites and colors".





The typical gate of Gladak on Surakarta's main-road welcomes tourists to the **Kraton**. Green foliage of banyan trees over the short Pangurakan lane typifies the majestic realm.

The old Prince Maharsitama concludes saying: "Thus the VOC had decided the spot. It has been also said that Sala was the best out of the 3 would-be locations, although it might remain only an umbrella wide. This shows a camouflage, how clever the Babad writer was!"

The day the Kraton moved from the old capital city Kartasura to Sala was noted down: Rebo Pahing, 14th Suro 1670 AJ. or February 17th, 1745 AD.

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## ITS QUARTERS

To find out the location of the kraton is not difficult, for the complex of those ancient buildings should have two big squares, one in the north and the other in the south. The *alun-alun*, or squares, make up the attributes of a Javanese Kingdom. A great mosque also must be on the west side of the north square, whilst the centre market of the city is situated further north and a little farther is the location of the Kepatihan, the residence of the Prime Minister.

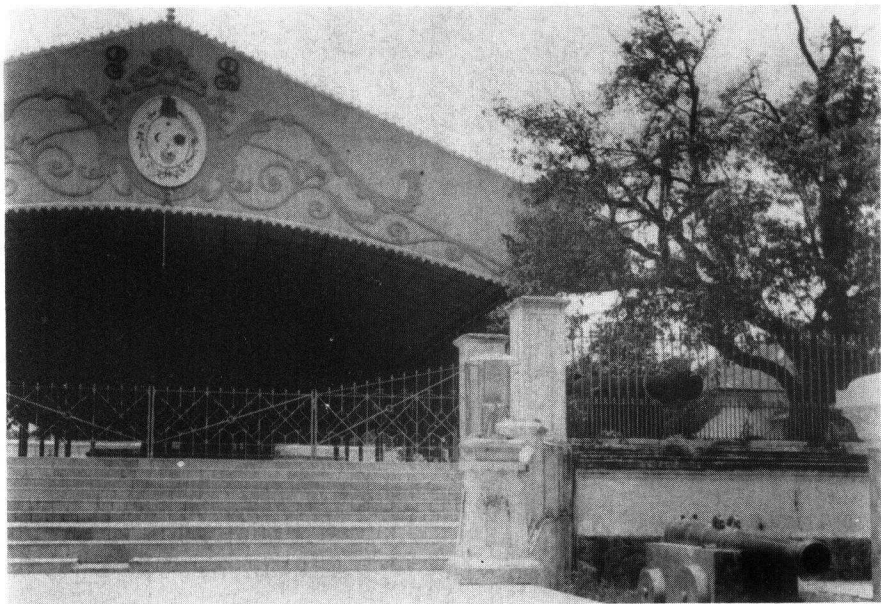
In Surakarta, one recognises instantly the main entrance to the palace grounds, as he discovers a slender classic styled concrete gate — the shape of a split temple en profile — guarded by two Dwarapala's each on one side. This entrance on Surakarta's main road, in the heart of the city, is called *Gladak* (see page 19). A short shady lane, called *Pangurakan*, forms the neck between Gladak and the *Alun-alun Lor*, or North Square, where two great



The roomy Sitinggil with its 48 massive pillars houses the historic Bale Pangrawit.

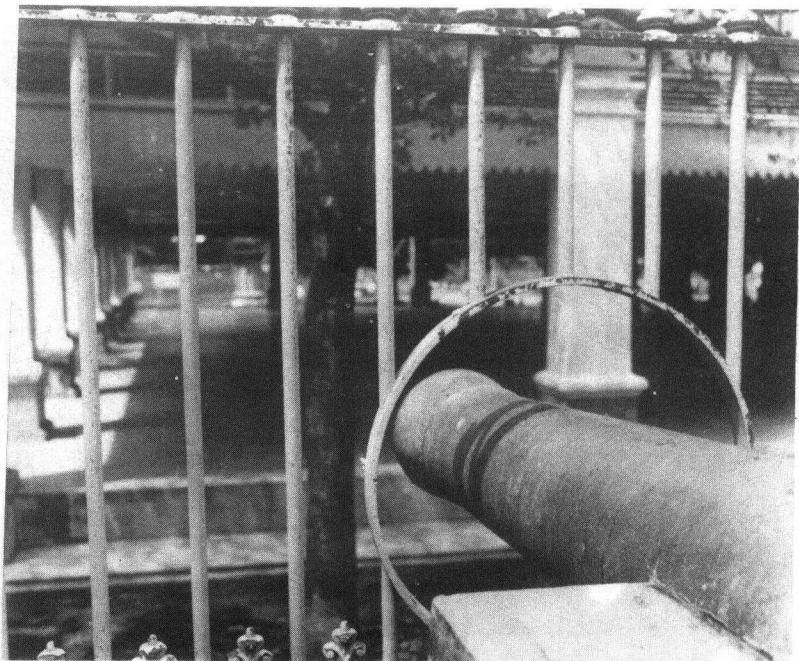
## Its quarters

banyan trees stand in the centre. The square is more than 10.000 m<sup>2</sup> and was then used for military excercises and an arena as well for having a tiger fight a bull, or lancers fight a tiger, and other exciting games to entertain the King. Banyan trees – only this kind of tree may grow in an alun-alun – are planted in the corners and along the side of the square, so that the space remains sunny and open, yet always green. From the Pangurakan the lane goes between the two *Waringin Kurung*, a couple of banyan trees in the centre of the square – and splits in front of the *Pagelaran* Sasana Sumewa, a huge covered hall, open on its sides supported by 48 thick pillars. This number corresponds with the age of the builder, Pakubuwono X, when he renovated it in 1913. The *Bale Pangrawit*, the historic audience hall, where the first Solonese King made his first throne speech is placed in this Pagelaran, on the south end, just in front of the *Sitinggil* stairs. The *Sitinggil*, means higher grounds – is no less important in a kraton construction, because it is the place where kings



The *Sitinggil* as seen from the *Pagelaran Sasana Sumewa*. Kings are crowned there and in that hall also war or peace was declared.

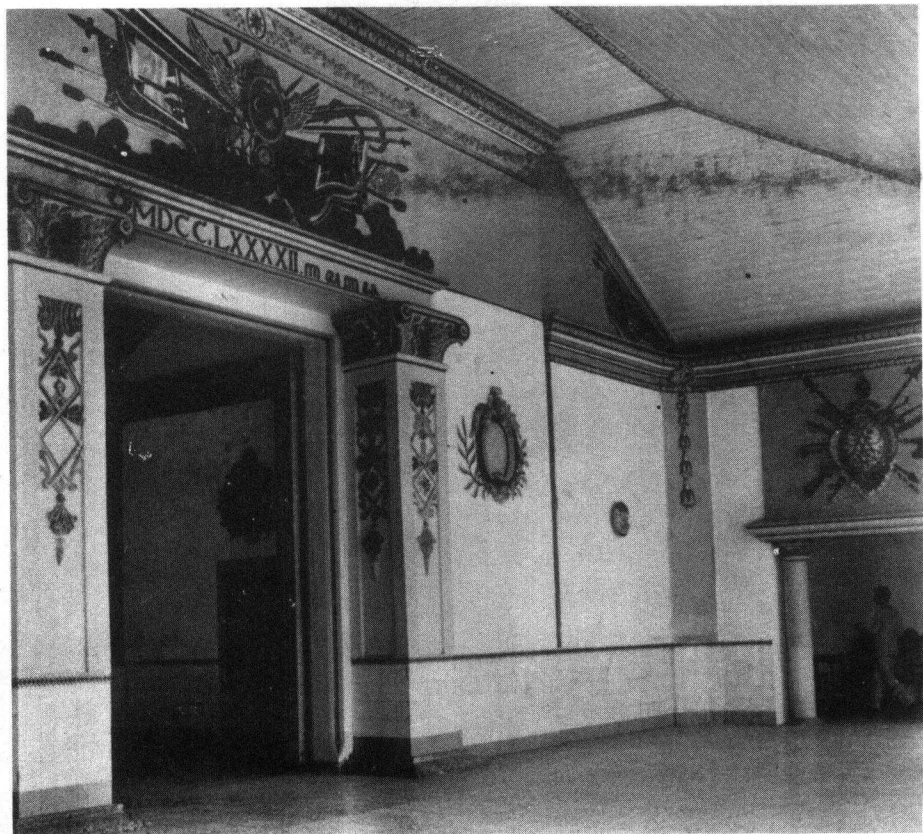
are crowned It's also good to know how the location of the Sitinggil had been fixed. The King, Pakubuwono II, ordered to push the big pusaka gong, Kyai Surak from behind the Bale Pangrawit. And where the wheel-like music instrument fell aside, on that spot the *Bale Bang* — where certain gamelan pieces and extra ordinary big gongs in particular,  $\phi 120$  cm and bigger, are stored — was erected The Bale Bang makes up just a small part of the Sitinggil. It is called Bang, because of the red color. *Bale Manguntur Tangkil*, almost similar to Bale Pangrawit, is the main importance in this complex. Here the King declared war or peace, and on certain occasion waited upon by his ministers and officers to discuss important matters. It was tradition in those days, that an accused was seated in the sun, *pepe*, between the two waringin trees in the square, if he rejected a judgement. From the Pagelaran the King saw this man and spoke directly to him. So the Susuhunan himself investigated the matter and his decision was stated right away: free or guilty.



A 16th century canon watches the Pagelaran.

## Its quarters

As retired 16<sup>th</sup> century canons are peeping ironically through the lattice of the Sitinggil's front fence, another old Portuguese one now muses in a closed chamber behind the Bale Manguntur Tangkil. On every holy evening incense is burnt in front of its door and also other kind of offerings brought for the wellbeing of the Kraton, in its complex sense. The legend says she is the wife of Si Jagur the once sacred canon of Pasar Ikan in Jakarta. Leaving the Sitinggil through the rear gate one immediately sees a solid door, the *Kori Brajanala Lor*, which gives access to two passages — the *Sapit Urang Kulon* on the west,



The meaningful Kori Srimanganti: philosophy, codes and symbols.

and the *Sapit Urang Wetan* on the east side of the Sitinggil — into the *Kamandungan*. Formerly the gate was welguarded; it has two sentry boxes outside and another two inside the strong ringwall. In addition a look-out on the



A bupati guides prominent guests in the Sri Manganti area. The string of 4 jessamines in the wall corner reveals its builder: Pakubuwono IV.

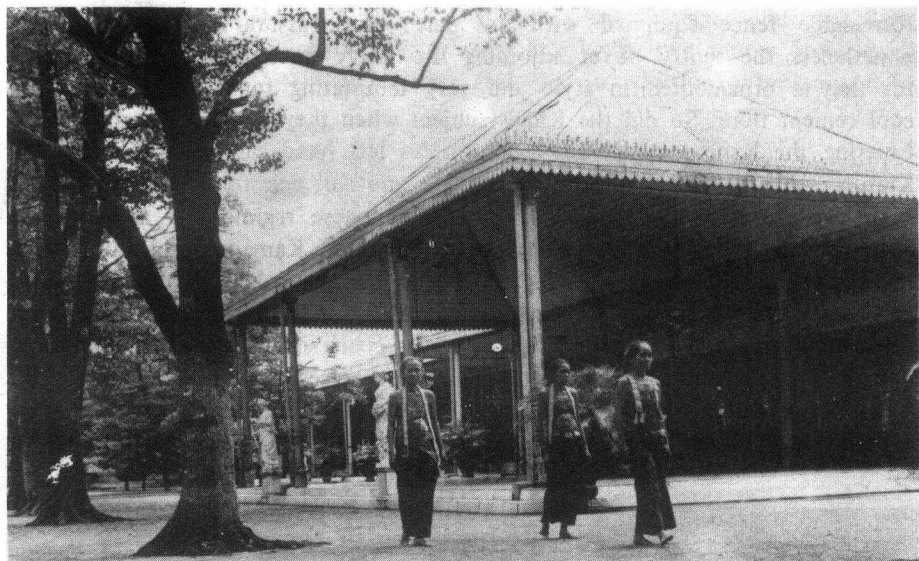


formidable fence equipped with an alarm clock assures the security! But nonetheless the sentry boxer adjoining the heavy door give a friendly look, for they're ornamented in style and very tempting for a lazy rest on the cool cement floor. So did the King's subject when they got an all night service. Entering the Kamandungan one finds on his left hand side a barrack for the Kraton soldiers, whilst on the other side another one for the Dutch. That guard system has been abolished by the Japanese regime and the barracks have become other functions ever since. The Kori Kamandungan Lor, facing the Kori Brajanala, is in fact the main gate for the palace yard. The 3-door gate is flanked by garages for the motor cars, for it is the place in the Kraton where the Susuhunan mounts his ceremonial coach or up-to-date limousine. The door in the Kraton system is peculiar, none gives a straight-on passage. So is the Kamandungan gate. Once passing through, one finds himself confronted with his own figure in the big mirror on the wall. It is said that one has to



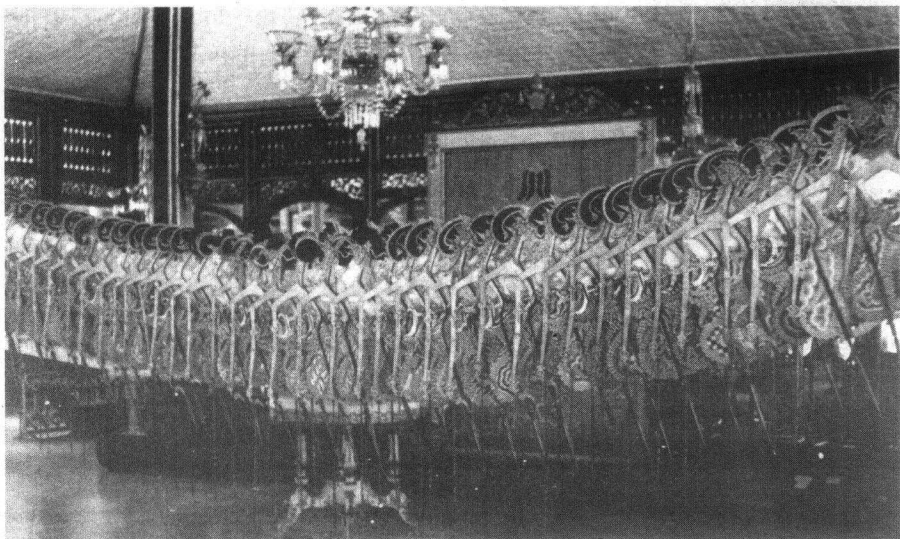
The Bangsal Pradonggo in the opposite of the Pendopo Ageng. On special occasions a pusaka gamelan set is played here.





Women abdidalems, subjects, in the Plataran Sawokecik, the front yard of the Palace proper.

look at himself before seeing the Susuhunan. Being reminded a second he can proceed either to the left or the right to arrive in the *Srimanganti*, place for waiting before permission is rendered to enter the next palace quarter. Two pavillions facing each other in this quarter are the *Bangsai Morokoto* designed for civilians on the right side, and the *Bangsai Marcukundo* for military on the other side. Their function, too, is now adjusted to the present need. Still standing on the stairs of the 3-door gate one admires the towering *Panggung Sanggabuwana* on his front left. Its roof-shape is of a lid of an offerings bucket and the legend casts its story, that on the top floor of the Sanggabuwana the King descendants of Panembahan Senopati meet with the Ratu Kidul, the immortal Queen of the South Sea. Until some 30 years past a *lampor* — people of villages and towns under the line between the South Coast and the Kraton beat the tongtong and everything that can make noise, in the night — often was heard and people described it to an aerial voyage of the Queen to the Pakubuwono's Kraton. They made noise as to scare away her invisible followers who might kidnap human beings



Various types of wayang kulit of the most fine quality was the produce of the Kraton Art. They were played on special events. Kyai Dewa Katong, one of the *Wayang Gedog* sets being aired in the Sasana Handrawina.

Another door now leads the visitor to the next quarter. This is the *Kori Srimanganti*, decorated en relief with the Kraton weapons above the door-pannel. The Javanese architecture is famous under the name of *Semar Tinandu*, and the building has been artistically done indeed. A string of 4 jessamines hanging in the corners reveal the builder: Pakubuwono IV. In this door the visitor sees himself again in a mirror on the wall but this time he can go only to the left, no passage to the right. But looking in this direction, one will discover above a small door of a corner room: a YONI in haut relief. This room is special for a lady subject to keep watch, sitting cross legged in front of the door. The YONI relief is facing east. Prince Hadiwidjojo explains the meaning of it by saying that a baby must be born facing the direction the sun comes up.

A few metres east from that YONI, passing by the door opening of the Sri manganti, one will discover another relief on a pillar near the tower Sangga-buwana: the LINGGA. It is surprising indeed to find the lingga-yoni here. Are not these the essence of life, the philosophy of fertility, of aim and source of life! This simbol is reflected in various styles in the Hindu-Javanese temples.

Now, turning his back to the LINGGA relief, the visitor is in the real palace yard. A small gallery, the *Nguntarasana* is on his right hand side, provides space for the princes awaiting a ceremony to be held in the *Pendopo Ageng*, for the anniversary of the King's coronation. Exactly 72 sapodilla trees give shade to the palace front yard and improve the serene atmosphere of the domain of a king. Richly carved pillars and other woodworks in gold,



The Gapura Gading on the South Square. The Waringin Kurung is seen in the middle of the square.

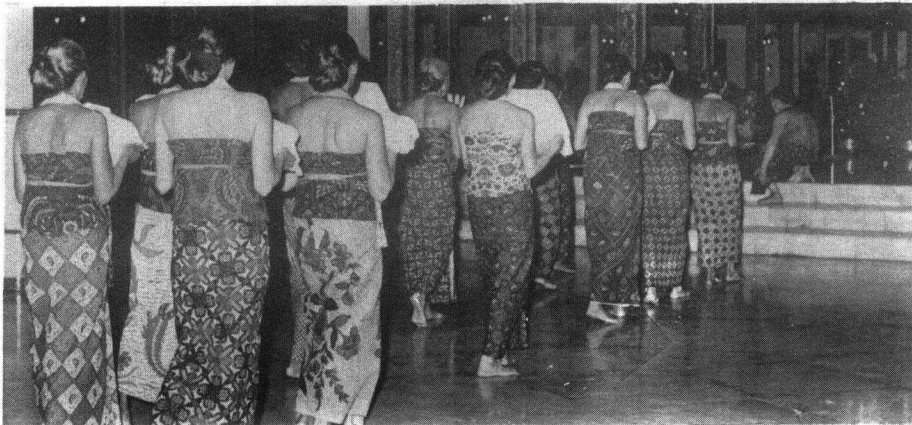
Its quarters

brown and red paint, tens of European chandeliers hanging onto sunbeam shape roofwork of the Pendopo Ageng, also called *Sasana Sewaka*, above the white Italian marble floor, and all those in combination with the antique furniture make one recall the glorious past of the House. It should have been a fairy tale indeed as beautiful princesses danced the serimpi on the well tuned gamelan orchestra *Kaduk-Manis-Manis-Renggo*, played by the best niaga's. The Pendopo Ageng is facing east, an exception in Javanese tradition? Well, no because the pendopo is King's and only the King may have his house facing east, the Sun. Yet his Dalem Ageng, the *Prabasuyasa* — living room — faces south like all or most of the Javanese houses.

As this pendopo Ageng is designed for ceremonial purposes only, the glassroom adjoining, the *Sasana Handrawina*, is one for receiving personal guests or government authorities while dining or lunching. The Gamelan Loko-nonto *Semar Ngigel*, accompanies the party.

Three long buildings in the opposite of the Pendopo Ageng, called the *Bangsai Pradonggo* are a.o. for the entourage of a foreign state guest, and for gamelan to improve the festivity. The gamelan set *Kyai Kuta-Windu-Windu-Sono* is played in the Bangsal Pradonggo on wedding ceremonies and the King's funeral. (see back cover)

Next to the Sasana Handrawina is the Kraton Library. Here are stored books of great value, a.o. the *Serat Centini* by Pakubuwono V, and famous works of Surakarta's pujanggas. Only few make use of it. Leaving this palace

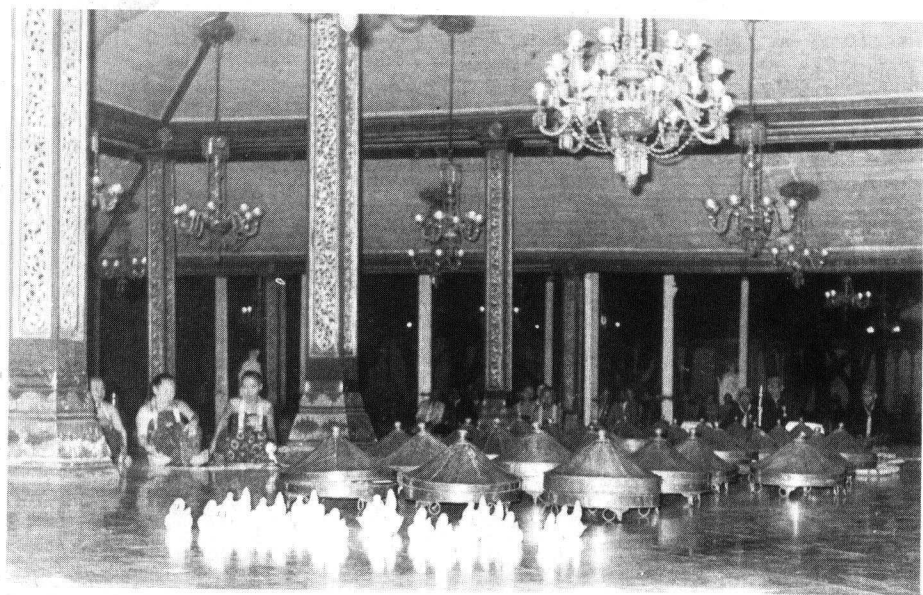


The offerings for Rajawada, Wuku Dukut and Kiblat Papat being brought to the Pendopo Ageng.

quarter through a south gate, one comes in *Magangan*. It is an open space surrounded by offices and godowns for fire arms. It was the military barrack of the Kraton. Through the door just mentioned, across the Magangan and further through the South Kori Brojonolo, which finally leads to the South Square, which ends in the Jalan Gading, the King goes only once, namely when his dead body is carried to be buried in the Royal Cemetry of Imogiri, in the Yogya area.

Other quarters of the Kraton, covering an area almost the size of an Alun-alun are the *Keputren*, for ladies only, the *Bandengan*, a pond which is a must in every Kraton the *Kraton Kulon*, West Kraton, *Langen Sari* the big stable. The *Balewerti*, probably derived from the Portuguese word baluarte, means boulevard, is a ringlane round the inside palace walls. Along that lane are the living quarters of the Kraton subjects and also big houses — Javanese styled of course — of the Pangerans, the princes.

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Only one special bupati masters the art of arranging.

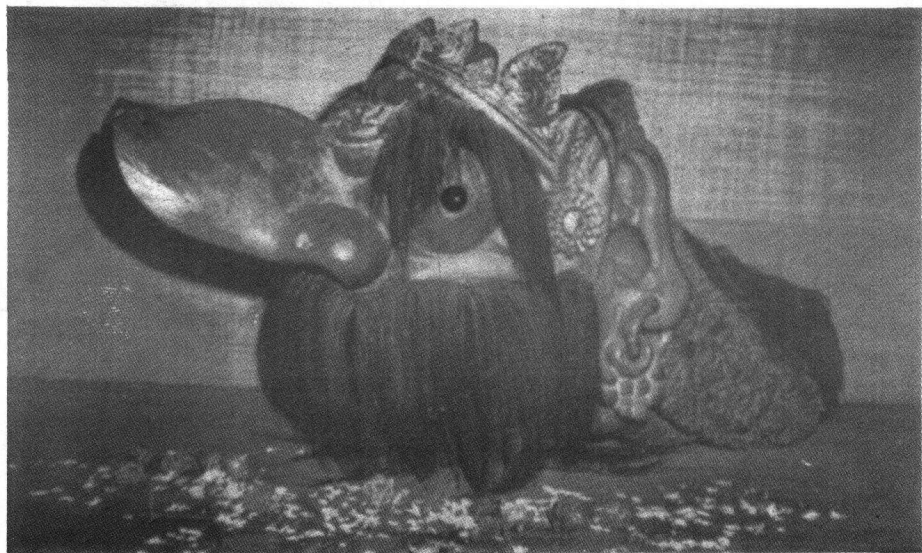
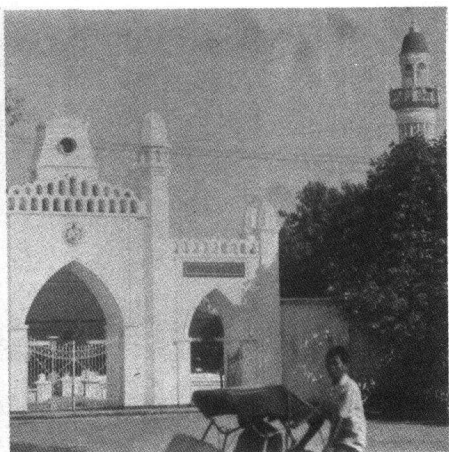


The Susuhunan is seen accompanied by the Resident of Surakarta, Prince Prabuwidjo and also other authorities at the Kamadungan to see off his treasures carried in the nightly silent procession.

## ITS TRADITION

According to an old writing, The Serat Nitik Keprajan, the location of the Kraton of Surakarta Hadiningrat was decided by a divine revelation, also the way fixing the site of the Sitinggil. Since the Javanese Kraton has a temple character, it can not be compared with any palace abroad. The Kraton is a holy sanctuary. That's the reason why no *janur-kuning*, yellow young coconut leaves, are needed in a Kraton wedding party or any other ceremonies. The *janur-kuning* (purifying the house) is a must in Javanese tradition. Till nowadays, one will encounter oftenly ladies in waiting having offerings on their hands walk over the court yards. The red-gold-red ribbons over their shoulders







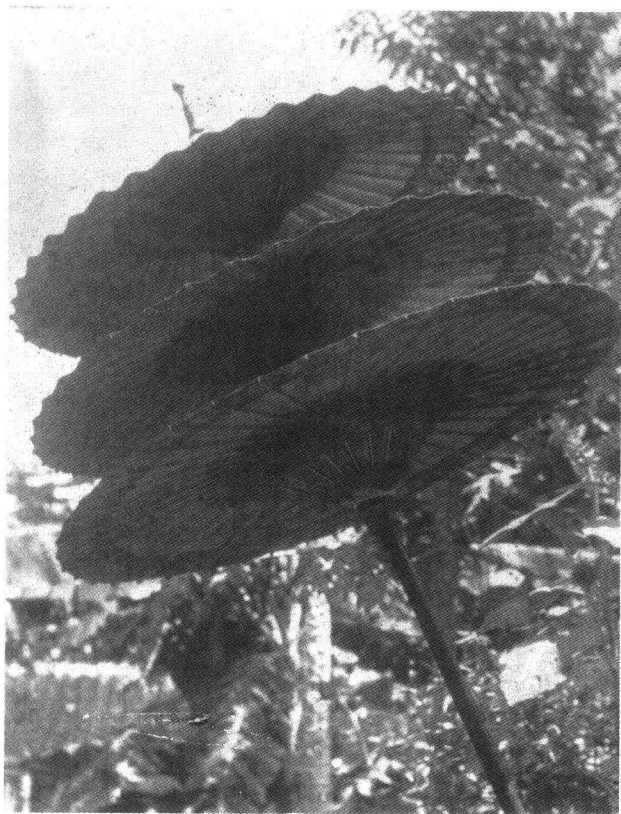
Clockwise from above

The Kori Brojonolo Kidul and the Sanggabuwana tower in the background. Through this gate the King goes once.

Annually the Gamelan Sekaten is played in this Great Mosque.

A 3-stage gold umbrella for the crown prince, who got circumcised.

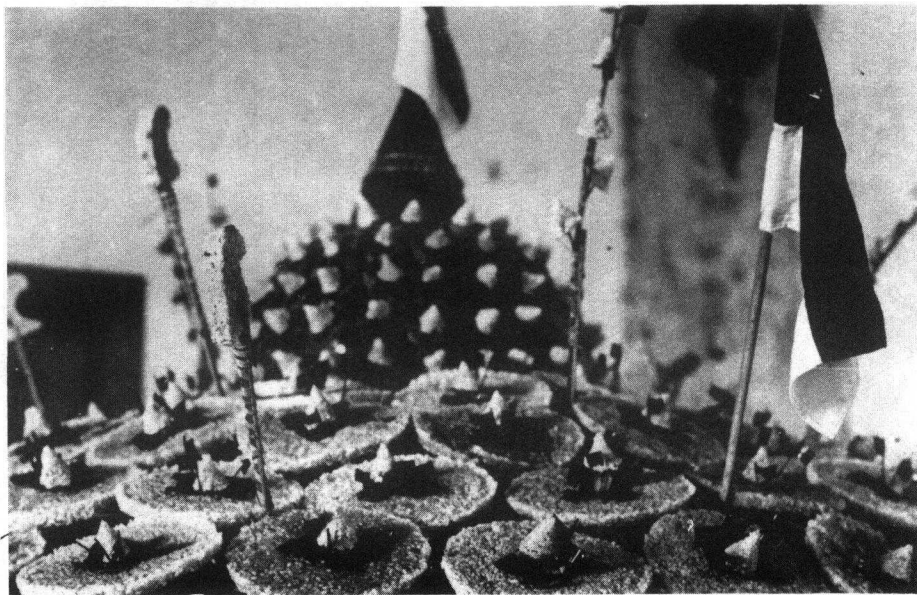
Kyai Rajamala adorned the Royal Yacht of Pakubuwono V. On every Thursday evening and other holy days, offerings are given to him.



show instantly that they're on duty, bringing sesaji to doors and corners, to wells, to Kyai Rayamala or Nyai Setomi the sacred canon. They do it on every Javanese sacred day, whilst on special holy days, big offerings are brought to Krendawahana ceremoniously, e.i. the domain of the Goddess of Death. For other occasions new cloth for the Ratu Kidul are respectfully thrown into the South Sea.

The day of the old city of Kartasura moved to Surakarta Hadiningrat is no less great event, which deserves commemoration traditionally. According to the Javanese calender: 17th of the month Sura. For this occasion a big sesaji is made consisting the *Rajaweda* and *Kiblat Papat*. The sesaji ceremony takes place in the Pendopo Ageng.

The Kraton as heirloom of a great Kingdom, Majapahit, keeps a good many traditions. Was not it the centre of the realm centre of administration, of religion, of art, of literature, centre of the Javanese culture! and tradition is not to separate from culture.



A female *Gunungan*, foodstuff in conic and disc shape, in the make.

Gunungan entering the Mosque.



## SEKATEN

In the field of religion, Surakarta celebrates **Sekaten**. The festivities last from Rablingulawal 5th. untill 12th. One should know that for traditional purposes the Javanese still reckons with his own calender, so that one has to consult a local *Wuku-calender* will he attend the occasion. On the first day of Sekaten, e.i. Rablingulawal 5th, people from villages in the surroundings of Surakarta literally stream by thousands to the Great Mosque, to be witness of the first beats of the gamelan Sekaten. For they believe staying young and healthy by doing so. Women buy sirih to be chewed on that moment whilst boys run to be first buyer of a whip, for they believe in the mystical value of a whip bought on the first Sekaten day; it makes their cattle fertile.

It is most unusual for a gamelan set in a mosque yard. But the story tells that when the Great Mosque of Demak has been completed the Sultan Syah Alam Akbar wished to celebrate the Prophet's birthday there, e.i. 12th of Rablingulawal, later popular as Maulid Nabi. The seven-day festivities were



Neatly covered in velvet, Kyai Kebo Mas is also shaded by a high rank umbrella.

a handy instrument for the Walis to spread Islam learnings wide amongst the people. To get them gathered in the Mosque, the King's gamelan pusaka should be played there. It worked, for they liked gamelan. The pauses between a gending and the following were the moments to persuade the mass becoming Moslems. Day after day people came and went in happy mood, the Mosque was the centre of interest. Then came the climax, Rabinulawal 12th, or the birthday of Nabi Muhammad s.a.w. More people thronged to the city to be witness of a Gunungan procession, to see a colorful religious parade organised by the King. A dozen male GUNUNGAN (see cover) and another dozen female GUNUNGAN form the highlight. Military, civilian and religious

units of the King took part in the procession, accompanied by gamelan, moved from the Kraton to the Mosque. A clowning *Cantang Balung* clad in the most eye-catching dress danced on the rythm of the gamelan at the head of the procession. But no minister, nor bupati or the other dignitaries may laugh at; obediently they executed the King's order: to bring the *Hajad Dalem*, food in that Gunungan form, to the Mosque to be distributed to people. Before the 24 Gunungans were escorted to the Mosque, the King ordered his Priest to bless the Hajad. A crowding mass in the Mosque tried to master something of the Gunungan, be it a piece of rice, or kacang panjang (vegetable) or lombok, to be stored in their houses for the welbeing of their family or to be burried in the sawah for the fertility of the soil.

Here three elements come together, the Kraton, the people, and the Mosque (religion).

## KIRAB PUSAKA

Another traditional event is the *Kirab Pusaka*. The date: Javanese New Year's eve. Because the new year is Sura Ist, people name it *Suran*. The significance of that month is, that there are no marriages, no circumcsions nor any kind of festivities among the (Javanese) people. The King is an exeption of course; his gamelan can play normally his daughters may marry in the holy month. Yet the King looks after his people's welbeing also, that they are protected against diseases, against calamity, against evil spirits etc. In this respect the Kraton pusakas do the job. That's why the Kirab Pusaka. Kirab means procession and pusaka means holy treasures, usually the krises or lances. Commencing in the afternoon, Pangerans, Bupatis and other subjects are busy in the Dalem Ageng and Parasdya, e.i. the space between the Pendopo Ageng and the Dalem Ageng, to put the pusakas, being one Kudi (knife or chopper) and 5 lances, in readiness for the nocturnal trip through the streets round the Kraton. The air is filled with insence smell and the fragrance of roses, jessamines, kenanga's etc. Men and women abdidalems have their traditional

costumes on. Lampions are lit and the closer the time got to midnight the more busy they do the last check for the procession. Outside the Kamandungan gate a huge crowd gether unpatiently. Men and women, old and young try to master a good place to see the pusakas pass. And a peculiarity is, that in front of the procession walks ..... the White Buffalo (Kyai Slamet) and his family. A strange combination between dead iron pusakas and animals. Kyai Slamet is one of the Kraton pets, but he wanders at will with no herdsman.

Not seldom Kyai Slamet and his family pass a street-market, nose here and there of the vegetables or fruit displayed. The vendors leave them do, for Kyai Slamet brings luck, if he may choose some. On the contrary no one dares to harm the beast. Satisfied of his aimless walk, the white bufaflo then goes at leisure somewhere in the Alun-alun Kidul. And once a year he does his duty, walking at the head of a nocturnal procession of human beings carrying pusakas. What the connection is between this white annimal and the pusakas nobody knows properly anymore.



Kyai Slamet, the white buffalo, and his family on annual duty-A herdsman looks after.

## Its Tradition

The buffalo in rural lands like Indonesia plays an important roll, the white ones in particular.

As midnight falls, the old year passes, the new year arrives, movement is seen coming from the Dalem Ageng Prabasuyasa. Women abdidalems wearing red—and—gold ribbons over the shoulders, move slowly forward carrying the pusakas untill the Parasedya, where Pangerans and Bupatis already await. The latters take over from the ladies, one pusaka carried by two men, whilst the Susuhunan looks on. *Tamtama* soldiers armed with speers escort the solemn marching party; the children of the Susuhunan and other members of the family follow untill the Kamandungan. As the pusakas arrive at the Kamandungan, people start jostling each other for a good place to glimpse at the holy treasures. The crowd is hardly to barrage for giving passage for both the buffaloes and the the pusakas. This time a herdsman looks after.



Kyai Garuda Kencana, golden coach, an exessive luxury only a Monarch can afford, now in the museum like ten others.





**This rare big kris was the boat weapon of the Royal Yacht.**

Meanwhile the route through where the pusakas will go is already packed with people from villages in the environs and others who are to stay overnight in celebrating the new year. Surakarta's main street is blocked by the crowd, not a single vehicle can go pass.

For a short while the Susuhunan appears at the Kamandungan seeing off his treasures fulfilling the traditional job. About daybreak as the pusakas come home the Susuhunan is present to receive. The Kirab Pusaka is worth seeing. Though the pusakas are not carried barely — both the lances and the kudi are neatly covered in silk and velvet — hung with strings of jessamines, people are satisfied to glimpse at. Some throw flowers to them, some kneel and make the sembah and some others again murmel prayers may the new year bring luck, better crops, wealth, health etc. etc.

As it is said before the Javanese monarchs have relations with the Ratu Kidul, the Queen of the South Sea. The history is too often interwoven with myths, yet people do listen with pleasure. And so the story goes, that one day in his meditation Panembahan Senopati (founder of the Pakubuwono House) met with the beautiful princess of the Ocean. He went with her to her palace on the bottom of the sea and happened to see most amazing dances there. Requested to stay in her domain, the Panembahan however refused by saying: "How could I stay here, for I'll miss the source and aim of life". He further proposed: "But Ratu Kidul can do me a favour if willing to teach my dancers in my Kraton the heavenly dance I've seen in this marine palace....." With feelings of deep sorrow the Ratu promised to come and teach Panembahan's dancers in Mataram. And so it comes, that *Hanggara Kasih*, Tuesday Kliwon, has become the day for training the *Bedoyo Ketawang*. During the dance, people believe, the Ratu Kidul is amongst them, and sometimes one counts 10 instead of 9 Bedoyos dancing.



No dance for joy, it is ritual, sacred.



The Susuhunan on the official *Dampar Kencana* watches; he is in fact part of the ceremony too. On his right are seated the daughters, behind him the women Abdidalems holding King's "Ampil-ampil".

Through the ages the Bedoyo Ketawang has become the traditional ritual dance of the Kraton; it is the only performance given to add lustre to King's coronation anniversary. For the present Susuhunan is it the 2nd of the month Ruwah. The ceremony goes as follows. Round 10.00 hours AM the Princess are present, they wait in the gallery Nguntarasana. Bupatis and all the others in the Morokoto. The pendopo is completely empty. Niaga's and lady singers stand by, between the Pendopo and the Sasana Handrawina, where the famous gamelan Kyai Kaduk—Manis—Manis—Renggo is placed. No movement as yet. Stillness, and waiting untill the king finally appears in the door-opening of the Prabasuyasa, in full ornate. Instantly the Gending Srikaton plays. Stately the Susuhunan proceeds to the Parasedya steps over the few stairs of the Pendopo. Close behind him follow ladies subjects having the King's *ampil-ampil*, and two others carrying the *Dampar Kencana*, golden throne for this purpose. The *Dampar* is quickly set up and the King sits down. By hearing the Gending Srikaton everybody knows that the Susuhunan is already present. So after a while the princes and later the other officials can move to their respective seats. Needless to say that they all make the *sembah* first before taking their seats. Again, stillness, wait. A woman Bupati and 2 followers, creep over the marble floor up in front of the King, making report that the performance can begin. Her monotonous ceremonial voice is heard clearly in the pendopo.

A gentle nodd is the answer, the bupati makes another sembah before leaving. Smell of insence improve the solemnity nobody dares speak loudly. The gamelan starts playing and the first bedoyos are aware coming from the Prabasuyasa. Two women servants creep in front of the 9 dancers in a row, leading them up to the middle of the Pendopo. The servants will help during the more than one hour performance, if their dresses fall incorrect by the movements. As the bedoyos are seated in their formation a chorus of the ladysingers is heard. The dance begins.

Expressively insence is burnt close to the mouths of the singers, since the words of the song are dedicated to the Ratu Kidul who might appear amongst the Bedoyos. The music, the insence smell, the dance, the illuminated Pendopo shape a dream sphere. No wonder that one who can appreciate that melody feels like floating in emptiness especially caused by the hypnotic sounding *kemanak*, a small brass plank beated in rythm. The dance is of a slow tempo with movements representing the restless waves of the sea. The pattern however, is, according to Prince Hadiwidjojo, of astronomical character and has



The dance is about to end, two bedoyos remain standing: a love scene of the Ratu Kidul and Panembahan Senopati.

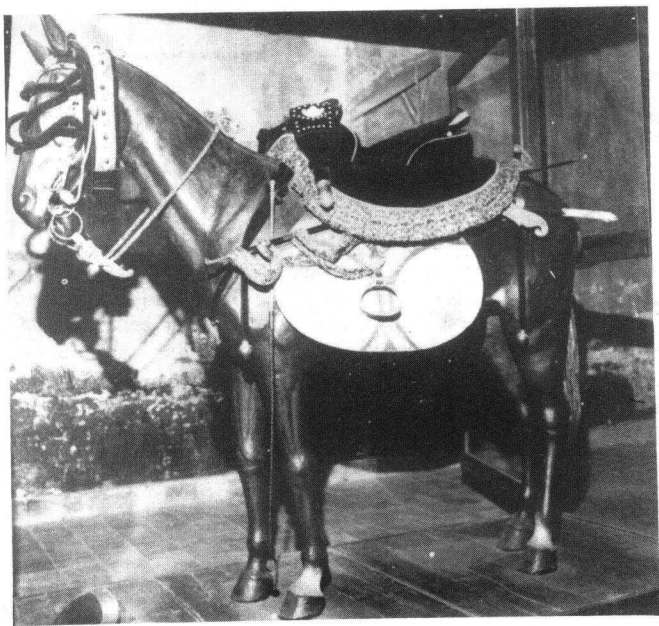
much similarity to a Hinduistic temple dance. Hadiwidjojo regards it as the oldest Javanese dance ever created. About the dress is worth mentioning the Dodot Alas-alasan Bango Tulak, the cloth worn from the waist down. Not only is it unusual long 8 meters, the design is of that only used by wedding couples. The design has the philosophic meaning of fertility and of wealth (see detail foto on page 2). As the Bedoyos enter the hall by keeping the Susuhunan on their right side, so they again do so when they leave the Pendopo; it is called Pradaksina. Coronation day of the monarch is also important for everybody who serves in the Kraton, for usually the King honors merits on that occasion too. Only invitees can attend the closed ceremony.

The calender of events can be added by a *Dal* ceremony. One should know that the Javanese calender has 8 different years, of which Dal is the most significant. It is in connection with the Sekaten, but this particular traditional ceremony for Surakarta affects the King's family. The Susuhunan then together with the Queen Mother go into the kitchen, where he shoves firewood in the fireplace and the Queen Mother scoopes rice into the steamer. The steampot has of course a legendaric background. So they both prepares the meal, which means no less than food in abundance for the people.

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### Its Art Gallery/Museum

The Kraton share in the world of tourism is undoubtedly inevitable for Surakarta. The 230 years old complex of building is none but grandeur, appointed by the Government as cultural monument. No tourist goes to Surakarta without seeing it. Moreover now the Susuhunan has put aside part of his house to be renovated into a museum and art gallery, open for public. Things of historical value, archaeological pieces, and traditional artifacts are displayed in welkept show cases. One can get there via the *Sidikoro* gate, and capable guides are at hand. Amongst the things to be seen are: Javanese kitchen tools, krises of various shape and size, wooden masks for classic dances, the oldest coach in the country, Kyai Rajamala once the decoration of Susuhunan's yacht, Chinese and Japanese ceramic, bronze statues and pracasitis, palanquins and too many



Gold ornamented wooden horse in a display case of the Museum. On the floor is a silver ornamented waterhorn.

other curiosities to be mentioned. One room shows the sequence how a wedding ceremony goes whilst another shows wayang kulit performance for various purposes. One diorama shows the heroic Prince Diponegoro in a battle field. And what kind of games the elite children were fond of, the tools are seen in good condition in the museum. In short it is a useful gallery for everyone, who is interested in history art and culture the Javanese Kingdoms have produced. Having seen the Museum one can go via a communicating door to the interior yard of the palace for having a look of the Sasana Sewaka, the Sasana Handrawina. For having an image how big the Kraton is, one should refer to the blueprint inserted.

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# Appendix I Legenda:

1. Sitinggil.
2. Kori Brojonolo Lor.
3. Kamandungan square.
4. Barrack Dutch dragoon
5. Paseban Kadipaten (waiting room for subjects of the Crown Prince), then used for barrack Kraton guards
6. Kamandungan.
7. Gedong Joli for palanquins, now garage like no 8.
8. Bangsal Morokoto.
9. Bangsal Marcukundo.
10. Kori Srimanganti.
11. Panggung Sanggabuwana, 28 m.
12. Nguntarasana.
13. Palace yard, interior.
14. Maligi.
15. Sasana Sewaka, throne hall.
16. Parasedya.
17. Prabsuyasa, living room.
18. Sasana Handrawina, dining hall.
19. Bale Pradonggo.
20. Gate to Art Gallery/Museum.
21. Art Gallery.
22. Garden.
23. Library, Sasana Pustaka.
24. Kori Srimanganti Kidul.
25. Magangan and square, military quarter.
26. Kori Gadung Melati, called so because of white and light green color.
27. Kori Sembagi, multi color gate.
28. Kori Brojonolo Kidul.
29. Ring lane Balewerti.
30. Bandengan Mosque.
31. Pujasana Mosque.
32. Langensari, big stable.
33. Sasana Mulia the present Cultural Centre for Central Java.
34. Garage for coaches.
35. Suranatan Mosque.
36. Entrance for Art Gallery.
37. Sidikoro, conference hall.

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## Appendix II

## IMPERIUM OF MAJAPAHIT

1293 — 1520

## SULTANATE OF DEMAK

## SULTANATE OF PAJANG

## KINGDOM OF MATARAM

## KINGDOM OF KARTASURA

## KINGDOM OF SURAKARTA HADININGRAT

Pakubuwono II	1745 — 1749
Pakubuwono III	1749 — 1788
Pakubuwono IV	1788 — 1820
Pakubuwono V	1820 — 1823
Pakubuwono VI	1823 — 1830
Pakubuwono VII	1830 — 1858
Pakubuwono VIII	1858 — 1861
Pakubuwono IX	1861 — 1893
Pakubuwono X	1893 — 1939
Pakubuwono XI	1939 — 1945
Pakubuwono XII	1945 — .....



Perpustakaan  
Jenderal

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