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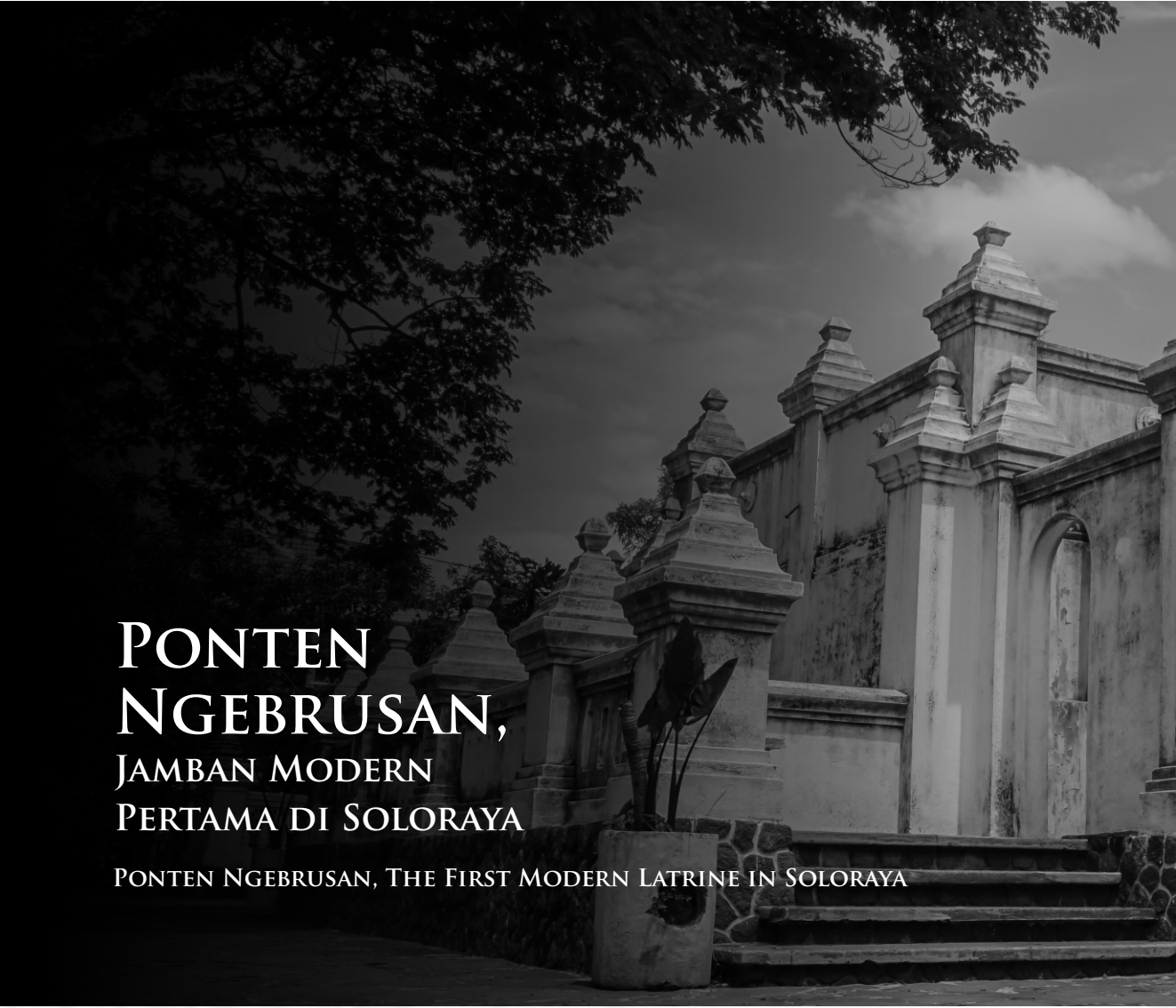
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PONTEN NGEBRUSAN, JAMBAN MODERN PERTAMA DI SOLORAYA

PONTEN NGEBRUSAN, THE FIRST MODERN LATRINE IN SOLORAYA

Ada warisan bagus Gusti Mangkunegara VII (1916-1944) di luar istana yang hingga kini masih bisa dijumpai, yakni jamban alias WC umum di Kampung Ngebrusan. Berbekal pemikiran brilian dan kondisi kas keuangan praja yang bagus, Mangkunegara VII mendirikan jamban umum atau *badpaals* di Ngebrusan tahun 1938. Terjemahan bebas kata “*badpaals*” ialah tempat pemandian (tonggak) pertama. Ada nama lain, warga setempat memilih menyebutnya dengan nama “ponten”.

Pembangunan fasilitas publik ini juga merespon politik kebersihan yang digulirkan di Hindia Belanda. Rudolf Mrazek (2006) menjelaskan, dua dekade permulaan abad XX di Hindia Belanda ada sejumlah kemajuan tentang pendistribusian air dan *rioleering* (saluran pembuangan tinja). Orang mulai melihat bahwa pembuangan tinja secara seksama bisa memberi imbalan dalam bentuk berkurangnya berbagai penyakit menular. Dari kacamata kolonial, lingkungan orang pribumi dinilai kurang mendukung untuk menuju hidup sehat.



There is a unique legacy of Gusti Mangkunegara VII (1916-1944) outside the palace which can still be found today, namely the latrine or public toilet in Ngrebusan Village. Based on his brilliant mind and good financial condition, Mangkunegara VII established public latrines or badpaals in Ngebrusan in 1938. A free translation of the word "badpaals" is the first bathing place (bollard). Another name used by locals is "ponten."

The construction of this public facility also responded to the hygiene policy introduced in the Dutch East Indies. Rudolf Mrazek (2006) explained, in the early two decades of the twentieth century in the Dutch East Indies, there were a number of advances in water distribution and rioleering (stool disposal). People are beginning to see that careful disposal of feces can pay off in the form of a reduction in infectious diseases. Based on the colonial point of view, the environment of indigenous people is considered less supportive towards a healthy life.

Lukisan di atas sebenarnya tidak menyimpang jauh dengan realitas perkampungan di Mangkunegaran. Penguasa mana yang hatinya tidak ditindih rasa sedih saat *miderpraja* naik kuda mendapati ratusan warganya sehari-hari berkubang dalam lingkungan yang jorok. Buang hajat di lubang jumblengan berbau busuk tempat berbiak nyamuk malaria. Juga ketika mandi dan *ngangsu* (mencari air bersih), mereka harus rela antri mengingat minimnya persediaan sumur detik itu. Saking tebalnya rasa kemanusiaan

Proyek pembangunan diserahkan kepada arsitek kondang, Thomas Karsten yang ringan tangan mendandani kota yang pernah dijuluki “jantungnya pulau Jawa” ini. Langgam bangunan bercorak tradisional mirip miniatur candi sebagai cirikhas Thomas Karsten yang senantiasa memadukan unsur lokal dengan Barat. Selanjutnya dari segi *assaineegering* (sanitasi), jamban tersebut sengaja ditempatkan di dekat Sungai Pepe demi melancarkan saluran pembuangan air kotor dan tinja. Kotoran larut mengikut aliran sungai sehingga tidak menimbulkan bau menyengat layaknya jumblengan.



This depiction actually does not deviate much from the reality of the village in Mangkunegaran. The rulers must have felt sad when the miderpaja rode on horses to see hundreds of their people living in a dirty environment everyday. They defecate in foul-smelling jumblengan holes where malaria mosquitoes breed. Worse yet, when bathing and ngangsu (looking for clean water), they had to be willing to queue considering the lack of wells at that time.

The construction project was handed over to the famous architect, Thomas Karsten, who lightly dressed the city which was once dubbed the "heart of Java Island". The traditional style of the building is similar to a miniature temple as a characteristic of Thomas Karsten who always combines local elements with the West. Furthermore, in terms of assaineegering (sanitation), the latrine was deliberately placed near the Pepe River to facilitate the drainage of dirty water and feces. Dirt dissolves with the flow of the river so it does not cause a pungent smell like jumblengan.





Dicermati lebih detail, terserap pula gagasan modern yang mempertimbangkan aspek *hygienitas* dan privasi. Di dalam *badpaals* disediakan dua WC dan tiga pancuran, antara kamar mandi dan WC untuk kaum lelaki dan wanita telah dipilah. Dengan hadirnya fasilitas umum perkotaan itu kontan membikin

When paying closer attention, there are modern ideas that take into account the aspects of hygiene and privacy. Inside the badpaals, there are two toilets and three showers; the bathrooms and toilets for men and women have also been separated. By establishing the public facilities, the villagers were happy since, in the



masyarakat *kampung lor* bungah, lantaran di tanah jajahan, WC adalah barang mahal dan terlalu istimewa bagi golongan *inlander* untuk ukuran kala itu. Pasalnya, terdapat diskriminasi dalam pemakaian jamban. Yang boleh memakainya antara lain, pimpinan, staf (*toewan* kulit putih), orang Asia, serta juru tulis. Maka, pembangunan jamban umum di Ngebrusan merupakan bukti betapa gemuknya rasa kepedulian Gusti Mangkunegara terhadap rakyat untuk “memasyarakatkan kesehatan” dan “menyehatkan masyarakat” dengan mengajari mereka cara hidup sehat. Selain itu, bangunan bernilai historis ini juga dapat dimaknai sebagai tonggak (penanda) revolusi (perubahan) masyarakat Mangkunegaran sadar lingkungan bersih.

Dari hasil penggalian dengan metode sejarah lisan diketahui bahwa tahun 1960-an, manfaat jamban berangsur menyusut. Masyarakat mulai tak lagi *ngangsu* air dan buang air besar di jamban seiring terpasangnya sumur yang dilengkapi WC di rumah mereka. Karena jarang digunakan, bangunan jamban akhirnya mangkrak. Berubah fungsi menjadi monumen, suatu benda yang berfaedah untuk melawan lupa.

Seiring bergulirnya waktu, sekarang bangunan historis tersebut sudah direvitalisasi oleh pemerintah kota. seringkali digunakan oleh warga atau komunitas untuk blusukan sejarah.

colony, toilets were expensive and too special for the inlander t that time. There was discrimination in the use of latrines. Those who were allowed to use it were leaders, staff (white people), Asians, and clerks. Thus, the establishment of latrines or toilets in Ngrebusan proved how much Gusti Mangkunegara cared for the people to “socialize health” and “make people healthy” by teaching them how to live a healthy life. Furthermore, this historically valuable building can also be interpreted as a milestone (marker) of revolution (change) for the Mangkunegaran community to be aware of a clean environment.

Based on research on the oral history method, it is known that in the 1960s, the benefits of latrines gradually decreased. People began to stop ngangsu or looking for clean water and defecate in self-built latrines along with wells in their houses. Since it is rarely used, the latrine building eventually stalled and turned into a monument, an object that is useful for remembering history.

As time goes by, now the historical building has been revitalized by the city government and often used by citizens or communities to examine history.



(KISAH KLASIK) STADION MANAHAN, (CLASSIC STORY) MANAHAN STADIUM

Stadion Manahan terus dipoles supaya tampil cantik. Kini, ruang tersebut dipakai untuk kegiatan nasional hingga berskala internasional. Perlu diketahui, muasal nama “Manahan” bukan bermula dari “tempat memanah”. Melainkan, kawasan ini dulu disambangi Ki Ageng Pamanahan. Tokoh legendaris periode Mataram Islam awal ini bercokol lama dan membuat semacam pondok (padepokan), yang menjadi cikal-bakal nama Depok.

Manahan dan olahraga merupakan serangkaian cerita yang mengikuti laju Kota Bengawan menapaki ruang dan waktu. Selain berfungsi sebagai arena olahraga, kompleks stadion menjelma bak momumen yang menerbangkan ingatan kita tentang genealogi ibu Tien Soeharto. Stadion Manahan yang digarap sejak tahun 1989-1998 adalah persembahan dari yayasan ibu Tien. Kalender menunjuk angka 21 Februari 1998 Presiden Soeharto meresmikan stadion itu. Kita paham bahwa ibu Tien masuk jaringan trah keluarga Mangkunegaran. Maka, tidak heran jika keluarga Cendana menaruh perhatian besar terhadap perkembangan arena olahraga warisan Praja Mangkunegaran itu. Terlebih lagi, Kota Solo menjadi “anak emas” Orde Baru setelah Jakarta. Pembangunan kota dan fasilitas perbelanjaan mengalami perkembangan pesat.



Manahan Stadium continues to be renovated to look beautiful. Now, the space is used for national to international activities. It is important to know that the origin of the name “Manahan” does not come from “the place for archery”. Instead, this area was visited by Ki Ageng Pamanahan. This legendary figure from the early Islamic Mataram period lived for a long time and made padepokan, which became the forerunner of the name Depok.

Manahan and sports are a series of stories that follow the pace of Bengawan City through space and time. In addition to functioning as a sports arena, the stadium complex has become like a monument that evokes our memories of the genealogy of Tien Suharto. The Manahan Stadium, which was built from 1989 to 1998, was a gift from the Tien's foundation. President Soeharto inaugurated the stadium on February 21, 1998. We understand that Tien is the descendant of Mangkunegaran family. Thus, it is not surprising that the Cendana family pays great attention to the development of the Mangkunegaran Praja sports arena. Moreover, Solo City became the “golden child” of the New Order after Jakarta. City and shopping facilities are experiencing rapid development.



Pada dasarnya, taman Manahan berbentuk oval dan dikelilingi empat jalan yakni, Jl. Adi Sucipto, Jl. Menteri Soepomo, Jl. MT Haryana dan Jl. KS Tubun. Lembaran sejarah lokal mencatat, Manahan semula tempat berlatih memanah oleh keluarga bangsawan Mangkunegaran. Kerabat Mangkunegara dikenal gemar berburu binatang di *alas* (hutan) Kethu Wonogiri. Bahkan, sampai ada cerita tragis: Mangkunegara V meninggal dunia saat berburu. Kendati tujuannya menghibur hati sembari berolahraga, mereka tetap membutuhkan latihan memanah.

Bola waktu menggelinding cepat. Lokasi tersebut disulap menjadi lapangan balap kuda yang sebelumnya berada di Balapan. Petinggi *toewan* kulit putih mendesak penguasa Mangkunegaran membangun stasiun kereta api Solo Balapan guna mendukung kelancaran transportasi darat lintas wilayah. Di satu pihak, pemerintah praja Mangkunegaran juga *emoh* ketinggalan dengan Kasunanan dalam bidang memajukan olahraga dan ruang rekreasi di Taman Sriwedari. Petinggi Mangkunegaran bergegas menitahkan bawahannya membangun lapangan Manahan seluas mungkin untuk olahraga pacuan kuda dilengkapi tribune.

Basically, Manahan park is oval and surrounded by four roads namely, Jl. Adi Sucipto, Jl. Minister Soepomo, Jl. MT Haryana, and Jl. KS Tubun. Local history records that Manahan was originally a place for archery practice by the Mangkunegaran noble family. Mangkunegara's relatives are known to like to hunt animals in the Kethu Wonogiri forest. In fact, there was a tragic story that Mangkunegara V died while hunting. Although the goal is to entertain while exercising, they still need archery practice.

Time is running fast. The location was transformed into a horse racing field that was previously in the Race. Officials of white people urged Mangkunegaran authorities to build the Solo Balapan train station to support the smooth cross-regional land transportation. On the one hand, the Mangkunegaran government also does not want to be left behind by Kasunanan in promoting sports and recreation spaces in Sriwedari Park. Mangkunegaran officials immediately ordered their subordinates to build the Manahan field as large as possible for horse racing with a tribune.



Lapangan didandani cantik mungkin, dengan melibatkan arsitek terkemuka Thomas Karsten yang juga sahabat raja. Ditinjau dari aspek planologi, Karsten tampak paham betul terhadap pembentukan kota modern, di satu sisi tetap mempertahankan unsur lokalnya. Keunikan kawasan Manahan terletak pada karakter denah lapangan yang berbentuk oval dan penanaman pohon cemara. Karsten membangun kawasan lapang itu bukan untuk kepentingan sesaat, melainkan demi masa depan warganya dan pembangunan berkelanjutan. Hal ini bisa ditunjukkan dengan adanya bukti lintas waktu. Semisal, dulu hingga sekarang, yang jadi ciri khas Manahan ialah pepohonan cemara mengitari kompleks yang berfaedah untuk paru-paru kota, sehingga orang betah bercengkrama di situ. Selain ruang olahraga, keberadaan area Manahan berfungsi sebagai daerah resapan air mengingat Solo kerap dilumat banjir dan sarana interaksi sosial warga (Heri Priyatmoko, 2021).

Dari kilas balik di atas, terbukti bahwa dari periode kolonial hingga kini, Stadion Manahan adalah ruang yang tak lepas untuk kepentingan olahraga. Dari kompleks lapangan hijau, kehidupan yang toleran dan spirit kebangsaan juga bisa disemaikan. Inilah makna penting dari Stadion Manahan yang patut dipahami oleh masyarakat dan wisatawan.

The field was renovated as beautiful as possible, involving the eminent architect, Thomas Karsten, who was also a friend of the king. Based on the planological aspect, Karsten seems to understand very well the formation of a modern city while maintaining its local elements. The uniqueness of the Manahan area lies in the oval-shaped field plan and the planting of pine trees. Karsten built the field not only for the sake of a moment, but also for the future of its citizens and sustainable development. It is shown by the evidence across time. For example, since the past until now, what has become the hallmark of Manahan is the cypress trees surrounding the complex which are useful for the lungs of the city, making people comfortable chatting there. In addition to the sports space, the Manahan area functions as a water catchment area considering that Solo often experiences flooding and a means of social interaction for residents (Heri Priyatmoko, 2021).

Based on the flashback above, it is evident that from the colonial period to the present, the Manahan Stadium is a space inseparated from the interests of sports. Looking at the green field complex, a tolerant life and national spirit can also be sown. This is the important meaning of Manahan Stadium that should be understood by the public and tourists.





PASAR KEMBANG, ANTARA TRADISI DAN EKONOMI

FLOWER MARKET, BETWEEN TRADITION AND ECONOMY

Di Solo, dijumpai Pasar Kembang yang menggoda untuk dikunjungi. Tempat tersebut menjajakan bunga untuk sesaji, sadranan, jenazah, atau asesoris. Pasar yang khas ini tidak gampang dijumpai di setiap perkotaan besar di Jawa. Maka, keberadaannya pun boleh dibilang langka. Secara teoritis, pasar tradisional lahir serta berkembang mengikuti hari pasaran (Pon, Wage, Kliwon, Legi, dan Pahing). Pasar secara harfiah berarti berkumpul untuk jual-beli barang sekali dalam lima hari Jawa. Nah, *gumbreggeng* atau keriuhan suasana Pasar Kembang tidak tergantung pada hari pasaran tertentu. Komoditas yang ditawarkan memang tidak banyak terpengaruh oleh pasaran, melainkan dipengaruhi intensitas upacara ritual yang dijalankan masyarakat setempat.

Dalam panggung seminar sejarah budaya, masyarakat Jawa tak jarang ditempli julukan “manusia seribu upacara”. Alasan logisnya, mulai masih dalam kandungan sampai kematian (seribu hari), orang Jawa sudah disibukkan dengan upacara slametan. Fase *metu* (lahir), *manten* (nikah), dan *mati* (meninggal) diperingati lewat gelaran ritual yang menyertakan *kembang* (bunga) sebagai pelengkap sesaji.



In Solo, you can find Pasar Kembang, which is tempting to visit. The place sells flowers for offerings, sadranan, corpses, or accessories. This kind of market is rare and difficult to find in every big city in Java. Theoretically, traditional markets were born and developed following the Javanese days or pasaran (Pon, Wage, Kliwon, Legi, and Pahing). The market literally means a place for gathering to buy and sell goods once in five Javanese days (pasaran). Well, the gumbrenggeng or the boisterous atmosphere of the Pasar Kembang does not depend on a particular Javanese day. The commodities offered are not much affected by the market, but are influenced by the intensity of the ritual ceremonies carried out by the local community.

In cultural history seminars, Javanese people often get the nickname “man of a thousand ceremonies.” The logical reason is that from the time they are still in the womb until death (a thousand days after the day of death), the Javanese are already busy with the slametan ceremony. The phases of metu (birth), manten (marriage) and mati (died) are commemorated through a ritual that includes flowers as a complement to the offerings.

Sayangnya, muncul persoalan aktual, yaitu manusia Jawa mengalami keterputusan akar kulturalnya mudah membubuhkan cap: sesaji bagian dari klenik, mistik, dan irasional. Padahal, diperlukan “membaca” sesajen secara arif sebagai bentuk lain dari doa dan bermuatan asa yang baik. Dalam upacara perkawinan, misalnya, terdapat *sajen aran kembang* yang diwujudkan dalam bentuk sesajian berupa *aran kembang* (remukan kerak nasi yang sudah digoreng), *kembang pari* (kerak nasi yang masih mentah), serta *kembang telon* dan rokok cerutu. Kembang telon dan cerutu ditaruh dalam wadah yang terbahen dari daun pisang yang kedua sisinya diikat dengan potongan lidi.

Orang Jawa memberi makna dalam sajen tersebut, yakni rintangan dan halangan dapat hadir lewat kegemaran buruk ma-lima (maling, madat, medok, minum, dan main). Simbol aran kembang dan kembang pari melukiskan kerasnya cobaan hidup berumah tangga, seperti kerasnya dan tajamnya kedua makanan itu. Kemudian, simbol kembang telon (kenanga, mlati, dan kanthil) menurut tradisi Jawa kuno mendeskripsikan godaan yang datangnya dari tiga dunia, baik dunia atas (dunia dewa), tengah (dunia manusia), dan bawah (dunia binatang). Kemudian, cerutu menyimbolkan sifat madat atau suka mengonsumsi barang haram.

Unfortunately, an actual problem arises, where Javanese people experience misunderstandings about their cultural roots and perceive offerings as part of occult, mystical, and irrational. In fact, it is necessary to "read" the offerings wisely as another form of prayer and contain good hope. In a wedding ceremony, for example, there is an offering of aran flowers which is manifested in the form of offerings consisting of aran kembang (fried crushed rice crust), kembang pari (war rice crust), as well as kembang telon (three kinds of flowers) and cigar cigarettes. Kembang telon and cigars are placed in a container made of banana leaves tied with sticks on both sides.

The Javanese give meaning in the offering, where obstacles can be caused by five kinds of bad hobbies (stealing, consuming drugs, playing with women, drinking alcohol, gambling). The symbols of aran kembang and kembang pari depict the harshness of the trials of marital life, as hard and sharp as the two foods. Then, the symbols of kembang telon (ylang, mlati, and kanthil) according to ancient Javanese tradition describe temptations that come from three worlds, both the upper world (the world of gods), the middle (the world of humans), and the world below (the world of animals). Then, the cigar symbolizes the nature of oppression or likes to consume illegal goods.





Perlu menjelaskan bahwa kembang menjadi bagian dari sajen upacara dan perlengkapan meditasi sebetulnya berfungsi sebagai “parfum” tradisional yang telah ditemukan nenek moyang berabad-abad silam. Berkat kembang itulah, aroma ruangan menjadi harum tanpa harus menyemprotkan wewangian yang diimpor dari Barat. Demikian pula takkala prosesi siraman dalam upacara pernikahan khas Jawa. Calon pengantin tampil memesonakan di muka publik dengan tubuh mengeluarkan aroma wangi, tanpa harus memakai sabun produk Barat.

Keakraban masyarakat Jawa dengan kembang dalam kehidupan sehari-hari tergambar dari parikan atau pantun yang sangat merakyat. Ia mudah dibuat dan diucapkan oleh siapa pun, termasuk para bakul pasar dengan pembeli. Ambillah contoh: *Kembang mawar ganda arum ngambar-ambar, ati bingar aja mung yen nampa bayar. Kembang jagung kembang kenanga, yen wis kadhung aja tinggal lunga. Kembang jagung kembang melathi, yen wis kadhung aja digetuni. Kembang mlathi dironce-ronce, kene setengah mati kana ora nggape. Kembang mlati ganda arum warna peni, watak puti kudu gemi lan nastiti.* Eksistensi Pasar Kembang musti dijaga, dengan cara dipromosikan dan dikunjungi.

It is necessary to explain that flowers are part of ceremonial offerings and meditation equipment actually functions as a traditional “perfume” that our ancestors had discovered centuries ago. Thanks to that flower, the room's scent becomes fragrant without having to spray fragrances imported from the West. Likewise, the siraman procession is performed in a typical Javanese wedding ceremony. The bride and groom look stunning in public with their body emitting a fragrant aroma, without having to use Western soap.

The Javanese people's familiarity with flowers in everyday life is reflected in the parikan or pantun (poetry) which is very populist. It is easy for anyone to make and pronounce, including market baskets and buyers. For example: Kembang mawar ganda arum ngambar-ambar, ati bingar aja mung yen nampa bayar. Kembang jagung kembang kenanga, yen wis kadhung aja tinggal lunga. Kembang jagung kembang melathi, yen wis kadhung aja digetuni. Kembang mlathi dironce-ronce, kene setengah mati kana ora nggape. Kembang mlati ganda arum warna peni, watak puti kudu gemi lan nastiti (Roses smell good, our hearts are happy but not just because of receiving money. Cornflower, ylang flower; do not leave what you have started. Cornflower, jasmine flower; do not regret what has happened. Jasmine flowers are arranged, we try hard, but they just do not respond. Jasmine flower smells good, our behavior must be good”. The existence of the Pasar Kembang must be maintained by being promoted and visited.

(MAKNA)
**TAMAN
BALEKAMBANG**

(MEANING) BALEKAMBANG PARK

Di sisi utara kota, dijumpai Taman Balekambang yang menarik disambangi. Taman kota yang dibangun Gusti Mangkunegara VII tahun 1921 ini lumrah dipakai publik untuk menitipkan lelah yang menggelayut. Apalagi di waktu pagi, ruang Balekambang nampak seperti perawan yang habis mandi keramas dan duduk menunggu pujaan hatinya. Kolam air dan hutan di tengah taman bagaikan wajah anggun putri Solo yang minta dielus lembut, sedangkan segenap binatang rusa laksana abdi dalem yang menjaga keindahan lingkungan kaputren.

Taman berusia seabad lebih itu memang cocok ditempleki nama “balekambang”. Mangkunegara VII tidak *ngasal* ketika memberi nama taman megah sebagai hadiah untuk masyarakat pendukungnya kala itu. Merujuk pustaka *Sariné Basa Jawa* karangan Padmasukaca (1967), istilah tersebut memuat makna *omah satêngahe sagaran*. Sedari awal berdiri, terdapat rumah yang berada di tengah kolam. Hal itu bisa dibuktikan dengan selebar foto lawas yang tersimpan di Perpustakaan Reksapustaka, Mangkunegaran. Saking populernya di alam pemikiran Jawa, nama “balekambang” memiliki sejumlah sinonim yang diinventarisasi pujangga Jawa modern, Padmasusastra (1898), yaitu *pantimarta*, *prasika*, *yasakambang*, *măndakini*, dan *madekambang*.



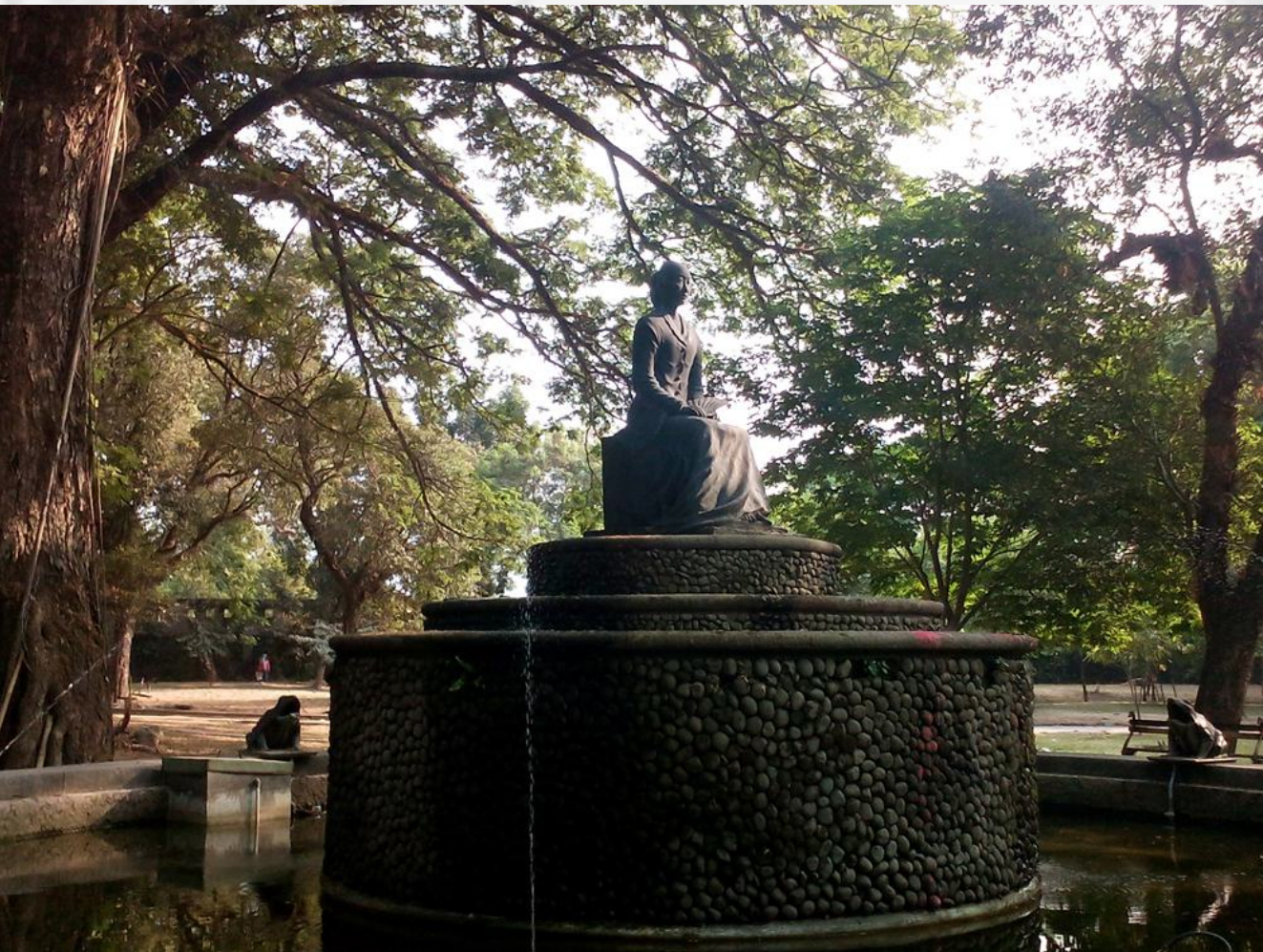
On the north side of the city, you can find Balekambang Park, which is interesting to visit. This city park, which was built by Gusti Mangkunegara VII in 1921, is commonly used by the public to relax. Especially in the morning, Balekambang space looks like a virgin who has washed her hair and sits waiting for her lover. The water pool and forest in the middle of the park are like the beautiful face of a Solo princess who asks to be stroked gently, while all the deer are like courtiers or abdi dalem who protect the beauty of the kaputren environment.

This park, which has been built for more than a century, fits the name “balekambang”. Mangkunegara VII did not hesitate when giving the name of the magnificent park as a gift for the people who supported him at that time. Referring to the literature of Sariné Basa Jawa written by Padmasukaca (1967), the term contains the meaning of omah satêngahe sagaran. From the very beginning, there was a house in the middle of the pond. It can be proven by an old photo stored in the Reksalibrary Library, Mangkunegaran. Because of its popularity in Javanese thought, the name “balekambang” has a number of synonyms inventoried by the modern Javanese poet, Padmasusastra (1898), namely pantimarta, prasika, yasakambang, māṇḍakini, and madekambang.

Sebetulnya, Mangkunegara VII membubuhkan nama “balekambang” terinspirasi dari beberapa cerita klasik yang berkembang dalam kehidupan wong Jawa. Meski Mangkunegara VII pernah bersekolah di Belanda dan mengadopsi konsep “garden city” milik bangsa Eropa, namun bukan berarti ia melupakan sesobek kisah ketimuran. Sebagai aristokrat Jawa, pembesar istana berotak encer tersebut tak melepaskan nilai-nilai luhur yang terkandung dalam cerita pewayangan. Demikian pula perkara balekambang, dalam fragmen “Irawan Rabi” yang dibakukan Rêdisuta (1932) bisa dijumpai konsep griya balekambang.

Perlu dicukilkan kisahnya: *Dèwi Sitisari lajêng kabêkta dhatêng griya balekambang, tulus anggènipun pêpasihan. Lajêng ada-ada... Mirêng kalêsiking tiyang, manawi pangantèn sampun panggih wontèn griya balekambang, dênawa kalih lajêng marêpêki sarta angintip ing griya balekambang.*

Dari roncean kalimat di muka, tersirat bahwa balekambang merupakan ruang nyaman dipersiapkan untuk pertemuan dan berkasih mesra suatu pasangan yang baru saja melepas masa lajang. Artinya, balekambang merupakan tempat nyaman yang diimpikan. Di samping paham jagad pewayangan, Mangkunegara VII menggandrungi warisan kuno leluhur Jawa.





Actually, Mangkunegara VII put the name "balekambang" inspired from some classic stories that developed in the lives of Javanese people. Even though Mangkunegara VII had studied in the Netherlands and adopted the European concept of a "garden city", that does not mean he missed a bit of the eastern story. As a Javanese aristocrat, this watery-brained court official did not let go of the noble values contained in wayang stories. Likewise, the balekambang case, in the fragment "Irawan Rabi" standardized by Rêdisuta (1932) can be found the concept of the balekambang griya.

Part of the story is: Dèwi Sitisari lajêng kabêkta dhatêng griya balekambang, tulus anggènipun pêpasihan. Lajêng ada-ada... Mirêng kalêsiking tiyang, manawi pangantèn sampun panggih wontên griya balekambang, dênawa kalih lajêng marêpêki sarta angintip ing griya balekambang.

Based on the sentence above, it is implied that Balekambang is a comfortable space for meeting and dating for a couple. That is, Balekambang is a comfortable place to dream of. In addition to the understanding of the wayang, Mangkunegara VII loved the ancient heritage of Javanese ancestors.

Kosakata "balekambang" dijumpai pula dalam cerita percandian. Berikut ini cuplikan riwayatnya yang tersekam dalam *Serat Ardakandha* (1905): "*Kajêng tuwan lajêng mariksa ingkang kawastanan talaga Balekabang ugi wontên agraning wukir Dièng, ing sanginggiling talaga wau wontên candhipun gangsal iji..., mênggah pandamêlipun botên sanès kados candhi ing Prambanan, punika tlaa Balekambang kaprênah sangajêngipun pasanggrahan...*" Secuil fakta historis ini menuduhkan balekambang berada di lingkungan candi sarat dengan keteduhan, patirtan, dan kawasan asyik untuk plesiran publik. Orang-orang betah *nglaras* dan bercengkrama di situ. Kenyataan ini dirasakan pula oleh wong Solo dan sekitarnya sewaktu berekreasi di Taman Balekambang untuk keluar sejenak dari rutinitas dan mengobati kejenuhan. Kita disadarkan bahwa Taman Balekambang merupakan warisan intelektual wong Jawa. Ia bukan sekadar ruang hijau untuk menanggulangi bencana banjir yang acap melanda Solo bagian utara puluhan tahun silam. Taman kota berikut nama yang dilekatkan adalah bukti lantip-nya leluhur menggarap taman modern tanpa kehilangan kejawaan. Ada mata rantai sejarah yang dirawat penggede di Surakarta untuk kemaslahatan kawula dalem.

The word "balekambang" is also found in the story of temple. The following is a part of history captured in Serat Ardakandha (1905): "Kajêng tuwan lajêng mariksa ingkang kawastanan talaga Balekabang ugi wontên agraning wukir Dièng, ing sanginggiling talaga wau wontên candhipun gangsal iji..., mênggah pandamêlipun botên sanès kados candhi ing Prambanan, punika tlaa Balekambang kaprênah sangajêngipun pasanggrahan..." This piece of historical fact alleges that Balekambang is in a temple environment full of shade, water, as well as a fun area for public enjoyment. People feel comfortable hanging out and chatting there. This fact is also felt by Solo people and its surroundings while having recreation at Balekambang Park to get out of the routine and treat boredom for a while.

Balekambang Park is the intellectual heritage of the Javanese people. It is not just a green space to cope with the floods that often hit northern Solo decades ago. The city park along with the name attached is proof of the hard work of the ancestors on modern gardens without losing their Javaneseness. There is a historical link that was cared for by the elders in Surakarta for the benefit of the people of kawula dalem.





TAMAN JURUG DALAM MEMORI

JURUG PARK, IN A MEMORY

“Ning kuto solo, muda lan mudi, Ing taman jurug ing pinggir Bengawan solo, Muda lan mudi, awan lan mbengi, Do suko-suko nanging ojo ngiket janji”. Itulah petilan tembang Taman Jurug yang dibawakan maestro Didi Kempot. Lirik lagunya Didi Kempot sanggup merekam memori Taman Jurug yang berada di tepian sungai tua itu. Sampai pada sepenggal bait *“banyu bengawan sinorot, cahyaning bulan, lir sewu dian alerap nggugah kenangan”*, imajinasi historis kita diajak terbang ke masa lampau.

Taman Jurug pekat dengan kenangan sejarah yang memanjang dari periode kerajaan hingga kiwari. Terminologi “jurug”, merujuk pustaka *Têmbung Kawi Mawi Têgêsipun* anggitan Wintêr (1928), artinya *lorod* (turun). Sementara pekamus Poerwadarminta dalam *Bausastra Jawa* (1939) menjelaskan istilah *jurug* berarti *diuruki* (ditimbun). Dari uraian itu sekaligus menilik kondisi geografis Jurug, maka dapat ditegaskan Jurug merupakan daerah menjorok yang kemudian ditimbuni tanah. Lantas, kondisi inilah diabadikan masyarakat lokal sebagai toponim nama daerah.



“Ning kuto solo, muda lan mudi, Ing taman jurug ing pinggir Bengawan solo, Muda lan mudi, awan lan mbengi, Do suko-suko nanging ojo ngiket janji”. It is the song "Taman Jurug" by maestro Didi Kempot. The lyrics of Didi Kempot's song are able to recall the memory of Taman Jurug located on the banks of the old river. Until the lyrics “banyu bengawan sinorot, cahyaning bulan, lir sewu dian alerap nggugah kenangan”, our historical imagination comes to the past.

Taman Jurug is closed with historical memories that extend from the royal period to the present day. The term “jurug” refers to the Têmbung Kawi Mawi Têgêsipun by Wintêr (1928), meaning lorod (down). Meanwhile, Poerwadarminta in Bausastra Jawa (1939) explained that the term “Jurug” means diuruki or to be buried. Based on this description, and by considering the geographical condition of Jurug, it can be emphasized that Jurug is an overhanging area which is then covered with soil. Then, this condition is perpetuated by the local community as a toponym for the name of the area.

Nama Jurug mengada sedari zaman kerajaan. "*Kadhawuhan nêlukakên dhusun Palur lan Jurug*," ungkap penyerat *Babad Giyanti*. Fakta historis ini tidak saja memantulkan usia Jurug yang menua dan merentang dalam lorong waktu, namun juga posisi penting Jurug di jagad perang. Dikisahkan, pentolan militer terlibat konflik kekuasaan di abad XVIII diperintahkan menaklukkan Desa Palur dan Jurug. Kala itu, Raden Mas Said yang berjuduk Pangeran Sambernyawa bertempur habis-habisan melawan Paku Buwana, Pangeran Mangkubumi, dan kompeni sampai memakan waktu dua windu. Untuk merangsek masuk menggempur *kutharaja*, atau sebaliknya menangkis serangan RM Said yang kelak menjadi Gusti Mangkunegara I itu, Jurug dipandang sebagai pintu masuk. Tak ayal, area yang dibatasi sungai besar ini diperebutkan dua kubu yang saling angkat senjata.

Selepas peperangan redup dan terselesaikan dengan perjanjian, Jurug tidak langsung melenyap dalam memori. Hanya berganti suasana bukan dalam nuansa perang, seraup wajah Jurug menjadi saksi luka batin Radèn Ngabèi Ranggawarsita. Dalam naskah biografi pujangga terkemuka itu diberitakan jenazah Radèn Ayu Gåndakusuma (sang istri?) hanya bisa diantar sampai di Jurug. Sang penulis istana yang ngetop itu memilih pulang lantaran hatinya masih diamuk kepedihan. "*Layon*

The name Jurug has existed since the kingdom. " Kadhawuhan nêlukakên dhusun Palur lan Jurug," said the reporter Babad Giyanti. This historical fact not only reflects the age of Jurug who is aging and stretches in the passage of time, but also the important position of Jurug in the war universe. It is said that military leaders involved in a power conflict in the XVIII century were ordered to conquer the villages of Palur and Jurug. At that time, Raden Mas Said who was nicknamed Prince Sambernyawa fought all-out against Paku Buwana, Prince Mangkubumi, and the Company, which took two windu (eight years' cycle). To push in against the kutharaja, or otherwise fend off the attack of RM Said who later became Gusti Mangkunegara I, Jurug was seen as the entrance. There is no doubt that the area bordered by a large river is contested by two camps who take up arms against each other.

After the war was ended and resolved by agreement, Jurug did not immediately disappear from memory. Only changing the atmosphere, not in the nuances of war, the look on Jurug has been a witness to Radèn Ngabèi Ranggawarsita's inner wounds. In the biographical manuscript of the prominent poet, it was reported that the body of Radèn Ayu Gåndakusuma (the wife?) could only be delivered to Jurug. The famous palace writer chose to go home because his heart was still full



*Selamat Datang
Taman Pelangi Jurug*



dumugi sawetaning bânawi, sariranipun lajêng wangsul,” juru serat mengabarkan. Jenasah sampai di timur sungai, dirinya lantas pulang ke rumah. Sehebat apapun tangan dingin Ranggawarsita, tetap saja ia tak kuasa melewati Jurug dan melompat sungai mengantarkan Radèn Ayu Gändakusuma ke peristirahatan terakhir di lereng Gunung Lawu.

Jurug juga bertemali dengan detak perekonomian Surakarta. Dekade kedua permulaan abad XX, di atas sungai Jurug mulai dipasang kretag atawa jembatan guna menopang ekonomi praja. Peresmian jembatan dihadiri “Kaisar Jawa” PB X: *“Sampeyan dalêm sang nata mangkya dèn aturi têdhak marang ing Jurug mariksa pambikaking krêtêg enggal.”* Para kawula dalem berasal dari *laladan* Tawangmangu hendak ke pasar kerajaan, tidak perlu lagi sempoyongan menyebrang nambangan atau perahu membawa barang dagangan.

Suasana yang nyaman di Jurug menempel pula dalam batok kepala maestro keroncong Gesang. Puluhan tahun silam, panorama indah di bibir kali itu menerbitkan inspirasi kekidungan Bengawan Solo yang ditembangkan Gesang kala umur 23 tahun. Ia bertandang ke Jurug untuk nglaras dan menikmati dering keheningan di sana. Tidak mandeg di situ, Taman Jurug mendatangkan kenikmatan bagi orang yang berdayung sampan. Kenyataan faktual ini direkam oleh Arswendo Atmowiloto dalam novel *Canthing*.



of pain. *“Layon dumugi sawetaning bènawi, sariranipun lajêng wangsul”*, the clerk reported. The body arrived on the east of the river, he then returned home. No matter how strong Ranggawarsita was, he still could not get past Jurug and jump the river, bringing Radèn Ayu Gåndakusuma to his final resting place on the slopes of Mount Lawu.

Jurug is also related with the heart of the Surakarta economy. In the second decade of the early twentieth century, above the Jurug river, kreteg agtawa bridges began to be installed to support the government's economy. The inauguration of the bridge was attended by the “Javanese emperor” PB X: *“Sampeyan dalêm sang nata mangkya dèn aturi têdhak marang ing Jurug mariksa pambikaking krêtêg enggal.”* The people in the palace came from Laladan Tawangmangu going to the royal market, there was no need to struggle across the mines or boats carrying goods.

The comfortable atmosphere in Jurug is also embedded in the skull of the maestro keroncong Gesang. Decades ago, the beautiful panorama on the lips of the river published the inspiration for the song *Bengawan Solo*, which was sung by Gesang when he was 23 years old. He came to Jurug to chill and enjoy the ringing silence there. It does not stagnate there, Taman Jurug brings pleasure to people who row the canoes. This factual reality was recorded by Arswendo Atmowiloto in the novel *Canthung*.



Stasiun Solo-Balapan menyimpan sejuta kenangan, bukan hanya bagi masyarakat Kota Bengawan. Mendingang penyanyi berambut gondrong Didi Kempot juga terinspirasi olehnya. Sebelum ada bandara penerbangan, stasiun merupakan barang mewah. Tidak kurang Paku Buwana X sering memakai fasilitas ini. Dalam *Serat Srikaronron* dijelaskan, Sinuwun bersama rombongan naik gerbong khusus menuju Stasiun Tugu. Setibanya di Kasultanan, Sunan ditanyai Hamengku Buwana VII sebagai calon mertuanya itu: *"Ananda Prabu, pada pukul berapa Anda berangkat dari keraton?"* Sunan menjawab, *"Ayahanda Prabu, hamba berangkat dari istana pukul 07.30. Perjalanan kira-kira duapuluh menit, sampai di Stasiun Balapan hamba duduk sebentar kemudian menaiki kereta dan saat enam menit lebihnya dari pukul 08.00 kereta api mulai bergerak."*

Waskito Widi Wardoyo (2012) menafsirkan, dalam petikan obrolan kedua pembesar kerajaan pewaris dinasti Mataram Islam itu terkuak, aspek waktu pada jadwal transportasi kereta sudah mendapat perhatian serius. Bahkan, telah terjadi sinkronisasi dengan waktu yang ada di lonceng istana. Di samping itu, cerita tersebut membuktikan kepada kita bahwa periode itu sarana kereta digunakan untuk kepentingan politik keraton (perkawinan) sekaligus simbol kemewahan penguasa dengan menumpang gerbong khusus.



Solo-Balapan Station holds a million memories, not only for the people of Bengawan City. The late long-haired singer Didi Kempot was also inspired by him. Previously, there were airline airports, stations were a luxury. Paku Buwana X also often used this facility. In Serat Srikaronron it is explained, Sinuwun and his entourage took a special carriage to Tugu Station. Arriving at the Sultanate, Sunan was asked by Hamengku Buwana VII as his future father-in-law: "Ananda Prabu, at what time did you leave the palace?" Sunan replied, "Ayahanda Prabu, I left the palace at 07.30. The journey took about twenty minutes, until I arrived at the Balapan Station I sat for a while then boarded the train and when it was six minutes past 8:00 the train started moving."

Waskito Widi Wardoyo (2012) interprets, in the excerpt of the conversation between the two royal officials who inherit the Islamic Mataram dynasty, the time aspect of the train transportation schedule has received serious attention. In fact, there has been synchronization with the time in the palace bells. In addition, the story proves us that during that period, the train facility was used for the political purposes of the palace (marriage) as well as a symbol of the luxury of the ruler by riding in a special carriage.

Dalam arsip *Wonten Kagungan Dalem Cethok* yang tersimpan di perpustakaan Reksopustoko menjelaskan, Stasiun Balapan sebagai stasiun kereta api pertama di Surakarta dibangun tahun 1866 semasa Mangkunegara IV (1853-1881). Sebelum berdiri stasiun, kawasan itu dulunya dipakai tempat pacuan kuda. Bisa disimpulkan, stasiun dibangun pada 1866 dan selesai tahun 1870. Periode 1866 dengan penyebutan "*dalem cethok*" sangat dimungkinkan itu merupakan tahun peletakan batu pertama.

Kondisi yang melatarbelakangi pengadaan sepur dan stasiun di *Vorstenlanden* (daerah kekuasaan raja) ialah untuk menggantikan transportasi tradisional jalur darat (*cikar* dan *andhong*) dan perahu lewat Bengawan Solo yang dinilai sudah tidak lagi efektif. Bagi para usahawan, waktu adalah segala-galanya, karena hasil perkebunan mereka harus segera sampai ke pelabuhan besar untuk dibawa ke "luar negeri".

Stasiun Balapan memegang peran kunci dalam kemajuan industri lintas kota. Bahkan, gara-gara stasiun lawas ini pada permulaan abad XX muncul istilah: "Solo jantung pulau Jawa". Istilah tersebut lahir dari fakta rute transportasi sepur, yaitu saban penumpang dari Batavia, Surabaya, Yogyakarta, dan Semarang, mesti berhenti dulu di Stasiun Balapan. Tak pelak, Balapan menjadi simpul pengikat kota-kota di Jawa.

In the Wonten Kagungan Dalem Cethok archive stored in the Reksopustoko library, he explains, Balapan Station as the first train station in Surakarta was built in 1866 during Mangkunegara IV (1853-1881). Before the station was built, the area was used for horse racing. It can be concluded, the station was built in 1866 and completed in 1870. The period of 1866 with the mention of "dalem cethok" is very likely the year the first stone was placed.

The condition behind the procurement of rail and station in Vorstenlanden (the king's territory) was to replace traditional land transportation (cikar and andhong) and sailboat via Bengawan Solo that were considered no longer effective. For entrepreneurs, time is everything, since their plantation products must immediately reach big ports to be taken "overseas".

Balapan Station play a key role in the advancement of cross-city industry. In fact, because of this old station at the beginning of the twentieth century, the term "Solo, the heart of Java Island" emerged. The term was born from the fact that the rail transportation route, i.e. every passenger from Batavia, Surabaya, Yogyakarta, and Semarang, had to stop first at Balapan Station. Inevitably, Balapan became the binding knot of cities in Java.





Tahun 1927, ruang lobi stasiun dipercantik oleh Thomas Karsten. Memang, berbagai karya arsitek yang jago memadukan unsur Barat dengan Timur ini tidak bisa dipandang sebelah mata. Atap bangunan ini memakai konstruksi baja dengan penutup seng bertumpuk tiga sehingga menjadikannya berbentuk tajuk sebagai tanda penerapan elemen lokal. Atap tajuk pada lobi bangunan berbeda dengan tajuk pada masjid, sebab rongga antar atap tak terlalu lebar dan bangunannya berbentuk persegi sehingga menjadikan atap tumpuk besarnya sama. Rongga atau sela antar atap memudahkan sirkulasi.

Sampai detik ini, bangunan yang masuk kategori cagar budaya itu terlihat masih bagus. Terus dipoles mengikuti kaidah preservasi. Cerita historis di atas perlu dihadirkan kembali guna menumbuhkan rasa cinta publik terhadap *heritage* dan agar makin bersemangat merawatnya. Demikianlah potret Stasiun Solo-Balapan yang selalu *ninggal* kenangan alias membekas dalam hati...



In 1927, the station lobby was beautified by Thomas Karsten. Indeed, the various works of architects who are good at combining elements of the West with the East cannot be underestimated. The roof of this building uses a steel construction with a three-layered roofing cover so that it takes the form of a canopy as a sign of the application of local elements. The roof canopy in the lobby of the building is different from the canopy in the mosque since the cavity between the roofs is not too wide and the building is square so that the stacked roofs are the same size. Cavities or gaps between the roofs facilitate circulation.

Until now, the building is categorized as cultural heritage and looks still good, being polished following the rules of preservation. The historical story above needs to be represented to foster a sense of public love for heritage and to be more enthusiastic about caring for it. Such is the portrait of the Solo-Balapan Station that always leaves memories, and stay in our heart...



(MENENGOK HERITAGE)

STASIUN JEBRES

(VISITING THE HERITAGE) JEBRES STATION

Dari sisi historis, Stasiun Jebres tak kalah menarik dibandingkan Stasiun Balapan dan Purwosari. Sekitar 1880-an, Stasiun Jebres dibangun oleh *Staatspoorwegen* (SS). Kali pertama, Stasiun Jebres melayani jasa pengangkutan antar kota dengan memakai trem kuda. Belakangan, lantaran menunjukkan geliat yang bagus, maka penghujung abad XIX trem kuda diganti trem uap. Tujuannya, fasilitas pengangkutan barang dan penumpang lebih efisien melewati jalur ini.

Buku berjudul *Spoor Masa Kolonial*, mencatat pengangkutan gula dari area Surakarta ke pelabuhan Semarang dan Surabaya melewati Stasiun Jebres. Pada Juli 1929 pengangkutan gula mencapai 15.385 *wagon* (satu *wagon* setara dengan satu ton). Waktu berjalan melambat. Setahun kemudian, pengiriman gula merosot drastis menjadi 8.189 *wagon*. Termasuk jumlah pabrik pengirim gula, pada Juni 1929 terdapat 60 pabrik mengirimkan produksinya, sementara bulan Juni 1930 menjadi 28 pabrik.



From a historical perspective, Stasiun Jebres is no less interesting than Stasiun Balapan and Stasiun Purwosari. Around the 1880s, Stasiun Jebres was built by Staatspoorwegen (SS). For the first time, Stasiun Jebres served inter-city transportation services using horse trams. Later, because it showed good stretching, at the end of the XIX century, the horse tram was replaced by the steam tram. The goal was to make the transportation of goods and passengers more efficient through this route.

The book Spoor Masa Colonial records the transportation of sugar from the Surakarta area to the ports of Semarang and Surabaya via Stasiun Jebres. In July 1929, the transportation of sugar reached 15,385 wagons (one wagon is equivalent to one ton). Time went down slowly. A year later, sugar shipments plummeted to 8,189 wagons, including the number of factories sending sugar. In June 1929, there were 60 factories sending their production. While in June 1930, it was 28 factories.

Stasiun berdiri bukan hanya memenuhi nafsu ekonomis *toewan-toewan* kulit putih semata. Golongan pribumi juga berhutang budi dengan Stasiun Jebres. Tahun 1917, Mangkunegaran membuka jalur tremnya sendiri untuk mengangkut hasil industri gula dari pabrik Malangjiwan dan Tasikmadu ke Stasiun Jebres untuk disetorkan ke pelabuhan Surabaya.

Keberadaan Stasiun Jebres turut pula melahirkan sentra ekonomi baru, yaitu Pasar Ledoksari yang menjual kebutuhan sehari-hari. Ruang transaksi ekonomi masyarakat yang berjarak 100 meter dari stasiun ini menjadi magnet bagi penduduk setempat dan membentuk jaringan sosial ekonomi di tingkat lokal, bahkan hingga detik ini.

Dari sisi keramaian kota, Stasiun Jebres ikut andil mendukung kehidupan sosial-ekonomi jadi kian dinamis dan semarak. Mantan asisten wedana Sragen Tiknopranoto dalam buku *Sejarah Kutha Sala* merekam: "*Wektu samana wis ana sepur. Dene dununge stasiun ana ing Purwosari, Balapan lan Jebres. Lakune trem kang kumebu kutha Sala saka Purwosari menyang Jebres metu rel kanthi digered ing jaran teji, 2 kusire. Kusire karo nyendali gentha, kang muni neng-neng.*"





The stations were not constructed only for fulfilling the economic desires of white people. The natives were also indebted to Stasiun Jebres. In 1917, the Mangkunegaran opened its own tram line to transport sugar industry products from the Malangiwan and Tasikmadu factories to Stasiun Jebre to be delivered to the port of Surabaya.

The existence of Stasiun Jebres also emerged to a new economic center, namely Pasar Ledoksari, which sells daily necessities. This community economic transaction space, which is 100 meters away from station, has become a magnet for local residents, and forms a socio-economic network at the local level, even to this day.

*In terms of the hustle and bustle of the city, Stasiun Jebres contributes to supporting socio-economic life so that it becomes more dynamic and livelier. The former wedana assistant Sragen Tiknopranoto in the book *Sejarah Kutha Sala* recorded: “Wektu samana wis ana sepur. Dene dununge stasiun ana ing Purwosari, Balapan lan Jebres. Lakune trem kang kumebu kutha Sala saka Purwosari menyang Jebres metu rel kanthi digered ing jaran teji, 2 kusire. Kusire karo nyendali gentha, kang muni neng-neng.”*



Rupanya Stasiun Jebres tak selalu berbuah manis bagi masyarakat. Periode 1915, wabah penyakit pes melanda kota dan menelan ribuan korban, ternyata menyebar melalui barang-barang dagangan yang dibawa kereta api dari Surabaya yang berhenti di Stasiun Jebres. Di gudang beras dekat stasiun, ditemukan tikus mati dalam jumlah besar. Alhasil, penduduk wilayah Kasunanan dan Mangkunegaran terserang pes. Pejabat Belanda dan raja kalang kabut. Lantas, mereka mendirikan rumah sakit Panti Roga, poliklinik Yatna Nirmala, dan rumah sakit Zikenzorg di Mangkubumen. Sejarah berjalan terus, tetapi kenangan masa lampau rupanya membuntutinya ke mana pergi. Tragedi ini dicatat oleh masyarakat sepuh sebagai titik balik kesadaran pemerintah akan pentingnya kesehatan bagi penduduk lokal Surakarta dan renovasi rumah berdinding gedhek tempat sarang tikus.

Dari sekelumit riwayat masa silam ini, Stasiun Jebres ternyata memiliki jasa yang gemuk dalam kepentingan ekonomi dan sosial dari waktu ke waktu. Stasiun beserta rel dan gerbong-gerbong kuno merupakan cermin bening, yang dipakai untuk melongok kisah masa lalu perindustrian dan perdagangan Kota Solo, bahkan Surabaya. Bersama rel dan gerbong, Stasiun Jebres mampu membangun relasi ekonomi antar wilayah (Heri Priyatmoko, 2014). Berbekal kesadaran historis inilah, kita mestinya tergugah merawat *heritage* infrastruktur dunia “ular besi”, juga mempromosikan dalam kepentingan pariwisata.



It is found that Jebres Station did not always provide benefits for the community. During the 1915 period, the bubonic plague hit the city and claimed thousands of victims, which was apparently spread through merchandise brought by trains from Surabaya that stopped at Jebres Station. In the rice warehouse near the station, a large number of dead rats were found. As a result, residents of the Kasunanan and Mangkunegaran areas were attacked by the bubonic plague. Dutch officials and the king were confused. Then, they established the Panti Roga hospital, the Yatna Nirmala polyclinic, and the Zikenzorg hospital in Mangkubumen. History goes on, but memories of the past seem to follow him where he goes. This tragedy was noted by the elderly as a turning point in the government's awareness of the importance of health for the local population of Surakarta and the renovation of gedheg (wall made of bamboo) house where rats nest.

Based on this little history of the past, Jebres Station turns out to have an important role in economic and social interests from time to time. The station, along with its ancient rails and carriages, are mirrors used to look into the industrial and commercial past of Solo City, and even Surabaya. Together with rails and carriages, Jebres Station is able to build economic relations between regions (Heri Priyatmoko, 2014). With this historical awareness, we should be inspired to care for the world infrastructure heritage of the “iron snake”, and promote it to increase the tourism sector.