





TEMPAT BERSEJARAH
HISTORICAL SITES



(MENGGUGAH)
LOKANANTA
(AWAKEN) LOKANANTA

Lokananta, perusahaan rekaman piringan hitam pertama milik negara yang berdiri pada 29 Oktober 1956, merupakan situs sejarah musik Indonesia yang patut dikunjungi wisatawan. Kita perlu menilik peran hebat Lokananta yang pernah jadi tulang punggung bangsa ini dalam penguatan dan penyebaran musik nasional maupun daerah di Indonesia, bahkan di dunia internasional. Negeri ini berhutang budi pada Lokananta, dan itu sulit terhapus. Departemen Penerangan (1965) kadung mencatatnya bahwa Lokananta didirikan untuk menyempurnakan diskotik Radio Republik Indonesia (RRI). Yang lebih pokok, guna memenuhi tujuan-tujuan ideal yang lebih luas, yaitu menambah produksi piringan hitam nasional, sehingga perkembangan kebudayaan via piringan hitam bisa diisi dengan kepribadian nasional demi menghambat pengaruh-pengaruh asing yang sulit dihindarkan.

Pundak Lokananta disampiri tugas mahabero, yaitu bertempur melawan dominasi musik imperialis terhadap kehidupan musik nasional dan musik daerah. Saking bersemangatnya, pemerintah kala itu menguraikan pedoman pokok apa saja yang kudu diperhatikan pegawai Lokananta demi meraih sukses.

(Lokananta, the first state-owned record company which was founded on October 29, 1956, is a historical site of Indonesian music worth a visit for tourists. It is important to examine the great role of Lokananta who was once the “breadwinner” of this nation in strengthening and spreading national and regional music in Indonesia, even internationally. This country is indebted to Lokananta, which is hard to forget. The Ministry of Information (1965) records that Lokananta was established to perfect the Radio Republik Indonesia (RRI) discotheque. More importantly, it is to fulfill broader ideals, which is increasing the production of national vinyl records, so that the development of culture via vinyl records can be filled with national personalities to inhibit foreign influences that are difficult to prevent.

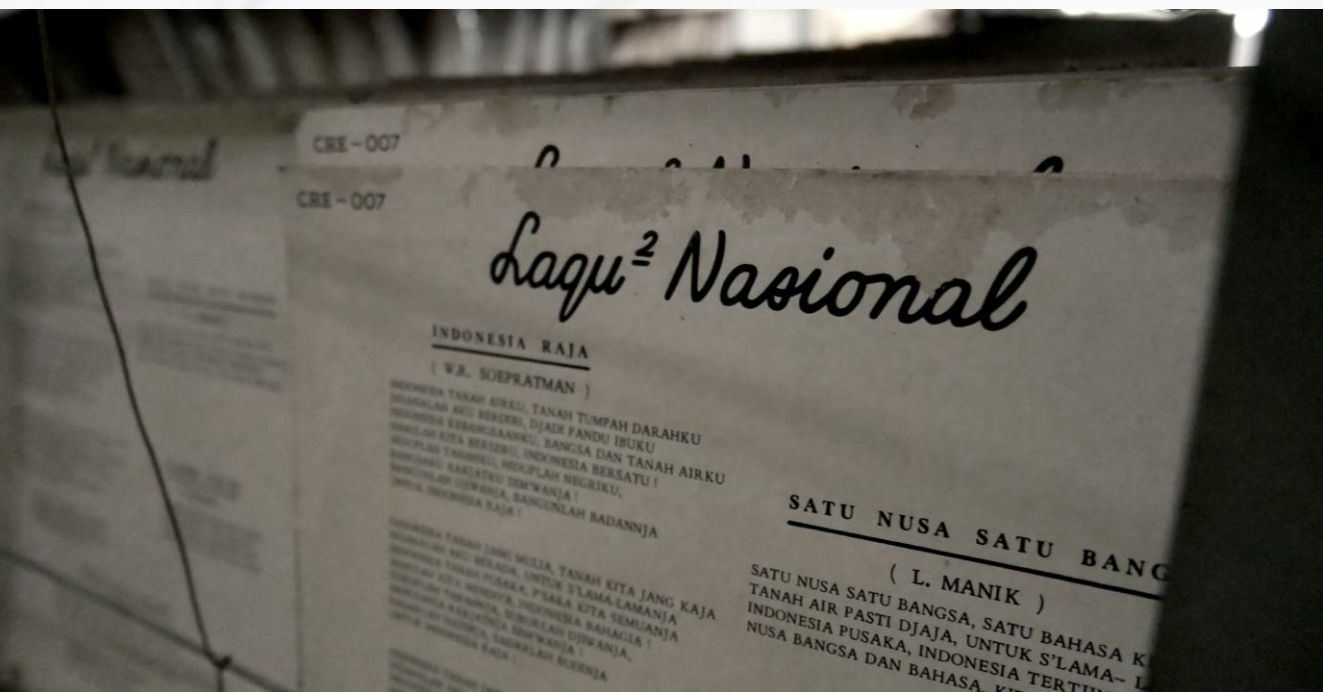
Lokananta has a tough task, namely fighting against the domination of imperialist music on the life of national and regional music. With such enthusiasm, the government at that time outlined the main guidelines that Lokananta employees should pay attention to be successful.



Pertama, mengembangkan patriotisme di lapangan musik perlu dilakukan pengembangan keberanian kreatif atas dasar pengintegrasian total. Kedua, sesuai dengan kondisi revolusi Indonesia yang sedang berlangsung, semangat patriotisme perlu dikembangkan melalui musik-musik yang dapat memberikan semangat perjuangan disertai dengan adanya optimisme untuk mengganyang musik-musik “murahan” (Barat). Ketiga, untuk membina keluarga revolusioner yang dijiwai oleh semangat perjuangan harus dikembangkan penggubahan lagu-lagu untuk anak-anak yang akan menjadi pelaksana dan pewaris revolusi.

Keempat, sebagai alat pembina kepribadian, maka piringan hitam yang dihasilkan mencerminkan watak Bhinneka Tunggal Ika dengan mengutamakan musik dan lagu daerah. Kelima, musik merupakan cabang kesenian yang dapat menjadi media pendidikan dan pembinaan watak bangsa. Selera masyarakat tidak selalu selaras dengan norma-norma pendidikan dan pembinaan watak.

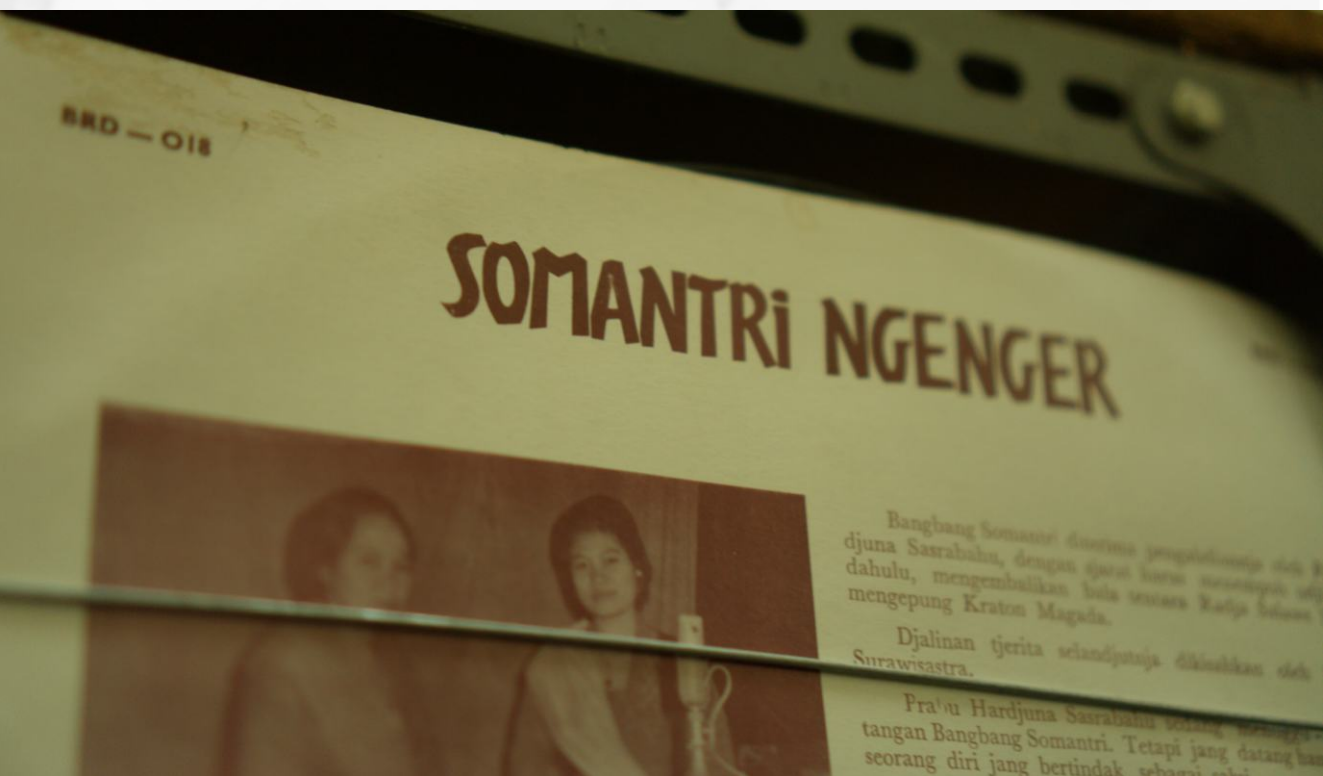
Kesenian Jawa adiluhung beserta kesenian daerah lainnya, sengaja dipilih Presiden Soekarno untuk mengokohkan pondasi kebudayaan nasional Indonesia. Muncul pemikiran bahwa kebudayaan nasional bukanlah hasil impor dari negeri Barat. Alhasil, Lokananta sebagai tempat yang ikut melambungkan nama maestro keroncong Gesang Martohartono dan Waljinah si *walang kekek* ke penjuru dunia ini, dikasih tugas merekam *gendhing-gendhing* Jawa klasik dan Jawa populer ke dalam piringan hitam dan kemudian pita kaset, lalu disebarluaskan. Dhanang Respati Puguh dalam risetnya tentang pembentukan warisan budaya Jawa di Surakarta 1945-1990, menginformasikan bahwa dengan menyebarkan hasil rekamannya ke pelosok negeri, Lokananta turut berpartisipasi mengenalkan kelompok karawitan Studio RRI Surakarta dan *Condhong Raos* dari Semarang.



First, to develop patriotism in the music field, it is necessary to develop creative courage on the basis of total integration. Second, in accordance with the conditions of the ongoing Indonesian revolution, the spirit of patriotism needs to be developed through music that can give the spirit of struggle accompanied by optimism to crush "cheesy" (Western) music. Third, to build a revolutionary family imbued with the spirit of struggle, it is necessary to develop the composition of songs for children who will become implementers and heirs of the revolution.

Fourth, as a personality building tool, the vinyl records produced reflect the character of Unity in Diversity by prioritizing folk music and songs. Fifth, music is a branch of art that can be a medium of education and development of national character. People's tastes are not always in harmony with the norms of education and character building.

Javanese art, along with other local arts, was deliberately chosen by President Soekarno to strengthen the foundation of Indonesian national culture. The thought arises that national culture is not the result of imports from the West. As a result, Lokananta as a place that helped promote the names of the keroncong maestro Gesang Martohartono and Waljinah the singer of walang kekek to all corners of the world, was given the task of recording classical Javanese and popular Javanese songs onto vinyl records and cassette tapes, and they were then distributed. Dhanang Respati Puguh in his research on the formation of Javanese cultural heritage in Surakarta from 1945-1990 informed that by distributing the recordings to remote areas of the country, Lokananta participated in introducing the musical group of RRI Studio Surakarta and Condhong Raos from Semarang.



Lembaga ini juga memproduksi piringan hitam dan kaset secara mandiri alias tanpa bantuan tangan asing. Seperti kata-kata yang diucapkan Dr. Roeslan Abdulgani sewaktu berkunjung ke Lokananta: *"Kepuasan jang terbesar hanja dapat diperoleh karena saudara2 dari Kerten (lokasi Lokananta) merupakan pioner2 jang berani dan dapat mengatasi segala kesulitan tehnik tanpa tuntunan dari ahli luar negeri! Madjulah terus!"* Jangan dikira fokus Lokananta pada musik saja pada kurun itu. Di sini, ada rekaman suara pidato-pidato Bung Karno pada 17 Agustus 1945 dan acara KTT Non-Blok I tahun 1955 di Bandung. Lokananta memang bak gudang dokumen sejarah yang terdengar (Heri Priyatmoko, 2014).

This institution also produces vinyl records and cassettes independently, without the help of foreign hands. As the words spoken by Dr. Roeslan Abdulgani during a visit to Lokananta: "The greatest satisfaction can only be obtained because the brothers from Kerten (Lokananta location) are brave pioneers and can overcome all technical difficulties without the guidance of foreign experts! Keep going!" It is totally wrong that Lokananta's focus was only on music at that time. There are voice recordings of Bung Karno's speeches on August 17, 1945 and the 1955 Non-Aligned Movement (NAM) Summit I in Bandung. Lokananta is like a repository of historical documents (Heri Priyatmoko, 2014).



LOKANANTA



"NADA KANTJANA"

Pimpinan: Moh. Jasin

ARI-115
(SRG. 281 LK)

Side 1

1. AHA - EHE — Sobur dkk
(n. n.)
2. NELENGNENGKUNG — Jaja Dismadi
(n. n.)
3. PUNDUNG — Rukata dkk
(E. Ardisasmita)
4. TIJING NAON NGARANNA
(n. n.)
Bertama

SEMPURNAK SPEED  33 1/3 RPM
SEMUA HAK MENGEHAI PERHAKIPAN HAKNYA DITAMBAH DITAMBAH



KAUMAN YANG “HILANG”

THE “LOST” KAUMAN

Periode kerajaan Mataram Islam, warga kampung tersebut ditunjuk raja sebagai salah satu penyangga megaprojek Islamisasi yang dikerjakan sejak istana Demak berdiri. Maka, maklum jika di sekitar Keraton Pleret (1569), Kartasura (1677), Kasunanan (1743), Kasultanan (1755), Mangkunegaran (1757), dan Paku Alaman (1813) ditemukan jejak toponimi Kauman. Hampir bisa dipastikan, lokasi kampung jaraknya hanya sepelemparan batu dari masjid besar keraton. Pasalnya, warga Kauman yang menjadi *abdi dalem pamethakan* itu juga disampiri tugas merawat tempat sembahyang.

Kemudian, yang menjadi “kepala suku” di tanah pemberian raja ini disebut *penghulu*. Permukiman yang dipenuhi lorong sempit itu diisi oleh para pembantu *penghulu*. Antara lain, (1) *ketib/khotib*: pengkhotbah shalat Jum'at dan sebagai imam dalam sholat rowatib; (2) *modin*: pemukul bedhug atau kenthongan jelang sholat tiba sekaligus yang mengumandangkan adzan. Tapi, di kehidupan sehari-hari ia bertugas mengurus soal perkawinan-kematian, memberikan doa dalam acara selamat, memandikan jenazah pula; (3) *qoyyim*: pembantu *modin*; (4) *merbot*: juru bersih dan mengelola fisik masjid. Teladannya, menyediakan air, tikar serta perkakas masjid.



During the period of the Islamic Mataram kingdom, the villagers were appointed by the king as one of the supporters for the Islamization mega-project that had been carried out since the Demak palace was established. Thus, it is not surprising that there are traces of Kauman toponyms around the Pleret Palace (1569), Kartasura (1677), Kasunanan (1743), Sultanate (1755), Mangkunegaran (1757), and Paku Alaman (1813). It can be almost ensured that the location of the village is very near from the palace large mosque. It is because the Kauman residents, who are the courtier (abdi dalem) of the pamethakan palace, were also given the task of caring for the place of prayer.

Then, the “tribal chief” in the land given by the king is called penghulu. The settlement filled with narrow alleys is occupied by the assistants of the penghulu. They are (1) ketib/khotib, preacher of Friday prayers and as imam in rowatib prayers; (2) modin, the beater of the bedhug or kenthongan before the prayer arrives at the same time sounding the call to prayer, where in his daily life, he is tasked with taking care of the matter of marriage and death, offering prayers at the funeral ceremony, and bathing the bodies; (3) qoyyim, modin's assistant; (4) merbot, cleaner and physical management of the mosque like providing water, mats, and mosque utensils.

Sepenggal kisah menggelitik bahwa berbagai peristiwa konflik baik perorangan atau kelompok banyak yang diselesaikan oleh ulama di masjid yang jaraknya sepelemparan batu dari area Kauman. Banyak kasus yang tidak berhasil diselesaikan di tempat resmi di luar masjid, dan bahkan meski akhirnya berhasil banyak kesepakatan yang kemudian dilanggar. Tetapi, manakala kesepakatan itu dari hasil yang diikrarkan di masjid, amat jarang dari mereka yang bersengketa berani melanggarnya. Inilah bukti keagungan masjid tua serta kedigdayaan para penghuni Kauman. Hal itu terjadi antara lain karena setiap janji atau sumpah yang diucapkan seseorang disaksikan oleh ulama di masjid umumnya berlangsung dengan didasari kesadaran erat bahwa kedudukan masjid dan wibawa ulama Kauman di hati kaum muslimin begitu tinggi.



One interesting story is that many incidents of conflict either individually or in groups can be resolved by religious head in the mosque, which lives near the the Kauman area. Many cases were not successfully resolved at the official venue outside the mosque. Even though it was successful, many agreements were subsequently broken. However, when the agreement is the result of a pledge in the mosque, it is very rare for those who are in dispute dare to violate it. It proves the majesty of the old mosque and the superiority of the inhabitants of Kauman. It happened partly because every promise or oath made by someone witnessed by a cleric in a mosque generally took place based on a close awareness that the position of the mosque and the authority of the Kauman cleric in the hearts of the Muslims was very high.





Ternyata, gerak sejarah Mataram Islam dinamis dan acap diwarnai pertikaian kekuasaan, sampai pada akhirnya terpilah menjadi empat kerajaan. Dari empat kerajaan tersebut, Kauman yang hilang adalah milik Mangkunegaran, Surakarta. Jejak toponiminya memang masih, namun kegiatan keagamaan masyarakat dan nuansa Islami sulit dikenali. Terlampau jomplang kalau coba dibandingkan dengan Kauman milik Kasunanan, Kasultanan dan Paku Alaman yang aktivitas warganya begitu kentara di bulan Ramadan dan terus berdetak hingga hari ini. Terlebih lagi Masjid Al-Wusta yang semula berada di utara pura dan berhimpitan dengan Kauman, pada permulaan abad XX dipindah (dijauhkan) oleh penguasa Mangkunegaran di sebelah barat. Karena dianggap mengubah tatanan konsep kota Jawa, proses pembangunan dan perpindahan masjid tua ini diberitakan oleh juru warta koran *Darmokondo* kala itu.



Apparently, the historical movement of Islamic Mataram was dynamic and often filled with power struggles, until it was finally divided into four kingdoms. Of the four kingdoms, the missing Kauman belongs to Mangkunegaran, Surakarta. Traces of the toponym are still there, but the community's religious activities and Islamic nuances are difficult to identify. It is not comparable if you compare it to the Kauman belonging to the Kasunanan, Kasultanan, and Paku Alaman whose residents' activities are so obvious in the month of Ramadan, which still continue until this day. Moreover, the Al-Wusta Mosque, which was originally located in the north of the temple and coincides with Kauman was moved (away) by the Mangkunegaran rulers in the west at the beginning of the twentieth century. It was considered to change the order of the concept of a Javanese city. The process of building and moving this old mosque was reported by the reporter for the Darmokondo newspaper at that time.

Mengapa ia dapat “hilang”? Analisanya adalah agama Islam dan kampung kuno tersebut *tempo doeloe* kurang memperoleh perhatian dari Gusti Mangkunegara. Petinggi Mangkunegaran lebih dikenal menekuni bidang bisnis perkebunan ketimbang pengembangan agama Islam di wilayah kekuasaannya. Tujuan duniawi berhasil diraihinya, hingga mampu menjadikan kerajaannya menduduki urutan paling kaya di telatah Jawa. Mangkunegaran merupakan satu-satunya kerajaan yang melahirkan penguasa pribumi moncer di sektor wirausaha dan dijuluki “raja gula”. Inilah yang kemudian hari menginspirasi Presiden Soeharto untuk memacu sektor ekonomi, selain faktor Ibu Tien masih terhitung sebagai trah Mangkunegaran dan Soeharto kecil pernah tinggal di Wonogiri, area kekuasaan Mangkunegaran.

Dari kilas balik ini, kita berharap Kauman yang berdenyut jangan sampai dibiarkan hilang. Sebab, di sanalah sebetulnya letak museum hidup Islam Jawa yang menjunjung semangat toleransi serta mengajari kita berdakwah tanpa harus membawa pentungan. Kauman yang masih hidup tersebut juga merawat ingatan sejarah kita tentang kejayaan kerajaan Mataram Islam dan alim ulama dalam syiar Islam di masa silam. Sekaligus penanda satu-satunya pemukiman kecil yang sangat populer dan kental dalam arus peradaban kota di Jawa (Heri Priyatmoko, 2019).

Why can it be “lost”? The analysis is that Islam and the ancient village did not receive enough attention from Gusti Mangkunegara. Mangkunegaran officials are better known for pursuing the plantation business rather than the development of Islam in their territory. He achieved worldly success, so that he was able to make his kingdom the richest in Javanese culture. Mangkunegaran was the only kingdom that gave birth to indigenous ruler in the entrepreneurial sector and was dubbed the “sugar king”. This is what later inspired President Soeharto to spur the economic sector, apart from the factor that Ibu Tien was still considered a Mangkunegaran descendant, and little Suharto had lived in Wonogiri, Mangkunegaran's territory.

Based on this flashback, it is hoped that Kauman will not be allowed to disappear. It is where actually the Javanese Islamic living museum is located, which upholds the spirit of tolerance and teaches us to preach without having to carry a club. The surviving people also take care of our historical memory of the glory of the Islamic Mataram kingdom and the ulama in Islamic symbols in the past. It is also a marker of the only small settlement that is very popular and strong in the flow of urban civilization in Java (Heri Priyatmoko, 2019).





LAWEYAN, POTRET KEPERKASAAN MBOK MASE

LAWEYAN,
PORTRAIT OF THE MBOK MASE POWER

Laweyan bukan hanya perkara batik dan rumah tua. Di sana, wisatawan bisa diajak memahami aspek wirausaha yang dijalankan kaum perempuan. Dalam dimensi sejarah dan sosial, mereka merupakan kaum “minoritas”, tidak direken, bahkan diasingkan oleh kelompok sosial pemegang kekuasaan. Lapisan sosial masyarakat Jawa hanya diisi golongan bangsawan, priayi dan *wong cilik* (orang kecil). Kultur wirausaha tidak diakui sebagai watak kebudayaan asli masyarakat yang tumbuh dari peradaban agraris yang berpusat pada institusi keraton. Pada zamannya, pengusaha batik yang kondang dengan sebutan *mbok mase* ini dimusuhi. Sampai muncul mitos menyakitkan: jangan mengawini *bau* (gen) Laweyan jika tidak mau mati, atau minimal sengsara.

Mereka adalah tipologi pedagang sukses di Jawa karena dikenal punya etos kerja yang jempolan. Taufik Abdullah (1979) menjelaskan, etos kerja ialah sikap dasar seseorang atau kelompok orang dalam melakukan kegiatan yang bersifat fisik maupun yang bersifat rohaniah. Tidak kurang De Kat Anggelino, utusan pemerintah kolonial Belanda, membuat catatan mengenainya. Perusahaan batik yang digeluti mereka dinilai berhasil menggetarkan jagad ekonomi di Hindia Belanda. Bahkan, sampai mendorong melahirkan organisasi Sarekat Dagang Islam, embrio dari Sarekat Islam.



Laweyan does not only focus on batik and old houses. Here, tourists can be invited to understand the entrepreneurial aspect that is run by women. In the historical and social dimensions, they are a “minority”, not recognized, and even ostracized by social groups holding power. The social strata of Javanese society are only filled with nobles, priyayi, and wong cilik (little people). Entrepreneurial culture is not recognized as the original cultural character of the people who grew out of an agrarian civilization centered on the palace institution. At that time, the famous batik entrepreneur known as mbok mase was discriminated. Until a painful myth appears: do not marry the Laweyan bau (gene) if you do not want to die, or at least be miserable.

They are the typology of successful traders in Java because they are known to have an excellent work ethic. Taufik Abdullah (1979) explains that work ethic is the basic attitude of a person or group of people in carrying out physical and spiritual activities. Moreover, De Kat Anggelino, the envoy of the Dutch colonial government, made notes about it. The batik company they worked in was considered successful in shaking up the economic world in the Dutch East Indies. In fact, it even led to the birth of the Sarekat Dagang Islam organization, the embryo of the Sarekat Islam.

Dari hasil telaah historis Soedarmono (2006), diketahui bahwa dalam setiap harinya, *mbok mase* hanya istirahat selama 7 jam, selebihnya disediakan untuk bekerja di perusahaan dan di pasar-pasar sandang. Semangat kerja mereka begitu tinggi apabila dibandingkan dengan pekerjaan para suami di perusahaan. Untuk menggambarkan etos kerja para juragan batik perempuan ini, ada ungkapan lokal: “*sing wedok mbatik, sing lanang ngingu kutut*” (pekerjaan wanita melulu hanya membatik, sementara suaminya cuma bersantai dengan burung perkutut).

Kebanyakan dari saudagar yang masih beretos kerja tinggi adalah mereka yang pertama kali membuka usaha keluarga, kemudian generasi kedua atau ketiga wanita. Ditemukan fakta sejarah yang menarik, yaitu anak-anak yang sudah dipersiapkan oleh orang tuanya untuk melanjutkan usaha keluarga, biasanya sengaja tidak disekolahkan. Sebab itu sedari umur 6 tahun anak tersebut sudah digembleng memahami metode mengurus perusahaan. Mereka terjun dalam pendidikan informal keluarga yang lebih menekankan segi keterampilan di pabrik serta pengetahuan empiris mengelola perusahaan. Para buah hati pengusaha umumnya lebih banyak disiapkan untuk menyerap pengetahuan dan pengalaman orang tuanya, sebab itu bukan ukuran lamanya pendidikan melainkan nilai pemahaman.

Mbok mase juga menjadi “guru ekonomi” bagi buruh. Para pekerja dianjurkan berhemat dan meninggalkan masa bersenang-senang. Selagi masih kuat, mereka diajarkan bekerja keras, disiplin dan punya tanggung jawab. Tidak lain demi memenuhi kebutuhan rumah tangganya serta menabung untuk persiapan hari tua. Buruh yang malas bakal menjadi musuh



Based on the historical analysis of Soedarmono (2006), it is known that every day, mbok mase only rests for 7 hours, and the rest is reserved for work in companies and in clothing markets. Their morale is very high when compared to the work of their husbands in the company. To describe the work ethic of these female batik masters, there is a local expression: “sing wedok mbatik, sing lanang ngingu kutut” (the women are working with batik, while their husbands just relaxes with the turtledove).

Most of the merchants who still have a high work ethic are those who first opened a family business, followed by the second or third generation of women. An interesting historical fact was found, namely that children who have been prepared by their parents to continue the family business, are usually deliberately not sent to school. That's why since the age of 6 the child has been trained to understand the method of managing a company. They are involved in informal family education

which emphasizes the skills in the factory and empirical knowledge of managing the company. The children of entrepreneurs are generally more prepared to absorb the knowledge and experience of their parents since it cannot be measured by the length of education; it is more about their understanding of the value.

Mbok Mase is also an “economy teacher” for workers. Workers are encouraged to save money and leave the extravagant life. While they are still strong, they are taught to work hard, be disciplined, and have responsibility. None other than to meet household needs and save for old age preparation. Lazy workers will become enemies of women



pengusaha perempuan yang menguasai pasar lokal dan jaringan batik luar daerah ini.

Sikap *mbok mase* tak mau berkompromi dengan siapapun. Unsur korupsi, kolusi dan nepotisme yang dianggap bagian dari mental menerabas atawa rute yang *emoh* bersusah payah ini, ternyata tak menggegoti jiwa dagang mereka. Pengusaha batik ini tahan banting manakala menghadapi krisis ekonomi zaman *Malaise* 1930-an. Selama bertahan dari terpaan krisis, *mbok mase* mengajarkan kepada anaknya untuk menerapkan sistem produksi praktis, yang mereka sebut produksi berkala. Kendati tiada permintaan barang, perusahaan tetap memproduksi dalam jumlah yang kecil. Etos kerja merupakan kunci *mbok mase* membangun dan mengelola kerajaan bisnisnya, sampai pada akhirnya mengalahkan kekayaan kelompok bangsawan-priayi yang diperoleh dari gaji “negara” dan pajak rakyat (Heri Priyatmoko, 2015).

entrepreneurs who control the local market and batik networks outside the region.

Mbok Mase's attitude does not want to compromise with anyone. The elements of corruption, collusion, and nepotism considered part of the mentality to bypass or take this difficult route cannot control their trading spirit. This batik entrepreneur is resilient when facing the economic crisis of the 1930s. While surviving the crisis, mbok mase taught their children to apply a practical production system, which they called periodic production. Even though there is no demand for goods, the company still produces in small quantities. The work ethic is the key to building and managing his business empire, until finally defeating the wealth of the noble-male group obtained from “state” salaries and people's taxes (Heri Priyatmoko, 2015).





RADYA PUSTAKA MEREKAM JIWA ZAMAN

RADYA PUSTAKA, RECORDS THE SPIRIT OF AGE

Kalau Tuan dan Nyonya sedang *prei* alias libur, atau memang punya waktu luang dan kaki gatal pengen jalan-jalan, sebaiknya pergi ke Museum Radya Pustaka di kompleks Taman Sriwedari. Museum tertua nomor dua di Indonesia setelah *Bataviaasch Genootschap* (1778) tersebut siap menyambut kedatangan Anda yang hendak menimba ilmu dan menerbangkan ingatan historis tentang *Nuswantara* di masa lampau. Suasana di dalam museum tak lagi singup dan tak bikin bulu kuduk pengunjung merinding.

Museum ini pernah bikin Presiden Soekarno terpesona. Bung Karno sendirilah yang meresmikan patung dada Ranggawarsita di muka halaman museum tanggal 11 November 1953. Presiden pertama Indonesia ini tampaknya sadar betul bahwa bangunan tersebut bukan sembarang museum. Ia lahir karena buah proses sejarah masyarakat menyambut gairah intelektual yang meletup-letup di penghujung abad XIX sampai permulaan abad XX. Pengunjung perlu diajak mengerti mengenai latar belakang museum Radya Pustaka lahir dan berkembang.



If you are on vacation, or if you have free time and itchy feet want to go for a walk, you should go to the Radya Pustaka Museum in the Taman Sriwedari complex. This second oldest museum in Indonesia after the Bataviaasch Genootschap (1778) is ready to welcome those of you who want to gain knowledge and historical memories about the archipelago in the past. The atmosphere in the museum is no longer horrific and does not make visitors goosebumps.

President Soekarno was fascinated by this museum. It was Bung Karno himself who inaugurated the bust of Ranggawarsita in front of the museum's courtyard on November 11, 1953. This first president of Indonesia seems to be well aware that this building is not just an ordinary museum. It was born as a result of the historical process of society responding to the intellectual passion that exploded at the end of the nineteenth century until the beginning of the twentieth century. Visitors need to be invited to understand the background of the Radya Pustaka museum being born and developing.

Adalah Patih Sasradiningrat IV (1890-1916), tokoh pendiri Museum Radyapustaka yang sohor berotak brilian dan berpikiran progresif hidup dalam semangat literasi yang berkobar. *The spirit of the age*—atau apa yang disebut nabinya sejarawan Indonesia, Sartono Kartadirdjo sebagai jiwa zaman—merupakan kata kunci untuk menjelaskan mengapa museum ini didirikan.

Perkembangan kesusastraan keraton kala itu sulit dibendung. Pujangga termasyur, R.Ng. Ranggawarsita adalah ikon penting dalam jagad sastra. Ia menelurkan banyak karangan, yang nantinya menjadi bacaan bergizi bagi otak dan melunasi kebutuhan rohani pembaca di museum. Pujangga terbesar dan terakhir ini menjalin kerjasama dengan C.F. Winter, seorang juru bahasa keraton, menghasilkan beberapa buku. Antara lain, *Kawi Javaansch Woordenboek*, *Saloka akaliyan Paribasan*, *Saridin*, *Sidin*, *Serat Candrarini* dan lainnya.

Dengan bermunculan karangan sastra bermutu, Patih Sasradiningrat IV punya gagasan mendirikan perkumpulan Radya Pustaka di *ndalem* Kepatihan, sebelum dipindahkan ke ruang publik *Kebon Rojo* Sriwedari tahun 1913. Tujuannya ialah mengembangkan sastra istana dan membuat masyarakat melek sastra. Saban hari Rabu menggelar sarasehan mengulas sastra keraton dan bahasa Jawa. Aneka nilai yang menyangkut segi-segi religius-magis dan mencerminkan kekuasaan Jawa kudu diperkenalkan dan disemaikan di tengah masyarakat.





Patih Sasradiningrat IV (1890-1916), the founder of the Radyalibra Museum who was famous for his brilliant brain and progressive mind, lived in a blazing spirit of literacy. The spirit of the age—or what so-called by the king of Indonesian historian, Sartono Kartadirdjo, as the soul of the times—is the key word to explain the reason of this museum being established.

*The literary development of the palace at that time was very rapid. The famous poet, R.Ng. Ranggawarsita is an important icon in the literary world. He spawned many essays, which later became nourishing reading for the brain and fulfilled the spiritual needs of readers in museums. The greatest and last poet collaborated with C.F. Winter, a court interpreter, produced several books, such as *Kawi Javaansch Woordenboek*, *Saloka akaliyan Paribasan*, *Saridin*, *Sidin*, *Serat Candrarini*, and others.*

As the emergence of quality literary works, Patih Sasradiningrat IV had the idea of establishing the Radya Pustaka association in ndalem Kepatihan before being moved to the public space of Kebon Rojo Sriwedari in 1913. The goal was to develop court literature and make people familiar to literature. Every Wednesday, a workshop is held to review palace literature and the Javanese language. Various values involving religious-magical aspects and reflecting Javanese power must be introduced and propagated in the community.



Cita-cita luhur membumikan karya sastra sukses berkat didukung oleh penerbitan huruf Jawa, seperti N.V. Budi Utama, Vogel an der Heide, G.C.T. van Dorp & Co, Albert Rusche dan muncul belakangan Satoe Budi. Perusahaan penerbitan itu membantu penyebarluasan nilai dan kearifan Jawa yang termaktub dalam buah pena para pujangga. Alhasil, dunia pustaka tambah semarak. Selain itu, dekade pertama abad XX ditandai pula dengan hadirnya aneka jenis surat kabar. Antara lain, *Nieuwe Vostenlanden*, *Soerabajaasch Handelsblad*, *Sedia Utama*, *De Java Bode*, *Sin Po*, *Sin Po*, *Ik Po*, *Darma Kondho*, *Bramartani*, dan *Neratja*.

Psikologi dan jiwa zaman ini lalu direspon petinggi “institusi” Radya Pustaka dengan menggelar kursus dan kegiatan pengembangan budaya Jawa dan ilmu pengetahuan bagi masyarakat secara luas. Obrolan tema kebudayaan, menerjemahkan karya sastra, musyawarah cara menulis Jawa (Edjaan Sriwedari), penyelenggaraan kursus dalang, kursus gamelan, dan kursus bahasa Kawi merupakan sederetan acara yang diselenggarakan di museum yang dilengkapi perpustakaan itu. Kerja tanpa dilumuri pamrih duit ini berbuah manis. Nama museum melambung di seantero Indonesia dan menggetarkan jagad intelektual (Heri Priyatmoko, 2014).

The noble ideals of establishing successful literary works are supported by the publication of Javanese characters, such as N.V. Budi Utama, Vogel an der Heide, G.C.T. van Dorp & Co, Albert Rusche and later Satoe Budi. The publishing company helps spread the values and wisdom of Java through the writings of the poets. As a result, the library world is getting more developed. In addition, the first decade of the twentieth century was also marked by the presence of various types of newspapers, such as Nieuwe Vostenlanden, Soerabajaasch Handelsblad, Sedia Utama, De Java Bode, Sin Po, Sin Po, Ik Po, Darma Kondho, Bramartani, and Neratja.

The psychology and spirit of this era were then responded to by high-ranking “institutional” of Radya Pustaka by holding courses and activities for the development of Javanese culture and science for the wider community. Discussions on cultural themes, translation of literary works, discussions on Javanese writing (Edjaan Sriwedari), dalang courses, gamelan courses, and Kawi language courses are a series of events held at the museum, equipped with a library. This volunteer work produces great results. The name of the museum soared throughout Indonesia and amazed the intellectual world (Heri Priyatmoko, 2014).



MASJID GEDHE, SEBUAH BUKTI TOLERANSI

MASJID GEDHE (GREAT MOSQUE), AN EVIDENCE OF TOLERANCE

Masjid Gedhe hadir bersamaan dengan perpindahan ibukota Kerajaan Mataram dari Kartasura ke Desa Sala. Kayu masjid yang tersisa dari Kartasura turut dibawa saat boyong kedaton. Bangunan Masjid Gedhe masa Paku Buwono II hanya di bagian dalam saja, dan itu pun masih berbentuk sederhana. Seiring waktu bergulir, ada tahapan pengembangan bangunan Masjid Gedhe. Contohnya, ruang *Pawestren* yang berada di samping kiri-kanan dan menyerupai dapur dalam ruangan rumah tangga dibangun Paku Buwono VIII (1830-1875). Juga pembangunan Serambi yang mirip pendapa di rumah tradisional priyayi, dibangun Paku Buwono VIII pas berkuasa.

Bicara agama Islam, toleransi, dan kota kuno di Jawa segera yang membayang adalah Masjid Gedhe. Bangunan masjid memang tidak pernah luput ditempatkan dalam tata ruang istana Mataram Islam, kendati pusat pemerintahan kerajaan acapkali mengalami perpindahan lokasi lantaran berbagai hal. Di ibukota kerajaan seperti Demak, Pajang, Kota Gedhe, Pleret, Kartasura, Surakarta, dan Yogyakarta selalu melekat situs Masjid Gedhe. Sekalipun artefaknya sudah roboh dan tak ditemukan jejak fisiknya, namun toponimi (asal-usul nama tempat) masjid masih dirawat warga dalam memori kolektif. Dalam situs-situs perkotaan tampak bahwa Masjid Gedhe berada di sebelah barat alun-alun. Juga bisa dipastikan berdekatan dengan kampung Kauman, tempat bermukim *abdi dalem* yang mengurus masalah Islam.



The Great Mosque was established at the same time as the transfer of the capital city of the Mataram Kingdom from Kartasura to Sala Village. The remaining wood of the mosque from Kartasura was also brought to the Kedaton. The building of the mosque build by Paku Buwono II is only on the inside, and it is still in a simple form. Over time, there were stages of developing the Great Mosque building. For example, the Pawestren room, on the left and right that resembles a kitchen in a household room, was built by Paku Buwono VIII (1830-1875). Moreover, the construction of a veranda, which resembles a pendapa in a traditional priyayi house, was built by Paku Buwono VIII when he was in power.

Talking about Islam, tolerance, and the ancient city in Java, the thing that immediately comes to mind is the Great Mosque. The mosque building has never escaped being placed in the layout of the Islamic Mataram palace, although the center of the royal government has often experienced a change of location due to various things. The royal capitals, such as Demak, Pajang, Kota Gedhe, Pleret, Kartasura, Surakarta, and Yogyakarta, are always attached to the Great Mosque site. Even though the artifact has collapsed and no physical traces have been found, the mosque's toponym (the origin of the place name) is still preserved in the memory of the people. In urban sites, it seems that the Great Mosque is to the west of the alun-alun. It can also be ascertained that it is close to the village of Kauman, where the courtiers dealing with Islamic matters live.



Dalam pandangan Islam-Jawa yang mengedepankan toleransi, masjid tergolong sebagai “pusaka” yang tak ternilai di seluruh tanah Jawa. Sumber klasik *Babad Tanah Jawa* merekam bagaimana Paku Buwono I melukiskan kesakralan Masjid Gedhe dan makam sewaktu dia mengenang pusaka-pusaka keraton: *“Betapa sedihnya hati saya bahwa semua pusaka telah diambil oleh putera saya raja (Amangkurat Mas). Tetapi, saya tahu bahwa sekalipun semua barang pusaka yang lain pun diambil, namun kalau saja Masjid Demak dan Makam Adilangu tetap ada, maka itu sudah cukup. Hanya dua inilah yang merupakan pusaka sejati tanah Jawa”*.

Bukti menjaga warisan leluhur adalah halaman masjid dipakai untuk gelaran upacara tradisional *Grebeg Sekaten*. Sebab, melalui cara itulah proses penyebaran agama islam bisa diterima masyarakat Jawa. Tidak harus lewat pemaksaan fisik dan penutupan tempat ibadah. Fakta berharga lainnya, yaitu Masjid Gedhe sangat terbuka bagi siapapun. Masjid Gedhe di Kota Solo misalnya, sedari dulu dikenal tidak “berideologi” alias bukan untuk kalangan Islam tertentu. Hal tersebut tidak lepas dari terobosan Paku Buwono X (1893-1939) yang memanfaatkan bahasa Jawa untuk komunikasi dalam acara khotbah di Masjid Gedhe.



In the Javanese-Islamic view that emphasizes tolerance, mosques are classified as invaluable "heirlooms" throughout Java. The classic Babad Tanah Jawa records how Paku Buwono I described the sacredness of the Great Mosque and the tomb as he reminisced about the palace heirlooms: "How sad I am that all the heirlooms have been taken by my son the king (Amangkurat Mas). However, I know that even if all other heirlooms are taken, if only the Demak Mosque and Adilangu Tomb remained, then that would be enough. Only these two are the true heirlooms of the land of Java".

On of the evidences of preserving ancestral heritage is that the mosque yard is used for the Grebeg Sekaten traditional ceremony. Through that way, the spread of Islam process can be accepted by the Javanese people. It does not have to go through physical coercion and closing places of worship. Another valuable fact is that the Great Mosque is very open to anyone. The Great Mosque in Solo City, for example, has always been known not to have "ideology" or not to only certain Muslim circles. It can not be separated from the breakthrough of Paku Buwono X (1893-1939) who used the Javanese language for communication in sermons at the Great Mosque.

Bahasa Jawa menjadi penyatu pemeluk Islam lokal yang baru, dan mereka bertatap muka di masjid kendati hanya seminggu sekali. Dengan begitu, Masjid Gedhe menjelma menjadi pusat dari kesatuan sosial muslim. Kesatuan sosial muslim itu beragam bentuknya. Ada kesatuan sosial dengan rukun kampung, komunitas *abdi dalem*, komunitas bangsawan, dan bentuk kesatuan lainnya. Saban Jumat mereka berhimpun, waktu dimana ulama atau seorang pemimpin mengucapkan khutbahnya di muka berbagai kesatuan sosial itu.

Dalam lingkungan kerajaan hidup pemikiran bahwa agama Islam maupun kebudayaan Jawa merupakan inti pendidikan moral dan etika untuk anak-anak pribumi. Agama Islam merupakan sistem keyakinan, sedangkan budaya Jawa adalah falsafah kehidupan yang diyakini masyarakat Jawa dan mengutamakan *rasa*. Tak ayal, toleransi terus dipupuk, dan kerukunan sosial senantiasa dijaga. Demikianlah, situs Masjid Gedhe di Solo menyimpan kisah apik islamisasi dan kearifan masa lalu dalam mengelola toleransi, tanpa memakai kekerasan (Heri Priyatmoko, 2014).

Javanese language became a unit for the new local Muslims, and they met face-to-face at the mosque although only once a week. In this way, the Great Mosque has become the center of Muslim social unity. Muslim social unity takes various forms. There is social unity with the village pillars, the abdi dalem community, the aristocratic community, and other forms of unity. They meet every Friday, the time when a cleric or a leader delivers his sermon in front of the various social units.

In the royal environment, there was the idea that both Islam and Javanese culture were the core of moral and ethical education for indigenous children. Islam is a belief system, while Javanese culture is a philosophy of life believed by Javanese people and prioritizes feeling. There is no doubt that tolerance continues to be fostered, and social harmony is always preserved. Thus, the Great Mosque site in Solo holds a unique story of Islamization and past wisdom in managing tolerance, without resorting to violence (Heri Priyatmoko, 2014).





MAMBA'UL'ULUM, SEKOLAH PERTAMA ISLAM DI INDONESIA

MAMBAUL ULUM, THE FIRST ISLAMIC SCHOOL IN INDONESIA

Madrasah Mambaul Ulum merupakan sekolah pendidikan Islam modern pertama di Nusantara yang memasukkan ajaran Jawa. Sekolah tersebut didirikan Paku Buwono X pada 23 Juli 1905. Misinya, lulusan madrasah mampu mengganti ulama pengelola masjid dan langgar di wilayah Kasunanan yang telah tutup usia. Tujuan lainnya, menyiapkan siswa menjadi pengulu menduduki jabatan *surambi* masjid dan *rad* (pengadilan) agama di birokrasi kerajaan tradisional.

Keberadaan sekolah ini menggegerkan parlemen Belanda gara-gara muncul selebaran berkepala "*Een Mohammedaansch Universiteit op Soerakarta*". Dikabarkan bahwa Mambaul Ulum merupakan pendidikan Islam yang dipandang bisa membahayakan pejabat kulit putih di Hindia Belanda. Lalu, pemerintah kolonial diam-diam melakukan investigasi. Hasilnya, nihil muatan politik dalam kegiatan pembelajaran Mambaul Ulum.



Madrasah Mambaul Ulum is the first modern Islamic education school in the Indonesia that incorporates Javanese teachings. The school was founded by Paku Buwono X on July 23, 1905. Its mission is that madrasa graduates are able to replace clerics who manage mosques and mushola in the Kasunanan area who have passed away. Another aim is to prepare students to become leaders in the positions of the mosque and religious rad (court) in the traditional royal bureaucracy.

The establishment of this school shocked the Dutch parliament because a leaflet with the headline “Een Mohammedaansch Universiteit op Soerakarta” appeared. It was reported that Mambaul Ulum was an Islamic education deemed to be harmful to officials in the Dutch East Indies. Then, the colonial government secretly conducted an investigation. As a result, there is no political content in Mambaul Ulum learning activities.

Siswa yang duduk di Mambaul Ulum tidak terbatas pada golongan sosial tertentu. Buah hati *sentana dalem*, *abdi dalem* maupun *kawulo dalem* bisa menikmati pendidikan di sini. Ongkosnya murah, 0,5 *gulden* per bulan atau setara dengan 20 kg beras. Pengelolaannya diserahkan kepada birokrasi *reh pangulon*, yakni KRTP Tapsiranom V. Adapun guru di Mambaul Ulum yang mengajar tentang bacaan Al Quran, yaitu: (1) Haji Muhammad Fadlil, seorang *abdi dalem* juru kunci di Pajang, berpangkat *maulim 2*; (2) Bagus Abdul Khotam, seorang *abdi dalem* ulama berpangkat *muddaris*; (3) Kyai Muhammad Nawawi, seorang *abdi dalem* perdikan di Gempol, berpangkat *muddaris*. Kemudian nama-nama guru yang mengajar kitab antara lain, (1) Kyai Bagus Arfah, seorang *abdi dalem* ulama berpangkat *mualim 1*; (2) Kyai Muhammad Idris, seorang *abdi dalem* ulama berpangkat *mualim 2*; (3) Kyai Fahrur Rozi, seorang *abdi dalem* perdikan juru kunci di Kapundang, berpangkat *mualim 3*; (4) Kyai Muhammad Ilyas, seorang *abdi dalem* perdikan di Jati Songo berpangkat *muddaris*; (5) Kyai Muhammad Anwar, berpangkat *muddaris*.

Darsiti Soeratman (1989) meriwayatkan, peserta didik selain menerima pelajaran mengenai agama Islam, juga bahasa Jawa, bahasa Melayu, berhitung, ilmu kodrat, dan beberapa mata pelajaran lainnya. Berdasarkan kurikulum tahun 1933, mata pelajarannya

Students who study at Mambaul Ulum are not limited to certain social groups. The children of sentana dalem, abdi dalem, and kawulo dalem can enjoy education there. The cost is cheap, which was 0.5 guilders per month or the equivalent of 20 kg of rice. The management belonged to reh pangulon bureaucracy, namely KRTP Tapsiranom V. The teachers at Mambaul Ulum who teach about reading Al-Quran were (1) Haji Muhammad Fadlil, a caretaker abdi dalem in Pajang whose title was mualim 2; (2) Bagus Abdul Khotam, a cleric abdi dalem whose title was muddaris; (3) Kyai Muhammad Nawawi, abdi dalem in Gempol whose title was muddaris. Then the names of the teachers who teach the scriptures were (1) Kyai Bagus Arfah, ulama abdi dalem whose title was mualim 1; (2) Kyai Muhammad Idris, ulama abdi dalem whose title was mualim 2; (3) Kyai Fahrur Rozi, abdi dalem in Kapundang, whose title was mualim 2; (4) Kyai Muhammad Ilyas, abdi dalem in Jati Songo whose title was muddaris; (5) Kyai Muhammad Anwar whose title was muddaris.

Darsiti Soeratman (1989) stated that, besides receiving lessons on Islam, students also received Javanese, Malay, arithmetic, natural science, and several other subjects. Based on the 1933 curriculum, the subjects included al-Qur'an, fiqih, tauhid, nahwu, shorof, tarikh, tajwid, lughat, balaghah, tafsir, mustholah tafsir, ushul fiqih, hadist, mutsholah hadist,





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meliputi *al-Qur'an, fiqih, tauhid, nahwu, shorof, tarikh, tajwid, lughat, balaghah, tafsir, mustholah tafsir, ushul fiqih, hadist, mutsholah hadist, falak, mantik*, bahasa melayu, *piwulang Jawa*, dan *panggulo wentah Jawa* (filsafat Jawa).

Percampuran mata pelajaran itu tidak bikin siswa limbung dan stres. Sebaliknya, lulusan Mambaul Ulum ternyata banyak yang “*dadi uwong*” dan jempolan. Bahkan, beberapa tokoh Muslim hasil gemblengan sekolahan tersebut tidak kalah disandingkan tokoh Muslim jebolan dari Barat. Mereka di antaranya adalah K.H Saifuddin Zuhri (1919-1986) yang menjadi Menteri Agama RI kabinet Soekarno; pakar fisika Ahmad Baiquni; Munawir Sjadzali sebagai Menteri Agama RI Kabinet Pembangunan 1983-1993, dan KH. Imam Zarkasyi sebagai pendiri Pondok Pesantren Modern Gontor. Alumni Mambaul Ulum tersebar ke pelosok daerah guna membagikan ilmu yang ditimba dari bangku sekolah itu. Gagasan keislaman dan muatan lokal yang dipetik di sekolah tersebut semerbak di berbagai tempat.

Demikianlah, madrasah Mambaul Ulum adalah usaha serius elit politik mengarungi jalan kemajuan kebangsaan dan wawasan dunia Islam, tanpa harus meninggalkan budaya lokal. Semangat belajar agama Islam dan memelihara kebudayaan Jawa oleh masyarakat berhasil dicapai, tanpa mengarahkan untuk bertindak radikal terhadap suatu perbedaan (Heri Priyatmoko, 2014). Mari kita kunjungi.

falak, mantik, Malay language, Javanese lessons, and panggulo wentah (Javanese philosophy).

The mixture of subjects does not make students stressed. On the other hand, Mambaul Ulum graduates turned out to be “dadi uwong” or useful and excellent. In fact, some of the Muslim leaders from the school's training are no less compared to Muslim leaders who graduated from the West. They include K.H Saifuddin Zuhri (1919-1986) who was the Minister of Religion of the Republic of Indonesia in Soekarno's cabinet; physicist Ahmad Baiquni; Munawir Sjadzali as Minister of Religion of the Republic of Indonesia in the Development Cabinet from 1983 to 1993, and KH. Imam Zarkasyi as the founder of the Gontor Modern Islamic Boarding School. Mambaul Ulum alumni spread to remote areas to share the knowledge gained from the school. Islamic ideas and local content picked up at the school spread in various places.

Thus, the Mambaul Ulum madrasa proves a serious effort by the political elite to navigate the path of national progress and insight into the Islamic world, without having to leave the local culture. The spirit of learning Islam and preserving Javanese culture by the community has been successfully achieved without directing it to act radically against a difference (Heri Priyatmoko, 2014). Let's visit.



DINAMIKA NDALEM JAYAKUSUMAN

DYNAMICS OF NDALEM JAYAKUSUMAN

Di Solo, ada rumah lawas hasil sitaan pemerintah pusat atas tindakan korupsi mantan pejabat Bulog diserahkan kepada pemerintah setempat. Rumah megah itu bernama ndalem Jayakusuman. Setelah dilakukan renovasi, hunian warisan bangsawan keraton itu sering dipakai untuk kegiatan kebudayaan skala lokal hingga nasional. Tidak kurang maestro tari Sardono W Kusumo memakai ndalem di Kampung Gajahan tersebut untuk pentas kesenian bersama murid dan koleganya.

Rumah megah berkelir coklat itu punya cerita yang menarik untuk diketahui publik. Jurnalis koran *Bromartani* menjelaskan Pangeran Arya Jayakusuma merupakan putra Paku Buwono VI yang semula bernama Bendara Raden Mas Widayatdi. Sebelum dibuang ke Ambon dan tutup usia di tahun 1849, Paku Buwono VI mewariskan rumah itu kepada BPA Jayakusuma. Logis apabila di atas pintu ndalem itu dipergoki angka berhuruf Jawa yang apabila dihitung tahun Masehi 1849.

Kian kuat argumentasi ndalem itu bukan mahakarya era Paku Buwono X dengan menilik keterangan redaktur *Bromartani* (1870). Dengan teliti juru warta mendokumentasikan kepergian



In Solo, there is an old house confiscated by the central government for corruption by a former Bulog official and was handed over to the local government. The magnificent house was named ndalem Jayakusuman. After the renovation, the residence of the royal heritage of the palace is often used for cultural activities on a local to national scale. The dance maestro, Sardono W Kusumo, also used the ndalem in Kampung Gajahan for art performances with his students and colleagues.

The brown majestic house has an interesting story for the public to know. Bromartani newspaper journalist explained that Prince Arya Jayakusuma was the son of Paku Buwono VI, who was originally named Bendara Raden Mas Widayatdi. Before being exiled to Ambon and dying in 1849, Paku Buwono VI bequeathed the house to BPA Jayakusuma. It is common that above the door of the ndalem, a number with Javanese letters was found, which when calculated was 1849 AD.

There is a stronger argument that ndalem is not a masterpiece of the era of Paku Buwono X by looking at the description of the editor of Bromartani (1870). The reporter carefully documented the



BPA Jayakusuma yang sudah tidak berhak lagi menempati rumah luas itu. Hidup aturan yang *diugemi* dalam jagad aristokrat klasik, yakni tak selamanya pengeran bersama keturunannya bisa tinggal di sebuah ndalem karena ada pergantian kekuasaan raja. Dikisahkan, pada hari Rabu tanggal 26 Jumadilawal tahun Dal 1799 (1870 M), Kanjeng Pangeran Arya (KPA) Surya Atmaja diberi sebuah rumah berikut isinya oleh ayahandanya, Paku Buwono IX (1861-1893). Diketahui, rumah tersebut merupakan ndalem Pangeran Arya Jayakusuma.

Tak sedikit yang berdecak kagum dengan kemewahan ndalem Jayakusuman lantaran perlengkapannya begitu komplit. Ada pringgitan, pendapa, gandok kiri-kanan, dan beberapa rumah tinggal abdi dalem perempuan. Termasuk pula perlengkapan di pendapa diberikan seluruhnya kepada KPA Surya Atmaja. Secara konseptual, ndalem Jayakusuman merupakan hunian model *community house*. Di samping keluarga ningrat, kompleks ini dijumpai magersari yang menumpang hidup dan melayani majikan.

Surya Atmaja bersiap pindah ke ndalem Jayakusuman hari Senin tanggal 16 bulan Jumadilakir tahun Dal. Sementara itu, KPA Jayakusuma angkat kaki menuju Mangkubumen luar. Anak Paku

departure of BPA Jayakusuma, who was no longer entitled to occupy the spacious house. The rule followed by the classical aristocratic universe is that the prince and his descendants cannot always live in a ndalem because there is a change in the king's power. It is said that on Wednesday, 26 Jumadil Awal, Dal 1799 (1870 AD), Kanjeng Pangeran Arya (KPA) Surya Atmaja was given a house and its contents by his father, Paku Buwono IX (1861-1893). It is known, the house is the ndalem of Prince Arya Jayakusuma.

Many people are amazed by the luxury of ndalem Jayakusuman because the equipment is still complete. There are pringgitan, pendapa, gandok on the left and right, and several houses where female courtiers live. It includes all the equipment in the pendapa given to KPA Surya Atmaja. Conceptually, ndalem Jayakusuman is a residential community house model. In addition to noble families, there are magersaris living in this complex and serving their employers.

Surya Atmaja is preparing to move to ndalem Jayakusuman on Monday, the 16th of Jumadilakhir in the year Dal. Meanwhile, KPA Jayakusuma left for the outer Mangkubumen. The son of



Buwono VI ini legawa menempati rumah yang telah dipersiapkan atas dibiayai Paku Bowono IX. Minggu pukul 21.00 ada kesibukan luar biasa di dalam kedaton. Sesuai rencana, Surya Atmaja *pindahan* ke ndalem Jayakusuman mulai malam itu. Dia mendahulukan anak-anaknya yang masih kecil dan keluarga terdekatnya. Sekeluarnya dari dalam keraton, Surya Atmaja berjalan diikuti barisan pangeran bersama kerabat. Dibarengi 60 abdi dalem punakawan berbusana kembar memakai sikepan putih dan memegang 20 obor. Pasalnya, listrik baru masuk Solo tahun 1903.

Gema rumah bangsawan ini tidak meredup, tetaplah *regeng*. Ada peristiwa kebudayaan dan politik yang terjadi di situ. Ambillah misal, pada 22 Agustus 1938 ndalem Jayakusuman menjadi tuan rumah gelaran rapat Narpawandawa yang dipimpin RT dokter Wedyadiningrat menyoal “dipensi”. Rombongan intelektual Jawa berkumpul guna merespon kahanan gawat dunia yang bergejolak akibat perang. Mereka memikirkan posisi Keraton Surakarta sebagai pengayom dan menjamin keselamatan nasional. Inilah potret kesadaran berpolitik para priayi modern istana yang tersembul di ndalem Jayakusuman (Heri Priyatmoko, 2020).

Ndalem tersebut bukan ruang kosong tanpa cerita, tapi jejak zaman kerajaan yang patut diuri-uri dan dikunjungi.

Paku Buwono VI was happy to live in the house that has been prepared and financed by Paku Bowono IX. Sunday at 9:00 p.m., there was extraordinary activity in the kedaton. As planned, Surya Atmaja moved to ndalem Jayakusuman starting that night. He put his young children and his family first. Coming out of the palace, Surya Atmaja walked followed by a line of princes with relatives. Accompanied by 60 abdi dalem dressed in the uniform wearing white sikepan and holding 20 torches. The reason is that electricity only entered Solo in 1903.

The resounding voice of this noble house did not dim. There are cultural and political events going on therefor example, on August 22, 1938, ndalem Jayakusuman hosted the Narpawandawa meeting led by RT doctor Wedyadiningrat on the discussion of "dipensi". A group of Javanese intellectuals gathered to respond to the crisis in the world, which was in turmoil due to war. They thought of the position of the Surakarta Palace as a protector and guaranteeing national safety. This is a portrait of the political awareness of the modern court priyayi that appears in the ndalem Jayakusuman (Heri Priyatmoko, 2020).

Ndalem is not an empty space without a story; it is a trace of the royal era that is worth exploring and visiting.

