

<b>UNESCO INTERNATIONAL MEMORY OF THE WORLD REGISTER NOMINATION FORM</b>
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<b>1.0 Title of item or collection being proposed</b>
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Archives of Javanese Dance: Mangkunegaran Dance Arts, 1861-1944
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<b>2.0 Summary (max 200 words)</b>
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<p>The archives of Mangkunegaran dance art are the documentation of choreography, musical notes, and performances of traditional Mangkunegaran dance which was created by the Mangkunegara IV to the Mangkunegara VII (1861-1944) that consist of 1595 sheets of textual documents and 640 photos. Mangkunegaran is a hereditary dynasty of local principality located within the region of Surakarta, Central Java, Indonesia. The archives describe 50 traditional art dances regarding the creation, rules of art dance, philosophy, dance movements, musical notes that accompany the dance as well as the history of the development of Mangkunegaran the dance art that represent the Royal Javanese culture. They keep the most complete, oldest, and richest documentation of traditional dance arts in the world that were handwritten and originally created by the Mangkunegaran IV-VII. They hold functions as the basic reference, base/standards used to develop traditional classical dance for the current and future generations. The archives not only serve as proof of the legitimacy and determination of original art from Indonesia, but also as the record of the original culture of one of the ethnic groups in the world and a unique as well as rare documentary heritage in the world.</p>
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<b>3.0 Nominator contact details</b>
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<b>3.1 Name of nominator (person or organisation)</b>
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|---|
| <ol style="list-style-type: none"><li>1. National Archives of the Republic of Indonesia</li><li>2. Pura Mangkunegaran Surakarta</li></ol> |
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<b>3.2 Relationship to the nominated material</b>
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Pura Mangkunegaran is the custodian of the nominated archival documentary heritage and National Archives of the Republic of Indonesia is the initiator for the nomination.
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3.3 Address; 3.4 Telephone; 3.5 Email	
<b>National Archives of the Republic of Indonesia</b>	
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<b>Pura Mangkunegaran</b>	
Name	KGPAA Mangkoenagoro X
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3.6 Co-nominators(s), if any	

4.0 Declaration of Authority	
I certify that I have the authority to nominate the item, or items, described in this document to the Memory of the World Register.	
1. National Archives of the Republic of Indonesia	 <u>Imam Gunarto</u> Head of the National Archives of the Republic of Indonesia Date
2. Pura Mangkunegaran	 KGPAA Mangkoenagoro X Date

<b>5.0 Legal information</b>
<b>5.1 Name of owner (person or organisation)</b>
- Pura Mangkunegaran
<b>5.2 Address</b>
- Jalan Ronggowarsito No.83, Keprabon, Banjarsari, Kota Surakarta 57131
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<b>5.4 Name and contact details of custodian IF DIFFERENT from the owner</b>
-
<b>5.5 Legal status</b>
<p>The Archives of Mangkunegaran Dance Arts are owned by the Mangkunegara, Surakarta, which is kept and preserved by Kawedanan Reksa Pustaka.</p>
<b>5.6 Copyright status</b>
<p>The nominated archives are subject to copyright to Kawadenan Reksa Pustaka Pura Mangkunegaran, Surakarta, Indonesia.</p>
<b>5.7 Accessibility (note any restrictions, including cultural restrictions)</b>
<p>The archives of Mangkunegaran Art Dance are accessible in the Kawedanan Reksa Pustaka, Surakarta. It has been digitized and will also be published online on <a href="http://www.mowid.anri.go.id">http://www.mowid.anri.go.id</a>. There is no restriction in accessing the archives, and they are open to the public with the mechanism arranged under the Law and Regulations on Archives and Records Administration of the Republic of Indonesia.</p>

## 6.0 Identity and description of the documentary heritage

6.1 Name and identification details of the items/collection being nominated

**Archives of Javanese Dance: Mangkunegaran Dance Arts, 1861-1944**

6.2 Type of document

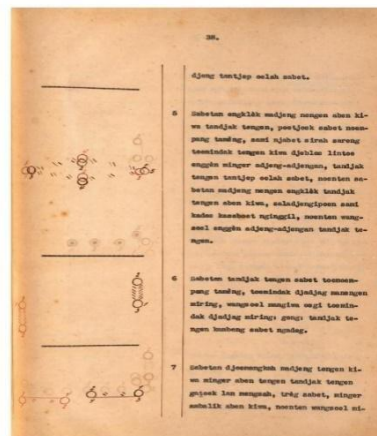
The nominated documentary heritage consists of textual documents and photographs. Most of the textual documents are handwritten

6.3 Catalogue or registration details

[Catalogue or registration details is attached. Annex 1](#)

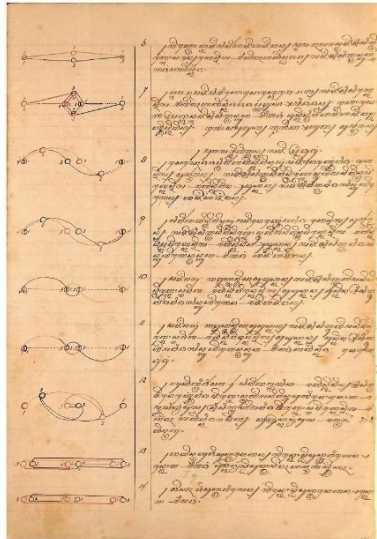
6.4 Visual documentation (if available and appropriate)

The collections of Mangkunegaran



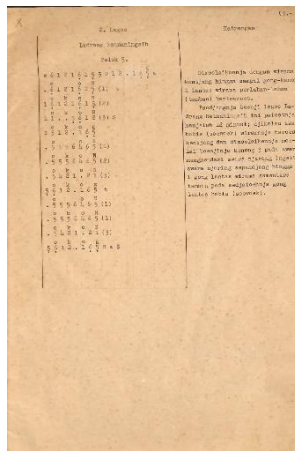
G. 7B: BEKSA WIRENG BANDABAYA: PRANG TANDHING SAMI AGALAN

The records of Choreography and musical notes of gamelan (traditional instrument) of Beksa Wireng Bandabaya dance created in 1931. The dance describes the story of Panji or Javanese puppet regarding the battle training of some soldiers. There are 42 pages of choreographies and musical notes recorded in this file.



**G. 101. BEKSA WIRENG BALADEWA GATHOTKACA**

The archives of choreography and musical notes for gamelan (traditional music instrument) of Beksa Wireng Baladewa-Gathotkaca created in 1935. The dance describes the story of the epic of Mahabharata regarding the battle between the King of Baladewa and Gathotkaca. There are 25 pages that contain the guidance of movements of the dance and the music notes for gamelan.



**F. 33. BOEKOE LAGOE (GENDHING)**

The collection of musical notes for gamelan (traditional musical instrument) titled Gendhing created in early of 20<sup>th</sup> century. There are 28 gendhings with the style of Surakarta that are used for the dance performances. the archives also contain the information on the arrangement of time, tempo of movements and changes and style of performance.



G.149. PATHOKAN BEKSAN MANGKUNEGARAN SAHA PATHOKAN BEKSAN TAYUNGAN  
The archives contain a description of a story on how the dance of Beksan Tayungan was created in 1916. The story background of the dance is from the period of Mangkunegara V. There is also an explanation on the choreography of the dance in the form of photos, movements and guidance for musical notes.

M5.17. Photo KGPAA Mangkunegara V as one of the delegates of art dance performances in Paris 1899.



## 6.5 History/provenance

### **Mangkunegaran**

Praja Mangkunegaran was founded in 1757 AD. It is a duchy that has an autonomous government system and has a variety of distinctive cultures as the cultural heritage of the Javanese in Surakarta. One of the cultures that stands out is the Mangkunegaran dance art. The Mangkunegaran dance contains local wisdom values related to cultural identity, and philosophical meaning for human life. The beauty and nobleness of the culture in the form of dance of the Mangkunegaran style has its own characteristics and is developing dynamically among Indonesian society today.

The creation of traditional dances of Mangkunegaran started since Mangkunegaran the First (1725-1795). However, the writing and recording of Mangkunegaran dances began during the KGPAA Mangkunegara Fourth (1861) and they continued to develop until the reign of Mangkunegara the Seventh (1944).

The archives describe the development of the classical art dance of Mangkunegaran from time to time. During the period of Mangkunegara the First (1725-1795) to Mangkunegara the Third (1835-1853), the typical dances, music, and stories created were about the struggle against colonialism. The movement and choreographies depicted in the archives are related to the situation in a war to defend the nation. This is related to the real situation at that time when the Dutch colonized the archipelago.

However, it then changed during the reign of Mangkunegara IV (1853-1881). The purpose of dance arts was only for sacred occasion such as the inauguration of the King and religious activities.

Mangkunegara V (1881-1896) made a huge development in the Mangkunegaran dance art performances. He let the public to see the dance performances as one of the ways to entertain the people. He also made changes in the style of fashion, stories, and dancers. He gave more spaces for women dancers to perform the classical dances and use attractive style for the costumes.

Mangkunegara VI (1896-1916) was a reformist not only in the field of politics, economy but also in culture and tradition. It was in his era that the Mangkunegaran traditional dance arts become a popular entertainment not only in Surakarta but also in other regions. He reformed the dances into 15-30 minutes for every performance. The dances become livelier with more drama in every dance performance, and more attractions performed by women dancers. He created the Mangkunegaran *wayang wong* performances (the puppet shows by dancers who act as puppet).

The Mangkunegaran dance art performances were introduced into the international world by Mangkunegara VII (1916-1944). He brought huge development in the choreography of the dance into simple style. He deleted repetitions in the dance movements so that the audience would not get bored of watching similar

choreography. It was in his reign that Queen Juliana of the Netherlands could watch the performance of Mangkunegaran dance art in her palace in The Hague in 1936.

The archives are stored in the Reksa Pustaka Pura Mangkunegaran Library. They are the authentic recordings made by the royal court servants as a documentation of the typical dance repertoire owned by the Mangkunegaran Praja. These archives contain documentation regarding the creation, rules of dance, philosophy, various movements, as well as the history of the development of Mangkunegaran dance art from time to time. Apart from their function as the documentation of dance creation, the archives also serve as a basis/standard for the development of Javanese dance as a part of Indonesian national culture to this day. In the collection, there are also old photos that depict the Mangkunegaran dances on stage in various countries. Thus, these archives are the original repertoire of dance art traditional performances created in the 19<sup>th</sup> – 20<sup>th</sup> Century which is until now still used as a basic knowledge to perform traditional Mangkunegaran dances.

## 6.6 Bibliography

Provide a list of at least 3 published sources that have been produced using the nominated documentary heritage.

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6.7 Names, qualifications and contact details of up to three independent people or organisations with expert knowledge about values and provenance of the nominated material.

No	Name	Contact details (email)	Qualifications
1.	Prof. Dr. Wartyo, M. Hum	<a href="mailto:wartyo2013@staff.uns.ac.id">wartyo2013@staff.uns.ac.id</a>	Historians and Academics Expert
2.	Samsuri, S.Kar., M.Sn	<a href="mailto:samsuri@isi-ska.ac.id">samsuri@isi-ska.ac.id</a>	Academics and Mangkunegaran Dance Expert
3.	Kaori Okado	<a href="mailto:kaoriokado@gmail.com">kaoriokado@gmail.com</a>	Mangkunegaran Dance's Researcher

## 7.0 Assessment against the selection criteria

7.1 Primary criteria - significance value to the world. Comment on one or more of the following significance criteria.

7.1.1 Historic significance

We have the archives and manuscripts regarding the traditional dances mostly from India, Greece, Rome, and China kept at libraries and archives across the world which were created 9000 years ago. In Southeast Asia, however, there are still very limited records documenting the traditional dances, traditional musical instruments and stories that represent the original culture of the region. The history of the development of dance in Indonesia as one of the countries in Southeast Asia, especially in Java, including Javanese traditional dance has gone through a long process from time to time in line with changes in traditional dance. Javanese traditional dance, in general, consists of the Surakarta traditional dance, Solo traditional dance and the Yogyakarta traditional dance. These are the classical art dance of the royal Javanese which become the backbone of traditional arts in Indonesia. Pura Mangkunegaran which is in Surakarta, has maintained the preservation of ancestral culture by forming an organizational structure and managing it with a special management model.

Mangkunegaran traditional dance art, in terms of history and art, is classified as a classical royal traditional Javanese dance, which until now can still be found staging the for various purposes by the community not only at Pura Mangkunegaran but also in many art performances in Indonesia and international communities. The dance represents the embodiment of the creativity of the human soul dance, which is manifested in the form of change, structured as an answer to situations that become a real human and how he adapts to the situation around him.

Dances in Puro Mangkunagaran are classifiable into 4 groups namely bedhaya srimpi, solo, Javanese opera, and wireng dances. Bedaya dance performed by 7 dancers, srimpi by 4 dancers, solo dance performed by one person or group, Opera dance performed by one group, and wireng dance describes the knights' exercises performed by 2 dancers or more. All dances that come out of Mangkunagaran are mostly wireng (warrior) dance. The naming of wireng dance is based on the figure that became the theme of dance. The dance which the name is based on characters such as Karna Tinandhing dance tells a fight between Arjuna against Basukarna in Bharatayuda war. Gathutkaca-Dhadhungawuk dance is a fight between Gathutkaca figures against Dhadhungawuk. Bandabaya Dance is a dance of fight (attributed with armed shield and sword fencing) by warriors to get rid of threats against Puro. Based on this, it should be pointed that Mangkunegaran art dance is a great narrative that represent the Mangkunegaran as the leader of Surakarta. These dances represent the symbol of political power and the ideology of resistance against the colonialism in the period of 19<sup>th</sup> century in Java.

The archives serve as the reference not only for today's generation but also for future generations so that the knowledge, stories, and arts as well traditions kept inside would be passed down from time to time.

#### 1. Political Significance

The function of political significance for Mangkunegaran art dance is for the integration of the community. The integration concerns on how dance is used to achieve goals set

by Mangkunagaran as a palace or here we call Pura Mangkunagaran, which is to unite the intention, creativity, and taste which must be carried out harmoniously with the sense of togetherness among the people. In this context, togetherness is another word for the form of integration, namely the sense of shared ownership of Mangkunegara as a duchy. This could be the sample for all community in the world that how traditional dance can unite the community in the duchy and even in the nation. Integration in the context of togetherness in custom governance concerns the complexity of ideas, values, norms, and regulations, which, according to Koentjaraningrat (1984), is a form of culture. Custom governance becomes a guideline or reference in the attitude and action taken by all citizens living in Mangkunagaran communities to achieve a shared goal. As a result, integration, or togetherness to achieve the aimed shared goal can really be achieved. The complexity of ideas, values, norms, and regulations arranged in the dances will act as guidance to behave and act for the Mangkunagaran communities in the form of the social system. The social system will always be linked to the patterned actions of humans. This social system consists of human activities that interact and relate to one another at any time. The Mangkunagaran-style dance is applied in the community of Mangkunagaran and it is related to how the Mangkunagaran-style dance functions in that particular custom order.

This Mangkunagaran- style dance is a work of art. According to Budhi Santoso (1994), as a work of art, the Mangkunagaran-style dance will not be separated from the statements and thought of the artists creating the artwork, so it can stimulate the sensitivity of community statements and cause emotional responses that can foster a sense of togetherness for the dance audiences, supporters, and admirers. One of the manifestations of togetherness in the context of dance performance is to enjoy the performance of dance together. In its relation to the example of the dance performance in Pura Mangkunagaran is Golek Montro Dance, one of the dances recorded in the archives, which is used by Pura Mangkunagaran to entertain their guests. This dance tells the story of a growing teenage girl who is about to enter adulthood.

The dance movement is reflecting the action of a girl putting on some makeup on her face. There is also a certain nuance of excitement that depicts the girl's age who reaches adulthood and tends to be cheerful and happy to look charming. This dance by Pura Mangkunagaran is relatively often being presented to welcome guests at Pura Mangkunagaran as a tribute to humbly honouring the guests, the person that we do not know. The dance teaches the audience to always respect the guests, and this will result in that the guests will respect us the host.

The Mangkunegaran Dance art also brought nationalism among the Javanese to love their nation. The form of the discourse built by Mangkunegara VII—included initiating the dissemination of Mangkunegaran dance arts and presenting them to the national, the colonial government as well as international audience was amplified the nationalism. Through the discourse of traditional cultural revivalism, the Indonesian nationalists could imagine the glory of the civilization reflected in the dance and urge the Dutch Colonial government that the Javanese would wish to have freedom. That was why Mangkunegara VII liked to show *Langendriyan* (one of the classical Mangkunegaran Dance Art), which tells the story of the Majapahit period. Through this

discourse, Mangkunegara VII disseminated ideas about the nation's *adiluhung*. The Nation's *adiluhung* (honorable) was an attempt to revive and regenerate the traditional culture to make it as the basis of the myth of a new nationality (Fakih 2014). This means Nation's *adiluhung* became a critical speech and idea in the traditional Cultural revivalism discourse to strengthen the nationalism.

The archives in this regard serve as the key for safeguarding the tradition and as a memory to make sure that the future generations would learn the value, knowledge, spirit, as well as the heritage of their ancestors that guide them to well behave.

## 2. Economic Significance

The economic activities are related closely to the tourism activities regarding the performances of the dance. In fact, tourism activity due to the Mangkunegaran Dance has become the main concern of Pura Mangkunegaran's management. The reason is that this tourism activity when it is viewed from the economic aspect is far more profitable when compared to the other sectors. In other words, the existence of Mangkunegaran-style dance is related to many factors. The dance still survives and touches the economic aspects that cannot be separated from the world of tourism. The survival of Mangkunegaran art dance is due to many factors related to the functions. this dance is also used for many parties' psychiatric and aesthetic activities inside and outside the Mangkunegaran community. Even parties outside the Mangkunegaran community usually have a big hand in terms of Mangkunegaran-style dance preservation. According to Jazuli (2008; 1993), when people outside the community are inseparable from the wider community's appreciation and creation activities. The ability of Mangkunegaran to save the existence of the Mangkunegaran style dance is limited to the continuity of the dance through the learning and training process. However, it is the people outside Mangkunegaran who give appreciation by enjoying the performance in relation to the existence of this dance. Thus, there is reciprocity from both parties, namely the Mangkunegaran itself as the owner of the arts and the outside community as supporters.

The Mangkunegaran dances also attract great attention to the audience across the country. During the Dutch colonial period in the early of 20<sup>th</sup> centuries, Queen Wilhelmina of the Netherlands invited Mangkunegara and the dancers to perform in the Netherlands. The dance performance was a great success and, in that event, Mangkunegara VII himself and his daughter performed a gamelan sound and traditional dance. Apart from Netherlands, there have been numerous performances held in various countries such as France, England, etc. The performances were successfully raised the income of community of dancers in Mangkunegara, Surakarta and invited more people to learn on the dances.

At present, the archives are the media not only for learning for the young generations, but also become the object of tourism for many international researchers and academicians because of the vast and complete documentations regarding the classical Javanese traditions.

### 3. Socio Cultural Significance

Traditional dance has a greater cultural importance than just transmission. They can transmit values and create dialogues that reflect society's issues between generations. The Mangkunegaran art dance is the type of classical dance which is a product of the evolution of technique and understanding of the custom, tradition, and religion. Traditional Dance is one of the potent factors in the improvement, promotion, or strengthening of tradition not only in the internal community but also across boundaries in different part of the world. Through times, the traditional dances evolve and leaving their roots behind. If these changes are not captured within any record, future dancers will not be able to appreciate how and when technique and styles have evolved. Dance historians agree that the act of preserving moments in dance is important; its significance is rivalled by the importance of access to archival materials.

Increasingly reliable access will affect public support and funding for all forms of dance as people become more familiar with the art form and its language (Smigel et al. 2006, 7). For historians, the ability to observe dance history visually and in rapid succession can be used in comparative analysis that is often overlooked in text-based materials (Moore 2002, 126). The impact from visualizing the material can be much greater in an educational setting. The archival materials can also be used as a "boundary object" that "serves as an interface, a stimulus of communication between different communities, disciplines, users and professionals". This can serve to establish a shared vocabulary, create insight into the artistic and working processes, and help reflect on methodologies. Dance directors, choreographers, and teachers can use this type of documentation for guidance to reconstruct or update dance based on the environment or production. It also creates a discussion between the choreographer and the dancers for motivations behind the dance to be better understood. The use of archival materials also carries an educational component for dance students, helping them to contextualize a piece on a conceptual level (Saaze and Dekker 2013, 108).

#### 7.1.2 Form and style

The archives of Mangkunegaran art dance consist of textual and photo collections. The textual collections contain the writing of Mangkunegaran IV-VII regarding the music notation, choreography of dances, philosophical value of the movement of the Mangkunegaran dancing, as well as the story and history of the dance. Most of the textual archives are handwritten by using Javanese script from the period of 19<sup>th</sup> century. They are unique because they record the most complete documentation of the classical traditional dances. The total of traditional dances in the collection is about 50 classical dances. They are the richest and most complete collection of archives regarding the arts which were created in the 19<sup>th</sup> century.

#### 7.1.3 Social, community or spiritual significance

#### **Social and Community Significance**

In history, the type of Mangkunagaran-style dance emerged or was created from the Surakarta, Yogyakarta, and Mangkunagaran Palace. The three Keratons or palaces reflected the three powers who were initially originated from one Keraton power, namely Keraton Mataram. The Mataram Palace became Kartasura Palace, then became the Surakarta Palace. After becoming Surakarta Palace, power was divided into three, namely Kasunanan Surakarta, Yogyakarta, and Mangkunagaran or Surakarta, Yogyakarta, and Mangkunagaran palaces. Thus, the traditional dance of Mangkunegaran relates to these places.

### **Surakarta**

Surakarta, also known as “Solo”, is located at the heart of Central Java Province. Once the capital for the 18th Century Mataram Kingdom, Surakarta is known as one of Indonesia’s most attractive cities. It contains numerous historical and cultural assets associated with the city’s heritage. Solo is approximately with the Javanese culture and tradition after Jogjakarta. The ancient history of Solo dates to the time series of events, started when the first “Java Man” was found in Sangiran, Sragen Regency. Solo is known as one of the cores of Javanese culture that traditionally is one of the political centres and the development of Javanese tradition. The prosperity of this region since the 19th century, encouraging the development of Java-language literature, dance, culinary arts, fashion, architecture, and various other cultural expressions. Otherwise, People know about “competition” between the cultural of Surakarta and Yogyakarta, which gave birth to what is known as “Surakarta style” and “Yogyakarta style” in the field of fashion, dance movement, art leather chisel (puppet), processing of batik, gamelan instrumental, and so on. Javanese culture retains a strong presence within Surakarta and forms the basis of the city’s existing cultural infrastructure. Traditional Javanese buildings still actively function as government offices. It is common to find people wearing traditional clothes, kebaya for female and beskap for male, and traditional art performances are considered central to cultural activities in Solo. Most cultural activities in Surakarta are adapted from the traditions emerging from two palaces: Kasunanan and Mangkunegaraan.

### **Pura Mangkunegaran**

Puro Mangkunegaran is a building that resembles the palace where the king and his family live. It represents a picture of nature and is a duplicate of the cosmos that has centrifugal power in its environment. Puro Mangkunegaran, which is full of historical and cultural values, contains full of meanings and symbols. The most complete development of Javanese culture can be seen in this palace (Indonesian: keraton) environment. Inside the palace, it is possible to fully learn Javanese culture, which is full of procedures, rules, and behaviours, developed in the life of the public. Everything that happens in the palace environment is the main standard of Javanese society. It is in Pura Mangkunegaran that the traditional Mangkunegaran style dances were born.

Mangkunagaran dance style also has its own strategic function as a cultural identity which its existence is highly upheld. In the structure of the organization in Pura Mangkunagaran, Mangkunagaran dance style is given a place to be protected, taught, and used for various important agenda in Pura Mangkunagaran. This is also used as custom and tradition in Pura Mangkunagaran. What is seen as tradition is the nobility

and existence of that dance which is protected and respected by all supporters of Mangkunagaran culture. Mangkunagaran dance style is always used in Pura Mangkunagaran's cultural events and welcoming dance as well as all events that often held by Pura Mangkunagaran.

The role of Mangkunagaran dance style for the social life of Mangkunagaran society is seen from how Mangkunagaran dance style is used and functioned in some special activities. The use of its style in some special activities is connected to the custom or cultural system and social system of Mangkunagaran society specifically in Pura Mangkunagaran. The dance is being seen as a form of physical culture among those three aspects and connected as one chain. In fact, all organization elements and individual in Pura Mangkunagaran uses custom that is applied in Pura Mangkunagaran. Custom has strong connection with what is said as tradition. According to Simatupang (2013), tradition can be seen as a form of continuity. In this case, what is stated as continuity is elements from past time that is delivered to the current time, and/or future. Tradition is also often called as habit. However, in tradition, generally only specific habit that has positive values that can be labelled as tradition. In line with what is stated by Simatupang (1991) explained that tradition shows a code related to behaviour or faith that is accepted by a group and continued in a community or society. It is supported by Sedyawati (1981) by saying that a specific tradition is only used by spesific community or society as a next generation. What has been explained by social and cultural expertise about custom and tradition is in line with what is happened in Pura Mangkunagaran in relation to Mangkunagaran dance style. Mangkunagaran dance style is type of dance that has its own character which is only had by Mangkunagaran dance itself. The main character of Mangkunagaran dance style from dance aspect is on the specification of feet, body, hand, and head gestures and movements. Generally, the role of Mangkunagaran dance style in custom and tradition in Pura Mangkunagaran serves as the only archives that records the cultural identity of specific society, namely the Mangkunegaran itself as one of the native communities in the world. Second, in relation to that cultural identity, Mangkunagaran dance style is used as a nobility keeper of Mangkunagaran. Further, Mangkunagaran dance also serves to support important events held in Pura Mangkunagaran.

### **Spiritual Significance**

The Mangkunegaran dances represent a religious ritual commemorating the time when Islam was admitted to Java and acculturated with local indigenous cultural traditions. The dance symbolized both Javanese and Islamic cultural elements. the Bedhaya dance, one of the classical Mangkunegaran dances is danced by seven dancers. The series of movements symbolize sufism and signify the seven levels of dzikir (brief Islamic prayers), which involve speech, sight, hearing, action, desire, knowledge and living, all for the sake of Allah, God Almighty. The girls also portray seven fine points of *lathaif* (vibration) in the human body; *galb* (heart), *ruh* (spirit), *sir* (secret), *kahfi aqfa* (the whole), *nafs* (passion), *nathikhah* (life) and *kul jasad* (body). All this depicts the essence of Islam through motifs of Arabic calligraphy.



## 7.2 Comparative criteria. Comment on one or more of the following comparative criteria:

### 7.2.1 Rarity

The textual collection of Mangkunegaran art dance is unique and rare. There has been no collection of archives which is as complete and large as Mangkunegaran collection regarding the classical art dance in the world. The Javanese script and language used in the archives are the typical letter used in the 19<sup>th</sup> century. The similar collection is no found anywhere in the world. Thus, it makes them the most unique and rare collection.

Wayang and gamelan are the preserved cultural heritages from the past of the Indonesian people which are now recognized as the UNESCO's intangible Heritage. The archives of Mangkunegaran Dance Arts consist of the stories of Wayang and musical notation of gamelan that accompany the dance performances. Through the archives, gamelan and wayang are well preserved as written documentation as well as basic knowledge on the arts of wayang and gamelan performances. There are very limited collections regarding the information on these, many of these documentations are not complete and often highly damaged due to corrosion and fungus. Thus, it is highly recommended that the archives are also the rarest documentation in the world.

The Mangkunegaran Archives also keep the collection of musical notations of *gending* (the innovation of Javanese classical gamelan) as much as 179 styles and 179 musical notations. The notations and styles are unique because they are the typical of documentations of musical records of Surakarta which cannot be found anywhere both in Java and in the world. They serve as the most complete collection regarding the Javanese traditional musical notes in the world which were created in the 19<sup>th</sup> century.

### 7.2.2 Integrity, completeness, condition

All nominated archives are complete. ANRI has done digitization for some of the textual collections which are in severe collections. However, since the storage room is not appropriate to the standard, the most of textual collections are endangered.

## 7.3 Statement of significance

Praja Mangkunegaran has a variety of distinctive cultures as the cultural heritage of the Javanese in Surakarta. One of the cultures that stands out is the Mangkunegaran dance art. The Mangkunegaran dance contains local wisdom values related to cultural identity, and philosophical meaning for human life. The beauty and nobleness of the culture in the form of dance of the Mangkunegaran style has its own characteristics and is developing dynamically among Indonesian society today.

The writing and creating of Mangkunegaran dances began during the KGPAA Mangkunegara Fourth (1861) and they continued to develop until the reign Mangkunegara Seventh (1944). The archives are stored in the Reksa Pustaka Pura

Mangkunegaran Library. They are the authentic recordings made by the royal court servants as a documentation of the typical dance repertoire owned by the Mangkunegaran Principality. These archives contain documentation regarding the creation, rules of dance, philosophy, various movements, as well as the history of the development of Mangkunegaran dance art from time to time. Apart from their function as the documentation of dance creation, the archives also serve as a basis/standard for the development of Javanese dance, wayang and gamelan performances as a part of Indonesian national culture to this day. In the collection, there are also old photos that depict the Mangkunegaran dances performances on stage in various countries that serve as the proofs of their existences in the world.

The archives of Mangkunegaran dance art are the documentation of choreography, musical notes, and history of traditional Mangkunegaran dance which was created by the Mangkunegara IV to the Mangkunegara VII (1861-1944) that consist of 1539 sheets of textual documents and 529 photos. The archives describe 50 traditional art dances regarding the creation, rules of art dance, philosophy, dance movements, musical notes that accompany the dance as well as the history of the development of Mangkunegaran the dance art. They keep the most complete, oldest, and richest documentation of traditional dance arts in the world that were handwritten and originally created by the Mangkunegaran IV-VII. They hold functions as the basic reference, base/standards used to develop traditional classical dance for the current and future generations. The archives not only serve as proof of the legitimacy and determination of original art from Indonesia, but also as the record of the original culture of one of the ethnic groups in the world and a unique as well as rare documentary heritage in the world.

## **8.0 Consultation with stakeholders**

### **8.1 Provide details of consultation with relevant stakeholders ensuring a gender-balanced representation about this nomination**

1. December 22, 2022. Consultation with archive owner, Kangjeng Gusti Pangeran Adipati Arya Mangkunegara X at Mangkunegaran Palace.
2. December 23, 2022. Consultation with Mrs. Retno Puspitasari as an archives expert from the Central Java Province Library and Archives Service at Mangkunegaran Palace.
3. February 16, 2023. Consultation with the National Archives of the Republic of Indonesia team in Surabaya in technical guidance on the Collective Memory of the Indonesian Nation.
4. March 1, 2023. Consultation with Mr. Samsuri as a dance expert from Institut Seni Indonesia Surakarta at Mangkunegaran Palace.
5. April 13, 2023, Presentation to the National Expert Council for the submission of the Mangkunegaran Dance Archives as a Collective Memory of the Indonesian nation.
6. May 23, 2023. Mangkunegaran Dance Archives was designated as the Collective Memory of the Indonesian Nation in Banyuwangi.

7. August 23, 2023. Joint meeting between the Deputy of the Indonesian National Archives and KGPAA Mangkoenagoro X at the Mangkunegaran Palace to submit the Mangkunegaran Dance Archives as Memory of the World.
8. 9 September 2023. Meeting with the National Committee Council regarding updates on the progress of submitting archives to the MoW.
9. October 2, 2023. Meeting with the Indonesian National Archives team regarding writing forms and updating the progress of the preparation process to the MoW.
10. October 11, 2023. Consultation with Mr. Samsuri as a dance expert from Institut Seni Indonesia Surakarta at Mangkunegaran Palace.
11. October 26, 2023. Consultation with Mr. Warto and Mrs. Kaori Okado as academic expert and scholars from Sebelas Maret University of Surakarta.
12. Meeting of Expert Committee of MoW Indonesia on November 13, 2023
13. Meeting of Expert Committee of Indonesia on November 20, 2023
14. Coordination Meeting between ANRI and Pura Mangkunegaran, November 21, 2023

## **9.0 Risk assessment**

9.1 Detail the nature and scope of threats to the nominated material  
Is the documentary heritage at risk from:

The nominated archives are at risk due to the inappropriate storage room. Digital preservation needs to be done as soon as possible to preserve the information kept in the archives.

## **10.0 Preservation and access management plan**

10.1 Describe, or attach as a scanned document, any existing plans. If no plans exist, provide details about proposed conservation, storage and access strategies.

1. National Archives of the Republic of Indonesia  
Indonesia has conducted several preservation treatments for the archives being nominated as the Memory of the World (MOW). They consist of safe storage areas, with adequate conditions and environment for the long-term storage of archives in various formats. The treatment program has been done in various ways, including the financial support, developing the awareness of the staffs at the National Archives, preparing the modern equipment as well as the machinery support, education and training and collaboration. ANRI also has done several dissemination programs in order to introduce the nominated archives to public. The public needs to know the content of the archives is part of the collective memory of the nation. The dissemination process is the element that determines the fate of the nominated archives, which needs to be done at the early stage. The challenges in preserving the archives are the storage environmental conditions such as temperature, humidity, light and pollution affecting the

sustainability of the documents, thefts, illegal sales, archives destruction, brittle, obsolescence of the storage media and lack of financing. Ensuring the storage's temperature, humidity meets the standard requirements for the archives. Moreover, we also maintain the adequate tools and facilities to keep the archives in good condition. They are as follows:

- a. Temperature and humidity control equipment, including air conditioners (AC) and humidifiers;
- b. Smoke detector;
- c. Climatology micro data logger;
- d. Fire Sprinkle;
- e. Fire Extinguisher;
- f. Special shelves for storing maps and pictures;
- g. CCTV to monitor the condition of the archives storage;
- h. Regular check-up for electricity and building maintenance

The public could access the nominated archives via the archival guide and the reading room. In the future, Indonesia will publish the results of digitizing these archives on the website to expand access to archives

## **11.0 Any other information that may support the nomination**

11.1 Note below or attach scanned documents as appropriate.

This may include statements from supporters, plans for promoting the documentary heritage if it is inscribed, or scanned news items relating to the documentary heritage.

*How do you see this documentary heritage being used for education and research?*

[Annex 2](#)

## 12.0 CHECKLIST

- Summary completed (section 2);
- Nomination and contact details completed (section 3);
- Declaration of Authority signed and dated (section 4);
- If this is a joint nomination, section 4 is appropriately modified, and all Declarations of Authority obtained;
- Legal information (section 5);
- Details of custodian if different from owner (section 5);
- Details of legal status completed (section 5);
- Details of accessibility completed (section 5);
- Copyright permission for images completed (section 5);
- Catalogue and registration information (section 6);
- History/provenance completed (section 6);
- Bibliography completed (section 6);
- Independent referees identified (section 6);
- Significance – primary criteria (section 7);
- Significance – comparative criteria (section 7);
- Statement of significance (section 7);
- Details of consultation with stakeholders completed where relevant (section 8);
- Assessment of risk completed (section 9);
- Summary of Preservation and Access Management Plan completed, or strategy proposed (section 10);
- Any other information provided – if applicable (section 11);
- Additional scanned documents, including suitable reproduction quality photographs identified to illustrate the documentary heritage (300dpi, jpg format, full-colour preferred);

