

**PROMOTION OF INDONESIAN CULTURE WORK OF ARTS:
IN THE FRAMEWORK OF PUBLIC AWARENESS IMPROVEMENT
TOWARDS STRENGTHENING ASEAN COMMUNITY BY 2015**

Direktorat
Budayaan



MINISTRY OF CULTURE AND TOURISM
REPUBLIC OF INDONESIA

2011



Indonesia 2011
ASEAN COMMUNITY
IN A GLOBAL COMMUNITY OF NATIONS

3537
PRO

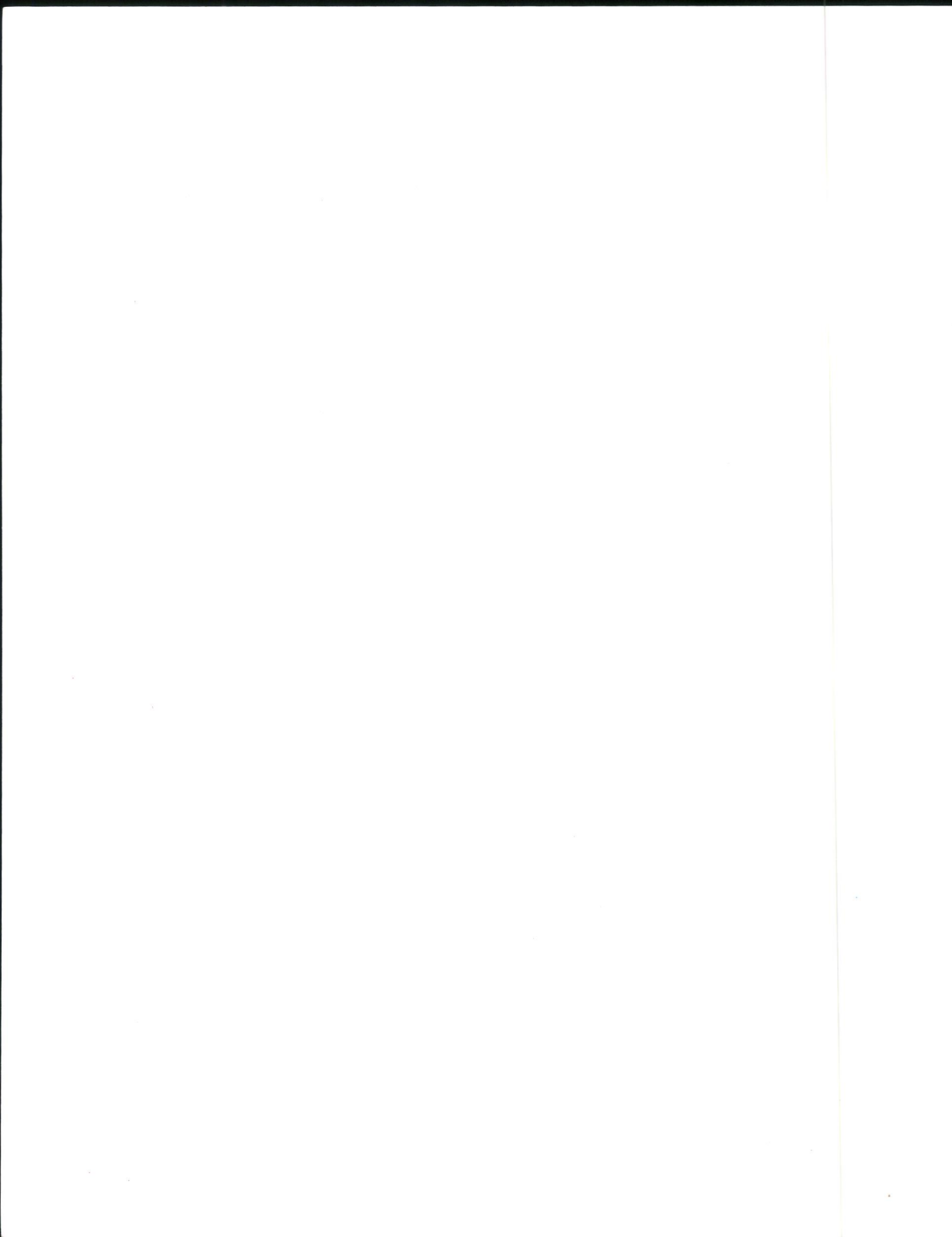
**PROMOTION OF INDONESIAN CULTURE WORK OF ARTS:
IN THE FRAMEWORK OF PUBLIC AWARENESS IMPROVEMENT
TOWARDS STRENGTHENING ASEAN COMMUNITY BY 2015**



MINISTRY OF CULTURE AND TOURISM
REPUBLIC OF INDONESIA

2011







**PROMOTION OF INDONESIAN CULTURE WORKS OF
ART: IN THE FRAMEWORK OF PUBLIC AWARENESS
IMPROVEMENT TOWARDS STRENGTHENING
ASEAN COMMUNITY BY 2015**

Introduction speech by
The Minister for Culture and Tourism
of The Republic of Indonesia

Reaffirming our commitment to accelerating the establishment of the ASEAN Community by 2015 comprising three pillars, namely the ASEAN Political and Security Community, the ASEAN Economic Community, and the ASEAN Socio-Cultural Community as stipulated in Cha-am Hua Hin Declaration on the Roadmap for an ASEAN Community (2009-2015).

Promotion and preservation of cultural heritage and achievement, as a vehicle to better understanding the link between culture and development as well as building confidence. In this connection, Indonesia would like to exchange information on some of the important diverse of cultural heritage entitled **Promotion of Indonesian Culture Work of Arts: In The Framework of Public Awareness Improvement Towards Strengthening ASEAN Community by 2015**. It is expected

that it could be functioned as public awareness improvement with other peoples in ASEAN countries. This activity is fully supported by the ASEAN Small Grant Scheme (ASEAN-SGS). Thank to Singapore, who has facilitate the website of ASEAN, so that it can be utilized for cultural exchange among the ASEAN countries.

The Republic of Indonesia occupies most of the large archipelago lying between the Southeast Asian mainland and Australia. It consists of five major islands and about 30 smaller groups (totaling some 17,500 islands), extending about 5,000 km from east to west and from 6° north 11° south of the equator.

Bridging two continents, its strategic position has always influenced the cultural, social, political and economical life of the country, particularly in the globalization era.

Indonesia is rich in varieties of arts and culture expressions, both tangible culture as well as intangible one. It was the country of at least hundreds of kingdoms which still have its aristocratic inheritance. A nation consist of 1.128 with more than 480 living languages and dialects, unique, specific and attractive in accordance with its locality that spread all over the country. Each culture has its own local wisdom and value that grow from time to time. This magnificent and prosperous culture have inspired artists to create and develop invaluable masterpiece. It is only apart from the whole culture diversity available in Indonesia. Indonesia has many cultural heritage. This information only describes few of them. There are 44 description of Indonesian cultural heritage in this information, consisting tangible as well as the intangible culture originating from all over Indonesia. Some of the cultural heritage are not well known but live and develop well, while the rest are very famous and even has been acknowledged as the world cultural heritage.

The aim of this information is intended to introduce and to promote the

richness of Indonesian cultural heritage to all Indonesian as well as to all ASEAN Member States. Hopefully, this information will contribute to the better understanding of Indonesian culture with its uniqueness.

Thank You



Ir. Jero Wacik, SE.
The Minister for Culture and Tourism
of The Republic of Indonesia



THAILAND

VIETNAM

PHILIPPINES

MALAYSIA

MALAYSIA

Kalimantan

Sulawesi (Celebes)

Sumatra

GREATER SUNDA ISLANDS

Java Sea

LESSER SUNDA ISLANDS

INDIAN OCEAN

AUSTRALIA

PACIFIC OCEAN

BURMA

CAMBODIA

Malaysia

BRUNEI

Borneo

Sulawesi

Sumatra

GREATER SUNDA ISLANDS

Java Sea

LESSER SUNDA ISLANDS

INDIAN OCEAN

AUSTRALIA

PACIFIC OCEAN

BURMA

CAMBODIA

Malaysia

BRUNEI

Borneo

Sulawesi

Sumatra

GREATER SUNDA ISLANDS

Java Sea

LESSER SUNDA ISLANDS

INDIAN OCEAN

AUSTRALIA

PACIFIC OCEAN

BURMA

CAMBODIA

Malaysia

BRUNEI

Borneo

Sulawesi

Sumatra

GREATER SUNDA ISLANDS

Java Sea

LESSER SUNDA ISLANDS

INDIAN OCEAN

AUSTRALIA

PACIFIC OCEAN

CONTENTS

PROMOTION OF INDONESIAN CULTURE WORKS OF ART: IN THE FRAMEWORK OF PUBLIC AWARENESS IMPROVEMENT TOWARDS STRENGTHENING ASEAN COMMUNITY BY 2015 . . .	3
CONTENTS	7
WAYANG KULIT - JAVA	9
NOKEN - PAPUA	11
KECAK DANCE - BALI	13
BETAWI MASK DANCE - DKI JAKARTA	15
<i>HUDOQ</i> DANCE - EAST-KALIMANTAN	17
PIRING DANCE OF MINANGKABAU - WEST-SUMATERA	19
REOG PONOROGO - EAST-JAVA	21
ANGKLUNG SUNDA - WEST-JAVA	24
SASANDO - EAST-NUSA TENGGARA	26
PENCAK SILAT BANDRONG - BANTEN	28
BENTENAN CLOTH - NORTH-SULAWESI	30
ULOS - NORTH-SUMATERA	32
PHINISI BOAT - SOUTH-SULAWESI	34
HONAI, BALIEM VALLEY - PAPUA	36
RAMBU SOLO' - SOUTH-SULAWESI	38
FAHOMBO (STONE JUMPING) - NORTH-SUMATERA	40
ASMAT STATUES - PAPUA	42
GASING - THROUGHOUT INDONESIA	44
GUDEG - YOGYAKARTA	46
MASJID AGUNG DEMAK - CENTRAL-JAVA	48
SUKUH TEMPLE - CENTRAL-JAVA	50
TROWULAN SITES - EAST-JAVA	52
GEDONGSONGO TEMPLE COMPLEX - CENTRAL-JAVA	54
MAROS AND PANGKEP PREHISTORIC REGIONS - SOUTH-SULAWESI	56
NIAS MEGALITHIC REGIONS - NORTH-SUMATERA	58

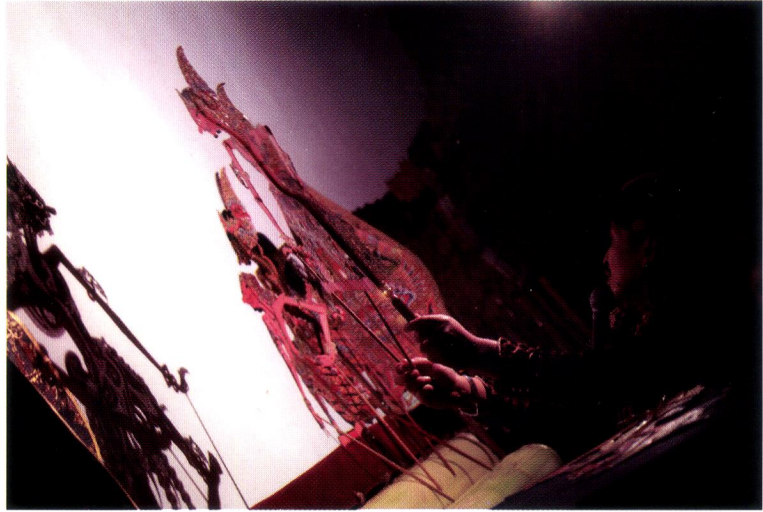
RATUBAKA PALACE - YOGYAKARTA.....	60
LIANG BUA SITE - EAST-NUSA TENGGARA.....	62
TIKAWARIGA CALENDAR - BALI.....	64
GOBOG COIN - EAST-JAVA	65
RAMAYANA BOWL - CENTRAL-JAVA.....	66
KASHA COIN PRINTING PRESS - ACEH.....	67
MAMULI EAR ORNAMENT - WEST-NUSA TENGGARA	68
PAPUA SHIELDS - PAPUA	69
AMBINAN DAYAK - EAST-KALIMANTAN.....	70
KUJANG - WEST-JAVA	71
JOGAN LINGA - RIAU ISLANDS	72
BAMBU GILA (CRAZY BAMBOO) - MALUKU	73
BOROBUDUR TEMPLE - CENTRAL JAVA.....	75
PRAMBANAN TEMPLE - CENTRAL JAVA	77
SANGIRAN SITE - CENTRAL JAVA	79
YOGYAKARTA BATIK - YOGYAKARTA.....	81
KERIS SOLO - CENTRAL JAVA.....	83
SAMAN - ACEH	85
TRADITIONAL BALINESE DANCE - BALI	87
PHOTO CREDITS.....	93

WAYANG KULIT - JAVA



Wayang Kulit is a puppet show that involves acting, singing, music, art, literature, painting, sculpture and shadow play. The puppets played by a puppeteer called *dalang*. The story in the puppet show called *lakon*, which is divided into a *pakem* and *carangan*. The *pakem* are standardized stories based on the epic of the Mahabharata and Ramayana, while *carangan* are stories written by a *dalang*. *Wayang kulit* characters are symbols depicting human life, including human nature. For example, the character of Rahwana symbolizing crime figures while the figures of Rama symbolizes goodness.

Wayang kulit is one of the most famous performing arts in Indonesia. The puppets are made of buffalo, cow, or goat leather. The leather sheets were chiseled on the basis of figures that will be created and then installed into a full body of *Wayang Kulit*. There are two connections on the hands, upper arms and elbows, dialed with a small screw made of buffalo or cow horn. There is also a shaft in a body of *Wayang Kulit* called *gapit* and *cempurit*, which function is to move the puppet's hand.



Wayang Kulit shows supported by some supporters of the show. *Dalang* is a director who also plays the entire movement of the puppet. During the show, *dalang* is assisted by the *juru kawih*, a singer who sing the traditional song themes of the puppet show. *Dalang* is also assisted by *Condoli*, who helps *dalang* in bringing, taking, and storing the necessary puppet so that the change in character played by *dalang* in every scene run well. *Wayang Kulit* shows are accompanied by *gamelan*, a traditional music of Java which consists of a set of musical instruments such as *rebab*, *kendang*, *saron*, *bonang*, *gendang*, *penerus*, *jengglong*, and *gong*. In the beginning of the show, *dalang* tells the narrative on the initial picture or theme that will be played in the show. Then the show proceeds with the dialogue between the puppet figures brought by a *dalang*.

NOKEN - PAPUA



Noken is a versatile bag that is used almost all tribes in Papua, such as Sentani, Dani, Yali, Mee, Biak, Arfak, Maybrat, Ayvat, Moni, Asmat, Irarutu, Tehit, Moi, Moli, and others. *Noken* is a knitting bag that has a one-sided rope to be strapped or placed on the forehead of the wearer. This traditional bag is knitted or woven from tree fibers. Fibers for *noken* are taken from tree root, leather, or tree trunks.

Techniques to manufacture *noken* vary among ethnic groups in Papua. But in general there are several stages of the process. To get the fiber as the basic material of *noken*, certain tree trunk is cut, heated on embers, and then soaked in water for several days. There is also a way to get fibers by skinning the tree. The bark is then soaked to get the mucus out and leave only the fiber. Some also peel a small wooden stick and the stick is pounded down to fibers.

The fiber is then sun-dried, then spun into strong yarn by hand. To obtain a specific color, fiber yarn is colored with natural materials.

Fiber yarn is then woven by hand to create a bag with various patterns and sizes. *Noken* is also often decorated with specific jewelry to add to its beauty.

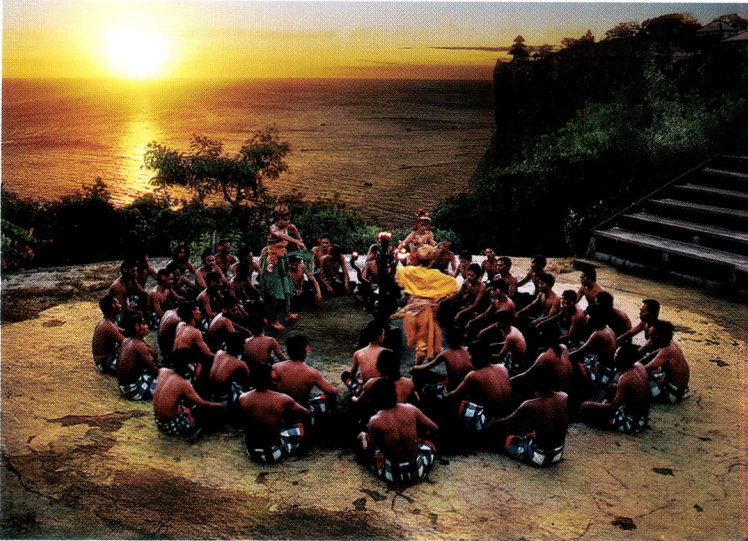
Noken is used for various purposes, such as for daily use as a tool to bring goods, animals, or to hold baby. Large *Noken* is used to bring crops, timber, babies, small animals, purchases, and is also hanged in the house to store goods. Small sized *noken* is used to carry personal items, such as money, betel, food, books, and others. In addition, *noken* is also used for customary purposes. In a traditional ceremony, *noken* is used for example as a complement when proposing a girl, wedding ceremony, initiation ceremony of a child, appointment of chiefs, for storing treasures, and as a complement on a costume dance on the Asmat ceremonies, for both men and women.

It could be assumed that *noken* has an important meaning for the people of Papua. For babies, *noken* is used as a tool for holding, while for adults, *noken* is made by girls for their future partner, and when

a person dies his bones are stored in the *noken*. In addition, *Noken* is regarded as a symbol of female fertility, a good life, and peace. In various tribes in Papua, *Noken* shows the wearer's social status. Prominent people in society, such as tribal chiefs sometimes wear *noken* with special decorations and patterns.



KECAK DANCE - BALI



Cak dance or also called Kecak Dance is a typical Balinese Dance that originates from the Sanghyang Jaran and Sanghyang Dedari which is a sacred dance originated from the pre-Hindu period to refuse misfortune. On Sanghyang Dedari and Sanghyang Jaran dance, the possessed dancers become invulnerable when dancing on embers of fire. Sanghyang Dedari is a dance performed by two virgin girls to expel evil spirits. While Sanghyang Jaran is a dance staged by possessed men prancing like a horse and dancing on embers.

In the 1930s, Dance Sanghyang was later adopted by a famous Bali dancer, I Wayan Limbak, in cooperation with a Russian painter, Walter Spies, for creating a new dance that could be shown to the public and not for ritual purpose. This dance was then displayed in various countries in Europe named Kecak dance based on the epic Ramayana story, and later known as Kecak and Fire Dance.

Kecak Dance is played by 50 to 150 male dancers with a duration of between 45 to 60 minutes. Kecak Dancers wear typical Balinese sarong with plaid motifs and bare-chested. While the figures of Rama, Sinta, Ravana, Hanuman, as well as *Sugriwa* wear usual *ketoprak* show costumes. Kecak Dance does not use electric lighting, but only use coconut oil lamp placed in the middle or around the stage.

Unlike other types of performing arts of Bali, Kecak Dance is unique because it does not rely on musical instruments to accompany the dance. This dance is utilizing vocal instrument of the dancers (a capella), which sounds “cak, cak, cak ...” as raising both arms to accompany the stories in this dance. The rhythm of sound “cak, cak, cak ...” is arranged in such a way so as to produce a very harmonious alloy, interspersed with a few accents and other utterances. These Cak songs mimic a lot of natural sounds, like the sound of the wind, the sound of fire, water, frogs, birds and others that are woven into a mutual replied song. The sound of the vocal rhythms is so beautiful. Because the movements and vocal sounds of the dancers are considered resembles the movements and sounds of an ape. Kecak dance is also commonly called an ape/monkey dance.

BETAWI MASK DANCE - DKI JAKARTA



Betawi Mask Dance is a traditional art of Betawi community. Betawi Mask Dance was originally a part of Betawi Mask Theatre. This dance is usually displayed at the beginning of the whole performance of Betawi Mask Theatre. Some are performed using masks, which specifically called Kedok Mask Dance, and some without masks. Kedok Mask dancers use three types of mask character in an appearance.

Figures of Betawi Mask Dance consist of Mak Kinang, Mak Ben, Mak Mani, and Mak Limah. Mak Kinang is a character dancer in Kedok Mask dance. She passed down Kedok Mask to her child named *Ibu Karni*. The other figures are the figures without a mask.

In its growth, Mask Dance presents an independent performance regardless of Mask Theatre. As the name implies, the dancers in Betawi Mask Dance use masks to cover their face. This mask is a picture of characters in Betawi Mask Dance. However, nowadays Betawi Mask

dance has developed without using masks. The dancers wear Betawi traditional clothing, with the dominant striking colors, such as red and yellow. Traditional musical instrument is used to accompany mask dance performances, which generally consists of *gong*, *kendang*, *kempul*, and *kecrek*. The musical instruments play energetic and dynamic rhythmic tones.

Jakarta, a place that has a long history of national and international trade, is an area of intermingling of various cultural elements. Mask Dance is one of traditional dances which is found in various places in the archipelago. Betawi Mask Dance is different from mask dance in other locations in Indonesia. Theme, costumes and music rhythms that accompany the performance of Betawi Mask Dance highlight the unique characteristics of Betawi culture.

Nowadays, Mask Dance is often performed in formal occasions such as when welcoming guests. In the wider community, Betawi Mask Dance is an important part. This dance is generally performed in the celebration events such as wedding or circumcision celebrations to enliven the party.

As an expression of art, Betawi Mask Dance has also developed. Nowadays, a new variety of mask dance creations have emerged adopting the basic motions of Betawi Mask Dance as a basis for development. The new dance creations comprise *Ngarojeg Dance*, *Dance Gado-gado Betawi*, *Doger Amprok Dance* and many others.



HUDOQ DANCE - EAST-KALIMANTAN



Hudoq Dance is part of the ritual of Dayak Bahau and Dayak Modang tribe in East Kalimantan. This dance is usually performed after rice harvesting. *Hudoq* dance is held to commemorate ancestors in the nirvana. It is believed that in planting season, the ancestral spirits will always be around them to guide and supervise their offsprings. Their ancestors came from *Asung Luhung* or *Ibu Besar* (Great Mother) who were descended from heaven

in the upstream of Apo Kayan Mahakam River.

Asung Luhung has an ability level of gods who can summon the spirits of good or evil spirits. Spirits called *Jeliwan Tok Hudoq* were assigned by *Asung Luhung* to meet people. But because of their horrible form, they were ordered to wear a disguise of a half-bird human. The *Hudoq* came to bring good news while providing a variety of seeds and medicinal plants. Based on that story, the *Hudoq* started to become familiar to Dayak Bahau and Mondang community.

This dance is intended to gain strength to overcome destructive pests and to give prosperity. *Hudoq* Dancers usually consist of 13 people representing 13 *Hunyang Tenangan* patron gods, the gods who take care of rice plants. Their costumes are made of banana leaves or betel leaves to cover the ankles and a wooden mask that resembles

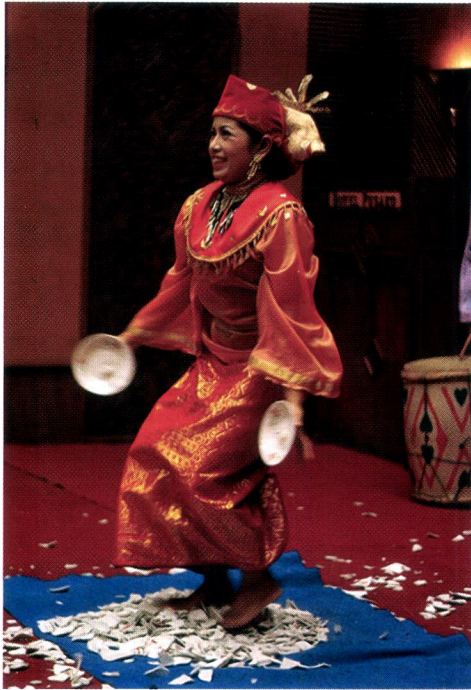
a wild animal. Banana leaf is a symbol of peacefulness and welfare. Meanwhile, the color of the Hudoq Mask is usually dominated with red and yellow, which is believed to be the favorite color of the gods.

Hudoq dance is initially started with a sacred ritual procession named *Napoq*. It is a form of mantra chanting that must be done before Hudoq dance. This ritual is led by *Dayung* which is a person who has supernatural ability to communicate directly with the Hudoq. Accompanied by two assistants, *Dayung* walks around the village as he strikes a small gong or *mebang* that serves as a communication means with the village guardian spirits, to notify that *Napoq* is underway. Furthermore, *Dayung* will call and ask the ruler of the universe who has four epithets, namely *Tasao*, the Creator; *Tanyie* , the Guardian; *Taweà*, The Guidance and *Tagean*, The Mighty ; for smoothness of the ceremony.

Dayung serves *Hudoq* lunch by feeding the dancers who have been possessed by the reincarnation of the god. After lunch, *Dayung* communicates with *Hudoq* called *Tengaran Hudoq*. This communication uses a polite and subtle Dayak language that can only be translated by *Dayung*. After communicating, we may know the results of planting, whether it is successful or not. *Dayung* then asks *Hudoq* to protect their crops from pests.

Hudoq Dance is usually held in the middle of the field or fields to be planted. With a quite high rhythm, the dancers perform *Nyidok* or *Nyebit* which is a forward motion while stomping feet. And then followed by *Ngedok* or *Nyigung* which is a movement of feet stomping with the heel accompanied by flapping hands like a flying bird. This movement means to prevent pests from attacking the rice crop. In general, this dance movement implies to get rid of misfortune, which is symbolized by rotating to the left, and also to take the good by turning to the right.

PIRING DANCE OF MINANGKABAU - WEST-SUMATERA



*P*iring Dance is a traditional dance from Minangkabau, West Sumatra. The origin of this dance was initially related to Minangkabau society in pre-Islamic period of an agrarian society that embraced animism and performed rituals to honor gods for agriculture yields. In performing the ritual, Minangkabau people make offerings, coupled with a dance known as *Piring* Dance.

The function of *Piring* Dance had been originally concentrated as a ritual means and then during Islamic period it shifted as a performance to the king and officials. Further, *Piring* Dance was becoming popular and not only consumed by the elite but also by ordinary people.

The dance depicts a sense of joy and gratitude of Minangkabau society when harvest season arrives. According to the understanding of the Minangkabau, *Piring* dance movement symbolizes cooperation when harvesting. This choreography mimics the way farmers grow crops and shows their gratitude when harvesting.

Piring Dance has a variety of ways and patterns. But it is united by common concepts into a unique charisma. They are technically different, but have same concept and style. For example, regardless of the number of dancers, *piring* dance is identical to an odd number of dancers wearing typical Malay clothing.

Piring Dance is performed in pairs or in groups with a fast and dynamic movement, interspersed by noise of the plates carried by the dancers. Dancers will demonstrate skill in playing the plates in their hands. When the dancers are moving fast, so-called swing, dancers will perform an attraction by throwing and casting the plates high into the air that symbolizes joy as illustrated when harvest season arrives. In some places, such as in Koto Anau and Saniang Bakar, Solok regency, West Sumatra, the dance is guided by a singer which also has a role as a musician. The poetry is translated into dance movements. In the closing section, the dancers will throw the plates to the ground and dance on the broken plates. No one is hurt although they are jumping on top of the glass. This section involves a role of a shaman.

The performance will be more elegant when accompanied by instrumental music because the music is a mandatory instrument for *Piring* Dance. The music is produced by clattering the plates with two rings on both hands of the dancers, following rousing accompaniment of *talempong* and *saluang*.

REOG PONOROGO - EAST-JAVA



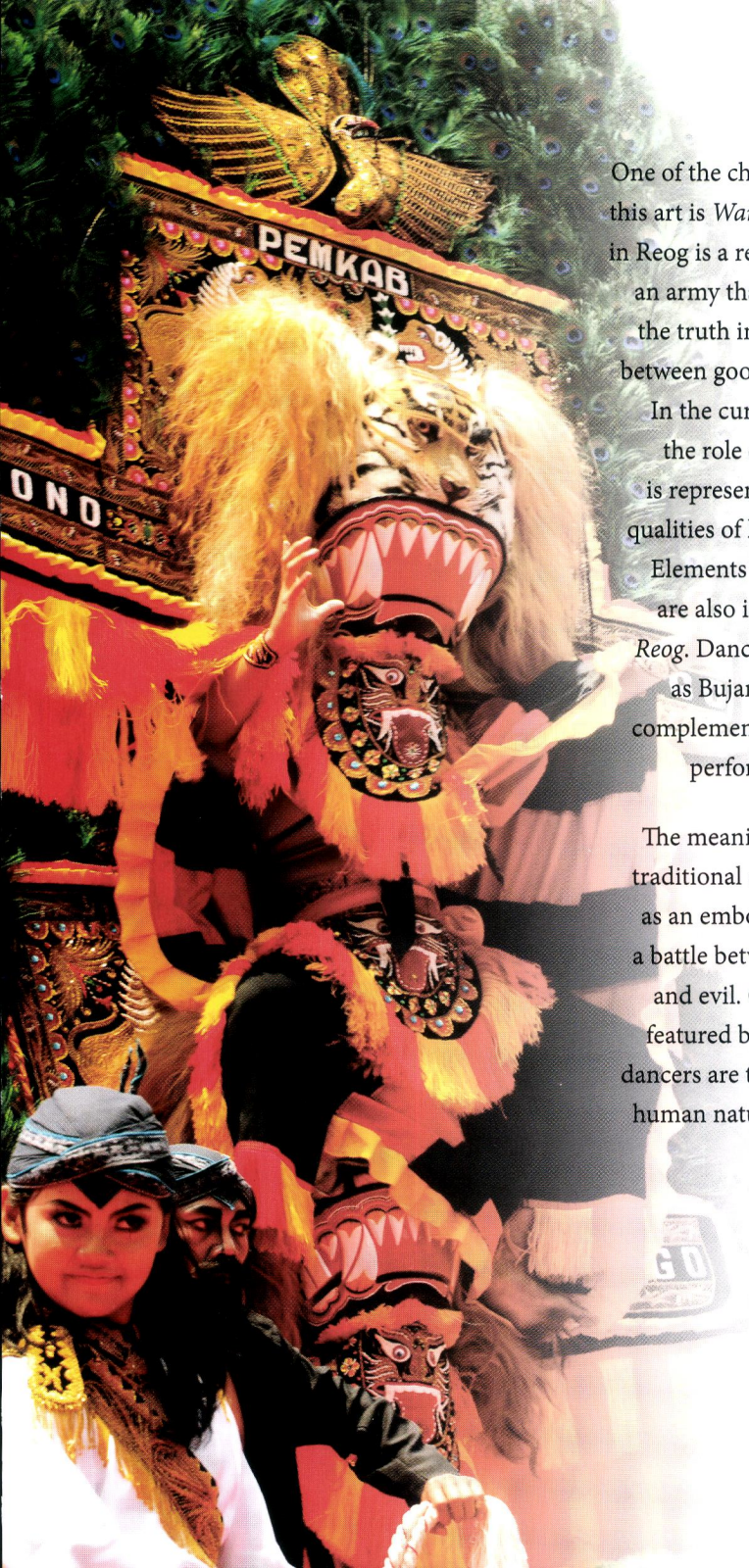
Reog is a traditional art in the community of Ponorogo society, East Java. Reog has cultural roots that developed in Javanese society. It has uniqueness due to the appearance of distinctive accessories so that easily recognized by the community.

The origins of the existence of Reog comes from several versions of stories that developed in the Ponorogo society. One of the stories about history of Reog is mentioned in a book entitled *Pedoman Dasar Reyog Ponorogo Dalam Pentas Budaya Bangsa* (1993) that was issued by Ponorogo local government. The book contains three main versions of the origins of Reog Ponorogo placed in chronological order. Those three versions are: Version Bantarangin which refers to the Kediri kingdom era (11th century). It is considered as the oldest version, placed at the very beginning, followed by Ki Ageng Kutu Suryangalam

version that refers to the reign of the Bhre Kretabumi in Majapahit (15th century), and ended by Batara Katong version which refers to the spread of Islam in Ponorogo in the 15th century (marked with the defeat of Ki Ageng Kutu Suryangalam who was Buddhist by Batara Katong who was Muslim). With such perspective, local government placed the Katong Batara version as the last form of development.

A story that narrates the history of the birth of Reog Ponorogo is to satirize the king who was very influenced by the queen. Ki Ageng Tutu Suryo then made a *Barongan* ridden by a peacock. Furthermore, the folklore originating from Babad Jawa (Javanese Chronicles) states that a musician named Ki Ageng Mirah, from the era of Betoro Katong, said Barongan arts needed to be conserved. Ki Ageng Mirah then made a legendary story about creation of the Kingdom of Bantar Angin with its king, Kelono Suwandono. Reog was first called the *Singa Barong* or *Singa Besar* (Great Lion). It began around *Saka* year 900 and related to the life of Hindu Shiva followers. The efforts of Raden Patah to develop Islam around Mount Wilis including Ponorogo also gave an effect on Reog.

Distinction of Reog lies on the “*dadak merak*” which is a form of a tiger’s head adorned with hundreds of strands of peacock feathers that reaches two meters high and weighs 100 pounds (50 kilograms). Reog demonstrates courage of the dancer in lifting “*dadak merak*” weighing about 100 pounds with dental bite force throughout the show. The instruments are *kempul*, *ketuk*, *kenong*, *genggam*, *ketipung*, *angklung* and *salompret* that gives a sound of *pelog* and *slendro* tone and raises mystical, unique, exotic and uplifting atmosphere. A group usually consists of a *Warok Tua*, a number of *warok muda*, barong dancers and Bujang Ganong dancers and Prabu Kelono Suwandono. The total of a group is ranged between 20 to 30 people. The main role is in the hands of warok and the barong dancers.



One of the characters in this art is *Warok*. *Warok* in Reog is a reflection of an army that relies on the truth in the battle between good and evil.

In the current Reog, the role of a *Warok* is represented by the qualities of leadership. Elements of dancers are also included in Reog. Dancers known as *Bujang Ganong* complement the Reog performing arts.

The meaning in Reog traditional art is more as an embodiment of a battle between truth and evil. Characters featured by the Reog dancers are taken from human natures in life.

ANGKLUNG SUNDA - WEST-JAVA



An **A**ngklung is a Sundanese and Banten musical instrument made of bamboo. The word “Angklung” is derived from Sundanese language, namely “angka” which means tone, and “lung” which means broken. In ancient times, Angklung was played when harvest season arrived. It was a reverence to *Nyi Sri Pohaci* or *Dewi Sri* (the goddess of rice or goddess of fertility). In addition, *angklung* is also played at the celebration, for

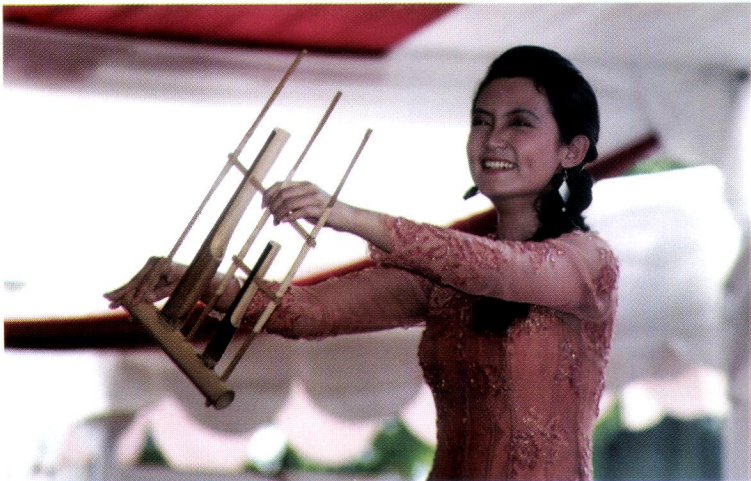
example in circumcision ceremony of a child.

Angklung consists of 2-4 bamboo tubes held together with a square frame. Bamboo tube is made of selected black bamboo that has been sharpened and tuned to produce a certain tone. Each tube has a line made of bamboo sticks tied with rattan ropes. Bamboo tubes produces sound by shaking the framework.

Angklung music instrument is divided into two types, namely traditional angklung with pentatonic melodies and modern angklung with diatonic tones. To play any kinds of music, Daeng Soetigna, a music teacher, created Angklung with diatonic tones in 1938. Diatonic angklung is later known as Angklung Padaeng. The development from pentatonic to diatonic expands the function of angklung. It is often performed at various international conferences.

A lot of symbols and philosophical values are contained in the instrument. For example, large and small bamboo tube symbolize that the big, strong and rich should protect or nurture the small. Each Angklung has at least two tubes, which symbolize that human beings should not be alone or selfish, but always live in a society. These tubes are arranged from the small to the large, which means that people must always strive to become better than yesterday. Angklung will sound best when the large and the small tube swing at the same time. It symbolizes that if all people are aware of their rights and responsibilities, life will be harmonious.

Another specialty of Angklung compared with other instruments is that each player holds and plays an angklung which only produce one note (or a chord) so as to play a song there must be cooperation between the many players in the orchestra. Angklung should be played in groups, thus triggering a cooperation, dialogue and friendship between the players. Playing angklung together proves to promote cooperation, mutual respect, and discipline among the players.



SASANDO - EAST-NUSA TENGGARA



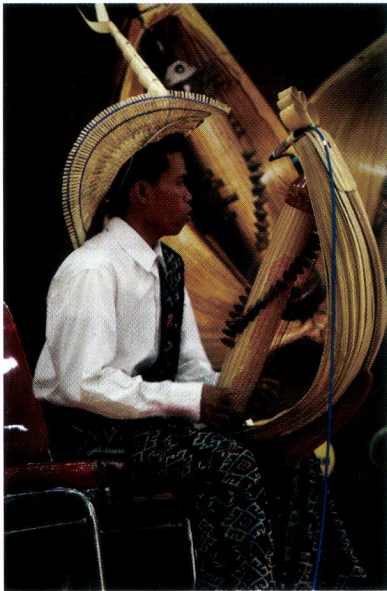
Sasando is a traditional stringed musical instrument from Ndao Rote, Rote Island, East Nusa Tenggara Province. Sasando name comes from Rote language. "Sasandu" means device that vibrates or rings. This instrument has two main parts, namely (1) the long tube made of bamboo to stretch the strings and (2) the sound reflector (resonator chamber) made of palm leaves (*Borassus flabellifer* or Palmyra). Palm leaf is

shaped and strung together by a stick so as to form a half sphere or half-circle. Bamboo reed where the string placed is then tied to blend with the semicircular palm leaf that was made earlier. Sasanda can be played individually or in groups and can be played by men and women.

Sasando produces sound like other musical instruments, such as guitar, violin, or harp. To produce the tone, the strings are stretched on bamboo reed propped with a bridge which is also made of bamboo to produce certain tones when the strings are plucked. To set the string tension, there is a setting on the edge of the reed.

Formerly, string used in Sasando was not made of wire, but of fiber extracted from palm leaves. Use of this wire is not only to increase its

lifetime but also to produce a robust sound. The number of strings was also developed. Formerly, Sasando only had 2-octave pentatonic called Sasando *gong*. Sasando *gong* is usually adjusted to the tones produced by gong musical instrument. Currently, Sasando has more than 4 octave diatonic tones. The number of strings used is also varied, ranging from Sasando *engkel* using 28 strings, to Sasando Dobel using 56 strings or 84 strings. The use of diatonic tones makes Sasando suitable to accompany any kinds of music, because the tone can be adjusted with the tone of music using diatonic tones.



Sasando is played by plucking the strings with both hands in the opposite direction, left to the right and right to the left. The left hand plays melody and bass, while the right hand plays accord. Today, this music is widely used for entertainment in a wedding, ceremonial custom, welcome ceremony, as well as accompaniment on the spiritual songs in church. In the performance, Sasando is usually accompanied by membrane instrument called the “Labu-labu”.

It is a kind of small drum that its resonator cavity made of coconut shell. Sasando musical instrument presents the melody along with the ornament, while the *Labu-labu* makes rhythm and applies pressure to the melody.

PENCAK SILAT BANDRONG - BANTEN



Pencak Silat Bandrong is a martial art from Banten. Pencak Silat Bandrong continues to grow, not only in the area of Banten, but also to the regions of Lampung. The successors of Pencak Silat Bandrong founded hermitage. Today, there are 30 hermitages, one of them is Padepokan Silat “Bandrong Sapu Jagat” located in the Peggorengan, Bojonegara, Cilegon, Banten.

Pencak Silat Bandrong is a powerful martial art. There are version and variation of blow in its step and stance. In Bandrong stance, there is core stance or big stance, and there is also step. Core stance is divided into 6 (six) stances, namely *pilis*, *catrok*, *totog*, *seliwa*, *gebrag*, and *kurung*. Every core stance is divided in three parts so that the total is 18 stances. Bandrong has a lot of catching characters with long-range steps and also long hand attacks. Dings with catching and throwing the opponent’s leg are the preferred game. There are lots of dings in Bandrong.

Another distinction is that there are many leaps with long punches and wide footsteps. It is in the contrary to Sundanese martial arts which generally the hand / arm is always stuck in the armpit or not far from the body. Bandrong is very confident to open the hand and form an angle of 90 degrees to his body. Hand attacks are not only fists, but also pricks and full-blooded. There are no high kicks; only once or twice the player is lifting one foot like a bleak position lifting its



foot, but still nothing spectacular. Bandrong name itself is taken from a name of flying fish species which is very agile and can jump high, and can attack shells with a very long snout and has sharp serrated teeth. It is a very dangerous fish that can destroy their enemies with one attack.

Pencak Silat Bandrong has been recognized in the society since the reigning of Sultan Maulana Hasanuddin. Supposedly originated from a Senopati at the time of Sultan Maulana Hasanuddin who became Sultan (1552-1570) and then inherited from generation to generation until today.

BENTENAN CLOTH - NORTH-SULAWESI



Bentenan cloth is a traditional woven fabric in Minahasa, North Sulawesi. Bentenan was made by the people of Minahasa around the 15th century. It was originally made by people who lived on the East Coast of South Minahasa, in the Village Bentenan. Therefore, it was called Bentenan cloth.

Before weaving process, the weaver usually sings Ruata which contains a request to the Lord so that the woven fabric is completed properly. In ancient times, this cloth was sacred and only used by indigenous elders and leaders of religious ceremony called “*Walian*” and “*Tonaas*”.

Bentenan is unique in the making. Weavers usually make a roll or 32 sheets of fabric without a break. To separate each sheet, there is a few centimeters blank range as the limit to cut the cloth into sheets measuring about 2.80 m X 1.20 m. Another uniqueness is that weavers

always draw motifs on the carpet yarns. It takes up to a month to finish a roll of Benteenan.

Benteenan has seven motifs, namely *tonilama* (woven fabric produced from white thread), *sinoi* (woven fabric with colorful threads and stripes), *pinatikan* (woven fabric with mesh stripes motifs and hexagonal form, was the first woven in Minahasa), *tinompak kuda* (woven fabric with a variety of recurring motifs), *tononton mata* (woven fabric with images of man), *kalwu patola* (woven fabric with a pattern similar to Patola from India), and *kokera* (woven fabric with colorful floral motifs with beads embroidery).

These motifs can be seen in several museums in the world, including in National Museum, Jakarta, Tropenmuseum in Amsterdam, Museum voor Land-en Volkenkunde in Rotterdam, Museum fur Volkenkunde in Germany, and Ethnographical Museum in Dresden. The existence of Benteenan in various museums of the world was carried by Zending and explorers from Europe who had visited Minahasa.

ULOS - NORTH-SUMATERA



Ulos is a woven fabric of Batak tribes in North Sumatra Province. The shape is like a scarf with a color variation of black, red and white. Ulos is not only used for everyday wear, but also for traditional ceremonies. Broadly speaking, ulos is to *siabithononton* (wear), *sihadanghononton* (wrap in the head or carry), and *sitalitalihononton* (wrap around the waist).

However, not all types of Ulos can be used in everyday activities.

At first, the function was to warm the body but in its development, ulos has a symbolic function for Batak people. Ulos can not be separated from the life of Batak people. Each Ulos has different meaning, nature, and functions. Ulos also become an important part in traditional ceremonies. In a traditional ceremony, if Ulos is not used or replaced with another fabric, such as in ceremonies of birth, death, marriage, house entering, or other traditional ceremonies, the implementation of traditional ceremonies became null. For example, *Ulos Ragidup* is used as gifts at important ceremonies, *Ulos Mangiring* is inherited from a grandfather to his grandson for the grandson to get another little brother, and *Ulos Sibolang* serves as a gift from the bride to the father-in-law as a symbol of female superiority.

The meaning of ulos is stated in Batak philosophy that says “*Ijuk pengihot ni hodong*” which means “palm fiber ties the midrib to the stem and ulos ties affection among fellow”. That philosophy symbolizes the bond of affection between parents and children or among people.

In Batak perception, there are three fundamental elements in human life, namely blood, breath, and heat. Two previous elements are a gift from God, unlike the third element. The heat given by the sun is not enough to fend off the cold air in the Batak tribe settlements, even more so at night. In the view of Batak tribe, there are three sources that provide heat to the men, the sun, fire and ulos. Ulos gives heat for healthy body and mind so that we have joy within.

At this time, Ulos has been modified to be more attractive and economically valuable. Ulos can be used as souvenir products, pillowcases, belts, bags, clothes, tablecloth, ties, wallets, and curtains.

Ulos has a wide variety of types, including: *bintang maratur*, *ragidup*, *Sibolang*, *ragihotang*, *mangiring*, and *sadum*. Various types of these Ulos have level of complexity, value, and different functions. The more complicated the manufacture of Ulos, the more expensive it is.

Craftsmen of Ulos are coming from Samosir, North Sumatra, in the Village Perbaba. Not far from the village of Perbaba, there is a museum of Batak Huta Bolon Simanindo. The museum is exhibiting a variety of equipment of the King Batak legacy, one of which is a collection of Ulos with diverse motifs.

PHINISI BOAT - SOUTH-SULAWESI



Phinisi boat is a traditional Indonesian sailing boat, which originated from Bugis and Makassar in South Sulawesi. The making of Phinisi is not only a livelihood, but also a tradition of local culture. Not only the technique of boat building which is mastered by the local community but also the proficiency on spiritual calculations and the implementation of rituals boat coloring. The coloring is intended to prevent the supernatural spirits in nature and on trees from interfering with the boat construction.

The fundamental difference between making Phinisi and modern Western shipbuilding elsewhere is the technology. European ships are made by preparing the frame first and then the walls, while in Phinisi traditional boat the construction is started by making the wall first and then the frame. The skillfulness of the makers is also seen in their ability to make a boat without using design drawings, measuring instruments and scales. Phinisi boat, according to initial design, did

not use nails but wooden pegs and barks to cover the cracks in the walls.

This ship is made of various types of woods, *besi*, *jati*, *bayan*, and *suryan*. Construction of the manufacturing technique has two main masts and seven sails, three in the front end, two in the front, and two in the rear. Generally, these are small boats with a length of between 10 to 15 meters with a carrying capacity of 20 to 30 tons. However, Phinisi boat can also be made with a large size with a length of 40 meters.

In the boat building, Bugis has an old saying that is:

“Kualleangi tallang na towella”

it is better to drown than receding back before reaching the destination.

The proverb above is related to a legendary figure in South Sulawesi, namely Sawerigading who failed in his voyage, where the boat hit a storm and broke out around Bira, South Sulawesi Bulukumba. Fragments of the boat were swept away and stranded in various ports. Body fragments of the boat were stranded in the Port of Ara and at Lemo-Lemo, while the ropes were stranded at Bira Beach. This happening inspired the birth and the resurrection of maritime spirits among people of Bulukumba. Community of Ara and Lemo-Lemo are expert in boat building but they are not skillful sailors, whereas Bira are experts in sailing but they are not experts in shipbuilding.

HONAI, BALIEM VALLEY - PAPUA



Honai is a traditional house of Dani people who inhabit Baliem Valley in the mountainous Jayawijaya, Papua Province. This area has a height of 2,500 meters above the sea surface with an average air temperature reaches 19 ° C. Honai is part of a settlement called *uma* or *silimo*. Honai is a special residence for men over the age of 5 (five) years, usually to accommodate about 10-15 people. Sketch of this building is round, with diameter of 4-6 meters with walls and roof of a round-shaped cone. This building structure is supported by 4 (four) main poles (*heseke*) and by underpinnings with a high of 2.5 - 3 meters. This building consists of two floors which are: ground floor (*agarawa*) and upper floor (*henaepu*). The height of the upper floor and the lower floor is not high enough for adults to walk through. They have to walk bent over. To reach the upper floor there is *hola ape* (a kind of steps). The walls are made of rough wooden planks with a roof covering of *waike / wadeke* (a kind of coarse grass or thatch).

Honai roof is made from the composition of large circles made of dried local wood (by way of smoked) bound together at the top to form a dome. It serves as a protection to the entire surface of the wall from high rainfall and humidity.

Honai only has one door and in the middle of the room there is a fireplace that serves as a warmer and as the only lighting in the house. Four young trees are also tied at the top level and vertically form a small square for a fireplace. The roof made of straw tied outside the dome.

Although it is built with simple means and materials (natural), local architecture of Dani can survive long enough, reaching 20-30 years, even more. The society maintains such architecture for several reasons, such as issues of life values in togetherness, comfort of the conditions (honai feels warmer than the modern healthy house) and socio-cultural values. Building honai is a task of the men and they work together. Honai is a symbol of personality and dignity of Dani people that has to be maintained by the descendants of Dani in the future.

RAMBU SOLO' - SOUTH-SULAWESI



Rambu Solo' is a traditional funeral ceremony in Tana Toraja in South Sulawesi Province. Rambu Solo' is unique because it is only found in Tana Toraja. For the people of Tana Toraja, this ceremony has an important meaning because it is a form of their last respect to their parents or relatives who had died. In *Aluk to Dolo* (traditional belief of Tana Toraja), the deceased has not been considered dead prior to the ceremony of Rambu Solo'.

This special ceremony aims to give provision to the dead for the life after. It is held for several days with a different set of rituals that involves many people. This ceremony also has a role to reinforce social ties within communities of Tana Toraja. It involves the whole extended family, friends, neighbors, until the residents around Tongkonan, thus it requires a good organization.

For the ordinary people, the ceremony of Rambu Solo' is conducted over three days, while among the nobles, it is carried out for 7 (seven)

days. In addition to a variety of ceremonial processions, Rambu Solo' also needs a good deal of sacrificed animals. In Rambu Solo', there are usually dozens of pigs and buffalos to slaughter. The sacrificed buffaloes and pigs function as provision. It also serves to determine the spirit's position in the life after.

Rambu Solo' takes place around Tongkonan (Toraja traditional house) and in the field or in the yard. Sharing ritual is conducted in Rambu Solo'. Processes in a ceremony are *ma'dio 'tomate* (bathing the dead), *ma'doya* (pre-burial), *ma'balun* (wrapping the corpse in a cloth), *ma'bolong* (mourning), and delivering the corps to the funeral placed on the slopes of the cliff.

In addition to caring for the bodies in Rambu Solo', there are few other rituals that become a spectacle for the society, including *Ma'pasilaga Tedong* (buffalo fight). Pitted buffalo is a typical Toraja buffalo that has curved downward horns. In Rambu Solo' is also held traditional dances from Toraja, namely *Pa'rinding*, *Pa'pasilaga Tedong*, *Pa'badong*, *Pa'katia* and others.



FAHOMBO (STONE JUMPING) - NORTH-SUMATERA



Stone Jumping (Fahombo) is one of traditional folk games that grows and develops in society in the west of Sumatra island, South Nias island, particularly in Teluk Dalam. A man dressed in local costume jumps a stone structure. The tradition of stone jumping (fahombo) was created as a medium to test the youth in Nias, physically and mentally. Parents will be very proud if their son is able to jump a stone.

In the past, the game of stone jumping was used as one of the tests to become a soldier. The nobles would entertain young people in the village at the time they succeeded to jump over the stone for the first time. These young people became young *'samu'i mbanua* or *la'imba horö* (defenders of the village) if there were conflicts with other villagers. The stone that has to be jumped over resembles a pyramid with a top flat surface. The height of the stone is 2 meters or more with a width about 90 cm and a length about 60 cm.

Although this stone jumping is a tradition, not all men in Nias are able

to do so because the required special skills. Expertise is not only on the jumping but also on the landing because the location is in the stone-floored field. In their beliefs, only certain people are able to jump over the stone. He generally comes from a stone jumper descendant in Nias.

Along with the time, stone jumping in Nias still survives, but the tradition of jumping the stone is no longer as a test to become a soldier or a test to determine a man becomes an adult. The tradition of stone jumping has become one of tourist attractions on the island of Nias.

Based on historical records, Nias tribe has inhabited the island since the Paleolithic era, as evidenced by the historical relics in the form of stone artifacts with primitive characteristics and typology. While in the village of Teluk Dalam, a pyramid-shaped stone structure from Megalithic era is still used for traditional stone jumping.

ASMAT STATUES - PAPUA



Asmat wood carving is one of Indonesia's cultural richness that has been internationally well known.

Characteristic of Asmat carvings lies in the unique patterns and realistic carvings, thus

the work is highly valued. Asmat usually adopts daily experience and environment as their carving patterns. In terms of form, Asmat carving is very diverse, ranging from statues of human forms, animals, to life equipment (such as boats, drums, shields, and spears).

Asmat society consists of several sub-tribes, and each has distinctive features on its artwork. There are sub-tribes that stand out in sculpturing, engraving *salawaku* or shield, and carving for wall decoration and equipment of war.

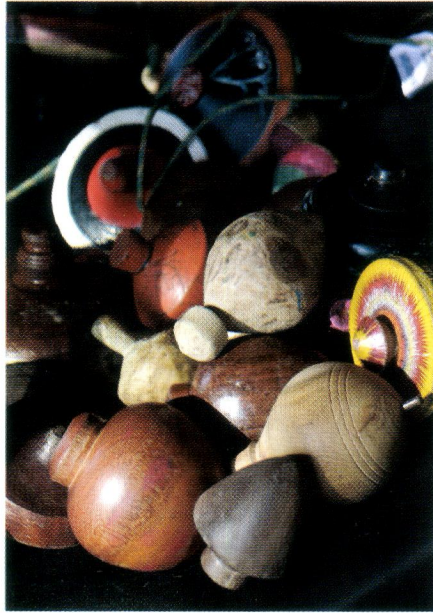
For the Asmat, carving is a tradition that is closely associated with religion and reverence to the ancestors. Asmat recognizes a myth of a god named Fumeripits. Fumeripits is a god who made two beautiful statues and a drum that produced a loud sound. He then beat the drum while dancing. Magic power from the dance movement gave life to both statues and made the statues move and dance. Both statues became the first human couple, which is the ancestor of the Asmat.



To honor the ancestors, Asmat makes statues of the ancestors. Asmat believes that ancestral spirits live among them. The spirits are affecting all facets of life, so it is believed that if there is any calamity or disaster, it is caused by the ancestral spirits that are no longer respected.

Ceremonies of respect and veneration are conducted to honor ancestral spirits of Asmat. The ceremony is accompanied by making sculptures of the ancestors. Beliefs in the ancestors have initiated wood carving practice. Besides having a symbolic meaning as a tribute to the ancestors, Asmat carving has a special and unique value, because every work of carving is not made with same patterns.

GASING - THROUGHOUT INDONESIA



Gasing is one of traditional games which is known for a long time by almost all ethnic groups in Indonesia, ranging from Java, Bali, Lombok, Sumatra, Bangka-Belitung, Kalimantan, Sulawesi, Maluku, Ambon, Papua, to other areas. Each ethnicity in the region develops a game that is different from each other.

Diversity does not only lie on its term but also on the

shape, size, material, arena, game techniques, number of players, and rules of the game.

Gasing is played by wrapping the rope to the head or the foot of the *gasing* and then leveled in such a manner, according to a specific technique, so that it rotates on a runway. Another tool used to play *gasing* is a twisted rope, made of various materials such as wood fiber, nylon, and cotton. In general, it takes no special place to play *gasing* but clearly needs a relatively large place with a flat field and a pretty solid runway for turning *gasing*.

The form of *gasing* in Indonesia is very diverse, ranging from round, oval, conical, flat, cylindrical, to other forms. Material of a *gasing* is jackfruit wood, guava wood, teak, mahogany wood, *manding* wood, *petai china* wood, coffee timber, and several types of local wood and

bamboo which is specifically for Yogyakarta gasing. The wood is shaped by using sharp tools, such as wood shavings, machete, knife, chisel, or a lathe.

Gasing is known by many names in accordance with the local places. For example, in Jakarta, known as *gangsing* and *Panggal*; in West Java and Banten as *Panggal*; in Lampung as *pukang*, *gasing*, and *sintir*; in Yogyakarta is known as *gangsingan*, *pathon*, *pathu*, *panggalan*, *gejig*, and *ceblok*; in Bali known as *gangsing*; in East Kalimantan known by the name *Begasing*; in South Sulawesi known as *doggeg*; in North Sulawesi known as *Paki*; in Maluku as *Apiong*, and in most of Indonesia is known as *gasing*.

Originally, *gasing* was played for pleasure and as a means of entertainment, for example while waiting for the harvest season arrived. Now, *gasing* becomes a game that can be played by all level of society. The latest development, Ministry of Culture and Tourism has developed National Guidelines for *gasing* game, which means that *gasing* has been directed to become a sport.

GUDEG - YOGYAKARTA



Gudeg is one of traditional food originated from Yogyakarta. Jackfruit-based gudeg or Gori is cooked in a traditional way using container named *kendil* (clay pot) placed on the stove with the flame obtained from *sepet* (coconut skins) to produce reddish brown gudeg without dressing. The red color is usually produced from leaves of teak which are inserted in the dish. Apart from young jackfruit, *gudeg* can also use coconut flowers or Manggar as basic ingredients. The process of making gudeg is long enough (approximately 3-5 hours) and it is using a wide range of seasonings. Gudeg has a distinctive taste, that is a mixture of sweetness from the jackfruit and brown sugar and savory taste of coconut milk.

Apart from young jackfruit or coconut flowers, gudeg is also equipped with side dishes of chicken meat, chicken eggs, tofu, or *tempe*, while the spicy flavor comes from the spicy fried *tempe* and *krecek*. In the past, people only knew wet gudeg, but in its development, there is also

dry gudeg that is more durable and popular to the tourists visiting Yogyakarta.

As a Jogjakarta culinary, *gudeg* is sold in various corners in Jogjakarta, such as in Wijilan and in Jalan Kaliurang. Gudeg is easily found in stalls along Malioboro with cozy atmosphere. Every day and night, these stalls sell gudeg to the people of Jogja and the tourists.

MASJID AGUNG DEMAK - CENTRAL-JAVA



Location: District of Demak, Demak Regency, Central-Java.

This mosque is one of the oldest mosques in Indonesia, built in the 16th century after the collapse of the Majapahit Kingdom. The mosque has four main pillars supporting the main building, each measuring 32 meters tall with a diameter of 1.45 meters. The main pillars standing on pedestals are believed to come from the palace of Majapahit. One of the main pillars is made of wooden chips, but because of the damaged condition it was replaced with a new pole. The old pole is still stored in a small museum near the mosque.

Demak Great Mosque is located in a complex area of \pm 1.5 ha, together with tombs of the royal family of Demak and Imam (spiritual leaders) of the same kingdom. This mosque architecture modeled on the mosques in the Middle East but more influenced by the Javanese-Hindu architecture that had developed hundreds of years earlier. The mixture makes this mosque unique because it becomes an evidence of transition of Javanese-Hindu traditions into Islam. It can be seen from motifs of a human or animal that is disguised in floral decoration in Islamic custom.

An original door of the mosque is now stored in a museum. There is an inscription on the door in Old Javanese language: “*wit pambukakipun masjid Demak ing dinten ahad; m; 9; enjing ping tanggal; 25; jumadilawal; tahun jumakir; warsa; 1769* “. Roof of the mosque has three layers of *tajug*.

SUKUH TEMPLE - CENTRAL-JAVA



Location: Hamlet Berjo, Suku Village, District Ngargoyoso, Karanganyar reGENCY, Central-Java.

This temple was built in the hills at an altitude of 910 meters above sea level during the end of Majapahit. The shape resembles a roofless pyramid with architectural features of typically Hindu and Buddha buildings of the 15th century AD. This is probably because the place is located in a remote area with strong influence of prehistory traditions. Not surprisingly, if statues in the temple have no similarity to statues in other regions. The cult of strength and magic are very prominent, showing cosmological ideas of ancient Javanese to worship ancestors, including the cult of fertility using symbols that show genitals.

Suku Temple yard consists of courtyard, middle yard and main yard. Each yard is marked by a gate or arch. Suku temple itself is located in the back yard. A giant stone of phallus surrounded with four

bulges is found in the complex. Phallus which symbolizes fertility dated from 1440 (1362 Çaka) is now stored at the National Museum. Besides the main temple, there is a shelf-shaped building with high stone walls, stone monument, a



small temple, and boards with a fragment of the Epic Mahabharata story, *Garudeya*, *Bima Ruci*, and *Sudamala*. The figures are depicted in two-dimensional that are similar to leather puppets. It shows the development of art of statues in the 15th century AD that evolved in Bali. One of the interesting reliefs is the manufacture of iron tools, including a dagger. It can be concluded that at least in this century dagger was already made.



TROWULAN SITES - EAST-JAVA



Location: District Trowulan, Mojokerto Regency, East-Java.

Trowulan site is located at the foot of mountainous range of Mount Penanggungan, Welirang, and Anjasmara. This area is believed to be the center of Majapahit kingdom civilization in the 13th century until the 15th AD. Remains of Majapahit are found in the location, such as temples, ponds, home structures, artifacts, ecofacts, canals, cultural landscapes spread across an area of $\pm 10,000$ ha or about 10 km².

Research on Trowulan site was first performed by Wardenaar in 1815 AD. He was given the task by Raffles to conduct archaeological heritage listing in the Mojokerto area. Wardenaar's work was then included in Raffles book "History of Java" (1817). A lot of research is still conducted until now on this site.

History of Majapahit Kingdom began when Raden Wijaya started to build a kingdom and reigned in 1293 AD. Majapahit reached heyday during the reign of Hayam Wuruk in 14th century AD, almost entire Indonesian archipelago received the influence of this kingdom through a maritime trade and political network. In Trowulan, there is a museum that stores objects from that time, even from prehistoric times. Remains of house protected by tent can be seen on the museum's yard.



GEDONGSONGO TEMPLE COMPLEX - CENTRAL-JAVA



Location: Darum Village, Village Temple, Bandungan District, Semarang Regency, Central-Java Province.

Gedongsongo derives from Javanese language. *Gedong* means house or building, while *songo* means nine. Thus Gedongsongo means nine buildings. However, currently there are only five buildings left.

Gedongsongo temples were built on the slopes of Mount Ungaran, a volcano that is no longer active at an average altitude of 1200-1300 meters above sea level. Plan of the temple is almost entirely a square, but there is also a temple with a rectangular plan. The size is relatively small with a wide range of 4.5 m, length of 4.8 m - 9 m and a height between 3 m - 8.9 m. On the outside of the temple, there are niches to put the statues in that have completely gone. The top of the niche

is decorated with floral motifs or ornament of a scary giant head (demon). Generally, the roof of the temple consists of three levels. Each level is decorated with a miniature temple or antefix that symbolizes nirvana.



MAROS AND PANGKEP PREHISTORIC REGIONS - SOUTH-SULAWESI



Location: Pangkep and Maros Regency, South-Sulawesi

This region is located in karst hills dated from thousands of years ago with the highest peak of 1565 meters above sea level. Maros-Pangkep karst region is an area of 43,750 ha, consisting of the mining area (20,000 ha) and some part of the Bantimurung Bulusaraung National Park conservation area (23,750 ha). The national park itself has a total area of 43,750 ha.

There are hundreds of caves decorated with stalactites and stalagmites in this region. Eighty nine of which had been inhabited by 5000 year-old prehistoric human. They left equipments made of pottery, flakes, arrow points, bone needles, and hand stencils made from ocere. Many remains of shells from mollusca and animal species of vertebrates are

also found in front of the caves. These remains indicate that the cave dwellers in Pangkep Maros explored the richness of the forest and swamp. The drawing on the wall of the caves does not directly show the aspects of their lives and their belief systems. Thousands of hand stencils, colored yellow, black, red, and white were made by spraying ochre to their hands and then printed on the walls. The handprints become an evidence of religious rituals that are no longer known.

NIAS MEGALITHIC REGIONS - NORTH-SUMATERA



Location: Village Bawomataluo, District of Teluk Dalam in South Nias Regency

Megalithic Area in the Bawomataluo Village covers an area of \pm 5 ha with an altitude of 270 meters above sea level. This area consists of traditional settlements and traditional houses made of wood with distinctive architecture that is not found in other regions.

The houses are built lined up facing each other from the northwest to the northeast. At the center of the complex, there is a courtyard

covered with stone floor which is used as a place to hold traditional ceremonies and rituals. There are at least 500 houses inhabited by 7,000 people. They live in a group based on clan. Each clan has names and symbols that explain their identity. House of the King / Head of Tribe is located on the Northwest side and is the largest among others. Entire building in the Bawomataluo village was built around the 18th century.

Nias is an island where megalithic tradition is still alive. It is estimated that only 8 (eight) locations in the world that still practice this tradition, three of which exist in Indonesia, where Nias is one of them. In this village can still be found stone tables, tombs, statues, seating, stairs, and rock pool that reflect the ancient traditions. A stone structure in the middle of the village is still used as a place of ceremony. Youth in the village take turns jumping this structure to show their strength.



RATUBAKA PALACE - YOGYAKARTA



Location: Prambanan Distric, Klaten Regency

Buildings on the hill near Prambanan temple is believed to be a palace of the king of Mataram reigning from the 7th century until the 10th century AD. Ratubaka hill has a height ranging between 110 to 229 meters above sea level and on the western side approximately 500 yards is flowing Opak river sourced in Mount Merapi.

Ratu Baka was first discovered by Van Boeckholtz in 1790 AD. But not until 1814 AD did Brumund conduct a systematic recording. And one hundred years later, FDK Bosch continued the research. Based on the research, there are gate, pavilion, shelter, protective fence, swimming baths, and water storage within the complex that were entirely profane. Although it does not have adequate water resources, this site seems to have long inhabited by the family of the kings of Mataram.

Based on the inscriptions and other archaeological findings, it is estimated that Ratubaka complex was built around the 7th century AD and had two different religious backgrounds, namely Buddhism and Hinduism. This fact reflects a harmonious life between the two faiths for hundreds of years. It is indeed proven that the kingdom of Mataram royal family consists of two different religions.

LIANG BUA SITE - EAST-NUSA TENGGARA



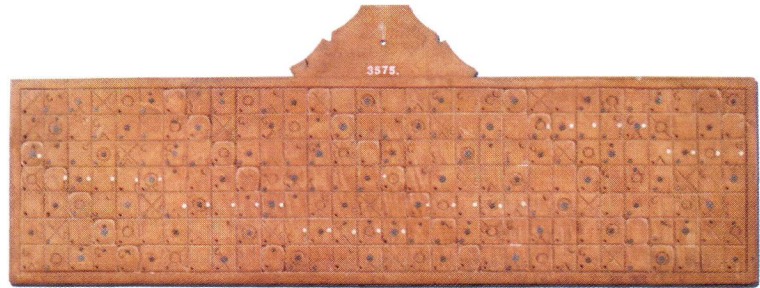
Location: Rampassa, Liangbua Village, Ruteng Subdistrict, Manggarai Regency, East Nusa Tenggara.

Liang Bua is located deep in the inland of Flores in the form of a very large karst cave and had once been inhabited by ancient human. Archaeological research produced a spectacular discovery of human skull known as *Homo Floresiensis* (Flores man). The finding shocked the world of science because the height of the Flores man is much shorter than human these days. They are estimated to be about 100 cm tall and to weigh no more than 30 kg. Therefore, the fossil is then known as the “Hobbit”, dwarf who only lives in fairy tales.

Stone tools (used by *Homo erectus* as found in Sangiran), bone remains of *Stegodon* (ancient dwarf elephant), giant lizards, and rats, along with the Flores man, were also found in the site. All artifacts were from 13,000 years ago when most of the earth’s surface was still

covered with ice during glacial. The discovery of human remains in Liang Bua proves that ancient humans had already crossed seas and moved from island to island, long before younger early humans migrated to Papua and Australia.

TIKAWARIGA CALENDAR - BALI



Balinese calendar functions as regulator of social and religious life. It is used to determine the best date to get married, to conduct tooth cutting ceremony, burning corpses ceremony, and to build a house. Calender using *wuku* year is called Tika. It is made of wood and still used until now.

GOBOG COIN - EAST-JAVA



There is a hole in the middle of Gobog. Front side of the coin has Semar and Kresna, an elephant and a snake reliefs, the other side has Arabic script which is the Syahadat phrase “La ilaha illallah, Muhammad Rasululloh”. The money is also called “pisis” and is estimated to circulate in the kingdom of Majapahit around 13-16th century AD. Arabic lettering on the front side shows the existence of Muslims around the capital of Majapahit kingdom. Kingdom of Majapahit reached heyday during the reign of King Hayam Wuruk who was accompanied by the governor of Gajah Mada. At that time, Majapahit kingdom played an important role as a maritime, agriculture and trade power, and managed to unify Nusantara.

RAMAYANA BOWL - CENTRAL-JAVA

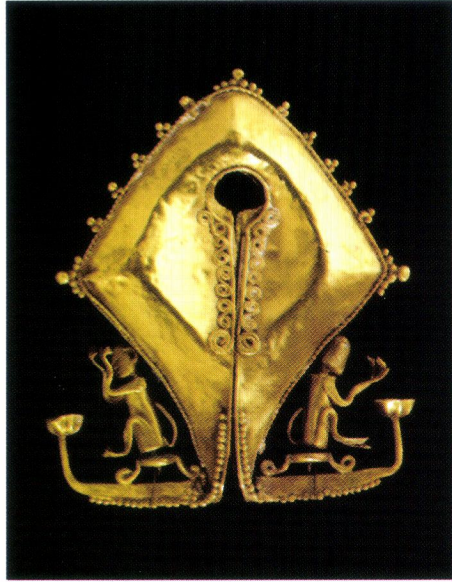
Reliefs on Ramayana bowl illustrate several stories, starting from the exile of Rama-Shinta and Laksamana to the abduction of Shinta by Rahwana which is one of Ramayana famous epic episodes depicted on eight panels. The relief was made in repousse technique. This gold bowl was found in Wonoboyo Village, Klaten, Central Java in the 9th century.

KASHA COIN PRINTING PRESS - ACEH



This money printing press consists of two parts made of limestone. On the upper side, there is Arabic lettering, read *Sanah* (years), and Arabic numerals 1265 surrounded by small dots. In the lower side appears Arabs lettering “Bandar Aceh Darussalam” which is also surrounded by small dots. In this printing tool, there is a channel to pour liquid metal and a fastener hole so as not to shift when pressed. Kasha money printing press was found in the province of Aceh.

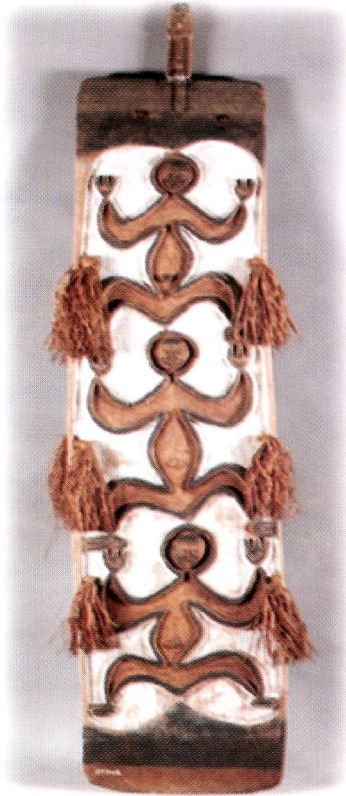
MAMULI EAR ORNAMENT - WEST-NUSA TENGGARA



Mamuli is an ear ornament for countess in Sumba society, West Nusa Tenggara. This ear ornament shapes like a female genitalia that symbolizes fertility for the owners. This ornament made of gold is believed to come from the sky. According to them, the sun is also made of gold. Objects made of gold show wealth and blessings from God. Mamuli is stored along with sacred objects and used by a shaman to communicate with ancestral spirits.

Mamuli is used as a talisman or a dowry for the bride on the wedding ceremony. The most valuable and powerful Mamuli is rarely removed from the storage because it is believed to have supernatural powers that can cause natural disasters or calamity for the surrounding people.

PAPUA SHIELDS - PAPUA



Shield is a self-protective device of Asmat, Papua in intertribal warfare. Shield is made of mangrove wood with motifs of human figures depicting ancestors. Shades of white background symbolize the top of the world, red color as a symbol of the middle world, where humans live and settle, while black color is the symbol of the underworld where evil spirits dwell.

AMBINAN DAYAK - EAST-KALIMANTAN



Ambinan is a means to carry child in Dayak tribe, usually when working in the fields. It is made from bark, rattan, and beads (as decoration). This carrier is equipped with a rope or rod as a tool to be strapped around the shoulder.

KUJANG - WEST-JAVA



Kujang is a traditional Sundanese weapon. It has curved shape with sharp edges. Parts of cleaver consist of *papatuk* (tip), *liuk* (indentation) dorsally, *tonggong* (back) and *beuteung* (stomach). The handle is made of serrated cylindrical timber, so as not easily separated from the clutch. Eye of the cleaver is made of metal. *Waruga* (bar) resembles a bird's beak. Kujang is also a weapon of the nobles of Prabu Anom.

JOGAN LINGA - RIAU ISLANDS



Jogan fan is an heirloom of the Sultan of Riau Lingga, Riau Islands. It resembles a leaf and is decorated with Malay Arabic lettering, saying “*Hua Bismillah...bahwa inilah Raja keturunan dari Bukit Siguntang, asalnya Sri Sultan Iskandar Zulkarnaen*”. (*Hua Bismillah... that this is the King of the Hill Siguntang descent, originally from Sri Sultan Iskandar Zulkarnain*). It is estimated to be made in 1913 AD.

BAMBU GILA (CRAZY BAMBOO) - MALUKU



Bambu Gila is one of traditional games in Maluku Islands. The game also known as *Buluh Gila* and *Bara Suwen* has developed in Maluku Province and North Maluku Province.

The game is played by five until seven young people in the village and led by a diviner/tamer. The duty of a diviner is calling ancestors to give magical powers on a piece of bamboo to be used in the game. The players hold tightly the spelled bamboo with both hands in front of the chest. Body of the players will be swayed and even slammed, due to the wild motion of the bamboo. Besides bamboo, another equipments used to support the game are *tifa* and traditional Maluku tambourine, which are struck vigorously with a certain rhythm to enliven the game.

Bambu Gila was reputedly used by the society to move heavy objects. Simultaneous movements and rhythm in the game is also a picture of unity spirit and mutual cooperation among people of Maluku in various aspects of life.

Bambu Gila attraction had existed in Maluku before Christianity and Islam infiltrated the area. This attraction is performed once a year in fasting month, after *tarawih* praying or on other special occasions. At present day, Bambu Gila is often played in different regions in various cultural festivals.

Bambu Gila can be found in two villages, namely Liang Village, Salahatu District and Mamala Village, Leihitu District, Central Maluku Regency. While in North Maluku province, this game can be found in Ternate and its surroundings.

BOROBUDUR TEMPLE - CENTRAL JAVA



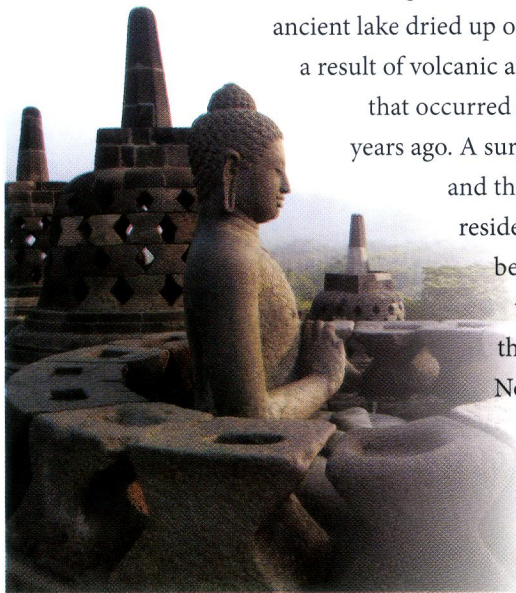
Location: Borobudur District, Magelang Regency, Central-Java.

Borobudur temple is located in Magelang regency, Central Java is the largest Buddhist temple built by the Syailendra dynasty between the years 750-842 AD. Borobudur overall height of 34.5 m and has a spacious 123 x 123m.

The temple building entirely made up of 10 levels which is a large theater. There are 2672 panels of reliefs, 504 Buddha statues in niches, and 72 statues of Buddha in the *stupa*. tenth the level of this building illustrate Buddhist philosophy about ten levels of *Bodhisattva* who must pass to reach the perfection of the soul through reincarnation into a Buddha in nirvana. Perfection symbolized by the main *stupa* at the top level.

Preservation of Borobudur temple started from the reports of the discovery of the Borobudur Temple in 1814 to Sir Thomas Stanford Raffles who was then a British General Governor for Java. Documenting the building using drawings done by FC Wilsen for 4 years since 1849. While the documentation in the form of photographs documents carried by Van Kinsbergen tahun 1873. Next JW Izerman managed to find the hidden reliefs which became known as relief Karmawhibangga in 1885. Based on these findings, the Commission of Antiquities in 1907 appointed Theodore van Erp to restore this temple. The restoration ended in 1911. The restoration is then performed in the 1960s when Soekmono garner international support in 1967. Borobudur was open officially in 1983. Restoration of Borobudur temple made in 1973 to 1983 by the Government of Indonesia assisted by UNESCO. Since 1991 Borobudur designated as World Heritage by the UNESCO World Heritage Committee.

In the past Borobudur stands on a hill surrounded by rice fields and marshes. Fertile region around it is formed when an ancient lake dried up once surrounded him as a result of volcanic and tectonic earthquake that occurred a few times a thousand years ago. A surplus of rice production and the increasing number of residents in the 8 -9 AD also be the reason to establish this beautiful temple in the village of Borobudur. Now, the environment is not too much change, agriculture is still the main livelihood of people living around the temple.



PRAMBANAN TEMPLE - CENTRAL JAVA



Location: Jl. Raya Yogyakarta - Solo Km 16 Prambanan Sleman, Yogyakarta.

The area of Prambanan consists of temple clusters built by the kings of Mataram in 9th century. Based on the information on Siwagrha inscription, the whole complex was completed in 856 AD. Temple set in the Hindu religion has 3 yard, but lived the first and second yard are still remaining. In the middle stands the main buildings of the temple dedicated to the god Vishnu, Brahma, and Shiva as the three main deities called the Trimurti. Three smaller buildings set up in front of him to put the vehicle of the gods. Swan as a vehicle of Brahma, bull for Shiva, and Garuda for Vishnu.

The presence of Prambanan temple is raised again by a CA Lonsin in 1733 after hundreds of years buried in the earth and hidden by bushes. The first effort undertaken by Ijzerman salvation in 1885 to clean up the chambers of the temple from the ruins of stone. In 1902, a new coaching job led by van Erp for the Shiva temple, Vishnu

temple and Brahma temple. Since then attention to the Prambanan temple continues to grow. The last restoration was carried out by the Indonesian government was in 1991 after going for 10 years.

The architecture of Prambanan Temple are all in the form of towers, a characteristic that is not commonly found in Southeast Asia. The Decorations start from the feet up to the roof to make the buildings of the 9th century was the most beautiful in Indonesia, especially in the foot and the walls decorated with the reliefs taken from the Ramayana story.



SANGIRAN SITE - CENTRAL JAVA



Location: Sragen and Karanganyar Region, Central Java.

Sangiran area is a prehistoric site located in the lowlands, 17 kilometer north of the city of Surakarta. 56 km² Sangiran sites area defined as cultural heritage. In 1996 set as a UNESCO World Heritage by the number C 593.

According to the geological history, lowland Sangiran begins to form 2 million years ago from the shallow marine environment into the swamp, and then inland hills. The history of environmental change can be known from the types of fossils found in such as crocodiles, hippos, turtles, elephants, etc.

When Gustav Heinrich Ralph von Koenigswald began his research in the area to search for ancient human bones, through regular excavations he had found a skull fragment that is not intact. The Hominid was named by him as *Pithecanthropus erectus*, a human to

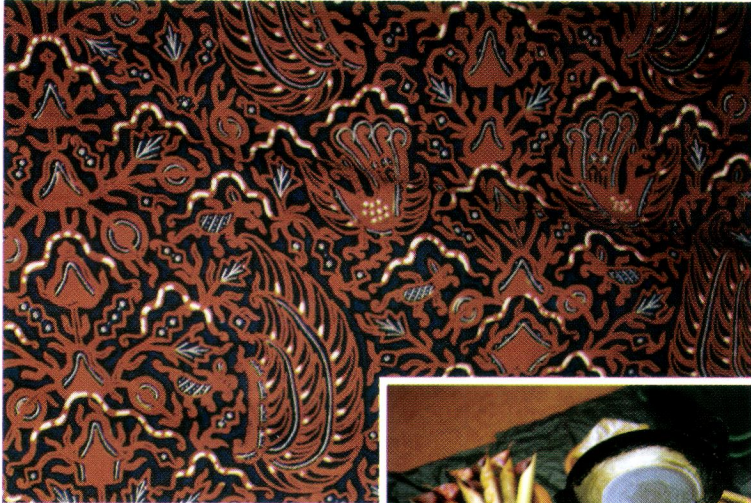


walk upright. There are still more than 100 other fossils have been found in Sangiran site making Sangiran as the only location in the world that produces the most ancient human

fossils. Now a museum was established at a location to collect, preserve, and present research results to the public.

There are small rivers that continue to make the deformation of the Sangiran site, among others, is Cemoro and Ngrejeng Rivers. These rivers cut fragile geological formations, in the rainy season due to landslides formed from the deposition of soil, mud, and organic materials remaining ancient forests. In the dry season when rainfall is very little, Sangiran area usually becomes barren.

YOGYAKARTA BATIK - YOGYAKARTA



Batik is a tradition of Indonesian people since ancient times. Variety of batik ornament is a picture that declares a state of the human itself and of the environment creator. When the ornament is used continuously and becomes habits of society, it would be tradition. In Indonesia, batik is made in various areas, especially Java. Every region has unique and distinctive features in decoration and color. The word batik in Java language comes from the word “tik”. That word has a meaning related to a soft, smooth, and small work that contains beauty. Batik is the result of drawing patterns on fabric using *canting* and wax materials.

Batik Yogyakarta is one of Indonesia's batik initially limited only to the royal family. Every motif created in scratches of *canting* on Yogyakarta batik is full of meaning. This is what distinguishes Yogyakarta batik with others, which keep Yogyakarta batik retains the exclusivity of a masterpiece of art and culture of Indonesia.

The origins of batik in Yogyakarta have been known since the kingdom of Mataram I with its king Panembahan Senopati. The first village of batik is Plered. Making batik at that time confined within the royal family and was done by the queen's maids. From here batik work extended to the first trap in the other royal family that is the wife of the courtiers and soldiers. At the official ceremony the royal family of both men and women were wearing clothes with a combination of batik and striated. Therefore, this kingdom received a visit from the people who were interested in the clothes worn by the royal family. People started to imitate the clothes and eventually it spread outside the palace.

Batik Yogyakarta is characterized by two kinds of background or base color that is white and black. While the clothes can be white (color of *Mori* cloth), dark blue-black and brown *soga*. *Sered* or edge of cloth, white, sought not to break so that *soga* does not leak in, either in black or white background batik. First ornamental pattern is geometric: *lerak* slash or slope, crosshairs or *ceplok* and *kawung*, as well as wicker and *limaran*. Second ornamental pattern is non-geometric cement, *lung-lungan* and *boketan*. Symbolic ornamental pattern is closely related to Hindu philosophy - Java, among others: Sawat symbolizes crown or lord, Meru symbolizes mountain or ground (earth), dragon symbolizes water, bird symbolizes wind or world above, fire symbolizes flame or *geni*.

Batik has a function as a royal costume. In addition to that, it is also worn for traditional purposes such as ceremonies of birth, marriage, and death. Batik users are not limited to a specific community. Uses of traditional batik, among others, are as long cloth, gloves, *dodot* scarves, headbands, and a top.

KERIS SOLO - CENTRAL JAVA



Keris is a weapon that is known throughout most of the archipelago, especially in Java. *Keris* culture flourished in Surakarta Palace especially during the reign of Pakubuwono VII, IX, and X. Some of the famous masters of this kingdom are Empu Brajaguna, Singawijaya, Brajasetika, Japan, and others.

Judging from its shape, *keris* can be classified into two, namely *keris* with squiggly shapes called *keris luk* and *keris* dagger-shaped blade,

long and straight with no curves, called *keris lajer*. Uniqueness of *kris* lies in the *pamor* (damascene), the decoration in a *keris* in the form of metal strokes that look bright. In ancient times, *pamor* on *keris* was obtained by inserting a stone meteorite containing high titanium into a *keris*. However, the current *pamor* is derived from nickel, silver, tin, and copper. In addition to *pamor*, a certain decorative ornaments are also made to beautify the *keris*. Ornaments are made using rasp, grinders, and drill.

Basic metal used in the manufacture of *keris* is iron and steel. Iron and steel forged repeatedly to obtain the desired shape. After becoming flat, iron blade is then folded and pasted material for *pamor* in it. The blade is re-heated and forged. Ways, strengths, and positions of forging, and how many folds would affect *pamor* that comes later. In addition to

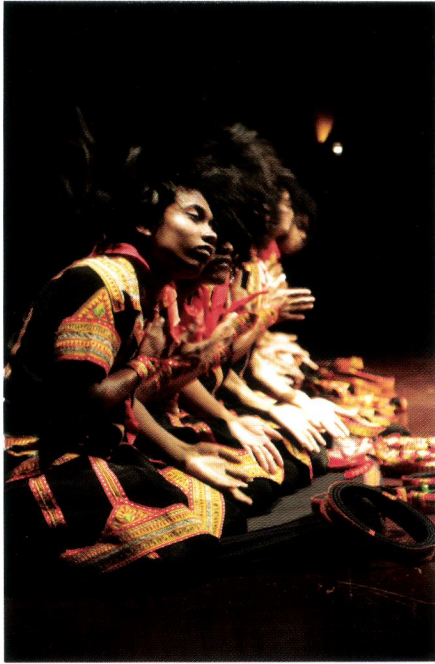
keris, not less important is the sheath or scabbard. Sheath is usually made of strong materials to protect timber and to add its beauty.

Keris is a reflection of the local character. Solo as one of cultural center of Java also has certain trends in terms of *keris*. *Keris* from Solo usually chooses popular *dhapur-dhapur*, such as Sengkelat, kinds of dragons *dhapur*, Parungsari, or even *kalawijan keris* (amount of *luk* is above 13). Those *keris* sometimes even are encrusted with diamonds and using supplemental materials such as gold as jewelry. *Keris* is treated quite special because of *keris* as a symbol of supremacy so that the appearance is luxuriously created.

For the Javanese, *keris* is not only used as a weapon, but an heirloom. Therefore, *keris* has social, religious, and magical function for the wearer. For example *keris* can replace the figure of the groom in the ceremony of marriage, is used as an attribute of power or relay mark of leadership in the kingdom era, as an attribute of the customary clothing, as an attribute of the means of ceremony, as a family or royal heirloom, as an object that reflects the perfection of men's life, as objects that can promote friendship, as a symbol of social status of the user, or objects that have a supernatural power to heal disease, refuses pests, prevent danger, and to foster self-confidence.



SAMAN - ACEH



Saman is one of traditional dances of Gayo people in Gayo Lues, Aceh Province. Based on history, Saman comes from an art called *pok ane* which means to pat hands while singing. Saman was developed by an Islamic leader who is also a religious artist named Sheikh Saman. However, there has never been found in any literature mentioning him as a developer. In Mudha Farsya's writing (Haba

Bulletin No. 38/2006) mentioned that Saman was created around the 14th century. Meanwhile, Snouck Hurgronje recorded his journey to Gayo in the early 1900s (Tanoh Gayo dan Penduduknya, 1996), stated that Saman dance was performed during the end of fasting month by the young men. In subsequent developments, this art was used as a medium for the development of Islamic religion. As a developer media of Islam, we can still feel Islamic nuance in the poem, especially in the early steps that always begin with a greeting.

Saman is a traditional art commonly done by children to adults when spending their spare time, for example when in the field, *meunasah*, and home. Saman is a performing art that is often staged as a gathering media in order to foster friendship, deliver moral messages through the poem, and depict nature and environment through poetry.

The existence of Saman in Gayo society is a handed down tradition and becomes part of their lives. Saman exists and lives in Gayo Deret people (Gayo Blang) wherever they are. Besides held in their hometown, Saman is also done in their migration areas, for example in Banda Aceh, Medan, and also in Jakarta. In their hometown, Saman is played starting from *jong* level (hamlet/village) to the district level.

Types of Saman include Saman Jejunten, which is Saman conducted at night by sitting on top of coconut tree that is being cut down; Saman Njik, is Saman performed at rest time on *menggirik padi* activities; Saman Ngerje (Umah Sara), is Saman committed by youth at the wedding ceremony; Bejamu Besaman, is done by inviting saman group from another village. Bejamu Besaman is done in two ways, first is Sara Saman Ingi (one night Saman), which is conducted all-night on religious holidays (Idul Fitri, Idul Adha, and Birthday of Prophet Muhammad SAW). Second, Saman Roa Lo Roa Ingi (two days and two nights Saman), which is conducted continuously, and Saman Bale Asam, is held at noon in commemoration of the big day where each group will compete with Saman groups from another village.

TRADITIONAL BALINESE DANCE - BALI

Bali is a province of Indonesia's rich variety of traditional culture. In the life of the Balinese, arts is one part in everyday life. Likewise, the various traditional Balinese dance, these dances are part of everyday life that have function in religious and other social functions.

Rejang Dance



Rejang dance is a dance held on a religious ceremonies. Men and women who perform this dance are accompanied by percussion *gegaboran*. At the end of Rejang Dance is usually followed by a war dance that uses a variety of weapons such as spears, bludgeons, *chakra*, *Bajra*, and *bandrang*. War dance concludes with implication *Tirtha* or holy water from the *Sulinggih*.

Dance choreography is not so tied to a benchmark or general guidelines reefs like other dances. This dance has the freedom to suit local circumstances. Moreover in Pangider Buana ceremony, the dancers around the offerings (*sajen*), round and round as she followed the direction Circumambulating.

Tari Baris Upacara



Tari Baris Upacara is one of the sacred dance in Bali. Tari Baris Upacara is the dances which generally do not have a play (*lelampan*) or a story. Tari Baris Upacara generally used or danced to the god Yadnya. This dance is a sacred dance because each held a ceremony or *piodalan* in mock *ilen-ilen* should hold Rejang, Baris, and Pendet. Tari Baris Upacara, is still consecrated and just danced at the time carried out the *piodalan ageng* ceremony at Pura Sad Kahyangan.

Sanghyang Dance



This Sanghyang Dedari Dance category Sanghyang dance, a sacred dance is not for mass spectacle. This dance is performed during a hazard or disaster-stricken village. This dance has been around since the Hindu religion has not arrived in Bali. The characteristic of this dance is the dancer dances in the subconscious, there is a spirit that move the dancer's body. The dancers usually close they eyes and very often do the impossible human movement. Before someone can dance, a sanghyang dancer candidate have to run some taboos, like not allowed to pass under the clothes horse, should not be saying dirty and rough, should not be lying, and should not be stealing.

Sidakarya Mask Dance

Sidakarya mask is part of the mask dance performances in a religious ritual in Balinese society. This dance is performed as the ultimate *wewalen* (dance offerings) before the event worship together. In the religious tradition of Hinduism (Bali), Mask Sidakarya is an integral part of a series of ceremonies, namely as a complement in order to gain confidence in achieving perfection. Performing Mask Sidakarya be deliver to the offerings in Yadnya.

Barong Ket



Barong is inanimate objects that need to be brought back to life with a ceremony called ritual *utpati* (turned on). Turn process conducted by a religious ceremony on several levels, namely: (a) levels *melaspas* and *prayascita*; (b) *Ngatep* and *Pasupati* level, and (c) *ngerehan* level. Barong is carried by two dancers called *Juru Saluk / Juru Bapang*, a dancer in the head and the other in the buttocks and tail. Tari Barong Ket is describes about the struggle of virtue (*dharma*) and bad (*adharma*) which is a blend that is always opposite (*rwa bhineda*). Barong Ket dance accompanied by *gamelan*.

Legong Keraton



Legong Kraton is a dancing princess who danced 3 (three) girls. Two dancers as the main dancer and a dancer as *Condong* dancers. Legong word probably derived from the root word *leg* which is then combined with said *gong*. *Leg* means flexible or elastic which can then be interpreted graceful movement, then ilalah word “Gong” means the *gamelan*/ traditional music orchestra. *Leg* and *gong* are combined to become Legong which mean a graceful dance movements with musical accompaniment *gamelan* as a determinant of rhythm in every movement that danced. One type *gamelan* who used to accompany dance called Legong Gamelan Pagulingan Semar.

Wayang Wong

Wayang Wong is a masked dance drama that uses dialogue Kawi language which always displays the epic Ramayana. Wayang wong is (performing arts) that perpetrators of human or person. A manifestation of the dance drama of Bali, a fusion of dance, drama and music. Wayang Wong in Bali is one branch of the performing arts that is classic and is the unity of dance, music, song and drama using *tapel* and using stories / plays drawn from the story (epic) Ramayana. Function wayang wong is classified as a “bebali dance”.

Dramatari Gambuh



Dramatari Gambuh is the oldest classical dance drama in Bali that is a form of theater that has an element of drama, music, dialogue and song. Dramatari Gambuh takes the theme of the Panji story. A saga which tells of life, war, romance of the kings of Jenggala, Kediri, Gegendang, and so forth. In general functions are as Dance Bebal Gambuh (ceremonial), namely as an accompanist at the mock ceremony.

Joged Bumbung

Joged Bumbung is a kind young couple social dance accompanied by gamelan made of bamboo. Joged dancer dancing alone initially called *ngelembar*. The dancers will find and invite a male partner from the crowd to dance together or *ngibing*. That's so the dancers have multiple sexual partners of his choice. Joged Bumbung, which grows in 1946 at Bali's north western region, particularly in the area Seririt, Munduk, and Suwung, is accompanied by *gamelan*.

PHOTO CREDITS

1. Directorate of Archaeological Heritage, Ministry of Culture and Tourism, Republic of Indonesia: p. 40, p. 48, p. 50, p. 52, p.53, p. 54, p. 55, p. 56, p. 58, p. 59, p. 60, p. 62, p. 75, p. 76, p. 77, p. 78, p. 79.
2. Directorate of Museum, Ministry of Culture and Tourism, Republic of Indonesia: p. 64, p. 65, p. 66, p. 67, p. 68, p. 69, p. 70, p. 71, p. 72, p. 73.
3. Directorate of Arts, Ministry of Culture and Tourism, Republic of Indonesia: p. 19, p. 28, p. 29.
4. Directorate of Tradition, Ministry of Culture and Tourism, Republic of Indonesia: p. 30, p. 32.
5. BPSNT Papua: p. 12, p. 36, p. 42.
6. BPSNT Yogyakarta: p. 46.
7. BPSMP Sangiran: p. 80.
8. Sofyan A. Rif'at: p. 9, p. 10, p. 11, p. 15, p. 17, p. 21, p. 23, p. 24, p. 25, p. 26, p. 27, p. 34, p. 38, p. 39, p. 44, p. 73, p. 85.
9. Effendi Bong: p. 13.
10. Subiyantoro: p. 81.
11. Dede Priana: p. 87, p. 88, p. 91.
12. Agus Sudarmaji: p. 90, p. 92.
13. Haryono Haryo Guritno: p. 83, p. 84.

■ PROMOTION OF INDONESIAN CULTURE WORK OF ARTS



Perpustakaan
Jenderal