

The Ullen Sentalu Museum: Keeper of the Cultural and Historical Memories of the Yogyakarta Palace (Keraton)

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Abstract: This study aims to determine the role of the Ullen Sentalu Museum as a guardian of the culture and historical memories of the Yogyakarta Palace. Based on the findings of this study, the Ullen Sentalu Museum can be a museum that can be used to study the collection of relics from the Yogyakarta Palace in the past, which are interpreted as historical relics that have meaningful messages. The research was conducted directly at the Ullen Sentalu Museum on February 12, 2023. The data collection method is by using observation and literature studies. The findings of this study indicate that the Ullen Sentalu Museum is one of the museums in Yogyakarta which is a museum that acts as a guardian of culture because the collections in the Ullen Sentalu Museum are original collections originating from the Yogyakarta Palace with all the philosophy in it. In addition, the Ullen Sentalu Museum offerstwo types of tour packages where tourists will be invited to go around the Museum by seeing and learning about cultural history and tourists also will be given a treat in the form of coffee at the end of the tour.

Keywords: Museum, Culture, History, Yogyakarta Palace, Tourism.

RESEARCH BACKGROUND

The history of the nation's civilization journey is marked by various phenomenal traces of its cultural activities, both concrete material and physical (tangible) as well as abstract/non- physical in the form of ideas and other conceptual (intangible) material. Based on everything that was done by the ancestors, there are many things that are the result of thoughts and forms of hard work of the ancestors that have sustainable values regarding human life in facing all its challenges. All of this is summarized in treasures of various forms and types as a cultural heritage that can be enjoyed, felt, and developed together as things that exist and exist in everyday life until now (Daniwati,2015)

Museums as a place to store historical objects generally have a gloomy, old-fashioned appearance, so they are not interesting to visit. While collections of historical objects that never change, are dusty and unkempt certainly give an unattractive and boring impression. Basically, historical objects that can be used as museum collections must have several criteria, namely: having historical and scientific value (including aesthetic value), identifiable in form, type, style, function, meaning, historical and geographical origin, genus (for biological), or its period (in geology, especially for natural objects) and must be able to be used as a document, in the sense of

proof of its reality and existence for scientific research (Directorate of Museums, 2007). The International Seminar with the theme New Paradigm of Museum Management held in Denpasar, 6-9 May 2010 by the Indonesian National Museum stated that museums are no longer just a place to store historical objects, but museums need to present collections in an attractive packaging so that visitors are interested in coming even back to the museum.

The etymology of the word museum comes from the Greek word muse or the nine goddesses of arts and knowledge in Ancient Greek mythology, while the museion the seat of the Muses is the home of these mythological goddesses. The term museum is finally used in general as a place to store various objects of art and knowledge that have been created by humans for the purposes of studies, documentation, recreation and preservation. The Ullen Sentalu Javanese Art and Culture Museum was pioneered in 1994 and inaugurated 3 years later on March 1, 1997 by KGPA A Paku Alam VIII as the Governor of the DI Yogyakarta province, is one of the museums in Indonesia that has implemented a new paradigm in presenting cultural heritage into a story that is no object.

Careful planning and creative thinking have resulted in a new innovation in building the concept of the Ullen Sentalu Museum. The vision of the Ullen Sentalu Museum is as a window of Javanese artistic and cultural civilization. The mission of the Ullen Sentalu Museum is to collect, communicate and preserve the endangered Javanese artistic and cultural heritage in order to foster community pride in the richness of Javanese culture as national identity (Ullen Sentalu.Com, 2010).

This research was conducted at the Ullen Sentalu Museum of Javanese Art and Culture with the aim of describing the background and development of the museum and explaining the role of Ullen Sentalu as a window icon of Javanese culture and its educational benefits in learning, especially related to history.

REVIEW OF RELATED LITERATURE

The research that was written was entitled "The Ullen Sentalu Museum: Keeper of the Cultural and Historical Memories of the Yogyakarta Palace (Kraton)" in an arts and culture perspective One of the previous researches is entitled: "The Ullen Museum is Always in the Perspective of Art and Culture Written by: Doro Daniwati University: Yogyakarta Art Institute of Indonesia. The purpose of the study is to review the unique collections in the Ullen Sentalu Museum and also the functions of the Ullen Sentalu Museum. The method of the study is a comprehensive search of electronic databases was performed to identify relevant studies. The results the identification that the Ullen Sentalu museum. The conclusion of this research is that a museum as an institution that is open to the wider community also has certain functions from an arts and culture perspective. Everything that is displayed by the Ullen Sentalu Museum in its position as a source of information, repository, objects of past cultural heritage both tangible and intangible can be interpreted and has cultural messages that have multiple meanings. Based on the existence of the collection, it tries to present something that has been considered taboo and should be kept secret, namely 'the life of noble women behind the walls of the palace' can be known and conveyed to the public without reducing the value of its honor as a fact of past cultural heritage that deserves to be appreciated. The presence of the Ullen Sentalu Museum with its unique collection theme by displaying memorabilia of the princesses and queens of the palace can be perceived as a medium for advocating women's gender emancipation in the current post-colonial cultural context. The presence of the Ullen Sentalu Museum with its unique collection theme by displaying memorabilia of the princesses and queens of the palace can be perceived as a medium for advocating women's gender emancipation in the

current post-colonial cultural context. The convenience of visitors who get coherent information from museum guides/educators about collections that are arranged and managed in an aesthetic and functional manner, complemented by a cool natural mountain atmosphere, is a creative thing that deserves more appreciation. All of this is a combination of various aspects that are of value for the benefit of society at large as a form of cultural art that enriches reason, taste and knowledge as well as human civilization.

RESEARCH METHOD

This research was conducted using observational data collection techniques and literature studies. Observation is a technique for collecting data or information by observing directly or indirectly objects in ongoing activities, both in the village and outside the village. As stated by Nasution (2003, p. 106) says, "data collection tools are carried out to obtain a clearer picture of social life and strive to observe natural and actual conditions without deliberate attempts to influence, regulate, or manipulate".

While literature study is a data collection tool to uncover various theories that are relevant to the problems being faced or researched as material for discussion of research results taken from various books that are considered relevant to the content of the research. According to Danial and Warsiah (2009, p. 80) said, "Literature Study is a research technique by collecting a number of books, magazines, leaflets, articles, and others relating to research problems and objectives". Observations and literature studies were carried out by collecting various data relating to the research object, namely the Ullen Sentalu Museum in Yogyakarta.

RESULT AND DISCUSSION

Museum Ullen Sentalu

The existence of this museum is the result of the initiative of a doctor, namely Mr. Haryono who was developed and pioneered with his family in the form of the Ulatung Blencong Foundation since 1994. Its establishment was officially assisted by advisors including: I.S.K.S. Paku Buwono XII, KGPAА Paku Alam VIII, GBPH Poeger, GRAY Siti Nurul Kusumawardhani, Mrs. Hartini Soekarno, and KP. dr. Samuel Wedyadiningrat, Sp.(B).K.(Onk). The opening of the Ullen Sentalu Museum was officially signed on the inscription on March 1, 1997 by KGPAА Paku Alam VIII, the Governor of DIY at that time. The existence of this museum in the Kaliurang tourist area which is quite far from the city of Yogyakarta does not reduce its image and attractiveness to attract visitors, both local, national and foreign. The existence of this museum with Javanese ethnic nuances can symbolically be said to be an 'extension' of the Yogyakarta Palace as a special form of representation of the cultural figure of the Javanese monarchy in the city of Yogyakarta.



Figure 1. Entrance to the Ullen Sentalu Museum

Source: travelspromo.com

The uniqueness of this museum in addition to its collection choices can also be seen from the choice of the name of the museum which uses the philosophical expression of the Old Javanese language 'Ullen Sentalu', which is an acronym for *U*lating *B*lencong *S*ejatine *T*ataraning *L*umaku. The free translation might be interpreted as 'Blencong Light that Illuminates the Path of Human Life'. This Javanese expression may be related to another term 'Urip iku Urup - Life is Flame' which means 'Make your life a source of bright light for your fellowmen'.

The name Ullen Sentalu implies a noble hope that it is this positive message that the museum owner wanted when choosing this unique name for his museum. An implementation of the meaning of the message of Javanese intangible cultural heritage in its concrete form as a tangible museum and its collection which is expected to enrich insights into the history of Javanese culture in the past as a mirror of today's cultural behavior. It is hoped that the existence of the Ullen Sentalu Museum can be internalized and interpreted more deeply as a forum for material and non-material cultural heritage in Indonesia.

This is in accordance with the character and form of the collection presented in the museum which is also reflected in the nuances and knick-knacks of Javanese architecture combined with modern building styles in the physical form of the museum building. In addition, the uniqueness of Javanese ethnic culture can also be identified from the façade of the entrance to the museum entitled 'Ullen Sentalu - Museum of Javanese Arts and Culture' (Javanese Culture & Art Museum). The appearance of this marker in front of the museum gives an impression to visitors to be prepared to enjoy the value and nuances of Javanese art and cultural heritage from objects of the past that are collected in the exhibition spaces in the museum.

The Ullen Sentalu Museum in general has a collection of historical objects originating from the Islamic Mataram dynasty with Surakarta and Yogyakarta monarchy figures (Surakarta Kasunanan, Yogyakarta Sultanate, Praja Mangkunegaran and Pakualaman Duchy). This museum in particular has a collection that reflects on aspects of the life of members of the inner circle of the royal royal family which are said to be less exposed to outsiders. In this case, it concerns a lot about the lives of women with all the complexities of their traditions. In short, this museum can be said to try to raise and reveal the image of women behind the walls of the Javanese palace in the past, which so far has not been widely known by the public. The diverse collection represents the appearance of works of art with displays of various fine arts disciplines, including: portrait painting,

craft art, sculpture, photography, interior design, garden art and architecture. Poetry

works in Dutch, Javanese and Indonesian can also be seen in the display of poetry by the daughter of the Surakarta court and her relatives who represent literary arts.

The choice to make the museum a repository for women's images and objects may be a strategy on the part of the museum to offer something that has so far been considered a 'taboo' to be exposed openly to the public. At the same time, this can answer people's curiosity about the exclusive life issues of women within the walls of the palace. On the other hand, this can be related to gender issues which have recently received more open attention for further study. A phenomenon of changing attitudes about behavior and perceptions that develop from a past situation to a situation of current cultural conditions in the postcolonial period. A phenomenon that directly indirectly leads to gender feminism issues that are being fought for by women today.

In exploring the Ullen Sentalu Museum, tourists can usually go through the tours offered, namely There are two types of tours offered: Adiluhung Mataram and Vorstenlanden. In the Adiluhung Mataram tour, visitors will be invited to recognize the story of the royal blood of Mataram. While the Vorstenlanden tour takes visitors to the golden era of the Sultanate of Yogyakarta and Kasunanan Surakarta. Apart from that, visitors will also be invited to see a collection of clothes resulting from the acculturation of three cultures: Javanese-Chinese-European. In the Vorstenlanden tour usually only can be done with a minimum of 10 people. Usually on a tour, the guide will take tourists to several parts of the museum including:

Esther Huis



Figure 2. Esther Huis Outside Courtyard

Source: private document

Through Esther Huis, we can know that women have always liked to give codes. These codes are pinned on colors and dress codes. The bright color on the batik cloth shows that the girl is still single. Likewise if they wear a tumpal cloth with a motif in the form of a longitudinal rhombus in the middle of the front. In contrast, dark batik cloth is only worn by women who are or have been married. If the tumpal batik motif is on the back, then the woman is married. However, if her motive is slightly to the side, it means she is a widow. The rules in dress allows us to know the status of

women without having to ask.

Sasana Sekar Bawana

Sasana Sekar Bawana contains replica paintings belonging to the Yogyakarta Palace. One of the paintings depicts a painting of Princess Diana with Prince Charles who visited Yogyakarta in 1992. Next to him sits Sultan Hamengkubuwono X and Gusti Kanjeng Ratu Hemas. They wear parang gurdo batik which symbolizes power. This batik motif can only be worn by kings and queens.



Figure 3. Ullen Sentalu Batik Museum

Source: tempatwisataseru.com

There is a statue of a woman wearing full bridal clothes. At one end is a depiction of Surakarta culture. While the other side displays the culture of Yogyakarta. The striking difference can be seen in the hair ornaments pinned on the hair. If in Surakarta (sunduk mentul) there are more than 5. Meanwhile in Jogja there are less than 5. There are many meanings in clothes, ornaments to bridal makeup. Listening to the explanation, I was amazed. It can be seen that people used to be very philosophical and wise in giving advice to prospective brides.

Chopping in the ear, for example, has the meaning that each partner listens to each other. The split eyebrow named sigar menjangan is intended so that women can be nimble in managing the household. While flowers are a symbol of fertility and are intended so that the bride and groom can quickly be given offspring. Likewise with the rumbling of flowers which is a prayer for smooth delivery.

Djagad Galeri

Djagad Galeri has the impression of a bunker because we have to go down the underground stairs. Inside are various paintings, maps of the VOC, Mataram, the Surakarta Sultanate, and the Yogyakarta Palace. In Djagad Galeri we are able to understand the history of the Mataram kingdom before it finally split into two palaces: Yogyakarta and Surakarta through the Giyanti Agreement (1755). Then followed by the golden age of the Yogyakarta Palace until the prediction of the dim glory of the Surakarta Palace after the death of Sultan Pakubuwono X.

<http://publikasi.dinus.ac.id/index.php/uncle>



Figure 4. Portrait of Gusti Nurul

Source: nasional.tempco.co

On the other hand, one of the museum rooms is dedicated to a female character 'Gusti Nurul' from the Mangkunegaran Palace whose full name is Gusti Raden Ayu Siti Nurul Ngarasati Kamaril Pramudawardhani. The room named 'Ruang Putri Dambaan' contains a special collection of personal belongings for the daughter of Solo, who once received the nickname from the Queen of the Netherlands, Wilhelmina, as De Bloem van Mangkoenegaran - Flower of Mangkunegaran. His hobby activity is horse riding. This beautiful princess is known as a modern noblewoman who is anti-polygamy. This was clearly very contrary to the customs of the Javanese kings at that time, including his father. Everything that is done by Gusti Nurul is an emancipated personality attitude which can be said as an aspect of the influence of modern phenomena from the West.

Another palace princess who also gets special attention at this museum is Gusti Raden Ayu Koes Saparijam, daughter of Sunan PB XI from Surakarta or often called like a Dutch girl, 'Tieneke'. This princess has a special room called the 'Poetry Room for Tieneke' which contains the details of her life in the form of poems and memorable poems that she and her friends wrote in various languages during the 1939-1947 period at the Surakarta Palace. Another female figure, Gusti Kanjeng Ratu Mas is the empress of Sunan Paku Buwono X (daughter of Hamengku Buwono VII) who gets a museum room in the 'Royal Room Ratu Mas'. This space is marked by the presence of a painting of Ratu Mas, photographs of her and Sunan and her daughter complete with accessories such as hats, batik cloth, bridal dodots, princess dodots and jewelry. This queen also gives a special feel to the museum because of her 'concoction' or drink recipe which is said to have eternal youth properties for those who drink it. This drink (Wedhang Awet Enom) is used as a refreshing drink which is distributed to museum visitors at the end of their tour visits. An attempt by the museum to complement the Javanese 'hospitality service' tradition of offering refreshments to its guests who wish to come.

These rooms dedicated to the princesses and queens of the palace seem to be the 'heart of the collection' of the Ullen Sentalu Museum. Based on everything presented in each of these spaces, it reflects a cultural marker of the Javanese tradition which concerns the life of the royal daughters of the palace, which more or less implies the existence of a social life that is in contact with modern life at that time. This remains within the boundaries of the corridor of cultural

tradition which is not only a reflection of the intangible Javanese traditional mindset, but is also equipped with the presence of material as a fact of heritage of material cultural expressions that are tangible cultural heritage. The symbol for the image of femininity in this museum can also be seen in the placement of the rooms in the Surakarta and Yogyakarta style batik collections, which incidentally are part of the activities of women in the process of making and wearing them. Another thing that is also related to the exposition of the image of femininity in this museum is visualized by placing several realistic statues of female figures in several corners of the museum's exterior garden which beautify the exterior atmosphere of the environment. In this situation, however, it does not rule out the fact that there are other traditional and modern statues which are also displayed as decoration to fill the space both in the interior and exterior of the museum.

In this case the Ullen Sentalu Museum can be said to have represented a postcolonial phenomenon as women at that time had historically never been discussed before, especially women who were behind the palace walls became known to the wider public in the museum's collections. This situation was revealed by a prominent female historian Darsiti in her book *The World Life of the Surakarta Kraton 1830-1939* which only revealed the daily life of women in the princess. The existence of the Ullen Sentalu Museum with its collection that displays the image of royal women with all the features of the daily life of court women as a rare source of information and at the same time can be said to be a medium for women's advocacy in the context of post-colonial culture in Indonesia. The museum's unique qualities for presenting collections and management systems have allowed this institution to receive special recognition. The Ullen Sentalu Museum was once called the 'Best Museum in Indonesia.

In introducing the Ullen Sentalu Culture as a cultural heritage and icon of the Yogyakarta Palace, it is introduced to tourists through several online social media and print media such as posters, brochures/leaflets and entrance tickets which are marketed on site (in situ) and also carried out by various travel companies travel beureau. There is a feature which is a tradition that is also cultivated to this day where tourists of The Vorstenlanden Tour concludes with a coffee/tea and snack cake session as a cultural walk to enjoy useful historical works of art

Efforts made to expand information to foreign countries have also been carried out by the museum through its participation in organizing the ASIA TRI traveling performing arts festival. This ongoing festival event is a cultural mission and at the same time promotes the museum to introduce and at the same time invite visitors from festival participating countries to share what they have seen in the museum to their place of origin, especially in the mission of exchanging cultural arts between nations, especially dance and music.

CONCLUSION

Museums were created with a variety of important functions that are not solely to maintain cultural heritage that has passed to be maintained and passed on to posterity but museums are also useful as data and facts that are useful for researchers who are conducting scientific research studies. The Ullen Sentalu Museum is indeed not the only history museum left in Indonesia, but through the cultural features contained in the Ullen Sentalu Museum, we all understand that the Yogyakarta Palace is so special and has its own characteristics. The Ullen Sentalu Museum provides very clear information that in the life of the Palace, women are highly respected, including Siti Nurul Ngarasati Kamaril Pramudawardhani or Gusti Nurul through the Putri Dambaan Room and also not only Gusti Nurul but other palace princesses who also receive special attention at the museum. Not to forget, the tradition of drinking coffee after exploring this museum is also a culture that is often carried out by tourists when visiting while enjoying the beauty of the Ullen Sentalu museum.

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