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Art illuminations in 18th – 19th centuries manuscripts from Ngayogyakarta Hadiningrat Palace as a creative industry development

Ariesa Pandanwangi, Sophia Himatul Alya, Iman Budiman, Arleti Mochtar Apin & Tessa Eka Darmayanti

To cite this article: Ariesa Pandanwangi, Sophia Himatul Alya, Iman Budiman, Arleti Mochtar Apin & Tessa Eka Darmayanti (2023) Art illuminations in 18th – 19th centuries manuscripts from Ngayogyakarta Hadiningrat Palace as a creative industry development, Cogent Arts & Humanities, 10:2, 2277070, DOI: [10.1080/23311983.2023.2277070](https://doi.org/10.1080/23311983.2023.2277070)

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Received: 02 October 2022
Accepted: 25 October 2023

*Corresponding author: Ariesa Pandanwangi, Faculty of Art and Design, Universitas Kristen Maranatha, Bandung, Indonesia
E-mail: ariesa.pandanwangi@maranatha.edu

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CULTURAL STUDIES | RESEARCH ARTICLE

Art illuminations in 18th – 19th centuries manuscripts from Ngayogyakarta Hadiningrat Palace as a creative industry development

Ariesa Pandanwangi^{1*}, Sophia Himatul Alya¹, Iman Budiman¹, Arleti Mochtar Apin² and Tessa Eka Darmayanti¹

Abstract: Most of the classical Javanese manuscripts are stored in the palace, scattered in various places, and countries, and many of which have not been returned by the country that took them during the colonial period. The manuscript contains the history and philosophy of Javanese life with extraordinary illustrations of illumination decorations on each page. Based on this phenomenon, this research was designed to explore the potential of Javanese manuscripts of the 18th and 19th centuries that can be developed into batik motifs and benefit the creative industry. Through these manuscripts, it is expected that they can support the development of batik motifs and enrich Indonesian batik. The research employs the descriptive qualitative research method. The data is collected through five stages: observation, recording, collection of manuscripts, literature study, and interviews. This qualitative research uses a descriptive approach to comprehensively understand the research subject. This study concludes that the illumination of classical Javanese manuscripts always contains meaning and carries the ideology of the Javanese people at that time, potentially developed into batik motifs. Through batik motifs based on classical Javanese script, it is hoped that they can enrich Indonesian batik motifs and can be implemented in the creative industries. This could enrich Indonesian batik patterns that can be used directly in the creative industry. Also, accordance to

ABOUT THE AUTHORS



Ariesa Pandanwangi

Ariesa Pandanwangi, a senior lecturer in visual language at the Fine Art Study Program, Faculty of Arts and Design, Universitas Kristen Maranatha, Bandung, Indonesia. Her research topics receive funding from the Ministry of Education and Culture. Her research focuses the creation of batik motifs are implemented in the creative industry.

Sophia Himatul Alya and Iman Budiman are two students participating in the research program Merdeka Belajar Kampus Merdeka at the Fine Art Study Program, Universitas Kristen Maranatha, Bandung.

Arleti Mochtar Apin, a senior lecturer at the Visual Communication Design Study Program, Faculty of Art and Design, Institut Teknologi Harapan Bangsa, Bandung, Indonesia. Her research focuses on batik and its development.

Tessa Eka Darmayanti, a senior lecturer in design and culture at the Interior Design Study Program, Faculty of Art and Design, Universitas Kristen Maranatha, Bandung, Indonesia. Her research focuses on the third space in interior design and culture.

the UU No 5/2010 regarding to preserve cultural heritage valuable object older than 50 years should be properly carried without disregard sustainability aspects.

Subjects: Art & Visual Culture; Visual Arts; Cultural Studies

Keywords: Babad Mataram; batik; Javanese; Manuscript, art illumination, creative industry

1. Introduction

The history of a nation can be traced from the study of valid and authentic data sources. One is a written source, in this case, a classical manuscript. The 18th and 19th century manuscripts are written works made directly by writing instruments and the hands of a storyteller or poet at that time. According to Chapter I, article 2 of the Cultural Conservation Law no. 5 of 1992, Conservation Law no. 5 of 2010 states classical manuscripts are documents in any form that are mostly handwritten and that are 50 years old or more. Classical manuscripts can be used as teaching tools to convey life lessons in addition to serving as historical and cultural records. These qualities are urgently required to make the moral principles of the past applicable to today.

The manuscripts discussed in this article are classical Javanese literature from the 18th and 19th centuries, particularly those relating to Yogyakarta. These centuries-old Javanese manuscripts that have been stored in the Palace (Keraton), have now received attention from various parties. 18th – 19th centuries Javanese manuscripts that are stored in the Palace (Keraton), have now received attention from various parties. Some of the scripts have been converted into digital forms by using microfilm to preserve their existence. The written cultural heritage is a “treasure” that has not been explored much. Manuscripts with deep cultural richness (literature, history, philosophy of life, religion, etc.) Based on this, the research is important to do, to understand the meaning of classical texts which are often adorned with the beauty of illumination. In addition to the historical, cultural, and story values in the script, the beauty of the illumination also provoked the idea of creating batik motifs. Batik refers to a piece of cloth that has been painted with hot liquid wax called *malam* utilizing the *canting* technique. *Canting* is a copper wax pen with a bamboo handle. In this approach, the illumination in classical Javanese manuscripts can serve not only as knowledge or cultural heritage but also as inspiration and ideas for practical reasons that the general people can employ in the present and future. Illuminations in the manuscript are not just an illustration or decoration; in some manuscripts, they contain information that is conveyed both directly and indirectly. Illuminations are made so beautifully and varied by the assigned poet that it would be a waste not to pay attention to and develop them. Transforming illuminations into batik 1 motifs escalate opportunity to enrich the archipelagic batik and develop the creative industry. The creative industry that is currently developing in Indonesia is a new potential that is based on human creativity. This statement is in line with (Siregar et al., 2017, p. 501) that the creative industry is an industry that utilizes creativity and innovation for the development of a product, which aims to channel skills and talents resulting from creation and innovation. Then, the statement of Booyens (2012) also strengthens which states that the creative industry always utilizes the creativity, innovation, and skills possessed by a person in generating ideas, or products produced.

The illuminator’s beautiful work can be widely introduced because many people are not aware of its existence. In addition, the philosophy of the aesthetic value of batik motifs that are derived from classical manuscripts is interesting to explore further. In this way, the original culture of Indonesia can be preserved as well (Herdiandy et al., 2022, pp. 10–11).

1.1. Previous studies

Research on the development of creative industries has been carried out on the Pariangan classical manuscripts. There are at least 25 batik motifs illuminated from classical manuscripts found in Parak Laweh Pariangan, including the motifs of *Kilek Barapi*, *Rago Bagandiang*, and *Labuah Nagari*. Pariangan is in West Sumatera. The nature and life of the Pariangan people, which are based on myths, legends, histories, and cultures, become the inspiration for the naming of the batik motifs.

The batik products are developed into various products, such as scarves, t-shirts, shirts, tablecloths, prayer rugs, prayer outfits or *mukena*, and various industrial products (Basa & Muhammad, 2019, pp. 4–7). This shows that the art of illuminated classical manuscripts has the potential to be transformed into various products in the development of the creative industry. Based on this notion, research was conducted to ascertain the potential of these 18th and 19th century Javanese manuscripts from the tangible and intangible aspects, as well as development strategies. The previous study of research is designed to find and explore the potential of Minangkabau script which can be developed as a creative industry. The research method used is a qualitative research method with three approaches, namely philology, codicology, and creative industries. This study concludes that through the arrangement of texts that contain biographies of tarekat scholars and their thoughts, creative industries can be revived, especially in the field of publishing. In addition, through engineering illumination (decoration on characters) can be developed into batik motifs. The publication of selected manuscripts and the production of illuminated batik manuscripts can become unique souvenirs for religious pilgrimage tours at surau tarekat in West Sumatra (Pramono, 2018). The potentials and development strategy are intended to support the development of batik motifs as a creative industry. This is in accordance with the demands of today's civilization, which is known as the era of the creative economy. The development of batik has encountered many obstacles because there are some sacred values that need to be protected. Through the creation of new designs from the source of this manuscript illumination, it can be said that batik does not violate the standard and it can be creatively applied to small and medium scales of batik industries.

1.2. Research methods

1.2.1. Study design, area, and data collection

The method used to achieve the objectives of this research is descriptive qualitative. The primary data is from 18th-19th centuries Javanese manuscripts. The secondary data is the philologist's translation. The research location at the Ngayogyakarta Hadiningrat Palace, on 16 June 2022 - 16 November 2022. In executing the research, the researchers were assisted by script reading experts from the palace as well as outside the palace who have the capability of speaking Ancient Javanese. In this case, the science of philology is used to bridge the communication between the text contained in the script and the readers. The reading of these 18th and 19th century Javanese manuscripts reveals the history of the manuscripts, the history of the manuscript collection, research on the actual locations of the manuscripts, and the use of these illuminated manuscripts. Moreover, the creative industry approach is applied to evaluate the potential of these 18th and 19th century Javanese manuscripts as an asset of the creative economy.

1.2.2. Research stage

This stage will be used to examine several illuminated scripts originating from several classical manuscripts from the palace. The first stage in this research is sorting and identifying the manuscripts that will be used. There are a total of 600 classical manuscripts stored in the Karaton. A total of 400 manuscripts on government are in the *Widyo Budoyo* Library and 200 manuscripts on art are in the *Krido Mardowo Karaton* Library. There are three manuscripts chosen namely *Babad Mataram*, *Serat Ambiya*, and *Serat Angling Darma*. They are chosen because the condition of the manuscript is relatively complete. The second stage is analyzing the data, starting with transliteration and translation. Transliteration is executed to understand the Ancient Javanese script contained in the *Wedana* section (the decoration in the first page of manuscript), which is then translated into Indonesian by Ancient Javanese linguists. *Wedana* is a Javanese word that can be translated to the beginning, preliminary, or face. The third stage is closely examining the relationship between illumination and the content written in the *Wedana* section of the manuscripts. The fourth stage is executing the main object chosen because the character shown resembles the message of illumination that has meaning related to the content of the script. The fifth stage is making a motif by transforming the main object contained in the illumination and setting the color but still maintain the message. The indicators for determining the objects are 1) related to the content of the manuscript, 2) not violating the prohibition regarding motifs that have

been set by the palace, while the color indicators set are the typical colors of Yogyakarta which are dark blue, black, and brown (Kusrianto, 2013 –32;, pp. 25; Prihandayani, 2020, p. 51; Sutiyati, 2016, pp. 1–6). This stage will be used to examine several artistic illuminations originating from several classical manuscripts from the palace. They are then processed into digitalized forms and created in the form of batik motifs which are implemented in the development of creative industries.

2. Discussion

2.1. The existence of 18th – 19th centuries manuscripts in the palace

The classical manuscripts collected after the British occupation in Yogyakarta can be found in the Yogyakarta Palace Library, the Puro Pakualaman Library, and the Sonobudyo Museum Library. Various genres in Javanese literature have begun to emerge since the reign of the kings in Java during the 18th century. Types of manuscripts in the Yogyakarta Palace are Babad (history), *silsilah* (family tree), *sastra* (literary arts), *pewayangan* (about wayang), *suluk* (journey of life), *piwulang* (advice), *primbon* (forecast), *pawukon* (calendar), language, and dance (Iswanto, 2014, p. 40). It is proven by the existence of chronicle literature, songs, puppets, Islamic literature, and so on. The classical manuscripts collected after the British occupation in Yogyakarta can be found in Yogyakarta Palace Library, Puro Pakualaman Library, and Sonobudyo Museum Library. Yogyakarta Palace has two collection sites: Kawedaan Ageng Punakawan Widya Budaya Library and Ageng Punakawan Krida Madawa Kawedaan Library (Iswanto, 2020, p. 140; Setiawan, 2014).

One of the manuscript genres that is included in the heritage of Islamic literature is *Suluk*. Based on the interview with Mrs. Amiroel at the Ngayogyakarta Hadiningrat Palace (Alya, 2022), *Suluk* comes from the Arabic language, *Salakattariqa*, which means to travel. *Suluk* itself was created by *Wali Songo* and is intended as a means to express hope, offer praise, and give moral lessons. *Suluk* is a book or manuscript containing the teachings of Sufism, which is known by the Javanese and Madurese. *Suluk* is pantheistic, the unification of human with God or the Javanese people know him as *Manunggaling Kawula Gusti*. The embodiment of *Suluk* is found in the form of books or manuscripts, poetry, songs or *kidung* (*sinom*, *wirangrong*, *kinanti*, *asmaradana*, *dandanggula* and others), performing arts such as wayang and batik. *Suluk* is an acculturation of the Islamic culture and Javanese culture. The influence of Islam can be seen clearly from the use of the modified *Pegon* script to write the Javanese language in the Arabic alphabet and the *Jawi* script, which writes Malay in the Arabic-Malay alphabet. The *Suluk* manuscript itself was composed by one or two poet laureates (*Abdi Dalem Pujonggo*). One person writing the text and the other person working on the illumination contained at the beginning of the manuscript or the so-called *wadana* or one poet working on both the text writing and illumination.

Symbolic aspects regarding the teachings of Sufisme can appear in other Javanese literary genres such as in a *Serat* or *Babad* (chronicle). In this case, *Suluk* is interpreted as a spiritual journey towards God. The journey is a sacred process to achieve true union with the Creator. This journey can be manifested in a story character, a storyline or even an event. The teachings of Sufism contain religious teachings that are very valuable and useful. For example, in *Serat Ambiya*, which is one of the manuscripts that has been selected by authors, there is a lesson that in life we must be devoted and have faith and we must cherish one another so that we can live a complete and balanced life. To achieve *Manunggaling Kawula Gusti* or union with God, we must first love and serve his creatures including ourselves.

Another example is that, in *Serat Angling Dharma*, one learns that Prabu Angling Dharma has a charm called the *ngrogo sukmo* (astral projection) spell that allows him to release his soul/spirit from his body to enter the bodies of other entities. The same thing was also done by Sunan Kalijaga which is described in *Suluk Linglung* (one of the popular works of *Suluk* literature). In this *Suluk*, it is told that Sunan Kalijaga (one of the *Wali Sanga*/revered saints of Islam in Indonesia, especially on the island of Java) who was once on a spiritual journey to deepen his *tasawuf* (mystical understanding), was asked by Prophet Khidir to enter Prophet Khidir's body through the ear of Prophet Khidir.

The whole process of discovering the spiritual meaning of the manuscripts that the authors chose is also an extraordinarily transcendent journey because one is able to improve one's sense of morality, purify the soul, and purify the knowledge that is gained to prosper physically and spiritually through the explicit and implicit messages in the contents of the manuscripts. One can also learn to understand the essence of life, the search for God, and the search for the truth. It can be concluded that Suluk can be interpreted in many ways. The authors refer to Suluk as a spiritual journey, a guide or inspiration.

Manuscripts written and kept in the palace contain an explanation of the philosophy of life. Short but meaningful sentences are arranged in the form of metaphors. They express life lesson, immaculate behavior, attitudes, ordinances, beliefs as well as priceless advice. Most of them are sung with a certain tone and pattern, such as *Dhandhanggula*. When chanted seriously performed affect a calming effect, which makes it easier for listeners to digest the implied message. Other types of *macapat kidung* used in the text include *maskumbang*, *mijil*, *sinom*, *kinanthi*, *asmaradana*, *gambuh*, *durma*, *pangkur*, *megatruh*, and *pucung*. The 11 *macapat kidung* provide an overview of the journey of human life cycle. Each *kidung* has their own characteristics and disposition, such as happy, sad, wise, and witty (Haidar, 2018). Through the process of transliteration and translation, it will then be known which songs are used in a script. For example, the *maskumbang kidung* describes the condition of a human being when he is still a spirit which is then "implanted" in the womb of a woman who will later be called a mother. Another example is the *megatruh kidung* (*megat ruh*), which tells about the return or release of the spirit from the human body in process of mortality. *Megatruh* can also be interpreted as a process of holding back bad desires (Rossandy, 2016, p. 191).

2.2. The existence of illuminated scripts in classical Mataram chronicles

Chronicle literature contains a history related to the past event in and it is presented or packaged in a classical text and a beautiful illumination around it that describes the situation that occurred at that time. Classical manuscripts are glorified and are placed in a high position. Thus, the illumination is seen as a basic need to glorify the manuscript as well as satisfying the feeling with the beauty coming from the illumination (Syarif & Kurniawati, 2018, pp. 10–19). Illumination is not just a decorative illustration, but it also conveys something through a visual form. Illuminations are made so beautifully and varied by the assigned poet (Ratna Saktimulya, 2016) that it would be a waste not to pay attention to and develop them. The written text and the illumination are usually related. The visuals are presented in the form of symbols or metaphorical images that tell the time, event or situation. In the Javanese scripts, the concept of illumination is called *wedana*. There are two types of illumination or *wedana*, namely *wedana renggan* and *wedana gauran* (Syarif & Kurniawati, 2018, pp. 15–17). In *wedana renggan*, the illumination is made in pairs, and they face each other on the *verso* side (left/back side) and on the *recto* side (right side/front). On the other hand, *wedana gauran* is illumination that is also made in pairs but sometimes on one side only (Mulya, 2001).

The Mataram Chronicle itself was written in the 18th century during the leadership of Sultan Hamengkubuwono V of Yogyakarta (see Figure 1). This chronicle tells the story before Raden Patah from Demak launched an attack on Majapahit (Moertono, 2009).

2.3. Identification of illumination design in Mataram chronicle script

A manuscript is said to be illuminated if there are decorations in the form of initials or the first letter of a paragraph, marginal markers on the book fringes, and scene illustrations or miniatures of the situation being told (Herbert, 1911, p. 1). The design found in the Illumination of Mataram Chronicle is a scene illustration and marginal illumination that surrounds the text of the manuscript (Figure 2).

Ornamental motifs in the design of the Mataram Chronicle illumination are those that carry past events which were initiated from historical stories about the British troops handing over the Mataram kingdom to the palace. The image that is made into a motif in this illumination is closely related to the

Figure 1. Mataram Chronicle text illumination.

Source: Research Team's Photo Reproduction 2022

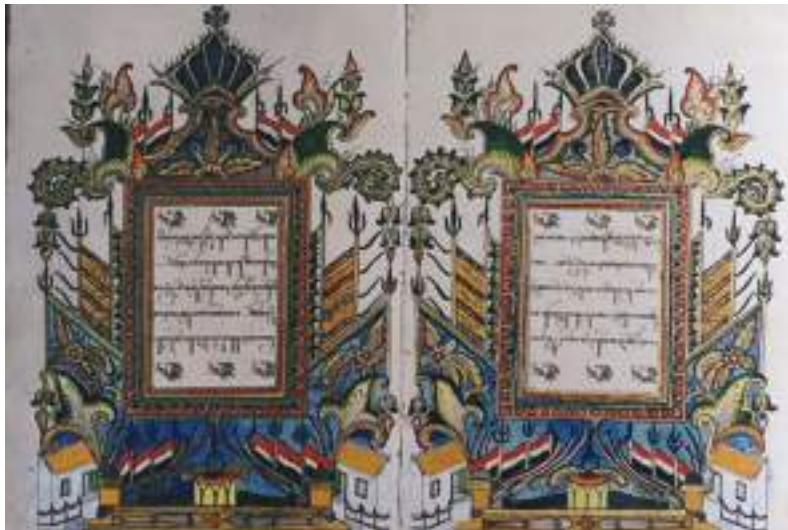
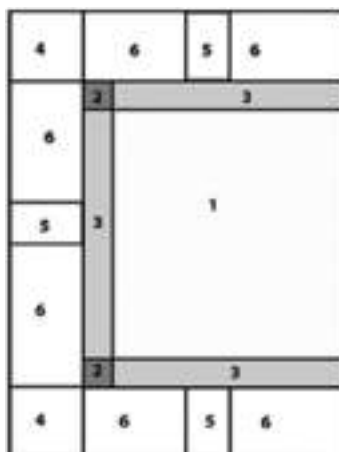


Figure 2. Placement of the illuminated image pattern on the frame.

Source: (Sulaiman & Bastian, 2019, p. 245)



1. Place of script
2. Inner frame corner pattern
3. Inner frame filling pattern
4. Outer frame corner pattern
5. Outer frame center pattern
6. Outer frame filling pattern

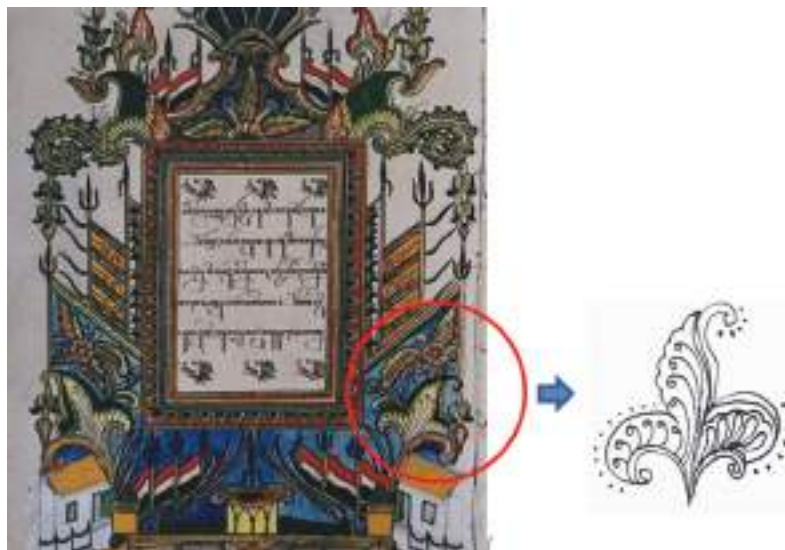
style at that time. For example, the flowery ornaments are a strong indicator of the European style, which also applies to the perspective presentation on buildings. Another example of the European style influence can be seen on the crown and flag illustration. The drawing style of the original building is not made in perspective, but horizontally. The shape of the building made of bricks is also a visual trace of the time of the incident because the materials and shapes of the building in the illumination show a building which was built during the colonial period. By analyzing the images contained in the illumination above, it can be concluded that the functions of Mataram Chronicle Illumination are to beautify the text as well as a means of communication. The symbolic illumination is intended to support the content of the Mataram Chronicle itself, which revolves around the transfer of power of the Mataram Kingdom from the British government to the Dutch government. The information about the event is unknown but is estimated to have occurred between the 18th and 19th centuries (Figure 3).

2.4. Motif elements in the illuminated images

The ornaments that decorate the Mataram Chronicle script in this section show several elements that refer to the modification of the shape of the flora; in the middle, there is a semi-circular shape and repeated arches resembling a flower (Figure 3). On the left, right, and top parts, there are curved shapes that look like leaves and flower buds; while at the sides, there is a thread like a tendril which resembles a newly grown fern leaf. Right in the middle—dominating the composition, there is a shape that represents a crown. The crown and flag illustration were chosen because it fits the message perfectly.

Figure 3. Visual element transfer from Art illumination to a motif.

Made by the Research Team.
2022



The object is processed into an ornament at the top of the illumination, compiled with a repeating mirror system, symmetrical between the left and right.

This upper part is chosen to be processed into an ornament that will be made into a batik motif for it has a character that can be made into batik.

The initial stage is to make of upper part symbolize a crown (authority) from British Colonial to Mataram Palace, a sketch of the outline of the selected illumination in order that it can be modified for the motif. At this stage, the lines will be corrected to make it more orderly in accordance with the motif that is designed and decided to be the main motif. A piece of batik has the requirement to have main (Figures 4, 5) and supporting motifs (Figure 6).

A supporting motif is selected from the main motif, which is reprocessed to be in harmony with the main one. Supporting motifs will fill and connect the main motif in the design. In the composition, the supporting motifs will appear in a smaller portion than the main motif (Figure 7).

The sketch of the placement of the motifs is designed to fill the space in a horizontal direction and is arranged in an orderly way from bottom to top. All motifs applied in the same size; supporting motifs are placed in the middle of the two main motifs. This regular repetition applied to maintain Yogyakarta Batik characteristics or identity while the repeating pattern is one of batik characteristics. The creation of the repeating pattern also serves to fulfill both practical, symbolic,

Figure 4. The head part of illumination in Mataram Chronicle.

Made by the Research Team.
2022



and aesthetic needs. The repetition is considered to emphasize the calm, controlled and authoritative effects. The size proportion of the motif is about 18 cm, adjusted to the size of the wearer when worn as a long cloth or when made into contemporary clothing. Large size motifs and dense and full of repetitions represent a major event, namely in this case referring to the surrender of the palace from the British empire to the Mataram kingdom (Figure 8).

2.4.1. Identification of illumination design in Serat Ambiya

Serat Ambiya that has been selected is a collection from Hamengkubuwono V at The Museum Sonobudoyo (Syarif et al., 2019, p. 12). The selected illuminated pages appear on pages 37 to 38,

Figure 5. Illumination Transformation of Mataram Chronicle into Batik Motif.

Made by the Research Team. 2022



Figure 6. Supporting motif.

Made by the Research Team. 2022



Figure 7. Repeating pattern.

Made by the Research Team. 2022

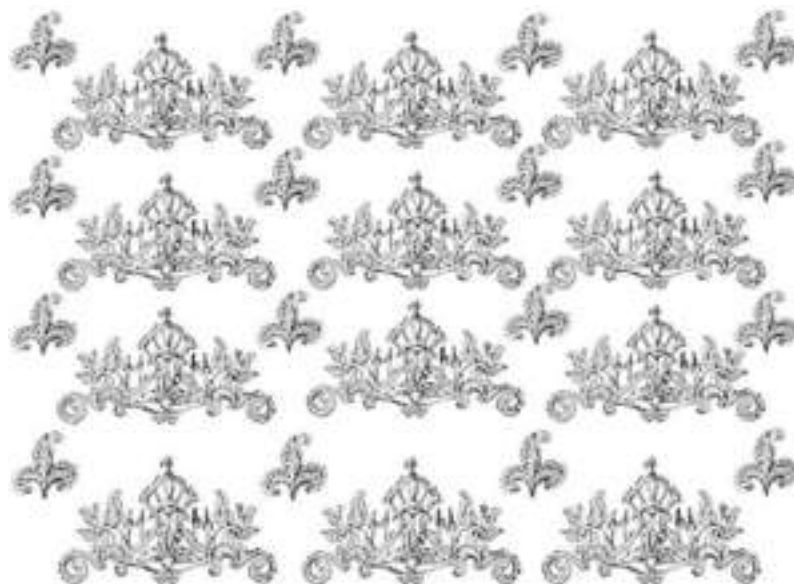


Figure 8. Batik Ngayogyakarta Hadiningrat Motif Mataram (final product).



because this contain of valuable moral teaching. *Serat Ambiya* is a writing that contains tales or stories of the prophets that present a discussion of monotheism, teachings of the oneness of God. In addition, there are also some teachings regarding the vertical-horizontal relationship of humans with one another and with God (Syarif & Kurniawati, 2018, p. 15). In the *wedana* of *Serat Ambiya*, the main visual elements are peacock (a symbolized resurrection, immortality, and renewal associated with spiritual teachings) a pair of dragons, and buildings like columns. Adding complementary elements are flowers and other floral ornaments. Peacock symbolizes majesty, protector from all misfortune and bad influences (Figure 9). Meanwhile, the motifs of flowers, leaves, and other floral elements represent flourish beauty. Besides, floral motifs such as tendril also depict a harmonious relationship between humans and nature. The dragon in *Naga Merak Ambiya* batik motif is depicted in an upright posture with a tail that rises upwards. This can be interpreted as a representation of the vertical relationship between humans and God Almighty (Figure 10). The illuminated *Serat Ambiya* is depicted using natural and tropical decorations which is a sign of acculturation between Islam and the local Javanese elements. The influence of Islam, for example, is found in the content of the manuscript. Another example is the name *Ambiya* which is derived from Arabic 'Al-Anbiya' which means The Prophets. The Javanese influence is clearly seen in the nature-inspired illuminations like floral motifs which distinguish the Islamic-Javanese manuscripts from other manuscripts.

The initial stage is the process of translating the illumination into a simple sketch consisting of a black outline (Figures 11,12). In the sketch process, the illumination undergoes a modification process which will later be transformed in terms of colors, textures, and others that are adapted to a batik motif. In the sketch of the main motif of a peacock, translation is carried out in the initial illumination of the peacock and in the sketch of the main motif of a dragon; modifications are

Figure 9. Head Section of *Burung Merak Serat Ambiya* illumination depicted with a peacock visualization.

Source: The Research Team Documentation. 2022



Figure 10. *Serat Ambiya* illumination legs visually depicted as a pair of dragons with tails rising up.

Source: The Research Team Documentation. 2022



made to the tail for the sake of composition and harmony for it will become the “frame” of the peacock motif. Hence, the dragon’s tail which in the early illumination is depicted to be circling the column, now is made to be towering upside with a circular rhythm (Figure 12).

Figure 11. The main visual Transformation of a peacock into a batik motif sketch.

Made by: The Research Team. 2022



Figure 12. The main visual Transformation of a pair of dragons into a batik motif sketch.

Made by: The Research Team. 2022



Figure 13. Transformation of the supporting motif.

Made by: The Research Team.
2022



Figure 14. Kawung background as a support.

Made by: The Research Team.
2022

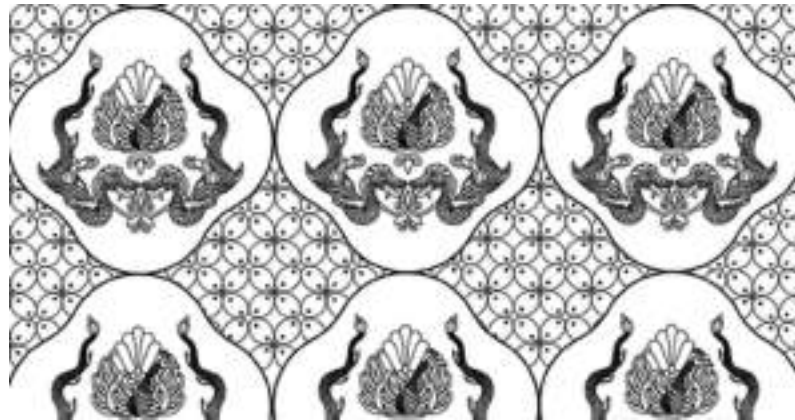
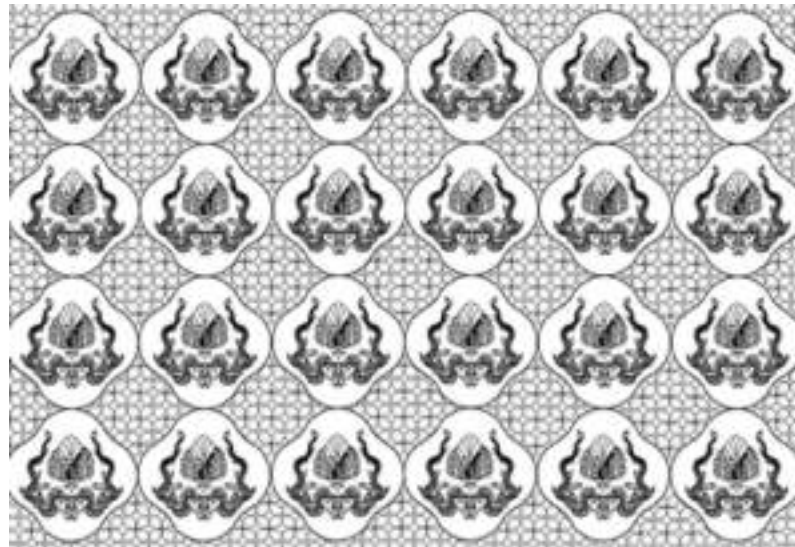


Figure 15. Batik repetition pattern.

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2022



The supporting motifs are chosen from the supporting visuals of the script illumination (Figure 13). Supporting motifs are inserted between the two main motifs to achieve a harmonious composition. Supporting motifs will fill and connect the main motifs in the design.

The next stage is the design of the repeated batik pattern (Figure 15), according to batik Yogyakarta style. The main motif and the supporting motif are combined with the *kawung* background (Figure 14), by adapting the repeated pattern of the *ceplok* motif. *Ceplok* is simetrical classic Yogyakarta motive from the era Mataram Place contain of four circle form into square. *Kawung* refers to one of the popular batik motifs. The geometrical visual of the batik *kawung* motif is inspired by the sugar-palm tree fruit called *kawung* fruit. Buah (Indonesian: fruit) and *kawung*

means sugar-palm tree (*Arenga pinnata*). The philosophy of the *kawung* motif contains a wish for a wearer of this motif to be a helpful and competent human being (Parmono, 2013, pp. 141–142). This interpretation comes from the fact that the sugar-palm tree provides many benefits starting from its roots, stems, leaves, to its fruit. *Ceplok* refers to an intermittently arranged pattern in batik that creates a rhythm from its symmetrical, geometrical, and well-ordered arrangement or composition (HK & Wulandari, 2019, p. 37). The main and supporting motifs are presented in an organic form that resembles a typical *ceplok* layout. The main motif is then repeated horizontally and vertically to fill the field. In the remaining area between the repetition of the main motifs, a *kawung* background is added to support the motif. *Ceplok* on the main motif is about 25 cm in size with a *kawung* background of about 24 cm as a complement. The resulting effects of this regular repetition pattern are boldness, control, determination or consistency, and authority. The colors applied are the typical colors of Yogyakarta batik; black, white, brown, and blue. The black color symbolizes strength, luxury, assertiveness, courage, and dominance for the wearer. The white color symbolizes purity and serenity of the wearer's heart. Brown is an earthy color that represents humility, while blue represents calmness, tenderness, sincerity, and loyalty (Figure 16).

The interpretation of these colours is based on local wisdom and the philosophy of the Javanese people. For example, brown has a symbolic meaning in regard to the humble nature or humility of a person. Humility is illustrated by brown as the colour of the earth. When it comes to attitude, earth often represents this positive nature or characteristic describing a person. Other than the philosophy of the people, the colours in batik are also linked to the impressions of daily life in the area of origin where the batik was made.

2.4.2. Illumination design identification in *Serat Angling Darma*

Another example of the 18th – 19th Javanese manuscripts that equipped with decorations or illuminations is *Serat Angling Darma* from the early 19th century. *Serat Angling Darma* discussed in this paper is one of the manuscripts that has been digitised by the Bollinger Javanese Manuscripts Digitisation Project (2020–2023) of the British Library. *Serat Angling Darma* manuscript consists of 610 pages and is written in the form of songs (*tembang* or *pupuh*); In total, there are 64 *pupuh*. Considering that *Serat Angling Darma* is included in the *Serat* genre, the manuscript contains fairy tales or fictional stories. The main character of the tale is King of Malawapati called Prabu Angling Darma (Setiawan, 2019, p. 29). Javanese people believe that Angling Darma is the incarnation of the 8th Batara Vishnu. In Javanese mythology, Angling Darma is even believed to always live to give glory and prosperity to the Javanese people, including their ancestry.

Serat Angling Darma was chosen because it has vibrant, interesting visuals, and strongly represents the story of the figure of Angling Darma itself. *Serat Angling Darma* is decorated with beautiful illuminations dominated by gold and red colors. The head/top part of the *wedana* is visually decorated with a dome with red bricks. On the right and left sides, there are four columns

Figure 16. Kawung Merak Naga Batik Motif.

Made by: The Research Team.
2022



Figure 17. Illumination of the wedana of Serat Angling Darma.

Source: The Research Team Documentation. 2022



with a small dome accent at the top. At the front of the outermost column, there are two mythological snake/dragon creatures with tails gracefully following the towering column. In the middle of the *wedana*, it is decorated with a light blue brick background. The foot/bottom of the *wedana* is decorated with elements of pale purple bricks with tendrils in front which relate to one another and at each end there are two floral elements. The lower part of the *wedana* is closed with a visual element resembling a rope that is tied and formed as a related triangle (Figure 17).

The first stage is the process of translating the illumination into a simple black outline sketch (Figure 18). In the sketching process, the illumination undergoes a modification process, especially in terms of composition and placement of motifs which will later be adapted for a batik motif. In the sketch of the main motif, the *plengkung* shape is simplified. *Plengkung* literally means an arch or vault. The *plengkung* is then decorated with tendrils in the middle and closed with two dragon heads facing each other at the bottom of the *wedana*. In this motif, only the dragon's head is taken.

The second stage is coloring by referring to Yogyakarta batik standard in using black, white, brown, and dark blue as the colors (Figure 19). The brick-red *plengkung* is transformed into black to represent authority, dominance, and strength. The golden yellow color as the initial color of the

Figure 18. Transformation of the wedana Serat Angling Darma illumination into batik motif sketch.

Made by: The Research Team. 2022



Figure 19. Color adjustments for Batik Motifs.

Made by: The Research Team. 2022



Figure 20. Batik Plengkung Motif.

Made by: The Research Team. 2022



tendrils is placed in the center of the arch is changed into blue to symbolize serenity, tenderness, and loyalty. The dragon ornament is filled with all the colors that represent the uniqueness of Yogyakarta batik, with black as the dominant color. The results or effects achieved in this coloring are sturdiness, strength, authority, security, and protection (Figure 20). Given that plengkung itself is the gateway to a kingdom that used to always be guarded by soldiers, this batik motif is an aspiration so that the heart, mind, and soul of the wearer will always be guarded by the Almighty.

2.4.3. Application of manuscript batik on creative economy products

Batik is a timeless masterpiece. Currently, batik has been applied to other creative products to enrich innovation and its development. The practical function of batik, which is in harmony with the value of its beauty, becomes an interesting object. The application of batik to disposable products contributes to creating creative markets and the community's economy. The application of batik motifs to functional products adds aesthetic value which will increase the attraction of these products. It will also have an impact on increasing the purchase of creative products in the community. The application of batik to functional products can help not only preserve the values contained in batik motifs but also provide access for the public to preserve batik as part of Indonesian identity and culture.

The application of batik motifs to objects used in the home and living category, such as sofa cushions, adds to the aesthetic value of the product (Figures 21,22,23). Accordingly, the selling price will certainly increase. Through this application, batik, which is a masterpiece that has existed since centuries ago, proves its flexibility. The application of batik to functional products other than

Figure 21. Application of manuscript batik on home and living products

Documentation: the research Team. 2022.



Figure 22. Application of manuscript batik to apparel products

Documentation: the research Team. 2022.



Figure 23. Application of manuscript batik to fashion products

Documentation: the research Team. 2022.



clothing can also expand opportunities for the creation of a variety of other creative industries. In the research conducted by (Pinasti & Adawiyah, 2016, p. 402), it is stated that the batik industry in the southern region of Central Java Province has an impact on employment for the community in the area. Considering that creative industries are the spearhead of Indonesian economy, the development of batik creative industries will have a significant impact on increasing people's income (Nurchayanti & Affanti, 2019, p. 397).

Translating manuscripts containing writings and illuminated illustrations into traditional visual works, as well as implementing contemporary products, certainly is challenging. In terms of both tradition and contemporary, it is necessary to pay attention to the applicable rules. Through visual message will bring up young generation curiosity. It is to achieve not only aesthetic and functional values, but also the grip of historical traditions. Thus, by keeping the Yogyakarta batik style, the characters of these manuscripts are maintained from time to time, even though they have changed in forms.

3. Conclusion

Classical manuscripts come from the past; they keep historical values, collect stories and cultural riches that are described through poetic narratives and beautiful illustrations on their illuminations. However, even though it comes from the past, its value can still provide benefits in the present, especially through the realm of creative industries. The exploration of the elements of illumination in classical texts reveals a philosophical meaning. It then provides the idea of creating new motifs and designs in the form of today's products, because these motifs are designed based on history and cultural values. Thus, this indirectly gives "life" and "soul" to the products created. This step allows historical and cultural values from the past to survive. Besides, the values can be sustainable in the present and provide memories and experiences for the future because they can continue to be applied in everyday life, which can also strengthen and help sustain Indonesia's cultural identity. Yogyakarta's sacred batik which has been often maltreated into daily products can be avoided, because people can possess this new distinctive Yogyakarta-style batik still valuable but able to applicate into ordinary products.

Classical manuscripts come from the past; they keep historical values, collect stories and cultural riches that are described through poetic narratives and beautiful illustrations on their illuminations. However, even though it comes from the past, its value can still provide benefits in the present, especially through the realm of creative industries. The exploration of the elements of illumination in classical texts reveals a philosophical meaning. Textual meaning out of the manuscripts transliterates into visual form, to be put into batik design in accordance with batik Yogyakarta style in colour and pattern. Some way to stimulate local batik producer enthusiasm to elaborate Indonesian batik in creative way, provides limitless the idea of creating new motifs and designs to meet today's products, because these motifs are designed based on history and cultural values. Thus, this indirectly gives "life" and "soul" to the products created. This step allows

historical and cultural values from the past to survive. The novelty in the Yogyakarta motive is a big potential creative industry in the future. Besides, the values can be sustainable in the present and provide memories and experiences for the future because they can continue to be applied in everyday life, which can also strengthen and help sustain Indonesia's cultural identity.

Funding

This research fund comes from the Ministry of Education, Culture, Research and Technology for Fiscal Year 2023, SP DIPA Number- 023.17.1.690523/2023 4th revision dated 31 March 2023 with No. Derivative Contract: 011/SP2H/RT-JAMAK/LL4/2023, 152.B/LPPM/UKM/V/2023 dated 16 May 2023. The research team would like to thank all the institutions funding this research.

Author details

Ariesa Pandanwangi¹
E-mail: ariesa.pandanwangi@maranatha.edu
ORCID ID: <http://orcid.org/0000-0003-1214-1508>
Sophia Himatul Alya¹
Iman Budiman¹
Arleti Mochtar Apin²
Tessa Eka Darmayanti¹
¹ Faculty of Art and Design, Universitas Kristen Maranatha, Bandung, Indonesia.
² Faculty of Art and Design, Institut Teknologi Harapan Bangsa, Bandung, Indonesia.

Disclosure statement

No potential conflict of interest was reported by the author(s).

Data availability statement

The data used to support the findings of this study come from Ngayogyakarta Hadiningrat Palace, which can be accessed by the research team with the official permission from the Palace.

Citation information

Cite this article as: Art illuminations in 18th – 19th centuries manuscripts from Ngayogyakarta Hadiningrat Palace as a creative industry development, Ariesa Pandanwangi, Sophia Himatul Alya, Iman Budiman, Arleti Mochtar Apin & Tessa Eka Darmayanti, *Cogent Arts & Humanities* (2023), 10: 2277070.

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