

# Bachelor's Thesis



## ‘Budaya Panji’ — ‘Panji-Culture’ An Intangible Cultural Heritage of Indonesia?

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In addition, I thank the Indonesian Consulate in Frankfurt who helped my fellow students and me from the Department of Southeast Asian Studies to initiate and organize the event *Java-Tag*<sup>2</sup> (Java day) at the end of the summer semester in June 2013 in which we introduced and presented the variety of Java. The Consulate helped us not only financially but also with preparing and planning before and throughout the event. This event encompassed many lectures from professors, lecturers, and students, movie performances, such as *Laskar Pelangi* (rainbow troops), various workshops for: batik (traditional fabric), pencak silat (martial arts) and *macapat* (poetry) singing. We had a gamelan and angklung orchestra, different dance performances, an exhibition of photography of Indonesia, a fashion show with Javanese costumes, and throughout the event we had authentic Indonesian cuisine.

This voluntary project organized by us, the student council of Southeast Asian Studies, was well received by our guests and was reported in the press (in the renowned *Frankfurter Allgemeine Zeitung*). I am grateful for this challenge and experience, thus I was inspired and motivated to acquire more knowledge in Javanese art and cultural forms in order to preserve them. Last but not least, special gratitude goes to my friends and family in Germany and Indonesia who supported me in writing and accomplishing this thesis.

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<sup>1</sup> Panji-culture represents a revitalization of the Panji theme and will be explained in the following chapters of this thesis.

<sup>2</sup> The flyer of *Java-Tag* can be accessed here: <http://www.indonesia-frankfurt.de/images/PDF/javatag2013.pdf> (last accessed June 30, 2015).



# Abstract

The object of my thesis is ‘Budaya Panji’ — ‘Panji-culture’ in the context of intangible cultural heritage of Indonesia. This thesis aims to investigate the potential of this indigenous culture by outlining its competence and to question whether it fulfills the criteria for being inscribed on the UNESCO *Representative List of the Intangible Cultural Heritage of Humanity*. The research method I used to collect my information is primarily based on academic literature and accessed through the OPAC system of the university library in Frankfurt. In addition, I made use of sources such as academic papers, popular literature, local newspapers, and internet websites.

This thesis has three major purposes: (1) to outline the potential of this indigenous culture by providing a historical background of the Panji stories, their representations in literature, fine arts, performing arts in Indonesia, as well as in Mainland Southeast Asia; furthermore to outline the symbolic meaning of the Panji stories which comprise simplicity, harmony and fertility; (2) discussing the implementation of the Panji-culture nowadays which is reflected in the media, in art activities, and in scholarly activities; (3) to demonstrate that it is worth being nominated on the *Representative List* and to outline the conditions of inscribing Panji-culture on the *Representative List*.

In conclusion, the thesis aims to prove that Panji-culture is high in potentiality and is regarded as an intangible cultural heritage of Indonesia regardless of the inscription on the *Representative List*. However, before Panji-culture can fully be inscribed, it must be included in the *Intangible Cultural Heritage National Inventory of Indonesia* first, which is carried out by the Ministry of Culture and Tourism in collaboration with the UNESCO Office, in Jakarta. This thesis hopes to raise awareness of Panji-culture, and thus make a contribution to the academic discourse and diversity of Indonesia’s culture. In particular it intends to enhance the safeguarding of the intangible cultural heritage of Indonesia.

# I. Introduction

Indonesia is an archipelago located in Southeast Asia and is, through its broad variety of ethnic groups, rich in tangible as well as intangible cultural forms. This thesis is dealing with the intangible cultural heritage of Indonesia. The United Nations Educational, Scientific and Cultural Organization referred to as UNESCO, was founded in 1945 in order to establish networks among the different nations in the world. By promoting education, protecting freedom of expression, pursuing scientific cooperation and building intercultural understanding, UNESCO strives to enable solidarity among the nations. In order to protect heritage and support cultural diversity, UNESCO created the idea of World Heritage to help preserve endangered heritages.<sup>3</sup> Germany has currently 40 cultural properties inscribed on the *World Heritage List*. The most recent nomination is the Hamburg Speicherstadt, nominated in 2015. This nomination has a huge impact on Hamburg and Germany, as it can be seen in various media articles (*Frankfurter Allgemeine Zeitung*)<sup>4</sup>. The most famous cultural properties in Indonesia, which have been inscribed on the *World Heritage List* by UNESCO, are the Buddhist Temple Compound Borobudur (8th century) and the Hindu Temple Compound of Prambanan (9th century) which are both located in Central Java. These historic places are examples of tangible/material heritage and represent outstanding universal values, which are considered worthy of preservation for the future.<sup>5</sup> UNESCO is also concerned with the preservation of cultural expressions, such as maintaining social customs, oral traditions, music, rituals, festivals, arts and crafts skills.<sup>6</sup> These expressions are called intangible cultural heritage. Well-known intangible cultural forms of Indonesia are wayang puppet theatre, kris, batik and the angklung musical instruments.

In this work I investigate the case of Panji-culture which represents a cultural identity of East Java that needs to be preserved as a cultural heritage (Nurcahyo 2009:30). It is based on the unique Panji stories which became popular during the Majapahit kingdom in East Java in the late fourteenth and early fifteenth centuries (Vickers 2014:47).

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<sup>3</sup> <http://en.unesco.org/about-us/introducing-unesco> (last accessed June 30, 2015).

<sup>4</sup> <http://www.faz.net/aktuell/feuilleton/unesco-entscheidung-hamburgs-speicherstadt-ist-weltkulturerbe-13685754.html> (last accessed July 12, 2015).

<sup>5</sup> <http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/> (last accessed June 30, 2015).

<sup>6</sup> <http://www.unesco.org/culture/ich/en/convention> (last accessed June 30, 2015).

The Panji stories were first orally transmitted as myths and legends, then written down on palm leaves. Throughout the years, Panji stories have been visually presented and depicted through fine arts, such as in temple reliefs and sculptures, as well as through performing arts, such as various wayang and topeng performances. As the Panji stories spread in Mainland Southeast Asia, there evolved different versions of the stories which contributed to the diversity and potential of the Panji-culture today. Thailand, Myanmar, Cambodia and Laos have their own interpretation of the stories. The submission of the Panji stories as documentary heritage to the UNESCO *Memory of the World* programme by the National Library of Indonesia in 2014 is still in process.<sup>7</sup>

In chapter I, a brief introduction to the figure Panji will be given. The first part of chapter II defines the terms ‘heritage’ and ‘cultural heritage’. Subsequently, the distinction between ‘tangible’ and ‘intangible’ heritage will be explained. The *Convention for the Safeguarding of the Intangible Cultural Heritage* will be introduced with its major articles which are relevant for further discussion of this thesis. The second part of chapter II deals with heritage of Indonesia. The third part outlines the criteria for an intangible cultural heritage to be inscribed. Chapter III gives a description of the historical background of the Panji stories. Chapter IV includes background information, contents and characteristics, the representations in literary forms, fine arts, performing arts, and the Balinese and Thai versions of the Panji stories. Chapter V deals with the symbolic meaning of the Panji stories and comprises the sections simplicity, harmony and fertility. Chapter VI introduces the term ‘Budaya Panji’ — ‘Panji-culture’ which comprises the implementation of the Panji-culture nowadays: the ways of its academical representation, the relevant art activities and the ways of its manifestation through press and social media, such as Facebook. Panji-culture has drawn huge attention throughout the last years, with an immense increase in seminars and festivals throughout Indonesia and Southeast Asia, in 2014. The penultimate chapter discusses the conditions of inscribing Panji-culture on the *Representative List* with its potential and perspectives. By examining the Panji-culture, the final chapter rounds up the findings and concludes that Panji-culture is worth being nominated on the UNESCO *Representative List*. Panji-culture represents a cultural pillar not only for Indonesia but for other Southeast Asian countries, as well.

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<sup>7</sup> The *Memory of the World* (MoW) is defined as the “documentary heritage of the peoples of the world”. The MoW program aims to “increase awareness worldwide of the existence and significance of documentary heritage” (*Memory of the World* 2002). This will be of further discussion in chapter VII.

## I.1. Panji

In this introduction I will provide a brief description of the figure Panji.<sup>8</sup> He is a legendary prince and the main character of one of the famous Javanese myths, the so-called Panji stories which originated in the East Javanese period. The Panji stories “relate the adventures of Prince Panji in regaining his betrothed, Princess Candrakirana” (Kieven 2013:27). Prince Panji, from the kingdom Jenggala/Kuripan, is also known as Inao or Inu Kartapati. The complete title of Panji is *Raden* Panji. *Raden* stands for a person of superior status, female or male. ‘Panji’ is in Old Javanese language used as the title of an aristocrat. In modern Javanese language it is translated as ‘banner’ (Kieven 2013:27).



**Fig. 1:**  
**Panji sculpture I.**  
**Photographer:**  
**Lydia Kieven**

As illustrated by Kieven (2000:45) he is “represented as a hero and warrior who has many good qualities, such as being noble, handsome, smart, and loyal to his family”. There exist ethical values in the figure Panji, as he is a charming person with a good character and attitude towards people. He shows ultimate loyalty and love for his betrothed in spite of his love affairs with other women. In addition, he is a successful warrior who displays many survival skills during his journeys and has many artistic skills like poetry-writing and playing music. He is described as a talented gamelan player, poet and presenter of lyrics, and also figures as a performing artist (Kieven 2013:37, 50). However, attempts in finding out whether the prince is identified as a historical person, are considered futile because it does not essentially contribute to the understanding of the Panji stories (Kieven 2013:27, 35). This statement by Kieven refers mainly to the visual depiction, but also holds true for the scope of my work. The 1.50 m high Panji sculpture (fig. 1) was discovered at Candi Selokelir, on the slopes of Mount Penanggungan.<sup>9</sup> Today, the sculpture is located in the Art Library at the Bandung Institute of Technology and displays one example of a visual presentation of Panji.

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<sup>8</sup> A more detailed characterization of Panji can be found in chapter IV. 2. Contents and Characteristics.

<sup>9</sup> In former publications the height of the sculpture was mentioned as 150 cm, but only recently the scale was verified as 125 cm (Kieven forthcoming).

## II. Heritage

According to Miura's (2011:100) article 'From Property to Heritage' "there is no generally agreed definition of heritage". She further explains that every specialist and historian has invented his or her own definition of heritage throughout history. According to Oxford Dictionary 'heritage' is simply defined as "property that is or may be inherited" (Oxford Online Dictionary)<sup>10</sup>. As we take a closer look in the book 'Heritage Tourism in Southeast Asia' the term heritage "is presented and re-presented as something which relates to the past and which is in some way given special value or significance as 'treasure' or 'legacy'" (Hitchcock et al. 2010:02).

Based on the *World Heritage Convention*, UNESCO defines cultural heritage as "the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations"<sup>11</sup>. The concept of cultural heritage refers therefore not only to tangible elements such as buildings, monuments, artifacts, sites and constructed landscapes but also to intangible elements which are "expressed in behavior, action and performance" (Hitchcock et al. 2010:02).

Cultural identity plays an important role in holding a people and nation together. The loss of culture of a people can lead to the people losing their identity. For the social well-being of a member of a society it is important to have a sense of belonging. Feeling and knowing 'to belong' are derived from sharing a cultural identity. As mentioned by Miura (2011:101) the duty of the international and global community should co-operate as a whole so that sites with cultural value don't deteriorate or disappear which is often the case when the financial needs are lacking to fund and preserve them. Therefore, raising awareness and preservation of intangible cultural heritage, cultural identity should not only be the objective of any nation, it also should be a goal of the international community because it furthers balance and stability between nations.

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<sup>10</sup> <http://www.oxforddictionaries.com/definition/english/heritage?searchDictCode=all> (last accessed June 30, 2015).

<sup>11</sup> <http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/> (last accessed June 30, 2015).

## II.1. UNESCO Convention

In recent years, intangible heritage has drawn more attention than tangible property among European community and international organizations (Miura 2011:101). As stated in the *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003), intangible heritage is considered as a ‘living heritage’ which encompasses e.g. oral traditions and performing arts whereas tangible heritage encompasses movable and immovable heritages, as well as underwater heritage. The following table provides a brief description of tangible and intangible cultural heritage:

<b>Tangible heritage</b>	<b>Intangible heritage</b>
- movable (paintings, sculptures, coins, manuscripts); immovable (monuments, archeological sites); underwater (shipwrecks, underwater ruins, cities)	- oral traditions; performing arts; rituals

**Table 1.1 Distinction between tangible and intangible cultural heritage.**

The focus of this thesis will lie on intangible cultural heritage only. Therefore it is important to outline the general provisions of the *Convention*. According to the General Conference of UNESCO and their *Convention for the Safeguarding of the Intangible Cultural Heritage* (Paris, October 2003), the purposes of the *Convention* are stated as follows:

<p><b>UNESCO (2003) Purposes of the Convention for the Safeguarding of the Intangible Cultural Heritage</b></p> <p>Article 1</p> <p>(1) to safeguard the intangible cultural heritage;</p> <p>(2) to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;</p> <p>(3) to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;</p> <p>(4) to provide for international cooperation and assistance.</p>
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**Table 1.2 Purposes of the Convention.**

The *Convention*<sup>12</sup> presents the following definition of intangible cultural heritage:

**UNESCO (2003) Definitions of the Convention for the Safeguarding of the Intangible Cultural Heritage**

Article 2.1

The ‘intangible cultural heritage’ means the practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artifacts and cultural spaces associated therewith — that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

**Table 1.3 Definition of intangible cultural heritage.**

According to UNESCO’s 2003 *Convention*, five domains were proposed in which intangible cultural heritage is manifested. This will be relevant for discussion at the end of the thesis.

**UNESCO (2003) Five domains of Intangible Cultural Heritage**

Article 2.2

- (1) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (2) performing arts;
- (3) social practices; rituals and festive events;
- (4) knowledge and practices concerning nature and the universe;
- (5) traditional craftsmanship.

**Table 1.4 Intangible cultural heritage manifested in five domains.**

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<sup>12</sup> There are only a few articles of the *Convention* mentioned in this chapter. The complete *Convention* can be found at <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf> (last accessed June 30, 2015).

As one aspect of this paper will be ‘safeguarding’ of intangible cultural heritage, it is therefore important to define the term. Safeguarding is defined as follows:

**UNESCO (2003) Definition of Safeguarding** (emphasis underlined by author)

Article 2.3

‘Safeguarding’ means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.

**Table 1.5 Definition of the term Safeguarding.**

UNESCO defines the term ‘States Parties’ in Article 2.4 as “States which are bound by this *Convention* and among this *Convention* is in force”. The UNESCO office in Jakarta outlines that the Republic of Indonesia has followed the ratification of the *Convention on the Safeguarding of the Intangible Cultural Heritage* in October 2007 and hence is a State Party to the *Convention*.<sup>13</sup> It is necessary to clarify that ‘States Parties’ are equivalent to ‘countries’ and ‘State Party’ corresponds to ‘country’. States Parties are countries which decide on the identification and nomination of properties within their national borders which they consider worthy for inscription on the *World Heritage List*.

The role of States Parties is defined as follows:

**Role of States Parties**

Article 11

Each State Party shall:

- (a) take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory;
- (b) among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant non-governmental organizations.

**Table 1.6 Intergovernmental Committee for the Safeguarding.**

<sup>13</sup> <http://unesdoc.unesco.org/images/0018/001869/186978m.pdf> (last accessed June 30, 2015).



## II.2. Heritage of Indonesia

Indonesia, as the largest archipelago in the world, comprises more than 17,000 islands and is the fourth most populated country of the world. “...with more than 240 million people from over 500 ethnic groups, who speak 700 local languages, Indonesia was born a multicultural nation and carries the national motto ‘Bhinneka Tunggal Ika’ which means ‘Unity in Diversity’” (The Ministry of Education and Culture, Republic of Indonesia 2012:9). In comparison, the population of Russia as the world’s largest country by landmass, has only 142 million people.<sup>14</sup>



Table 2.1 Map of the Indonesian archipelago. Source: <http://en.unesco.org/countries/indonesia>.

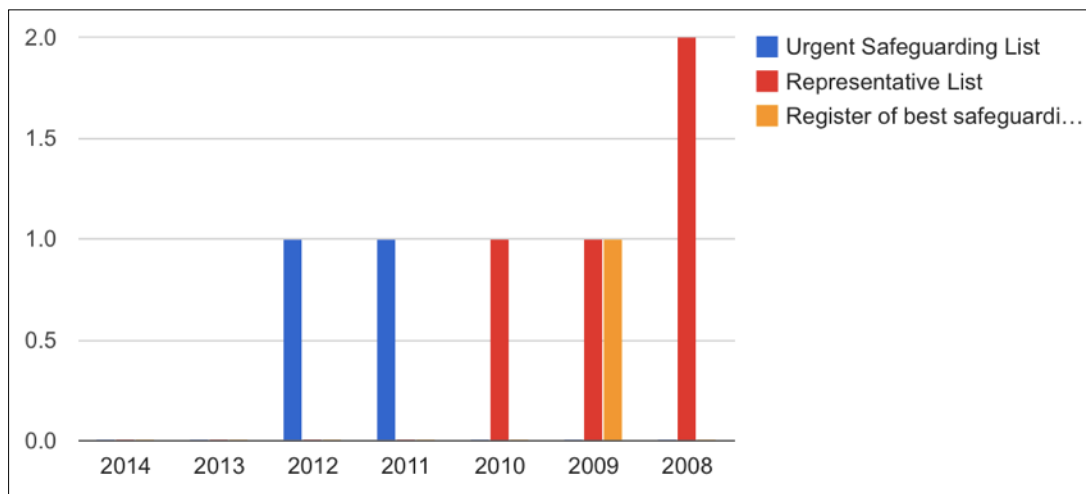
Indonesia joined UNESCO in May 27, 1950. UNESCO inscribed eight properties of Indonesia on the *World Heritage List*.<sup>15</sup> Among them are four cultural, and four natural properties. The two most famous cultural world heritages are the Borobudur Temple Compounds (inscribed in 1991) and the Prambanan Temple Compounds (inscribed in 1991).

<sup>14</sup> <http://www.worldometers.info/world-population/russia-population/> (last accessed June 30, 2015).

<sup>15</sup> <http://whc.unesco.org/en/statesparties/id> (last accessed June 30, 2015).

Among the four most famous natural properties are the Komodo National Park (inscribed in 1991) and the Tropical Rainforest Heritage of Sumatra<sup>16</sup> (inscribed in 2011). Other properties, such as The Old Town of Jakarta, formerly Old Batavia<sup>17</sup> (inscribed in 2015) and Trowulan<sup>18</sup> (inscribed in 2009) are inscribed on the so-called *Tentative List*<sup>19</sup>. Currently there are 17 properties submitted on the *Tentative List* which are in process of being inscribed on the *World Heritage List*.

Before a property is nominated on the *World Heritage List*, it has to be included in the State Party's *Tentative List* first. States Parties are encouraged to submit their *Tentative Lists* using a Submission Format. These formats consist of cultural and/or natural heritage of outstanding universal value. Once successfully inscribed on the *World Heritage List*, the properties on the *Tentative List* will be removed.<sup>20</sup>



**Table 2.2 Intangible cultural heritages in Indonesia ranked by year and list of inscription.**

In the course of this section of the chapter, all inscribed forms of intangible cultural heritage of Indonesia will be presented. The following three lists, on which a cultural expression can be inscribed (see table 2.2), will be explained in detail:

- 1) *Representative List of the Intangible Cultural Heritage of Humanity*
- 2) *List of Intangible Cultural Heritage in Need of Urgent Safeguarding*
- 3) *Best Safeguarding Practices*

<sup>16</sup> The Tropical Rainforest Heritage of Sumatra is also inscribed on the *List of World Heritage in Danger*.

<sup>17</sup> Batavia being the capital of the Dutch colony.

<sup>18</sup> Trowulan being the former Capital City of Majapahit Kingdom. East Javanese major Kingdom ca. 1300-1500.

<sup>19</sup> A *Tentative List* is "an inventory of those properties which each State Party intends to consider for nomination" Source: <http://whc.unesco.org/en/documents/116251> (last accessed June 30, 2015).

<sup>20</sup> <http://whc.unesco.org/en/tentativelists/> (last accessed June 24, 2015).

Currently six intangible cultural heritages are inscribed (Status May 2015). There are three different lists presented in the chart (tab. 2.2). The first list, marked in blue color, is called *Urgent Safeguarding List* or *List of Intangible Cultural Heritage in Need of Urgent Safeguarding* and encompasses expressions which are still endangered in their survival despite the initiated action by the Party. The second list, marked red, is called *Representative List of the Intangible Cultural Heritage of Humanity* mentioning cultural expressions which present the diversity of this heritage and raise awareness of its importance.<sup>21</sup> The third list, in yellow color, called *Register of best Safeguarding Practices* contains examples of projects, programmes and activities which reflect the principles and objectives of the *Convention* (Deutsche UNESCO-Kommission 2013:71).

As you can see in the chart (tab. 2.2), the six bars are displayed in their respective colors. The horizontal axis displays the respective year in which the intangible cultural form has been inscribed on the respective list whereas the vertical axis represents their number. For example in 2009, the cultural heritage batik was inscribed on the *Representative List*, as well as on the *Register of best Safeguarding Practices*. In 2008, two cultural forms have been inscribed on the *Representative List*. All other forms have been recorded and inscribed at least once per year, continuously from 2008 until 2012.

Table 2.3, on the following page, enumerates all forms of intangible cultural heritage by their respective names. They are placed in their year of inscription. Among the cultural expressions of Indonesia, the *noken* craft of Papua represents one of the endangered traditional craftsmanship and hence was inscribed on the *List of Intangible Cultural Heritage in Need of Urgent Safeguarding* in 2012.<sup>22</sup> The next example of a cultural expression is the *saman* dance which was inscribed on the *List of Intangible Cultural Heritage in Need of Urgent Safeguarding* in 2011. This dance is an important part of the culture of Aceh, a province on the island of Sumatra; it is performed without music and only with singing and clapping by the dancers and “is listed as deriving from the Gayo<sup>23</sup> community” (The Ministry of Education and Culture, Republic of Indonesia 2012:205).

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<sup>21</sup> <http://www.unesco.org/culture/ich/en/lists> (last accessed June 30, 2015).

<sup>22</sup> <http://www.unesco.org/culture/ich/en/USL/00619> (last accessed June 30, 2014).

<sup>23</sup> The Gayo community is one of the major ethnic groups of Aceh.

<b>2012</b>	
<b>List of Intangible Cultural Heritage in Need of Urgent Safeguarding</b>	
<b>Noken multifunctional knotted or woven bag, handcraft of the people of Papua</b>	Indonesia
<b>2011</b>	
<b>List of Intangible Cultural Heritage in Need of Urgent Safeguarding</b>	
<b>Saman dance</b>	Indonesia
<b>2010</b>	
<b>Representative List of the Intangible Cultural Heritage of Humanity</b>	
<b>Indonesian Angklung</b>	Indonesia
<b>2009</b>	
<b>Representative List of the Intangible Cultural Heritage of Humanity</b>	
<b>Indonesian Batik</b>	Indonesia
<b>Best safeguarding practices</b>	
<b>Education and training in Indonesian Batik intangible cultural heritage for elementary, junior, senior, vocational school and polytechnic students, in collaboration with the Batik Museum in Pekalongan</b>	Indonesia
<b>2008</b>	
<b>Representative List of the Intangible Cultural Heritage of Humanity</b>	
<b>Indonesian Kris</b>	Indonesia
<b>Wayang puppet theatre</b>	Indonesia

Table 2.3 List of Intangible Cultural Heritage of Indonesia. Source: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00311&topic=mp&cp=id> (last accessed June 30, 2015).

In the *Representative List of the Intangible Cultural Heritage of Humanity* you find cultural expressions that represent the cultural diversity worldwide, such as the angklung instruments, known as the indigenous Indonesian musical bamboo instrument. Angklung was officially listed as Intangible Cultural Heritage of Humanity by UNESCO's Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage Session in 2010 (The Ministry of Education and Culture, Republic of Indonesia 2012:198). Angklung is considered as “an icon of Indonesia's cultural identity — such as being presented in the 18th ASEAN Regional Forum in Bali, 2011, with the US State Secretary, Hillary Clinton holding one among other guests” (The Ministry of Education and Culture, Republic of Indonesia 2012:198).

In 2009, Indonesia's most-famous handicraft batik was inscribed at UNESCO's Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage Session in 2009 as an "Intangible Cultural Heritage of Humanity" (The Ministry of Education and Culture, Republic of Indonesia 2012:177). The batik fabric technique is another example of traditional crafts of Indonesia and represents the diversity of Indonesia. To obtain and maintain the intangible cultural heritage batik, a project has been founded in 2005 called 'Education and Training in Batik Cultural Heritage for Elementary, Junior, Seniors, (...) in Collaboration with the Batik Museum in Pekalongan', located in Central Java. This project promotes the education of the younger generation in traditional Indonesian batik technique. UNESCO inscribed this project on the *Best Safeguarding Practices* due to its character model since 2009.<sup>24</sup> This project led by the Batik Museum in Pekalongan which is accompanied by the Committee belongs to one of the twelve projects worldwide that have been inscribed on the list of *Best Safeguarding Practices*.<sup>25</sup>

Since 2008, the Indonesian cultural masterpiece kris has been officially inscribed as *Intangible Cultural Heritage of Humanity*. The kris is a "distinctive, asymmetrical dagger from Indonesia. Both weapon and spiritual object".<sup>26</sup> Ancient temples such as Candi Prambanan (8th century), Candi Borobudur (9th century), Candi Sukuh and Candi Ceta (15th-century) and Candi Panataran (14th-century) depict kris (The Ministry of Education and Culture, Republic of Indonesia 2012:157). The traditional puppetry and drama performing art of Indonesia, called wayang, was officially listed as *Intangible Cultural Heritage of Humanity* in 2008. In order to safeguard this cultural heritage, the Ministry of Education and Culture of Indonesia will try to include wayang in school curricular and extracurricular activities (The Ministry of Education and Culture, Republic of Indonesia 2012:151).

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<sup>24</sup> [http://www.unesco.de/uho\\_3\\_2013\\_kulturerbe\\_batik.html](http://www.unesco.de/uho_3_2013_kulturerbe_batik.html) (last accessed June 30, 2015).

<sup>25</sup> <http://www.unesco.de/5450.html#c29099> (last accessed June 30, 2015).

<sup>26</sup> <http://www.unesco.org/culture/ich/RL/00112> (last accessed June 30, 2015).

## II.3. Criteria for Selection

This chapter will outline the criteria for inscription mentioned in the *Representative List of the Intangible Cultural Heritage of Humanity* and the *List of Intangible Cultural Heritage in Need of Urgent Safeguarding*. The conditions and measures which need to be taken before an intangible cultural element can fully be inscribed will be discussed.

To consider inscribing an expression of intangible heritage on the *Convention's Lists*, the Intergovernmental Committee for the *Safeguarding of the Intangible Cultural Heritage* meets annually to evaluate the nominations which are proposed by the States Parties<sup>27</sup>. There are two possibilities to inscribe an intangible cultural heritage. Either it is inscribed on the *Representative List of the Intangible Cultural Heritage of Humanity* or on the *List of Intangible Cultural Heritage in Need of Urgent Safeguarding*. Therefore, I will present the following criteria for inscription on the *Representative List* first, then the criteria for the inscription on the *Urgent Safeguarding List*.

### **UNESCO Criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity** (emphasis underlined by author)

- R.1 The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.
- R.2 Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity.
- R.3 Safeguarding measures are elaborated that may protect and promote the element.
- R.4 The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent.
- R.5 The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Article 11 and Article 12 of the Convention.

**Table 2.4 Criteria for inscription on the Representative List.**

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<sup>27</sup> Complete name: The States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

If an intangible cultural heritage has been inscribed on the *Representative List* and is successfully safeguarded by a project or organization, it is possible to then inscribe it on the *Register of Best Safeguarding Practices*. This list is a precondition to demonstrate methods and approaches how to best reflect the *Convention's* principles and objectives.<sup>28</sup>

The Panji-culture which is the major object of this research cannot be inscribed on the *Register of Best Safeguarding Practices* because it needs to fulfill the criteria of being inscribed on the *Representative List* first. Before the Panji-culture can be inscribed on the *Representative List* it has to be nominated by the State Party first. The State Party is responsible for handing over the nominations to the UNESCO Secretariat until March 31, in the first year. The files are complete, after the Secretariat will have processed the files, including registration and acknowledgment by June 30. If the files are incomplete, the State Party is invited to complete the file. On September 30 the missing files are finally submitted by the State Party to the Secretariat.<sup>29</sup> In December of the first year, the evaluation phase starts. From the end of the first year until the second year, in May, the nominations are evaluated by the Evaluation Body. The meeting for the final evaluation takes place between April and June of the second year. Four weeks prior to the session of the Committee, the nomination files and the evaluation report are available on-line for consultation by the State Party. In November or December of the third year, the Committee examines the nominations and makes its final decisions.

If the intangible cultural heritage is in urgent need of safeguarding despite the efforts of the community, one might consider inscribing the element on the *Urgent Safeguarding List*. The *Representative List* only represents elements which are not in need of urgent safeguarding but still require safeguarding measures. The element is entitled to being inscribed on the *Urgent Safeguarding List* if it is in extremely urgent need of safeguarding. The expression 'extremely urgent' means that it is facing grave threats with the consequence of not being able to survive without immediate safeguarding. Similar to the *Representative List* the element needs to satisfy all criteria for inscription on the *Urgent Safeguarding List*.

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<sup>28</sup> <http://www.unesco.org/culture/ich/en/Register> (last accessed June 30, 2015).

<sup>29</sup> For access to all forms for nominations, amongst others, of the *Representative List* visit: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00184> (last accessed June 30, 2015).

<b>UNESCO Criteria for inscription on the Urgent Safeguarding List</b> (emphasis underlined by author)	
U.1	The element constitutes intangible cultural heritage as defined in <u>Article 2</u> of the Convention.
U.2a	The element is in <u>urgent need of safeguarding</u> because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned; ( <i>or</i> )
U.2b	The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.
U.3	Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.
U.4	The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent.
U.5	The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in <u>Article 11</u> and <u>Article 12</u> of the Convention.
U6	In cases of extreme urgency, the State(s) Party(ies) concerned has (have) been duly consulted regarding inscription of the element in conformity with Article 17.3 of the Convention.

**Table 2.5 Criteria for inscription on the Urgent Safeguarding List.**

Table 2.5 displays all criteria for inscription on the *Urgent Safeguarding List*. Because the focus of this thesis will be the inscription on the *Representative List*, a detailed description of the submission, evaluation and examination phase of the *Urgent Safeguarding List* is obsolete.<sup>30</sup> In conclusion, there are three organs which are involved in inscribing an intangible cultural element. The first organ represents the State Party which is responsible for handing in the nominations to the Secretariat. The second organ called Evaluation Body evaluates the files. The Secretariat transmits the reports to the members of the Committee which then make their final decision.

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<sup>30</sup> The timetable and procedures for inscription on the *Urgent Safeguarding List* can be accessed here: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00174> (last accessed June 30, 2015).



### III. Historical Background

It is necessary to know the origin of cultural elements in order to allow better understanding of a people and its individuals. The present is a consequence of the past and this also applies to cultural aspects. In order to understand the cultural aspects we need to investigate its historical background. In this section, I will give a brief outline of the historical facts of Java, relevant for the understanding of Panji-culture.

My following summary of the ancient Javanese history is predominantly based on Taylor (1992), Rahardjo (2011) and Chapman (2013). As described by Chapman (2013:14), Indonesia belongs to those countries which have “extensive ruins dating to the period of Indianization in the region”. The pre-islamic kingdoms on Java were influenced by Indian culture and confederations were established which were based on trade and dynastic connections. Furthermore, “new notions about finance, trade, military tactics, Indian concepts of cosmology, ritual practice, and social and political organization” were adopted by the Javanese kingdoms (2013:16). Inland and coastal areas of Java, Sumatra and other islands were also populated by people adhering to Indian political forms (2013:36). Early kingdoms continually established from the sixth century onwards (2013:37).

The island of Java “became the demographic centre of insular Southeast Asia because of its large fertile plains and rainfall suitable for growing rice” (Taylor 1992:176). Taylor further outlines that, because of “population growth, the search for land suitable for ricefields (...) eventually shifted the focus of political authority eastward in the plains of the Solo and Brantas Rivers.” As Taylor (1992:177) describes, two lines of kings, one Mahayana Buddhist and one Saivite, are credited to have built the Borobudur and Prambanan in the 8th and 9th centuries in Central Java. The Mahayana Buddhist kings were called Sailendra which were not only active in Java but also in Sumatra, today’s Cambodia and Vietnam. The roughly contemporary political center, based in Central Java (700 - 900 CE), known as Mataram, was then shifted to Eastern Java around 930 CE. Chapman (2013:37) assumes that this shift happened due to a series of eruptions of the volcanic Mount Merapi and a rain of ashes in Central Java. Consequences were that many older cities and temples were abandoned in Central Java.<sup>31</sup>

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<sup>31</sup> Other theories might be mentioned, however, they are not discussed here as they are irrelevant for my topic.

Rahardjo (2011:14, 53) presents the following chronological table which shows the historical periods of Central and East Java and their respective names:<sup>32</sup>

<b>Central Java (<i>Java Tengah</i>)</b>		<b>East Java (<i>Java Timur</i>)</b>	
Mataram	732 - 928 CE	Tamwlang-Kahuripan	929 - 1051 CE
		Janggala-Kadiri (Daha)	1052 - 1221 CE
		Singhasari	1222 - 1292 CE
		Majapahit	1293 - 1486 CE

**Table 3.1: The era of Central and East Java (8th — 15th century) based on Rahardjo 2011.**

French historian George Coédès (1888-1969) from the École Française d'Extrême-Orient, identified the existence of a kingdom named Srivijaya which became a “political power around the maritime trade” (Chapman 2013:36). The rulers of the Srivijayan maritime empire (670-1025) built various temples mostly in Sumatra and the Malay Peninsula.

From the 11th to the 13th century the East Javanese kingdoms of Kediri (Kadiri) and Singasari (Singhasari, Singosari) ruled the East Javanese region. From the end of the 13th to the early 16th century, a new kingdom, the Majapahit empire, reigned as the major regional power in Java. This empire took over the hegemony of Srivijaya, in Sumatra. In the 14th century, the rulers of the Majapahit dynasty succeeded in controlling the sea-lanes of the Indonesian archipelago and extended their trading links up to India and China, and Majapahit became the most influential power in many parts of today's Indonesia. Majapahit's power started to decline during the first half of the 15th century, as the kingdom lost its control of the Western Java Sea to an Islamic power which was located at Malacca. By 1500 CE, Demak, an Islamic state on Java's northern coast, took over and replaced the Hindu and Buddhist kingdoms. Due to this new state, the Hindu rulers moved their courts and power to Bali, and Islamic kingdoms prevailed in Java (Chapman 2013:37).<sup>33</sup> In the course of the spread of Islam in Java not only the kingdom of Majapahit (East Java) perished, but also other Hindu kingdoms such as Pajajaran in West Java. Between the 16th and 19th centuries, Portuguese and Spanish, Dutch and English colonists came into the area and the Dutch established strong colonial holdings in Indonesia.

<sup>32</sup> However, Hall (1992:215) argues for the following dates for the era of Majapahit: 1293-1528 CE.

<sup>33</sup> Historiography has various and diverging explanations and interpretations of this move or change, which are not necessary be discussed here.

## IV. Panji Stories

### IV.1. Background and Earlier Research

In this section of the chapter, I will provide a brief outline of the pre-Islamic history in which among others the Panji stories will be introduced as a historic source. It is important to mention several important and well-known sources which are interesting until today for historians and scholars to gather essential information regarding the court life of the pre-Islamic time.

In connection to chapter III, it is necessary to clarify that not only were the Javanese kingdoms influenced by Indian culture, but also the Old Javanese language and literature by Sanskrit language and literature. As Zoetmulder (1974:7) defines, “Old Javanese belongs to the linguistic group known as Indonesian languages, which is a subdivision of the Austronesian linguistic family.” He further clarifies that, “Old Javanese is the name given to that form of the language in which the earliest Javanese literature was written” (1974:7). As Zoetmulder (1974:8) defines, *kakawin* is the Old Javanese poetry, written in Indian metres, representing a literary genre. 25% to 30% of the words used in *kakawin* derive from Indian Sanskrit literature. Zoetmulder (1974:26) divides “the ancient Javanese literature into two periods, an Old Javanese and a Middle Javanese period”. The *kakawin* “were written in the special literary form of Old Javanese” and the *kidung* in Middle Javanese (1974:28-29).<sup>34</sup> Old Javanese was the “common language during the Hindu-Javanese period up to the fall of Majapahit” which then “developed in two separate directions, producing Middle Javanese on the one side and Modern Javanese on the other” (1974:31).<sup>35</sup>

One of the most famous *kakawin* is the Nagarakertagama<sup>36</sup>, composed by Prapanca, a Buddhist poet, in the 14th century (1365 CE). The Nagarakertagama is regarded as one of the most important literary works of the Majapahit era. It contains detailed descriptions of the royal family and the court life of king Rajasanagara (Hayam Wuruk) who reigned throughout the heyday of Majapahit (Zoetmulder 1974:350). Furthermore

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<sup>34</sup> The literary genres ‘*kakawin*’ and ‘*kidung*’ will be explained in detail in the chapter ‘Literary forms’.

<sup>35</sup> However, other authors such as H. Creese (2004) emphasize that Middle Javanese literature existed simultaneously with the *kakawin* literature, although it was later introduced.

<sup>36</sup> Prapanca named his work originally ‘Desawarnana’, but since the beginning of the discovery of this manuscript, ‘Desawarnana’ was well-known under the name ‘Nagarakertagama’ (Rahardjo 2011:529).

the epic poem contains praises to king Rajasanagara (Taylor 1992:180). During the late 15th century, another historical source named Pararaton<sup>37</sup> was composed. Pararaton, written in Middle Javanese, provides a transcription of the history from the Singhasari until the Majapahit era “but appears to be less reliable than the Nagarakertagama” (Munoz 2006:329).

The only *kakawin* originating from the Central Javanese period is the Ramayana which dates from the 9th century (Zoetmulder 1974). Among the other *kakawin* from the East Javanese period are the Arjunawiwaha dating from the 11th century, the Kresnayana, dating from the 13th century, the Arjunawijaya, the Sutasoma, and the Kunjarakarna from the 14th century.<sup>38</sup> The Panji stories “provide essential facts relating to the cultural background of the Malay and Javanese courts before the arrival of Islam” (Munoz 2006:239). Zoetmulder (1974:427) describes that, “while the *kakawin* and the Old Javanese language remained the traditional media for the stories based on the Indian epics”, the *kidung*-genre composed in Middle Javanese was “the exclusive medium for the Panji stories.” During the time Panji stories were composed, “the institution of kingship seems to have provided much of the inspiration for works of Javanese literature” (Robson 1971:11). The Panji stories describe the royal court culture, such as the styles of dressing, self-ornamentation and forms of entertainment. For scholars and historians these stories were a valuable source to study the “interests and preoccupations of the people of that place and time” (1971:1).

The following discussion concerning the origin, historical and literary aspects of the Panji stories is based on Kieven (2013:33)<sup>39</sup> who provides a summarization of three major different opinions from Rassers (1922), Poerbatjaraka (1940, 1968) and Berg (1954). Moreover, I will make use of two additional articles, published in ‘Konservasi Budaya Panji’ by the editor Henri Nurcahyo which highlight the same discussion. Rassers suggests that there is a “historical connection between the Panji stories and the life of King Airlangga<sup>40</sup>” (Kieven 2013:33). As stated by Taylor (1992:178), King Airlangga divided his empire between his two sons. The eastern part of Airlangga’s kingdom was known as Janggala and the western part as Daha (Panjalu). The period of

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<sup>38</sup> A complete list of all *kakawin* can be found in the List of Tables.

<sup>39</sup> For a more detailed summarization of all previous findings on the origin of the Panji stories, see Kieven 2013.

<sup>40</sup> King Airlangga reigned from 1019 - 1052 CE during the Kediri era.

reign of both parts is generally referred to as the time of Kadiri. Rassers corresponds these two kingdoms “to the home-kingdoms of Prince Panji and Princess Candrakirana” (Kieven 2013:33). After further investigation, Rassers concludes that the Panji stories do not have an origin in history and hence Panji cannot be identified with just one historical figure (2013:33). Aminuddin Kasdi (2009:78), an Indonesian professor of history, comments on the opinion of Dr. C.C. Berg<sup>41</sup> relating the date of origin: According to Berg, the Panji stories first came into existence in the time of the so-called Pamalayu expedition in 1275 CE and began to spread until 1400 CE. He adds that the Panji stories were originally written in the Old Javanese language and later on translated or adapted into the Malay language. In 1954, however, Berg claims “the Panji stories were composed after 1400 CE” (Kieven 2013:34).

Yunani Prawiranegara (2009:154) gives an outline of R.M.Ng. Poerbatjaraka’s<sup>42</sup> reasons why he holds a different opinion in comparison to C.C. Berg. First, Poerbatjaraka argues that the Pamalayu expedition took place during the era of Singasari (1222 - 1292) and hence did not happen during the Daha-Kediri period. Second, the Panji stories were written in Middle Javanese, called ‘Jawa Tengahan’ and not in Old Javanese as usually used in the era of Kediri. Third, the metrum of the Panji stories is in *macapat* which is only used in poetry later than *kakawin* poetry and not in the Indian metrum. Fourth, the names of places in the Panji stories are similar to the names of the historical sources, such as the Pararaton and the Nagarakertagama. Fifth, there is an original statue which depicts the episode of a Panji story in a sculpture at Mount Penanggungan, dated 1413 CE (Prawiranegara 2009:154). Aminuddin Kasdi (2009:79) summarizes that in consideration of Berg’s theory, Poerbatjaraka makes clear that the earliest manuscripts of the Panji stories were recorded in the beginning of the Majapahit era, using the Middle Javanese language in the form of a ballad, called *tengahan* or *macapat*, and were not written in Old Javanese of the Singasari era. Kasdi adds that until today Panji stories were never encountered in the form of Old Javanese (2009:79). These arguments lead to the conclusion that the Panji stories in an oral form originated from the era of Kediri but “the first texts were probably written in the heyday of Majapahit after the middle of the fourteenth century” (Kieven 2000:45).

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<sup>41</sup> Aminuddin Kasdi quotes from “Inleiding tot de studie van het Oud - Javaansch” (Berg 1928:71).

<sup>42</sup> Raden Mas Ngabehi Poerbatjaraka (born 1884 in Surakarta, died in 1964 in Jakarta) was a professor and specialist in Javanese literature.

## IV.2. Contents and Characteristics

“Javanese literature is (...) an important part of the cultural heritage of the people in Indonesia, but unhappily its study is still at an elementary stage” (Robson 1971:1). Due to the lack of knowledge concerning the language in which the older texts were composed and due to the large amount of works, only few of the Panji stories have been edited or translated (Kieven 2013:31; Robson 1971:1). It is important to clarify that many versions of Panji stories exist. Certain versions of these stories indicate similarities but there is no particular ‘original’ version hence “there does not exist one ideal or basic Panji Story” (Robson 1971:12). The following outline of the plot given by Robson (1971:12), referring to Rassers (1922:129), reflects the central elements of the Panji theme:

In Java, where the story is set, there are two kingdoms, Kuripan and Daha (various alternative names also occur), of which the former is the senior. The Prince of Kuripan is betrothed to the princess of Daha but, before they can marry, a complicating factor (or combination of factors) intervenes. (For example, the princess may be lost, or be carried off, and have to be found, or a foreign king may attack and have to be defeated.) When the problems have been solved by the prince, in disguise and using an alias, then he can finally reveal himself and claim the princess. With their marriage the world returns to its former settled state. Such is the lowest common denominator of the Panji theme, although this frame can be expanded to include a great variety of episodes, elaborate description and repetitions.

The following synopsis of the Panji stories is based on Zoetmulder (1974:428, 429): “There are four kingdoms whose kings are brothers: Koripan or Kahuripan (=Janggala =Keling), Gegelang, Daha (=Kadiri =Mamenang), Gegelang (=Urawan) and Singhasari.” The prince of Kuripan is designated by the name *raden* Panji or *raden* Ino. The princess of Daha is known as *raden* Galuh. The prince is betrothed to the princess. But as the princess vanishes, Panji is left behind and starts his search for her. The Panji stories relate his journey searching for his betrothed princess *raden* Galuh, better known as Candrakirana. The marriage between the crown prince of Koripan and the princess of Daha is the main theme of all the Panji stories. During his journey, he takes on different names. Other names which he assumes, such as Malat Rasmi, Waseng Sari, Wideya which indicate his charm in love and are used as titles for various poems. During his travels, Panji encounters many adventures and battles, fights enemies and demons.

Finally he finds the princess and returns home where he reveals his identity and is enthroned as king of Kuripan. Yunani Prawiranegara (2009:136) provides the following characterization<sup>43</sup> of the figure Panji which she has drawn from literary sources, chronicles, and archaeological data.

- handsome face	- friendly and polite
- quiet and graceful	- loyal and respectful to wife
- gentle spirit	- sympathetic and interesting
- fond of studying and reading	- talented in writing on palm leaves
- honest and upright character	- a war hero
- obedient to parents, especially to mother	- good at dancing and playing <i>gamelan</i>
- loves animals	- masterful at <i>wayang</i>

**Table 4.1: Characteristics of Panji.**

Kieven (2013:29) mentions that various Panji stories show a similar frame and provides the main elements as follows:

- separation and longing between Panji and Candrakirana	- Panji engaging in love-affairs with other women
- Panji journeying together with his companions in search of Candrakirana	- Panji acting as a musician or poet
- Panji becoming involved in war	- Panji retiring for meditation
	- reunion of Panji and Candrakirana

**Table 4.2: Main elements of the Panji stories.**

In summary, Panji is identified as a handsome man with an honest and upright character who is obedient and respectful to his parents and wife. Kieven (2000:46) further adds that he “loves nature, is affectionate” and indulges in erotic activities such as love-affairs with other women.

<sup>43</sup> This characterization is translated from Bahasa Indonesia to English by the author.

### IV.3. Literary Forms

According to Robson's (1971:7) introduction to the field of Panji studies, "Javanese literature can be divided into three categories: Old, Middle and Modern". Zoetmulder (1974:8) and Robson (1971:11) define the Old Javanese poetry form (from the 9th to the 15th century) as *kakawin*. Middle and Modern Javanese literature includes *kidung* material in *tengahan* and *macapat* metres. The Panji stories represent a "particular type of narrative within the *kidung* genre" (Kieven 2013:30). They were formed "independently from Indian models, created during the East Javanese period, while the *kakawin*, the older poetic genre in the literary tradition of this period, are based on the Indian epics" (Kieven 2013:329). Robson and Kieven both share the opinion that Panji stories are an indigenous Javanese form and do not depict imported themes from Ramayana<sup>44</sup> and Mahabharata<sup>45</sup>. The following table provides the characteristics of *kakawin* and *kidung* literature.

<i>kakawin</i> (Old Javanese)	<i>kidung</i> (Middle Javanese)
- written in Java from the 9th to the 15th century	- 'down to earth' character
- beyond the realm of senses	- erotic scenes and beautiful nature on a superficial level
- strong spiritual character	- court setting, daily life
- sacred, holy connotation	- love-making scenes between a prince and his betrothed
- court setting	- heroes are young princes to become king
- love-making scenes between a married couple (e.g. king and the queen)	- concerned with the manifest world of sensuality
- heroes are kings or kings-to-be	

**Table 4.3: Distinction between *kakawin* and *kidung*. (Source: Kieven 2013:30).**

Yunani Prawiranegara (2009:136) and Aminuddin Kasdi (2009:82) enumerate some of the various Panji stories with some of their qualities, presented in table 4.4.

<sup>44</sup> "Ramayana is a Hindu Epic relating the adventures of Rama, an avatar of Vishnu, during his search for his wife Sita, who was kidnapped by Ravana the demoniac king of Sri Lanka" (Munoz 2006:368).

<sup>45</sup> "Mahabharata is a Hindu Epic relating the conflict between the Pandava and the Kaurava" (Munoz 2006:366).



- Ande-Ande Lumut	- Malat (Balinese)
- Hikayat Panji Kuda Semirang	— Panji as a musician, dancer, and artist
— Panji as a musician	
- Panji Angkronakung	- Panji Waseng Sari
- Panji Angreni	- Wangbang Wetan
- Panji Asmarabangun	— Panji as a dancer
- Panji Jayakusuma	- Wangbang Wideya
- Panji Jayengtilem	— Panji as a dancer
- Panji Kudanarawangsa	- Panji Wijayakrama-Rangga-Lawe

**Table 4.4: Panji Stories listed alphabetically.**

Poerbatjaraka states that the language used throughout the story of Panji Angreni is beautiful (Prawiranegara 2009:148). Aminuddin Kasdi (2009:83) outlines the plot as follows:

Prince Panji Inu Kartapati from Jenggala kingdom falls in love with the daughter of Kudanawarsa, the prime minister of Jenggala. The daughter's name is Angreni. At that time Panji is engaged to Galuh Candrakirana, the daughter of the ruler of Kediri, but Panji loves Angreni more than one can imagine and is not willing to cut off the relationship to his beloved. Without the permission of Panji's father, Panji marries Angreni. Panji neglects his relationship with Candrakirana and hence the ruler of Jenggala worries about possible consequences. Angreni is portrayed as the reason for all evil and is blamed for the fact that Panji's marriage to Galuh Candrakirana did not take place. The ruler of Jenggala therefore gives the order to Brajanata to kill Angreni. Angreni's death saddens Panji Inu Kertapati and it confuses his spirit. To cheer up, Panji decides to leave and search for a woman who looks like Angreni. During his adventures Panji is often involved in wars with other principalities, but thanks to his magical powers, he always wins the battle. Meanwhile Candrakirana, abandoned by her fiancé Panji, wanders around and disguises herself as a man. Panji and Candrakirana meet again after putting off their disguise. The narrative ends with a wedding ceremony which conforms to the perceptions of the ideal of their parents and the people in Jenggala and Kediri (Saputra 1998:1-221).<sup>46</sup>

<sup>46</sup> Translated by the author. Note: There exists an Indonesian translation and editing version of the text by Saputra. According to Saputra (1998:03) there are 12 manuscripts of the Panji Angreni story.

## IV.4. Fine Arts

After having discussed the literary aspect, this chapter will focus on the visual representations of the Panji stories. The articles in the volume *Worshipping Siva and Buddha: The Temple Art of East Java*<sup>47</sup> illustrate temples with narrative reliefs. As described by Kinney (2003:10) many of the stories which are depicted on the East Javanese temple reliefs “are based on Javanese stories or Old Javanese versions of the Indian epics”. “During the Singasari and Majapahit kingdoms, when architecture and sculptures blossomed, many temples were decorated with narrative reliefs based on these indigenous texts” (Kinney 2003:40).

A specific representation of Panji is the sculpture mentioned in the introduction (fig. 1) and the temple reliefs. The sanctuaries mentioned in tab. 4.5 are located on Mount Penanggungan. Mount Penanggungan is 1,653 meters high and located in East Java, situated about 50 km to the south of Surabaya. During the Majapahit era there were many pilgrims climbing Mount Penanggungan. They climbed this sacred mountain to worship their gods and noble spirits. Their aim was mediation and revelation (Kieven 2008:123).

Many reliefs at the sanctuaries and temples on Mount Penanggungan depict the Panji stories. Kieven (2013:295) mentions a few of them, some of them having dated inscriptions, seen in tab. 4.5. Kieven (2008:193) emphasizes in her article that the temple reliefs of the Central Javanese period were still under strong Indian influence while the East Javanese period is characterized by its own creative expressions of art, independent from Indian culture. Kieven (2008:193) further explains that the Panji figure, depicted with a cap as his headgear is seen as an indigenous Javanese element. I choose two examples of temples displaying Panji reliefs: Candi Kendalisodo and Candi Panataran.

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<sup>47</sup> The volume *Worshipping Siva and Buddha : The Temple Art of East Java* (2003) published by Ann Kinney with co-authors L. Kieven, M. Klokke is a compilation of studies and researches concerning the temple art of East Java. The articles “evaluate recent research and provide an overview of the art and culture of tenth - through fifteenth century of East Java (Kinney et al. 2003:9). As further described by Kinney, the temples of Central Java consisted of more Indianized art “in terms of content and styles of representation” than the temples of East Java (Kinney 2003:10).

- Candi Gajah Mungkur - 1360 CE
- Candi Wayang - 1360 CE
- Candi Yudha - mid-15th century
- Candi Kendalisodo - mid-15th century

**Table 4.5: Sanctuaries on Mount Penanggungan.**

Candi Kendalisodo (fig. 2) is a mountain sanctuary from the mid-15th century. It is located on the northern slope of Gunung Bekel, one of the four major hills which surround Mount Penanggungan. It is an andesite terraced sanctuary, consisting of four terraces which are each six meters long. The whole structure is similar to a stepped pyramid. Furthermore, this temple consists of a cave for mediation and of a terraced sanctuary which is “built into the mountainside leading to altars for worship” (Kinney 2003:260). There are four relief panels on the terraced structure which depict a Panji story.

The relief shown in fig. 3 can be found on the upper right side on the second terrace on the terraced sanctuary. It depicts a romantic scene of Panji holding his beloved princess on his lap while playing a musical instrument, called the *vina* which is similar to a fiddle, a musical instrument that originated in India (Kieven 2009:128). As Kieven (2013:304, 305) further analyses, both figures “have the postures of a loving couple in union”. The romantic atmosphere is enhanced by the surroundings of a lake with water spouts. Kieven (2013:305) mentions that this relief displays Panji and his beloved princess while taking a break on their journey.

Other reliefs at Candi Kendalisodo reveal rocks, trees, as well as waves, sailing boats, and huge fish which indicate the ocean. Kieven (2013:306) summarizes that many elements of these temple reliefs are common to the Panji stories. First, the romantic situation between Panji and Candrakirana is displayed. Second, the depiction of Panji with a musical instrument, the *vina*, attesting to him as a musician, demonstrates Panji’s musical talents. Therefore the relief demonstrates Panji’s musical talents. Third, the motif of water plays an important role. “The depiction of the lake with water spouts (...) recalls the holy water places (...) on the lower levels of Mount Penanggungan” (2013:307).



Fig 2: Candi Kendalisodo.



Fig 3: Temple relief at Candi Kendalisodo.

Kieven (2000:45) suggests that the “story of Jayakusuma is the Panji story that fits the reliefs of Candi Kendalisodo best”. Kieven provides the following summarization:

Panji and Candrakirana are promised to each other, but before being married, Panji’s parents order them to visit his maternal grandparents and to pay homage to them first. His grandfather is Raja Keling. Panji and Candrakirana travel through lovely scenery. They get separated when they have to cross the sea to meet the grandparents. Candrakirana arrives in Bali and Panji meets Dayak people in Borneo, where he changes his name to Jayakusuma (Flower of Victory). Many adventures happen before the two finally meet happily again (see Sutrisno et al. 1983:37-82)

**Table 4.6: Content of the story of Jayakusuma. Source: Kieven 2000:45.**

Another relief of Candi Kendalisodo, on the left side of the lowest terrace, depicts a scene in which Panji and Candrakirana are seen in a kneeling position in a respectful pose which is typical of Javanese people paying respect to somebody. The couple kneels in front of a bed with two sleeping figures. Kieven assumes that the couple is asking for leave before going on a journey together (Kieven 2000:46).

Kieven concludes that during the journey of the pilgrims while ascending to Candi Kendalisodo, they “pass by a water place” (2013:307). Therefore the visitors would see themselves in the temple reliefs, as a form of reflection. By looking at the depicted figures, they share a journey similar to that of the pilgrims. Kieven adds that the bathing places on the foot of Mount Penanggungan visualize “purification and preparation for the passage to Higher Knowledge” and the ocean symbolizes the “crossing of water in order to proceed to the spiritual teaching which is then conducted in the hermitage” (2013:307). Kieven finishes her conclusion by indicating that the relief scenes with Panji and Candrakirana are “companions and guides for the pilgrims, owing to the popularity of this story and its connection to daily life” (2013:308).

Candi Panataran, as the largest temple complex in East Java, represents the largest number of Panji reliefs (Kieven 2013:161-239).<sup>48</sup> It is located about 12 kilometers northeast of the town of Blitar and is regarded as the State Temple of Majapahit.<sup>49</sup> The temple architecture displays the typical East Javanese feature which is the terraced structure where the sacred place is situated in the back of the temple. The Panji stories

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<sup>48</sup> The description of narrative reliefs with ‘cap-figures’ is left out in this chapter, since this would go beyond the scope of my work, considering the amount of roughly 80 relief panels. For more information read Kieven (2013) chapter VII.

<sup>49</sup> The city Blitar is famous for the tomb of Soekarno, the first president of the Republic of Indonesia.



are depicted on the Pendopo<sup>50</sup> terrace of the Candi Panataran complex. The major themes are the following: (1) longing and separation of two lovers; (2) their search for each other; (3) a meeting with hermits; (4) the crossing of water and (5) the final reunion of the two lovers.

Another part of visual art is the Panji sculpture, from Candi Selokelir. Today, this sculpture is kept in the University Library of the Fine Arts of the Institute of Technology in Bandung, Indonesia. The statue (fig. 4) originates from the middle of the 15th century (2013:316). The archaeologist Stutterheim initially found the body in 1936 and a few months later the missing head of the sculpture was discovered. The statue was then completed. The head is equipped with the cap and hence it was identified as Panji (Stutterheim 1936). However, the original location of the sculpture within the temple is unknown. The three-dimensional Panji sculpture is described by Kieven (2013:319) in detail as follows:



**Fig. 4: Panji sculpture II.**

- (is 150 cm high) see page 3	- is adorned with jewelry — bracelets, necklace, long earrings and foot rings
- stands on a lotus cushion	- its body and face have a soft, rounded shape
- chest is bare	- the armpits show hair
- carries a long cloth	- its head is covered by a cap with a sharp edge
- its left arm is hanging straight	- its cap has a crescent-moon-like shape
- right arm is partly broken and missing	
- holds a lotus bud in front of the body, beneath the chest	

**Table 4.7: Characteristics of the Panji sculpture from Candi Selokelir.**

According to Kieven (2013) it is verified that this sculpture represents Panji, especially as he is wearing the characteristic cap.

<sup>50</sup> A pendopo is an open hall with pillars carrying the roof; the so-called Pendopo terrace is the basement of this hall (Kieven 2013:346).

## IV.5. Performing Arts

Kieven (2013:48) emphasizes that in “Javanese art there is a close relationship between the visual and the performing arts, especially concerning the presentation of stories”. Performing arts play an important role in ancient Javanese culture. The tradition of performing has been practiced throughout the centuries in Java and in Bali, hence it is an “important medium of entertainment and of conveying spiritual and mystic knowledge” (2013:49).

Furthermore, performing arts appear in inscriptions and in Old Javanese literature, as well (2013:48). The poem Wangbang Wideya, which is a Panji story contains several dramatic performances (Robson 1971:33). Certain passages of the Wangbang Wideya display the prince, presenting a performance of *raket*<sup>51</sup> which is an Old Javanese term for dramatic performance. The princess is invited to watch the performance. Robson explains further that *raket* was a kind of wayang *wong* (1971:33)<sup>52</sup>. Another form of court entertainment, found in the Wangbang Wideya, is called wayang *prawa* which is another type of performance and mentioned several times (1971:34). In a different passage of the Wangbang Wideya, Panji is commanded by the king to perform wayang *prawa* (1971:35). Robson (1971:36) mentions that, “at the time when the Wangbang Wideya was composed there existed the custom for selections from kakawin to be sung as an integral part of the wayang performance”. The technique of puppets accompanying the story during the performance was illustrated in the Wangbang Wideya, as well. Robson (1971:39) concludes that the “use of kakawin in wayang performances demonstrates the close link that has existed between Javanese literature and drama”. As another example, Kieven (2013:49) refers to the Nagarakertagama which “speaks of dance performances, even with the king himself as actor (Nag. 91.4-8)”. Ras (1973:428-429) raises the question if there is a “deeper general relationship between the wayang theatre and Indonesian mythology”. Furthermore, he questions if Panji (Raden Inu) is the originator of the wayang theatre. Ras (1973:430) discusses Rassers’ argumentation that the “Panji myth had its specific domain in the

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<sup>51</sup> Zoetmulder (1982) Old Javanese-English dictionary:

*raket* II 1. prob.: mask, but also: image, figurine 2. a kind of wayang wong, without masks. (Zoetmulder refers to Robson 1971:33). *raket lengkara*: a type of *raket* performance, probably like the Balinese gambuh.

<sup>52</sup> wayang means shadow and wong means man. Wayang wong is performed by human dancers.

wayang literature.” Ras (1973:430) concludes that there exists a “special relationship between the Javanese theatre and Indonesian mythology.”: A list of the various art forms which manifest the Panji stories, is given here<sup>53</sup>:

- wayang kulit	- wayang gedhog
- wayang beber (Pacitan, Wonosari)	- wayang krucil
- wayang topeng (Malang, Cirebon)	- topeng Panji
- wayang orang	- gambuh dance (Bali)
- wayang golek	

**Table 4.8: Manifestations of the Panji stories through performing arts.**

Wayang topeng, the mask theater, demonstrates a specific form of performing Panji stories and is represented until today in the regions of Malang in East Java and Cirebon on the northern coast of West Java (Kieven 2013:27). All wayang forms are accompanied by gamelan music. The masked dancers perform scenes from the Panji stories and Indian epics, Mahabharata and Ramayana, but the major themes and titles of wayang topeng are the Panji stories (Iguchi 2015:276). Since the period of Singasari, the Indian epics have existed simultaneously with the Panji stories and hence, until today, both are represented in the wayang theatre. The dialogues during the mask theatre are sung and spoken by the dalang<sup>54</sup>. He describes the events narrated in the lakon, the story of the dance. Wayang beber, the painted scroll performance, is “nearly extinct and only rarely performed in the area of Pacitan on the south coast of East Java” (Kieven 2013:27). Both cities, Pacitan and Wonosari, have ancient scrolls and are both subject to rare performances (Lis 2014:505). The performance is a “depiction of scenes on paper scroll” (Kieven 2013:27) in which the dalang narrates while unrolling the scroll (Lis 2014:505). “The picture scroll is held upright between two poles” (Iguchi 2015:276). Following Iguchi (2015), wayang beber originates from the time after the 12th century when the Panji stories were adopted.<sup>55</sup>

<sup>53</sup> Part by referring to Kieven 2013:27

<sup>54</sup> Dalang is the narrator. Javanese term for ‘puppet master’ (Lis 2014:505).

<sup>55</sup> See also Kant-Achilles (1990) *Wayang Beber. Das wiederentdeckte Bildrollen-Drama Zentral-Javas*.



## IV.6. Stories on Bali and in Thailand

As mentioned in the previous chapters, the Panji stories have spread to other parts of Indonesia and to Mainland Southeast Asia. Mainly the Balinese and Thai versions will be discussed in this section. The Panji stories, which originated in East Java became popular in the Malay-speaking parts of the archipelago. The Majapahit kingdom, which had a strong influence within the whole Indonesian archipelago, extended its power to Bali in 1364 CE (Kieven 2013:26). The conquest of Bali has resulted in a Balinese version of the Panji story which is called *Malat*.<sup>56</sup> The earliest manuscript of *Malat* is dated to 1725 CE. However, “there is little evidence that this original was complete” (Vickers 2005:9). The *Malat* not only incorporates the textual versions but also types of performances, such as the theatrical manifestation of *Malat* called *gambuh* dance-drama and visual representation, such as paintings.<sup>57</sup> Vickers defines the content of the textual *Malat* as “intensely erotic and romantic”. He adds that its forms of representation “deal with sex” and are accompanied by “intense emotions of love” (2005:11-13). The contents of the *Malat* are the following:

- |   |   |
|---|---|
| - the coexistence of many competing and<br>allying courts             | - the rise of new rulers                                |
| - the changing identity as new princely<br>figures come to prominence | - the way men should act in war and love                |
| - the way new rivalries and alliances are<br>formed                   | - the way wives, servants, and slaves<br>lived and died |

Table 4.9: Contents of the *Malat*.

The language of the dance drama *gambuh* is Middle Javanese. It is described as “archaic and poetic” (Vickers 2005:15). The dance drama is accompanied by the flute orchestra, gamelan *gambuh*. Vickers (2005:17) provides a description of one *Malat* narrative, called *tebek jaran*, which means ‘the horse is stabbed’ relating to the episode when “Prabangsa, the elder brother of the princely hero, Panji, stabs Panji’s horse in a fit of rage”.

<sup>56</sup> See Poerbatjaraka (1940), Beryl de Zoete (1938), and Walter Spies (1938) for major summaries of the *Malat*.

<sup>57</sup> The online database of the virtual museum of Balinese painting provides a section with *Malat* paintings.  
URL: <http://sydney.edu.au/heurist/balipaintings/19115.html> (last accessed May 2015).

Thailand, Myanmar, Cambodia and Laos have their own version and interpretation of the stories.<sup>58</sup> In Thailand and Cambodia Prince Panji is known as Inao, and the Inao stories are performed through dance, song, and poetry. Bussabha is the name of the princess, known as Candrakirana or Sekartaji in the Javanese versions.<sup>59</sup> As explained in the doctoral thesis by Thai scholar Davisakd Puaksom (2007:22), there were two main versions of the Panji stories in the Thai literary tradition. In the 18th century Ayutthaya and early Bangkok, the versions were called Inao and Dalang. Puaksom (2007:23) mentions further that the story of Inao was composed by King Rama II (1767-1824), during his reign (1809-1824). It was then reproduced in different versions since the Thonburi (1767-1782) and early Bangkok period. Nowadays the story of Inao represents one of the examples of Thai classical literature. Puaksom (2007:48) provides the following summarization of the Thai version:

Similar to the themes of the Panji stories in the Javanese-Melayu world, Inao is a court romantic tale centered on the prince of Kurepan (Inao) and the princess of Daha (Butsaba). They have been betrothed to each other since the latter's birth but because of Inao's love affair with the princess of Manya, the betrothal is broken off by the prince. Later, the prince realizes that his former betrothed is actually the most beautiful, but the lovers cannot manage to find a happy solution because of the intervention of the deity. The couple has to go on a long adventure, conquering several Javanese kingdoms and losing their way before finding each other again. Eventually, the lovers come to Kalang and finally manage to get married. The story ends with happiness in the Javanese world.

Puaksom (2007:56) provides the illustration (fig. 5) of a mural painting in a Buddhist temple in Bangkok depicting Inao. It shows Inao dancing with his kris. Inao is dressed in a court ceremonial costume with exotic Javanese elements and a decorative hanging cloth. His costume is embroidered in gold, his bracelet embellished with a ruby, his finger is decorated with a gold diamond ring. Furthermore his head is covered with a bejeweled crown with ear-shape ornaments (Puaksom 2007:55).



Fig. 5: Mural painting in Wat Somanat, Bangkok depicting Inao dancing with his kris.

<sup>58</sup> Poerbatjaraka presented several versions of the Panji stories in his work 'Comparative Studies of Panji': 'Pandji-verhalen onderling vergeleken' (1940) / 'Tjeritera Pandji Dalam Perbandingan' (1968).

<sup>59</sup> Robson (1999) did already earlier discuss the Inao and Bussabha paintings in Wat Suthat. See 'The cave scene or Bussaba consults the candle', BKI 155:579-95.

## V. Symbolic Meaning of the Panji Stories

The Panji stories have a broad range of symbolic meanings. The presentation and discussion of all aspects, in particular ‘spirituality’ is beyond the scope of this thesis. Thus only a selection of symbolic aspects are presented here.

### V.1. Simplicity

As mentioned above, the *kidung* genre differs from the *kakawin* due to its folk character (Kieven 2013:30). The literary genre of *kakawin*, based on Indian literature, has a more sacred character, whereas the Panji stories being part of the *kidung* genre have a more simple character. This simplicity is depicted in Panji’s behavior associating with rural people and reflected in the closeness to the natural world (Kieven 2013:30,37). It is displayed in the narratives and also in forms of art and ritual. Especially “the temple reliefs display the folk character of the Panji stories” (Kieven 2013:31). Although the two protagonists Panji and Candrakirana are members of the nobility, they are depicted on the temple reliefs wearing simple clothing, a sign of modesty and simplicity. The fact that these folk stories were displayed in the sacred temples is an indication that the stories, even with their simple character were highly appreciated. Due to the depiction of daily life style, the pilgrims could easily accept the teachings and apply them during their rituals in the sacred temples (Kieven 2015:28).

Nurcahyo (2009:6) summarizes Kieven’s analysis that the Panji stories provide valuable ethical lessons by demonstrating how Panji interacts with the ordinary people. Panji presents an example of a nobleman who does not necessarily behave in an arrogant way, but who is ready to associate with all social levels. Although belonging to royalty, Panji does not hesitate to wander in nature and associate with ordinary people (Kieven 2009:30). People should be honored and appreciated based on their behavior and actions and not because of their background (Kieven 2009:6). Aminuddin Kasdi (2009:139) mentions that in contrast to the knights of India (both Hindu and Buddhist) who were generally depicted with elaborate clothing and accessories, the character Panji is portrayed by simple and unpretentious clothing. Although being a Javanese prince, he is displayed as an ordinary human figure and not as a knight or a hero such as Rama in the Ramayana and Arjuna in the Mahabharata.

## V.2. Erotics

As outlined by Ras (1973:438), “the story of the prince of Koripan/Janggala and the princess of Daha/Kediri, who are united in marriage after a series of complications, is typically a *wedding-story*”. As mentioned above, the Panji stories have a strong erotic and romantic character. Eroticism in marriage and sexuality is actually the "crucial feature" of both *kakawin* and *kidung* literature (Kieven 2013:38-39), a topic which has been discussed elaborately by Creese (2004) in her study of sexuality in the ancient Javanese courts. The poetic erotic scenes in the sexual union and harmony of the protagonists are described in a realistic way. Following Robson (1971:25) Canto 3 of the Wangbang Wideya reflects such an erotic situation and the harmony between Panji and the princess.

### Translation, Canto 3 (157b-158b)

157b With words as sweet as sugar, “Oh lady who are the embodiment of the full moon of kartika, your sweet charms are overflowing with loveliness. Come, grant me the favour of enjoying your delights on the bed.” The girl, though, hung back shyly, but he persisted, and she was overcome. When the tapih was opened her slender waist made him weak with emotion.

158a Eagerly he carried out his desires — he squeezed her breasts, and sure enough the woman’s anger subsided; she was won over in his act.

158b When they had now been united he took the beautiful one on his lap and with kind words tried to draw out her affection.

**Table 5.1: Wangbang Wideya, Canto 3 (157b-158b) Robson 1971:227.**

Also Vickers (2005:164-5) highlights that the *kakawin* literature contains more of a spiritual nature. *Kidung* is more focused on the sensual world which is aimed at “unity with the female”. It lays its focus on bringing back together the separate parts which is reflected by the example of Panji and Candrakirana. The fact that both were separated at the beginning and then reunited in harmony is “an achievement of spiritual power” (2005:165). On the other side, Kieven (2013:40) points out that these are scenes where the “women often was taken by violence”, and Vickers (2005:163) mentions that “women are supposed to show reluctance in sexual encounters”.

### V.3. Fertility

Ras (1973:452-3) draws a connection between Candrakirana and Dewi Sri, the goddess of rice. Dewi Sri is worshipped in Java as a symbol of fertility. Both, Panji and Candrakirana, also known as Sadono and Sri from the Javanese mythology, are the reincarnations of Wishnu and Sri (Kieven 2013:334). The union of Wishnu and Sri are a symbol of fertility (Kieven 2009:28). Wishnu and Sri are Hindu deities adopted from Indian culture which was integrated into Javanese mythology (Kieven 2013:334). Kieven (2013:161,237) applies this aspect of fertility to Candi Panataran which displays the Panji stories. These stories depicted on the walls of the so-called Pendopo Terrace, illustrate the fertility by the union of man and woman.

Sri, the goddess of rice and fertility, is embodied as a sculpture with rice ears which is located in the temple terrain of Candi Panataran. Kieven (2013:237) assumes that this might be an indication of the “existence of a cult connected to agricultural fertility...”. Kieven outlines that fertility is a major theme in the mythology of ancient and traditional Java which has been present in a variety of fertility rites up to the present day. Kieven (2009:28) concludes that the Panji stories became a source for agricultural rituals. The following Panji stories contain the fertility aspect through the characters of Wishnu-Sri or Sadono-Sri (Kieven 2013:44):

Name of the Panji Story	Year	Content
Babad Daha-Kediri (Javanese)	17th century	Panji and Candrakirana as incarnations of Wishnu and Sri
Serat Kanda (Javanese)	around 1700	Wishnu who incarnates in the prince of Janggala, and Sri, who incarnates in the princess of Kediri.
Panji Jayakusuma (Javanese)	around 1800	Siblings, Sadono and Sri who are themselves incarnations of Wishnu and Sri. Sadono and Sri are then incarnated into Panji and Sekartaji.

**Table 5.2: Panji stories, containing the fertility aspect.**

## VI. Panji-Culture and Implementation

The term Budaya Panji was primarily founded by Suryo Wardhoyo Prawiroatmodjo<sup>60</sup> (1956 - 2013) in the context of the first Panji festival<sup>61</sup> in Malang, East Java in 2007. Panji-culture is defined as the revitalization of the forgotten traditions of Panji and represents the uniqueness of the East Javanese culture (Nurcahyo 2009:29-30). It encompasses the stories, the performing arts, and the visual arts, which are all related to Panji. In this chapter, I present the appearance of the Panji-culture today (up to 2015) in the following three sections:

The first section 'VI.1 Media' enumerates important safeguarding activities of Panji-culture, shown through social media, such as Facebook groups which contribute to the popularization of the Panji-culture. In this section, the NGO group Wayang Beber with its safeguarding measures will be discussed in detail. The second section 'VI.2 Art Activities' lists major activities and events in the field of Panji-culture, starting from 2004 until 2014 and including plans for the near future, as well. The Panji festival in Bangkok in 2013 will be described in detail. The third section 'VI.3 Scholarly Activities' encompasses a description of two organizations which are active in safeguarding Budaya Panji, namely 'Pencinta Panji' and 'Pusat Konservasi Budaya Panji', both having overlapping aspects. The group 'Pencinta Panji' (Panji lovers) works in a more scholarly way, while the 'Pusat Konservasi Budaya Panji' (Centre of Conservation of Panji-culture) has a focus on popularization of Panji-culture. In the attachments four different tables (A), (B), (C) and (D) are presented. Table (A) provides a list of web entries in Google search with the keyword 'Panji' which corresponds with the chronological order in Google search of June 1, 2015. Table (B) provides a list of Indonesian and English language newspaper articles from 2014-2015 which documented and reported the activities. Table (C) provides a list of literary publications on Panji from 2012-2014. Table (D) lists the most important scholarly activities of Panji in the year 2014.

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<sup>60</sup> He was an environmentalist who founded and established the PPLH (abbreviation for Pusat Pendidikan Lingkungan Hidup), Indonesia's first environmental education centre in Trawas, East Java. Visit <http://pplhselo.or.id> for more information regarding the Environmental Education Center.

<sup>61</sup> The first Panji festival in Malang was called 'International Seminar of Local Wisdom from Panji Era' and was held September 5 - 6 in 2007 at the Tourism Campus of the Merdeka University in Malang. Actually Suryo Wardhoyo did already use these terms in an informal meeting of cultural activists and artists in 2004.

## VI.1. Media

Social media, such as Facebook and internet websites<sup>62</sup>, have, during recent years, contributed to a major degree to the popularization of the Panji-culture. Facebook groups dealing with the Javanese culture and among other topics, with the Panji theme, are listed below with a brief explanation of their issues and content. They represent to a certain degree revitalization movements and safeguarding activities regarding the Panji-culture.

Facebook groups	Content	Information
Pencinta Panji	This group contains discussions about activities relating to Panji. It enables members to post and share information concerning these activities, in form of invitation, report and framework of the activities. It complements the existing website <a href="http://www.ppanji.org">http://www.ppanji.org</a> .	44 members closed group May 30, 2015
Sahabat Panji dan Sekartaji	This group intends to establish communication and discussions concerning Panji stories and Panji-culture and complements the existing website <a href="http://www.budayapanji.com">www.budayapanji.com</a> .	125 members public group May 30, 2015
Pandu Pusaka	This group shares information about Indonesian archaeology, in particular Javanese culture, and provides news concerning Budaya Panji, as well.	personal account and public group May 30, 2015
Majapahit	This group discusses and shares information about Indonesia, in particular Majapahit culture with its history and art. Furthermore different traditions and beliefs are represented in this group, as well as cultural heritage issues.	34.655 members public group May 30, 2015
NGO Wayang Beber	This non-governmental group discusses topics in the art of wayang beber, aiming for a revitalization and preservation of this art form for the support of society and the natural environment.	public profile May 30, 2015
Bolbrutu	This group shares information about temples, tombs, and old buildings. Bolbrutu is an acronym of geromBOLan (group) pemBuRU (seeker) baTU (stone).	1.789 members closed group May 30, 2015
Panji Cycle in Southeast Asia	This group intends to share, discuss, and exchange sources, data, pictures and information about the Panji cycle in Southeast Asia.	public group May 30, 2015

**Table 6.1: Facebook groups with safeguarding activities.**

<sup>62</sup> The websites [www.budayapanji.com](http://www.budayapanji.com) (website) and [ppanji.org](http://ppanji.org) (website and Facebook group) are described in more detail in chapter VI.3 'Scholarly Activities'.

The non-governmental group Wayang Beber will be explained in detail in the following section by referring to a newspaper article from the Jakarta Post<sup>63</sup> and the Facebook group itself. As mentioned in the previous chapters, the scrolls used in wayang beber are nearly extinct except for some which can be found until today in Pacitan and Gunung Kidul, in Java. The article emphasizes that not only the scrolls are nearly extinct but also the wayang beber itself is rarely performed. The artist Dani Iswardana Wibowo from Solo is taking steps in reviving this Javanese folk art by giving a new life to this ancient form of performing arts and traditions. In the past, Dani Iswardana has traveled to Malaysia and Japan to demonstrate his painting skills. Dani Iswardana has been painting since 1993 and has shown his paintings in exhibitions since 1995. He held a public workshop of wayang beber painting at the Center of Documentation of the Performing Arts in Vitre, France in April 2010. The exhibition of Dani Iswardana's work was titled in French '*De l'ombre Javanaise au Dessin Satirique*' (from Javanese shadow to satirical drawing). This workshop<sup>64</sup> gained both massive attention and admiration. The three meter long wayang beber scroll displayed the artist's own trip to France: "The figure of Panji, on whom many wayang beber tales are based, is a seeker and traveler. So I continue this tradition of traveling and illustrating my travels on scrolls."

Due to the collapse of traditional communities and rare revitalization measures of traditional art, the Facebook group NGO Wayang Beber<sup>65</sup> was established by Dani Wibowo on January 1, 2013, in Surakarta. Together with the young *dalang* Tri Ganjar Wicaksono, both teach the art of expressions of wayang beber traditions. This nonprofit organization, which also helps to preserve natural environment, hopes for national and international support and recognition. As described by the group, wayang beber is an art that emerged and developed in certain areas in Java during the Majapahit era.

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<sup>63</sup> <http://www.thejakartapost.com/news/2010/06/01/dani-iswardana-wibowo-reviving-wayang-beber.html> (last accessed June 30, 2015).

<sup>64</sup> For pictures of Wibowo's workshop visit <http://www.wayang-beber.blogspot.de> (last accessed June 30, 2015).

<sup>65</sup> For more information visit <https://www.facebook.com/WayanBeber> (last accessed June 30, 2015).



According to the detailed description provided by the Facebook group, wayang beber provides an important foundation for cultural heritage to build a cultural identity. The vision, mission and (programme) activities are listed as follows:<sup>66</sup>

### **NGO Wayang Beber**

Vision	Preserving the values and humanitarian benefits embodied in traditional art, cultural and natural heritage.
Mission	Encouraging people to care for the cultural heritage and to care for the natural environment.
	Building a collective awareness of local communities to recognize the potential of where they live as well as historically.
	Optimizing the potential of the local genius in the field of traditional arts, cultural heritage and nature in order to be well-managed and sustainable.
Activities	Teaching lessons in order to increase people's understanding of traditional art and cultural heritage which is almost extinct.
	Organizing activities in order to improve people's understanding of the management of the natural environment.
	Doing research and documenting the art of wayang beber, by making wayang beber replica and by publishing a book.
	Gathering knowledge about the maintenance of the natural environment.
	Organizing art events and art traditions of wayang puppets to appreciate the value of contemporary art tradition.
	Building networks with public and private organizations.
	Empowering the local community.
Programme Activities	Preserving the art of wayang beber in Pacitan.
	Organizing workshops, exhibitions, performances in Surakarta.
	Planting trees in Pacitan.
	Preparing preservation in Donorojo.

**Table 6.2: Description of NGO Wayang Beber.**

<sup>66</sup> The original detailed description of the group is in Bahasa Indonesia. It is translated by the author.

## VI.2. Art Activities

In this chapter I present two tables. The first table provides chronological information of all previous art activities regarding the revitalization of Panji-culture. The second table provides prospective art activities which are still in progress to preserve Panji-culture in the near future. The information of both tables is taken from the Kita Magazine '*Panji Wiederbelebung eines javanischen Kulturerbes*' (2014:5-15; 54-58) (Revival of a Javanese cultural heritage).

### Art Activities (2004-2014)

Year	Previous Events
2004	Suryo Wardhoyo proposes the idea to initiate a Panji festival.
2007	The first Panji festival takes place in Malang, East Java. The term 'Budaya Panji' (Panji-culture) is primarily coined by Suryo Wardhoyo. This festival is attended by professionals, historians and artists and is a great success. Besides this, it has an educational program.
2010	A Panji festival takes place in Malang with performances, such as wayang topeng and dances.
2012	A Panji festival takes place at Candi Panataran, in Blitar. 70 school classes and a music group by Kholam Shiharta performed at this event. A complete archive of videos relating to the Panji festivals can be found here: <a href="http://www.ppanji.org/index.php?sub=media&amp;lan=en">http://www.ppanji.org/index.php?sub=media&amp;lan=en</a>
2013	A Panji/Inao festival takes place in Bangkok, organized by SEAMEO-SPAFA (abbreviation for 'The Southeast Asian Ministers of Education Organization - The Regional Centre for Archaeology and Fine Arts, Thailand'). The Panji theme receives attention throughout the ASEAN countries.
Aug, 2014	A Wayang Topeng Festival takes place in Yogyakarta.
Sep, 2014	The three day long Indonesia International Mask Festival 'Panji the Greatest' takes place in Solo. Organized by the Candrakirana Foundation. Modern and traditional choreographies of mask dances from Java, Bali and Korea are performed at this event.
Sep, 2014	In connection with the event mentioned before, a one-day Panji seminar takes place in Solo. Organized by the cultural institution Balai Soedjatmoko.
Sep, 2014	A few days later, the same programme of the Panji seminar is performed in Malang.
Sep, 2014	A dance performance of Wayang Topeng takes place at the Kepatihan in Yogyakarta.
Nov 27, 2014	1001 Topeng Panji parade' takes place in the city hall of Kediri. The masks produced by the workshop participants are included in this parade.
	For more information of the Festival Panji Nusantara in Kediri visit: <a href="http://budayapanji.com/informasi/?p=297">http://budayapanji.com/informasi/?p=297</a>
Nov, 2014	Further events, such as Panji festivals and Panji seminars take place in Kediri and Malang.

Year	Prospective Events
2016/2017	A wayang topeng tour is planned to take place in Europe. Organized by the head of the Museum Ullen Sentanu in Yogyakarta.
2016/2017	
2016/2017	An international Panji Symposium is planned to take place in Germany. Organized by Dr. Willem van der Molen and Dr. Lydia Kieven with experts from Australia, Indonesia, Malaysia, Thailand, Germany, Netherlands and England.

**Table 6.3: Art Activities on Panji from 2004-2014 and future events.**

As seen in table 6.3, the first Panji festival in Malang in East Java in 2007 constituted the beginning of the implementation of the term Budaya Panji. Earlier public awareness concerning issues relating to Panji-culture was not pronounced. It was followed by many activities throughout the following years. Panji-culture has gained attention beyond Indonesia throughout Southeast Asia. The Panji theme itself is common in many countries in Mainland Southeast Asia.

One of the highlights throughout the ASEAN countries was the Panji/Inao Festival<sup>67</sup> in 2013 which took place at the Thailand Cultural Centre in Bangkok. This festival was held from 2nd until 6th of March 2013 and encompassed daily seminars from morning until evening, followed by daily group performances from Thailand, Myanmar, Cambodia, Indonesia, and Malaysia in the evenings. This event was organized by the SEAMEO SPAFA<sup>68</sup> and aimed to bring together performers from the Southeast Asian region to share the art, dances, costumes, vocal styles and musical instruments of the Panji/Inao stories. Furthermore they have in common to share this cultural heritage which is manifest in the Panji theme. Apart from the well-known Ramayana, this conference and festival served to raise awareness of the indigenous cultural similarities within the ASEAN region and to enhance popularity. This program presented a unique project where nearly the complete broad range of Panji performances were enacted on the same stage within one event. The collaborators were the Thai Khadi Research Institute from Thammasat University of Thailand, the Ministry of Education, the Ministry of Culture and the Art Institute of Indonesia. I choose this event to be presented in detail due to its success throughout the ASEAN countries. A list of the types of art performances with their titles is given in table 6.4.

<sup>67</sup> For more information regarding the Panji Festival in Bangkok visit [http://www.seameo-spafa.org/fine\\_art\\_detail.php?tid=406](http://www.seameo-spafa.org/fine_art_detail.php?tid=406). (last accessed June 30, 2015).

<sup>68</sup> Southeast Asian Ministers of Education Organization Regional Centre for Archaeology and Fine Arts.

Some of these dance dramas will be depicted in detail for a better understanding of these dances.<sup>69</sup> The names Galoh Cendera Kirana, Bussaba, Busshab(h)a, Busba are synonyms for Sekartaji/Candrakirana. The names E-Naung, Inao, Inu are synonyms for Prince Panji. The Lakon Nai Dance Drama (Thailand) is depicted in a temple in Bangkok (see chapter IV.6).

Country	Dance Drama	Title
Thailand	Lakon Nai Dance Drama	Inao exiting the cave
	Lakorn Deuk Damban Dance Drama	Bussaba and the Candle Prophecy
Myanmar	E-Naung Dance	E-Naung Zattaw
Cambodia	Khmer Classical Dance	Yarann Chasing a Peacock
Indonesia	Yogyakarta Court Dance	Panji and the Sewandana Troubles
	Topeng Malang	Gumarang the Bull/Lambu Gumarang
	Balinese Gambuh Dance	Prabu Lasem
	Wayang Beber	Joko Kembang Kuning
Malaysia	Dance Drama	The Journey of Kirana/Hijarah Kirana

Table 6.4: List of the dance drama performed at the Panji festival 2013 in Bangkok



Fig. 6: Lakon Nai Dance Drama (Thailand).

A scene taken from the performance "Inao Exiting the Cave". This episode takes place after Inao (left) and Bussaba have fallen in love and eloped. They are hiding in a cave, but Inao needs to leave her there to go face the problems they have caused. Inao, accompanied by his retinues, rides a horse to the Kingdom of Daha to go explain his actions to the King. Source: [http://www.seameo-spafa.org/multimedia\\_detail.php?tid=434&c=3](http://www.seameo-spafa.org/multimedia_detail.php?tid=434&c=3) (last accessed June 30, 2015).

<sup>69</sup>. The complete multimedia archive can be found at [http://www.seameo-spafa.org/resource\\_list.php?c=3](http://www.seameo-spafa.org/resource_list.php?c=3) (last accessed June 30, 2015).



**Fig. 7: E-Naung Dance Drama - E-Naung Zattaw (Myanmar) Drama.**

Indra, Lord of the celestial beings, presents the four-edged dagger *thanhlyet* to Prince E-Naung in his cradle. They are discussing wedding plans when a call for military support reaches them from the King of Manra. The King of Kurepan answers his call for help by sending E-Naung to drive out the invading troops from seven kingdoms. E-Naung reaches the Kingdom of Manra and defeats the kings from the seven kingdoms. E-Naung meets the King of Manra's daughter, Princess Nan Kannaiya, who is celebrating the hair-washing ceremony. It is love at first sight. They do not act on their feelings as E-Naung has been promised to marry Busba. After receiving a painted portrait of Busba, the Prince of Saraka asks the King of Daha for Busba's hand in marriage. The King of Daha, angry at E-Naung for not fulfilling his promise, agrees to the request of the Prince of Saraka. Meanwhile, Wisarakan, son of the King of Panankunein, also asks for Busba's hand in marriage, threatening to wage war if his request is not granted. The King of Daha thus appeals to the King of Kurepan for help. The King of Kurepan answers the King of Daha's call for help by sending E-Naung to attack and defeat Wisarakan's troops. Having defeated the enemy, a ceremony is thrown in E-Naung's honour, during which Princess Busba offers a flower garland to Prince E-Naung as a sign of her love. E-Naung finds out that Busba is already engaged to the Prince of Saraka. This upsets E-Naung, after which his attendants burn down the wedding pavilion. Meanwhile, E-Naung disguises himself and elopes with Busba. Prince E-Naung takes Princess Busba to the forest. When he removes his disguise, Busba recognizes him and they rejoice. Source: [http://www.seameo-spafa.org/multimedia\\_detail.php?tid=433&c=3](http://www.seameo-spafa.org/multimedia_detail.php?tid=433&c=3) (last accessed June 30, 2015).



**Fig. 8: The Journey of Kirana - Hijarah Kirana (Malaysia).**

This episode tells the story of Galoh Cendera Kirana and Raden Inu Kertapati, who are in love and engaged to be married, arousing the jealousy of Galoh Ajeng. Galoh Cendera Kirana receives a golden doll from her beloved Inu Kertapati to help her overcome her loneliness. The jealous Galoh Ajeng demands to have Raden Cendera Kirana's doll as well as bird that they both want. After the bird escapes, Galoh Ajeng complains to the ruler, Paduka Liku, who demands that Galoh Cendera Kirana surrender her doll and the bird. Galoh Cendera Kirana refuses and is ordered to cut her hair off.

Source: [http://www.seameo-spafa.org/multimedia\\_detail.php?tid=437&c=3](http://www.seameo-spafa.org/multimedia_detail.php?tid=437&c=3) (last accessed June 30, 2015).



**Fig. 9: Khmer Classical Dance - Yarann Chasing a Peacock (Cambodia).**

In this episode, Prince Siyatra is in the forest where he sees a peacock created by the god Indra, Lord of celestial beings. He and his retinues chase the peacock to the border of the territory of Kalaing. Disguised as Yarann, he serves the King with the help of General Pan Yi and his brother Sangka Mota, after which he is awarded a high title. Bussaba, whose original name is Ken Long, and Yarann meet one day while she is visiting a garden. Upon seeing Yarann trying to court Bussaba, General Pan Yi becomes angry. A fight ensues between them, but the King intervenes. Then, Yarann pulls out the kalaing kroes (a small two-edged knife), which reveals to all his true identity: that of Prince Siyatra. Source: [http://www.seameo-spafa.org/multimedia\\_detail.php?tid=435&c=3](http://www.seameo-spafa.org/multimedia_detail.php?tid=435&c=3) (last accessed June 30, 2015).



## VI.3. Scholarly Activities

This chapter deals with scholarly activities. In the attachments, I present two tables: Table (C) provides recent publications<sup>70</sup> dealing with the Panji theme. It is important to note that the number of publications have been and keep increasing from year to year. Table (D) describes three major scholarly activities which took place in 2014 and gives information on the names of the respective speakers and titles of their presentations.<sup>71</sup>

A major contribution to the ongoing scholarly activities is the following book published in 2013: Lydia Kieven, *Following the cap-figure in Majapahit Temple Reliefs. A New Look at the Religious Function of East Javanese Temples, 14th and 15th centuries* which was translated into Indonesian and published in 2014 as *Menelusuri Figur Bertopi dalam Relief Candi Zaman Majapahit. Pandangan Baru terhadap Fungsi Religius Candi-Candi Periode Jawa Timur Abad ke-14 dan ke-15*.

The National Library in Jakarta (*Perpustakaan Nasional Republik Indonesia*) is the institution in Indonesia that keeps the largest collections of ancient manuscripts. From 24th until 30th October 2014, the manuscript collection of Panji stories was displayed at the National Library in Jakarta with the title “*Cerita Panji sebagai Warisan Budaya Dunia*” (Panji Stories as World Cultural Heritage). This exhibition encompassed 40 manuscripts selected from the entire collection of the Panji stories.<sup>72</sup>

The most interesting parts of each manuscript having illuminations were on display. Furthermore photos, drawings, illustrations, newspapers, and magazines also made part of the exhibition. This extraordinary event also encompassed a variety of activities related to the Panji-culture, such as visual and performing arts (Topeng Panji mask dances, keroncong music). A two-day public conference ‘*Seminar Nasional Naskah Kuno Nusantara*’ (National Seminar of Ancient Manuscripts in the Archipelago) was held from 27th until 28th October 2014 in the Auditorium of the National Library ,

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<sup>70</sup> For a complete bibliography of Panji-culture visit: [http://budayapanji.com/informasi/?page\\_id=13](http://budayapanji.com/informasi/?page_id=13)  
For a complete bibliography of the Panji theme with academic literature visit:  
<http://www.ppanji.org/index.php?sub=literature> (both last accessed June 30, 2015)

<sup>71</sup> For a complete overview of all previous scholarly events (workshops, seminars, exhibitions) visit:  
<http://www.lydia-kieven.de/wp-content/uploads/2015/01/Artikel-BudayaPanji140714-s1.pdf>  
See chapter ‘Development of Budaya Panji’ (last accessed June 30, 2015)

<sup>72</sup> The official website of Pameran Naskah Cerita Panji is [http://pameran.pnri.go.id/naskah\\_cerita\\_panji/](http://pameran.pnri.go.id/naskah_cerita_panji/)  
A detailed tour of the exhibition can be found on youtube, uploaded and published by the National Library of Jakarta:  
<https://www.youtube.com/watch?v=XDHTPdI-KCg> (both last accessed June 30, 2015)

having academic presentations in the fields of archaeology, history and literature. The published book *Prosiding: Seminar Naskah Kuno Nusantara: “Cerita Panji Sebagai Warisan Dunia”*<sup>73</sup> was the outcome of this seminar. The purpose of the whole event including the exhibition and seminar was to display the idea of the submission of the Panji stories to UNESCO’s *Memory of the World*, in the following referred to with the label “MoW”. In particular the manuscript of the story of Panji Angreni from Palembang, Sumatra, has been chosen to be submitted as MoW in 2014.

In this section I will introduce two projects which involve safeguarding of the Panji-culture. Both of them act on an academic level as well as on a popular one. The first organization, called *Pusat Pencinta Panji* (Center of Panji Lovers), was initiated by Dr. Lydia Kieven in 2014. *Pusat Pencinta Panji* was founded as a forum, so that the



Fig. 10 Aims of Pusat Pencinta Panji

members can work together and better coordinate events and seminars, and to explore the values of Panji-culture. The website ppanji.org was created in 2014 as a part of the revitalization activities to safeguard the Panji-culture. It is accessible to Indonesian and English speaking people. The introduction on the website ppanji.org explains the function of the group of Pencinta<sup>74</sup> Panji.

*Pusat Pencinta Panji* is the outcome of the meeting in Trawas in September 2014, mentioned above in chapter ‘VI.2 Art Activities’. The aim of *Pusat Pencinta Panji* is to provide outcomes of research and implement the potential of Panji-culture not only for the Javanese society as many young people are not familiar with the term Panji-culture, but also for everyone else in the world.

<sup>73</sup> Translated as *Seminar of Old Narratives of the Archipelago: “Panji Stories as World Heritage”*.

<sup>74</sup> The Indonesian language has both “*pencinta*” and “*pecinta*”, both meaning “lovers”.



Pencinta Panji focuses on aspects and values of the Panji stories, such as: *spiritualitas* (spirituality), *sastra* (literature), *seni Jawa* (Javanese art), *pertanian* (agriculture), *seni* (Art), *edukasi* (education), *pariwisata* (tourism), and *penelitian* (research).

Furthermore, it is important to mention that Joshua Enslin, a member of the group and student of Southeast Asian Studies at the Goethe University in Frankfurt, established the website and created the digital museum of Panji-related art objects in order to provide online access within the website. The digital museum<sup>75</sup> is planned to provide a collection of photos of Panji art objects stored in museums, private collections, and recorded in archives. The photos of a collection of masks (*topeng*) has been provided by Dwi Cahyono, owner and founder of Museum Tempo Doeloe in Malang. Cahyono works for the cultural preservation of Budaya Panji and plans to establish a Panji Museum in the neighbourhood of Malang. The database contains detailed information concerning place of origin, date, place of deposit, size and type of material. Both the group and the website are still in a state of progress. So far, there exist five publications in the online publication series of Pencinta Panji. Other publications are in process; my own B.A. thesis makes part of the publication series. Relevant web page links can be found on [ppanji.org](http://ppanji.org).

The second organization and website [budayapanji.com](http://budayapanji.com) was founded by Henri Nurcahyo in 2014 and consists of current information relating to Panji-culture, as well. It connects with *Pusat Konservasi Budaya Panji* (Panji Cultural Conservation Center) and has the aim to preserve this intangible cultural heritage. This website is accessible in Indonesian language. Furthermore it was created in order to build a virtual information center which makes it easy to find and access information concerning Panji. In addition there is a museum which holds the collection, owned by Henri Nurcahyo. It presents a broad range of Panji-culture in three-dimensional forms, such as masks, clothing, etc. It contains a library which collects a variety of publications and documentations, such as books, photos, audio and audio-visual material relating to Panji. The website furthermore provides information of all festivals, performances, competitions and study tours of the past. Last but not least *Pusat Konservasi Budaya Panji* aims at products

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<sup>75</sup> For more information regarding the digital museum visit: <http://www.ppanji.org/index.php?sub=objects&lan=en> (last accessed June 30, 2015)

relating to Panji-culture, such as paintings, batik shirts, key chains, posters and souvenirs, in order to provide employment and increase social welfare.<sup>76</sup>

One of the major achievements in the scholarly activities is represented by a curriculum on 'Budaya Panji' (Panji-Culture) at the Universitas Ciputra in Surabaya. The study programme IHTB<sup>77</sup> which includes the elective course provides knowledge, expertise, and experience which a student needs to become an entrepreneur in the field of hospitality and international tourism.<sup>78</sup> In different courses students learn the concepts and cultural values of 'Budaya Panji' which consist of history (sejarah Panji), literature (sastra), fine arts (seni), temples (candi) and performing arts (topeng, wayang, tari). This course includes a field study-trip to several historical and archaeological locations, tutorials, discussions, presentations and guest lectures. Admission requirement for this course is the completion of the course "National Tourism Geography and Tourism Philosophy and Policy". Students are requested to have understood the potential of tourism, the complexity of problems which might occur in the tourism industry and how to develop tourism in Indonesia.<sup>79</sup> All in all this course is a perfect implementation of 'Budaya Panji' because it offers a great variety of academic literature and lecturers and preserves the knowledge of this indigenous culture. By conveying this knowledge on to the younger generation there will be a high chance for it to be safeguarded in the long term. The chapter 'VII.3 Potential and Perspectives' will provide a further discussion regarding the safeguarding of Budaya Panji by integrating the educational aspect.

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<sup>76</sup> The programme of the Panji Cultural Conservation Center was translated by the author. For the original version in Bahasa Indonesia, visit [http://budayapanji.com/informasi/?page\\_id=11](http://budayapanji.com/informasi/?page_id=11) (last accessed June 30, 2015).

<sup>77</sup> There are two study programmes within the Faculty of Tourism which are: International Hospitality and Tourism Business (IHTB) and Culinary Business (CB).

<sup>78</sup> Translated by the author. Retrieved from <https://www.uc.ac.id/f-a-q/>. For more information concerning the elective course Budaya Panji at IHTB visit <http://ihtb.uc.ac.id/panji/> (last accessed June 10, 2015).

<sup>79</sup> The curriculum programme was accessed by a private message from Lydia Kieven. It is translated by the author. Additional remark: The preliminary curriculum has been enacted in the semester first half of 2015. It is planned to be enacted again in 2016.

## VII. Discussion

### VII.1. Memory of the World and Representative List

According to the article retrieved from [satuharapan.com](http://satuharapan.com)<sup>80</sup> the story of Panji Angreni was submitted by the National Library of Indonesia to UNESCO as *Memory of the World* in October 2014. As outlined in the *General Guidelines to Safeguard Documentary Heritage*<sup>81</sup>, the MoW is defined in the following two articles:

#### 1.1 What is *Memory of the World*?

1.1.1 The *Memory of the World* is the documented, collective memory of the peoples of the world – their **documentary heritage** – which in turn represents a large proportion of the world’s cultural heritage. It charts the evolution of thought, discovery and achievement of human society. It is the legacy of the past to the world community of the present and the future.

1.1.2 Much of the *Memory of the World* resides in libraries, archives, museums and keeping places across the globe and much of it is now at risk. The documentary heritage of many peoples has become dispersed because of accidental or deliberate displacement of holdings and collections, “spoils of war” or other historical circumstance. Sometimes, practical or political barriers hinder access, while in other cases deterioration or destruction are the threats. Calls for repatriation of heritage deserve sensitivity to circumstances as well as justice.

Table 7.1: Definition of Memory of the World.

The Nagarakertagama, the most famous Old Javanese *kakawin*, was submitted by Indonesia in 2012 and included on the *List of Memory of the World* in 2013. As described by UNESCO, “the Nagarakertagama gives testimony to the reign of a king in the fourteenth century in Indonesia in which the modern ideas of social justice, freedom of religion, personal safety and welfare of the people were held in high regard. It also testifies to the democratic attitude and openness of authority before the people in an era that still adhered to the absolute rights of kingship.”<sup>82</sup>

<sup>80</sup> <http://www.satuharapan.com/read-detail/read/salah-satu-naskah-panji-diajukan-ke-unesco> (last accessed June 30, 2015).

<sup>81</sup> For a complete access to the *MoW General Guidelines* visit: <http://unesdoc.unesco.org/images/0012/001256/125637e.pdf> (last accessed June 30, 2015).

<sup>82</sup> Quoted from <http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-6/nagarakertagama-or-description-of-the-country-1365-ad/> (last accessed June 30, 2015).

Most famous document heritage submitted by Germany is the Song of the *Nibelungs* (Nibelungenlied) which is a heroic poem from mediaeval Europe. Other world famous comparable epics are the Mahabharata of Ancient India and the Heike Monogatari from Japan.<sup>83</sup>

According to the director of the National Library, Sri Sularsih, in a press release,<sup>84</sup> the Panji stories meet the criteria to be submitted as a World Heritage because it is a local story that spread to the regional sphere. Sularsih outlines that the submission of the manuscripts of Panji stories as MoW and World Heritage requires support in the form of the availability of a variety of research documents. In respect to Sularsih's statement it needs to be clarified that the term 'World Heritage' is not the correct terminology. The Panji narratives are to be included in the MoW programme and the Panji-culture on the *Intangible Cultural Heritage of Humanity* and not as Sularsih states as a 'World Heritage'.

Further on this chapter represents an analysis whether Panji-culture fulfills all criteria to be inscribed on the *Representative List of the Intangible Cultural Heritage of Humanity*. Panji-culture must not necessarily be inscribed on the *Urgent Safeguarding List* because several safeguarding measures have already been taken, as described in length throughout chapter VI. These measures aim to protect to protect and promote the heritage and thus do not require *urgent* safeguarding. According to Andrew Henderson, the consultant for the cultural unit of the UNESCO Jakarta Office, the National Library has not submitted the Panji stories to the *Memory of the World* yet. According to Yeri Nurita, librarian at the National Library, the submission of the Panji stories on the MoW programme is still in process. Both statements from Andrew Henderson and Yeri Nurita were taken through private email correspondence in May and June 2015.

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<sup>83</sup> For a complete access to the archive of the *Memory of the World Register* visit: <http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/register/> (last accessed June 30, 2015).

<sup>84</sup> <http://wartakota.tribunnews.com/2014/10/25/perpusnas-ajukan-naskah-panji-jadi-ikon-memory-of-the-world> (last accessed June 30, 2015).

In the following I discuss the application of these *Representative List* criteria to the Panji-culture:<sup>85</sup>

<p><b>UNESCO Criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity</b> (emphasis underlined by author)</p>	
R.1	The element constitutes intangible cultural heritage as defined in <u>Article 2</u> of the Convention.
R.2	Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity.
R.3	Safeguarding measures are elaborated that may protect and promote the element.
R.4	The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent.
R.5	The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in <u>Article 11</u> and <u>Article 12</u> of the Convention.

Table 7.2: Criteria for inscription on the Representative List.

**R.1** Panji-culture constitutes *Intangible Cultural Heritage* (ICH) as defined in paragraph I, Article 2, 1 of UNESCO's 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* by fulfilling the definition of ICH, namely:<sup>86</sup>

“the practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith — that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.”

<sup>85</sup> This list was already provided above in chapter II.3, see table 2.4 For better understanding of my analysis it is repeated here.

<sup>86</sup> See chapter II.1, table 1.3.

As outlined in the previous chapters, Panji-culture is passed on from generation to generation within the Javanese and Balinese culture including other Southeast Asian countries (Thailand, Malaysia, Cambodia, Myanmar, etc.). It is constantly recreated by communities and groups (Pencinta Panji, Pusat Konservasi Budaya Panji, etc.) The practice of the traditions of Panji-culture enables the East Javanese culture to revive. It provides not only the Javanese but also other peoples with a sense of identity and continuity.

Panji-culture fulfills three out of five domains proposed by the *Convention* as follows:

Article 2, 2, namely: Panji-culture encompasses the (1) oral traditions and expressions; such as the Panji stories, presented in chapter IV, the (2) performing arts; and the (3) social practices; rituals and festive events; which are outlined in detail in chapters IV and VI.

Article 2, 3 states that safeguarding measures must be taken, such as ensuring the viability of the ICH, including amongst others documentation, research, preservation, enhancement, particularly through education, as well as the revitalization of the various aspects of such heritage. Documentation and research are achieved by the revitalization activities outlined in chapter VI. Educational safeguarding activities are achieved for example by the programme at Universitas Ciputra.

Article 2, 4 mentions that “State Parties” must be bound by this *Convention*. Indonesia represents this State Party and is bound by this *Convention*. Article 2, 5 outlines that Indonesia is a Party to this *Convention* and is in accordance with the conditions.

**R.2** Inscription of Panji-culture on the *Representative List* contributes to more awareness of the intangible cultural heritage and encourages more scholarly activities as well as global recognition. The symbolism of the Panji theme on various levels, outlined in chapter V, signifies that Panji-culture encompasses a cultural ideal of high value manifest in the figure of Prince Panji as well as in the legendary Panji stories. Through safeguarding Panji-culture has been able to live until today.

**R.3** Concerning paragraph 3 of Article 2, safeguarding measures have been taken to ensure the viability of the intangible cultural heritage, including research, preservation, protection, and promotion, particularly through scholarly activities, the media, and the revitalization of this heritage. The Panji narratives were nominated in 2014 and submitted as MoW by the National Library of Indonesia, this submission as well as

groups and organizations such as Pencinta Panji or Pusat Konservasi Budaya Panji all have the aim to protect this heritage.

**R.4** Several organizations and communities, experts and authorities, such as the National Library of Indonesia, participate in seminars or activities to prepare the nomination. The submission of the Panji manuscripts as *Memory of the World* still is in process.

**R.5** In order to inscribe Panji-culture fully to the *Representative List* it must be included in the *Intangible Cultural Heritage National Inventory of Indonesia* which is carried out under the authority of the Ministry of Culture of Indonesia.

The results reveal that Panji-culture fulfills most of the criteria (R1-R4) for the inscription on the *Representative List*. However, in order to inscribe Panji-culture fully it has to be included in the *Intangible Cultural Heritage National Inventory of Indonesia*, first. So far, Indonesia has been conducting identification and inventory of the intangible cultural heritage which are regularly updated.<sup>87</sup>

The State Party will need to submit the nomination form for the *Representative List of the Intangible Cultural Heritage of Humanity* by filling out the form which is available on the Internet site of the *Convention* at <http://www.unesco.org/culture/ich/en/forms>.

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<sup>87</sup> [http://portal.unesco.org/geography/en/ev.php-URL\\_ID=12535&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/geography/en/ev.php-URL_ID=12535&URL_DO=DO_TOPIC&URL_SECTION=201.html) (last accessed June 11, 2015).

## VII.2. Inventory of the Intangible Cultural Heritage of Indonesia

By following the ratification of UNESCO 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage*, the Republic of Indonesia has been officially acknowledged as a State Party since October 2007.<sup>88</sup> The Practical Handbook for the Inventory of *Intangible Cultural Heritage* (ICH) of Indonesia was published in 2009 by the Ministry of Culture and Tourism in collaboration with the UNESCO Office in Jakarta. This Handbook for the Inventory of ICH, including a manual, outlines the methods on how to inscribe the ICH on the Inventory List. In this context it is important to emphasize Article 12 of the *Convention*. Article 12 states that “each State Party shall draw up one or more inventories of the intangible cultural heritage”.

### **Inventories**

#### Article 12

1. To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.
2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it shall provide relevant information on such inventories.

Table 7.3: Article 12 of the Convention for the Safeguarding of the Intangible Cultural Heritage.

It is therefore compulsory for the State Party, in this case Indonesia, to establish the inventory(ies) as a “basis for obtaining a sufficient amount of information” of an ICH element before safeguarding measures are taken. Online inventorying of an ICH element becomes just as necessary as safeguarding activities. Weonmo Park, Chief of the Information and Research Division of the ICH Centre for Asia and the Pacific outlines in *Online Inventorying of Intangible Cultural Heritage*<sup>89</sup> that there are two online and offline methods in order to inventory an ICH element. The online method consists in applying a form which is registered online at [www.budaya-indonesia.org](http://www.budaya-indonesia.org).

<sup>88</sup> [http://portal.unesco.org/geography/en/ev.php-URL\\_ID=12535&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/geography/en/ev.php-URL_ID=12535&URL_DO=DO_TOPIC&URL_SECTION=201.html) (last accessed June 19, 2015).

<sup>89</sup> [http://www.ichcap.org/eng/bbs/board.php?bo\\_table=eng\\_research&wr\\_id=5](http://www.ichcap.org/eng/bbs/board.php?bo_table=eng_research&wr_id=5) (last accessed June 30, 2015).



As further explained in the paper, the Secretariat, the Directorate General for Cultural Values, Arts and Film under the Ministry of Culture and Tourism “makes a list of candidates and sends them a letter including an inventory form and a postage stamp”. The form can be submitted hand written or typed. The forms and documentation of the ICH are then submitted to the Secretariat’s verification team. The team verifies if it fulfills the criteria in accordance with the Inventory of ICH and registers them in the database. The database collects all information and is classified into four categories: UNESCO, government, researchers, and public. The difference between the categories is that only the Indonesian government, including the Ministry of Culture and Tourism, is allowed to have full access to the information of the database. Researchers can take advantage of the information for the development of knowledge, academic research and educational programmes. The public can only access information which is allowed to be published.

After the user is granted access rights on the online registration at [budaya-indonesia.org](http://budaya-indonesia.org), he is permitted to fill in the form. Elements of the ICH can then be uploaded. The expert team called *The Super Administrator* validates whether the ICH is eligible to be registered in the inventory. It is requested for the users to keep in regular contact with the Secretariat of National Inventory of ICH and to report biannually. The Secretariat of National Inventory of ICH is located at The Ministry of Culture and Tourism in Jakarta. After the nomination, the State Party considers the details of how to protect the property and provides a management plan for its conservation. After provision of a management plan, the State Party reports on the property’s condition on a regular basis.<sup>90</sup>

According to the Ministry of Culture and Tourism Republic of Indonesia<sup>91</sup> there are 17 elements to be filled in the ICH Inventory Form. Essential information such as (a) year and number of entry, (b) name of the ICH element, (c) brief history of the element, (d) name and contact details of communities, organizations or individuals responsible for the element, (e) brief description of the element, (f) present condition of the element, (g) types of accompanying documentation, and many more are to be recorded in the ICH Inventory Form.

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<sup>90</sup> <http://whc.unesco.org/en/statesparties/> (last accessed June 30, 2015).

<sup>91</sup> [http://www.irci.jp/assets/files/ParticipantsReports/Indonesia\\_Report.PDF](http://www.irci.jp/assets/files/ParticipantsReports/Indonesia_Report.PDF) (last accessed June 30, 2015).

### VII.3. Potential and Perspectives

The previous chapters of the thesis have shown that Panji-culture has a high potentiality. Starting with the literary forms, the fine arts, the performing arts, the spread in Mainland Southeast Asia and their symbolic meaning, the Panji stories are of high value and the Panji theme is a cultural form which still lives until today. This is reflected by its appearance in the media, such as newspaper articles, and web entries, and through social media, such as Facebook. The ongoing art activities and scholarly activities have supported and propagated the popularization of the Panji-culture.

In this chapter I raise the question on how to implement Budaya Panji and integrate it more into the modern Indonesian or Javanese daily life. It is important to emphasize, as proven in the previous chapters, that Panji-culture is considered a cultural heritage whether or not it is inscribed on the *Representative List*. The cultural value of Budaya Panji is not dependent on the inscription. However, if Panji-culture is acknowledged by UNESCO, it can help to gain international attention and appreciation. Education plays a major role in implementing Panji-culture. It is necessary to start with the younger generation. By conveying (a) knowledge on to the younger generation they understand the meaning of this cultural heritage, and are able to (b) appreciate, and (c) preserve it for future generations. Therefore (a) knowledge is a requirement for (b) appreciation so that (c) preservation can be achieved. In order to build the foundation of safeguarding Panji-culture, schoolchildren and students need to be educated at an early age. The earlier a person gains knowledge, the higher the chance for it to be passed on to further generations. Environmental and cultural activist Suryo Wardhoyo who was the founder of Pusat Pendidikan Lingkungan Hidup (PPLH), the environmental education centre in East Java, started to revive the almost extinct wayang beber by passing this tradition on to schoolchildren in form of workshops. Hence he started to implement Budaya Panji into educational programmes. Not only did Suryo Wardhoyo found the term 'Budaya Panji' but he was also very active in preserving nature and enforced the mutual benefit of environmental and cultural education. He raised awareness and developed conservation education within Indonesia and Southeast Asia (Budianta 2013). The programme at Universitas Ciputra is an outstanding example on how to implement Budaya Panji into educational programme on an undergraduate and graduate level. Even

though this curriculum is in a preliminary status, it has a high chance for regional attention and hopefully for national attention throughout Indonesia in the near future. Depending on the success, this educational programme can be integrated in the curricula of the Faculty of Cultural Studies, the Tourism Faculty, or related departments of other universities. The Ministry of Education and Culture should raise awareness and offer scholarships for students of the tourism and cultural departments. Another important institution which can support awareness and safeguarding is local tourism. Tourism can also contribute financially to the popularization of Panji-culture. The more touristic attention and financial support a cultural heritage gains the more people are aware of it which then resolves in preservation activities.

As outlined in the previous chapter, in order that Panji-culture can be inscribed on the UNESCO *Representative List* it must first be inscribed on the *National Inventory of Intangible Cultural Heritage List* by the Secretariat of the Indonesian Ministry of Education and Culture. There are two accessible online databases (1) [budaya-indonesia.org](http://budaya-indonesia.org) and (2) [databudaya.net](http://databudaya.net) which support the increase of cultural awareness in Indonesia. The first database (1) is provided by the National Library of Indonesia, the second database (2) by the Ministry of Education and Culture. It contains all data related to Indonesian culture. As we are living in the digital era, it becomes crucial for the ICH property to be inscribed on an online database. By establishing a database of the heritage, stakeholders are encouraged to participate in the project in order to achieve successful inventorying of the ICH element and its safeguarding. Another database is the one at the website [ppanji.org](http://ppanji.org) which has the aim to encompass all masks, figures, sculptures, reliefs, art objects, and wayang relating to Panji. By managing the information effectively on the website it makes it easy to be published and distributed to the general public. All three mentioned databases will enhance the popularization of Panji-culture.

Museums in general, including the planned Panji Museum of Dwi Cahyono in Malang are important institutions for raising awareness. Additional educational programmes in museums are important in conveying knowledge. The fact that the Panji narratives are in process of being submitted to the *Memory of the World* increases the potentiality for Panji-culture itself to be recognized, appreciated and valued as a rich cultural heritage of Indonesia.

## VIII. Conclusion

The aim of this thesis was to outline the potentiality of Budaya Panji — Panji-culture and to demonstrate that it is considered worthy to be inscribed on the UNESCO *Representative List of the Intangible Cultural Heritage of Humanity*. In my opinion, the main criteria for inscription in the *Representative List* are fulfilled. In the previous findings I have shown that Panji-culture, rooted in East-Java is, unlike the Central Javanese culture, independent of Indian influences. As seen in the Javanese versions of Ramayana and Mahabharata, both are influenced by Indian culture. The Panji stories are regarded as folk stories, narratives, and myths which became so popular in the Majapahit era that they have spread to other countries throughout Southeast Asia. Their visualization through the temple reliefs are just one facet of the entire uniqueness. Among the practiced forms of recent revitalization activities are wayang topeng and wayang beber which both preserve Panji-culture from extinction.<sup>92</sup>

Today, Indonesia is a young nation that still needs to face changes induced by globalization and cultural homogenization. Cultural changes and reduction in cultural diversity happen faster today than in the past. Hence the risk of intangible cultural heritage falling into oblivion increases with every year. It is urgent to act immediately. For an intangible cultural heritage to be kept alive, “it must be relevant to a culture and be regularly practiced and learned within communities and between generations”.<sup>93</sup> Panji is one of those cultural pillars, built on a myth that dates back to pre-islamic time which over time has spread from Java to Mainland Southeast Asia. Budaya Panji represents a local wisdom and indigenous local Javanese creation. Due to its uniqueness and expansion throughout Southeast Asia it is worth safeguarding. It is essential to preserve this intangible cultural heritage so that various cultures can share similarities, bond and grow together. The acknowledgment and appreciation of Budaya Panji represents a major contribution to enhance Indonesia’s solid cultural foundation. Supporting this cultural heritage would certainly contribute to world’s diversity and strengthen the peaceful and harmonious character of the Indonesian people and their image in the world.

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<sup>92</sup> Wayang topeng Panji is known in Central Java (Yogyakarta, Klaten) and in West Java (Cirebon). The origin, however, is East Java.

<sup>93</sup> UNESCO-ICH Convention: [http://www.ichcap.org/eng/html/02\\_04\\_06\\_03.php](http://www.ichcap.org/eng/html/02_04_06_03.php) (last accessed June 30, 2015)

# Attachments

## A. List of Google Search on Panji: June 1, 2015

Title	Source	Language	Date last accessed
Panji (prince)	<a href="https://en.wikipedia.org/wiki/Panji_(prince)">https://en.wikipedia.org/wiki/Panji_(prince)</a>	English	June 1, 2015
Panji/Inao - Southeast Asian Performance, Theatre and Dance	<a href="http://www.seameo-spafa.org/fine_art_detail.php?tid=406">http://www.seameo-spafa.org/fine_art_detail.php?tid=406</a>	English	June 1, 2015
Background to Panji stories	<a href="http://blogs.usyd.edu.au/vicindonblog/2007/01/background_to_pANJI_stories.html">http://blogs.usyd.edu.au/vicindonblog/2007/01/background_to_pANJI_stories.html</a>	English	June 1, 2015
The Panji Story	<a href="http://www.xip.fi/atd/synopsis/the-panji-story.html">http://www.xip.fi/atd/synopsis/the-panji-story.html</a>	English	June 1, 2015
Panji Kelaras - Folklore from Banten	<a href="http://indonesianfolklore.blogspot.de/2009/09/panji-kelaras.html">http://indonesianfolklore.blogspot.de/2009/09/panji-kelaras.html</a>	English	June 1, 2015
Panji (and sometimes other refined male characters)	<a href="http://education.asianart.org/explore-resources/artwork/panji-and-sometimes-other-refined-male-characters-perhaps-1800-1900">http://education.asianart.org/explore-resources/artwork/panji-and-sometimes-other-refined-male-characters-perhaps-1800-1900</a>	English	June 1, 2015
The Tales of Panji Panji: the Great Indonesian Hero	<a href="http://www.nusantara.com/heritage/panji.html">http://www.nusantara.com/heritage/panji.html</a>	English	June 1, 2015
Gema Puspa Nusantara: Panji Semirang Dance	<a href="http://gpnaustria.blogspot.de/2011/10/panji-semirang-dance.html">http://gpnaustria.blogspot.de/2011/10/panji-semirang-dance.html</a>	English	June 1, 2015
The Story of Panji Semirang - Tales, Myth and Legends for Children	<a href="http://folktales4u.blogspot.de/2011/06/story-of-panji-semirang.html">http://folktales4u.blogspot.de/2011/06/story-of-panji-semirang.html</a>	English	June 1, 2015
Who and what is Panji? 'Budaya Panji' ('Panji Culture')	<a href="http://ppanji.org/index.php?sub=home&amp;ssub=what&amp;lan=en">http://ppanji.org/index.php?sub=home&amp;ssub=what&amp;lan=en</a>	English/ Indonesian	June 1, 2015
Panji Semirang - Gamelan Lila Muni	Eastman School of Music University of Rochester <a href="http://www.esm.rochester.edu/gamelan/2011/09/panji-semirang/">http://www.esm.rochester.edu/gamelan/2011/09/panji-semirang/</a>	English	June 1, 2015
Budaya Panji	<a href="http://www.lydia-kieven.de/?p=188">http://www.lydia-kieven.de/?p=188</a>	German	June 1, 2015
Panji Semirang	<a href="http://www.sunda-spirit.com/bali-lexikon/lexikon-p/bali-lexikon-panji-semirang/">http://www.sunda-spirit.com/bali-lexikon/lexikon-p/bali-lexikon-panji-semirang/</a>	German	June 1, 2015

Title	Source	Language	Date last accessed
Panji	<a href="http://www.kedirikota.go.id/detail/Cerita/2015/01/23/2/113/177/Panji.html">http://www.kedirikota.go.id/detail/Cerita/2015/01/23/2/113/177/Panji.html</a>	Indonesian	June 1, 2015
Simbolisme Cerita Panji dalam Relief-Relief di Candi Zaman Majapahit dan Nilainya Pada Masa Kini	<a href="http://ppanji.org/cont/publications/Kieven2014.pdf">http://ppanji.org/cont/publications/Kieven2014.pdf</a>	Indonesian	June 1, 2015
Cerita Panji	<a href="http://id.wikipedia.org/wiki/Cerita_Panji">http://id.wikipedia.org/wiki/Cerita_Panji</a>	Indonesian	June 1, 2015
Pameran Naskah Cerita Panji	<a href="http://pameran.pnri.go.id/naskah_cerita_panji/">http://pameran.pnri.go.id/naskah_cerita_panji/</a>	Indonesian	June 1, 2015
Peta Budaya Panji Persebaran Budaya Panji	<a href="http://budayapanji.com/informasi/?page_id=15">http://budayapanji.com/informasi/?page_id=15</a>	Indonesian	June 1, 2015
Panji, Budaya Asia Tenggara Yang Terlupakan	<a href="http://sanskertaonline.blogspot.de/2015/05/panji-budaya-asia-tenggara-yang.html">http://sanskertaonline.blogspot.de/2015/05/panji-budaya-asia-tenggara-yang.html</a>	Indonesian	June 1, 2015
Kediri Bertutur ke-5 mempersembahkan pagelaran seni budaya “Dari akar Tradisi Kesenian Jaranan”	<a href="http://kediribertutur.com/category/artikel-kediri-bertutur/">http://kediribertutur.com/category/artikel-kediri-bertutur/</a>	Indonesian	June 1, 2015
Kesenian Panji Budaya Asli Nusantara	<a href="https://cathlinalverina.wordpress.com/2015/03/15/kesenian-panji-budaya-asli-nusantara/">https://cathlinalverina.wordpress.com/2015/03/15/kesenian-panji-budaya-asli-nusantara/</a>	Indonesian	June 1, 2015
Pelestarian Budaya Asli Jawa “Panji” untuk Kini dan Masa Depan	<a href="https://cathlinalverina.wordpress.com/2015/03/14/pelestarian-budaya-asli-jawa-panji-untuk-kini-dan-masa-depan/">https://cathlinalverina.wordpress.com/2015/03/14/pelestarian-budaya-asli-jawa-panji-untuk-kini-dan-masa-depan/</a>	Indonesian	June 1, 2015
Topeng dan Cerita Panji	<a href="http://kebudayaanindonesia.net/kebudayaan/2040/topeng-dan-cerita-panji">http://kebudayaanindonesia.net/kebudayaan/2040/topeng-dan-cerita-panji</a>	Indonesian	June 1, 2015
Seminar Tokoh Panji Indonesia: “Panji Dalam Berbagai Tradisi Nusantara”	<a href="http://kebudayaan.kemdikbud.go.id/blog/2014/05/08/seminar-tokoh-panji-indonesia-panji-dalam-berbagai-tradisi-nusantara/">http://kebudayaan.kemdikbud.go.id/blog/2014/05/08/seminar-tokoh-panji-indonesia-panji-dalam-berbagai-tradisi-nusantara/</a>	Indonesian	June 1, 2015
Etalase Budaya Panji Berlangsung Sukses	<a href="http://www.annida-online.com/etalase-budaya-panji-berlangsung-sukses.html">http://www.annida-online.com/etalase-budaya-panji-berlangsung-sukses.html</a>	Indonesian	June 1, 2015

Title	Source	Language	Date last accessed
Pekan Budaya dan Pariwisata Kabupaten Kediri 2014 Bhumi Panji Merajut Nusantara	<a href="http://www.kedirikab.go.id/index.php?option=com_content&amp;view=article&amp;id=1561:pekan-budaya-dan-pariwisata-2014&amp;catid=17:pariwisata-seni-a-budaya&amp;Itemid=857">http://www.kedirikab.go.id/index.php?option=com_content&amp;view=article&amp;id=1561:pekan-budaya-dan-pariwisata-2014&amp;catid=17:pariwisata-seni-a-budaya&amp;Itemid=857</a>	Indonesian	June 1, 2015
Etalase Budaya Panji 2009 di Kabupaten Blitar	<a href="http://www.eastjavatraveler.com/etalase-budaya-panji-2009-di-kabupaten-blitar/">http://www.eastjavatraveler.com/etalase-budaya-panji-2009-di-kabupaten-blitar/</a>	Indonesian	June 1, 2015
Etalase Budaya Panji 2009 Digelar Sepekan Penuh	<a href="http://melayuonline.com/ind/news/read/10114/etalase-budaya-panji-2009-digelar-sepekan-penuh">http://melayuonline.com/ind/news/read/10114/etalase-budaya-panji-2009-digelar-sepekan-penuh</a>	Indonesian/ Malaysian	June 1, 2015
Festival Pasar Panji 2009	<a href="http://solodejava.blogspot.de/2011/03/festival-pasar-panji.html">http://solodejava.blogspot.de/2011/03/festival-pasar-panji.html</a>	Indonesian	June 1, 2015
Tari Topeng Panji	<a href="http://senibudaya.stsi-bdg.ac.id/index.php?album=foto/tari&amp;image=stsi_f_jwbr_ta_00674.jpg">http://senibudaya.stsi-bdg.ac.id/index.php?album=foto/tari&amp;image=stsi_f_jwbr_ta_00674.jpg</a>	Indonesian	June 1, 2015
Cerita Panji di Candi Miri Gambar	<a href="http://historia.id/kuno/cerita-panji-di-candi-miri-gambar">http://historia.id/kuno/cerita-panji-di-candi-miri-gambar</a>	Indonesian	June 1, 2015
Seminar Topeng Panji di Balai Soedjatmoko, Solo	<a href="http://ullensentalu.tumblr.com/post/97874864462/seminar-topeng-panji-di-balai-soedjatmoko-solo">http://ullensentalu.tumblr.com/post/97874864462/seminar-topeng-panji-di-balai-soedjatmoko-solo</a>	Indonesian	June 1, 2015
Panji dalam Seni Pertunjukan	<a href="https://stepsoftraveler.wordpress.com/2015/03/10/panji-dalam-seni-pertunjukan/">https://stepsoftraveler.wordpress.com/2015/03/10/panji-dalam-seni-pertunjukan/</a>	Indonesian	June 1, 2015

## B. List of Newspaper Articles on Panji: 2014 - 2015

Article	Source	Date published
Gagasan: Cerita Panji Gambaran Kebaharian Nusantara	Solopos	March 8, 2014
Pentas Tari Topeng Panji Jawa-Bali Di Taman Budaya Yogyakarta	Radio Republik Indonesia Seni Budaya	August 15, 2014
Konsolidasi Seni Lewat Topeng Panji	Solopos	September 15, 2014
Buku Topeng Panji Bakal Dikupas	Solopos	September 15, 2014
Topeng Panji Harus Dilestarikan	Kompas	September 16, 2014
Cerita Panji dan Masa Depan Bangsa	Solopos	September 16, 2014
Dibentuk, Lembaga Pecinta Panji	Kompas	September 17, 2014
Panglima Politik dan Kebudayaan Majapahit	Fokus	-
A 19-Year Journey Into Javanese Folklore	Jakarta Globe	September 28, 2014
Perpustakaan Nasional Ajukan Cerita Panji Sebagai World Heritage ke PBB	Republika Online	October 25, 2014
Perpusnas Akan Usulkan Cerita Panji versi Palembang Jadi Warisan Dunia	Jakarta Detik News	October 25, 2014
Salah Satu Naskah Panji Diajukan ke UNESCO	Satu Harapan	October 25, 2014
Cerita Panji dan Pencarian Makna Semesta	Kompas	October 27, 2014
Cerita Panji Sebagai Warisan Budaya Dunia	Berita Satu	October 28, 2014
Achadiati Ikram: Kisah Panji Tampilkan Budaya Indonesia	Satu Harapan	October 29, 2014
Memahami Valentine's Day lewat Cerita Panji	Jawa Pos	February 14, 2015



## C. List of Publications on Panji: 2012 - 2014

Published year	Author / Publisher	Title
2012	Hermanu (ed), Yogyakarta: Bentara Budaya.	Panji dari Bobung.
2012	Pratama, Aswin, Malang: Universitas Negeri.	Studi Wayang Topeng Malang Lakon Lahire Panji Karya Mochammad Soleh Adi Pramono Dari Padepokan Seni Mangun Dharmo Tumpang-Malang.
2013	Sawega, Ardu (ed), Solo: Bentara Budaya Balai Soedjatmoko.	Wayang Beber. Antara Inspirasi dan Transformasi.
2013	Sugiharto, Toto, Banguntapan, Jogyakarta: Diva Press.	Panji Asmarabangun. Hatimulah yang Membawaku Kembali.
2014	Jakarta: Perpustakaan Nasional Republik Indonesia.	Cerita Panji sebagai Warisan Dunia. Bendel makalah Seminar Naskah Kuno Nusantara di Perpusnas, Jakarta.
2014	Jakarta: Perpustakaan Nasional Republik Indonesia.	Katalog Naskah Cerita Koleksi Perpustakaan Nasional.
2014	Jakarta: Perpustakaan Nasional Republik Indonesia.	Prosiding Seminar Naskah Kuno Nusantara: “Cerita Panji Sebagai Warisan Dunia”.
2014	Sawega, Ardu (ed) Solo: Bentara Budaya Balai Soedjatmoko.	Topeng Panji. Mengajak Kepada yang Tersembunyi.
	Prijotomo, Josef Malang: Pusat Panji.	Arsitektur Nusantara dalam Era Panji - Tantangan untuk Reorientasi Pemahaman.
2014	Prasetya, St. Hanggar B, I Wayan Dana, Yogyakarta: Dirjen Kebudayaan Kementerian Pendidikan dan Kebudayaan.	Panji dalam Berbagai Tradisi Nusantara. Prosiding Seminar Tokoh Panji Indonesia.
2014	Saputra, Karsono, Jakarta: Perpustakaan Nasional Republik Indonesia.	Panji Angronakung.

## D. List of Scholarly Activities: 2014

Year	Event
Sep 12-13, 2014	Pencinta Panji meeting takes place in Trawas. Amongst the participants are cultural activists, journalists, artists, teachers, students, wayang topeng mask dance presenters, historians, archaeologists, and academics.
Sep 15, 2014	<p>The Seminar of Topeng Panji takes place in Balai Soedjatmoko, in Solo within the event Indonesian International Mask Festival (IIMF) which was titled as “The Greatest Panji”. Amongst the presenters are Timbul Haryono (professor at the Archaeological Department Universitas Gadjah Mada, Lydia Kieven (Goethe University in Frankfurt), Dwi Cahyono (historian from Universitas Negeri Malang), Juju Masunah PhD (Director of Performing Arts, Ministry of Tourism), and moderator Henri Nurcahyo, cultural activist from Sidoarjo, East Java.</p> <p>Source: <a href="http://travel.kompas.com/read/2014/09/16/160900927/Topeng.Panji.Harus.Dilestarikan">http://travel.kompas.com/read/2014/09/16/160900927/Topeng.Panji.Harus.Dilestarikan</a> and <a href="http://ullensentalu.tumblr.com/post/97874864462/seminar-topeng-panji-di-balai-soedjatmoko-solo">http://ullensentalu.tumblr.com/post/97874864462/seminar-topeng-panji-di-balai-soedjatmoko-solo</a> (last accessed June 30, 2015).</p>
Oct 28, 2014	<p>The National Seminar of Ancient Manuscripts in the Archipelago (<i>Seminar Naskah Kuno Nusantara</i>) takes place. Organized by the National Library in Jakarta. The inclusion of Panji stories as the <i>Memory of the World</i> is chosen as a topic for their discussion. All presenters and their topic of presentation are listed as follows:</p> <ul style="list-style-type: none"> <li>- Prof. Dr. Agus Aris Munandar, SS, M.Hum “Makna Cerita Panji”</li> <li>- Karsono H. Saputra, M.Hum “Cerita Panji; Genre, Pertumbuhan dan Perkembangan”</li> <li>- Dewaki Kramadibrata, SS, M.Hum “Devakusuma, Folklore Panji sebagai Tradisi Tulis dalam Historiografi Jawa Abad XVIII M”</li> <li>- Dr. Sumaryono, MA “Cerita Panji dalam Seni Pertunjukan”</li> <li>- Hadi Sidomulyo “Kidung Panji Margasmaru: Kajian atas Nilainya sebagai Sumber Sejarah”</li> <li>- Prof. Dr. Noorhah Mohammed “Cerita Panji Merentas Sempadan”</li> <li>- H. Andi Ahmad Saransi, M.Si “Panji Bugis”</li> <li>- Drs. I Dw. Gd. Windu Sancaya, M.Hum, M.Si “Panji Bali/Lombok”</li> <li>- Dr. Wisma Nugraha Christianto Rich, M.Hum “Klangenan Cerita Panji; Cerita Panji dalam Teks”</li> <li>- Dr. Pudentia, M.Hum “Panji dalam Tradisi Lisan”</li> <li>- Dr. Sal Murgianto “Aku, Panji dan Alih Wahana: Cerita Panji dalam Seni Pertunjukan”</li> </ul> <p>Source: <a href="http://budayapanji.com/informasi/?p=265">http://budayapanji.com/informasi/?p=265</a> (last accessed June 30, 2015).</p>
Nov 5, 2014	<p>Seminar Cerita Panji (<i>Seminar of Panji narratives</i>) takes place in Kediri. Organized by the Arts Council of Kediri. Amongst the participants are Dr. Subardi Agan, the cultural activist of Kediri, Henri Nurcahyo as the Head of Pusat Konservasi Budaya Panji, Hadi Sidomulyo, a British historian who wrote the book “Napak Tilas Perjalanan Mpu Prapanca” and Dr. Gatut Lestari, the administrator of the Arts council in Kediri, as the moderator.</p> <p>Source: <a href="http://budayapanji.com/informasi/?p=270">http://budayapanji.com/informasi/?p=270</a> (last accessed June 30, 2015).</p>

E. Convention for the Safeguarding of the Intangible Cultural Heritage: Paris, 2003



**CONVENTION FOR THE SAFEGUARDING OF  
THE INTANGIBLE CULTURAL HERITAGE**

Paris, 17 October 2003

MISC/2003/CLT/CH/14

## **CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE<sup>94</sup>**

The General Conference of the United Nations Educational, Scientific and Cultural Organization hereinafter referred to as UNESCO, meeting in Paris, from 29 September to 17 October 2003, at its 32nd session,

*Referring to* existing international human rights instruments, in particular to the Universal Declaration on Human Rights of 1948, the International Covenant on Economic, Social and Cultural Rights of 1966, and the International Covenant on Civil and Political Rights of 1966,

*Considering* the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development, as underscored in the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore of 1989, in the UNESCO Universal Declaration on Cultural Diversity of 2001, and in the Istanbul Declaration of 2002 adopted by the Third Round Table of Ministers of Culture,

*Considering* the deep-seated interdependence between the intangible cultural heritage and the tangible cultural and natural heritage,

*Recognizing* that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage,

*Being aware* of the universal will and the common concern to safeguard the intangible cultural heritage of humanity,

*Recognizing* that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity,

*Noting* the far-reaching impact of the activities of UNESCO in establishing normative instruments for the protection of the cultural heritage, in particular the Convention for the Protection of the World Cultural and Natural Heritage of 1972,

*Noting further* that no binding multilateral instrument as yet exists for the safeguarding of the intangible cultural heritage,

*Considering* that existing international agreements, recommendations and resolutions concerning the cultural and natural heritage need to be effectively enriched and supplemented by means of new provisions relating to the intangible cultural heritage,

*Considering* the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding,

*Considering* that the international community should contribute, together with the States Parties to this Convention, to the safeguarding of such heritage in a spirit of cooperation and mutual assistance,

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<sup>94</sup> This *Convention* has been shortened by the author and only encompasses Article 1 - 15. The complete *Convention* can be found at: <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf> (last accessed June 30, 2015)

*Recalling* UNESCO's programmes relating to the intangible cultural heritage, in particular the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity,

*Considering* the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them,

*Adopts* this Convention on this seventeenth day of October 2003.

## **I. General provisions**

*Article 1 – Purposes of the Convention (see text)*

*Article 2 – Definitions (see text)*

4. "States Parties" means States which are bound by this Convention and among which this Convention is in force.

5. This Convention applies mutatis mutandis to the territories referred to in Article 33 which become Parties to this Convention in accordance with the conditions set out in that Article. To that extent the expression "States Parties" also refers to such territories.

*Article 3 – Relationship to other international instruments*

Nothing in this Convention may be interpreted as:

(a) altering the status or diminishing the level of protection under the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage of World Heritage properties with which an item of the intangible cultural heritage is directly associated; or

(b) affecting the rights and obligations of States Parties deriving from any international instrument relating to intellectual property rights or to the use of biological and ecological resources to which they are parties.

## **II. Organs of the Convention**

*Article 4 – General Assembly of the States Parties*

1. A General Assembly of the States Parties is hereby established, hereinafter referred to as "the General Assembly". The General Assembly is the sovereign body of this Convention.

2. The General Assembly shall meet in ordinary session every two years. It may meet in extraordinary session if it so decides or at the request either of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage or of at least one-third of the States Parties.

3. The General Assembly shall adopt its own Rules of Procedure.

*Article 5 – Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage*

1. An Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, hereinafter referred to as "the Committee", is hereby established within UNESCO. It shall be composed of representatives of 18 States Parties, elected by the States Parties meeting in General Assembly, once this Convention enters into force in accordance with Article 34. The number of States Members of the Committee shall be increased to 24 once the number of the States Parties to the Convention reaches 50.

*Article 6 – Election and terms of office of States Members of the Committee*

1. The election of States Members of the Committee shall obey the principles of equitable geographical representation and rotation.
2. States Members of the Committee shall be elected for a term of four years by States Parties to the Convention meeting in General Assembly.
3. However, the term of office of half of the States Members of the Committee elected at the first election is limited to two years. These States shall be chosen by lot at the first election.
4. Every two years, the General Assembly shall renew half of the States Members of the Committee.
5. It shall also elect as many States Members of the Committee as required to fill vacancies.
6. A State Member of the Committee may not be elected for two consecutive terms.
7. States Members of the Committee shall choose as their representatives persons who are qualified in the various fields of the intangible cultural heritage.

*Article 7 – Functions of the Committee*

Without prejudice to other prerogatives granted to it by this Convention, the functions of the Committee shall be to:

- (a) promote the objectives of the Convention, and to encourage and monitor the implementation thereof;
- (b) provide guidance on best practices and make recommendations on measures for the safeguarding of the intangible cultural heritage;
- (c) prepare and submit to the General Assembly for approval a draft plan for the use of the resources of the Fund, in accordance with Article 25;
- (d) seek means of increasing its resources, and to take the necessary measures to this end, in accordance with Article 25;
- (e) prepare and submit to the General Assembly for approval operational directives for the implementation of this Convention;
- (f) examine, in accordance with Article 29, the reports submitted by States Parties, and to summarize them for the General Assembly;
- (g) examine requests submitted by States Parties, and to decide thereon, in accordance with objective selection criteria to be established by the Committee and approved by the General Assembly for:
  - (i) inscription on the lists and proposals mentioned under Articles 16, 17, 18
  - (ii) the granting of international assistance in accordance with Article 22.

#### *Article 8 – Working methods of the Committee*

1. The Committee shall be answerable to the General Assembly. It shall report to it on all its activities and decisions.
2. The Committee shall adopt its own Rules of Procedure by a two-thirds majority of its Members.
3. The Committee may establish, on a temporary basis, whatever ad hoc consultative bodies it deems necessary to carry out its task.
4. The Committee may invite to its meetings any public or private bodies, as well as private persons, with recognized competence in the various fields of the intangible cultural heritage, in order to consult them on specific matters.

#### *Article 9 – Accreditation of advisory organizations*

1. The Committee shall propose to the General Assembly the accreditation of non-governmental organizations with recognized competence in the field of the intangible cultural heritage to act in an advisory capacity to the Committee.
2. The Committee shall also propose to the General Assembly the criteria for and modalities of such accreditation.

#### *Article 10 – The Secretariat*

1. The Committee shall be assisted by the UNESCO Secretariat.
2. The Secretariat shall prepare the documentation of the General Assembly and of the Committee, as well as the draft agenda of their meetings, and shall ensure the implementation of their decisions.

### **III. Safeguarding of the intangible cultural heritage at the national level**

#### *Article 11 – Role of States Parties (see text)*

#### *Article 12 – Inventories*

1. To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.
2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it shall provide relevant information on such inventories.

#### *Article 13 – Other measures for safeguarding*

To ensure the safeguarding, development and promotion of the intangible cultural heritage present in its territory, each State Party shall endeavour to:

- (a) adopt a general policy aimed at promoting the function of the intangible cultural heritage in society, and at integrating the safeguarding of such heritage into planning programmes;

- (b) designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory;
- (c) foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage, in particular the intangible cultural heritage in danger;
- (d) adopt appropriate legal, technical, administrative and financial measures aimed at:
  - (i) fostering the creation or strengthening of institutions for training in the management of the intangible cultural heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof;
  - (ii) ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage;
  - (iii) establishing documentation institutions for the intangible cultural heritage and facilitating access to them.

#### *Article 14 – Education, awareness-raising and capacity-building*

Each State Party shall endeavour, by all appropriate means, to:

- (a) ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through:
  - (i) educational, awareness-raising and information programmes, aimed at the general public, in particular young people;
  - (ii) specific educational and training programmes within the communities and groups concerned;
  - (iii) capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research; and
  - (iv) non-formal means of transmitting knowledge;
- (b) keep the public informed of the dangers threatening such heritage, and of the activities carried out in pursuance of this Convention;
- (c) promote education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage.

#### *Article 15 – Participation of communities, groups and individuals*

Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.



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# Javanese Kakawin

Title of work		Author	Time and Place of Origin	Royal Patron
Ramayana	Ramayana	-	9th century, Central Java	-
Marriage of Arjuna	Arjunawiwaha	Mpu Kanwa	11th century, East Java	Airlangga (r. 1016 - 1049)
Hari's Lineage	Hariwangsa	Mpu Panuluh	12th century, East Java	Jayabhaya (r. 1135 - 1157)
War of the Bharatas	Bharatayuddha	Mpu Sedah/ Panuluh	12th century, East Java	Jayabhaya (r. 1135 - 1157)
Ghatotkaca to the Rescue	Ghatotkacasraya	Mpu Panuluh	12th century, East Java	Jayakreta (r. 1194 - ?1205)
Burning of Smara	Smaradahana	Mpu Dharmaja	13th century, East Java	Kameswara (r. ?1182 - 1185)
Death by Sumanasa Flower	Sumanasantaka	Mpu Monaguna	13th century, East Java	Warsajaya (1204)
Tale of Bhoma	Bhomakawya	-	13th century, East Java	-
Tale of Kresna	Kresnayana	Mpu Triguna	13th century, East Java	-
Depiction of the Districts	Desawarnana Nagarakertagama	Mpu Prapanca	14th century, East Java	Rajasanagara (r. 1350 - 1389)
Victory of Arjuna	Arjunawijaya	Mpu Tantular	14th century, East Java	Ranamanggala (d. 1400)
Tale of Sutasoma	Sutasoma	Mpu Tantular	14th century, East Java	Ranamanggala (d. 1400)
Tale of Kunjarakarna	Kunjarakarna	Mpu Dusun	14th century, East Java	-
Sacrifice of Partha	Parthayajna	-	14th century, East Java	-
Observance of the Night of Siwa	Siwaratrikalpa	Mpu Tanakung	15th century, East Java	Suraprabhawa (r. 1466 - 1478)

Source: Helen Creese 2004:10