

Mangkunegaran Bureaucracy's Policy on Royal Dress Code Change of The 20th century

Asti Kurniawati

History Study Program, Faculty of Cultural Sciences
Universitas Sebelas Maret
Surakarta, Indonesia

Corresponding author: astikurniawati@staff.uns.ac.id

Yusana Sasanti Dadtun

History Study Program, Faculty of Cultural Sciences
Universitas Sebelas Maret
Surakarta, Indonesia

Susanto

History Study Program, Faculty of Cultural Sciences
Universitas Sebelas Maret
Surakarta, Indonesia

Hayu Adi Darmarastrri

History Study Program, Faculty of Cultural Sciences
Universitas Sebelas Maret
Surakarta, Indonesia

Tundjung Wahadi Sutirto

History Study Program, Faculty of Cultural Sciences
Universitas Sebelas Maret
Surakarta, Indonesia

Supariadi

History Study Program, Faculty of Cultural Sciences
Universitas Sebelas Maret
Surakarta, Indonesia

Abstract- Clothing has both personal and social meaning. In Javanese society, it reflects social status. At the beginning of the twentieth century, the clothes a person wore could reveal his status as a noble, *priyayi*, or *kawula*. The political and social significance of clothing is reflected in Java's rulers' policies regarding the dress code for royal officials. This study describes the Mangkunegaran bureaucracy's policies on changing the royal dress code in the early twentieth century. This study was designed using the historical method, which includes several steps such as determining the theme, heuristics, source criticism, interpretation, and writing. As data sources, the study used the Rijkblad collection at the Rekza Pustaka Library of Mangkunegaran and the Vorstenlanden Laboratory managed by the History Studies Program at the Faculty of Cultural Sciences, Sebelas Maret University. The results reveal that, at the beginning of the twentieth century, Mangkunegaran issued policies regarding changes in the royal dress code in the government bureaucracy. The policy of changing the royal dress code is an expression of Mangkunegaran dynamism and openness to changing times, which was dominated by Western modernity at the turn of the twentieth century.

Keywords: policy; royal dress code; change; bureaucracy; Mangkunegaran

I. INTRODUCTION

Surakarta is located in Vostenlanden. The former Mataram kingdom had consequences in 1799, forcing the colonial government at the time to give new names and rules to the divided territories, known as Vostenlanden [1]. The Vostenlanden region includes four former kingdoms: Mataram, Yogyakarta, Surakarta, Mangkunegara,

and Paku Alam. Surakarta is also administratively bordered by Yogyakarta, Kedu, Semarang, and Madiun. Since the establishment of the Surakarta kingdom in 1745 AD, the population of this city has been homogeneous, encompassing Javanese, Dutch, Chinese, Arabs, and other eastern communities.

The end of the nineteenth century marked the pinnacle of colonialism in Surakarta. After successfully controlling almost the entire archipelago in the early 18th century. Foreign entrepreneurs began to appear in almost every nook and cranny of the city. Similarly, Rudolf Mrazek describes how almost all of Java, including Surakarta, has been restricted since the initial opening of Jalan Deandele in 1808, which is known as the *grootte postweg* (*big highway*). Modernity impulses commenced to circulate, giving the impression that the true ruler was the Dutch government rather than the Surakarta Palace [2].

These social conditions, to varying degrees, influenced the Surakarta people's lives, and Surakarta social habits began to shift in terms of power in Java. They were inspired to question their Javanese-ness by the ease with which they were living. Even though the developed social structure is undeniably rigid, questions about its existence began to be raised in the Javanese world from time to time [3]. The claim was actually initiated by the palace's poet, who saw signs of the times indicating that the times were coming to an end by observing the palace's diminishing power.

Along with the such changes, the community began to notice their clothes and assumed that their attitude and dress style had a deep meaning in Javanese society at the time. The following proverb describes this issue, "*Ajining diri gumantung ing lathi, ajining sarira gumantung ing busana*". This proverb implies that a person's (non-physical) identity is reflected in their words, while their physical identity is reflected in the clothes they wear [4]. The clothes a person wears have both personal and social meaning.

Clothing in Javanese society reflects social and political status. The chronicle script of Giyanti describes how impressive the appearance of the "kingdom establishment procession" or the transfer of the kingdom's center to Surakarta during Pakubuwono II, when the king, queen, and entourage wore beautiful cloths and glittering jewelry that seemed to assert their power [5].

At the turn of the twentieth century, a noble, *priyayi*, or *kawula's* identity could be determined by the clothes they wore. The royal bureaucracy does not dress according to individual preferences, but rather because of established rules. The creation of fashion model rules in the royal government bureaucracy demonstrates the importance of clothing in Javanese society. This study outlines the Mangkunegaran bureaucracy's policies on changing the fashion model in the early twentieth century.

II. LITERATURE REVIEW

Similar research has been conducted previously. Andita Larasati, in her study entitled "Fashion Models at the Mangkunegaran Palace in the Early 20th Century," [6] discusses the process of modernization in Mangkunegaran in the early 20th century, which influenced lifestyle changes, including clothing. Mangkunegaran's openness was accompanied by an innovative attitude in adopting acceptable elements of Western culture and combining them with Javanese cultural values. Before the influx of Western influence, during the course of the 20th century, Javanese people generally still wore simple clothing models with cloth wrapped around the body. After the influx of Western cultural influence, the Mangkunegaran nobility began to wear trousers, jackets, shoes, hats, and so on through their interactions with the Dutch. The progress of fashion developments among the Mangkunegaran nobility in the early 20th century showed a fusion of Javanese and Western fashions that provided a modern appearance in line with the times.

III. METHOD

This study uses a historical research method consisting of four stages, namely heuristics (source collection), source criticism (internal criticism and external criticism), interpretation, and historiography. The purpose of this study is to understand the Mangkunegaran bureaucratic policy about shifts in the royal dress code when entering the early modern era, namely the 20th century. Research sources were collected through document studies, archives, and photo analysis. Primary sources include the Rijksblad Collection at the Mangkunegaran Library and the Vorstenlanden Laboratory. In addition, sources in the form of photos were obtained from the Photo Collection Archive of the Mangkunegaran Library. Secondary sources include reference books, articles, and previous studies similar to the research theme.

IV. RESULT AND DISCUSSION

This study discusses the Mangkunegaran bureaucracy's policy on changing fashion styles when entering the early modern era, namely the 20th century. This was influenced by the dynamism of the Mangkunegaran Praja and the policy of changing fashion styles. Mangkunegaran has demonstrated its dynamic nature by deviating from the traditional feudal Mataram political culture. Mangkunegaran modified its government structure to build its

image as a modern Javanese state. This influenced changes in the Mangkunegaran bureaucracy's royal dress code that occurred as a result of modernity, especially the influence of Dutch colonial culture. The results of the study show that the royal dress code of Mangkunegaran officials has shifted from the praja level to the village level. This change in royal dress code is stated in the *Rijksblad Van Mangkoenegaran* 1917.

A. The dynamism of the Praja Mangkunegaran

Mangkunegaran is a Java kingdom that was founded in 1757 as part of the Kasunanan Surakarta. This kingdom was able to grow and even become a "competitor" to Kasunanan politically and culturally.

Mangkunegaran has demonstrated its dynamic nature by deviating from the traditional feudal Mataram political culture. They no longer regard the king as God's representative, but rather as the result of the people's contributions. Mangkunegaran's political culture is based on three principles *mulat sarira hangrasa wani, rumangsa melu handarbeni, melu hangrungkebi*. These three aspects create the impression that Mangkunegaran is modernizing the government bureaucracy and, in turn, changing existing etiquette [7].

Furthermore, *mulat sasrira hangrasawani*, according to Wasino, acknowledges self-awareness through self-introspection in order to overcome all barriers to personal improvement. Through introspection, compatriots in arms who later form the "Mangkunegaran breed" or "Wong Mangkunegaran" would become aware of their compatriots' solidarity and intimacy. The second principle of Mangkunegaran political culture is *rumangsa melu handarbeni*, which means that adherents and people must feel as if Mangkunegaran is their own, a place where they can obtain a source of life. Therefore, mutual trust between rulers and people is fundamental. The third principle is "*wajib melu anggondheli*". According to this principle, the king and the people are both obligated to defend the Mangkunegaran state [8].

Mangkunegaran modified its governance structure in order to establish its self-image as a modern Javanese state. Therefore, policies and development in Mangkunegaran are dynamic. Mangkunegaran made reforms and simplifications to state etiquette at the beginning of the twentieth century. Mangkunegara VI issued an order in 1903 to members of Putra Sentana and Narapraja, as well as the Mangkunegaran legion, declaring that having to sit cross-legged when facing Sri Mangkunegara at the palace was no longer a rule. The provision for having to face is only for social etiquette. They are permitted to sit on any chairs that are available in the palace. The attitude of *sembah* (showing respect to the king) has also been simplified. Previously, courtiers who appeared had to worship the king several times, therefore, *sembah* has since been limited to when facing, before speaking, and after finishing facing the king [9]. Mangkunegaran dynamic forms can also be seen in the bureaucracy's dress code.

B. Fashion Model Change Policies

Modernity is a cultural phenomenon that influenced cities in Java in the early twentieth century, including Surakarta and, inevitably, Mangkunegaran. Mangkunegaran's image of modernity encompasses far more than the foregoing reality. Changes in the Mangkunegaran bureaucratic royal dress code occurred as a result of modernity, specifically the influence of Dutch colonial culture. The findings revealed that the royal dress code of Mangkunegaran officials had shifted from the praja center to the village level.

The change in the dress code is described in *Rijksblad Van Mangkoenegaran* 1917 No. 26 concerning the Employee Dress Code in Mangkunegaran. On March 31, 1912, this regulation was issued to coincide with the date of 12 Rabiul Akhir 1842. The Mangkunegaran Breed Authority and the Resident of Surakarta agreed on the regulation, which became effective on 20 Rabiul Akhir and remained until 12 Rabiul Akhir 1842 [10].

According to these rules, *kuluk* (crown), large *sikepan* clothes, and *dodotan* (*sinjang/jarik*), as well as other *basahan* equipment, are replaced by batik ties, short *sikepan* clothes, and long cloths. Embroidered clothes, *cinde* belts, and embroidered *epek* are used in the exhibition's clothing (*epek* made of velvet with colorful braids). A straight dress is used in the top half of clothing [11].

Demang clothing is distinguished by rank, which is indicated by the style of embroidery. The exhibition hall uses a 2 mm wide lace mark, the rank 1 demonstrator uses lace markings on the neck, from the chest to the bottom, and at the ends of the sleeves, and the rank 2 demonstrator does not use lace markings from the chest to the bottom [12].

Middle and daily *patih* courtiers wear *langenharjan* or *langen kridha*. With a suit-like shape and one or two buttons at the bottom, this dress is often referred to as "Western clothing." The clothes worn by the courtiers are the same as those worn by the *harya* (*wedana*) [13].

The belts, *bangkok*, and belted clothes of the *bara* warriors were changed. The soldiers who had been wearing *kathok panji-panji* were now wearing pants. Pants, on the other hand, are only worn when riding a horse. The trousers are defined in pure white when not on horseback. Furthermore, the *Anggaran* warrior's Keris is replaced by the *Suduk* Sword [14].

Furthermore, it is stated in number 1517/29 that on November 14, 1921, w.g. Jayaraharja as *Wedana Mandrapura* instructed that all courtiers in the *jajar sentana* district of *Mandrapura* Regency be allowed to wear white striped *atela* clothing (short coats). When it comes to pet hats, buttons with the M.N., there is a note in the

order that if wearing white clothing is deemed inappropriate, it will be discussed in the future when determining appropriateness [15].



Fig 1. Atella style



Fig 2. Sikepan style

On the 27th of Dzulkaidah in 1842, or September 25, 1916, the exhibition dress for Narapraja servants was changed from *rangga* to top. Because the clothing, as ordered by the decree dated 12 Rabiul Akhir 1842 or March 31, 1912, number 3 letter Q until 1916, had flaws and was considered inconsistent with *priyayi* clothing in other *prajas*, the new order will make additions and changes to the dress code. The specific details of these additions and changes are described in detail below:

Great dress code:

1. Black velvet *pet* hat with lace, 2 chin straps, one pearl, one lace, and small M.N. lettering buttons.
2. Embroidered black cloth short shirt, buttons (benik) with M.N. 7 large ones
3. A set of standing collar white shirts
4. White vest with M.N. 5 small ones
5. Small white tie exhibition
6. Epek (belt) embroidered velvet
7. Cindhe belt in red with embroidery
8. Jarik Sawit with a white background of cement batik

Middle dress code:

1. Black velvet *pet* hat with lace, 2 chin straps, one pearl, one lace, and small M.N.
2. Short straight black shirt, buttoned shirt (benik) M.N. 7 large ones
3. A set of white standing collar shirts
4. White vest with small buttons that say M.N. 5 pieces
5. Small tie (cross) black color
6. *Epek* (belt) velvet jet black color
7. Red *cindhe* belt
8. Jarik sawitan motif on a white batik semen background

Soldier clothes:

1. Black velvet *pet* hat with lace, two chin straps, one shiny leather and one lace, and small buttons and circles/embellishments with M.N written on them.
2. Sikepan in jet black velvet with seven buttons having large M.N inscriptions.
3. Double shirt in white color with upright collar
4. 5 pieces of white vest with small M.N written buttons
5. Small tie (cross) black color
6. Belt with a jet-black velvet kris (*anggar*) holder
7. Red *cinde belt with embroidery*
8. Bandhang rope
9. 2 kris, one is a frame
10. Jet black velvet pants
11. Jarik with a sawitan pattern on white batik semen.

Those mentioned above are the clothes of Narapraja courtiers of Mantri and above, while Demang Rangga servants, which include Demang servants and Rangga Lurah villages, are also dressed as mentioned above, but are not dress up vests, ties, embers, bandhang ropes, or border belts [16].

The regulatory order dated 9 Sha'ban in 1847 or May 1, 1917, contains changes in the clothing model of Mangkunegaran officials that are explicitly stated as Dutch fashion models. According to the regulation, officials who are not Javanese receive clothing from the government every year in the form of *pets* (a sort of hat), a dark blue trouser coat (for exhibition), and a complete yellow drill (for daily), the coat sleeves wear dark green stripes 3 and the strip on the top itself which is visible from the outside is located in the middle wearing a circle, the coat buttons wear letter M.N. pure white, pet hat, dark blue, also wears the letter M.N. plain, and coat 1. Abdidalem Mantri Reksapraja would be required to wear their own uniform on a daily basis, consisting of a white trouser coat with double white ribbons on the sleeves, a circle visible from the outside, two white knobs on the collar, and large buttons on the chest. written M.N. 5, pure white, and a white pet hat with a black silk belt with grasshopper-tooth patterns, black *prelak uwang* rope and lace, small buttons, and stamped with the words M.N. 5, pure white, such as the mountain mantri's dress, and the provision of loans from the mantol state 1. Exhibition clothing, such as the clothes of the abdidalem mantri and others, as ordered in the letter of regulation number 11/R dated September 25, 1916 [17].

At the village level, the village head's dress code is regulated in a policy issued on June 22, 1916, number 10/Q, which, among others, regulates clothing and accessories. About dress code tools and accessories. The clothing of the village headman is the short *sikepan* shirt (*beskap*). If it is of the rank of *rangga* or *demang*, the shirt must have buttons with the inscription M.N. and wrapped cloth. When he has the rank of *demang*, the collar and the edges of the sleeves are neatly trimmed with lace. The clothes of the village headman's subordinates, with wrapped cloth and a short *sikepan* (*beskap*) shirt, with black buttons, but the clothes had to be twisted as described below:

- Carik: with blue pleats, double, attached to the collar and sleeves
- Kamituwa: like striped fashion, but plisire lamban
- Kaum: with white ribbon pleats, slow. Attached to the collar and cuffs
- Kabayan: with blue ribbon pleats, sluggish, attached to the cuffs of the sleeves, and all wearing *gowang* hoe hats carrying ribbon belts according to their sleeves. If the tape used by the belt or pleat was 2 mm long [18].

The dress code for village officials was republished in a circular letter dated August 24, 1916, Number 9/M.N, which stipulates that village heads with the titles *rangga* and *demang* wear the same daily clothes as royal civil officials. The use of the same large costume is required as specified in the regulations on large costumes of September 25, 1916, No. 11/R or State Regulation 1917 No. 27 [19]. The main dress for village heads who do not hold the rank of *priyayi* is a black cloth coat with a straight line, seven black buttons, and a difference in the headgear [20].

The clothing of the village head's subordinate officials differs from the headgear, the *sikepan* shirt with a black base and pleated skirts, as explained below:

- Carik, with a dark green ribbon pleated at the collar and about 10 cm from the cuffs.
- Kamituwa, the specified costume, the grid with the trim difference is not double.
- Kahum, the same costume as the kamituwa, but with white rope trim
- Kebayan, dark green ribbon, pleated about 10 cm from the end of the sleeve
- Village council members and village heads who have not held the rank of *priyayi*. The high-top cover is made of a black cloth cap with the initials M.N., with the understanding that the village head is not given a ribbon cap and village council members are given a dark green ribbon. People used double white tape, one on top of the other, separated by 3 cm. The band width is 2 mm [21].

V. CONCLUSION

The meeting of the Mangkunegaran Praja's dynamic nature and the modernity of the early twentieth century resulted in policy changes. These changes can be seen in the rules for the officials' fashion models. This reflects the Mangkunegaran leader's perspective and way of thinking, which cannot be separated from the reality of the Mangkunegaran people's development, which is identical with modern styles in the midst of their identity as stakeholders of Javanese culture.

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