



ICONOGRAPHY AND TOLERANCE VALUES IN THE ORNAMENTS OF ASTANA MOSQUE JEPARA

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ABSTRACT

The manuscript aims to identify the meanings of the ornaments of Sultan Hadirin Astana Mosque in Mantingan Village, Tahunan Sub-District, Jepara Regency. The Mosque built by Ratu Kalinyamat and Sultan Hadirin in the 16th Century in Jepara was studied by iconographical theory. An observation and a literary study collected the data and descriptively described it. The research study showed that the Astana Mosque has peculiarities in the form of ornaments stuck to the Mosque's fence. The ornaments contain Hindu pre-Islamic, Chinese, and Jepara local indigenous ornaments, which have been conserved until now. The craftsmanship of the citizen of Jepara City, popularly known as a city of carving, was inspired by their ancestors. However, Muslim artists have taken a middle course by stylizing ornament forms contrary to Islamic Sharia, which do not change the substance, for example, the models of animals and humans. It showed the realization of a cultural tolerance model (craft art) necessary to be the role model of a cultured generation.

Keywords:

Culture; Craft Art; Acculturation

1. INTRODUCTION

The human needs are influenced by their cultural dynamics [1]. A culture results from society's adaptive system towards natural or social science [2]. A culture integrates other aspects, values, rules, and cultural principles. Since the pre-historic era, humans have known art in the form of ornaments and reliefs. The ornaments served physical or religious needs as communication media among humans before letters were discovered. The realization of ornaments confirmed that the Neolithic and bronze eras culture was the basis of the Nusantara culture [3].

Art as a product of human cultural work still exists if the cultural product has meaning for the community. Various arts appear with multiple patterns and styles as creativity develops by creating new cultures. The existence of art serves as an essential element of culture as an expression of reality [4]. Ornaments do not merely serve as decorations. Instead, they are meaningful due to the existence of symbols. According to Langer in Sunarman, symbols are classified into two, i.e., presentational and discursive symbols [5]. According to Cassier in Sunarman, symbolic forms include arts, myths, language, and religion. It may take the form of language (proverbs, imagery, stories, poetry, poems), gestures (dances), sounds/voices (song, music), color, and appearance (carving, ornaments, decoration, painting, and building) [5]. The embodiment of ornaments is in various forms, i.e., abstract, graffiti, indentations in geometric shapes, lung-lungan, animal shapes, stylization of natural form, or others. In other words, the building, design, and craft will portray the hidden meaning of the ornaments [6].

Mosque, as a cultural work and a worship place for Muslims, often applies certain ornaments as a representation of devotion toward Allah. Some researchers have discussed the architecture of the Mosque in Nusantara. A study conducted by Pijper showed that the Mosque in Nusantara (1) the basic sketch is square, (2) there is a foundation, not built on pillars like langar in Sulawesi and Java in the past, canopy in Sunda, bale in Banten, surau or mandersa in Batak, and santren in Lombok, West Nusa Tenggara, (3) the roof is 3 to 5 levels tapering upwards, (4) on the west side of the inner Mosque, there is a mihrab (where the Imam leads the prayer),

(5) the porch is at the back or both sides of the Mosque, (6) a wall with one or two gates surrounding the courtyard of the Mosque [7]. The study of Frishman described the styles of ancient mosques in Nusantara as follows: (1) The main building of the pyramid-roofed Mosque (overlapping roof) as in Southeast Asia, including Indonesia; (2) it has a dome; (3) the dome chamber is on the side of the main hall and separated by two intersection axes (biaxial) into four parts, (4) the central hall is vast and the dome shell is massive, (5) it has a hypostyle hall, (6) it is surrounded by walls [8]. According to Lee-Niinioja, Islamic ornaments usually have three genres: arabesque, geometry, and calligraphy [9].

In 1920, N.J. Krom studied the al-Aqsha Mosque in Kudus Central Java, which was continued by J.E. Jasper in 1922, who focused on building and carving with the style of Javanese-Hindu Majapahit. Haris explored the mosque ornaments in Indonesia, which were influenced by foreign cultural elements, such as the Middle East, China-Europe with dorik pillar styles, such as Carita Mosque and Caringin Mosque in Banten, Masjid Agung (the Great Mosque)[10] and Manonjaya Mosque in Sumedang, West Java, which European Culture influenced. There are also attached ceramic models, dragon motifs, and calligraphy, with the roof tip sticking out, as Chinese temples, such as the Great Mosque of Palembang, Angke Mosque Jakarta, and Mantingan Mosque Jepara. Formerly, the ancient Mosque in Nusantara's roof shape was storied with 1 to 77 roofs. At the beginning of the 19th Century AD, there was acculturation and changes of the roof from tumpang (storied) in the dome as the mosques of the ex-Sultan of Riau Lingga Kingdome in Penyengat island, Tanjungpinang, Riau Archipelago. There are also domed mosques combining storied roofs and concrete domes, like Istiqlal Mosque Jakarta. The mosque buildings in Java have the elements of punden berundak with symmetric values symbolizing the balance values in the culture of Hinduism and Java. The symmetric aspects of the building were strengthened by the duplication of specific horizontal shapes in the parts of the building, showing the symmetrical architecture. The model of the building shape is conical (symbolizing the relationship between servant and God) [11]. Pijper explained that the ancient mosques in Nusantara do not have a minaret. The shape of ancient mosques follows the shape of local architecture with squared and sketched plans and storied roofs [7].

The variety of plants and animals influenced the variety of ornament in the Mosque in Nusantara, i.e., the motifs of geometry, lotus and its variations, plants, or sulur-suluran (tendrils), representing alive creatures, like snakes, mice, head of tiger as in Panjunan Mosque Cirebon, the Great Mosque of Demak, Mataram Mosque of Kota Gede Yogyakarta[12], the Great Mosque of Surakarta[13], and Mantingan Jepara [14]. There are also mosques with pre-Islamic motifs, such as kalamakara, sulur-suluran, antefix (triangular ornaments), and animal-stylized motifs (drawing objects by changing the original shape with new motif), such as Mantingan Mosque Jepara. Ornaments of Trusmi Mosque in Cirebon describe various forms of animals, such as dogs, snakes, and goats. Meanwhile, the Great Mosque of Demak uses attached ceramics with the turtle and bird [15]. Cipta Rasa Mosque still maintains the influence of Hinduism, Buddhism, and Egypt. The impact of Hinduism is in the appearance of the ornaments of lotus flower/padma (symbol of being holy, peaceful, prosperous, and happy), while the influence of Buddha is lotus. According to Ward, lotus means enlighten [16]. Lotus is an element of ornament variety, popular in Ancient Egypt as a sacred flower symbolizing beauty and purity [17]. Meanwhile, the sacral aspect of the ornament is in the mihrab [18]. The arabesque or interlace (picture or carving with the motif of sulur (plants), leaves, branches, or trees) exists in the Mosque of Sang Cipta Rasa Cirebon and Mantingan mosque Jepara [19]. Mosque ornaments in West Java tend to adopt, copy, or imitate authentic Islamic identities oriented towards retrospective and enculturing images.[20]

The cultural traces of Hindu-Buddha in Nusantara (7th - 15th AD) can be found in various holy places, such as temples, stupas, hermitages, caves, and sacred pools (petirtaan) [21]. Syafii and Rohidi explained the function of ornaments in temples in the past as the medium of expressing the desire for worship, devotion, respect, and obedience to the spirit of an ancestor or God. Therefore, ornaments have aesthetic and religious values [22].

The Astana Mosque of Sultan Hadirin in Mantingan Village, Jepara (which is then written as Astana Mosque or Mantingan Mosque or Hadirin Mosque), in terms of craft art, has various motifs of ornament stylized by the combination of cultural elements of Hindu, Chinese, Islam, and Ancient Java. It becomes a sign of the relationship of the transitional era from Hindu to Islam[23]. The application of ornaments was the expression of the cultural basis of the Jepara City society in that era, which presented a high level of craftsmanship. It was realized by the shape/motif designed by complicated models and by combining shapes of animal figures. The ornament of this Mosque is categorized as traditional craft artwork as the artistic representation in decorative sculpture and carving, which can give a beautiful impression or excitement to everyone who watches them.

The artwork of ornaments in Astana Mosque has visual peculiarities of containing motif manifestations of stylization and symbols [6], which have been preserved until now. Symbols are central attention or communication media through language or other media [24]. A symbol has functions in art, religion, and communication media. Creating a symbol has an implicit meaning, while a symbol shows the rules applied in human deeds, which are expressed and related to attitudes as expected by humans, who constantly change and are improved in symbols

[25]. The symbol has a particular function, that is, to understand the studied objects, to solve problems, to be able to perceive the environment, to increase the power of thinking, to solve issues, and to imagine the metaphysical reality (heaven, hell) [26]. The literary work presenting the surrounding natural objects is managed in a work with specific values. A work realizes ideas that are expected to give values [1]. An artwork can be studied for its aesthetic values and meanings for humans [27]. Ornaments - artwork products are made or included to be decorations [28]. Ornaments have three types of function: purely aesthetic, symbolic, and constructive [29].

Astana Mosque was built during the time of Sultan Hadirin dan Ratu Kalinyamat. Its ornaments were the works of Sungging Badar Dawung, which combined the art style of Hindu, Chinese, Islam, and local indigenouness. The characteristics of the ornaments were abstracting the form and pattern, combination, repetition, dynamic, and the aspect displaying the ornament's form, which needs to be more easily understood. The ornament motif describes the relationship between the macro and micro cosmos realized in motifs of animals, plants, imagination, braid, buildings, and inanimate objects [6].

Researchers have given attention to the mosques, which have been used as media to conserve acculturation. The mosques along the northern coastal territory of Java have been well treated for the uniqueness of the ornaments as those in East Java, i.e., Sunan Gresik Mosque in Gresik, Sunan Ampel Mosque in Surabaya, Sunan Bonang Mosque in Tuban, and Sendhang Dhuwur Mosque in Paciran, Lamongan. There are also mosques in West Java, such as the Great Mosque of Kasepuhan Sultanate of Cirebon. There are mosques in Central Java, such as the al-Aqsha Mosque in Kudus and the Astana Mosque of Sultan Hadirin in Jepara [30]. There were also some researchers interested in conducting the study about Astana Mosque, i.e., Kadir, who explored the development of the carving art of Jepara City from the classical to the modern period, from 1879 to 1979 [31]. Hartojo and Amin found that in the Mantingan Mosque, there were ornaments in the form of plants in Nusantara and China in the past [32]. Sjafi'i found that the relief of Mantingan Mosque had symbols with the nuance of Hindu-Islam reflecting its teachings [33]. Gustami studied the furniture handicrafts in Jepara and its relations to Ratu Kalinyamat as the ruling leader [34]. Hayati et al. stated that the role of Ratu Kalinyamat in Mantingan Mosque was to give a legacy of the valuable site as a peculiar ornamental art with stylized motifs [35]. Setiawan stated that Mantingan Mosque had been renovated from a five-roof type (like Pagoda) into a three-roof type. The ornaments with the motif of humans were hidden and changed into plant carvings. The Ornaments presented the elements of Hinduism, China, and local indigenouness with the meaning expression of the society in the transitional period from Hinduism to Islam [6]. Rachdantia revealed that the ornaments in the Mantingan Mosque had the motif of plants, stylized animals, arabesques, and medallions. The crafters in Jepara imitated the medallion motif through ready-to-wear designs on the batik fashion and hand embroidery, which presented the beauty of shape, color, and aesthetic values [36]. Setiawan and Dzuha pointed out that the ornaments in Mantingan Mosque were used in the typeface design of products and souvenirs of Jepara and in the design of T-shirts to support religious tourism in Jepara [37]. Among the various studies, there has yet to be research studying the interreligious tolerance meaning of the ornaments, so this manuscript has the novelty aspects in which the study is concerned with the elements of interfaith tolerance.

This manuscript presents the following research questions: (1) What socio-political conditions influenced the formation of ornaments in Astana Mosque? (2) What was the variety of the ornaments in the Astana Mosque? (3) How was tolerance manifested in the ornament formation of the Astana Mosque? The study aimed at (1) understanding the socio-political condition influencing the formation of the ornaments in Astana Mosque, (2) exploring the variety of ornaments in Astana Mosque, and (3) studying the manifestation of tolerance in the form of ornaments in Astana Mosque.

The importance of this manuscript lies in understanding the social and political reality behind the construction of the Astana Mosque. Additionally, the diverse ornaments adorning the Astana Mosque embody the tolerant attitudes of our ancestors, serving as valuable lessons for contemporary life and encouraging their preservation and implementation throughout life.

2. METHODS

Architecture is a fusion of natural and social sciences (art) that emphasizes utility and beauty. Therefore, the analysis tends to be qualitative as the research data involves elements that cannot be precisely measured, such as beauty. Architecture delves not only into aspects of function (utility), structure (firmitas), and aesthetics (venustas) but also investigates its inherent significance [38]. Moreover, architecture can unveil cultural symbols [39].

The study used a qualitative method with Panofsky's iconography theory. The data were described to portray the visual appearance of the ornaments of Mantingan Mosque as the source and the location of the study. The research data were artifacts in the form of ornaments gathered through observation at the Mantingan mosque.

The formulation of Panofsky's iconography theory consists of three stages: pre-iconography, iconography analysis, and iconography interpretation. First, the stage of pre-iconography was done by describing the visible

objects, such as the classification of the mosque areas and their ornaments. The main subject is the factual and expressional meanings. The real meaning is describing the visible objects, such as form, size, texture, position, line, and ornament materials by observing the research location, which was strengthened by referring to the related literature with the study about ornaments of Mantingan Mosque. Expressional meaning means understanding the symbolic meaning of ornaments. Second, it is the stage of iconography analysis, i.e., identifying the ornament's meaning, such as motif, materials, and so on. This stage discusses the ornaments explored in the pre-iconography stage, connected with the theme and concept of the building based on the meaning suggested by the literature. Third, the stage of iconography interpretation is to identify the relation between the history of the Mantingan Mosque and the social, cultural, and political conditions at that time. It is to determine whether this condition influences the ornaments' formation [40].

3. RESULT AND DISCUSSION

A. THE SOCIO-POLITICAL CONDITION INFLUENCING THE FORMATION OF ORNAMENTS IN ASTANA MOSQUE

The socio-political background of Astana Mosque can be traced back to the era of Kalingga. In the past, Jepara was named Jungapara under the leadership of Sandang Garba, a son of Sri Prabu Kandi Awan of Medang Kamulan. There was a family conflict in which the throne was usurped by Sri Getayu or Dandang Gendis, the little sister of Sandang Garba. In its development, Kartikeyasingha reigned as the King of Kalingga from 648 AD to 874 AD. After Kartikeyasingha died, his wife, Queen of Kalingga, continued the reign in 674 to 695 AD titled Mahissasuramardini Satyaputikeswara [41]. Jepara was ever reigned by Ratu (Queen) Shima in the 6th to 9th Century [42].

During the Islamic Kingdom of Demak, Aryo Timur was appointed Jepara's leader; he was then replaced by Pati Unus [43]. In 1549, Kalinyamat was crowned as the ruler of Jepara by her father, Sultan Trenggono, with Condrosengkolo, Trus Karya Tataning Bumi, or April 10th, 1549 AD. The date and month are now commemorated as the anniversary of Jepara City. Her territory exceeded to Banten dan Cirebon [35]. A writer from Portuguese, Diego de Cauto, in his work *Da Asia*, mentioned Ratu Kalinyamat as *De Krainige Dame* (a brave woman), *raibha de Japara senora pade rosa de rica* (a rich ruler) [44].

Astana Mosque portrays the acculturation of Java, China [45], and the Hindu Buddha, symbolized by ornamental carvings of hard soil on the wall. The high location of Astana Mosque represents it as a great and holy place. The location was used as a place of solitude (*uzlah*) by Ratu Kalinyamat. Later, it became a center of Islamic learning and cultural heritage [46]. In the construction of the Mosque, peculiar ornaments exist until now. Ratu Kalinyamat entrusted a craft artist, Cie Hui Gwan, a governor of Chinese ethnicity. This artist was ordered to search for raw materials in China and worked with the people of Jepara to create ornaments. Due to his professionalism, Cie Hui Gwan got the nickname Patih Sungging Badar Duwung, which is from the words *sungging* (carving), *badar* (stone), and *duwung* (sharp) [47].

Cie Wie Gwan was a royal advisor from China who found Raden Toyib (Sultan Hadirin) stranded on a Chinese beach and was cared for as an adopted son. They came to Jepara dan Cue Wie Gwan and changed his name to Sungging Badar Dawung [48]. Another source also said that the ruler of Aceh, Syekh Muhayyat Syah, had two sons, Raden Toyib and Raden Taqwim. Toyib preferred to leave the kingdom to avoid a conflict with his elder brother when a succession was held, and he wandered and dropped in Jepara. These stories need to be further verified from a historical perspective. In the *Serat Kandaning Ringgit*, Manuscript of KBG No.7 of the collection of Jakarta Central Museum, it is written that Pangeran Hadliri, or Wintang, was a Chinese merchant who came to Java. In the next phase, he married Retno Kencono (who got the title of Ratu Kalinyamat after being the ruler of Jepara). According to Ambary, the spreading process of Islam and its culture in Nusantara occurred in the frame of acculturation by using, forming, and changing Islamic (Arabic) culture to meet local needs [49]. Thus, Islam in Java influenced the architecture of the mosques in Java. The Hindu or pre-Islam culture also colored the form of architecture of the mosques so that acculturation was formed between Javanese, Hindu, and Islamic cultures [50], [51].

Tome Pires described Jepara as having bays and harbor trade routes where large ships (size of that time) anchored, so it had been visited by Maulana (Arab Descendant), who lived near the Mosque. They have been building and preaching since the 16th Century [52]. Wouter Schouten described Astana Mosque in the 17th Century as having a five-tiered roof like a pagoda tower. Jepara was visible from the sea then with its Mosque building [6]. Nicolaus de Graaf (a Dutch adventurer) 1686 described the City of Jepara and Astana Mosque with a five-tiered roof, which was later changed to three tiers on the roof until now. The establishment of Mantingan Mosque can be seen in the inscription of *candrasengkala* "Roepa-Brahmana-Warna-Sari," which shows the Javanese year 1481 Saka or 1559 AD. In the 17th Century, the Mantingan Mosque was first painted by a Dutch sailor (engaged in trading) as a mosque amidst the hustle and bustle of the harbor, house buildings, and a

seedy market. The Mosque appeared to be a large building in a city that prospered as a rice exporter. In 1927, the Astana Mosque was restored, where all the walls were arranged like a kori agung or paduraksa gate made of red bricks, replaced with blocks of cement and lime [53]. From 1978 to 1981, it was renovated and found with six panels ornamented on both sides, several white stone blocks, and the foundation of the ancient building. In 1982, the Mosque was restored by the Ministry of Education and Culture. The walls were made of red bricks arranged like a kori agung building (kori is the entrance of pure) or paduraksa gate, behind which were the tombs of Ratu Kalinyamat and Sultan Hadiri and others in a building. Other tombs were outside the tomb building, built with cement and lime [6]. The Regent of Jepara visits the grave as the central celebration of the anniversary of Jepara City every April 10th.

B. THE SOCIO-POLITICAL CONDITION INFLUENCING THE FORMATION OF ORNAMENTS IN ASTANA MOSQUE

Ornament has become a cultural expression and a religious representation in many societies since it is often displayed in sacred places. One can easily find it on pillars, walls, equipment for religious ceremonies, and art-cultural works (keris, wayang, gamelan, mosque pulpit, tombstone, etc.). It confirms that ornaments are inherent in the cultural treasures in artworks [54]. Artists' sensitivity is needed to control the flexibility of the rhythmic line and the balance of composition in filling a field of art. Sculptors need creativity to determine the arts field based on their needs [55].

As a cultural heritage site, Astana Mosque has its peculiarity in architecture and its ornaments. It has symbolic functions, i.e., a symbol for an area where there used to be a Hindu community Pre-Islam in Jepara. In the context of culture, ornaments are conserved as a realization of loving and inheriting the culture. Culture is present through three manifestations: ideas, artifacts (physical objects), and behavior or social systems. Ratu Kalinyamat is a manifestation of an artifact (material culture) with historical values [55].

Artifacts or physical legacies/buildings in each period of human civilization develop according to the understanding of cultural actors. The paradigm of architecture, according to Suharjanto, is classified into culture, aesthetics, mythology and cosmology, social, rational, postmodern, and environmentalist. Building materials have also developed from stone, wood, brick, iron, concrete, glass, and even plastics. Civilization, the object of architecture, is a form of building or spatial arrangement with escalation or specific materials. The dynamic is due to freedom of expression [56]. The dynamic is because, in Islam, there are no standard rules for mosque models; it only requires prayers to be performed facing the Qibla (Kaaba). Therefore, every Mosque is marked with a mihrab. Astana Mosque has been renovated, but the original ornaments with the paradigm of mythology and the building materials of stones and bricks are still maintained. The peculiarities of the ornaments of Astana Mosque are as follows: photos of the author's document in 2022.

First, the shape of the roof is 3 (three) a 3-tier roof, initially a 7-tier. Second, there is an additional building in the form of a foyer. Third, the wall between the main hall and the entrance has ancient ornaments. The unique thing is that the old form of Astana Mosque is still maintained, i.e., the ornaments on the wall in the form of patran suluran Majapahit, arabesque, lotus, and contemporary models of geometric ornaments; all those ornaments are still undamaged. However, optimal efforts from the Department of Culture and Tourism of Jepara Regency need to be made to take care of it in collaboration with the Cultural Heritage Preservation Center of Central Java Province. The ornaments of Astana Mosque are attached to the wall of the Mosque's foyer made of white stones.

The variety of the ornaments' motif are (1) The wall panel includes one side ornament's panel in the shape of leafage, plants, square shaped lotus and curly lined with carvings in the shape of leafage and lotus, (2) tendrils (flower's stalk), marrow (typical Chinese ornaments), pandan trees, bamboo trees, coconut tree, frangipani trees, water spinach, and nipah, (3) animals, i.e., goose and bat with two stylized wings/to be likened to plant motif, (4) rounded/circular medallion with the motif of Javanese carving, (5) house ornaments featuring stages, fences, gates and bentar temple stylized to be likened to trees, ornaments describing mounts, clouds, sky and stylized rock to describe beauty and prosperity of Jepara's land, (6) makara ornaments (a creature in Hindu mythology) which is stylized and combined with animals and human, a monkey's head with human's body (hanoman), (7) braid-shaped woven as the peculiarity of China, (7) two squared ornament's relief, in the shape of hexagon or rectangle with curly sides on both sides.

Ornaments describing an elephant are stylized with leaves, tendrils (sulur-suluran), and a lotus whose back relief is two knights, a person wearing a jamatkuma bun, that is a woman wearing a necklace, earrings, and a bracelet wearing cloth from the stomach to the foot while holding a bow. The second knight is described as having loose hair and wearing a necklace, earrings, bracelet, and clothes from the stomach to the foot. The faces of both knights in the ornaments have now been broken. In the ornaments, it is depicted that in front of the knight is a man with a short body in pigtail hair, which is fishing, (8) a squared panel describing flowers and

tendrils. On the reversed side, it depicts a knight in a bun and tails followed by two accompanists whose heads and tails are like monkeys, but the head in the ornaments is broken.

The scene depicts Hanuman (wayang personnel) walking accompanied by two monkey-bodied figures, (9) a squared panel, which is decorated with flowers and tendrils on its front side on its front side. In contrast, on the back side, it is decorated with two images of a person wearing long clothes, standing and kneeling/paying homage. The relief depicts Rama (a character in wayang), who is sitting, and Sinta (a character in wayang), who is paying homage in front of Rama, (10) a rectangular panel with both sides curly. The front side contains flowers and lotus leaves. On the reverse side, it includes two monkeys without clothes climbing, one holding a stick. This scene depicts two monkeys playing, (11) the candrasengkala ornaments with Javanese script engraved on the Mihrab of Astana Mosque written Rupa Brahmaana Warna Sari. Rupa means 1, brahmaana means 8, warna means 4, and sari means 1. These ornaments are decorations and become a clue of the year when the Mosque was established [57].

Understanding the factors of the presence of various ornaments on the wall of Mantingan Mosque can be analyzed by the Panofsky Iconography theory through three stages, i.e., pre-iconography, analysis of iconography, and interpretation of iconography [40], that is a branch of art history which identifies, describes, and interprets the content/form of the ornament art.

C. STAGE OF PRE-ICONOGRAPHY

This stage contains the classification of the Mosque's area (concerning the ornament's variety, which has been explained above). Area classification in the study of architecture can be done by identifying the characteristics of the architecture. According to Habraken, there are two aspects of the architectural characteristics of a building: physical and non-physical. The physical aspect includes a spatial system related to the space management of a building, a biological system about shape, and a stylistic system, a unity of building components that form a distinctive image. Meanwhile, the non-physical aspect is the values that are contained in the architecture [58].

The physical aspect of a building is the spatial system, i.e., the spatial management of the building to do mapping on Astana Mosque. The result of the author's observation in 2022 is that there are five parts of the Mosque are mihrab: the main hall, which is for the congregation to pray and the pulpit for the preacher; the veranda of the Mosque for the congregation to pray if the central area is complete (as in the Jum'ah prayer and Idain prayer), pawastren, which is a place specially given for women to pray on the left part of the Mosque whose wall of pawastren is integrated with the main hall of the Mosque. The main hall and veranda are maintained in its original structure, as described by Budi [59]. There are also supporting areas consisting of the Mosque's courtyard, ablution site, and water closet located on the left part of the Mosque, which is in the same territory as the Mosque (still connected to the Mosque). The existence of the ornaments on the wall of the main hall, the separator between the main entrance and the foyer, is portrayed in Fig. 1.



Figure 1. The front wall of the main hall



Figure 2. Ornament of monkey

The aspect of the physical system concerning the shape of Astana Mosque, the width of the building is 20x15 m, having the characteristics of an ancient Mosque in Java, i.e., the roof construction with three stacks, foyer, and main hall with a square plan [60]. The roof shape is also a three-tiered roof (not a dome). It has four pillars/the central pillar is in the main hall, a sermon pulpit, and a mihrab. In the present context, Astana Mosque has a particular prayer area for women (pawastren); the ablution site and the restrooms are separated between men and women, and the courtyard is large. However, it does not have a minaret, but it has a room for praying for the congregation on the right side of the main hall for men if it cannot contain the congregation. Astana Mosque is categorized as the Mosque whose management uses the Nahdliyin model, which is characterized by the existence of Bedug and kentongan, which are sounded before the five daily prayers start; there is a stick on the pulpit, which is used/held by the preacher during the sermon.

The aspect of a stylistic system describes the components of the building, which convey special meaning, including the typical ornaments/reliefs of the Mosque decorating the wall of the Mosque with carvings in the form of separated panels in stylized form (the form is changed to obscure the original form), it has the aspect of visual communication which is symbolic. First, the shape is a mirror frame with 59 cm length and 37 cm width. At the same time, the motif is planted, such as four coconuts, seven pandanus, one frangipani flower (pandan and frangipani flower symbolize the tree of life), six bamboos, and one lotus. Besides, the ornament of a lion (which means power or strong personality) is stylized to obscure the original form). It is expected that it does not conflict with the Syariah law, which prohibits depicting animals or humans. The motif of a lion in the middle means a vital position. There are motifs of Meru or mountain, cloud, rock, surya majapahit, animal motif, frangipani, lotus, and pandan tree. The Motif of Meru, rocks, and lotus forms a pattern of surya majapahit as the realization of mandala [61]. Second, a medallion with a diameter of 37 cm depicts a braided form with a lotus motif, in which the middle of the braid serves as the center of the braid, leading to 9 points, 1 of which is in the middle. Third, animal ornaments include monkeys (see Fig 2), geese, bats, phoenixes, birds (influence of China), and elephants, which all should be stylized not to show clearly and not result in a misperception by the public.

D. ANALYSIS OF ICONOGRAPHY

There is no standardized design of mosques in al-Quran and Hadith, so the architectural forms of the mosques are different from one another. The variety of the Mosque's ornaments appears in Baiturrahman Mosque (1292 M) in Banda Aceh, Aceh; Leran Pesucinan Mosque (1385 M) and Sawo Gresik Mosque (1398 M) in Gresik, East Java; Mapauwe Leihitu Mosque (1414 M) Central Maluku, Panjunan Mosque Cirebon (1453 M), the Great Mosque of Demak, Central Java (1477 M), Sultan Suriansyah Mosque in Banjarmasin, South Borneo (1526 M), al-Aqsha Mosque-Menara Kudus, Kudus, Central Java (1530 M), Katangka Gowa Mosque, South Sulawesi (1603 M), the Great Mosque of Palembang, South Sumatera (1663 M), Jamik Mosque of Kota Waringin Central Kalimantan (1725 M), the Great Mosque of Kauman Yogyakarta (1773 M) [62], and Astana Mosque which is studied in this manuscript.

Ornaments, as the creative expression of humans, are usually created by decorating or carving wood, pottery, clothes decoration, weapons of war, buildings, and other art objects. It is commonly found on the wall of pure with the type of ornaments, such as animal, plant, and human, or describing flowers or bamboo combined with animals like cranes, bats, deer, etc. It can be found in Pure Girinatha in Makassar City, South Sulawesi [63].

This manuscript tried to identify the meaning of the ornaments in terms of motif, form model, etc. This iconographical Analysis has identified 11 varieties of ornaments. Those are (1) leaves and plants depicting the natural potentials of Mantingan Village at that time. There were also squared and curly-lined lotus flowers in the form of leaves. According to Muffid, in Hindu and Buddha, the lotus is a symbol of spiritual knowledge and power as the expression of disinterest in the worldly life [64], (2) tendrils (in the form of flower stalk), marrow (typical ornament from China), pandan Tree, bamboo tree, coconut tree, frangipani, water spinach, and nipah palm describing the nature condition around Astana Mosque at that time. All trees no longer exist because they are now used for residential areas, (3) Animals, i.e., geese and bats with two stylized wings, are likened to plant motifs; see Figure 3, (4) medallion, rounded/circling with Javanese carving motifs, (5) house ornaments featuring stage, fence, and gate. Additionally, there is a bentar temple, which was stylized similarly to trees, ornaments depicting a mount, clouds, sky, and rocks stylized to show the beauty and fertility of Jepara land. (6) Makara ornament (a creature in Hindu mythology that was stylized and combined with animal and human), (7) braid with Chinese typicality, (8) ornament of two side relief, squared or rectangular with curly shape on both sides. The ornament depicts an elephant stylized with leaves, tendrils, and lotus flowers with two knights' reliefs on its back side, a person wearing a jatmakuta bun, i.e., a woman who is wearing the necklace, earrings, and bracelet with cloth worn on the stomach until foot while holding a bow. The second knight was described

as having loose hair, wearing a necklace, earrings, and bracelet, and wearing cloth from belly to foot. The faces of the two knights in the ornaments have been broken. In the ornaments, it was depicted that there is a man with a short body and pigtail hair as if he is fishing; (9) a panel in a squared shape representing flowers and tendrils. On the reverse side, it described a knight in buns and tail, followed by two accompanists whose head and tail are like monkeys, but the head, in the ornament, looks broken now. The scene depicts that Hanoman (personnel of wayang) was walking and accompanied by two creatures with a monkey figure, (10) panel in a squared shape, on the front side it is decorated with flowers and tendrils, on the back side it is decorated with the picture of two persons, one of them is wearing a long cloth while standing and in worshipping manner. The relief depicts Rama (figure of wayang) sitting and Sinta (figure of wayang) paying homage before Rama, (11) The panel is rectangular, with both sides curly. On the front side, it contained flowers and lotus leaves. On the back side, there were two monkeys without clothes who were climbing, and one of them was holding a stick. This scene described two monkeys playing, (12) the ornament of Candra sengkala in Javanese script engraved on the mihrab of Astana Mosque.



Figure 3. Ornament of a bat

E. INTERPRETATION OF ICONOGRAPHY

The stage of iconography interpretation is the effort to identify the relationship between the history of the Astana Mosque and the social, cultural, and political conditions at that time. Did the condition influence the formation of ornaments? There are various functions of ornaments those are (a) pure aesthetics, which means beautifying the form of artwork (for example, ceramic products are added with the decoration of flowers, etc.), (b) symbolic (the meaning which is symbolized by objects, e.g., kala/banaspati at the gate of temple symbolizes a hazard repellent, a monitor lizard is a symbol of the incarnation of ancestral spirit, a dragon symbolizes the underworld, and a bird symbolizes "upper" world or spirit flying to the heaven (c) constructive, i.e., supporting, connecting ornaments or strengthening the existence of the decorated objects.

Meanwhile, the types of ornaments are (a) geometric, i.e., to develop geometrical shape (based on the geometry science from the shape of points, lines, or spheres from the simple one to the complex one) designed according to the willingness and imagination power of the artist, (b) flora, i.e., describing the shape of plants as the source of inspiration, (c) fauna, i.e., describing the type/form of animals as the source of inspiration, (d) symbolic, i.e., using objects of human described by the stylization of separated shape, for example, a mask (the original form is a face) or the intact form like the form of wayang, (e) polygonal, i.e., determining the spheric shape in the form of triangle, tetragon, pentagon and hexagon. Therefore, the identification of Therefore, the identification of the relationship between the history of Astana Mosque and the social, cultural, and political condition at that time showed that conditions were influencing, which gave influences towards the formation of ornaments, i.e., the way used by artists to interpret the form of ornaments.

F. THE MANIFESTATION OF TOLERANCE IN THE FORM OF ORNAMENTS IN THE ASTANA MOSQUE

Tolerance means a person's utterance, attitude, and action towards other people of the same religion but of different schools of thought or beliefs that do not vilify, despise, and allow to exist with disturbing. In the context of tolerance on the existence of ornament, tolerance is the attitude of a religious community towards the cultural artworks tradition by other religious communities, which are not changed or not destroyed in existence and treated according to the ability optimally. In the context of architectural buildings, tolerance

does not crush the design of pre-Islamic work in Jepara, which contains Hindu and Khonghucu (represented by the Chinese style and ornaments in the temple) and is stylized with various motifs. The preserved ornaments are facts that the Muslim generation in Jepara has still been conserving them as a form of cultural tolerance. If they were intolerant, they must have changed due to being regarded as meaningless.

In 1910, Knabel visited Astana Mosque; he described that there were reliefs and panels made of solid yellow rock; on every side of the wall, there were seven panels arranged from bottom to up; in the four spheres, there were 28 panels, on either side there is a row of relief panels with bat motifs on each door, so there were 84 bats. There were carvings in the shape of medallions (round), rosettes, squares, and rectangles whose sides were in the form of curly brackets and bat-shaped. The panels described (1) goose, bird, horse, snake, deer, elephant, monkey, crab which were stylized so that the shape did not look real like an animal, (2) plants, lotus, tendrils, marrows, nipa, bamboos, ferns, coconut, barringtonias, sago, and frangipanis, (3) mountain and sun, (4) stylized motif of makara, (5) plait/braid, (6) stilted house, fence, gate and bentar. Regarding the motif variety, the panels were similar to the wadasan, which was rock-shaped on the primary motif. Wadasan motif resulted from Chinese cultural influence, especially Taoism (identical to those in Cirebon Mosque) [65].

The ornaments have existed since the establishment of Astana Mosque in the 16th Century; until now, the author has not found any ornaments that were broken, thrown away, or ignored by the citizens or the Caretakers of Astana Mosque. The stylization is not categorized as damaging or changing the ornaments. Still, it is an effort to respond to the ornament motif by changing the design, not the ornaments' meaning. The attempt to change the ornaments by stylization is the manifestation of tolerance. The ornaments conserved in Astana Mosque are the bentar gate in the complex of Ratu Kalinyamat Tomb (behind Astana Mosque) and the ornament of Makara (a creature in Hindu mythology), which was stylized and combined with animals and humans. Makara ornaments usually exist in Hindu temples; additionally, in temples or pure, the ornaments are animals, plants, and humans, or they can be described as flowers and bamboo combined with animals like cranes, bats, deer, etc.

Art-cultural actors have developed their potential by expressing beauty through needs, ideas/views, and aspirations for satisfaction. Cultural environments consisting of form, function, and the meaning of culture can be created in the artworks that are likely to change at all times. The closeness of fine arts in the form of artistic creations with the cultural framework resulting from the various traditions cannot be separated from the original culture, although the scholarship and system of culture [53, p. 4]. Islam in Mantingan Jepara exists because the preacher used various strategies, one of which was through acculturation, so society sympathized with Islam. Acculturation is also influential in the field of arts. The branch of fine arts that has developed is carving art, in which the decoration pattern adopted the decorating pattern of the pre-Islamic era, such as foliage, flowers, rock/coral hills, scenery, geometrical lines, head of deer, and dragon [60]. In Islam, art serves as the manifestation and appreciation of humans on the divine things, revelations, and human nature. Artworks are the result of human mental intervention on matters in their surroundings. Interpretation of artworks is not only in the aspect of aesthetics but also in the aspect of ethics so that arts do not oppose God [66].

The variety of Astana Mosque ornaments have Hindu, Chinese, and local wisdom elements. The culture has the characteristics of Hindu (pre-Islam) and Confucian-Chinese (represented by the ornaments in temples), and it still mostly continues the culture of pre-history (previous era). It also still occurred when Islam came. Islam also conserved the tradition/culture of Hindus (pre-Islam), which were modified when it did not conflict with the Islamic Sharia. Preserving still fulfills the requirement for art creation according to Istanto, ornaments in Hindu temples (*sadangga*), i.e., *rupabheda* (the character is easily recognizable), *sadsrya* (having the similarity with those depicted), *pramana* (principle of truth), *wanikabangga* (symbolized by color), *bhawa* (representing nuance), *lawanya* (having charm) [67]. The message of tolerance was contained in various forms in the ornaments of the Astana Mosque.

First is the Chinese element, in which the Japanese carving was derived from the Chinese influence in the centuries 15 and 16. It was from Tjie Wie Gwan, a Muslim from China who was an expert in Carpentry and carving in the era of Ratu Kalinyamat (16th Century) [52]. The role of Tjie Wie Gwan, the pioneer of carving in Jepara, was believed to be the maker of the panels in Astana Mosque and taught his knowledge to the artists then. Therefore, his tomb was located in the complex of the tomb of Ratu Kalinyamat (behind Astana Mosque) [68]. According to the oral narrative tradition of the residents in Mantingan village, the tomb of Tjie Wie Gwan was located among the graves of Ratu Kalinyamat and Sultan Hadirin. The Chinese elements existed in the ornaments in Astana Mosque i.e., first, the tiles and steps were made in China and imported by Makao country, the roof and ridges were in Chinese style, the outer and inner walls were decorated with earthenware plates in blue pictures, the wall next to the mihrab and the pulpit of preaching was decorated with squared reliefs depicting wildlife, dancers carved on the old yellow color of rock stone, and the supervisor of the work was

Babah Liem Mo Han [69]. However, the author did not find the dancer carved on the old yellow rock stone anymore; the steps were current products due to renovation. In 1927, the walls were restored and replaced with cemented materials and lime (was the originality changed?). The old panels were fixed and pasted on the right-left-top of the porch door; some were installed on the building's lower, outer, and corner. From 1978 to 1981, it was restored, and five panels with reliefs were on both sides; there were some white beams and an ancient foundation [70]. Lombard (1996), in Irsyada, gave an example of the carving on the yellow stone with a Chinese decoration pattern, i.e., a lotus image around it and an elephant image that appeared to be stylized as leaf tendrils [27]. There were five categories of typical Chinese ornaments: animals/fauna (dragon, bird, lion (qilin), snake, monkey, and elephant), peacocks, tiger, bat, and deer. However, the Chinese animal motifs stylized in the Astana Mosque were only bats and monkeys.

There were also plants/flora in the form of bamboo. Additionally, the typicality of the Chinese-styled ornaments depicted natural phenomena, legends (motif of magical creatures, giants, gods, etc.), geometry (curved lines, straight lines, circles, triangles, rectangles, meander shapes, swastikas, spiral shapes, Egyptian petra, etc.) [71]. The author did not find that the ornaments in the Astana Mosque did not describe legends. There was also a motif of a stylized lotus, in which lotus is a plant that needs muddy and mossy media to grow and develop. It lives in murky areas but can live with its beautiful flowers and supports other animals, like a frog. The message of life from a lotus is accepting the reality of life [27]. According to Muffid, the lotus symbolizes spiritual knowledge and power in Hinduism, and Buddha expresses disinterest in worldly things [64]. A study by Liesawan dan Jesseline on the temple of Tulus Harapan Kita (Thuan Huo Kiong) Gorontalo City suggested that there was inspiration taken from the characteristics of the bamboo tree and lotus, which have natural power and are resistant to climate change. At the same time, animals (naga, qilin (lion), peacock, tiger, bat, and deer) symbolize the meaning of a power giver, easy to migrate (mobility to adapt to climate). They can be utilized/consumed by humans [72].

Second, Hindu elements were evidenced by the existence of Surya Majapahit forms in the ornaments. Surya Majapahit was a cultural work of Hindu pre-Islam culture, the visual sign of Surya/the sun. Majapahit is the frequently found symbol in the ancient building ruins of the legacy of the Hindu Majapahit Era (1293-1500). The shape was like the eight-pointed sun, with a circle in the middle, depicting nine gods of Hindu (Dewata Nawa Sanga). The position of God is arranged by the position of the 8 points of the compass, with one part in the center. God Shiva, God Iswara is in the east, Nahadewa in the west, God Wisnu in the north, God Brahma in the south, God Sambhu in the northeast, God Sangkara in the northeast, God Nahesora in the southeast, God Rudra in the southwest daya. The shape of 8 rays of sunlight is the symbol of accompanying deities, namely God Kuwera enthroned in the east, God Isana in the northeast, God Indra in the east, God Agni in the southeast, God Yama in the south, God Surya Nariti in the southwest, God Varuna in the west, God Bavu/Navu/Vavu in the northwest [61]. The symbols are a cosmological diagram that is illuminated with distinctive sunbeams. It was assumed that Surya Majapahit symbolized the Majapahit Kingdom [73]. However, Surya Majapahit, when related to the ornaments of Astana Mosque, based on the study by Setiawan, the motifs were stylized (composed) [6]. The relief in Astana Mosque in the survey conducted by Setiawan et al. was carved in the form of separated panels decorating the walls. The relief realized in stylization has the visual communication aspect [61], i.e., the system of fulfilling human needs in optical information through visible symbols [74]. In the study on Surya Majapahit in Astana Mosque, the symbol was inserted in the abstract form [61]. The survey result by Supriyadi on the Great Mosque of Demak, Surya Majapahit, was in the form of a chakra motif (Surya Majapahit); it was not stylized [75].

According to Sumardjo in Rohmat, the aesthetic value contained in the artworks can be intrinsic or extrinsic. The value of inherent elements is visualized (visible), while the outside element is attached to the structure of the paintings [76]. As the artworks have intrinsic values, the ornaments on the wall of Astana Mosque were organized in visual elements in the form of shapes, colors, lines, spaces, and textures. Some carving spheres that can still be detected are medallions, blocks, hexagons, W shapes, and curly brackets. The composition of the motifs includes living creature motifs, such as peacocks, phoenixes, elephants, monkeys, and the floras, such as lotuses, tendrils, foliage, fruits, and geometric, arabesque, abstract, and landscape [27]. The other Hindu-styled cultures that are still preserved include the gate/bentar temple and Paduraksa gate in the area of the tomb of Ratu Kalinyamat, Masjid Astana Mosque, see Figure 4.



Figure 4. The bentar of the tomb of Kalinyamat

However, according to Setiawan, in Astana Mosque, there was a former temple whose shape was small and no longer intact due to age [77]. The characteristics of Islamic architecture are not using the motifs of animals and humans because the Sharia prohibits it, so the used motifs were geometric, plants (floras) in the building interior (arabesque), calligraphy, mashrabiya, ornament of 3 dimensions (muqarnas), like ceiling ornaments (stalactites), e.g., the one used in the entrance (portal), mihrab, interior dome, and minaret [78]. Those characteristics exist in the Astana Mosque, except for the dome, minaret, and ceiling ornaments.

Third, the typical ornaments of the Ancient Jepara in Astana Mosque were those with motifs of flowers, plants, animals, etc [79]. Ornaments in animal shapes were modified (to be stylized) so that they were disguised with the shapes of Arabic calligraphy. Next, it was interspersed with tendrils of foliage and flowers to become a form that does not reveal saved living creatures [34]. Theologically, a statue is not allowed to be used as an expression of art since the doctrine in Islam that designing creatures is not the human's authority [80]. It differs from those in Langgar Dalem Mosque in Kudus City, where there are arabesque motifs. The Cipta Rasa Mosque maintained the influence of Hindu (the display of the ornaments of lotus/padma as the symbol of holy, peaceful, prosperous, happy), while the influence of Buddha (lotus, a sacred flower symbolizing beauty and purity) [17], the elements of sacred ornaments are on the mihrab [18].

4. CONCLUSION

The Astana Mosque of Sultan Hadirin in Mantingan Village, Tahunan Sub District, Jepara Regency, was built in the ruling era of Ratu Kalinyamat in the 16th Century in Jepara. The trace of her kingdom is in Kriyan Village, Kalinyamatan Sub-District of Jepara. This Mosque has a typicality of ancient ornaments on the wall of the Mosque and the fence around the mihrab. The ornaments of the Mosque have three models: Hindu (pre-Islam in Jepara), Chinese, and local Indigenousness of Jepara. The local Muslims maintained the ornaments until now as the manifestation of treating and preserving the old artworks as a form of tolerance towards the crafts art culture. The ornament motifs at Astana Mosque also influenced the development of Jepara's typical carving art. Therefore, the existence of Islam did not become an obstacle to the preservation of the work of interfaith and ethnic groups.

The significant advantage of this study is that mosques can be the media of tolerance by maintaining the values contained in the ornaments, which are aesthetic, symbolic, and constructive, circumvented by stylizing the ornaments since it was prone to violations of the Islamic Sharia. Therefore, of course, as a generation of millennials, tolerance based on culture and ethnicity by understanding the religious teachings (whatever) is not an obstacle to realizing a civilized life.

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