



The Visual Arts of Masjid Agung Sang Cipta Rasa Cirebon: Hybrid Culture Identity

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Abstract

Cultural hybrids complement the richness of the visual art of Masjid Agung Sang Cipta Rasa in Cirebon. The influence of diversity can be seen in the mosque including having strong local cultural characteristics, coupled with the influence of foreign cultures such as Arabic, India, and China. This study aims to find hybrid culture crosses in elements of Masjid Agung Sang Cipta Rasa. The method used is the historical method. The historical method is the process of critically testing and analyzing records and relics of the past. This method consists of several stages, namely heuristics, criticism, interpretation, and historiography. The results of this study describe various forms of hybridity that have influenced the development of Masjid Agung Sang Cipta Rasa. The elements are considered to represent the period before Islam entered, or the influence of Hindu Buddhism, Chinese, Arab, Javanese, and European that coexist in Cirebon. The elements of visual arts in the mosque which are part of the hybrid cultural cross-identity among which are represented on the roof that gets influence (Javanese, Hindu-Buddhist, Arabic/Islamic); gate (Hindu-Buddhist); *maksurah* (Arabic); mihrab (Arabic, Chinese); pillars (Javanese, Arabic). This shows that the greatest influence on the building of Masjid Agung Sang Cipta Rasa, starting from the earliest development until several centuries later, is the influence of culture from outside.

Keywords: Arts; Culture; Hybrid; Mosque; Visual

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INTRODUCTION

The existence of the mosque building as a place of worship of Muslims experienced interesting developments from time to time. The relatively old age of the development of Islam in Indonesia also influenced the various forms of mosque buildings that were erected in Indonesia, since the beginning of Islam's entry into Indonesia until its most recent development. A span

of time that extends from the 7th century AD to the 21st century AD. The diversity of mosque buildings in Indonesia certainly cannot be separated from the cultural influences that surround them, especially when the mosque was built or renovated. This is also in line with what was expressed by Lufiani that work in the sphere of culture is something that has an attachment to the surrounding environment and has historical value (Lufiani, 2017). Both the in-

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fluence of local culture and the influence of outside cultures, such as Arabic, India, and China. Inevitably, in the early stages of its development until a few centuries later, the greatest cultural influence surrounding mosque buildings in Indonesia was cultural influence from outside.

Islamic buildings in Cirebon, such as mosques, have architectural elements and decorative patterns that have similar characteristics in other Islamic building contemporaries elsewhere, especially the north coast of Java such as Banten, Gresik, Kudus, and Madura. These places at the beginning of the 16th century had become the center of Islamic development in Java.

Besides getting strong Hindu influence, the development of mosques in Indonesia also cannot be separated from the development of Islamic sculpture (carving art) which at the beginning was centered on mosques and palaces. With the development of the mosque building, sculpture entered the mosque's interior during the Umayyad Dynasty. The form and motif of carving since that time until now are limited to geometric shapes with vegetable motifs (leaves and flowers). These forms and motifs are the original creations of Muslims (Encyclopaedia of Islam Volume 3, 1994), known to Europeans as Arabesque. Then followed by Arabic calligraphy art that dominates the mosque's interior decoration.

Another thing that is not less interesting to highlight is the acculturation of Islam with a culture that is both alive and present, coloring its journey and development in the community. Visual art in a culture based on Islamic religion emphasizes the prohibition on the use of living things as objects of art. So, what grows is decorative art in the form of decoration and simplification of forms. This led to a collaboration between Islam and local culture, seen as a successful acculturation process. This is shown by increasingly showing the richness or diversity of Islamic cultural expressions after contacting or meeting with local cultural buildings (Utami, 2011).

The strong influence of outside cul-

ture on mosque buildings in Indonesia is also evident in the elements of mosque buildings in West Java. In this connection all is interesting to be studied about the forms of the influence of outside culture on the mosque building, especially mosques in West Java. Rustarmadi quoted Barthes, explaining that social life whatever its form is a separate sign system, and humans always have their ways to interpret various things around them (Rustarmadi, 2012).

Likewise, traditional mosque building has its meaning in society with various elements of the results of its cultural mix. Given the vast extent of West Java, it would be very reasonable if the research focused on one of the cities that had quite a diverse cultural influence from outside, namely the city of Cirebon. Why Cirebon? The reason is none other than because Cirebon has a relatively long age of contact with outside cultures other than as a center for the spread of Islam in West Java. Besides, ancient mosques that are specifically located in the Keraton Kasepuhan area have particularities that are still maintained today. One of them is Masjid Agung Sang Cipta Rasa (Sang Cipta Rasa Great Mosque).

Some studies that took the object of Cirebon include research from Husen Hendriyana's dissertation discussing the aesthetic and symbolic meaning of the Liman and Dalima motifs in the Sadguna concept at the Cirebon Palace during the reigns of Kasepuhan I and Kasepuhan II. The selection of Cirebon city as the location of the object, by Husen, is because Cirebon is considered to have its uniqueness and distinctiveness in the journey of its cultural arts. Especially in the palace, many artifacts have not been scientifically defined. Singgih Tri Sulistiyono's research in his work on *Perkembangan Pelabuhan Cirebon dan Pengaruhnya Terhadap Kehidupan Sosial Ekonomi Masyarakat Kota Cirebon* (1998) discusses the development of the port of Cirebon which became rapidly developing in the second half of the XIX century. Cirebon in its geographical position on the north coast of Java gave birth to shipping as well

as trade activities and became the heart of the city and a driving force for the economic development of the surrounding area. Further research on the discussion in the *Sunan Gunung Jati (Antara Fiksi dan Fakta); Pembeduan Islam dengan Pendekatan Struktural dan Kultural* by Dadan Wildan, which is the result of philological dissertation research. It was printed into a book in 2002. It classifies fictional and factual elements related to Sunan Gunung Jati found in ancient manuscripts of the Cirebon tradition.

This study aims to find the identity of hybrid cultural crossing in the elements of Masjid Agung Sang Cipta Rasa which is part of the development of the mosque's visual art that survives and continues to exist following the times. This research is also expected to enrich the treasury of local history in Indonesia especially Cirebon City, West Java. Beyond that, another benefit expected from this study is the strengthening of synergy or re-approaching between history and art and design. Therefore, the author views the need for this research to be carried out.

METHOD

This research uses the historical method. Historical method is a method used to study events in the past to make systematic reconstruction of the past, by collecting, evaluating, verifying, and synthesizing evidence to establish facts and obtain strong conclusions (Kosim, 1984). The same thing also expressed by Gottschalk (1986) that the historical method is the process of critically examining and analyzing records and relics of the past. This method consists of several stages, namely heuristics, criticism, interpretation, and historiography: 1) Heuristics or the stage of collecting sources, especially visual sources; 2) Criticism or source selection stages or often also referred to as source verification stages; 3) Visual analysis or stages of visual analysis from visual sources that have passed criticism (visual facts); 4) The interpretation or stages of interpretation of visual elements or can also be referred to as stages of visual

explanation; 5) Historiography or the stages of writing or presenting history.

Visual source collection activities as the first stage of activities in the visual history research method are carried out in a non-conventional and conventional way. The visual sources that have been collected are then criticized, both external and internal, to produce visual facts. Visual facts, as a result of criticism of visual sources will not have any meaning if the facts are not analyzed and interpreted. Therefore, analysis and interpretation of visual facts become an important part that needs to be done when reconstructing visual history (Dienaputra, 2015).

RESULTS AND DISCUSSION

The culture in the hinterland (mountains) tends to have a whole and pure culture when compared to the coast, which is a trading area. Interaction with outside cultures is more common in coastal areas, acculturation processes occur that form a culture with a new identity (Yudoseputro, 1986). Likewise, Cirebon as a port city of trade centers, so often visited by various countries.

Toponimi/Widyaloka (The Origin of The Regional Name)

Residents called Cirebon as *Nagari Gede*, as time went by most people said *garage*, and then *grage*. Residents call themselves *wong grage*. The term Cirebon in *kiratabasa* (volks-etymology) is derived from the fragment of the word "ci-", from Sundanese, meaning 'water' from 'cai' for short; "Rebon", is a kind of small shrimp, which is an ingredient for making shrimp paste, *belacan*. This is connected with the fact, that Cirebon is an abundant and good quality shrimp and shrimp producer for export since long time ago. There is another opinion that gives the explanation that the word *grage* comes from *glagi*, namely the name of dried shrimp as a shrimp paste (Atja, 1986).

In later developments, in the 15th and 16th centuries, Cirebon, which was

a coastal area, became an important base in inter-island shipping and trading lines. Based on the arguments presented in the previous paragraph, that the coastline is the entrance to outside culture, the location of Cirebon as the border between West Java and Central Java makes Cirebon an important role for inter-island shipping and trading. According to Tome Pires (Pires, 2016), Cirebon has a good port, where there are 3 or 4 *Jungs* in that place. This place has large amounts of rice and other food ingredients. Here is a picture of a *jung* boat in Cirebon.



Figure 1. The sailboat (Bingkung) from Cirebon, West Java (5537/23, collection of KIT Jawa Barat, National Archives of the Republic of Indonesia).

The position of Cirebon became a bridge between Javanese and Sundanese culture, which eventually created a new culture. Cirebon is a coastal city located at the eastern end of the north coast of West Java, which acts as a base for international trade traffic. Cirebon, in the beginning, was a fishing village that had no role at all. A fishing village called Dukuh Pasambangan located approximately five kilo-meters north of the center of Cirebon city. While the center of Cirebon city is currently a settlement called Lemah Wungkuk. Lemah Wungkuk was built by Ki Gedeng Alang-Alang, which was intended for the Muslim community which was the beginning of the development of Islam for the surrounding area (Wildan, 2002).

The Development of Masjid Agung Sang Cipta Rasa Cirebon

In Purwaka Caruban Nagari, Masjid Agung Cirebon (the Cirebon Great Mosque), which is now located to the north of the Kasepuhan square, named “Ciptarasa”, is the result of the work of Demak and Cirebon people, in a developing oral tradition the number of workers reaching 500 is led by Raden Sepet or Raden Sepat as well as the construction of the Demak Mosque, under the supervision of *wali* (the saints) headed by Sunan Kalijaga. Like the roof of the Demak Mosque, Masjid Agung Sang Cipta Rasa Cirebon, the middle roof is supported by four giant wooden poles, only three are intact, one of which is composed of several pieces of blocks which are bound together (Atja, 1986 and Tim Yayasan Mitra Budaya Indonesia, 1982).

This mosque is located west of the square. Keraton Kasepuhan which is included in Lemah Wungkuk village. On the outside of the mosque is given a wall fence around. If you look at the east wall fence facing the highway now, it appears that the mosque floor plan is not parallel to the wall fence. However, the square plan is indeed facing the Qibla which is about 30° northwest. On this basis, it can be concluded that the wall fence of the mosque was made later. The original mosque floor plan is the part, which is now surrounded by a square wall, while the porch parts of both the east, north, and south porches are made later in the form of expansion. Here is a picture of Masjid Agung Sang Cipta Rasa.

The location of the mosque is right facing the Qibla, straight with *Baithullah* in Mecca. Meanwhile, according to P.S. Sulendraningrat, the one who measures the qibla direction of the prayer is Sunan Kalijaga. He who days and days and always performs evening prayers is asking Allah’s guidance so that the location of the mosque is right and goes straight towards the direction of *Baithullah* in Mecca. Therefore, Sunan Cirebon gave the name of this mosque Sang Ciptarasa, which means that this mosque is truly the product of a clear inner

feeling, a true heart, and is a reflection and self-approach with the Creator, Allah *Subhanahu Wata'ala* (Sudjana, 2003).



Figure 2. Masjid Agung Sang Cipta Rasa In 1911 (colonialarchitecture.eu.accessed on 6 August 2018)



Figure 3. Masjid Agung Sang Cipta Rasa in 1911 (KITLV accessed on 6 August 2018)

The Great Mosque has several nicknames, among others: Sang Cipta Rasa, and Serambi Pakungwati. The first oldest porch is located to the left of the mosque (south) called prapayaksa, while the front porch (east) is called scenery. Here is a picture of the porch of Masjid Agung Sang Cipta Rasa Cirebon.

One thing that caught the attention of Masjid Agung Sang Cipta Rasa was that the roof of the two-story mosque in the form of a pyramid that did not use the top decoration commonly called *mustaka* or *momolo*. The shape of the mosque roof in the form of a pyramid also includes the shape of the roof which is very much obtained in the form of ancient Indonesian mosques. In general, the roofs of ancient mosques in Java and several other places outside Java are indeed terraced and sha-

ped like Meru with a crest decoration or *momolo*. Some ancient mosques that have a *meru*-shaped roof include Demak Great Mosque (three stories), Kadilangu Mosque (two stories), Banten Great Mosque (five stories), and so on (Balai Poestaka, 1926). From the oral tradition that developed in the community that Masjid Agung Sang Cipta Rasa Cirebon did not use *momolo*, because, during the reign of King Panembahan Ratu, an epidemic struck Cirebon. To eradicate the outbreak, Panembahan Ratu released her wand, which floated until it grabbed *momolo*, until the *momolo* broke up. Since then Sunan Kalijaga advised Panembahan Ratu that for Masjid Agung Cipta Rasa no longer be made by *Momolo*, but instead, the roof was transformed into a pyramid as a sign that there is no superior human being (Sudjana, 2003).



Figure 4. The porch of Masjid Agung Sang Cipta Rasa Cirebon (12 October 2018)

The Elements of Masjid Agung Sang Cipta Rasa

Masjid Agung Sang Cipta Rasa is surrounded by a wall decorated with rhombic protrusions and jagged hexagon shapes (mirror frame motifs). On the top of the wall, there is a barrel temple, the part is in the form of flat seams of a brick arrangement which at the top and bottom are smaller, while in the middle it widens, reaching 70 cm in height, the total number is 20 units, in addition to that at the top is mounted lighting lamps (Alamsyah, 2010). Here is a picture of the gate at Masjid Agung Sang Cipta Rasa in Cirebon.



Figure 5. The gate or *Gapura*
(4 December 2018)

The shape of the door or gate of Masjid Agung Sang Cipta Rasa is shaped like the Paduraksa Gate. At the main gate to the east of the middle section, there is a decoration in the form of three-tiered wings at the top, then the arch in the middle there is a decoration shaped barrel temple. Meanwhile, at the top of the archway there is an Arabic script, on the left and right there is the decoration of the barrel temple (Alamsyah, 2010). The barrel temple is a geometric decoration that is made rather prominent on the surface of the wall and consists of two types, one of which is as seen in the eastern gate to the south. The first type, rhombic shaped with the longest size of 1.60 m and the widest 82 cm. The distance between each other is 40 cm, usually known as a Portuguese *salip* form. The second type, in the form of a rectangle surrounded by hexagonal brick protrusions; the decoration includes a mirror frame motif; measuring 80 cm long and 50 cm wide, attached to a wall that is more prominent 10 cm from the perimeter wall is made of a brick structure that widens in the middle, smaller on the top and bottom. The middle part measures 50 X 50 cm, the top bottom measures 30 X 30 cm and the overall height is 70 cm. All of them numbered 20, and at the top they were mounted with lights.

The main building of Masjid Agung Sang Cipta Rasa is almost entirely retained its authenticity, the building measuring 17.80 X 13.30 m with a bulge in the west.

The floor of Masjid Agung Sang Cipta Rasa is made of terracotta tiles, the floor on the south porch measuring 28 X 28 cm arranged in a row (Alamsyah, 2010).

The roof of Masjid Agung Sang Cipta Rasa which was originally made of palm fiber has been renovated several times, the latest change is to replace the roof of the mosque with teak shingles. Masjid Agung Sang Cipta Rasa has a pyramid-shaped roof. The lowest roof is supported by the porch poles, while the roof in the middle is supported by the main pillars and porch poles. Meanwhile, the topmost roof is supported by the main pillar which is inside the core building space and reinforced by the easels, so it does not drift apart. At the bottom of the easel, there is a ceiling made of wooden boards. Between the three roofs, there is a gap of approximately 2 m (Alamsyah, 2010).

The core building wall that does not reach the top has a height of about 3 m and has a thickness of 56 cm. The wall serves as a divider between the inner room with the porch, made of limestone with an average thickness of 5-7 cm, and a length of 30-33 cm. The color of the wall is reddish-orange, except for those parts that have engravings that look white. White parts include *mihrab* and outer walls (Alamsyah, 2010).

The walls of Masjid Agung Sang Cipta Rasa have an additional decoration in the form of plain blue porcelain tiles, measuring 10 X 10 cm, which are affixed to the inner walls of the north and south sides. All the outer walls, except the east, are reddish-orange and plain, except for the upper part of the middle door of the north and south walls are decorations in the form of toothed *tumpal*, each measuring 6 cm.

On the core wall of the mosque, 44 vent holes are spread unevenly, on the west wall there are 16 pieces, north and south walls of 14 for each. The shape of the vent itself resembles a toothed rhombus; each serration measuring 6 cm, consisting of two rows: the first row is located 140 cm from the floor surface and the second row 50 cm above the first row, and or 190 cm

from the floor surface (Alamsyah, 2010).

The main room of the mosque measuring 17.8 x 13.30 m has a foundation and height of approximately 10 cm from the porch floor. This red terracotta tile floor room is surrounded by a 3 m high wall but does not reach the floor, which serves as a barrier with a porch. On this wall, there are 9 doors and 44 wind holes. The nine doors symbolize the nine saints (Walisongo) in Java.

The main door to the main room called *narpati* is located on the east wall, measuring 240 cm high and 124 cm wide. On this door, there are two doors, and on either side of the door, there are pilasters decorated with lotus motifs and tendrils on the top and bottom. Each measuring 1.95 m long and 53.5 cm wide, has a carved decoration of lilies, tendrils, and mirror frames. Carvings that are stacked on top of a door leaf are 1.24 m long, 40 cm wide, and in the middle of the carving arrangements are lined up with a *tumpal* decoration. The door near the east-west wall of Masjid Agung Sang Cipta Rasa has a height of 168 cm and a width of 68 cm, while the middle part has a height of 122 cm and a width of 55 cm.



Figure 6. The Mosque Door (12 Oktober 2018)

The main hall of the mosque has 30 round pillars with an average diameter of 30 cm. The pole is made of teak wood which consists of 12 main pillars and 18 poles near the wall, including a pillar called *Saka Tatal* (pillar made of wood chips tied with ropes from grass). In 1977-1978,

renovations were carried out on the mosque, one of which was to install iron poles which assist the 12 pillars in supporting the roof of the mosque building.

Mihrab is located on the west wall with a size of 244 x 140 x 250 cm. The north and south mihrab walls are perpendiculars, while the west ones are semi-circular. On either side of the mihrab, there are two round pillars with lotus buds on them. The arch-shaped mihrab roofs are supported by pillars, and in the middle of the arch are sunflower motifs with flames on the right and left and tendrils.

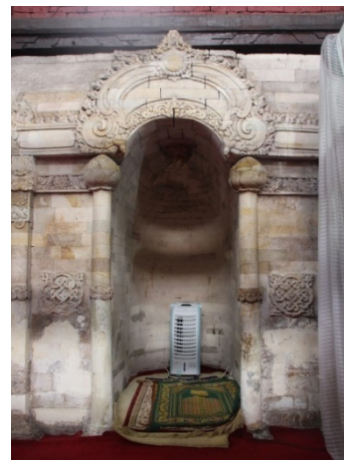


Figure 7. Mihrab (4 December 2018)

The pulpit (*mimbar*) of Masjid Agung Sang Cipta Rasa, made of wood which in some parts looks broken. The pulpit was given the name *Renggakosa*. Its location is not attached to the west wall of the mosque but stands in the hall of the mosque. The mosque's platform has a height of 2.30 m, width 60 cm, length 1.22 m; shaped like a chair, has three steps, and the stairs together with the pulpit pole (Alamsyah, 2010). The pulpit ceiling is decorated with lotus flower buds pointing down. To the right of the front, there are three pieces of earth tiles (*ampar*) that come from the saints (*wali*). On the face, there are many decorations. At the top there are decorative arches, the uppermost being a sunflower motif, on the left and right sides there is a flame motif. Meanwhile, in the middle of the arch decoration, at the bottom, there is a decoration of tendrils. Under the arch are two round

pilasters, on top of which are decorated lotus flower bud motifs. Next to it is a carved lotus flower blooming in a square frame. At the end of a square-shaped pilaster carved ornate lotus flower bud motif. In the center of the pilaster, the body is carved meander decoration and at the very bottom, there is a pedestal, a round shape for a round and pyramid-shaped pilaster for a square pilaster. Pilaster decorated with twisted; the height of the mast 1.51 m, width 13 cm for the square and 14cm for the round, 8 cm thick from the front wall of the mihrab (Alamsyah, 2010). Here is the pulpit where the sermon is.



Figure 8. The pulpit (Mimbar) (4 December 2018)

There are two *maksurahs* at Masjid Agung Sang Cipta Rasa, in the form of a square with a size of 325 x 250 cm. *maksurah* is a wooden-shaped fence and each is used for the Sultan Kasepuhan and Kanoman prayers. *Maksurah* Sultan Kasepuhan is located on the left side of the pulpit with the entrance on the west side, while the *maksurah* of Sultan Kanoman is located in the south and the entrance is in the east.

In the porch of Masjid Agung Sang Cipta Rasa, there are two parts, namely the inner porch that surrounds the main hall, and the outside porch that surrounds

the inner porch. The foyer which is located around the main hall is an open building and the roof is united with the main hall. The porch consists of the porch of the south, east, north, and west. The porch located south of the main room is called the Prabayaksa porch, in the form of a rectangle, measuring 29 x 6.40 m, with tile floors and solid foundations. The eastern porch is called the porch of the view. In front of the entrance (east) there is a square hole measuring 5.60 x 2.60 x 0.40 m which is estimated to function as a foot washer. The north porch is measuring 29 x 6.40 m. On this porch there is a piece of rattan that functions as a clothes sun-drying of Sunan Kalijaga, the situation has been cracked and fragile. The west porch is measuring 33 x 7 m. On this porch, there is a drum with a length of 1 m and a diameter of 0, 80 m. The drum is named after Sang Guru Mangir or Kyai Buyut Tesbur Putih which is hung on a cross beam between two pushers.



Figure 9. *Maksurah* (Tempat Sholat Sultan) (4 Desember 2018)

When being seen in other traditional mosques in Indonesia, the drum is never placed in a tower but placed in or in the courtyard of the mosque. The drum is also often placed above the gate. From here then historians assume that the Kudus tower is part of a Hindu building that changes its use into a minaret (Pijper, 1992).

The outer porch consists of the east porch, the south and north porches. The east porch is located to the east of the main room, which consists of two rectangular-

shaped porches, each measuring 31 x 15 m and 31 x 11 m. The floor is dark red and without walls. Roof-shaped pyramid and covered with shingles. The south porch measuring 33.60 x 7 m and serves as a place for women's prayers (*pawastren*). Roof-shaped pyramid and covered with shingles. The north porch is adjoining the porch of the view, rectangular in shape, measuring 17 x 7 m. Other buildings contained in Masjid Agung Sang Cipta Rasa complex are places of ablution, *istiwa*, *pelayonan*, and tombs.

Pelayonan is one room to bathe the body in Masjid Agung Sang Cipta Rasa. *Pelayonan* is located near the bathroom building in the southwest. This place is still functioning until now. This place has always existed, but there are no restrictions. There is one roof with a bathroom next to it, pyramid-type.

Place of ablution north side before being built the ablution place now is on the north porch. In Masjid Agung Cipta Rasa, there are 4 pieces of the ablution places, one of which is not equipped with a bathroom. The rectangular-shaped reservoir of water measuring 5 X 1, 30 X 0.60 m is located north of the north porch. Ablution facilities equipped with bathrooms are found in the south, southwest, and northeast. Meanwhile, *Istiwa* or *bencet* is a time-piece using sunlight. It is circular with iron poles at the top of its surface. *Istiwa* (*bencet*) or the sundial is located in the north yard, west of the well, and stands on two square plinths. The bottom base is 60 X 60 X 7 cm, while the top is 53 X 53 X 30 cm (Alamsyah, 2010).

On the courtyard of the mosque in the southwest corner, there are 21 tombs. The tomb is only a mound of earth that is laid bricks with a plain headstone of stone. One of those buried in this complex is K.H. Shofa Ibrahim, who is one of the chiefs at the religious court. Then on the porch of the outer core building, there is the tomb of Ki Gede Alang-Alang Danusela (Kuwu Lemah Wungkuk I). The tomb was given a cup measuring 7 X 3.5 m, meanwhile, the roof was attached to the west porch roof.

Decorative Variety of Masjid Agung Sang Cipta Rasa

As is the case with other branches of culture, Cirebon Art was originally a manifestation of people's offerings in the way of religious life. Before Hindu culture entered Java, its inhabitants worshiped all the natural manifestations they saw in the surroundings: plants, rocks, and the sea, as well as rivers, mountains, winds, and typhoons which interfered with their lives.

They believe that all manifestations of nature have their spirits, for example, the spirits of their ancestors, who are the guardians of the life and health of the tribe. Thus, for pre-Hindu people, all arts and even decoration on functional objects are the embodiment of religious beliefs.

Statues made of stone, or wood carvings, such as dolmen or standing stones depict their ancestors or are ritual objects in ancestor worship. In essence, these goods are objects of art that are not only in shape but the material and method of doing it have a spiritual meaning. Typical symbols used to decorate art objects have religious significance as well. Abstract patterns such as crosses, swastikas or diamonds, as well as naturalist forms such as life tree decorations and distinctively shaped rock forms called *wadas*, are all symbols of spiritual and organic life and originate from before Hindu culture entered on the island of Java (Tim Mitra Budaya Indonesia, 1982).

Salah satu bukti adanya bekas itu adalah One proof of the former is the symbol of the Keraton Cirebon, a white tiger, a relic from the Hindu-Sundanese kingdom. Then, as part of the realm of the kingdom of Gresik and Demak empire when the new Islamic religion developed, Cirebon has become a center of spiritual influence, where Hindu and Islamic teachings and philosophy meet and seek a synthesis, which is then spread far inland and along the coast.

Following the belief, *Walisongo* have used art channels to reach the people's conscience. Taking on the most important role is Sunan Kalijaga, who adapts traditional forms of art to the spiritual and artistic

needs of the new Muslim community, and has integrated them with new symbols and expressions. Music, song and dance, painting, sculpture, and architecture have reached new dimensions. Therefore it is not surprising that one of the oldest mosques in West Java, Masjid Agung Cipta Rasa Cirebon which according to Javanese Muslim beliefs is the work of Sunan Kalijaga himself, it is estimated that around the seventeenth century it was established and its form is still based on ancient Javanese building regulations. It is not surprising that at the celebration of *Maulud Nabi*, the celebration of Eid al-Fitr and Eid al-Adha still heard the sound of the gamelan *sekati*, which originated in pre-Islamic times but had been given a new name, which might be rooted in the word 'Syahadati' (Tim Yayasan Mitra Budaya Indonesia, 1982).

In Hindu times, statues and paintings are an inseparable part of the temple, and they depict religious forms and symbols of Hindu belief. Such patterns can now be seen among others in Cirebon batik and in all forms of Cirebon art that are influenced by contact with other foreign cultures, which are gradually absorbed in Cirebon Hindu art.

Then, the religion of Islam came with new patterns and suggestions so as not to describe all forms of humans and animals. But this recommendation is not always obeyed, ancient traditions are maintained and enriched with patterns characterized by the Middle East, Persia, and India. For example, it can be called the design of a white lion, an ornamental variety that reappears repeatedly, which comes from the white tiger mentioned above, but which gradually turns into a Persian lion, or even a Chinese lion (Tim Yayasan Mitra Budaya Indonesia, 1982).

Very grand banners used for religious ceremonies are now hanging in the Jakarta Textile Museum (Museum Tekstil Jakarta) and is evidence of this phenomenon, the banners were presented by the Cirebon Palace to Pangeran Mangkunegoro VII in Sala in the thirties of this century. The banners are an inseparable part of the art tra-

dition. It describes a white tiger from Cirebon surrounded by quotations from the Koran in Arabic script. This tiger is very similar to the Iranian lion and is a symbol of Ali, the nephew of the Prophet Muhammad called the Lion of God and a special protector of the *tarekat* of artists. This lion is also one of the main patterns in Islamic calligraphy. Banners is a repellent and its use is a tradition of religious ceremonies that are older than the Hindu period.

These designs are then absorbed again in a mixture of decoration which is the hallmark of Cirebon decorative art, a true synthesis of all kinds of art known since time immemorial, the era of kingdoms from the north coast of Java, through Hindu and Islamic times, including Chinese and European influences in an even closer era. It is not surprising to see a mixture of decoration with Hindu, Persian, or Chinese styles added with Islamic calligraphy (Tim Yayasan Mitra Budaya Indonesia, 1982).

One of the various kinds of decorations found in traditional buildings in Cirebon is flora. The variety of ornamental flora is intended as a depiction of the atmosphere of heavenly life that comes from the influence of Hindu culture. This variety of ornamentations which were completely sterilized during the time of the influence of Islamic culture got a good fresh breeze, because of the Islamic arts and culture in buildings that are sacred, such as mosque buildings, depictions of natural creatures are not allowed.

Lung-lungan or tendrils are also an ornamental variety found in traditional Cirebon buildings such as Masjid Agung Sang Cipta Rasa. *Lung-lungan* itself comes from the basic word "lung" which means the stems of young creeping. *Lung-lungan* means curved. Lung, also given as the name of the leaf or tip of the yam. The curves in the ornamental variety of Masjid Agung Sang Cipta Rasa are colorless and are located on the top of the mihrab, pulpit, *blandar*, *tumpang*, *pangeret*, *ander*, etc. This ornamental variety is constructional and functions to give beauty to a building

as well as the building of Masjid Agung Sang Cipta Rasa.

Another ornamental variety found at Masjid Agung Sang Cipta Rasa is *saton*. *Saton* derived from the word one, is the name of a type of food in the form of a square with decorations of leaves or flowers in it. Ornamental variety of *saton* shaped carved decoration with checkered lines. In each box contains decorations of leaves or flowers, and all the same, there is a duplicate there is a single.

Nanasan ornamental variety comes from the word pineapple, which is the name of the pineapple. It called *nanasan* because its shape is similar to a pineapple. In Islamic fine arts, this decoration is similar to *muqarnas* decoration. This ornamental variety is on the mihrab ceiling of Masjid Agung Sang Cipta Rasa, the color is adjusted to the color of the mihrab wall, which is white. This decoration besides serves as decoration also adds to the beauty of a building. In other words, it means that to get something delicious, one must be able to overcome the problem that is described with thorns, in addition to being a limit for imams (Alamsyah, 2010).

In addition to the flora ornamental variety, fauna ornamental varieties are also found in the form of shadow puppets, such as eagles, kala, snakes, tigers, and so on. How to depict this ornamental variety, there are whole, in part, and some are only characteristics, such as the depiction of birds that only form only wings. There is also an eagle Garuda meaning which is eagle Birds are animals that can fly in the sky and are capable of flying at incredible speeds. In the development of this bird ornamental variety, both in the art of wood carving, silver carving, batik motifs, and also in the decoration of house building. This ornamental variety is usually depicted in an incomplete form as in reality. The embodiment of the ornamentation of the Garuda pivot can be in the form of drawings, relief sculptures, can also be plastic sculptures, which are depicted in a naturalistic manner, stylized, and some are symbolic. The placement of the decoration is

often only in the form of wings placed on the ridge, made of zinc or pottery, flat boards above the door, or even at the gates. This ornamental variety can be constructive, and some are functional and symbolic. The meaning and purpose of this ornamental variety of the Garuda pivot are as a symbol or symbol of combating crime.

Wajikan is also one of the decoration types found in one of the elements of Masjid Agung Sang Cipta Rasa. *Wajikan* literally comes from the word "wajik" (Sundanese: wajit). *Wajik* is a type of food made from glutinous rice, brown, dark brown because it uses palm sugar or coconut sugar. It is called as "*wajikan*" because the shape of this ornamental variety is like *wajik* slices (Sundanese: turih wajit) in the form of an equal rhombus. The ornamental variety referred is contained in the pulpit backrest picture. *Wajikan* decoration has a partial outline with carved stylized leaves, arranged centrally, or a picture of flowers when seen from the face. The decoration has functions not only to add beauty to the building poles but also to reduce the impression of height on the poles.

Another ornamental variety is *tlancapan*. It comes from the basic word "*tlacap*" which gets the suffix -an. *Tlancapan* is a form of decoration in the form of rows of isosceles, the same height, and the same height. This ornamental variety can be shaped in a row or circular, plain or filled with lungs, leaves, or flowers are sterilized. There are edges and some that are not. The form of *tlancapan* contained in the ornamental variety of Masjid Agung Sang Cipta Rasa is not lined but circular between the edge of the supporting pole with wooden stems supporting rafters (*usuk*) or "*pangeret*". The meaning of *tlancapan* found in Masjid Agung Sang Cipta Rasa is a depiction of sunlight, or spotlight which is interpreted as brightness or majesty.

The most common decoration on the mosque element is *Padma*, *Padma* has the meaning of a lotus. This lotus ornamental decoration is an embodiment of a line that takes the flower's outline. The variety of ornamental *Padma* can be seen on the mihrab

rab profile of Masjid Agung Sang Cipta Rasa on the left and right sides carved into natural stones arranged, such as the installation of bricks on the wall. Besides, the placement of the lotus ornamentation was placed as a base for both the pillars, *soko guru* and *soko penanggap*. *Padma* decoration has a function to add beauty, besides *Padma* also means purity. Chastity symbolized by the lotus flower has an identical meaning with the meaning of sturdy and strong, which is not deterred by all kinds of disasters that befell him.

Another decoration that characterizes the Cirebon area is the mega cloud decoration which can be interpreted as white clouds and black clouds. In the Indonesian language, it is usually called the motif of the edge of the cloud. In the decoration of traditional buildings, mega cloud motifs, especially on the left and right profiles of the mosque's mihrab, in the form of reliefs are visible properties or elements back and forth (*walikan*). Mega cloud decoration in traditional building art, especially in the mosque's mihrab profile, is in the form of a curved double meander. Therefore, this ornamental variety is alternating, dark and bright, can be interpreted as a symbol that humans must always remember about the world that has good and bad nature or the world is always in pairs.

Praba is a term derived from Sanskrit which means light. *Praba* in art is defined as a tendril motif similar to the Balinese carving style. Whereas concerning the traditional decoration of Cirebon buildings, *praba* is a carving that depicts light. The *praba* ornamental in the sculpture of traditional buildings has the heightened and curved form slightly to the middle. Meanwhile, the picture painted is like leaves with a shape like a sphere like a peacock's tail that is dancing and always glowing. This ornamental variety is found on the stand and the front wall, left and right sides of the mihrab (Alamsyah, 2010).

Sun ornamental variety in the architecture of Masjid Agung Sang Cipta Rasa was found on the surface of the mihrab. The decoration is carved into the arranged

stone walls depicting light.

CONCLUSION

The geographical position of Cirebon, which is between the borders of Central Java and West Java, between Javanese and Sundanese cultures, is a meeting point and a crossing point for the paths to major cities in Java. It also creates progress from an economic standpoint, diverse societies at some points appear cosmopolitan even though at other points they look traditional and give birth to their own distinctive culture, namely Cirebon culture, which is different from Sundanese and Javanese.

Although Cirebon language and art cannot be identified together with Sundanese or Javanese cultures, there are many similarities between the two cultures. Likewise, the existence of Masjid Agung Sang Cipta Rasa which represents the cultural results of the Cirebon people and the description of the community is in its visual elements.

The development of visual art in Masjid Agung Sang Cipta Rasa Cirebon is divided into four parts, namely the early period, the influence of Hindu-Buddhism, 15th century; The second period, the spread of Islam, 16-17th century; The third period, Colonial politics or the Dutch East Indies period, 18th and 19th centuries; The fourth period of restoration, the 20th century. Visual arts on elements of Masjid Agung Sang Cipta Rasa are proof of hybrid cultural identity in Cirebon. These elements of visual arts are represented on the roof to get influence (Javanese, Hindu-Buddhist, Arabic/Islamic); gate (Hindu-Buddhist); *maksurah* (Arabic); *mihrab* (Arabic, Chinese); pillars (Javanese, Arabic).

The existence of several hybrid elements contained in the visual element of Masjid Agung Sang Cipta Rasa Cirebon basically does not merely provide identity, but also shows evidence of artifacts resulting from crossing cultures with several origin countries. This proves that interaction and communication with the indigenus community are very well-established,

and tolerance exists among them at that time.

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