

## Viewing the Cultural Trace of the Mosque Building in the Cirebon Sultanate

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### Abstract

Indonesian nation has a long historical record, not only about the physical resistance in the struggle for Indonesian independence, but also the culture of its dynamic society and continues to evolve with the changing times. The history of the past brings Indonesian culture into contact with and against the outside culture which then affects various aspects of people's lives. Acculturation, assimilation, and even shock culture also coloring the cultural changes caused by external cultural influences. Included in the field of building architecture, one of which is building a mosque located in the Sultanate of Cirebon, which will provide many interpretations of cultural forms through visual media. The emergence of ports in Cirebon become entrance of various cultures in Cirebon such as Arab and Chinese, in addition to Hindu culture, Buddhism which is already much more rooted in public life. Therefore, studying the development of culture through building a mosque becomes an interesting thing to do. The method used in this study is the historical method. This method uses four stages of work namely heuristics, criticism, interpretation, and historiography. Heuristics is the stage of source collection, especially visual sources. Criticism is the stage of source selection or often referred to as the source verification stage. Visual analysis is the stage of visual analysis of visual sources that have escaped criticism (visual facts). Meanwhile, the interpretation or stages of visual elements interpretation or can also be referred to as the stage of visual explanation. Then the stages of historiography is the stages of writing or presentation of history. In addition to historical approaches that emphasize the process aspects are also used social approaches that emphasize the structural aspects. Theories or concepts used in between, social history, and cultural history. The results of this study is a description of the traces of the past culture as a form of acculturation with the outside culture that entered and developed in Cirebon. The building of the mosque becomes very representative since not many more historic buildings are left in Cirebon. Examples of mosque building objects studied in this study are the Pejlagrahan mosque. A mosque which is the oldest mosque in the Sultanate of Cirebon. This study will describe what kind of culture is left from the corners of the mosque building visually. So hopefully this study is enough to explain traces of past culture that is still inherent in the life of the people of Cirebon.

**Keywords:** Culture, Building, Mosque, Visual

### 1. Introduction

Indonesian culture has diverse cultural features. As an archipelagic region with different geographical conditions, cultural diversity as a consequence of different geographical conditions. A striking difference is seen between the coastal areas and the mountains (inland). Cultures in the mountains (inland) tend to be still intact and pure when compared with those in coastal areas. The coastal area as a gateway for outside cultures, allows the acculturation process to take place that forms a culture with new and different identities. A heritage building of the past is a cultural heritage of its time. Indonesian culture experiences and changes every time; the influence of Hindu-Buddhist religion and culture, the period of Islam and the influence of Dutch culture. In each of these times the influence of each culture is seen, especially in a building (Yudoseputro, 1986).

At the time of Islamic culture, the influence of the previous culture, Hindu-Buddhist, did not participate disappeared. Tradition Hindu-Buddhist culture, as long as not contrary to Islamic teachings, experienced adjustments (modification). In fact, during the spreading of Islam, some traditions of Hindu culture -Budha is used as a medium of syiar Islam to people who are still influenced by Hindu-Buddhist culture. Syiar Islam proved successful, until now Islam became the majority religion of Indonesia. Selain the role of Hindu-Buddhist culture, the role of the outside culture also participate influence. The entry of Islam into Indonesia through trade routes originating from India, Tiongkok, and Parsi also influenced Islam with the culture of each country, which then also affect the development of Islam in Indonesia. As an example of cultural tradition that is influenced by outside culture is also seen during the Kasultanan Cirebon. The influence of Chinese culture is seen from every old building in Cirebon. For Cirebon, the influence of Chinese culture is seen as well as other cultural influences (Yudoseputro, 1986).

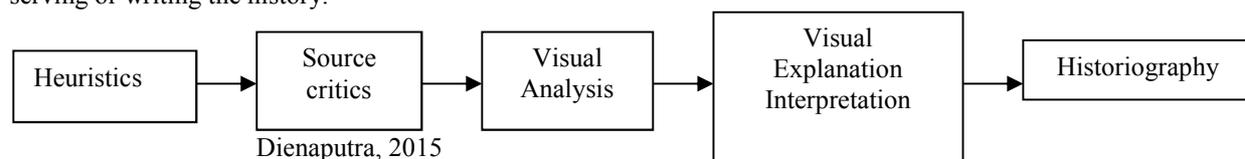
In the period of Hindu-Buddhist cultural influence, artwork is a symbol of the greatness of a kingdom. Although, some of the works of art (rupa) contain values and functions as a medium for worship (worship). In the future; the monumental values of the ancient Islamic architecture, which began in the days of Walisongo, were not so prominent when compared to the Hindu-Buddhist era. It was caused by the conditions of culture at

the time of Islam that was less profitable to build a monumental artwork (rupa). The influence of political-government conditions, with the battle made the artists in the Islamic period not so passionate to build the artwork (rupa) that monumental. Another influence is the availability of raw materials to create (build) the artwork (rupa) monumental that durable is also difficult to obtain. The architectural tradition of the inherited kingdom of Majapahit (Hindu-Buddhist) has also lost the classical (quality) quality of the Hindu-Buddhist era. On the other hand, building techniques with natural stone materials that are more durable, in addition to the availability of difficult natural stone materials, with a grand building design is not inherited to the construction experts in the Islamic period. It causes, the work of art (rupa) architecture in the Islamic period as if to return to the ancient tradition with wood raw materials. The above argument is reinforced by the talent of the Indonesian nation from the beginning more prominent in the field of ornamental art than the art of building. Indonesian decorative arts develop more rapidly in Islamic times, with decorative works contained in buildings such as mosques, tombs and palaces that have a variety decorative works with various ornamental art (Yudoseputro, 1986).

The journey of art (rupa), both the building and the interior decoration, is a long journey that is formed from various cultural intractions that eventually form a distinctive characteristic. In every building of cultural heritage of the past, visible traces of culture of every time, which has own characteristic of every time.

## 2. Methods

The reconstruction of visual history has a research method consists few steps of activities. These activities are heuristics or compiling the sources, especially visual sources. Secondly, critics or selection of the sources or widely known as verification. Thirdly, visual analysis of the sources that have been passed the critics (visual facts). Fourth, interpretation of visual elements or known as visual explanation step. Fifth, historiography or serving or writing the history.



The activity of compiling the visual sources in history research method is done in a conventional and non conventional way. The visual sources that have been compiled then it will be criticized, which results as visual facts. These visual facts do not have meaning if those facts are not analysed and interpreted. Therefore, analysis and interpretation of those visual facts become an important factor that needs to be done when reconstruct visual history (Dienaputra, 2015).

Along with the important position of mosque to Indonesian, the Chinese elements on Panjunan Red Mosque might simply had certain meaning and purpose. One of them is in aesthetics way. The representation of aesthetics from an ornament, motif, and relief would be shown by its shapes, the line model that is used, the sharpness of the image, the choosing color, texture, and the choosing of the dimension that is used in an ornament, relief, and motif.

The aesthetics meaning and purpose of the visual culture, in the end, should be able to express it in other domains such as history, social, and culture. Therefore, the appearance of the mosque might simply accommodate the meaning and purpose outside aesthetics domain such as nation historical aspect, nation's identity, the spirit of age (zeitgeist), social and culture context, and religious values.

## 3. Result and Discussion

### 3.1 Entrance and Development of Islam in Cirebon

Talking about the entry of Islam to Indonesia, can not be separated with regard to trade factors. Indonesia (Nusantara) is part of the international trade route, the trade line starts from Sailan to the Malacca Strait, to islands around Singapore, Sumatra coast to Palembang, then to the islands of Java sea, to Sulawesi sea to Maluku. The line was a busy trade (sea lane) trade of its time (Wildan, 2002: 267).

The study of the entry and development of Islam in Indonesia began accurately by Pijnappel, the first Malay language professor from Leiden University. In one of Pijnapple's writings, quoting the work of Reinuad; *Relation des Voyages jaits par les arabes et les Perssdans l'Inde et a la Chine*. From what Pijnapple explains, Islam enters Indonesia through trade channels: from the Persian Gulf, then the coast of India (Gujarat), Malabar and the east coast of Koramandel. The explanation of Pijnapple is a summary of travel notes from Mutim Sulaiman, Marco Polo and Ibn Battuta. The above explanation also answers the question of the condition of Islam in Indonesia which dominantly adheres to the Shafi'ischool, it is influenced by the areas of Gujarat and Malabar who are faithful of the Shafi'i school (Saifullah, 2010: 14).

Between 1400-1650s, the trade and the spread of Islam in Southeast Asia, was a success in itself, marked by

Malacca standing as an Islamic empire in the 15th century, which is also a port city (Wildan 2002, 268 ). Snouck Hurgronje, also once conveyed how Islam entered Indonesia, in a scientific oration which was carried out in 1883 under the title "The Meaning of Islamic Religion for the Pemeluknya in the Dutch East Indies". In his oration, Hurgronje explained that Islam entered Indonesia through trade routes from South India. Deccan residents (South India) are intermediaries between Muslim countries in West Asia and the East Indies, and through them (Deccan residents) of Islam enter Indonesia. Hurgronje also then provides an in-depth analysis of the discovery of three tombstones that are thought to have originated from the first half of the 15th century found in the Pasai Ocean. On the tombstone it was found, there was similarity to the tombstone from Maulana Malik Ibrahim who was in Gresik, who died in 1418 (Saifullah, 2010: 14-15)

Indonesia as an archipelagic country with various geographical conditions, causing the existing culture in Indonesia to be diverse. Perbedaan mainly seen from the coastal areas with the hinterland (mountains). Cultures in the interior (mountains) tend to have a culture that intact and pure when compared with the coastal areas, which is a trading area. Interaction with outer cultures is more common in coastal areas, an acculturation process occurring that forms a culture with a new identity (Yudoseputro, 1986: 1).

In later development, in the 15th and 16th centuries, Cirebon, which is a coastal area, became an important base in the inter-island trade and voyage route. Based on the argument presented in the preceding paragraph, the coastline is the entrance to culture outside, the location of Cirebon as the border between West Java and Central Java makes Cirebon an important role for inter-island trade and sailing. Cirebon's position became the bridge between Javanese and Sundanese culture, which eventually created a new culture. Cirebon is a coastal city located at the east end of the north coast of West Java, which acts as an international trade traffic base. Cirebon, was originally a fishing village that had no role at all. Fisherman's village called Dukuh Pasambangan located about five kilometers north of downtown Cirebon at this time. While the center of Cirebon City today is a settlement called Lemah Wungkuk. Weak Wungkuk was built by Ki Gedeng Alang-Alang, which is dedicated to the Muslim community which became the beginning for the development of Islam for the surrounding area (Wildan, 2002: 268-270).

The settlement, based on records from Tome Pires (Cortesso, 1944: 183-184 in Wildfire, 2002: 271) states that Cirebon has a population of over 1,000. As a result of the close relationship between trade and the spread of Islam, the formation of a Muslim community can not be dammed. When Tome Pires revisited Cirebon, in about 1513, Cirebon had been inhabited by a Muslim community that in the previous 40 years was still inhabited by non-Muslim communities. This fact shows that between trade and the spread of Islam there has been an ongoing harmony (Wildan, 2002: 273-274).

Regarding the spread of Islam in Indonesia, especially on the island of Java, can not be separated in relation to the role of Walisongo. In Javanese cultural tradition, the word guardian is intended for people who are considered sacred and keramat. Dari words, the term Walisongoborn. Walisongo is nine characters broadcasters of Islam. Walisongo is considered to have special advantages over society at that time. The Walisongo are believed to have gained supernatural powers, excessive psychic powers, magic and very high knowledge (Saksono 1995: 18 in Wildfire, 2002: 274). The community generally recognizes Walisongo as nine guardians who are given Sunan or Raden titles in front of their names: Sheikh Maulana Malik Ibrahim, Sunan Ampel, Sunan Bonang, Sunan Giri, Sunan Drajat, Sunan Muria, Sunan Kudus, Sunan Kalijaga, and Sunan Gunung Jati. When searched the existence of Walisongo as a person will be found more number of indigo characters. At least, there are twenty-one guardians who generally enter the Walisongo circle. The nine Walisongo mentioned earlier are the nine figures that have been recognized and agreed upon by scholars and historians, while figures whose existence has not been agreed upon are; San or 'Ali Anshar or Raden Abdul Jalil titled Sheikh Siti Jenar or Syekh Lemah Abang (in Jepara, Kediri); Shaykh Sabil or Usman Haji from Malacca with Sunan Ngundung (in Ngundung, Jipang Panolan); Raden Santri 'Ali has Sunan Gresik (in Gresik); Raden Umar Said titled Sunan Muria (in Muria, Jepara); and so forth (Wildan, 2002: 275-276).

The development and spread of Islam in Cirebon can not be separated from the role of Sunan Gunung Jati. One of nine Walisongo, Sunan Gunung Jati role in the spread of Islam in the region of West Java. The selection of Cirebon as the center of Sunan Gunung Jati can mission activity is inseparable from the role of Cirebon as a trade door for West and East Java. Therefore, the election of Cirebon as the center of Islamization occurs with consideration of social, political, economic aspect which contains geopolitical, geo-economic, geostrategic value which can determine the success of further spread of Islam (Wildan, 2002: 279).

Election of Walisongo preaching area, although each of the Walisongo not contemporaries, is not determined indiscriminately. The choice of da'wah places consider the geostrategic factor which is in accordance with the conditions of the time. Walisongo divides the da'wah area with a ratio of 5: 3: 1, which means the eastern part of Java island gets more attention. The gathering of five guardians in the eastern part of Java island due to the political power of the dominant Hindu-Buddhist kingdom are: Kediri kingdom based in Kediri and Majapahit kingdom based in Mojokerto. In Central Java, Walisongo chose Demak, Kudus and Muria positions. The goals and aims of Walisongo mission in Central Java are different from those in East Java. In Central Java,

the power of the Hindu-Buddhist Kingdom is no longer dominant. However, the influence of Hindu-Buddhist teachings and cultures is still widely embraced by the community. Then, in West Java, the Islamization process was only handled by one Walisongo, Sunan Gunung Jati. The placement of one Walisongo is due to the spread of Islam in western Indonesia has been evenly distributed, especially in the region of Sumatra. Unlike in Central Java and East Java. The influence of the existence of the kingdom of SamudraPasai and the Malacca Kingdom that has embraced Islam allows the equality of the spread of Islam in the territory of Indonesia West Region. Then, the selection of Sunan Gunung Jati preaching center located in Cirebon, which is the consideration of social, political and economic aspects, which can determine the success of spreading Islam in the future (Suryanegara 1995: 104-107).

Before the preaching of Sunan Gunung Jati, it was known from the previous explanation that there was a Muslim community in Cirebon built by Ki Gedeng Alang-Alang. In the period before Sunan Gunung Jati, the figure of Islam spreader in Cirebon was Shaykh Datuk Kahfi. Sheikh Datuk Kahfi made the village located in Batuampar, Gunung Jati. The effort started by Shaykh Datuk Kahfi then continued by Prince Walangsungsang (Cakrabuana) in about 1447 (Saifullah, 2010: 19 and Wildan, 2002: 270-272).

Village that pioneered by Sheikh Datuk Kahfi in Gunung Jati area there is a fairly crowded pesantren led by Shaykh Datuk Kahfi own. Based on records from Tome Pires who visited Cirebon in 1513, stated that Cirebon is a port city with a population of about 1,000 families with rulers already Muslim. Based on records from Tome Pires, Islam in Cirebon entered in medio 1470-1475 (Cortesao, 1944: 184-185 in Wildan, 2002: 297).

Prior to the discussion of the role of Sunan Gunung Jati, it is necessary to explain the related polemics of Sunan Gunung Jati itself. Related to this is important to be mentioned because of the assumption about Sunan Gunung Jati and Fatahillah is the same figure. This assumption begins with Hoesein Djajadiningrat (1913) which in his dissertation concludes that Sunan Gunung Jati with Fatahillah is the same figure, based on history book of Banten. However, the related polemic of Sunan Gunung Jati and Fatahillah was denied by Atja in 1973, which was later supported by Ayatrohaedi and Edi S. Ekadjati. The argument concluded that the figures of Sunan Gunung Jati and Fatahillah are two distinct and not identical figures. However, resulting from the activities of Sunan Gunung Jati and Fatahillah which are intertwined primarily in the role of the two figures as scholars and community leaders. Also, the kinship relationships are woven as a result of the alignment of activities between Sunan Gunung Jati and Fatahillah (Wildan 2002: 281 & 293).

Long before Atja (1973), in the book; Excerpts: The Original Tjirebon History compiled by P. S. Sulendraningrat who is a Traditionalist Islamicologist teacher of Wali-Sanga from Paguron Prabona, Kaprabonan Lemah wungkuk, is in line with the rebuttal presented by Atja. In his book, described the genealogy and activities between Sunan Gunung Jati with Fatahillah. Until arrived at the conclusion that Sunan Gunung Jati and Fatahillah are two different figures. At the end of the book was then attached genealogy of Sunan Gunung Jati and Fatahillah (Sulendraningrat, 1973: 36-37).

The role of Sunan Gunung Jati is not only as a Walisongo (ulama) who only think about the spread of Islam, but Sunan Gunung Jati also acts as leader (head of state) in Cirebon. *Aktivitas Sunan Gunung Jati* in the spread and development of Islam is through da'wah media. One form is to build religious facilities and pioneered the construction of the Great Mosque and jami mosque in areas that are under the traditional government of Cirebon. In the early days of Sunan Gunung Jati preaching activity in Cirebon started as Islamic religious teachers in the village (pesantren) built by Sheikh Datuk Kahfi in the area of Sembung Mountain, as well as replacing the role of Sheikh Datuk Kahfi. In addition, Sunan Gunung Jati also teaches in the area- the area that is under Cirebon. Sunan Gunung Jati also expanded its da'wah area to Banten. On his return from Banten, in 1479, Sunan Gunung Jati was named Tumenggung by Prince Cakrabuana with the title of Tumenggung Syarif Hidayatullah bin Maulana Sultan Muhammad Sharif Abdullah. The coronation that was attributed to Sunan Gunung Jati was welcomed by the guardians who were in Java by giving the title as well, namely: Panatagama Rasul in the Land of Sunda. The coronation received by Sunan Gunung Jati is also indirectly as information to the scholars and preachers who are in the land of Java, especially in West Java, to follow all directions Sharif Hidayatullah in the interest of spreading Islam. In 1482, Sunan Gunung Jati declared the establishment of Cirebon Sultanate, with Sunan Gunung Jati as its leader. From that time on, the Cirebon region officially broke away from the Pakuan Pajajaran kingdom, by stopping sending the ordinary shrimp paste submitted through the Duke of Palimanan (Wildan, 2002: 298-300 and Sulendraningrat, 1973: 18).

The most complete achievement of the Islamic spreading journey in Cirebon was during the time of Sunan Gunung Jati. The spread of Sunan Gunung Jati was not only in the spread of Islam but also in traditional government. By Sunan Gunung Jati, between the spread of Islam and government can take place in harmony. In addition, the strategic position of Cirebon as a port city contributes to the role of how Islam develops in Cirebon, as well as how Cirebon can serve as a starting point for the development of Islam in West Java.

### **3.2 History of Mosque and Description of Building Form**

The mosque is a place for Muslims to perform the five times prayer service and also Friday prayers. In addition

to the mosque, there is a mosque, langgar or surau as a means to carry out worship sholat. Perbedaan mosque with mosque, langgar or surau lies in the implementation of Friday prayers. Also, usually mushola, langgar or surau has a smaller building size than the mosque (Yudoseputro, 1986: 24).

Since the 16th century, city of Cirebon has emerged as one of the important port cities on the north coast of Java. Based on the news delivered by Tome 'Pires, in the second half of the 16th century, Port Cirebon became one of the commercial ports that play an important role in international trade. Then, as the VOC's economic influence in Cirebon increased in the seventeenth century, the city and port of Cirebon were designated as one of their activity points in the East Priangan region. Since then the development of Cirebon City began to experience a shift, from a traditional trading port city into a colonial city (Wahid, 2009).

Although still debated when Islam entered Java, but the massive Islamization took place in the 15th and 16th centuries marked by the fall of Majapahit, the Hindu kingdom of Java in 1478. The establishment of Demak, the first Islamic empire in Java was a historical miracle. Then, Islam as a newcomer has conquered the archipelago, so that in the course of time, perhaps long enough, has become a religion embraced by most of the population until now (Maarif, 2015).

Beneath the surface, the layered syncretism format still survives, especially in the form of animism and dynamism, a deep-rooted original belief before the arrival of Indian influence into the archipelago (Maarif, 2015). The hallmark of mosques in Java is that the mosque was built on the west side of the square, a grass-covered square square, and is found in almost all district and sub-district capitals. In Cirebon, Indramayu, Majalengka, and Ciamis each village has a square with a mosque to its west. The direction of Qiblah in Java, not west but northwest (Balai Poestaka, 1926).

Regarding the history and development of mosques in Cirebon, not apart from the development of Islam in Cirebon itself. As explained in the preceding paragraph, Islam entered Cirebon through a sea trade route, when Cirebon served as an important port city around the 15th and 16th centuries (Wildan, 2002: 268-270).

The development of mosque architecture is also influenced by the fluctuation of social, political, economic, and cultural changes which then affect the physical and architectural form of the mosque. It is closely related to the position of the mosque in Islam and with its presence that is present on the course of life of the Muslims themselves. In the early days of the development of Islam in Cirebon, recorded four mosques that have an important role; Pejlagrahan Mosque, Red Mosque of Panjunan, Tajug Agung Pangeran Kejaksan, and Sang Cipta Rasa Mosque (Budi, 2015: 27-28).

The oldest mosque in Cirebon is the Pejlagrahan Mosque, built by Prince Cakrabuana (Prince Walangsungang), there are two versions related to the establishment of the Pejlagrahan Mosque; in 1445 AD in the Archaeological Sanctuary, and in 1452 AD according to Babad Cirebon. Initially, the location of the Pejlagrahan Mosque was situated at the edge of the sea. Hence it was named Pejlagrahan; which comes from nets (water) and graha (house). The shape of the mosque Pejlagrahan was originally a building with a roof overlap with roofing material in the form of weeds or shingles, with momolo on the top of the roof. The roof and door construction of the Pejlagrahan Mosque is small and low, requiring adults to bow slightly to enter the mosque. Behind the mosque there is a bale kembang beranda nganlimasan, while the mosque wall is less than two meters high, made of brick walls. The height of the roof is low, so the upper part of the pulpit touches the ceiling. Mihrab mosque is so small and narrow, with a pulpit located on the right hand of mihrab. This form of mihrab, can be found in old mosques built during the early development of Islam in Cirebon (Budi, 2015: 40-41).

After the Pejlagrahan Mosque, there is the Red Mosque of Panjunan, which is the mosque of the early period of Islamic development in Cirebon. The Red Mosque of Panjunan was founded by Sharif Abdurrahman Al-Baghdadi or Panjeran Panjunan, founded in 1480 AD. The mention of the Red Mosque of Panjunan due to the red color of the brick that became the main material of the outer wall of the mosque building. The name of Panjunan itself is derived from the word anjun which means clay. It is because, Syarif Abdurrahman, other than as a teacher of Islam, also as a clay craftsmen. Red Mosque Area Panjunan also, in the early days of Cirebon Sultanate, is a center of clay craft, Panjunan terms. Architecture of the Red Mosque Panjunan is a representation of mosque architecture built in the 15th century in Cirebon. Because of the physical condition of the building of the mosque which is still intact and guarded its authenticity, based on the physical shape of the Red Mosque building Panjunan obtained basic picture information related to the physical form for other mosques such as Pejlagrahan and Tajug Agung Pangeran Kejaksan, whose authenticity has changed and not like the original. Red Mosque Panjunan has several rooms, namely the main prayer room, porch, ablution place, pewastren, and porch along with additional booths located on the south side of the mosque. Porch located on the east side, is the result of expansion that was built in the Dutch East Indies. The main prayer room in the form of roof overlap, different from the porch roof of the expansion results in the form of limasan. Room of the main prayer from the porch on the east side, there is a gate which is used everyday as a mihrab. Gerbang this gate-shaped paduraksa with a very small door size. On the other hand, there is a place of ablution on the north side there is also one door to enter the main prayer room. Inside the main chamber of prayer there is a typical pulpit-shaped lectern Cirebon with a curved kalamakara on the back of the gate. There are also tongkatcis commonly used khatib during khutbah.

Inside the main prayer room there is also a white mihrab with the upper half-shaped semicircle. The motif contained in the mihrab of the Red Mosque of Panjunan looks simple with geometric and floral shapes typical of the early mosques of Islamic development in Cirebon in the 15th century (Budi, 2015 : 46 and 48).

Next Tajug Agung Pangeran Kejaksan, founded in about 1479 or 1480 AD by the Prince of the Prosecutor or named Sharif Abdurrahim, the younger brother of Sharif Abdurrahman, founder of the Red Mosque Panjunan. Tajug Agung Pangeran Kejaksan has undergone changes and expansions, including the widening of mihrab and the addition of prayer space, as well as the porch in the eastern part of the original building. Before extension, it is estimated that there is a grave on the northeast side of tajug, which has been closed due to expansion. Currently, the outside of the Tajug Agung Pangeran Kejaksan building form is not much different from other contemporary mosques, but if entering into the Tajūp Agung Prince Kejaksan, there are early sections of tajug that the mosque is maintained. The tajug color is dominated by white color, consisting of the main prayer room which is the earliest part of the tajug building. The previous room is the early tajug hall, pewastren, and the new porch. Later on the east and south sides there is ablution, storage and takmir. The walls of the barrier remain in the initial position, but have experienced elevation. Like the old mosques in Cirebon, the main prayer room dividing wall has a height of less than two meters. The mihrab part of the tajug is widened to the left and right, so that the pulpit can be placed inside the mihrab. Because of the widening, the form of mihrab ornamentation in the early days of the founding of tajug can not be known, and the current ornamentation is also the result of renovation. Like other old mosques, Tajug Agung Pangeran Kejaksan also has a roof overlap with momolo which is at the top of the roof. This roof support structure is supported by four sakaguru and twelve sakawara, now twelve sacred bears no longer surround the sakaguru, and no longer support the roof's weight (Budi, 2015: 52-54).

Among the three mosques above, Sang Cipta Rasa Great Mosque has more spotlight. This is because the Sang Cipta Rasa Great Mosque was built on the initiative of Sunan Gunung Jati, one of Walisongo and also the founder / leader of Cirebon Sultanate. Sang Cipta Rasa Great Mosque was also built when Islam in Cirebon has entered the peak period of its spread. Related to the time of its founding, there is some information about the founding of Sang Cipta Rasa Great Mosque. However, officially, the government of West Java province mentions in 1498 AD Sang Cipta Rasa Great Mosque stands. Some other experts argue that the Great Mosque of Sang Cipta Rasa stood in 1489 AD, 1480 AD, or 1478 AD. The physical form of the building of the Great Mosque Sang Cipta Rasa still survive (retained) as before, the changes that occur only form additions. Due to the position of Sang Cipta Rasa Great Mosque, the data and sources that discuss Sang Kerabat Agung Mosque compared to the previous three mosques (Budi, 2015: 58-61).

In the text of Purwaka Caruban Nagari, also in the book of Kretabhumi Country, explains; that Sang Cipta Rasa Great Mosque was built by Cirebon people and Demak people, amounting to approximately 500 people. Likewise with the supervisor consisting of the guardians, with the development leader that is Sunan Kalijaga, while the designer of development entrusted to Raden Sepat originated from Demak. Building of the Great Mosque Sang Cipta Rasa made of teak wood originating from Central Java, East Java, and Cirebon. Stages of Sang Cipta Rasa Great Mosque are; making of Shingle Roof from teak boards; the floor is made of teracotta (tiles of burning soil) and bricks; Umpag (bottom pole liner) is made from mountain rocks and ampar stone from Kapur Bobos mountains, Palimanan for interior decoration such as reliefs formed by wadhah ornaments, medallion, ramenthok and others. All forms of buildings are sourced from Hindu-Javanese architects, namely construction of joglo building with roof overlap three (Sudjana, 2003: 11).

The development of Islam in Cirebon entered the peak period when the leadership of Sunan Gunung Jati. That way, directly Sang Cipta Rasa Great Mosque has a wider role, namely; is often used as a place for assembly of the Wali Council (Walisongo) which is located inside the mosque. As for the general deliberation, it is often done in the hall of Sang Cipta Rasa Great Mosque. Sang Cipta Rasa's Grand Mosque was the result of Sunan Gunung Jati's role, which in addition to having an important role in the Walisongo ranks, also served as a traditional leader in Cirebon (Sultanate of Cirebon) (Sulendraningrat, 1973: 19).

### **3.3 Detailed Mosque Interior Artifacts; and the Influence of Foreign Cultural Architecture**

Decorations of mosques in Indonesia are very diverse, both consisting of carvings with geometric motifs and calligraphy. Parts of the pole decorated with carvings with motifs of geometry and motif symbol. The outside of the walls of the room mihrab not left plain, some use geometric motifs, Arabic calligraphy, and so on (Islamic Encyclopedia Volume 3, 1994: 176). The ornament is also known as ornament.

The word ornament comes from the Latin language, meaning the word means to decorate. According Gustami (1978) ornaments are components of art products that are added or deliberately made for decoration purposes. So, based on that sense, ornament is the application of decoration on a product. The ornaments that become the ornament is its main function is to beautify the objects of products or items decorated. Objects of the product may have been beautiful, but after added ornaments on it is expected to make the more beautiful (Sunaryo, 2009). Ornaments that are inside the mosque as well as also contains a meaningful close to the culture

that represents its people in Islamic art also has several other functions as a reminder of tauhid, material transfiguration and beauty.

The Tawhid reminder relates to Islamic art that has aesthetic value as an attempt by Muslims to create art products that make people who see them feel the transcendence of God. Artwork ornaments are the result of the basic substance of the effort. Due to the importance of the need for a reminder of Islamic ideology, the monotheistic reminder is seen as an important ornament for the environment, at work, at home, and in the mosque, so the infinite patterns that make up the ornamentation of Islamic art can be found everywhere. Not only the pages of the Holy Qur'an alone are decorated by examples of calligraphy and illumination; a copy of a collection of stories or poems made for the caliph or prince was then given a decoration. Not just a mosque that shows reminiscent ornamentation or transcendence, other places such as karavansari, madrasah, or private residence are also decorated as a reminder (Al-Faruqi, Isma'il R. and Lois Lamy Al-Faruqi, 2000).

In general, the details of the interior artifacts of the old mosque in Cirebon (which was built during the early development of Islam in Cirebon) have similar characteristics, namely the height of the wall under two meters and the small entrance so that the position of pilgrims who will enter should be slightly bent (Budi, 2015: 47-48).

The use of ceramics is almost there on every wall of old buildings in Cirebon, not just in mosques saja. Penggunaan ceramics contained in old buildings in Cirebon is the influence of Chinese culture. Terapat abundant ceramics diverted its use as decoration of the walls of old buildings in Cirebon. Selain in the mosque building, on the tomb of Sunan Gunung Jati also seen the use of ceramics originating from Tionghoa and English. However, ceramics originating from the UK with Malay-language texts can be identified that ceramics come from a later time. The assumption appears that the ceramics originating from England were affixed later, after the tomb building stood. The use of ceramic that serves as decoration characterizes the characteristics of old buildings in Cirebon (Chambert-Loir, 2011: 153 and Yudoseputro, 1986: 39).

Ceramics / porcelain in the mosque is one of the most representative representation of the work that reveals human civilization, and in an artifact object it proves an intention or desire to represent something. The ceramic material itself has continuity with the living element entities in the form of water, soil, fire and air. Understanding the character of the ceramic material is an aesthetic consideration which will also further support the prominent visual form (Wisesa, Taufik Panji, Teddy Moh Darajat and Ismail Alif Siregar 2017).

Building as one of the works of a group of humans, can not be separated from the growing culture in the area where the building was built. The existence of cultural differences, making the community difficult in giving a definition of the definition of architecture used in traditional buildings (including Java), with buildings that are classified as nontraditional. As stated by H. Maclaine Pont in his writings *Javaansche Architectuur* (Djawa 1923-1924), and Amos Rapoport in his book *House from Culture* (1969), both quoted by Johan Silas, stated that it is experienced because of the difference in the viewpoint of the architectures that Iazim used by the western architect with the essence of the traditional building. This difference at least lies in the viewpoint of giving meaning to the building itself because it is based on a different culture (Pangat, 1994).

The basic form and nature of traditional mosque architecture mosque architecture is displayed through syncretism, eclecticism, and form symbolism. This gave birth to typical traditional mosques in Java that have common features such as: wearing wooden material, roof overlap, there are momolo (ornaments from the roof top adapted from the Hindu tradition), has a place of ablution in the form of pool / barrel, porch, pawestren (female prayer room), fence / gate, cemetery, and some have istiwa (sundial), and not bermenara (except on subsequent developments).

Among the four old mosques built during the early spread of Islam in Cirebon, Pejlagrahan mosque is a mosque that has undergone significant changes. If you will enter the ancient mosque in the Sultanate of Cirebon, there are generally gates. Gate is defined as a large door to enter the yard of the house (road, park, and so on); Another meaning is the gate (<http://kbbi.web.id/gapura/> accessed October 30, 2016). Gapura is also often found in temples or shrines of Hindu religion. Because gapura is an important aspect in Hindu architecture.

Gapura in terms when viewed from Sanskrit "Go" means oxen and "temple" means front; in this case means the area of cattle that is installed in front of the palace or holy place of Hinduism. Meanwhile, the gate in Arabic is derived from the word "Ghafuru", which means forgiveness. The pardon here has the meaning of whoever enters the gate means to have been given permission to face, by the guardian of the building or the guard of a certain territory. Gapura (gate) examination to check the visitors from outside the region, in order to maintain the safety of the country or kingdom. Gapura is divided into several forms such as Gapura Belah Bentar, Paduraksa Gap, and Gapura Semar Tinandu (Suwarna, 1987).

Identification of early forms and architects is difficult to detect, as for the picture of the shape and architecture of the early mosque Pejlagrahan is based on the building of the Red Mosque Panjunan. Masjid Merah Panjunan considered as a representation of the shape and architecture of mosques built during the early development of Islam in Cirebon (Budi, 2015 : 46).

The traditional form of the base of the statue is usually shown by the form of tajug roof with momolo / mustaka at the top of the roof or meru because of the Hindu influence, later developments enter the roof form of

the dome, because of Middle Eastern influences brought by kyai / ulama of the past after the pilgrimage. Syncretism occurs in this case. Subsequent domes form the main symbol even the "brand" as a mosque marker to replace momolo (Iskandar, 2004).

Along the way Pejlagrahan Mosque, the changes that occurred at the Mosque Pejlagrahan the elevation of the main prayer space, the addition of eastern portico and pewastren in the southern part of the building Pejlagrahan Mosque. Some of the material of the mosque was changed, ie the original red colored tiles were replaced with white ceramics, ceramic chamber walled walls, and the changing of roofing material. The bale flower which was originally located at the rear of the mosque, was moved to Masjid Pekembangan, The main mosque of Pejlagrahan is now the door coming from Masjid Gamel. From every change that happened in Masjid Pejlagrahan, leaving some original elements, such as wooden columns, small doors, wells, jembangan for ablution, ceramic ornament plates on the walls and the pulpit. The original mosaic originally located at the top of the limasan roof has been replaced, but the original momolo remains in the Pejlagrahan Mosque, but placed on the western side of the building just above the mihrab (Budi 2015: 41-42).

As mentioned earlier, the shape and architecture of the Red Mosque of Panjunan is a representation of the shape and architecture of the mosque built during the early development of Islam in Cirebon, because the shape and architecture of the Panjunan Red Mosque is quite well maintained. In 1978 the community around the Red Mosque of Panjunan built a tower in the southern front yard, which then unpacked the ornate carved gate at the front gate of the Red Mosque of Panjunan. However, the existence of the tower did not last long, which was eventually dismantled with consideration of the authenticity of the Red Mosque architecture Panjunan. Another distinctive feature of any old mosque building in Cirebon is the absence of minarets on every mosque. The use of shingle as the main material covering the roof was maintained. Also, as a form of conservation effort, the main hall of prayer is only used twice in one year, namely when Eid al-Adha prayer and Eid prayer. As for the five day prayers, use the hall room, with the entrance to the main prayer room as mihrabnya. In contrast to the Pejlagrahan Mosque that changed significantly in shape and architecture, but retained the authenticity of the ceramics on the wall as ornaments. Unlike the Red Mosque of Panjunan, Chinese ceramic ornaments derived from Chinese (Kwangtung) and originated from the colonial period, some of the original ceramics have been lost and replaced with ceramic plates of the Kasepuhan Palace collection donated to the Red Mosque of Panjunan (Budi, 2015: 48-49).

Tajug Agung Pangeran Kejaksan is the same as the Pejlagrahan Mosque, the early form and architecture has changed significantly and shaped like the mosques in the present. However, ceramic plate ornaments contained in the wall tajug can still be seen in tajug. Then, early foundation Tajug Agung Prince Kejaksan still survive and can be seen in the room sholat. Based on foundation made of wood, also representations of the shape and architecture of the Red Mosque Panjunan, assumptions about the shape and architecture of the early Tajug Agung Pangeran Kejaksan can be estimated. However, despite having undergone significant changes in form and architecture, wells and vases that house ablution like those found in ancient mosques in Cirebon can still be found on the side north tajug. Now the original vase is located at the base of a large tub for ablution. Originally the area of ablution is currently the open page, but along with the expansion and renovation, the open page area becomes part of the expansion and renovation as well (Budi, 2015: 53 & 55).

Sang Cipta Rasa Great Mosque in the development of Islam in Cirebon has a privileged position, among the three mosques above which was built during the early development of Islam in Cirebon. Sang Cipta Rasa Great Mosque was initiated by Sunan Gunung Jati, with Walisongo's involvement in its development. Also, the influence of Sunan Gunung Jati who is also a leader for the people of Cirebon, strengthened the position of the Great Sang Cipta Rasa mosque for the people of Cirebon and also the people under the Cirebon Sultanate at that time. As a result, data and documents about the Great Sang Cipta Rasa mosque were slightly more numerous than the previous three mosques. From the manuscript to the notes from the Dutch East Indies colonial government. Related to the changes and renovations of Sang Cipta Rasa Great Mosque, it was noted in the Archbishop's Law of 1931 Monumenten Ordonantie from the Antiquities Authority based in Semarang headed by Krijgman in the Dutch East Indies.

The influence of the old mosque in Cirebon is from Chinese culture as well as Javanese and Sundanese culture. The plurality in Cirebon itself influences every building that consists of the influence of every culture that has acculturated in Cirebon, which ultimately forms a unique and distinctive culture.

## Conclusions

The development of the mosque, in addition to influencing the surrounding community, can also be influenced by the society and the condition of aspects that develop around the mosque. Social, cultural, economic and political aspects that occur also influence the development of the mosque, especially in terms of buildings and architecture. Especially the mosque, which is an important building in Islam and both directly and indirectly the presence of the mosque along with the development of Muslim communities around the mosque.

Every mosque that has reached the age of more than a century, almost certainly has changed either

significant or not. With the aim to continue to preserve and maintain the mosque itself. Changes that occur too various, there is a total remodel, or renovate by maintaining its authenticity. In fact there is a renovation many times with the consequences of the total change of the original shape and architecture. Political conditions became one of the causes that encouraged changes that colored the development of mosque buildings. As happened with Sang Cipta Rasa Great Mosque also felt the change of government policy (politics)

As revealed by (Waluyo, 2013) that the development and change of power of governmental power in Cirebon also influenced the ancient mosques in Cirebon. As can be seen in the literature showing that in the early days of Islamic revival on the island of Java, many Muslim ethnic Chinese Muslim leaders played a major role in the construction of mosques, especially on the north coast of Central Java. In general, the assumption that lives in society is that the mosque's form comes from the cultural treasures of the Middle East and Gujarat-India. The shape of the mosques of the 15th and 16th centuries is a metamorphosis of the form of the Javanese-Hindu / Buddhist mosque to the form of a Javanese-Islamic mosque which is quite possible because of the contribution of the wooden immigrants of ethnic Chinese immigrants who are Muslims. The building of the mosque is very distinctive and is not available in other parts of the world.

China's most visible influence in the growing Islamic culture in Java is in the architecture of mosque buildings. Iskandar (2004) in his writing mentions, According to Altman, as a cultural product, architecture is basically influenced by environmental factors, cultural factors, and technology. Environmental factors, including environmental conditions such as geographical, geological, climate, temperature, and so on. Technological factors, including aspects of resource management and technical building skills. Cultural factors, among many definitions of culture, include aspects of philosophy, environmental cognition, perception, norms and religion, social and family structures, economics, and so on. But in Islamic architecture, norms and religious factors are considered to have the most important influence in the formation of Islamic architecture. Moreover, when talking about building a place of worship, the mosque. Mosque, is the center of worship activities of Muslims, which represents a culture embedded in society.

Although the influence of Chinese culture is not as strong as Hindu, Buddhist, or Islamic culture, but in the process of forming Indonesian culture, especially Java, its role is significant. Many artistic forms derived from Chinese culture are absorbed and adapted to original forms, excluding their religious or socio-cultural significance. What is taken is just the aspect of the form. Cultural assimilation, especially concerning the aspect of *kesenirupaan*, occurred in the port cities that many inhabited Chinese traders. The development of the building of a mosque, as well as the development of the culture of the surrounding community, as well as the development of other aspects of life; social, economic and political, which coexist.

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