

THE TREASURE ARTS AND ISLAMIC CULTURES: MOSQUES' ARCHITECTURES AND CALLIGRAPHIES IN ARCHIPELAGO

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Abstract:

This article discusses about architectures and ornaments in the mosques, calligraphy, and others. One of the mosques that have been built since the time of Walisongo is the Great Mosque of Sang Cipta Rasa, Cirebon. Therefore, the author formulates some problems. First, how is the architectural construction of art? Second, how is its philosophy in terms of the architecture and ornamentation in a mosque? Third, how are types of calligraphy which belong to mosques in the archipelago? To answer these questions, the author uses historical and semiotic approach. The research is a literature study. The method used in this article is analysis-descriptive. The results of this article explained that ornamentation is the development of a sense of beauty that develops abstract patterns taken from processing natural motifs. While calligraphy expresses an abstract understanding of God, so calligraphy is expressed to pour out the power of the revelation of the Qur'an.

Keywords: *Art, Architecture and Ornament, Sang Cipta Rasa Great Mosque, Calligraphy*

A. Introduction

The art as part of culture has values, such as ethical, philosophical, and aesthetic values. Art in the cultural aspect is inseparable from the customs and beliefs of tribes in the community. Diversity of art adjust the customs and beliefs of these people. Art will experience changes and developments in each tribe due to the influence of outside art and culture. This influence was proven at the time, classic, colonialism, and modern. Classical culture, especially Indonesia, is influenced by China and India. The influence of colonial art and culture in Indonesia was influenced by Dutch and Portuguese. The influence of art and culture from the outside causes it to occur cultural acculturation between local culture and foreign culture. Therefore, to maintain values within the scope of art is needed learning cultural arts in each tribe, especially the tribes in Indonesia, and seeks to explore and preserve the cultural arts of the archipelago in the community local.

In this case, the discussion presented in this paper is about one of the treasures of art and culture in the form of art. Fine art in the archipelago has existed in the archipelago since pre-Islamic times in the form of temples, statues, and etc. After Islam developed in the archipelago, art treasures in the form of fine arts in the archipelago became increasingly augmented by the existence of various kinds of architecture and ornaments contained in the mosque building, as well as visual art in the form of calligraphy.¹

This research is important because there is a shift in architecture and ornaments of mosques in the archipelago. The architecture and ornaments of the mosque in the past were closely related to the meaning contained in each of the carvings and forms of the buildings. While, the mosques today have experienced ahistorical (there is no history and philosophy of that mosque). Likewise, when people look at historic mosque buildings, the people only admires the shape of the building and its ornaments without want to know the philosophical meaning contained in the building, also with the art of calligraphy. The art of calligraphy is only enjoyed by the beauty of its carvings without knowing that each calligraphy carving has a deep meaning.

This study has a difference with previous studies, because in this article the author not only reviews the philosophy of architecture and mosque ornaments as well as the philosophy of calligraphy engraving, but also begins with a discussion of the basic construction of art. In this article, the author will explain how the basic construction of the arts, archipelagic cultural arts, Islamic arts, and Islamic archipelago cultural arts, one of which is manifested in the form of mosques buildings and calligraphy, so that both of them can be referred to as a form of Islamic archipelago art and culture. This article, discusses one of mosque in Indonesia, it is Sang Cipta Rasa Great Mosque placed in Cirebon, and calligraphy's history. As a particular case, Sang Cipta Rasa Great Mosque and calligraphy are manifest of the treasure Islamic art in archipelago.

B. Basic Construction of Art

Experts define art in several senses. For example Quraish Shihab. According to him, art is beauty. It's an expression of spirit and human culture that contains and beauty expresses. It was born from the side deepest human.² Meanwhile, according to Plato and Rousseau, art is the result imitation of nature in all its terms and dimensions.³

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² M.Quraish Shihab, *Wawasan Al-Qur'an* (Bandung: Mizan, 1996). 385.

³ Mudji Sutrisno and dkk, *Estetika Filsafat Keindahan* (Yogyakarta: Kanisius, 1993). 27.

Art is divided into three types based on their nature. *First*, fine art, it's the creation of beauty that is able to communicate with the audience, especially through the five senses. Included in fine arts are painting, sculpture, and architectural art. *Second*, the art of motion, including dance and theater. *Third*, sound art, including vocal arts and music art.⁴

Art is part of culture. The discussion of art in culture is related with the art's process that grows and develops in society. If viewed from context culture, there are various types of art in Indonesia. This is due to because of the layers of art culture in the past. Almost all regions in Indonesia has some historical art heritage, such as painting, sculpture, art building, literary arts, fine arts, dance, and so on.⁵

Art in historical perspective will always experience evolution or change development every time. In times of change and development, art does not free from the influence of outside cultures that can integrate art with one another without leaving the traditional art that was previously owned. The combination can be enriching art in Indonesia.⁶

Each tribe in each region has a unique art and culture. Interaction arising from these differences strengthen the relationship of one tribe to another, resulting in the development of customs and belief systems, due to acculturation and dialogue between art and culture. This in turn creates ethnic diversity and culture in Indonesia. The development of art in Indonesia is also influenced by absorption art influences from outside, such as Indian, Portuguese, Dutch, Chinese and others. This influence led to the formation of diverse cultural arts in Indonesia, in this case which includes art.⁷

Humans learn in nature and relics of the past. Nature gives inspiration for artists. At times, art is also functional, for example, fill in religious ceremonies at community environment, or just as entertainment.⁸ Humans live in the open nature, equipped with the ability to interact with a very limited environment in technology. Nevertheless, humans can make something that has a very high sacral value. By using the ability of the imagination the human freedom is to free himself from negative emotions. In creating art, humans continually imitate the forms and movements of nature that are applied in art.⁹

⁴ Hartomo, *Ilmu Sosial Dasar* (Jakarta: Bumi Aksara, 1999). 40.

⁵ Made Bambang Oka Sudira, *Ilmu Seni: Praktik Dan Teori*, ed. Neneng Aulia (Jakarta: Penerbit Inti Prima Promosindo, 2010). 129.

⁶ Sudira. *Ibid.*

⁷ Sudira. 130.

⁸ Sudira. 131.

⁹ Sudira. 132.

C. Islamic Arts in Archipelago

Indonesia has many historical relics, such as those found in cave walls, sculpture in the form of reliefs, literary art in the legacy of inscriptions, building art in the form of temples and mosques, painting or sculpture in form painting or calligraphy, and so on. Islamic-inspired arts, especially fine arts, literary arts, music, and arts and so didn't experience such rapid development.¹⁰ At a glance in history Islamic culture, mosque architecture and calligraphy are part of Islamic art.

Islamic art must at least have some characteristics. *First*, it contains the values of monotheism in order to increase one's faith in Allah SWT. *Second*, it implies the teachings of noble morals in life. *Third*, it expresses messages relating to the legal procedures established in Islam. *Fourth*, freedom to create is limited by conscience and character, so deep Islamic art isn't known to sacrifice the value of monotheism and morals for worship freedom of creativity.¹¹

Continuity in the development of Indonesian-Hindu art reaches tradition only during the reign of kings who converted to Islam. Art development in the history of Islam in the archipelago was centered on the royal palace. At the center of this cultural arts, art fostered and developed based on new values. Islamic art in the archipelago on the initial stage of the results of the application of Hindu-Buddhist art traditions was in accordance with the functions and rules of art the new one (Islam). In this case, Islamic tolerance also supports the process continuity of the old art tradition (Hindu-Buddhist) with a new breath (Islam).¹²

The process of cultural transformation when the establishment of the first Islamic authority was established by the saints in the coastal areas displaying the fine arts traditions of the Hindu era as foundation of the development of Islamic architecture in the archipelago. Two main types of buildings from Islamic times are mosques and palaces. The oldest mosques from Cirebon, Banten, Demak, Kudus, Jepara, and Tuban are examples of mosques that take up the basic structure of a building from the battle hall as a pavilion in Hindu times.¹³

¹⁰ Nur Sahid, "Pandangan Hidup Islami Dalam Sejumlah Karya Sastra Ahmad Tohari," *TONIL: Jurnal Kajian Sastra, Teater Dan Sinema* I, no. 3 (2004). 81.

¹¹ Sahid. 82-83.

¹² I. Gede Arya Sucitra, "Transformasi Sinkretisma Indonesia Dan Karya Seni Islam," *Journal of Urban Society's Arts* 2, no. 2 (2015). 95.

¹³ Kusuma-Atmaja Mochtar and Wiyoso Yudoseputro, "Seni Rupa Klasik," in *Perjalanan Seni Rupa Indonesia: Dari Zaman Prasejarah Hingga Masa Kini* (Bandung: Panitia Pameran KIAS, 1990). 43.

D. Development of Mosque Architecture

At the beginning of the 15th century, Islam had become a socio-political force in the archipelago, especially in Java, so that it succeeded in pushing Majapahit's political influence. This fact culminated with the establishment of the Sultanate of Demak which was supported by all scholars in Indonesia (called Walisongo/nine Muslim saints). Mosque, as the center and the inspiration of all activities then becomes a new symbol to nurturing socio-political momentum at that time, as well as projection of the identity of a new order within visible form.¹⁴

In terms of function, along with the entry and development of Islam in Indonesia especially in Java, the mosque wasn't only used as a place of worship and pray, but also as a place of developing creativity, teaching, social practices, security, and strongholds of Muslims. Therefore, the function of the mosque includes social, cultural, and political understanding at the same time.¹⁵

Regarding the peaceful spread of Islam, Islam has adapted culture and local traditions in the embodiment of the new mosque architecture's typo-morphology. On the contrary it appears that local indigenous people tend to absorb new ideas (Islam) and to assimilate with the beliefs they profess, the two complement each other. For examples such as Sendang Duwur Mosque (1559) in East Java, which has the shape of the gate there is a living creature resembling peacocks and eagles. Or Masjid Menara Kudus which have the gates (*kori*) and the tower looks more like a Hindu's temple (Jago Temple in East Java) than in a mosque prayer tower in general.¹⁶

The development of mosque architecture is generally oriented to two mainstreams, traditionality and modernity. In aspects of the basic forms of architecture, the traditional architecture of a mosque is generally demonstrated by the form of floor plans square, with a porch. The main part is longitude deep cage, which usually has four *saka guru* to support the roof. Though *saka guru* may now be replaced by other elements because of the development of technology, but the symbolic idiom of this typology is still used in mostly traditional mosques. In contrast, architectural modernity presents an unhistorical, except based on functions according to needs analysis.¹⁷

Traditionality of the basic shape of the roof is usually shown by the shape of the roof of *tajug (musala)* with *memolo* on the roof or *meru* because of Hindu

¹⁴ M.Syaom Barliana, "Perkembangan Arsitektur Masjid: Suatu Transformasi Bentuk Dan Ruang," *Jurnal Historia* IX, no. 2 (2008), <https://doi.org/https://doi.org/10.17509/historia.v9i2.12171>. 6.

¹⁵ Barliana. *Ibid.*

¹⁶ Barliana. 7. See also Dhani Mutiari, *Sejarah Arsitektur Di Indonesia* (Surakarta: Muhammadiyah University Press, 2018). 94.

¹⁷ Barliana, "Perkembangan Arsitektur Masjid: Suatu Transformasi Bentuk Dan Ruang," 10.

influence, the shape of the dome roof because of the Middle Eastern influence brought by the *kiai* or scholars of the past after pilgrimage (*haji*). The dome shape then becomes the main symbol and even the characteristic of traditional mosque, so the dome is not always used for functional reasons but also as a mosque symbol to replace calamity (*memolo*). Instead, the modernity shape of the mosque roof is shown by forms that are non-symbolic. Such forms are not bound as a brand, and are based more on consideration of rational design and ideas.¹⁸

E. Architectural Arts Mosque: An Observation of Sang Cipta Rasa Great Mosque, Cirebon

The mosque is a building where Muslims do their worship conducted by pilgrims and individually, as well as other activities in relation with Islam. The distinctive feature that distinguishes a mosque from a musala or langgar is in terms of its function. In general, musala is used as a fard prayer, too as a place of religious education. While the mosque, besides being a place of pray and as a place of religious education, also functioned as a place of prayer congregating in large crowds, such as Friday prayers, Eid prayers, *i'tikāf* (doing silent worship) places, and other religious activities.¹⁹

In Java, generally, the plural mosque is built west of the square, where this square is a very large yard and is located near the center government, namely keratin, district, etc.²⁰ Each mosque has an different architecture. Some architectural styles of the mosque include the Syrian-Egyptian style, style Arabic-Spanish, Persian style, Turkish style, Indian style, Chinese style, and others. Some types of the mosques are influenced by natural conditions and the surrounding environment. The style of the mosque is always influenced by the culture of the surrounding community or is the result of acculturation with other cultures.²¹

In presenting the mosque's architectural form, in addition to the function to accommodate religious activities, mosques also often display symbols. In this discussion, the author gives an example, the Great Mosque of Cipta Rasa located in Lemahwungkuk, Cirebon, West Java.

¹⁸ Barliana. 11.

¹⁹ Zein M Wiryoprawiro, *Perkembangan Arsitektur Masjid Di Jawa Timur* (Surabaya: PT Bina Ilmu, 1986). 155.

²⁰ Wiryoprawiro. 157.

²¹ Wiryoprawiro. 158-159.

1. *Architecture of the Great Mosque of Sang Cipta Rasa, Cirebon*

Sang Cipta Rasa Grand Mosque is located in Lemahwungkuk City Cirebon founded by the initiative of Susuhunan Jati (Sunan Gunung Jati) together with other Walisanga. Sunan Kalijaga acted as the leader of development, the architect was Pangeran Sepat, while the workers came from Demak and Cirebon. Its construction ranged between 1489 and 1500. It is said that the construction of this mosque was built in one night and the next morning at dawn. The day can be used for morning prayers. In the course of its history, the Mosque Agung Sang Cipta Rasa experienced several additions and improvements.²²

Sang Cipta Rasa Grand Mosque was built by 500 people from Majapahit, Demak, and the people of Cirebon themselves. This mosque was built in one night. Name of Cipta Rasa was given by Sunan Kalijaga, which means "place to build a sense of grandeur". In addition, the name Pakungwati Mosque is also known because in the past the mosque in question included the Royal Palace complex. Now, including Kasepuhan Palace complex.²³

Sang Cipta Rasa Grand Mosque is surrounded by a wall decorated with protuberances diamond and is jagged hexagon shape (mirror frame motif). At the top the wall has *pelipit rata* (flattened seams) of bricks arranged on the top and bottom shrink, while in the middle widens, the local term calls it *candi laras*.

On the wall fence, there are six doors', each a door is on the east side, one on the north side, and two on the side east (middle). The shape of the door or gate is referred as the Paduraksa Gate. The main gate to the east of the middle, decorated with three-tiered wings at the top, then the arch in the middle of the *candi laras*. At the top of the archway there is an Arabic letter, and on. On the left and right there is the decoration of the *candi laras*. The *limasan* roof of the Sang Cipta Rasa Grand Mosque is in the three-story core building shrink upwards.

The pulpit or *mihrab* mosque is located in the middle of the west wall of the core building with 17 degree slope from east-west direction. The pulpit of Sang Cipta Rasa Grand Mosque is made of wood; some parts have been broken. Its location is not attached to the west wall of the mosque, standing on the hallway the mosque. The pulpit is shaped like a chair, has three steps and the stairs merge with the pulpit pole. At the top of the two poles are arch.

²² Suwardi Alamsyah, "NILAI BUDAYA ARSITEKTUR MASJID SANG CIPTA RASA CIREBON PROVINSI JAWA BARAT," *Patanjala: Jurnal Penelitian Sejarah Dan Budaya* 2, no. 2 (June 2, 2010): 172, <https://doi.org/10.30959/patanjala.v2i2.214>. Alamsyah. 173-174.

²³ Alamsyah, "NILAI BUDAYA ARSITEKTUR MASJID SANG CIPTA RASA CIREBON PROVINSI JAWA BARAT.", 174.

On the back of a rectangular panel shaped staircase there is a floral decoration blossoming lotus combined with tendrils. Panel is an insulator space made of thin boards, beautifully decorated and moveable.²⁴ At the bottom of the back there is a mirror frame decoration decorated with motifs flowers, vines, and leaves. At the top and bottom of the ornamental field there are meander motif; there are also two mirror frame decorations placed side by side, with rope motif and tendrils. The very top of the back is adorned with curved tendrils; its central part is in the shape of an arch decorated with tendrils and flowers. On the poles are carved floral motifs and intermittent chains. The side is full of decoration, consisting of floral and tendrils, meanders, and mirror frames containing lotus blossom motifs. In the past preacher rests on a stick called *jubleg*.²⁵

In the main building of the Great Mosque of Sang Cipta Rasa, there are two pieces "Maksurah" in the form of a wooden fence used for praying by Sultan Kasepuhan and family on the front of the left side of the stand. It is with the entrance on the east side, while the *maksurah* Sultan Kanoman with family is on the side right of the main entrance to the east mosque with the *maksurah* entrance on the side south.

To be able to enter the Grand Mosque, worshipers must pass through *Narpati*. *Narpati* is the name of the main entrance (door) to the Sang Cipta Rasa Grand Mosque. It is the largest among the doors to the other core of the mosque. In the courtyard of the mosque in the southwest corner there are 21 tombs. Tomb it is only a mound of earth that is laid bricks with a plain headstone from stone. One of those buried in this complex is K.H. Shofa Ibrahim, that is one of the princes at the religious court. Then on the porch of the core building on the outside there is the tomb of Ki Gede Alang-alang Danusela (Mbah Kuwu Cirebon I) The tomb was given a cup measuring 7 X 3.5 meters and the roof was attached to the roof west porch.²⁶

2. *The Architecture Philosophy of Sang Cipta Rasa Grand Mosque*

a) *Lur-kung* (Curved tendrils)

The architecture of the Sang Cipta Rasa Mosque is constructive. It implies that decoration becomes one with the building. Provision of pictures or carvings permanently on parts of the building, both in the form of stylization of leaves and lotus flowers become dominant. The ornament referred to is called *lur-kung*

²⁴ Kemendikbud, "Kamus Besar Bahasa Indonesia, Ver. V," n.d.

²⁵ Alamsyah, "NILAI BUDAYA ARSITEKTUR MASJID SANG CIPTA RASA CIREBON PROVINSI JAWA BARAT." 179.

²⁶ Alamsyah. 182.

(curved tendrils), which contains the meaning and meaning that human life is difficult to find beginning and end.²⁷

b) *Nanasan*

Nanasan ornamental variety comes from the word pineapple. Its shape is similar to a pineapple. In Islamic fine arts this decoration is similar to muqarnas decoration. Muqarnas is a form of decoration in the traditional architecture of Islam and Persia. These decorative ornaments are found on the ceiling of the Sang Cipta Rasa Grand Mosque's mihrab, the color is adjusted to the color of the mihrab's wall, which is white. This decoration, besides serves as decoration also adds to the beauty of a building. In other words, it means that in order to get something delicious, one must be able to overcome the problem described by thorns.

c) *Padma*

Padma means lotus flower. This lotus ornamental decoration is an embodiment of a line that takes the border of a flower. The shape of this ornamental variety comes from the shape the profile of the Buddha's throne in the form of a lotus flower or a place for building stupas. The variety of ornamental *padma* can be seen in the *mihrab* profile of the Great Mosque of Cipta Cipta on the left and right sides carved into natural stones arranged, such as the installation of bricks on the wall. In addition, the placement of the lotus ornamentation was placed as a base for both the *saka guru*. As with other decorative types, this *padma* decorative variety is in addition to add beauty, also symbolizes purity. Simply, decorative even this is only a straight line, as in the building pavilion and foundation pillars of pillars in the Sang Cipta Rasa Grand Mosque building. That means chastity. Sanctity symbolized by lotus flowers, lotuses have identical meanings with strong meanings, which aren't shaken by all kinds of disasters that befell it.²⁸

d) *Mega Mendhung*

Mega mendhung means white cloud and black cloud. In language terms Indonesia is usually called the motif of the edge of the cloud or the edge of the cloud, dark and light colors. *Mega mendhung* specializes in traditional building art, especially in the *mihrab* profile mosque, in the form of a double meander arch. This ornamental variety, has been known since prehistoric times, such as the curved meanders found in ceramics *galumpang*,²⁹ Hindu times to the influence of Islamic culture found in the Kasepuhan Palace and Sang Cipta

²⁷ Alamsyah. 183.

²⁸ Alamsyah. 185.

²⁹ *Galumpang* is an ethnic group which is stay in Mamuju, West Sulawesi.

Rasa Grand Mosque. Therefore, this ornamental variety is alternating, dark and light, can be interpreted as a symbol that man must always remember that this world has good and bad qualities this world is always in pairs.³⁰

e) *Tlancapan*

Tlancapan comes from the basic word "*tlancap*", which is a form of decoration in the form of a row of isosceles triangles, same tall, and the same size. The meaning of this ornament is a depiction of light sun, or spotlight which is interpreted as a brightness or majesty.

F. Calligraphy Belong to the Mosque in Archipelago

Calligraphy is a form or art form of writing beautifully. According to literally, the word calligraphy comes from the word *kalligraphia*, which is from the two words, *kali* means beautiful, and *graphia* means graffiti or writing. Thus, calligraphy is beautiful scribble or writing, and Islamic calligraphy is a type of Arabic beautiful script.³¹

Islamic calligraphy has roots the history of the beautiful writing tradition of the Arabs, as their native land emerge of calligraphy. Writing tradition such beauty is called *khat* as manifestation of the meaning of the word calligraphy, which comes from the word *kaligraphia* which means beautiful writing.³²

In Indonesia, calligraphy is the first form of Islamic art and culture found, even marking the entry of Islam in Indonesia. As proof, found calligraphy with *Kufi*'s style that had developed in the 11th century on Fatimah bint Maimun's tombstones in Gresik (died 495 H / 1082 AD) and several tombs others in the 15th century. In the 18th to 20th centuries, calligraphy turned into activity Indonesian artists' creations which are manifested in various media such as wood, paper, metal, glass, and other media. It includes Al-Qur'an Manuscripts with imported pure paper materials.

Calligraphy is one of the objects of epigraphy research. Epigraphy is one part of archeological studies which study about past cultures, including epigraphy Islam. The discovery of Islamic calligraphy on the walls of ancient mosques in the Dutch era, shows the existence of Indonesian Islamic cultural heritage that has been mixed with

³⁰ Alamsyah, "NILAI BUDAYA ARSITEKTUR MASJID SANG CIPTA RASA CIREBON PROVINSI JAWA BARAT." 186.

³¹ Oloan Situmorang, *Seni Rupa Islam: Pertumbuhan Dan Perkembangannya* (Bandung: Penerbit Angkasa, 1993). 8.

³² Lia Nuralia, "KALIGRAFI ISLAM PADA DINDING MASJID KUNA CIKONENG ANYER-BANTEN: KAJIAN ARTI DAN FUNGSI," *Berkala Arkeologi* 37, no. 1 (May 31, 2017): 85–100, <https://doi.org/10.30883/jba.v37i1.82>. See also Hasan Muarif Ambary, *Kaligrafi Islam Indonesia, Dimensi Dan Signifikansinya Dari Kajian Arkeologi* (Jakarta: Pusat Penelitian Arkeologi Nasional, 1991), 2.

elements local and Western culture. This mixing of cultures is positive and non-destructive the substance of Islamic teachings themselves.

Calligraphy expresses an abstract understanding of God (in a sense, God which can't be described) by emphasizing God's self-expression through revelation. Then calligraphy is expressed to pour out the power of the revelation of the Qur'an. While ornamentation is the development of a sense of beauty that is free of natural myths, and done by developing abstract patterns taken from processing motifs flowers, leaves and polygons. Both calligraphy and ornaments are both expressed in a flat plane (two dimensions) with the possibility of developing relief for avoid the real expression of living things. The form and style of calligraphy basically already has a special meaning, a big influence on the values of everyday life the supporting community, especially writings containing excerpts from the Holy Qur'an and prophet's hadith.

The Arabic script or calligraphy has values. They are beauty values, contain the art of high writing, emotional values that affect the condition of the soul or touch feelings every Muslim who reads it.³³ The existence of Islamic calligraphy is a reflection of words, attitudes and actions through non-verbal language, from the residents of Cikoneng village at the time. Thus, culture is interpreted as *adab* (courtesy) and *husna* (kindness), which means beauty and goodness of words, attitudes, deeds.³⁴

In this case, Islamic calligraphy on the wall within the Cikoneng Mosque is included has strong attributes, because of letters and Arabic. As an ancient mosque, Cikoneng Anyer Mosque has several mosque components that show its uniqueness. One of them is the decoration of the mosque on the wall of the room male prayer or the main prayer room and also in the women's prayer room.

The calligraphy is an excerpt from the verses of the Qur'an and the hadith of the prophet or called Islamic calligraphy. At first glance there are some calligraphy that are easily observed and understood as Arabic writing that has meaning, like Allah, Muhammad, and others etc. However, there are also those that require observation and understanding in-depth about Islamic teachings contained in the holy book of the Qur'an and the Hadith Prophet, with Arabic literacy, especially calligraphy on the inner walls mosque building.³⁵

Calligraphy has its true meaning and function, as well as meaning and symbolic functions. On the upper wall (*mihrab* and pulpit), has meaning literally about the oneness of Allah and Muhammad the messenger of Allah, the virtue of prayer

³³ Marshall G Hodgson, *The Venture of Islam, Iman Dan Sejarah Dalam Peradaban Dunia*, ed. trans: Mulyadi Kartanegara (Jakarta: Paramadina, 2000). 310.

³⁴ Ambary, *Kaligrafi Islam Indonesia, Dimensi Dan Signifikansinya Dari Kajian Arkeologi.*, 3.

³⁵ Ambary. 10.

congregation in the mosque and the importance of Friday sermons for the worshippers. Then other calligraphy on the inner wall contains messages and advice as a warning to every congregation in particular, to always remember Allah and Allah's Apostle, and carry out all his commands and prohibitions. Islamic (Arabic) calligraphy on the wall in the Cikoneng mosque doesn't has beautiful writing, so the meaning and function more oriented to Islamic religious proselytizing. Also reflects the religiosity Cikoneng Muslim population at that time.³⁶ Calligraphy's pronunciation of *Lā ilāha illallāh, Muhammadur Rasūlullāh* was also raised on the banner open warfare between Islamic and non-Islamic forces in the archipelago.³⁷

In addition to Cikoneng Mosque, other example is "Macan Ali" calligraphy. In general, Macan Ali has a compliment to Ali for his courage Ali on the battlefield. The picture of the Macan Ali, is also the value of the Muslim legend traditional, namely in the form of calligraphy of the shahada (*syahadat*) that forms a figure languishing tigers are quite popular in Tuban, Yogyakarta, Surakarta and Cirebon. Macan Ali calligraphy writing in Cirebon is used as a symbol of the Sultanate of Cirebon. Turns on Cirebon has occurred syncretism (a process of integration of several notions of religious) between Islam and Hinduism. This is proven with Arabic calligraphy being transformed into puppet-like figures Syiwa (*Batara Guru*), *Ganesha*, *Semar*, *Togog*, *Narada*, even the writings many make it as a amulet.³⁸

Many old Qur'ans are written at this time along with the presence of imported paper in the 17th century. Since the 17th century and after that, there is a tendency for Muslim artists to draw creatures animate with the recitation of the verses of the Qur'an, mufti's saying, or a symbol of Ali ibn Abi Thalib's heroism (Macan Ali's calligraphy) and Fatimah.³⁹ The calligraphy figures take advantage of the flexibility of Arabic characters where the figure calligraphy is very emphatically highlighted by the harmonization of other visual elements which has melted in the personal style of each artist by looking at calligraphy as an integral part of the basic idea of painting which has a religious meaning.⁴⁰

³⁶ Nuralia, "KALIGRAFI ISLAM PADA DINDING MASJID KUNA CIKONENG ANYER-BANTEN: KAJIAN ARTI DAN FUNGSI.", 97.

³⁷ D. Sirojuddin AR, *Potret Dan Potensi Pengembangan Seni Kaligrafi Islam Di Indonesia* (Jakarta: LPTQ Nasional, 1994). 119.

³⁸ Hariadi Saptono and et.all, *Warisan Budaya Wangsa Cirebon-Dermayu* (Jakarta: Bentara Budaya, 2013). 89.

³⁹ Hasan Muarif Ambary, *Menemukan Peradaban (Jejak Arkeologis Dan Historis Islam Indonesia* (Jakarta: Logos, 1998). 176.

⁴⁰ *Katalog Pameran Seni Rupa Kontemporer Islam Indonesia* (Bandung: IA-ITB, Yayasan INISAF, n.d.). 27 Juli-14 Agustus, 201.

G. Types of Calligraphy

1. Calligraphy decoration group, is a summary of calligraphy decoration group, part of the components that are contested in MTQ at both the regional and the regional level at the national level. Calligraphy decoration is writing that is strung together or polished with aesthetic value that originates in the mind and is realized by material objects tied to certain rules and equipped with decorative edges and a combination of colors harmonious.⁴¹
2. Calligraphy decoration group of Manuscripts, Calligraphy on the front wall of the Mosque *Mihrab* Agung Gorontalo North Sulawesi, created in 1999 by Syahrudin, et al. Decoration Manuscripts are a calligraphy combined with various motifs and types of decoration the edge in attractive colors and styles, this type of calligraphy is a form of an ornament found in the Qur'an on the first and the second page contains the Surah Al-Fātiḥah and the beginning of Surah Al-Baqarah, the decoration of the Manuscripts is written on BC Lux paperboard and acrylic paint, in this type of calligraphy plays more roles is a ornament beside the Manuscripts while the main type of writing used usually use *Khat Naskhi* or can also use *Khat Farisi* or *Khat Diwani*.⁴²
3. Calligraphy script type group calligraphy, is black and white calligraphy of dye ink or Chinese ink which is written using a pen made from handam wood. One sheet is required to use *Khat Naskhi* and the second sheet contains about six types of writing styles namely *Tsulus*, *Diwani*, *Diwani Jali*, *Riq'ah*, *Faris*, and *Kufis* are mixed in various creations to make it look attractive and innovative.⁴³
4. Contemporary group calligraphy. States that contemporary calligraphy is new works of calligraphy whose nature is to "rebel" on the rules pure classical calligraphy.⁴⁴

H. Conclusion

Fine art is a work that can be enjoyed by its beauty sensory. In the pre-Hindu-Buddhist period, the source of art was nature processed into a work that serves to meet the means of life and as form of expression and interaction with nature. At this time, art works didn't function as an entertainment. During the Hindu-Buddhist era, art sources were nature and religion. At this time, works of art are complex in nature, art functions for worship God, and its nature isn't commercial. But at this time also, works of art already began to be an element of entertainment.

⁴¹ Syahrudin, *Teknik Pengolahan Kaligrafi Dekorasi* (Jakarta: Kalimah, 2000). 1.

⁴² Syahrudin. 3.

⁴³ Syahrudin.

⁴⁴ Mikke Susanto, *Diksi Rupa, Kumpulan Dan Istilah Seni Rupa* (Yogyakarta: DictiArt Lab & Djagad Art House, 2011). 211.

In the Islamic phase, fine art stems from collaboration between nature and religion. Art sourced from this religion is a form of acculturation from the Hindu-Buddhist era and Islam, where art or architectural art adopted forms of art from the Hindu Budha period, but inserted Islamic values in it. This can be seen from some of the mosque's architectural art in the archipelago, one of which is the Great Mosque Sang Cipta Rasa. This mosque adopts architectural art and ornaments used on the Hindu-Majapahit period as well as nature, where tendrils (tree stems) and flowers lotus (symbol of Majapahit kingdom) became the most dominant ornament in this mosque. So it is with calligraphy.

The calligraphy is an excerpt from the verses of the Qur'an and the hadith of the prophet or called Islamic calligraphy. At first glance there are some calligraphy that are easily observed and understood as Arabic writing that has meaning, like Allah, Muhammad, and others etc. However, there are also those that require observation and understanding in-depth about Islamic teachings contained in the holy book of the Qur'an and the Hadith Prophet, with Arabic literacy, especially calligraphy on the inner walls mosque building.

Calligraphy is one object epigraphy research. Epigraphy is one part of archeological studies learn about past cultures, including Islamic epigraphy. Research result of epigraphy can show related attendance Islam in Indonesia. In this case, Islamic calligraphy belong the mosque has strong attribute. Calligraphy expresses an abstract understanding of God (in a sense, God which can't be described) by emphasizing God's self-expression through revelation. Then calligraphy is expressed to pour out the power of the revelation of the Qur'an. While ornamentation is the development of a sense of beauty that is free of natural myths, and done by developing abstract patterns taken from processing motifs flowers, leaves and polygons.

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