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COASTAL ORNAMENTAL PATTERNS
AROUND THE XVI CENTURY
A STUDY ON CULTURAL INTERACTION

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Archeological structures (buildings) have in general various patterns of decoration (ornamentation), when observed from its relevancy to the building; it can be categorized in two kinds, i.e. the constructive one and the ornamental one. The constructive decoration pattern is, when left out, it would disturb the architectural balance of the building, like for instance, the branches of a Saka guru (main pillar) of a one pillar building, the upper door sill with stages at the gapura paduraksa. While the ornamental motif is only a decoration for the purpose of decorating, that when left out not have any influence the architectural balance of the building; i.e. reliefs and attached tiles. The decoration pattern ornamental motifs could be there only for the sake of decorating, but it could also have symbolic meanings. It is called decorative if the decorating pattern is only there for the sake of beautifying the artefact, i.e. the tumpal (geometric ornament, triangle in form), sulur-sulur (trendily ornamentation, Hoop: 1949. 24, 252). Symbolic decoration patterns represent a certain meaning, which is an expression of the thought of the maker in the form of material. Swastika, the tree of life (Hoop: ibid. 64, 274) winged gate (Uka Tjandrasasmita: 1964, 163) are some examples of the symbolic decoration pattern.

By observing the decorating patterns, one could recognize the thought of the craftsman and the concepts he professed. Interpretations on the spreading of culture include the interactions that have taken place. For that reason these paper present interpretations by implementing historical comparative methods on the decoration patterns of cultures. In connection with this purpose the main decorating patterns which will observed are those attached on the

1. Mosques: Demak, Mantingan (Jepara)
2. Tombs: Giri, Drajat, Bonang
3. Keraton: Kasepuhan, Sumenep.

The archeological remnants mentioned above are from the 16th and 17th century, there are scattered on Java's northern coast, from the eastern part of West Java up to the eastern part of East Java.

The ornamental motif in the art of decoration is one of the many aspects in the Islamic culture, which manifestation could be observed in a variety of human achievements. As one of the products of art, the ornamental motifs from the Islamic period if observed from the point of view of its purpose, could categorized into two groups, i.e. for religious and material purposes, although the difference between the two are not too obvious.

The study about the coming of Islam, especially in Java has been often discussed, for instance about the people who brought it. The same views of the experts about this study indicate that the merchants were the people who brought the mission to several places (Laur: 1955, 114). So the most important driving factor was trade. This is in line with the development of navigation and trade between countries, the west, southeast and east Asia (Reid: 984, 262). Most probably these merchants were accompanied by mubalighs, who taught religion (Uka Tjandtasmita: 1975, 144.). Snouck Hurgronje (1983: 38-40) and Johns (1961) declared that Islam in Indonesia has been much influenced by Sufism, which has mixed with the beliefs generally confessed by the Indonesians. Consciously or not, these tasawuf experts were ready to maintain and continue the past and made use of terminology and cultural elements of the pre-Islamic period in relation to Islam (Johns: Ibid., 16-17). Although the continuity of the esthetic form did not comply with continuity of its symbol (albay D. Sullivan: 1985, 86).

As mentioned before, the observation on Java's coastal decoration pattern had been carried out on each group structure/buildings, i.e. mosques, tombs, palaces (keraton).

A. Mosques

1. Masjid Agung Demak

Mesjid Agung Demak belongs to the Jani mosques group, in the past it belonged to the Kasultanan (Sultanate) Demak. It is on the west side of the Alun-alun (an open space) in the town of Demak. According to Babad Demak, this mosque was built in 1399 C = 147 AD (Babad Demak, 47). But, what is usually used as chronological milestone of the mosque is the mengkalan memet (pictorial calendar system) which indicated the year 1401 Ç (Çaka) = 1479 AD. At the Masjid Agung Demak the decoration patterns are as follows:

a. Animals

- A stylic dragon carved at the pulpit
- A stylic lion carved at the pulpit
- A tortoise, senkalan memet at the mihrab (direction for prayer)
- An unknown animal, carved at the lawing bledeg, an ornamental motif on ceramic tiles
- Shells, an ornament on ceramic tiles

b. Flora

- Stylic lotus in the form of a heart, carved at the umpak of the gallery pillar.
 - Sulur-suluran (recalcitrant ornamental motif) carved at gallery's pillar.
 - Lotus and other water plants, in glass and lead at the main room wall.
 - Other kinds of plants on ceramic tiles attached to the gallery wall.
- c. Geometric
- Tumpal (triangle form) carved on gallery pillars and on lawing blodog (sliding door)
 - Swastika on Vietnamese ceramic tiles (Sumarah Adyatman: 1981, 218), attached to the gallery wall.
 - Medallion, mirror frame, Greek cross styled as the Vietnamese ceramic tiles mentioned.
- d. Things from nature
- The sun carved on the pulpit.
 - An eight angle animal, wood carving attached.
 - Fire tongue, carved on the lawing bledeg (sliding door).
- e. Calligraphy
- The word Allah, Muhammad, Syahadat on a mirror, wood carving attached to the mihrab, carved on a matsura.
 - The word Muhammad on mirror in calligraphy, glass in lead at the main room wall.

2. Mesjid Mantingan

The Mantingan mosque is a masyad (a mosque built close to a graveyard, like the tomb of Ratu Kalinyamat and relatives. This graveyard is about 12 km south of Jepara. The mosque was built in 1471 Ç = 1549 AD (Kusen): 1989, 4th edition), according to the sangkalan which said rupa Brahmana warna sari.

On the wall of the mosque and the tomb cungkubs there are 52 stone carved panels and 36 panels in the shape Chinese bats (Steinman: 1934). All the 52 panels have the shape of a mirror frame, round, square, and an eight angle rozet. The panels are decorated with reliefs of the following ornamental patterns:

- a. Animals
- Stylic elephant (pict. OD 10558)
 - Stylic mongkey and crab (pict. OD 10556)
 - Stylic phenix (pict. OD 10563)
 - Stylic four legged animal (pict. OD 10572, 10566)

- Stylic banaspati (kala head) (pict. 10564)
- b. Flora
 - The lotus (pict. 10518, 10549)
 - Forest pandanus (Steinman: ibid, pict. OD 10530)
 - Waluh kendi (Steinman: ibid, pict. OD 10553)
 - Kembang sungsang (Steinman: ibid, pict. OD 10534)
- c. Geometric
 - Arabesque (pict OD 10518, 10549)
 - Square rozet placed one after the other
- d. Landscape
 - Nature, stylic mountain, forest, animal (pict. OD 10332)
 - Cultural: mountain, lotus pond, a five pillar building, spout, a fence and gate (pict. OD 10528)

Besides the attached to the wall panels, the ornamental motifs are also found on the graves. The ornamental motif was cloud border, four and six angles combined with flora, heart shape lotus, patron and sun.

B. Tombs I graves

1. The Tomb of Sultan Giri

The graveyard of the sultans of Giri is on the top of Giri Gajah hill. It was estimated, that this graveyard was at the earliest built in the beginning at the 16th century, since the first sunan of Giri died in 1506 (Graaf & Pigeaud, 1985, 1976). A mosque was also built in this complex, but it will not be discussed here, since it has undergone renovations.

In this graveyard the following ornamental designs are to be found:

- a.
 - Stylic dragon and plants, made of stone and wood, placed at the top of the stair and cungkub.
 - A stylic lion and plants made of stone in front of the cungkub door.
 - A stylic four legged animal with plants made of wood in front of the cungkub.
- b. Flora
 - Sulur-suluran and flowers carved at the wall and cungkub door.
 - A heart shape lotus, carved at the bottom of the cungkub.

c. Geometric

- Mirror frame and diamond as panels, filled with floral designs, carved on the cungkub wall.
- Cloud border, recalcitrant spiral, carved on the threshold and on the doorsill and at the bottom of the cungkub.
- Tumpal (triangle design), diamond shape medallion carved on some jirat and tomb stone.

d. Things from nature

- Rocky hill, carved on several parts of the cungkub.

e. Buildings

- One pillard, carved on the threshold and doorsill of the cungkub (Inayati...)

2. The Tomb of Sunan Drajat

The tomb of Sunan Drajat is at the village Drajat, kecamatan Pacitan, Kabupaten Lamongan. There are sources indicating him as one of the sons of Sunan Ampel. This graveyard was built around the 16th century, based on the sengkalan at the doorsill of the cungkub door of the tomb, ing pinapat ginawe jalan = 1449 = 1527 AD (Knebel: 1908, 262) and the sengkalan at the cungkub wall, segera mumbul pinanah tunggil = 1504 = AD (Knebel *ibid.*)

The following ornamental designs are to be found at this tomb:

a. Animal

- Stylic lion and plant designs, in the shape of a statue in front of the cungkub door (pict. DP 193/1504, DP 209/1509)
- Bird's wings carved at the cungkub wall (pict. OD 192/1503)

b. Flora

- The lotus, there are also only the flower, or complete with stem and leaf, carved on the wall of the cungkub, terawang (embroidery design) wise or of a normal size (pict. DP 191/1500, DP/1520)
- A row of lotus in heart shape, carved at the bottom of the cungkub (pict. DP 187/1471)
- Recalcitrant design, carved on the cungkub wall (pict. DP 255/1526)
- Wild pandanus, carved on the cungkub wall (DP 220/1521)
- Patran carved on grave stones (pict. OD 203/1481, 204/1482)

c. Geometric

- Medallion with calligraphy, carved on the tombstone (pict. 203/1506)
- Tumpal filled with recalcitrant designs, carved on the pillars (pict. DP 206/1506)
- Diamond design as the frame of the panel filled with other ornaments, carved on the tomb stone (pict. DP 204/1482) and the cungkub wall (DP 213/1513).
- A horizontal and vertical mirror frame, filled with other ornaments, carved on the cungkub wall (DP 213/1513).
- d. Things from nature
- A rock and a cave, carved on the cungkub wall and door (pict. DP 192/1503, DP 220/1521)

C. Keraton (palace)

The keraton Kasepuhan in Cheribon is the oldest among the three kratons in Cheribon, since it was built in 1529 AD. At that time Sunan Gunung Jati was the ruler (Uka Tijandrasmita, 1980, 137). The Kraton vicinity, 183.620 m², is surrounded by a wall, is a location where a variety of ornamental designs could be found, i.e.

a. Animal

- The bull, at the threshold of the gate of candi Ben tar, south (Uka Tjandrasmita, 1976, 8.)
- Elephant, carved on the ornaments on the eastern window sill of gedung Pringgandani (Musadad: 1990, 51)
- Bird, carved on the western doorsill of gedung Pringgandani (Ibid.), ornamental designs at the Dalam Agung Pakungwati wall (Ibid. 4).

b. Flora

- Heart shape lotus carved at bottom of several buildings at Siti-Inggil (Ibid, 43-44, pict. 5-9)
- Leafs, flowers, recalcitrant design carved on some parts of the buildings, i.e. pillars, doors (Ibid, pict. 14-17)

c. Geometric

- The Greek cross, made from baked tiered limestone as decoration at the bottom of the Siti-Inggil building (Ibid. 42-44, pict. 587)
- Diamond, formed the decorating panel at the bottom of the Pangrawit Langgar (Ibid, pict. 24, 25)

d. Things attached

- Plates and bowls attached to the wall along the gate
- Tiles from Dutch porcelain, attached at some parts of several buildings in the Kraton Kasepuhan
- e. Things from nature
- A rock named wadasan or gunungan made in three dimensions
- Clouds named mega mendung

2. The Sumenep Kraton

The Sumenep Kraton which should be called Kadipaten Sumenep, is east of the alun-alun in Sumenep. The date of building is not exactly known, nevertheless the obtained sources indicated the year around 1700. This is the only kraton on the island of Madura, which is still complete. The building has several ornamental designs.

- a. The phenix, carved at the windowsill and at the langgar components.
- b. Flora
 - Recalcitrant designs and flower designs carved on the windowsill, and at the triangle base of the main pillar (saka guru)
- c. Geometric
 - Mirror frame, square, and a medallion are the designs on the panels of the door and the window (Zein Wiryoprawiro, 1986, pict. 52, 54)
- d. Calligraphy
 - Swastika carved on the door
 - Arabic letters, carved at the ventilation of the middle door.

It is interesting to know that the carvings at the Sumenep Kraton are dominated by gold colours with red colored background.

III

From observations on the ornamental designs which are on all kinds of archeological findings, a few categories emerged:

1. Based on shaping technics
 - a. Ornamental designs made by carving, carved in the usual manner or even terawang. These types of ornamental design represent the majority of the observed examples.

- b. Ornamental designs with attaching technics. The attached are porcelain plates, wall tiles of a variety shape.
 - c. Ornamental designs made of stone or limestone, put together to form a certain pattern.
 - d. Glass in lead, a European technic.
2. Based on the used material, three kinds were used; stone wood and baked limestone.
3. Based on the variety of ornamental design:
- a. Flora or plants consisting of a variety of species, the whole plant or flora or parts only
 - b. Geometric: consisting of a variety of shapes, functioning as panels or as the ornamental design itself
 - c. Arabic calligraphy, tauhid sentences, the word Allah and Muhamad, in common calligraphy or mirror calligraphy
 - d. Animal ornamental design, stylic with floral ornamental design, but a small number with a stylic body. Some in the natural shape.
 - e. Landscape consisting of natural and cultural shape. In both variety of landscape the elements of mountain/rock, and trees are always present.
 - f. Things from nature shaped not in the context with other things, i.e. landscape.
 - g. Structure/building: one pillar, four pillar and five pillar building.

One could observe that from the spreading and interaction in culture eight varieties of ornamental designs were found at archeological sites along the northern coast. The Arabic caligraphy clearly indicated its Islamic cultural origin. This could be seen from letters and the content of the inscription. Looked from its context i.e. the Javanese stylic plant design, it could be assumed that this Arabic calligraphy was made in Java (pict. 203/1481, DP 204/1432). The same things could also be seen at several tomb stores at Tralaya, the praçasti is in Arabic Language and letters, but with Javanese ornamental designs, looked from its origin, were already common in Java during the Islamic period, i.e.:

- a. The flora ornamental design

The recalcitrant (sulur-sulur) design which have been used in all archaeological remains observed, could be found on prehistoric artefact of a later period, for instance the moko (Sejarah Seni Rupa Indonesia, 20). In the Classical period this ornament designs appeared more consistent and in higher frequency, for instance at candi Pringapus (Bernet

Kempers, 1959, pict. 38), candi Jago (Ibid, pict. 255). During the Islamic period too, the archeological findings were also decorated with ornamental patterns, example, the Ghunongan at the tomb of Ratu Ibu at Arosbaya (Ibid, pict. 351), the gate of Thambayat tomb in Klaten (Ibid, pict. 353). Even nowadays the recalcitrant (sulur-sulur) ornaments are still being used in decorating art. The common use is probably caused by its esthetic values and easy to shape, so that it could function as the filling of a space.

The lotus as an ornamental design was used in almost all examples. The lotus flower had a natural shape and heart shape. The two types of stylic lotus had been used as an attribute area and a lapis area (Hoop: 1949, 261), (Bernet Kempers: op. cit. pict. 39&265). But the lotus as the main ornament, which could be found at the element only just appeared in that period. The same case is with the lotus ornament which functioned as one main component in the landscape decorating design (C. F. Hoop, op. cit., 265, pict. OD 10524).

There are also other varieties of floral ornamental design, which were not common in the preceding period, i.e. the wild pandanus, kembang sungsang and the jasmine.

b. The geometric ornamental design

Like many geometric ornamental designs, the triangle (tumpal) and the circle/medaillon had been made on many archeological artefacts, i.e. the ceremonial pots from Kerinci (Bernet Kempers: op. cit., pict. 10), ceramics from Kalumpang (Hoop; op. cit. 21). In course of time, this art the use of the ornamental designs had undergone changes, i.e. as the main ornament, as a panel combined with other ornaments. Most probably the last mentioned had of the occurred in the early Islamic period at Java's northern coast and in Madura, although it also occurred at the Panataran temple (see Bernet Kempers: op. cit., pict. 273) the medallion at the main temple (Ibid, pict. 282).

The cloud border and the swastika had been printed on artefacts like on bronze nekara (Sejarah Seni Rupa Indonesia, 12); and continued to be used during the classical period, this could be seen from a decoration of the Yoni border (Hoop, op. cit. 36, 37). Even so, according to Hoop the variety of ornamental designs were from China (from the bronze period, ibid., 54). From the observed artefacts, the cloud border was used to decorate a long column, like the fram at the jirat tomb, threshold etc.)

c. The animal ornamental design.

The animal as an ornamental design could be found since the cave paintings (Soejono, 1975, p.), up to the ornaments on jewellery from east Java from the 15th century (Fontein: 1972, pict. 101, p. 161). Even so, during that long period, the animal as an ornamental design was presented as natural as possible. While at other prehistoric artefacts observed, most of the animal ornamentation was stylic or camouflaged into the floral ornamental design. A small part was stylic, using the van der Hoop's terminology, especially parts of the body. These types of ornamental design could be compared with medallions at the Panataran main temple. While the one pictured in naturalistic style, is the animal ornamental design at the Kraton Kasepuhan. Even so, two among those designs were probably from a later time, since the construction has a European character.

The stylic animal ornamental design from its appearance often was interpreted as an orthodox trend in the Islam, which dislike the use of living creatures, during its early appearance at a certain place (Israr: 1973, 197-198). But on the contrary, there were interpretations that the stylic animal of Mantingan showed the heterodox character of tasawuf teaching (Kesen: 1989, 129-134). Even so, it seems that an intensive research be needed to know about what trend or teachings of tasawuf developed in the coastal region of Java, since stylic animal ornamental design could also be found in Persia, the land of the tasawuf experts.

d. Landscape decorating design.

The landscape decorating design was already known in Java before the Muslim period, i.e. the landscape relief at Trowulan Bernet Kempers: op. cit. pict. 288) although it was not common. This is so, especially when the landscape is not in narrative context. In general, in the Islamic art, the non-figural landscape decoration is often found. (Ettinghausen, 62).

At the Mentingan mosque, there are five panels which clearly belong to landscape design classification. The relief pictured landscapes with a serene beautiful nature, although the concept is different from nowadays concept. There is a little difference with the same kind of reliefs at the Sunan Drajat and Sendang Duwur Tomb (OV 1940 pict. 41). The landscape decorating design from the mentioned sites gave the impression of the mythical world and heaven. Cf. Inajati: 1980, 471).

e. Ornamental designs from nature.

The ornamental design is already known before the coming of Islam, in the shape of a sun wheel (Hoop: op. cit., 204-205). They are therefore different from the sun ornament on

Islamic artefacts in Indonesia, which consist of a circle with rays around (cf. tomb stones at Tralaya: Damais, 1957, pict. XX), like on some panels at Mantingan, at some tomb stones at Mantingan, at Demak and Cheribon (Uka Tjandrasasmita, 1974, 3). Next to the decorating designs on archeological artefacts in Indonesia/Java, there are some ornaments which seemed to have been used in Java around the early years of the coming of Islam.

f. Geometric ornamental design

The mirror frame and arabesque ornamental design in Java could be found on Islamic artefacts, connected with mirror esthetics of the Middle East Art (Abay D. Subarna: 1987, 89). As is commonly known the mirror esthetics is closely connected with the symbolic concept of the tasawuf teaching. But in China too, the mirror frame decorating design is also used to decorate wall of buildings (Khoo: 1976, 170). If looked carefully the mirror decorating design on archeological artefacts observed, were filled with ornamental designs Javanese in style, i.e. the flora, landscape, animals. In the Middle East Muslim decorating ornaments are mostly arabesque in design, with often complicated connections. That this ornamental design is an Middle Eastern element, which have come with the people who brought the Islam, can be proved by the earlies arabesques found in Java at the tomb of Malik Ibrahim in Gresik with the year 822H or 1419 AD on it. From the arabesque ornamental designs on decorated panels at Montingan, one could see a combination with Javanese floral ornamental design.

g. Floral ornamental design

Steinman (1943: 97) said that Mantingan ornamental designs, with Chinese elements, i.e. the waluh kendi design (OD, pict. 10553) and the lotus flower on the picture OD 10549, 10561). He explained that the waluh kendi design was attributed to Li T'ieh Quai, one of the eight members of Tao (Steinmen: op. cit. 92).

About the lotus which is on both pictures mentioned had been presented in the Yui trend. The purposes were pictured in profile, and the flower leaf on it is in a waved triangle shape. (Ibid., 96).

h. The animal ornamental design

The animal as an ornamental design on some panels at Mantingan were stylic phenix/feng-huang, which could be recognized from its long neck and tail, consisting of

waved feathers (Hoop: 1949, 200-201). According to Chinese beliefs the phenix bird is the symbol of the southward direction and the sun (Khoo: op. cit., 69). Besides the ornamental designs it is also interesting to study the use of gold-yellow and red colours on the cungkub of Sunan Giri's tomb and the Kraton at Sumenep. These also indicated the Chinese elements, generally used at their temples, the yellow-gold colour symbolizes greatness, while the red colour, light and fire (Ibid.)

From observations on various ornamental designs on some artefacts found at Java's northern coastal area and Madura, and from its origin, two lines of developments are obvious. The first line is the continuity line with the preceding period. The second one is the foreign element line, which came from outside Indonesia. Both lines met, so that a cultural contact took place characterized by the new religion. So, emerged the Javanese arabesque with Javanese character, the fong-huang, the wing ornamental design which symbolized the bird, calligraphy with Javanese context etc. Who were the people who brought the mentioned lines of culture? Where the cultural contacts did took place? The first line was brought in by the Javanese themselves, like R. Sepat (Uka Tjandrasasmita 1974), who built the cultural centers with old artistic tradition. The group of people who brought in the second line of culture was foreigners, overseas traders, whose visits to Java was based on economic motives. They met in old Harbour places like Gresik. According to Ma-hua; rich Chinese from Kanton live in Gresik in the 15th century and the natives came in large numbers from all places to trade here all kinds of gold articles, precious stones. Foreign goods are sold here in large quantities. Groeheveldt: 1887, 173). He further mentioned that in this country lived three groups i.e. Muslims who came from the west, Chinese and natives (Reid, 175). Tome Pires who visited Java in 1513 mentioned that at the Javanese coastal towns live Persians, Gujerats, Malays and Chinese (Cortesaio: 1944, 190). So was the situation at the Javanese harbours (Lour: 1960, 159), including Jepara, Tuban (Schrieke: 1955, 20, 21).

The old prehistoric artefacts which were observed were found at coastal regions, not too far from the old Harbour. The more so since they are connected with the local ruler or with prominent men of religion who often were the local ruler or with prominent men of religion who often were the ruler's advisor. The existence of cultural contacts therefore was also indicated by finding that time, which represent the material culture.

It is most interesting to carry out further research, if in a glance we compare the same kind of artefacts from time not far off, the variety of ornamental designs from the coastal

regions are higher in number than from the inland. The same case is with artefacts findings of the Islamic period from the same region (coastal), they are richer in design varieties, in comparison with the inland. Here the artefacts observed (studied) are the tomb in the coastal region which became the example of the research and tomb of Sunan Tembayat (Klaten) and one at Imogiri, Yogya.

IV

Based on the research and analyses, the following could be noted:

1. The material culture which consists of ornamental designs on Islamic artefacts, found along the coastal region, clearly indicates the foreign elements, i.e. fong-huan waluh kendi, Yui Stylic lotus, arabesque, mirror frames, and Arabic calligraphic ornaments. In this region the foreign ornamental design elements underwent cultural contacts (acculturation, so that a transformation emerged, although of not high standards. The same happened with ornamental designs which were the continuities of the preceding ones.
2. The coastal ornamental designs of that time indicate the thoroughness in quality and quantity, so that it could be made an example of minor Islamic art in Indonesia.
3. The coastal ornamental designs (motifs) represent a particular variety which differs from the inland. This was a consequence of the political development which took place in the coastal region, and wider contacts with foreigners in groups or individually.
4. The intensity which is possessed by the coastal material culture, of the related time, is closely connected with the dedication and experience of the artist.

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