

## SINCRETIC & SEMIOTIC THE ANCIENT INDONESIAN MOSQUE & TOMBHOUSE

### Case study : SENDANG DUWUR-EAST JAVA

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#### ABSTRACT

Mosque is a place for worship, spirit, contemplation, but above all, Mosque is “a gate way“. Sendang Duwur Mosque and Tombhouse is an Islamic antiquity as the product of syncretism process between traditional Javanese architecture – Hindunese/Budhanese – foreign Islamic which born early Mosque in Java.

The semiotic and syncretic of Indonesian Mosque and Tombhouse also integrated some principles of the Javanese cosmology blend with the concept of Islamic Architecture, which resulted a symthesis of both traditional and new idea. It manifested in the type of ancient Mosque and tombhouse Sendang Duwur, which is original types, specific with identity.

**Keywords :** Syncretism, semiotic, Mosque, Gate, Hierarchy.

#### ABSTRAK

*Pada hakekatnya peran suatu Masjid adalah sebagai tempat beribadat, tempat menemukan kekuatan bathin, tempat samadi, namun diatas itu semua peran Masjid adalah sebagai suatu “gerbang”. Masjid makam Sunan Sendang Duwur adalah bangunan purbakala sebagai salah satu produk proses sinkretisme arsitektur Tradisional Jawa – Hindu/Budha – dan Islam yang selanjutnya melahirkan wujud awal Masjid utama di Jawa.*

*Semiotic dan sinkretis Masjid makam di Indonesia juga mengintegrasikan beberapa prinsip Kosmologi Jawa yang diramu secara harmonis dengan konsep arsitektur Islam, yang selanjutnya menghasilkan suatu sinthesa tradisional sebagai ide baru. Jabaran tersebut terlihat pada Masjid makam Sunan Sendang Duwur yang menampilkan type yang aseli, spesifik dan beridentitas.*

**Kata kunci:** sinkretisme, semiotic, Masjid, Gapura, Nilai.

#### GENERAL BACKGROUND

The Indonesian population roughly 200 million. It contains a wide variety of natural and human communities, they are predominantly Moslem.

“Mosque” as a prayer place is very important for Moslems especially it is in line with the ideology of Indonesian Government. Many buildings in the region of Asia have been largely copied from contemporary model imported from the west, when this copying has extended to religious Indonesian building, it share nothing.

Indonesian region have become increasingly aware of the importance of architecture that is their own, which can be familiar. The population of Java is about 80 million. Java with two thousand year - old culture, have INDONESIAN MOSQUE display several elements and spatial concept suggestive of continuity with pre-Islamic religion building.

There are full of SEMIOTIC AND SYNCRETIC between Hindu - Islamic and local culture in the Islamic atmosphere. The familiar of its building, the building of their own, identities and heritage of the past are very significant for the existance of religious building like “MOSQUE”. That’s why the Indonesian Mosque adopted Islamic concept from Arabian and to be adopted to the local Indonesian contexts.

Architecture should be able to uncover identify, the heritage of ideas of the place that includes both the traditional and contemporary forms, patterns and principles. It has been shown that a community arranges their built environment to accomodate their daily activities in full accordance with the social and spiritual requirements.

Traditionally, since the “pre-Islamic”, people do make the built environment as part of the enculturation process, that is, the process of introducing the living culture to the younger generation.

Architecturally speaking, the most pertinent one is the notion or awareness of orientation both spatially and socially, the notion of sacred-profane continuum, PURE and IMPURE, of hierarchical order in space, of good and bad direction, etc.

As far as the architectural transformation is concerned, the spread of Islam proceeds without disturbing the existing built environment.

By denying socio-cultural, traditional and spiritual continuity, it has failed to recognize and accommodate the differentiation of perception. The results are the disintegration of value system.

In traditional societies the differences of perception were accommodated because taste was not individualistic but shared by the whole society as it was based on the value system of the tradition itself.

In seeking to incorporate the spirit of the place, architecture would seek by continuity with the past that includes the culture tradition, architectural heritage and vernacular of the place. While recognizing the need for a continuity with the tradition of the place, tradition itself should not be held as constituting an immutably fixed set of devices and images, but rather as constituting of superimposed layers of inventions. For these lies underneath the architectural heritage and vernacular of a place an important "heritage of ideas", especially in the contexts of Indonesian Islamic religious buildings.

Java is one of the home of the Javanese Buddha and Hindu civilization. The golden age of Hindhunes and Buddhunes civilization spanned in the seventh to the fourteenth centuries.

Islam arrived Indonesia through a peaceful economic expansion along the trade and Islamization at first occurred peacefully in the coastal kingdoms of Java.

The north coast of central Java, in the early 14th century, conquered the last great Hindu - Buddhist kingdom - Majapahit. There is a **syncretism** between Islam-Hindhunes and Buddhunes in all aspect of life, inclusively in Mosque architecture.

The population of Java is about 80 million, with two thousand year-old culture have had decisive influence to this country. The consequence is that Javanese culture, especially central Javanese has exercised intensive influence over the performance of architecture.

The last traces of Hindhunes Kingdom, Majapahit, vanished from the historical record at

the start of the sixteenth century. Islam did well in Java in large measure because it did not arrive in a pure Arabian form. In Java Islam was introduced with little upheaval into existing cultural, social and political structures.

The most important propagators of the new faith were Islamic teachers (**Kiyai**) with the scholars and the first Islamic Missionaries in Java was **the Wali's**.

They retained much of the Hindu Javanese culture. Its strong mystical coloration Islamic teaching was easily incorporated into the traditional Javanese world view.

Islamic propagators and Indonesian themselves have always known "tolerance" which is not only obvious in architecture and decorative art but also in other aspects of culture.

In the first phase of the Islamization process, however, the Muslim make new interpretation by designated new, new functions and meanings to old structure or buildings.

The syncretism processes between traditional Javanese architecture - Hindhunes - Javanese architecture and foreign Islamic born **early Islamic Javanese Architecture**.

"Architecture rooted in cultures and Traditions must extend them to reflect contemporary concerns and expectations. that need to transform the models of the past to act as a catalyst for the future".

(Hasan Uddin Khan - 1994)

## THE BASIS OF MUSLIM BELIEF

In Islam the sources of infallible religious truth are three:

The Qur'an - The Hadith - Ijma "

The Quran" is the literal word of God, uncreate and co-eternal with God.

The Hadith is prophetic tradition.

The Ijma is the principle of communal consensus.

Islam as the third and last of the great monotheistic religions.

Here we see the establishment of two phenomena that would play a fundamental role in the foundation of Islam -

The concept of monotheism both as a religious belief and as a force providing the spiritual backbone of nation

The concept of prophethood .

The Muslim SHAHADAH or CREED as translated from Arabic into English .one state:

“THERE IS NO GOD BUT THE GOD AND MUHAMMAD IS HIS PROPHET” “ and the other that

“THERE IS NO GOD BUT THE GOD and MUHAMMAD IS HIS MESSENGER”

### The Qur'an:

For the Muslim the Qur'an explains all the man needs to know in order to live a normal and spiritual life, at the same time its precepts present him with a massive spiritual challenge because nothing stands between the individual and God and there is no one to intercede for him. Forgiveness cannot be won by merit, but flows only from God's grace, though a man may make himself worthy of forgiveness by leading a life devoted to serving God.

The text of the Qur'an is divided into chapters, arranged for the most part in descending order of length; each begins with the same construct, known as the “BISMILLAH” “which is the pronouncement ‘IN THE NAME OF ALLAH, THE MERCIFUL, THE COMPASSIONATE’

The earlier Meccan “suras” are visionary in nature, devoted to proclaiming the beneficence of one God and the judgment awaiting all men, while those of the Medina period move from the purely theological to the legal and socio-political field.

Among non-Muslim and non-Arabic-speaking people there has been a tendency to treat the Qur'an simply as a **book of instruction** on how Muslims should behave and what they should believe. The Arabic QUR'AN means not simply “reading” but recitation, the act of reciting the text represents a commitment to worship. The act of worship therefore serves to reaffirm the manner of the original revelation, making it the permanent well/spring of the Muslim community.

In providing an exposition of what Muslims should believe and how they should conduct their lives the Qur'an sets forth a compendium of duties, but unlike the Christian scriptures (injl) it formulates laws according to which believers should live.

These are clearly defined in the “FIVE PILLARS” or fundamental observances which form the basis of the Muslim faith.:

1. THE ACCEPTANCE OF THE “SHAHADA”:  
“There is no GOD but the GOD and Muhammad is his Messenger”

2. PRAYER, or NAMAZ, is prescribed to be performed five times per day: at dawn-around midday-in the afternoon -at sunset -and at night before going to bed.

It may take the form of “dua” (personal and spontaneous prayer) or “salat” (ritual prayer in the company of others at home or at the Mosque).

It is also prescribed that every adult male join in communal prayers at midday on Friday, a practice which explains the use of the terms “JAMI MASJID” (Congregational Mosque). The act of prayer must be preceded by self-purification through ritual ablutions and must be performed facing the direction of Mecca. The ritual bowings and prostration accompanying the recitation of prayer clearly demonstrate the significance of the word Islam, meaning “submission to God's will” by word of mouth and physical gesture.

3. ALM, OR ZAKAT

Alm or Zakat is a term derived from the Arabic “ZAKA”, meaning “PURE”.

The Qur'an stresses that the giving of ALM is one of the chief virtues (sifat baik) of the true believer, the generally accepted amount being “one/fortieth” of a Muslim's annual income in cash or kind.

The very act of giving demonstrated the believer's sense of social responsibility.

4. FASTING

All believers are required to observe the ninth lunar month of the Muslim year, Ramadan, as a period of “fasting” in which they abstain from eating, drinking, smoking and sexual relations from sunrise to sunset (Qur'an 2:185-6)

The purpose is to subjugate the body to the spirit and to fortify the will through mental discipline, thus helping the believer to come nearer to God.

5. PILGRIMAGE

“THE HAJJ”, or pilgrimage to Mecca, birthplace of the Prophet Muhammad and the place where Muslims believe Abraham built the house of ADAM, must be performed at least once in the lifetime of every Muslim, health and means permitting (Qur'an 3: 97)

### The Hadith

The HADITH is the “traditions” or “sayings” relating to the life of Muhammad.

Orthodox theory holds that there are two kinds of revelation

- That which is recited : the QUR'AN
- That which is read but not recited: the HADITH

The view that both are equal in importance has been firmly rejected by those who feel that, if the Companions of the Prophet had considered them to be so, they would have written down his sayings.

Hence, whereas the Qur'an was regarded as the word of God and was recorded shortly after Muhammad's death, the HADITH remained unrecorded for two centuries.

A basic consideration must be the fact that any such oral history set down so long after the event is unlikely to be fully accurate, not out of an intention to falsify, but because memory is fallible.

Some orthodox Sunni opinion does place the HADITH on the same level as Qur'an, on the premise that the Companions learned the sayings directly from Muhammad and that the words have since been passed on in an unbroken line of succession down to any imam today; thus the HADITH can claim to have the same authority as the Qur'an because the texts constitute a necessary medium for a proper understanding of the Holy Book.

### The 'Sharia : The Sharia Or The Law

The original meaning of the Arabic word SHARIA was the path **leading to the water**, which in turn, and its historical context, meant **the way to the source of life**.

The SHARIA is comprehensive, embracing all human activities, defining man's relations with God and with his fellow men, consequently it combines what in Western societies come under the separate headings of civil and criminal law.

Thus the foundations of the SHARIA were the clear and unambiguous commands and prohibitions to be found in these sources. With the passage of time, scholars came to agree increasingly on the BASIC LAW and the principle of IJMA, or consensus of the community of believers, was established.

The law was classified as IJMA, and the rights of individual interpretation IJTIHAD became confined to the decreasing areas on which general agreement had not been reached.

By the mid tenth century, many Muslim scholars had closed the gate of IJTIHAD.

There after, if an imam were to question the meaning of a text in such a way as to challenge the interpretation supported by IJMA, he committed BID'A, an act of innovation which was not permitted.

### The Sunna

The SUNNA, a term which in ancient Arabia meant "ANCESTRAL PRECEDENT" or the "THE CUSTOM OF THE TRIBE".

The nearest approach to clergy in Islam are the theologians and jurists known as ULAMA (the Arabic plural of ALIM, - One who knows or possesses knowledge).

SUNNA was equated with the practice and precept of the Prophet as transmitted by the relators of authentic tradition (hadith) and its authority was held to override all but that of the Qur'an itself.

Those who accepted this principle were and are called 'SUNNI' today they account for up to 85 percent of all Muslims. The single most important sectarian division in the history of Islam is the one which separates SUNNI and SHIA believers.

### THE EXPRESSION OF "ISLAM"

Islam has not prescribed any of the forms, facades or technological innovations or city-forms or patterns of urbanism, but it does provide the basic principles, spiritual strength and unifying concepts.

Islamic science came into being from a wedding between the spirit that issued from the Qur'anic revelation and the existing sciences of various civilizations which Islam inherited and which it transmuted through its spiritual power into a new substance, at once different from and continuous with what had existed before it. (Seyyed Hossein Nasr-1976)

The international and cosmopolitan nature of Islamic civilization derived from the universal character of the Islamic revelation and reflected in the geographical spread of the Islamic world, enabled it to create the first science of a truly international nature in human history.

Islamic cosmology relates to the principles of Islam and to the metaphysics which arises from Sufi esoterism. It aims to understand as well as visualize the higher states of existence through the contemplation of the cosmos.

According to Islamic sources, these states of being lie below the DIVINE PRESENCE of Allah, above the Throne and Seat of the throne, followed by the eight angels connected to the Divine Throne, and followed by seven heavens and ending with the four pillars which carry the celestial spheres connecting them to the physical world.

The general theme of **Islamic cosmology** and its connection to Sufism as follows:

Islamic cosmology displays many facets and forms but all leading to a single inner content. The meaning of all the cosmological schemes in Islam has remained the same, namely the relating of multiplicity to UNITY, of existence to BEING, of each creature on a particular level of existence to the higher levels and finally to the DIVINE NAMES and Qualities in which are to be found the principle and the end of all cosmic manifestation. (Nasr-1976)

We are used to repeating and to hearing that "ISLAM" does not make any distinction between religion and politics, religious and secular. It is claimed by all Islamic movements that Islam is religion, state and terrestrial life: DIN - DAWLA - DUNYA.

This is true as long as we refuse to submit to scientific analysis all the types of expression listed. If we undertake this analysis, we discover that the proposition :

"ISLAM is DIN - DAWLA - DUNYA."

The words "LA ILLAHA ILLALLAH"

(NO DIVINITY-IF NOT THE SOLE DIVINITY)

is fundamental to Islam.

These words consist of two pairs of words which express both the negation and the affirmation. The negation refers to the manifest domain and the affirmation to the Supraformal and the Principle together.

According to Critchlow this supreme mystery manifesting itself as a paradox in the human mind to remind it of its inherent imitations can be expressed variously as NO GOD BUT GOD, -no part without whole. - no reflection without source- no dimensions without all dimensions.

This must be kept in mind as we began to examine the contemporary context of the use of and organization of space in Muslim community.

- traditional Javanese Architecture.
- Javanese Hindu/Budha architecture
- Concept of Islamic Architecture.

Those translations to the local Indonesian context can be visible in the existence of the ancient Indonesian Mosque along the north coast of central and east Java, especially in the **Sendang Duwur** Mosque – Paciran East Java. The Sendang Duwur Mosque is an old Mosque and Tombhouse.

Several Models of Javanese Mosques: MOSQUE as a prayer House, according to its function and Shape, Got Several Kinds of Names : The Place Of Community Prayer.

Beside the several kinds of Mosque, there is "A Place of Community Prayer". The Place of Community Prayer is an open space used for the total population of a town or it may be for the entire Muslim world.

The Place of community Prayer is a great open pray area with nothing but a qibla wall and a Mihrab.

"The Great Mosque" or "Masjid Agung".

"GREAT MOSQUE" or "Masjid Agung" – is Mosque in several places which were in the past, to be the centers of Islamic power, like in Demak, Banten, Cirebon, Yogyakarta, Surakarta and some other places..

### **The Component Parts of The Mosque**

In its capacity as a house of worship, the Mosque has a standardized assembly of component parts, subject to minor variations depending, for example, on whether a particular building is a small village sanctuary intended largely for individual prayer, a congregational or district Mosque, or principal Friday Mosque in any city or community.

When women attended the Mosque, they remained segregated from male worshippers, either by screens or by occupying a separate part of the building such as a gallery. The Basic Elements of Mosque Architecture are:

#### **1. A DEMARKATED SPACE**

A demarkated space, partly roofed and partly open to the sky, to provide accommodation for the congregation at prayer.

The beginnings of the Mosque layout, derived from the house of the Prophet at Medina. The prayer-hall usually rectangular or square in plan.

The hall may be covered by a single large dome on pendentives or by a roof punctuated by one or more small domes

## 2. THE QIBLA WALL AND THE MIHRAB

The prayer hall must have one wall facing Mecca. At the mid point of this wall, known as the QIBLA WALL, is placed the MIHRAB, a recess or NICHE which is the central and most decorated feature of any Mosque. Unlike the ALTAR in a church, however, THE MIHRAB IS NOT REGARDED AS SACRED.

The earliest Mosque has no Mihrab. In the Prophet's Mosque at Medina a block of stone on the floor served the purpose of indicating the direction. The Mihrab is an early innovation in Islamic Architecture.

The QIBLA WALL and MIHRAB are essential components for all Mosque other than the Haram Al-Sharif in Mecca itself. Since all worshippers when at prayer must face Mecca and should in theory be equidistant from the QIBLA wall, they form rows parallel to it - a practice which also explains the conventional rectangular plan of most Mosques.

## 3. THE MIMBAR

The MIMBAR or PULPIT, is always positioned to the right of the Mihrab and consists of a staircase of varying height, with or without handrails, leading to a small platform which is often crowned by a cupola-type roof, usually in some attractive shape.

## 4. THE DIKKA

The Dikka is a wooden platform or tribune of "single storey height" and positioned in line with the Mihrab. The Dikka is reached by its own stairs. From this raised platform the respondents (QADI) of the Mosque repeat the ritual postures of the Imam and speak the responses so that the stages of prayer can be transmitted to a large congregation.

Depending on its size and the prevailing climate, the DIKKA may also be positioned in the courtyard outside.

## 5. THE KURSI

The KURSI is lectern (tempat) on which the Qur'an is placed and from which the QADI reads and recites (bercerita). It is usually placed next to the DIKKA.

## 6. THE MAQSURA

The Maqsura was originally the place set apart to safeguard the life of the imam who, in the early centuries of Islam, was also the caliph or governor and often in danger of assassination.

## 7. THE POOL / ABLUTION.

This feature may be with or without a fountain and may be intended for the prescribed ritual ablutions before prayers, but is sometimes purely decorative. When used for ablutions, it is designed to permit a number of worshippers to wash simultaneously under running water, and is placed at or near the centre of the courtyard. In cases where the fountain fulfils an ornamental role the obligatory washing facilities are often located in a room near the shoe-storage rack

## 8. THE MINARET

The original purpose of this tower like feature apart from serving as a local landmark, was to ensure that the voice of the MUEZZIN making the ADHAN could be heard at a maximum distance. During the lifetime of Muhammad the call to prayer was given from the roof of his house in Medina, and it was not until the fourteenth and fifteenth centuries that the building of minarets became universal.

In Modern Mosques it is still usual, though not essential, for Minaret to be included, especially in the design of those built in Cities

## SENDANG DUWUR COMMUNITY MOSQUE

### Introduction

The word "Sendang" means "small pond", "Duwur" means "High". "Sendang Duwur" means small pond lies in the high land.

Sendang Duwur Mosque is located in the village of Sendang Duwur, lies 3 km south of Town Paciran - Lamongan, Surabaya.

This Old Mosque was erected in 1561 AD, concern with the Chronogram/Chandrasangkala "Gunanaing Saliro tirta Hayu". "Sendang Duwur was an "antiquity", Islamic monument from the transition periode. (Uka Tjandrasasmita-1975).

The performance of Sendang Duwur Mosque is like an Hindunese temple, with syncretism which a square with triple tiered roof, a number of decorated stone Gateway and it was standing on a hill. The Sendang Duwur Mosque is, standing on the highest level.

The Building was standing on a hill, named "Tunon". The location of the Mosque, standing on the hill, concerned with the Hindunese cosmological religion. Restoration of the old Mosque was carried out in 1930, consisting of :

The Gates – staircases, circular wall, the tomb house-and also other building on the compound of the monument. In the restoration had still used a part of the old Mosque, also the fundament, but the some part of the Mosque still used old material.

### The complex.

Sendang Duwur Complex consists of two main parts, such as :

- Mosque building with the ablution, located on the hill of TUNON and
- The Cemetry of the most sacred grave “Sunan Sendang Duwur”.

The parking space, or introduction space, located at easternside. The formal entrance sequence to the Mosque proceeds from the courtyard , located at the Westside of the site.

### The Entrance

The site is bounded by a wall .The main entrance of the Mosque as a formal entry ,located in the east wall, and lies on the orientation axis of the Mosque.The Main entrance has at present no longer a gate, it is different from the entrance on the northern side . The second entrance located on the northern side of the Mosque has A Chandi Bentar in the Hindhu temple style with staircases to lead the Veranda.



Figure 1. The Site plan of Sendang Duwur Mosque. An ancient Mosque - Paciran



Figure 2. The Main access to the mosque



Figure 3. The main access.to Cemetery complex

The main access can be reached from the eastern courtyard through a Chandi Bentar gate beside the entrance at the northernside of the Mosque.

In front of the main entrance of the Mosque there was a courtyard or public space for public community. It was,as a religious sanctuary. The Sendang Duwur Mosque was standing on a hill,named Tunon. This location concerned with the **Hindhunese cosmology**.

All that is holy ,associated with height..The Height is for the God, the middle world is for humans,the depth and low point for the evil spirits.

The spatial components have symbolic meaning for Islamic and Hidhunese religion.The Mosque is not exactly oriented to the west but had a deviating of 23 degree to the north west,it is placed on a site with specific orientation toward Mecca, concerned with the Kibla.

The first courtyard of the Mosque can be reach through a staircase, there is a building with a washing facility for purification- The courtyard is surrounded with a wall.

The sacred Mosque of Sendang Duwur is on a high spot of a rock on which are also the dwelling houses of the inhabitants. Restoration was carried out in many times upon the Mosque. The restorations consist of rebuilding of the gates, the circular wall around the courtyard and the staircases leading to the courtyard of the Mosque. The restoration was continued on the Tombhouse. Because of the earthquake in 1950, there are severe damage of Sendang Duwur. It was especially on part of its gates.

Many of pseudo temple with “pseudo fauna” – “Chandi Laras) were destroyed. The “layout” of the building complex has no regular form. The building are also spread out in an irregular arrangement.

The old Mosque had been altered but some parts of the Mosque still used old material. The arrangement of the roofs and the condition of other parts still similar in style with the old Mosque. Although some restoration has been done without changing any special characteristics of the original building. It is still difficult to study the original Sendang Duwur architectural performance.

Locating the Cemetery west of the Mosque creates a SYMBOLIC RELATIONSHIP between the cemetery of Sunan Sendang and Mecca.

The axis of Sendang Duwur Mosque, which points toward Mecca, passes through the Mihrab, main entrance, veranda, staircases, but not inline with the cemetery of Sunan Sendang. The Cemetery of Sunan located on the northern side of the axis, the west of the Mosque. The Mosque is oriented not only toward Mecca, but also toward the cemetery.

The ground plan of the Mosque is 15 m x 15 m. The inner hall or liwan has no dividing wall for the prayer.

No special place for women. This is the difference between the Sendang Duwur Mosque with the other old Mosque.

### The Veranda

The Veranda had an extension till 3.75 m. The present Veranda consists of the original fundament and the additional fundament. The veranda is closed off with a low brick wall. The frontside of this veranda has altered and completely different with the original façade.

### The Roof of the Mosque.

The centrality of the Mosque formed by roof stories. The roof of the Mosque had three

stories and was made of big wooden tiles. The buildings with the many roofs can be found of the period before the advent of Islam. The buildings with plural roofs were depicted on the relief of many Chandi in East Java, liked Chandi Jawi, Jago, Penataran etc.

The roof has an interesting shape. It was structured by three roof levels. The Roof of Sendang Duwur Mosque was structured by three roof levels. The levels have symbolic meaning.

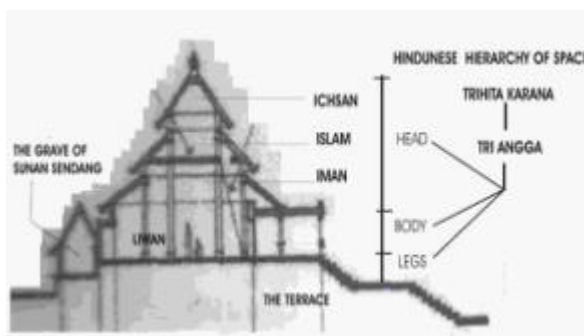


Figure 4.

The essence of Hindunese Philosophy is that everything in the world consists of three components, which means three causes of goodness. This basic philosophy is called Tri Hita Karana, divides everything into three components :

Nista (impure - legs)

Madya (neutral - body)

Utama (pure – head)

This concepts are translated into physical form in Islamic Symbolic meaning, as a stratification of Muslim’s life: Syariat– Thoriqot– Hakekat – Ma’rifat

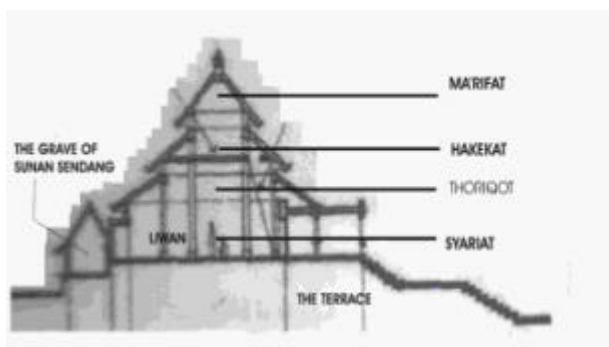


Figure 5. The Statification of Muslem Life

The Mosque is also structured by the hierarchy of space that is manifested by in the space organization.



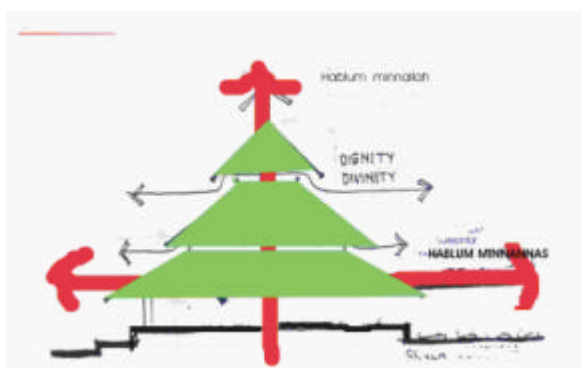


Figure 6.

The vertical orientation of space organization concerned with the symbolic meaning as the stratification of Muslem' life and the horizontal orientation concerned with the symbolic meaning as the journey of Muslem' life.

The top roof should have a pyramidal form ,called " mustoko". "Mustoko" is an ornament on top of tajug roof, it is an important element of Hindu holy buildings.

Three roof stories and the "mustokp " are very clearly visible from the outside. "Mustoko" is made of copper. The lower and middle roof are made of tiles. And the the upper roof or top is made of teakwood tiles or "sirap".

### The cemetery- the tombhouse and the grave

Sunan Sendang was considered as the founder of the Mosque. The cemetery of Sunan Sendang Duwur can be reached from the cemetery entrance ,located at the easternside .

The cemetery court is divided into four levels of sacred spaces. The level of sacred spaces structured by the change of elevation from the first court to the most sacred level – the grave of Sunan Sendang itself.

The ritual activities of the cemetery are started from the profane court at the first level,which is located between the Chandi Bentar and Paduraksa gate.The second level is located between the Paduraksa and the Winged gateBehind the Winged gate is the third level and behind the last court of the open cemetery ,there was a "Pendopo". Hindu elements are very dominant in the cemetery complex.

Before entering the entrance gate,Chandi Bentar, all pilgrims pass a "bridge". The Chandi Bentar gate functioned as doors connecting two spaces which have the same values. The second gate is "Padu Raksa" gate or "Kori Agung", This gate constitutes an element of Hindhu temple

,that connecting two different spaces with different values.

The pilgrim has to pass through the courtyard with the graves an the gatesnorth of the Mosque. The cemetery courtyard can also be entered from the southwesternside through Chandi Bentar near the Mosque.

The interesting part of the cemetery is the style of its decoration. The tombhouse of Sunan Sendang located at the rear of Mihrab. The cemetery of Sunan Sendang can be reached from the courtyard, by passing through an extraordinary gate. One of the extraordinary gate is The winged gate.

### The Gates

The gates of the cemetery complex constitutes an element of a Hindu temple. The gates of this complex have two style :

- The Chandi Bentar or split gate and
- The Paduraksa or Kori Agung, a close gate with a roof .

The gate functions as a compass,providing orientation and differentiating the degree of sanctity of the courtyard.

### CHANDI BENTAR GATE

The form of Chandi Bentar was already known in Hindu-Indonesian art in East Java.,in the Majapahit period. Chandi Bentar was found among the ruin of many Chandis in East Java. Such as Waringin Lawang gate, Jati Pasar Chandi Jawi etc. The form of Chandi Bentar was found on reliefs Jandi Jago, Chandi Jawi Chandi Tigawangi etc.

The Chandi Bentar can be found also in Bali. The gates are not built in the past but also at present. The difference between the split gates of Bali and Java is upon in style and form, in the detail of decorations

Probably the form of the split gates in Java and Bali are derived from the Hindu-Indonesian art of the Majapahit period or even from an earlier period.

### KORI AGUNG, PADURAKSA GATE

**Kori Agung or Paduraksa is a gate with a roof on top**

Kori Agung/Paduraksa was found at the Westside of the first courtyard and also at the

west the Westside, rear the tombhouse. The Paduraksa at the rear side of the tombhouse is a winged gates.

The Paduraksa gate constitutes an element of a Hindu temples. The gates functioned as doors connecting two different values.

### The winged gate

The Winged gate is not as the Chandi Bentar or Paduraksa. This gate is the finest and impressive of all the gates in the area of Sendang Duwur Mosque, or perhaps even among all the ancient gates of any place. Interesting is not only its beauty but also the meaning of its decoration and its architectural.

The width of the gate is about 5.00m and the height is approximately 5.00 .m. The width of the entrance is 0.70 m and the height is 1.80 m.

The decoration at frontside/north is very richer than those from the back./southern side. The left wing and the right wing is difference. The upstanding panels below the left wing have no decorations and smaller.



Figure 7. Paduraksa



Figure 8. Winged gate

The frame of the door on the frontside of the gate has a decoration of a Kala.mrga arch, which is an arch ending on both sides in deer heads which face upwards.

On both ends of the upper frames which are lying straight are head animals with tusks and teeth like crocodile heads which in arthistory are classified as Makara motifs. These Makaras are shown hanging down from the corners of the upper frame of the door.

The staircase of the gate which consists of two pairs of steps on both sides is decorated with the sculpture of a NAGA head with open mouth. The two NAGAS have a crown. The left wing, on Westside, is sticking. The variety of gate signifies transition from profane to sacred.

The Vertical axis of the cemetery rises from the center of the Mosque and passes through the "Mustoko".

The tombhouse stands on a terrace, located at rear of Mihrab. The border of the terrace is made of rockstones which has reliefs consisting of vegetative motif decorations. The entrance door of the tombhouse is lying on the south with three steps.

The wall, the stairways, the door of the cemetery, terrace and many element were decorated by many kinds of motif decorations, such as: flower spiral, vegetative motif decoration, leaves and created lines, the heart shaped leaves. Nearest to the door of the cemetery, decorated the legs of a lion's statue made of wood.

The corners are decorated with scrolls. The stairways has also decorations of leaves and flower scrolls. The terrace has also a decoration on its frontside. A decoration in the form of lotus flowers with stylized leaves can be found on the panels. The tombhouse is only partly decorated. The decorated part is the frontside or southern side of the tombhouse. The door of the tombhouse is low, to make people stoop. The doorposts are square and decorated with scrolls of flowers and leaves. The panel of the door has a decoration in the form of a rosette of flowers, the lotus leaves are stylized. The small panel have vegetative decoration in the form of lotus flowers.

The walls on the western side have a permanent windows. The sunrays can enter the tombhouse only through the holes in western wall, it is rather dark inside.

The most sacred tomb has no particular form. The stones are plain and bear no inscription. The material used for the the tomb is

very hard limestones. The grave is covered with a white mosquito net like the graves of saints.

The roof of the tombhouse is covered with tiles of teakwood and has already been restored. The of the roof is ornamented with a "Mutoko" which is made of copper.

Outside the tombhouse is a Pendopo. The Pendopo is a transitional space, stand on a terrace which is lower than terrace of the tombhouse. The entrance of the "Pendopo" is facing the south

### CONCLUSION

Considering the peculiar traits of the ancient mosques in Indonesia, it can be concluded that the Mosque in Java are of a type not known by the Islamic missionaries from abroad, but original types used by the followers of Islam in the Country.

A Mosque is a place of worship – spirit – contemplation of course. But above all, it is a "gate way". A person comes into the world and leaves it, through the Mosque.

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