

Unity In Diversity: Harmony In The Decoration Of The Muhammad Cheng Hoo Purbalingga Mosque Buildings, Central Java, Indonesia

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ABSTRACT : The mosque is a building of worship for Muslims who generally have to accommodate many worshippers. Islamic architecture has certain characteristics and ornaments that are often found in mosques, namely: calligraphy, geometry and arabesque. Muhammad Cheng Hoo Purbalingga Mosque is a clear example of the many unique and special mosques in Indonesia. The combination of acculturation from Islamic-Chinese-Arabic-Javanese culture makes this mosque present as a symbol of the beauty of tolerance between ethnic groups and religious communities in Indonesia. The specialty of this mosque is not only in the form of architecture and decorative ornaments, but also beautiful philosophical values such as tolerance for diversity, the spirit of spirituality and peace are also in harmony integrated with the role of its function in society in the fields of da'wah, education and socio-economy.

KEYWORDS:mosque, purbalingga, Cheng Hoo, chinese, ornament, calligraphy

I. INTRODUCTION

In Indonesia, where the majority of the population is Muslim, there are many mosque architectures both in villages and in cities. The need for places of worship has grown since a long time ago. Currently, along with the progress and development of the population, there are more and more mosque buildings with all styles, patterns, decorations, and appearance based on time, area, environment, customs and habits, and the background of those who built them (Rochym, 1983). In the context of Islamic civilization, a mosque is a building that is not only a place of worship but also a place to carry out all the activities of Muslims related to obedience to God (Shihab, 1997). In function, this mosque is the same as mosques in general. Muhammad Cheng Hoo Purbalingga's Mosque has a distinctive architectural style and distinction from other mosques in Indonesia. Mosques in Indonesia are generally identical to Arabic buildings, while the mosque actually has an architectural style such as a pagoda (a place of worship for Kong Hu Chu people). In addition, this mosque also has a Chinese nuance that is synonymous with red and green and is combined with a touch of Javanese culture. Thus, in this architecture a cultural acculturation has emerged.

In an Islamic perspective, the mosque is a place to carry out the worship of Muslims. As part of architecture, the mosque is the configuration of all Muslim activities in carrying out their religious activities. Thus, a mosque as a building is a space that functions as a shelter for activities for implementing Islamic teachings so that there is a close relationship between all religious activities and mosques (Rochym, 1983: 15). In Islamic history, many mosques were built in artistic forms and forms. The appearance of mosques in Indonesian architecture has regional characteristics as the embodiment of various blending elements, namely elements of regional traditions (traditional), elements of Hinduism and elements of Islam itself. After influences from outside, gradually loosened the domination of traditional styles, and switched to Middle Eastern styles with their distinctive forms (Kusuma, 2017: 19). In Chinese culture, architectural development is based on the cosmological concept of *feng sui* (geomancy) and Taoism. This concept was used to regulate the construction and layout of common residences for imperial and religious structures. The use of special colors, numbers, and cardinal directions, in traditional Chinese architecture reflects the belief in a particular character, which reflects the nature of a thing that can be completely contained in the architecture itself. In the art of architecture, there are values of cosmic harmony and urban order which are interpreted culturally at the most basic level. For example, the city of Beijing, which was reconstructed during the fifteenth and sixteenth centuries, remains one of the best examples of urban planning in Chinese culture (Afrilliani, 2015: 14).

The main building materials for traditional Chinese architecture are wood, brick, and natural stone (Afrilliani, 2015: 15). While the foundations used in traditional Chinese buildings generally use *umpak*. These buildings are full of decorative decorations that have cultural meanings. Structural joints use holes and pins, with straight hooked joints, bird tail joints, not nailed (Afrilliani, 2015: 15). The roof of Chinese buildings uses a fairly high angle of inclination, which in architecture is called the gabled model, with a single roof or stacked roof.

Buildings inhabited by the rich or for religious purposes usually use a roof with a large arch. The top of the roof is decorated with ceramic statues. Apart from functioning as decoration, the decoration also functions as roof stability (Afrilliani, 2015: 16). In the context of Javanese architecture, traditional houses have characteristics such as, the interior of the house consists of a living room (*dalem*) which is the middle part of the building, a kitchen (*Pawon*), a veranda (*Jogosatru*), a front yard, a service room (well, bathroom). and attachment building (Comb). The roof forms are called *limasan* (consisting of four tapered stretches), joglo (pile of two or three *limasan* roofs), *kampung* roof (two roofs are closely connected) and a combination of them is made of tile roofs and has clay carved ornaments on the roof. The shape of the ceiling follows the sloping roof, which is made of wood. The ceiling in the middle of the room was thick with piles of wooden beams (called intercropping). The walls are made of wood and full of carved ornaments (Prianto, E., F. Bonneaud, P. Depecker and J-P Peneau, 2000: 81-83). Ornaments are often associated with various existing patterns or decorations. Ornaments are motifs and themes that are used on art objects, buildings or any surface but have no structural benefit and are used in the sense that all work is used for decoration alone. An ornament for something is basically an ornament that is applied in order to get the combined beauty or beauty. The decoration acts as a medium to beautify or enhance a work. He makes use of objects by birth, instead one or two of them have symbolic value or contain certain meanings (Soegeng Toekio, 2000: 10).

The decoration or ornament itself consists of various types of motifs. The motifs are used to decorate something we want to decorate. Therefore, the motif is the basis for decorating an ornament. Ornaments are intended to decorate a field or object, so that the object becomes beautiful as we see in the decoration of batik cloth, book cover, flower holder, charter, and other items. As for the forms of ornament, that the variety of decoration starts from line forms and then develops into various forms and various styles. As for those in the form of lines such as straight lines, zigzag lines, broken lines, curved lines, parallel lines and slashes. Whereas what is meant by the various forms and patterns, these ornaments are already shaped and have patterns such as the shapes and patterns of plants, animals, natural objects, and also humans (Panofsky, 1982: 40-41; Soepratno in Jeksi Dorno, 2014: 8- 9). Ornaments in Islam are the most especially as decoration materials for any mosque or other building. Ornamental patterns in Islamic art that are often used and often consist of geometric patterns and polygonal decorative patterns, where these decorative patterns are processed in the form of decorative ornaments. In buildings of Islamic architecture, especially mosques, at that time, on average, they displayed ornamental ornaments in the form of ornaments or carvings with Arabic motifs, in the form of ornamental arrangements with natural patterns. As a form of decoration that is specific to Islam, Arabic letter ornaments are the Kufa and Nashi types. The background of this Arabic letter ornament is in the form of fields that apply geometric decorative patterns.

Geometric decoration patterns are one of the most popular forms of decorative motifs that have developed in Southeast Asia, which were widely popularized by the Saljuks and their use as mosaic decoration on the walls of mosque buildings (Situmorang, 1993: 107). The processing of the decoration forms is more towards geometric decorative patterns, where these decorations are carved into limestone and affixed to the mihrab and mosque walls. The use of geometric ornaments is very dominant and is in harmony with the use of plant, animal or bird patterns, all of which are interwoven in the creation of decorative patterns. Geometric motif decoration can be used, among others, to decorate the edges or edges of an object, be applied as a filling for parts of a used object which in this case is on the surface of the plane, and as a core or part that stands alone and is an aesthetic element in the form of an architectural ornament. (Soegeng Toekio, 2000: 38). Examples of types of geometric motifs, namely:

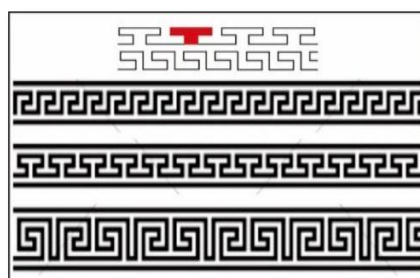


Figure 1. Geometric ornament with banji motif
(Source: senibudayasenirupaku.blogspot.co.id, 2017)

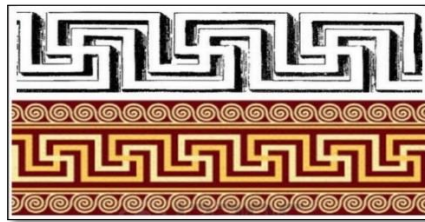


Figure 2. Geometric ornament with banji motif
(Source:senibudayasenirupaku.blogspot.co.id, 2017)

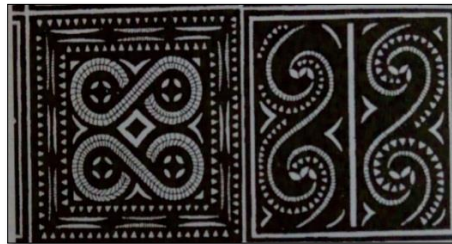


Figure 3. Twisted motif geometric ornament
(Source: Sunaryo, 2011:24)

Calligraphy is an element that many people consider to be united and must be in a mosque. Calligraphy (calligraphy) is the art of writing letters part of the art. So, directly related to the beauty and pleasure which is also "favored by Allah", has been quoted above from the writings of Imam Al-Ghazali in ilhya 'Ulumuddin. Calligraphy in general and the writing of sentences or words quoted from the Koran, beauty is not only from its form, but also from its meaning and content. Therefore, since the first mosque until now, almost all of them have decorated its parts, even prioritizing places that are easily visible with calligraphy (Sumalyo, 2006: 19).

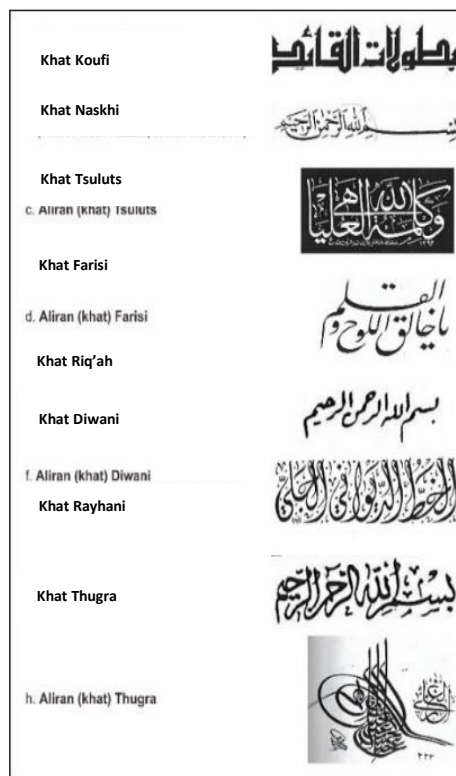


Figure 4. Arabic calligraphy from various schools (*khat*)
(Source: Situmorang, 1993)

II. RESEARCH METHODS

This writing is descriptive qualitative in nature, with the aim of providing a clear and accurate picture of the harmonization of forms and meanings in the decoration of the Muhammad Cheng Hoo Purbalingga mosque. The assessment will be carried out using the Panofsky iconographic study method which is a study to obtain the meaning of a work of art by going through the description stage which is divided into 3 discussion stages, namely pre-iconography, iconographic analysis, and iconographic interpretation (Panofsky, 1982: 40-41). In the pre-iconography stage, object descriptions are carried out in the form of descriptions of the appearance of the building and the interior ornaments of the mosque used. The subject matter in this stage is divided into 2, namely factual meaning and expressional meaning. The second stage of the iconographic analysis is identifying the meaning of the ornaments used in the mosque. These ornaments can be in the form of symbol objects, motifs, icons, and indexes whose meaning is analyzed based on literature and other reliable sources. At this stage is the stage of discussing mosque ornaments which have been discussed in the pre-iconographic stage which is connected with the theme and concept of the building based on the meaning obtained from literature and the relationship of objects with the theme and concept of the building. The difference from the previous stage is that the pre-iconographic stage only describes the mosque ornament based on personal observations in the field, more on what is visible, whereas in the iconographic analysis stage it is more explaining the meaning of the mosque interior ornament used based on literature. To determine accurate information related to research data, it was collected through observation and interviews with takmir, Mr. HS. Wakong, and Gun. In addition, data is also obtained through literature review, documents containing the history of construction and taking pictures of parts of the building. Data reduction in this study was carried out by examining data related to the formulation of research problems. The data is summarized, focuses on important things, looks for patterns, discards unnecessary ones, and categorizes them in predetermined units.

III. RESULTS AND DISCUSSION

3.1 The various decorative forms of the Muhammad Cheng Hoo Purbalingga Mosque : Muhammad Cheng Hoo Purbalingga Mosque is located in Selagangeng Village, Mrebet District, Purbalingga Regency which has a height of 14.8 meters. This mosque has a dome in the shape of a pagoda with a height of 7 meters. The structure of the mosque building uses eight square decorations. The creation of the mosque decoration uses a unique Chinese culture combined with Javanese and Arabic culture. The decorative form in the mosque is dominant in the form of an octagon depicting a spider's web and as a symbol of safety, namely the safety of the Prophet Muhammad and his companions who took refuge in Tsur Cave when being chased by the Quraish infidels. Likewise with other forms of decoration, such as meander ornaments, stairs, doors, vents, and lanterns. The octagonal shape is also the aesthetic value of the mosque itself. The elements contained in the structure and shape in the decoration of the mosque are mutually supporting and absolutely complementary to one another. There are two types of roof shapes that decorate the mosque, which are external and internal. The outer roof is divided into two parts, namely the first roof (middle part) is given the name pagoda, while the second roof is called the roof of the village house (on the right-left and front-back) of the mosque. Of the two types of roof, each of them has various special shapes and decorations. Three kinds of decorations are seen on the roof, namely on the walls of the pagoda and the *wuwung* and the ceiling.

3.2 Ornaments of *Banji* Motif (Swastika) on the Pagoda W

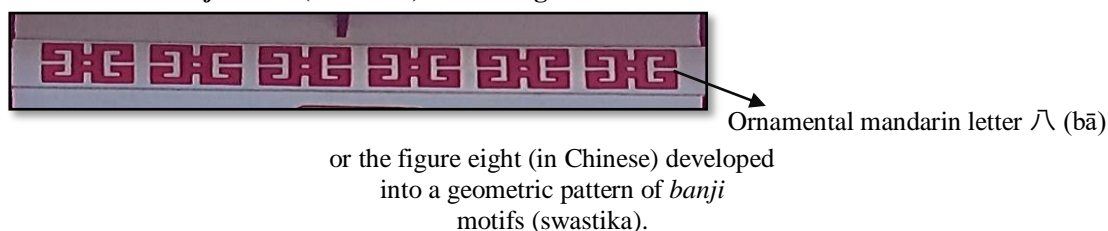


Figure 5. Ornaments of *banji* (swastika) motifs on the walls of the pagoda
(Source: Documentation of Imam Ramadhan, 2017)

The ornaments located on the pagoda walls are geometric ornaments typical of Chinese culture. An ornament in the form of a figure of eight that has been modified and styled (Untung Soepardjo, 2016). If observed, the ornament on the pagoda wall of the mosque is indeed a form of the mandarin letter 𠃉 (*bā*) or the number eight (in Mandarin). Then the form of the mandarin letter 𠃉 (*bā*) was developed into a geometric pattern with a symmetrical shape and was styled, thus forming a *banji* (swastika) motif ornament, which has a curved shape

that is crossed like a propeller. The banji or swastika motif is an Indonesian ornamental motif that has been influenced by China (Sunaryo, 2011: 27). Finally, the ornament on the wall of the pagoda resembles the figure 8 (eight) and is arranged in a horizontal position. Swastika motif geometric ornaments are on the lowest pagoda wall, to be precise above the pagoda ventilation of the mosque. Each pagoda wall only has six ornaments in a row, except for the walls exposed to the roof of the village house, namely the front-back and right-left walls, because they are cut off by the back of the roof of the village house. The color element shown is red.

3.3 The roof of the building (*Wuwungan*)

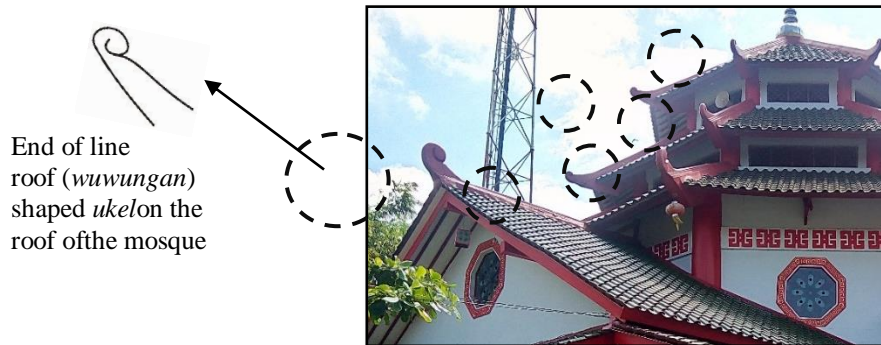


Figure 6. The roof of (*wuwungan*) Cheng Hoo Purbalingga Mosque
(Source: vieni.calabria.com)

If viewed from above, the pagoda of the mosque is octagonal in shape. The octagonal shape is bounded by a ridge line with a curved end (*ukel*-shaped). The shape of the *ukel-ukelan* is the stylization of the shape of the plants (leaf stalks). The construction of the mosque is a development of the curved line ornament typical of Chinese culture. The edge of the curved line on a typical Chinese roof is usually shaped like the tail of a swallow or a specific animal. In Chinese belief there are some animals that are considered to have privileges and legends. The animal icon is used to say the year and the term shio. These animals have certain characters such as humans and have a certain meaning for Chinese society (Damayanti, 2015: 181). One of the animals believed to be a belief by the Chinese community is the dragon. For the Chinese community, the dragon is the most popular animal and is used in a variety of ornaments even in the procession, because it is believed to be an animal that has a changing energy and very powerful (Moedjiono, 2011: 21). For the Chinese people, the dragon is one of the animals of faith that can bring luck, happiness, strength, justice and power.

3.4 Ceiling

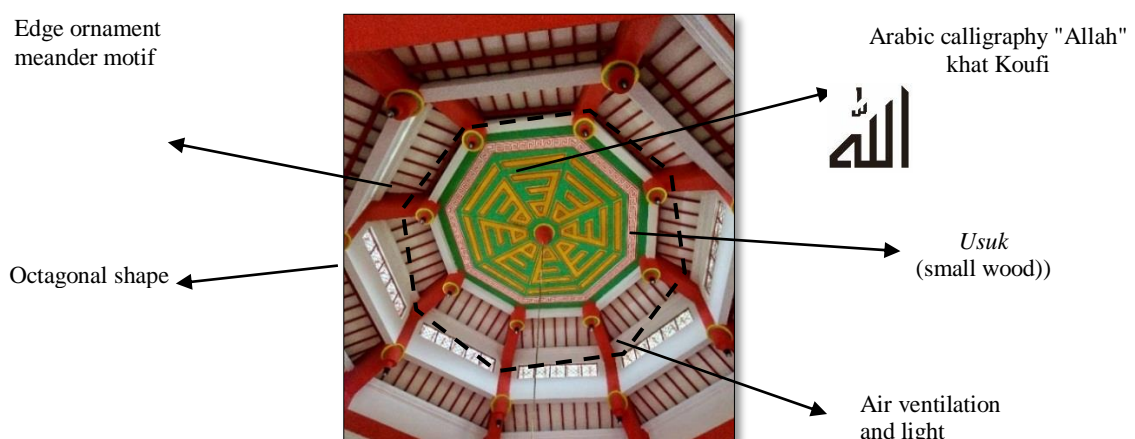


Figure 7. The pagoda ceiling of the Cheng Hoo Purbalingga Mosque
(Source: Documentation of Imam Ramadhan, 2017)

There are several ceilings in the mosque. The first ceiling, has three octagonal levels (the higher the size the smaller). On the inside, on the sides of the ceiling there is an oak (small sticks) forming an octagonal with a centralized direction. The arrangement of wood that forms the framework of the roof is the gut. *Usuk* which is

installed using wooden materials and arranged vertically is one part of the arrangement system on the roof of traditional Javanese buildings. It is realized that in the mosque was formed with the unity between Chinese and Javanese culture. Between the three levels inside the roof of the mosque, there are walls that form a rectangle, and each of these walls there are iron bars that serve as ventilation. In addition, on the ceiling there is also a variety of decorations that beautify the mosque space (Damayanti, 2016: 193). On the inside of the pagoda there is also an octagonal ceiling which serves as a point of interest (the main subject) with Arabic calligraphy ornaments that read Allah. The word Allah is yellow with a red border, while the green on the octagon is the place (background) for the calligraphy ornament. The number of calligraphy for the word Allah is eight. The calligraphy of the word Allah on the ceiling belongs to the school of (*khat*) Koufi. According to Situmorang (1993), the school of Koufi calligraphy is a type of calligraphy with a rectangular (cubistic) shape. The Koufi school type calligraphy ornament of Allah is in the form of a single unit and rotates to follow an octagonal shape to form a rhythm. The calligraphy ornament on the pagoda ceiling of the mosque is also surrounded by meander patterned edge ornaments. The meander motif is a fringe decoration whose basic shape is a winding or winding line. The meander motif border ornaments that unite surround the calligraphy ornaments on the pagoda ceiling of the mosque. The color elements on the inside of the roof of this mosque include red, white, green and yellow. The various forms of ornaments and elements on the pagoda ceiling of this mosque make the atmosphere of the mosque space feel harmonious (Sunaryo, 2011: 22).

3.5 *Mihrab* Ceiling



Figure 8. *Mihrab* ceiling of the Cheng Hoo Purbalingga Mosque
(Source: Documentation of Imam Ramadhan, 2017)

The ceiling in the *mihrab* is the ceiling of a small room at the front which functions as a place for the imam to pray and a place for sermons. The ceiling on the *mihrab* is rectangular with a length of 3 meters and a width of 2.5 meters. The *mihrab* ceiling of this mosque is decorated with several kinds of decorations, among them are octagonal star ornaments and rhombic-shaped ornaments. Below is a picture of an octagonal star ornament on the ceiling of the *mihrab* roof of the mosque

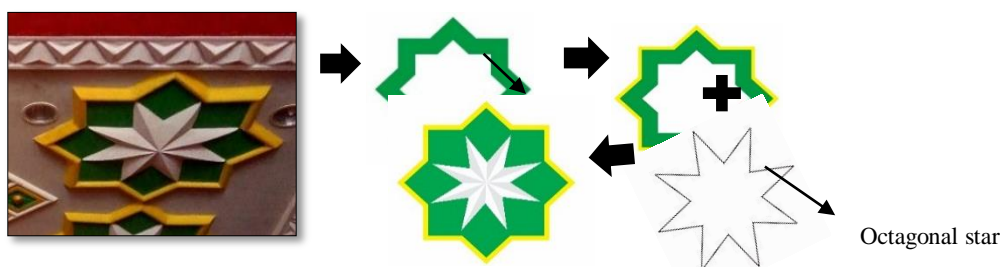


Figure 9. Octagonal star ornament on the ceiling of the *mihrab*
(Source: Documentation of Imam Ramadhan, 2017)

The first ornament is an ornament that has a geometric element in the shape of an octagonal star. Geometric motifs use visual elements such as lines and planes which are generally abstract, meaning they cannot be recognized as natural objects. Geometric motifs develop from repeating dots, lines or planes, from simple to complex patterns (Sunaryo 2011: 19). When observed, the octagonal star ornament has two star shapes that are different in direction and overlap. The shape of the size of the first star is at the top, that is, the yellow and green star looks wider and bigger than the white star (located below the yellow and green stars), which is smaller and longer in size. The two star ornaments have eight angles in different directions. The octagonal star ornament also comes together with the right proportions of size and forms a flowing rhythm.

When associated with the symbol of Islam, the eight-pointed star ornament resembles the Al-Quds star. The Al-Quds star is a modification of the symbol of Islam, namely Rub Al-Hizb which is officially associated with Al-Quds (Jerusalem). The design of the eight-pointed star was inspired by the plan of the Dome of the Shakhrah (literally, the Dome of the Rock) built by Caliph Abdul Malik bin Marwan in 685 AD and also the standard symbol of rub al-hizb. On the ceiling of the mosque *mihrab* there are four octagonal star ornaments. Two on the right and two on the left. Besides the octagonal star ornament, the *mihrab* ceiling also has geometric ornaments with rhombic shapes and elements in it. Below is a picture of a geometric ornament with a rhombus shape and elements in it on the ceiling of the mosque's *mihrab*.

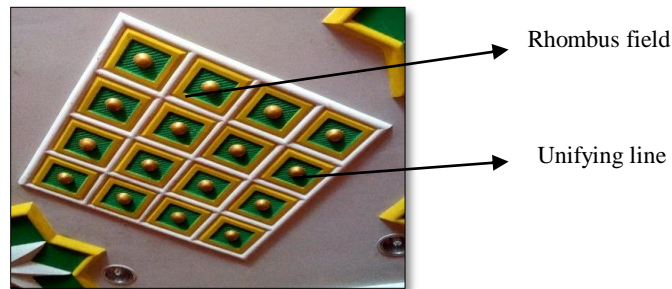


Figure 10. Rhombus geometric ornament on the *mihrab* ceiling
(Source: Imam Ramadhan Documentation, 2017)

A geometric ornament with a rhombus shape is in the middle of the *mihrab* ceiling, to be precise between the four octagonal star ornaments. The *mihrab* ceiling only has one rhombus shape ornament, but one rhombus ornament has 16 rhombus shapes in it with a smaller size. Inside the 16 small rhombus shapes, there are half-spherical (semicircular) elements that stand out in the middle of each rhombus shape. There are 16 half-spherical (semicircular) elements in the rhombus shape and are arranged in a repetitive rhythm (same arrangement). The overall colors of the *mihrab* ceiling ornament are green, yellow and white.

3.6 Separation walls (*Riwaqs*)

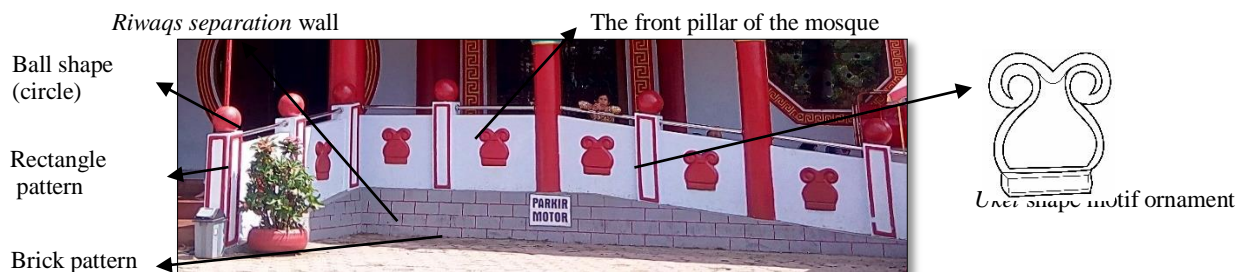


Figure 11. The separation walls (*riwaqs*) Cheng Hoo Purbalingga Mosque
(Source: Documentation of Imam Ramadhan, 2017)

Riwaqs is a foyer around the mosque, usually located on the side bordering the outer wall of the mosque which is elongated and surrounds the mosque's *liwan* (Damayanti, 2016: 109). The *riwaqs* separation wall at the mosque is a wall that limits or fences the *riwaqs* to the front of the mosque. In this mosque there are two walls separating the *riwaq*, namely on the right and left sides with symmetrical sizes (the same). The separation wall is in the form of a rectangle measuring 90 cm high and 7.30 meters long, insulated or limited by pillars and a rectangular plane so that the dividing wall becomes six rectangles on each side with a size of 90 cm and there are four pillars on each side. The size of the separation wall of the mosque is set with a size that is getting to the middle the higher it is. Meanwhile, the pillars are arranged in a shorter and shorter size, resulting in a symmetrical shape and size and a flowing rhythm. There are also separation walls on the right and left sides of the stairs with a length of 120 cm. or two rectangles from the front wall of the *riwaqs* of the mosque. The *riwaqs* separation wall at the mosque also has decorations attached to it. These decorations include ukel motif ornaments, brick patterns, spherical shapes (circles), and rectangular patterns. The following is an explanation of the decoration on the dividing wall of the mosque.

3.7 Decorative Variety on the *riwaqs* separation wall



Figure 12. Decoration (ornament) on the walls of the *riwaqs* and stairs
(Source: Documentation of Imam Ramadhan, 2017)

In the structure of the separation wall of the Mosque, there are various decorations or ornaments arranged on the front of the dividing wall or fencing the *riwaqs* of the mosque. These decorations include ukel motif ornaments, brick patterns, spherical shapes (circles), and rectangular patterns. Apart from calligraphy and geometrical design, there are also many mosques decorated with floral patterns, either totally abstracted, partly or in real form, into curved patterns of stems, flowers, leaves and fruit. Floral decoration usually uses a pattern which is then repeated and multiplied into fields, lines or frames of doors, windows, columns, beams, floors, ceilings, outer and inner domes, planes and others. The shape of the *ukel* motif ornament on the *riwaqs* wall of the mosque is a stylized development of the shape of a leaf (Sumalyo, 2006: 22). Furthermore, there is also a brick pattern located under the *riwaqs* boundary wall. In addition to wood, Chinese architecture also recognizes brick material. With wooden construction on the roof details, the brick construction also displays several finishes of the typical Chinese architectural roof form. The application of the Chinese style that shows the brick pattern is also seen from the terracotta affixed to the *riwaqs* wall of the mosque (Pertiwi, 2013: 80).

In addition to ornamentation in the form of ukel motifs and brick patterns, there are also decorative spherical shapes (circles) and rectangular patterns. The two types of decorations only function as ornaments and additional decorations or combinations. The color element in the sphere (circle) and circle is red. *Ukel* motif ornaments, brick patterns, spherical shapes (circles), and rectangular patterns are embossed, so that the texture can be felt by those who touch them. These decorations combine into a single unit with the right ratio for each part, so that it shows a symmetrical balance (equal / balanced). The overall color of the structure and decoration of the dividing wall of the mosque are red and white.

3.8 Pillars : The pillars of heaven function to support the heavens so that they do not fall, so that they do not swing out of place, and to separate the heavens from the earth. The pillars may be large mountains, trees, stone pillars, turtle feet, or pillars made of gold, silver, jade, iron, and the like (Pertiwi, 2013: 115). At the mosque there are several pillars that function to support the mosque structure. A pillar is a structure supporting a building. Pillars can be a barrier. Apart from the pillars, there are also doors and windows which can be developed from a curved or straight shape and two pillars. The shape of the pillars is adjusted to the aesthetics you want to get from the mosque maker (Situmorang, 1993: 28). The influence of Chinese culture on the mosque itself is quite large, one of which is the presence of plain red pillars (no ornamental motifs) on the mosque. Pillars play an important role in a mosque building. Apart from red, there are also yellow and green colors at the base of the pillars. This is an acculturation of Chinese culture, namely because the mosque is designed to resemble a Chinese temple or building. At the Mosque there are two parts that have pillars, namely the inside pillar (*liwan* barrier) and the outside pillar (*riwaqs* barrier) of the mosque.

a. The Inner Pillar (*Liwan* boundary wall)



Figure 13. Pillars inside the Cheng Hoo Purbalingga Mosque
(Source: Documentation of Imam Ramadhan, 2017)

Inside the mosque room, there are pillars that are larger and wider than the size of the pillars outside the mosque. The shape of the pillars in this mosque is in the form of a tube with a diameter of 70 cm., while the height of the pillar to the dividing wall is ± 7 meters. The pillars inside the mosque have no (plain) motive, only have an umpak. *Umpak* is a foundation or pillar support. Below is a picture of a pillar inside the mosque.



Figure 14. Pillar base inside the Cheng Hoo Purbalingga Mosque
(Source: Documentation of Imam Ramadhan, 2017)

The basic size of the pillars inside the mosque is wider than the pillars outside the mosque, which is 18 cm high and 100 cm in diameter in a circular shape. The base of the circle like the picture above is at the bottom of the inner pillar of the Mosque and looks plain because it doesn't have any ornaments at the base, it's just that in the center of the base there is a relief line that circles the base. The pillars inside the mosque have three elements of a typical Chinese color, namely red on the pillars, and at the base consisting of yellow and green. In every corner of the mosque there are these pillars which are attached to the liwan dividing wall and form an octagonal. Below is a picture of the pillars and separation walls of the mosque.



Figure 15. The pillars and walls that line the *Liwan* mosque
(Source: Documentation of Imam Ramadhan, 2017)

The red pillars and the liwan separation wall merge in every octagonal corner of the pagoda ceiling of the mosque. When viewed from the bottom to the top of the liwan, the red pillars fence the liwan from the floor to the ceiling of the mosque pagoda in a perpendicular shape to the liwan dividing wall, the rest is continued by the smaller pillars to the pagoda ceiling, to be precise. until the corner of the octagon by forming a flowing rhythm. So, it is as if the pillars form like a cage with an octagonal shape and enclose the walls of the mosque. The combination of red covering the lined and circular pillars to form an octagon combined with white, then a little yellow on the vents and calligraphy on the separation wall makes the mosque look spacious and has a harmonious feel in it. The presence of patterned pillars (plain) adds to the nuance of the mosque which has a distinctive Chinese building aroma. Then, it is oriented towards a design that is planned to use a three-tiered roof like a pagoda, the use of the eight main pillars as a support for the roof structure is made sturdy, so that it can withstand loads.

b. The outer pillar (*Riwaqs* boundary wall)



Figure 16. Pillars of the *riwaqs* boundary of the Cheng Hoo Purbalingga Mosque
(Source: Documentation of Imam Ramadhan, 2017)

Then at the front of the mosque there are eight pillars that limit the *riwaqs* of the mosque. The eight pillars are divided into two parts, namely four pillars on the right side and four pillars on the left side with the same shape and size. The size of the pillars at the front of the mosque are arranged in a size that is getting to the middle the higher, so as to produce a symmetrical shape and size and have a rhythm. The pillar on the front is also wrapped in red and the pillar ring is in the middle. Below is a picture of 5.23 pillar rings (protruding elements) on a pillar at the front of the mosque.

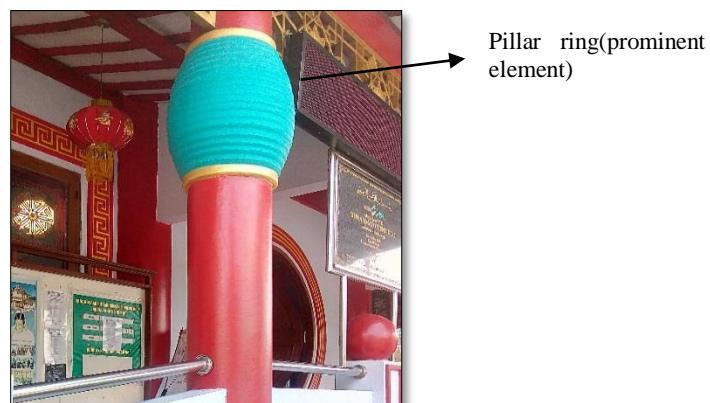


Figure 17. The front pillar ring of the Cheng Hoo Purbalingga Mosque
(Source: Documentation of Imam Ramadhan, 2017)

The pillar ring like the picture above is in the middle of the pillar and looks plain because it doesn't have any ornaments on the ring, it's just that in the center of the pillar ring there is a relief line that circles the ring. The pillars also contain pillar rings (protruding elements) of different colors. The pillars on the outside of the mosque have three color elements. The ring pillars (prominent elements) consist of yellow and green colors, while the pillars are red.

3.9 Flower Chime Braid Ornaments

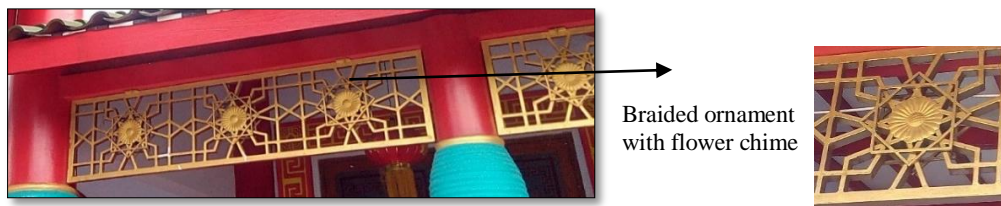


Figure 18. Ornaments of the braid blends with flowers that border the riwaqs of the Cheng Hoo Purbalingga Mosque (Source: Documentation of Imam Ramadhan, 2017)

Between the two pillars that border the front wall of the mosque *riwaqs*, there are also ornaments. The ornament is a geometric ornament in the form of a braid formed in a rectangle and is located between two pillars that define the *riwaqs* of the mosque. Geometric ornament is a pattern that develops from repeated dots, lines or planes, from simple to complex patterns (Sunaryo 2011: 19). In addition to calligraphy, many mosques are decorated with floral patterns (plants), either totally abstracted, partly or in real form, into curved patterns of stems, flowers, leaves and fruit (Sumalyo, 2006: 22). In the braid motif ornament that is located between the dividing pillars of the *riwaqs* to form a geometric arrangement, that is, many angles and angles are interlocked and blends the flower in the middle with a symmetrical balance. This ornament can also be called a braided ornament, because seen from the shape the lines on the ornament are interlocked and twisted to form an elbow. Based on its shape, the ornament is included in an ornament known as a polygonal decorative pattern. The polygonal pattern consists of ornamental plants or symmetry or geometric ornaments. Furthermore, it is said that examples of decorative patterns are found in the Damascus Mosque (Syria), Al Aqsa Mosque (Palestine), which depicts ornate palm leaves carved in polygonal, geometric, and symmetrical forms of decoration (Situmorang, 1993: 107).

Geometric decoration patterns are one of the most preferred ornate motifs and their use is applied as decoration on the walls of mosque buildings in Central Asia and Asia Minor (Situmorang, 1993: 107). The woven arrangement of blends with flowers at the Cheng Hoo Purbalingga Mosque is also formed with a type of *krawangan* and made of iron which functions as a barrier and ventilation for air and light. Apart from functioning as ventilation, the function of *krawangan* is also intended to show the beauty of the decorative ornaments on the exterior buildings at the mosque. The color element in the geometric flower combined ornament is yellow.

3.10 The doors

a. The front main door

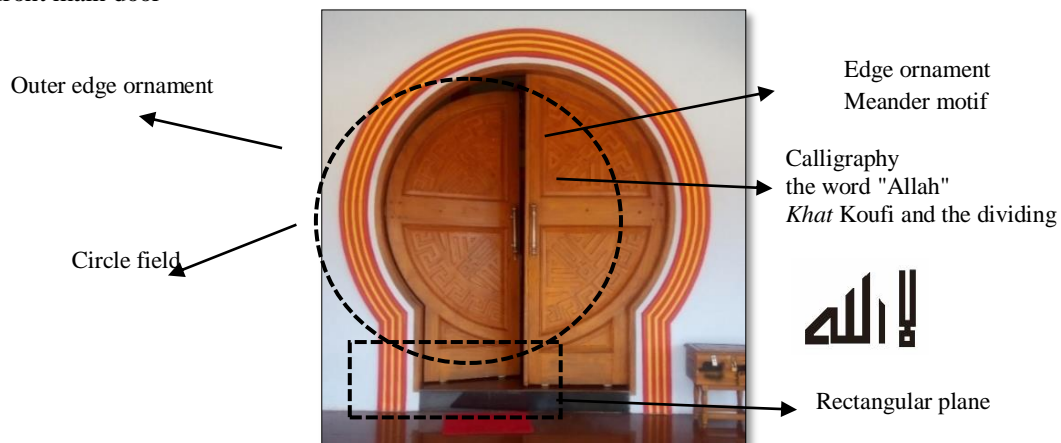


Figure 19. The main front door of the Cheng Hoo Purbalingga Mosque (Source: Documentation of Imam Ramadhan, 2017)

The mosque has three doors. The main door is in front (main) of the mosque, while the other two doors are on the right and left sides of the mosque. The shape of the mosque doors is different. The main door, which is at the front, is formed from a combination of circular and rectangular areas so that the main door is curved. The doors at the mosque are made of teak wood and carved in a typical Jepara style to make it more visible to its

traditional Javanese elements. On the edge of the main door of the mosque, there are also outer edge ornaments that follow the shape of the door. The outer edge ornament on the door has a striped motif totaling 7 lines with a combination of two different colors. At the front door of the mosque, it has three color elements, namely the color on the edge ornament is red and yellow, while the color on the door is brown.

b. Ornaments on the Front Door

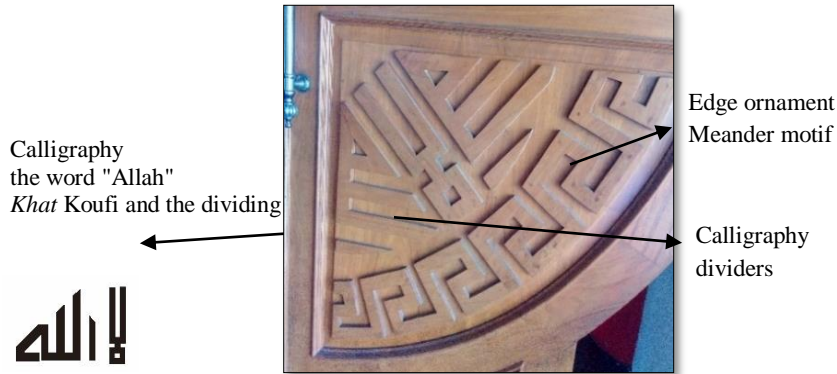


Figure 20. The main front door of the Cheng Hoo Purbalingga Mosque
(Source: Documentation of Imam Ramadhan, 2017)

Then there is an ornament located at the main door of the mosque. These ornaments are different from the ornaments found on the right and left doors of the mosque. The ornament on the main door is located in a circular plane which is divided into four parts to form four sections that form four right angles (a quarter part of the circle). In each quarter-circle shape, there is Arabic calligraphy and an ornamental meander motif. Arabic calligraphy, the word Allah in the form of a Koufi school (khat), consists of eight calligraphies. Koufi school calligraphy (khat) is calligraphy with a rectangular (cubistic) shape (Situmorang, 1993).

Each quarter circle area has two calligraphies along with their borders, while the meander motif edge ornaments are on the calligraphy edge. The form of Arabic calligraphy and the edge ornament of the meander motif in each area of a quarter circle is united as a unit arranged by following the shape of a circle, so as to display a flowing rhythm. When viewed in full, the main door of the mosque represents the basic philosophical form of the mosque. The philosophy is that Tsur Cave and the cobwebs where the Prophet Muhammad and his companions were hiding were chased by the Quraish infidels. Arabic calligraphy, the word Allah and the meander ornament on the main door of the mosque, are formed using teak wood and Jepara carving style techniques. The carvings in Arabic calligraphy and meander ornaments are embossed, so that the texture is real and can be felt by people when touching it.

c. Left and Right side doors

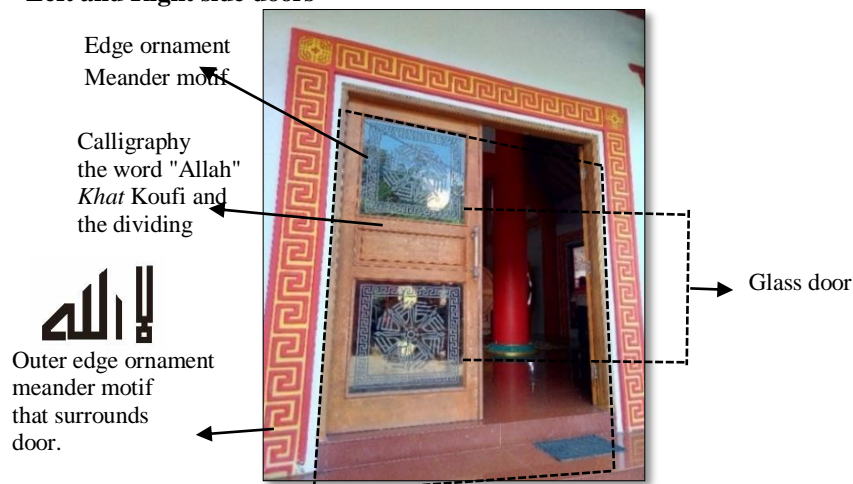


Figure 21. The left and right side doors of the Cheng Hoo Purbalingga Mosque
(Source: Imam Ramadhan Documentation, 2017)

Apart from the main door (front), there are also two other doors on the right and left of the mosque. The doors on the right and left sides of the mosque are rectangular and have two doors made of teak wood with each door having two glass. The glass on the door is in the form of a rectangle decorated with Arabic calligraphy and ornaments with meander motifs. The two doors (right-left) of the mosque have a symmetrical shape and size (the same). The door on the right and left side also has a meander edge ornament that surrounds the door shape. The color elements on the right and left side of the mosque are brown, red, white, and yellow.

d. Ornaments on the Right and Left Side Doors

1) Calligraphy Ornaments and Meander Motifs on the Right and Left Side Door Glass

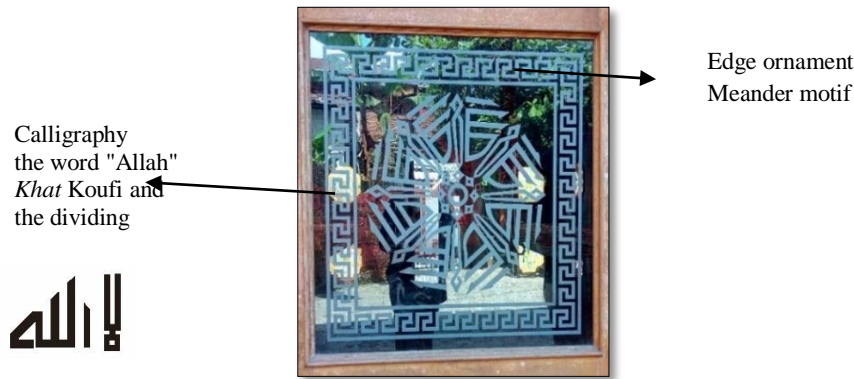


Figure 22. Ornaments on the right and left sides doors of the Cheng Hoo Purbalingga Mosque (Source: Documentation of Imam Ramadhan, 2017)

The doors on the right and left sides of the mosque have several ornaments. The first ornament is located on the glass doors on the right and left of the mosque. These ornaments have two types of forms, namely Arabic calligraphy and meander ornaments. Arabic calligraphy with Allah inscribed has a flow of Koufi *khat* totaling eight calligraphy. The school of (khat) Koufi calligraphy is a calligraphy with a rectangular (cubistic) shape. However, this calligraphy was developed but still has the Koufi style of *Koufikhat*. Arabic calligraphy with Allah's inscription and its boundary center together and form a circle (Situmorang, 1993). In addition to Arabic calligraphy, on the glass doors on the right and left sides of the mosque there are also meander ornaments located on the edge of Arabic Calligraphy in a square shape. The arrangement of Arabic calligraphy forms and meander ornaments has the right rhythm and ratio. The two doors (right-left) of the mosque have a symmetrical shape and size (the same). The ornament has a smooth texture. The color element in the ornament is white.

e. Meander Motif Ornaments on the right and left side of the door



Figure 23. Ornament with meander motif on the edge of the door on the right and left side of the Cheng Hoo Purbalingga Mosque (Source: Documentation of Imam Ramadhan, 2017)

The second ornament is located on the edge of the door to the right and left of the mosque and has a meander motif. The meander motif is a fringe decoration whose basic shape is a winding or winding line. As a geometric ornament, the meander is known as the Greek "trim". From Greece then brought to China, and spread to Southeast Asia. Meander motifs are very diverse, ranging from the form of "u" and "n" linked together, which is linked like the letter "J", which is configured with the letter "T" reversed, either broken or twisted. (Sunaryo, 2011: 22).

This is one of the effects of the application of the meander motif on the edge of the door on the right and left of the mosque. Judging from the colors are very contrasting, namely red and yellow. The meander motif ornament is applied on the edges and around the right and left side doors of the mosque, where the mosque has a shape and design style adopting a typical Chinese building form. According to Chinese belief, red symbolizes good luck and yellow symbolizes strength and splendor. The shape of the meander ornament is embossed, so that the texture is real and can be felt by people when touching it.

3.11 Window

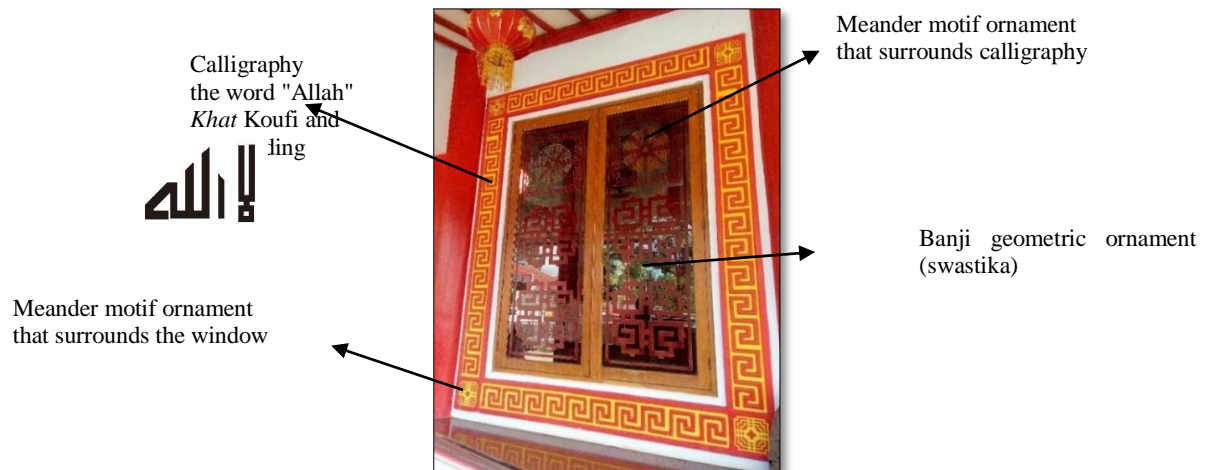


Figure 24. The window of the Cheng Hoo Purbalingga Mosque
(Source: Imam Ramadhan Documentation, 2017)

Windows are part of a building construction in the form of holes or openings in the walls that function to transmit light and air from outside into the room. The mosque has two windows located on the front right and left of the mosque with a rectangular shape and made of teak wood to make the Javanese cultural elements more visible. Each window has two shutters equipped with glass in a rectangular shape. Window glass is also decorated with various forms of decoration, including meander motifs, Arabic calligraphy and banji (swastika) motifs. The overall color elements on the windows are brown, red and yellow.

a. Arabic Calligraphy Ornaments and Meander Motifs on Windows



Figure 25. Calligraphy ornament and meander motif on glass the windows of the Cheng Hoo Purbalingga Mosque
(Source: Imam Ramadhan Documentation, 2017)

The right and left windows of the mosque have several ornaments. The first ornament is located on the glass and at the top, namely Arabic calligraphy with Allah inscribed with a border. Arabic calligraphy with Allah's inscription has a *khat* of Koufi totaling eight calligraphies. According to Situmorang (1993), The school (*khat*) of Koufi calligraphy is a calligraphy with a rectangular (cubistic) shape. However, calligraphy at the mosque was developed but still has Koufi khat flow. Arabic calligraphy with Allah's inscription and its boundary center together and form a circle. The yellow color in Arabic calligraphy and the red color on the border make the circular ornament display a rhythmic shape and at a glance it looks like a dotted line.

On the edge of the calligraphic ornament, it is surrounded by edging ornaments of red meander motifs, forming a rectangle with the right ratio. There are two similar ornaments on the whole of each window, one on the right and one on the left. The ornament has a smooth texture. Arabic calligraphy ornaments with Allah inscriptions and meander ornaments have elements of red and yellow.

b. Swastika Motif Ornaments

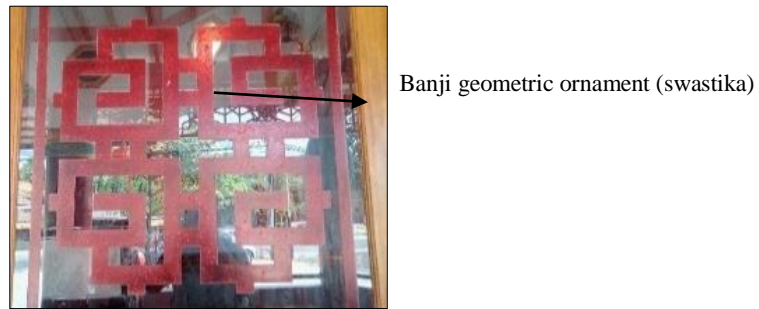


Figure 26. Ornament of banji or swastika on top of a window pane
(Source: Imam Ramadhan Documentation, 2017)

The second ornament is also located on the glass window of the mosque, precisely under the calligraphy ornament. The ornament is in the form of a Chinese style ornament which is imprinted with the developed banji or swastika motif. The banji ornament is only known in Java, although the word banji actually comes from China, namely wan-ji. This motif has a basic bending shape that is crossed to resemble a propeller. The banji or swastika motif is an archipelago ornament motif that has been influenced by China (Sunaryo, 2011: 27). Banji or swastika motifs are shaped like four interconnected and interlocked geometric shapes or shapes configured with the letters "L", "J" or "T" linked or reversed and arranged in a symmetrical balance. The swastika ornament is applied to the entire shutters, and each shutters has two ornaments. The ornament has a subtle texture, and the color is red.

c. Meander Motif Ornaments on the sidelines of the Window



Figure 27. Ornamen with meander motif on the windowsill of the Cheng Hoo Purbalingga Mosque
(Source: Documentation of Imam Ramadhan, 2017)

Third, the right and left windows of the mosque have a meander motif ornament. The meander motif is a fringe decoration whose basic shape is a winding or winding line. As a geometric ornament, the meander is known as the Greek "trim". From Greece then brought to China, and spread to Southeast Asia. Meander motifs are very diverse, ranging from the form of "u" and "n" linked together, which is linked like the letter "J", which is configured with the letter "T" reversed, either broken or twisted. (Sunaryo, 2011: 22). This is one of the influences of applying the meander motif on the window edge of the mosque. Judging from the very contrasting colors, red and yellow. The meander motif ornaments are applied on the edges and around the windows of the mosque, where the mosque has a shape and style design adopting a typical Chinese building form (China). According to Chinese belief, red symbolizes good luck and yellow symbolizes strength and splendor. The shape of the meander ornament is embossed, so that the texture is real and can be felt by people when touching it.

3.12 Ventilation

a. Ornament of the eight directions of the wind

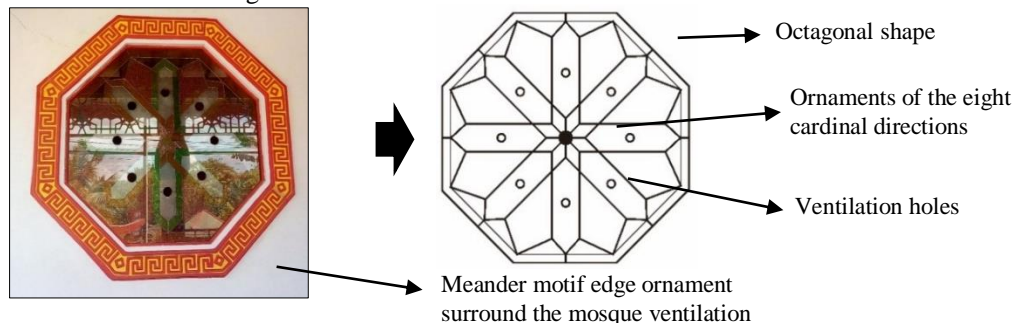


Figure 28. Octagonal ventilation and eight wind direction ornamentat the Cheng Hoo Purbalingga Mosque
(Source: Documentation of Imam Ramadhan, 2017)

Ventilation has a function as the entrance and exit of air and light. The ventilation at the mosque is an octagonal shape, equipped with stained glass and ornaments with a blend of elements of typical Chinese colors in it.

According to Untung Soepardjo (interview, 17 July 2017), the ornament in the vent represents a conversation about geography, namely the eight cardinal directions. The first ornament in the vent is in the form of eight cardinal directions which are developed and arranged in a circle to match the shape of the vent, which is an octagonal shape with the right ratio. Behind the ornament of the eight cardinal directions there are also lines that form sharp and circular angles between the ornaments of the eight cardinal directions to display rhythm and produce an image that resembles a flower shape. The ornament of the eight cardinal directions has a symmetrical balance (same). In the center of the ornament, there is a small ventilation hole that functions as a place for air and light to enter and exit. The ornament of the eight directions of the cardinal directions is formed from stained glass which is the strength and beauty of its own in buildings including mosques. Apart from being a beauty, air and light circulation, vents made of stained glass also have a sound suppression function. On the ventilation stained glass there is also a typical Chinese color in it, the colors are red, green and yellow, which according to Chinese belief, red symbolizes joy and hope. Green represents strength, and yellow represents strength. At the Cheng Hoo Purbalingga Mosque there are several octagonal vents, including eight vents on each pagoda wall, four vents on each roof wall of the village house, two vents on each side wall of the mosque, two vents are in In front, the total ventilation at mosque is eighteen vents. Below is a picture of 5.35 of the mosque which has an octagonal vent.



Gambar 29. Tata letak ventilasi segi delapan di luar dan di dalam Masjid Cheng Hoo Purbalingga
(Sumber: Dokumentasi Imam Ramadhan, 2017)

At the mosque, there are several octagonal vents, including eight vents on each pagoda wall, four vents on each roof wall of the village house, two vents on each side wall of the mosque, two vents are in In front, the total ventilation at mosque is eighteen vents. Below is a picture of 5.20 of the mosque which has an octagonal vent.

b. Ornaments with Meander motif on the edge of the vent



Figure 30. Ornamen with meander motif on the side of the ventilation at Cheng Hoo Purbalingga Mosque
(Source: Documentation of Imam Ramadhan, 2017)

The second ornament on the ventilation of mosque has the same ornaments as on the doors and windows. The second ornament on the ventilation of the mosque is a meander motif ornament located on the edge of the vent. Ornaments The meander motif is a fringe decoration whose basic shape is a winding or winding line. As a geometric ornament, the meander is known as the Greek "trim". From Greece then brought to China, and spread to Southeast Asia. Meander motifs are very diverse, ranging from the form of "u" and "n" linked together, which is linked like the letter "J", which is configured with the letter "T" reversed, either broken or twisted. (Sunaryo, 2011: 22).

This is one of the influences of applying the meander motif on the edge of the ventilation of the mosque. Judging from the very contrasting colors, red and yellow. The meander motif ornament is applied on the edges and surrounds the ventilation of the mosque, where the mosque has a shape and style design adopting a typical Chinese building form (China). According to Chinese belief, red symbolizes good luck and yellow symbolizes strength and splendor. The shape of the meander ornament is embossed, so that the texture is real and can be felt by people when touching it.

IV. CONCLUSION

The Mohammad Cheng Hoo Purbalingga Mosque reflects the acculturation of the Purbalingga community. The reflection can be seen: from the shape shown. This mosque in one form is truly a manifestation of cultural acculturation. This mosque has parts that make up its structure and contains a combination of Islamic values, elements of Chinese culture, elements of Javanese culture, and Hinduism. Reflections also appear on the relationship between Javanese and Chinese Muslims in terms of ideas and functions. There are patterns of relations and involvement of Javanese and Purbalingga Chinese Muslims in generating ideas about the existence of this mosque. Then, the mosque has a function in the context of the socio-cultural life of the community concerned, namely functions related to individual expression and function, physical functions, social functions and cultural functions. This mosque is used jointly and has benefits for both Javanese and Chinese Muslims. One of the wealth of Islamic cultural treasures in Indonesia is manifested in the building of mosque architecture. This mosque is one clear example of the many unique and special mosques in Indonesia. The combination of acculturation from Islamic-Chinese-Arabic-Javanese culture makes this mosque present as a symbol of the beauty of tolerance between ethnic groups and religious communities in Indonesia. The specialty of this mosque is not only in the form of architecture and various ornamental ornaments, but beautiful philosophical values such as tolerance for diversity, the spirit of spirituality and peace are also harmoniously integrated together with their role in society in the fields of da'wah, education and socio-economy.

From the results of this research, it turns out that this building has a unique architecture and interior that uses Chinese Islamic ornaments and has a philosophical meaning contained in it. The discovery of the dual function of this mosque which is not only as a place of religious worship but also as a place for religious recreation to get closer to Allah but also to fellow humans without differentiating between race and ethnicity, as well as educating and providing knowledge about the importance of harmony between people despite conditions in Indonesia which does not support the ethnic unity, but this mosque remains a reflection as a symbol of religious peace and the unity of Chinese culture with Javanese Islam. It is hoped that the mosque can continue to preserve and maintain the acculturation of two cultures, namely Chinese and Islam, as an identity that Chinese Muslims in Indonesia continue to respect and appreciate the differences that exist in Indonesia despite experiencing many gaps in social life.

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