

ELEMENTS OF BANTENESE, JAVANESE AND BALINESE ART CARVED ON LAWANGKORI GEDONGWANI IN EAST LAMPUNG, INDONESIA

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Abstract

This research aims to reveal the Lawang Kori Gedongwani carving art in East Lampung, one of the areas in South Sumatra which since the early 17th century was the territory of the Banten Sultanate. Based on its current appearance, Lawang Kori is carved in the typical Bantenese art style that dominantly decorates pottery shards and tombstones at Banten Lama urban site. However, in certain details Lawang Kori also showed the influence of art from other regions in Java and Bali. To determine the existence of these artistic elements, research will focus on the forms and types of ornaments that were manifested in the Lawang Kori carvings, both in whole and in part. Therefore, direct observations were carried out in Gedongwani Village, Mergo Tigo District, East Lampung Regency, where Lawangkori was found. Identification of shapes and decorations produces very diverse decorative patterns. By focusing on the analysis on structure, construction and decorative elements in the form of geometric, floral and figurative motifs, Lawang Kori presented the characteristics strongly influenced by the decorative arts of Banten, East Java and Bali. Islamic art itself was the result of modifications from the Hindu-Buddhist period. Referring to historical sources and oral traditions, the Lawang Kori gate was probably made in the late 17th and early 18th centuries. The growth of port cities under the rule of the Javanese-Islamic polity stimulated the development of decorative arts in their area of influence. Islamic works of art themselves were the result of modifications from the Hindu-Buddhist period. In this case, Banten was an agent for the spread of Islamic art in the Lampung region, from its golden age to its decline in the early 19th century.

Keywords: Lawang Kori, Decorative Arts, Lampung, Banten, Java, Bali

INTRODUCTION

The rising issue was driven by the desire to know the distribution of Banten culture in the Lampung region, which in the seventeenth and eighteenth centuries was under the rule of the Banten Sultanate. This position is stated in several inscriptions (*piyagem*) regarding pepper cultivation inside the province. Several Dutch experts have studied inscriptions published by the Sultanate of Banten. One of the inscriptions is addressed to the Way Sekampung river basin, East Lampung (Pigeaud 1929). Not far from the location of the inscription was found *Lawang Kori*, a carved wooden gate which according to local tradition comes from the Sultanate of Banten (Pers. Comm. Mr. Syarif, August 6, 2022).

The Lawang Kori gate has been widely published in the form of photos and short descriptions. A survey conducted by the State Islamic University of Banten research team

in 2022 concluded that Lawang Kori was a work of art originating from Banten's golden age. In the Banten region itself no more trace had been found (Ali. Mufti., Fadillah, M.A., Muhibi, A., Prakosa 2022), even though from several testimonies, the Surasowan Palace in Banten Lama (Old Banten) was built from several buildings equipped with tasteful gates as a benchmark for the majesty of the kingdom during the Indonesian Islamic era (Brujin 1725; Stavorinus 1793; Guillot 1989). Therefore, this article is intended to fill the gap in knowledge about works of art that once developed in Banten sultanate and their distribution in the Lampung region.

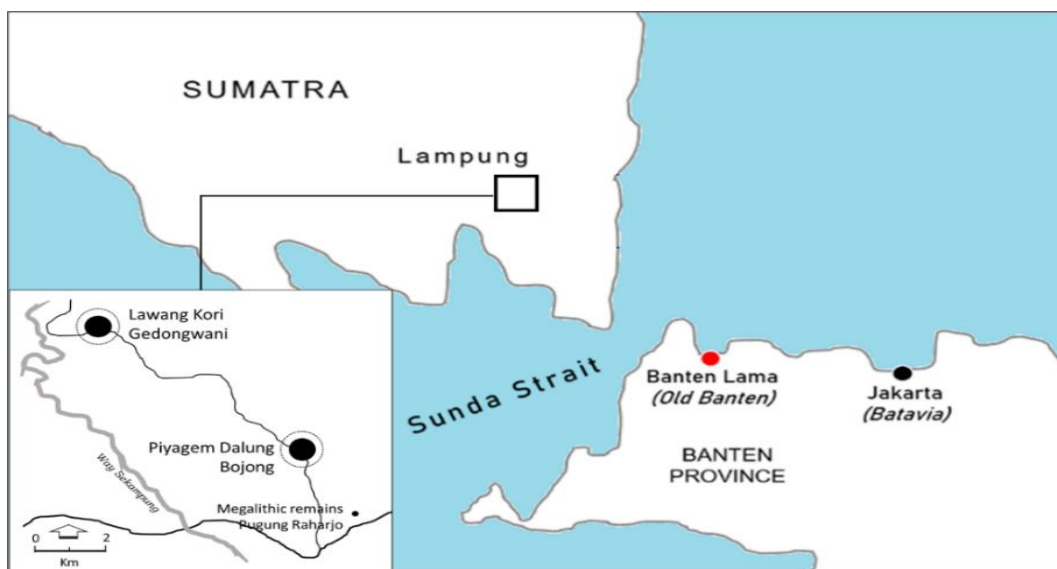


Fig. 1. Research locations include Gedongwani village and Bojong villages, East Lampung, Lampung Province, South Sumatra (Source: Mohammad Ali Fadillah, 2022)

The most important stimulus in this study is our curiosity, that apart from art in pragmatic matters, Lawang Kori also presents other dimensions. First, from the space-time aspect, the decoration is not unique, but is widespread in Bali and Java. This aspect is interesting to study in the context of cultural diffusion over a long historical period. Second, the form aspect is very challenging for interdisciplinary research, especially in the human sciences. Looking at the basic patterns, decorative variants and contemporary patterns, we suspect that Lawang Kori does not just provide aesthetic value, but contains a religious message that has long been known in Hinduism where the relationship between art and religion is so close. Therefore, it is very likely that the Lawang Kori Gedongwani carvings were influenced by religio-magical values.¹

In the archaeological studies, aspects of local art are presented through pottery shards both found on the surface and as a result of excavations at the Banten Lama site

¹ Philosophically, works of art cannot be separated from *Moksartam Jagathina*, the ultimate goal of life. Therefore works of art are also part of *Pancamahabhuta*; which considers the universe to originate from five elements that cause everything in the world, namely *pertiwi* (solid), *apah* (liquid), *teja* (light), *bayu* (wind) and *akasa* (space) (Ngurah et al. 1981, 29; Santiko 1987, 73).

(Mundardjito, Ambary, H.M., Djafar 1986), while other artifacts received less attention in the study of art history and fine arts.² This article tries to reveal the distribution of Banten, Javanese and Balinese decorative arts in the Lampung region between the 17th and 18th centuries, as seen in the Lawang Kori carvings in Gedongwani Village. The problem arises on how the Banten influence is manifested in the Lawang Kori gate, both in shape and style. Apart from being influenced by Banten art, this article will also reveal whether the carvings in Lawang Kori contain decorative art from other regions in Java and Bali which created art from the Javanese Hindu period which then inspired Islamic works of art.

METHOD

This research was carried out using a qualitative approach that relied on descriptions of objects at a predetermined location, namely Lawang Kori in Gedongwani village, East Lampung (Fig. 1). The initial stage is data collection through literature study, followed by direct observation at the location. The next stage is to carry out an analysis of the structure, construction and decorative ornaments of Lawang Kori. The literature review is directed at historical documents in the form of primary or secondary sources that complement each other in the interpretation stage.

Field research at locations suspected to be former Banten colonies and pepper plantations between the seventeenth and eighteenth centuries took place in early August 2022. In this case, the results of archaeological research in Banten Lama are primary data that can serve as a guide in making observations, descriptions and visual analysis.

To examine the similarities and differences in the decorative elements of Lawang Kori, a comparative study was carried out with works of art in other areas, especially with archaeological remains originating from relatively the same period in Cirebon, East Java and Bali. The research results and reviews of several archaeological, historical and architectural experts are used as the main references. In the case of East Java, the comparison is directed at the Sendang Duwur Mosque complex and other historical buildings (Tjandrasasmita 1975; Morawski 2014), while for the case of Islamic art in Bali the focus will be on several ancient mosque pulpits on the southern coast of Bali; such as in the Serangan Island, the villages of Suwung Kangin and Kepaon (Denpasar) and the village of Gelgel, Klungkung District (Fadillah 1992, 100-104; Couteau 2000, 46; Ambary 1985, 39-41).

RESULTS AND DISCUSSION

Structure and Construction

The main structure of Lawang Kori Gedongwani (hereinafter abbreviated as LKG) was made from teak wood, but to confirm this, laboratory tests are needed. The gate is

² However, there are also complete ones, more precisely reconstruction results, namely building roof decorations (*memolo*) in the form of birds, duck-shaped piggy banks, and several jars in the exhibition hall of the Banten Lama Site Museum; right across from the ruins of the Surasowan Palace (visited January 18, 2024).

formed from the components of the legs, door frame, door leaf, shoulders, wings and head. The LKG is in a rather fragile condition, stored in the front yard of the traditional house occupied by the Raden Cakradinata family, on the edge of the asphalt road in Gedongwani Village, Mergo Tigo District, East Lampung Regency. With a width of 210 cm and a height of 252 cm, Lawang Kori's position shifted due to road widening and is now in a protective building.

Built using the 'pen-hole' technique, the LKG stands on boards between 10-12 cm thick, 224 cm long and 62 cm wide. The sills or door frame and shoulders are the main support for the roof. Both door pieces have a protrusion that is embedded in the cavity at the base and the top protrusion is in the upper sill cavity. These two protrusions function as hinges that only open inward, so that the door are positioned behind the frame. Measuring 50 cm wide and 175 cm high, the door has a pair of latches at the back. The two shoulders consist of beams and boards that stand on a base that strengthens the body and roof while supporting the wings. The head rests on the doorway which rests on the jamb, providing a loose enough hole for the door pin. The roof or head is formed of six tiered planks, three of which are carved; gives the impression of *lawang kori* like a traditional gate found on the islands of Java and Bali (Fig. 2).³

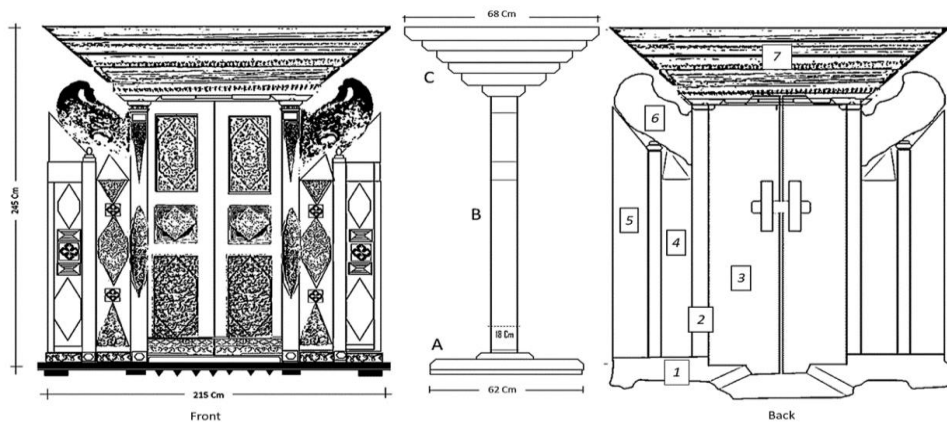


Fig. 2. The Lawang Kori structure looks full of carvings on the face and the back looks plain except for the crown (Source: Mohammad Ali Fadillah, 2022)

Almost the entire front surface of Lawang Kori is covered in carvings while the back is plain, except for the roof. As shown in Figure 2, the main elements of LKG consist of the rectangular platform is in direct contact with the ground (No. 1 and A on figure), at the bottom of the door there are tapered legs; the middle part is made lower to open and close the door. The frame is made of wooden blocks which at the top, middle and bottom are carved by geometric and floral motifs (No. 2 and B on figure). The door piece is the most richly carved area, full of decorative ornaments with framed edges (No. 3 in figure).

³ The open gate in Bali can be taken as an example of the *Candi Batur* at Uluwatu Temple, Denpasar, meanwhile the closed gates are the *Kori Agung* in Puri Mengwi (Badung district) and Sakenan Temple in Serangan Island, South Denpasar (Cf. Ngurah et al. 1981; Suryada 2020).

The inner shoulder functions to strengthen the door frame (No. 4). The outer shoulders also show carvings, serving as the outermost reinforcement (No. 5). The two wings are additional elements above the shoulders flanking the door made symmetrically, the wings show the bird's head (No. 6). On the top (No. 7, or C), the head or crown is composed of layered boards resembling an inverted trapezoid. The edges are decorated with geometric and floral motifs.

Archetypal Ornaments

(1) Geometric Elements

Geometric motifs consist of circles, triangles, squares, hexagons and rhombuses. Each geometry category displays its variants, namely one circle variant, four triangle variants, two squares and hexagon variants, and one rhombus variant. Circles are not the main indicator in decoration because they function as a complement. Its placement is always in the middle of the rectangular and rhombus frames. Triangles that taper downwards or upwards, commonly called *tumpal*, are placed on the jamb and shoulder posts (Fig. 3, A2-1 - A2-4). The triangle is also the basic pattern for floral motifs. The square shape is specifically a basic pattern of floral motifs which edges lead to four sides and diagonal corners (Fig. 3, A3-1 & A3-2).

The hexagon is a basic pattern that frees up shapes horizontally and vertically (Fig. 3, A4-1 & A4-2). The horizontal variant is placed in a narrow area at the bottom of the frame and shoulder blocks, while the vertical variant has floral and figurative carvings. The most prominent hexagonal pattern is placed on both door leaves which are filled with tendril motifs.

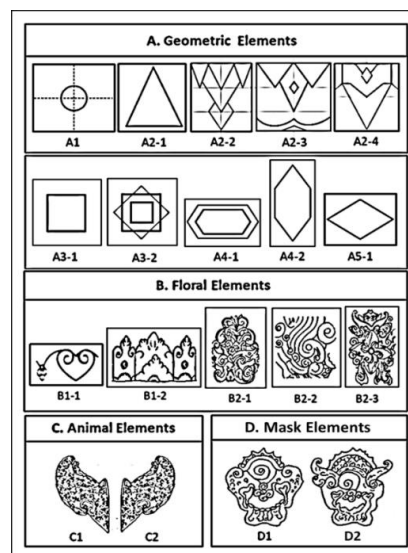


Fig. 3. Basic geometric patterns [A], floral motifs and their variants [B], and figurative ornaments [C & D]. (Source: Mohammad Ali Fadillah, 2022)

Rhombus, usually called *wajik* or diamond form, adopted from a type of traditional food made from sticky rice, is a medium that displays a single flower in bloom

which is characterized by a circle in the middle. Vector comes from flowers with four or eight petals pointing to four sides and diagonal corners. This ornament is used as a lined edge motif. In the Javanese and Balinese decorative arts traditions it is usually called *mas-masan* (jewelry design). Other variants are placed on the door piece and inner shoulder (Fig. 3, A5-1).

(2) Floral element

Floral motifs come in two variants: simple and complex. The first variant is formed from leaves and flower buds placed on the bottom edge of the door, the inner shoulder and the outer shoulder (Fig. 3, B1-1 & B1-2). The second variant is formed from flowers and petals arranged vertically and horizontally on the door. The latter features a variety of imaginative decorations, both in triangular and hexagonal frames. These complex variants show different characters, namely vectors starting from bottom to top, from top to bottom, and the third starting from the center point spreading to all sides of the frame (Fig. 3, B2-1, B2-2, and B2-3).

(3) Animal element

The 'animal' motif is shown by the wing stylization made *krawangan* (translucent) at the base and top resembling horns that curve to the inside, at first glance resembling the crown on Javanese wayang figures. Resting on the inner shoulder, both wings are attached to the jamb. In terms of material, shape and size, this motif is an identical twin ornament (Fig. 3, C1 and C2, see also Fig. 2, No. 6).

(4) Pseudo-human element

Pseudo-human motifs are found in the carvings at the top of a pair of doors. Experts usually call it the 'mask' (*topeng*) of a transcendental figure in the form of a 'giant' creature. The two carved masks are embossed in a hexagonal frame filled with floral motifs. At first glance, these two motifs are twins, but the details show differences. The motif on the left door suggests a 'masculine' character with large fangs and a protruding tongue. The second mask placed on the door to the right shows a 'feminine' character characterized by small fangs with raised eyebrows flanking a tiered crown (Fig. 3, D1 & D2).

Analysis of Historical Sources

The existence of decorative arts in Lampung is closely related to the development of Islamic culture in Indonesia. The spread of decorative arts in Java and Lampung was the impact of Islamic political economic forces which gave birth to port cities, including Banten, which was founded by the Javanese-Islamic dynasty in the early 16th century. In the first half of the 18th century, Banten's political power experienced a decline, especially after the fall of Sultan Ageng Tirtayasa in 1682 (Breugel 1856, 316; Chijs 1881, 56). This dramatic moment had a sad impact on Banten's economy. However, the VOC (Dutch East India Company) took advantage of the Sultan of Banten's charisma to increase pepper production in Lampung. Under VOC supervision, Banten rulers appointed officials from Banten itself and local elites (Stavorinus 1793, 57; Breugel 1856, 328; Ota 2008, 139).

By analyzing this policy, three facts needed to be considered. First, the publication of *piyagem* by Sultan Abu'l Mahasin Zain al-Abidin (1691), found in Bojong village, about 7 km from Gedongwani,⁴ contained planting, distribution and guaranteed shipment to Banten (Pigeaud 1929, 126–29). Second, policies are organized by the *ponggawa* (local officials) through groups under their control. And third, the *ponggawa* were not land owners, but leaders of primordial groups. The problem was, copper inscriptions were formal provisions containing rights, obligations and sanctions, and were not cultural symbols for the *ponggawa*, because the use of Javanese language and Arabic script (*pegon*) were formal media in Banten state administration (cf. Gallop 2004). Therefore, there was a need for signs of authority: *kriss*, spears, plaques, and others that were considered 'heirlooms' (*pusaka*). A *ponggawa* with that heritage, culturally has legitimacy; strengthening its position as an 'ideological apparatus' (Ota 2008, 139–40).

In the sultanate tradition, certain heirloom objects were attached to the position of *ponggawa*. The value of an object does not lie in the object itself, but is determined by the subject who gave it. The *pusaka* in this sense is a sign of strengthening patron-client relations between the Sultan and his courtiers. Cultural legitimacy was able to make economic policies effective in accordance with local cultural dynamics.

Thus, it can be said that the extent of the *ponggawa*'s influence was largely determined by the heirlooms in his hands. This means that legitimacy alone is not enough to be a movable object, but individual ownership is based more on social strata. So to understand the political influence of Banten in Lampung, it can be explained by analogy, if the king shows his greatness through the palace complex, then the royal officials also have their own 'palace', as exemplified in the city of Banten. Outside the Surasowan Palace there are also the exclusive residences for officials or noblemen since the 16th century (Rouffaer, G. P. & Ijzerman 1915, 197; Guillot 1989, 128) which still survived until the end of the 18th century (Stavorinus 1793, 59; Breugel 1856, 324).

To understand the cultural phenomenon it is necessary to compare this case with other regions. In Balinese tradition, for example, the residence of the highest strata is called *griyā*.⁵ The Banten dialect Javanese language recognizes this term as *bĕbasan* or *kromo* to euphemize *omah* or *umah*; house in the general sense. Meanwhile, within the Surasowan palace complex there is a building called *dalĕm*, which is a special room marked with a gate (Stavorinus 1793, 56; Permana 2004, 118). From this analogy, the Banten *griyā* in today's spoken language, more precisely, *puri* in Balinese term is a large

⁴ It is also called *boek daloeng* (36 x 24 cm, 3-4 mm thick), dated 30 Jumadil Awwal 1102 Hijrah [1691 AD] (Pigeaud 1929, 129-31). Apart from *piyagem*, Mr Hasanuddin Pengiran Betaro Rajo family also kept other heirlooms: *kriss* and spears.

⁵ The term *griyā* refers to the residence of the Brahmin caste, meanwhile, the term for the residence of kings and their relatives is *puri* or *puri agung* and for nobles in general it is called *jĕro*, while for commoners it was called *umah* (Ngurah et al. 1981, 48–49). The residential environment is usually limited by a surrounding wall, each corner of which has *paduraksa* to strengthen both (Personal comm. with I Nyoman Widyaparamadyaksa, Ph.D., lecturer of architecture at the Faculty of Technology, Udayana University, 30 January 2024).

space where the *dalēm* is located, and can only be accessed through *lawang agung* or *kori agung* as a stricted gate.

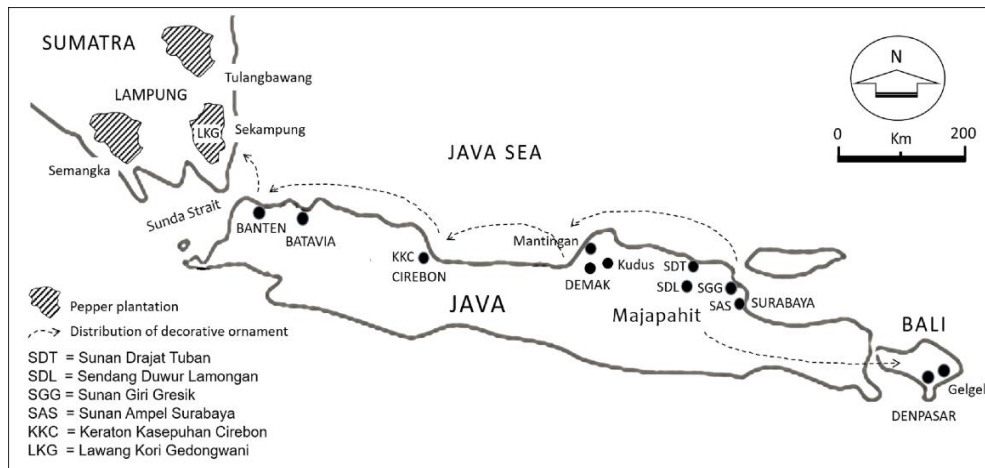


Fig. 4. The center and distribution of decorative arts from the Hindu and Islamic periods in East Java, Bali, Cirebon, Banten and Lampung (Source: Mohammad Ali Fadillah, 2023)

Determinant factors from written and archaeological sources allow us to propose that LKG is a miniature *kori agung* which is certainly the residence of a *ponggawa*. The term *gedong-wani* means striking building, which is attached to *lawang kori* refers to a spacious residence among the houses of ordinary people. When physical differences contain symbolic meaning, LKG can be interpreted as a means of strengthening legitimacy for a *ponggawa*. Indeed, the object is a representation of sultans in peripheral areas, but LKG show works of art from the Indonesian classical period which were widespread on the islands of Java and Bali (Fig. 4).

The historical analysis above confirms oral tradition, that LKG was a 'special gift' from the Sultan of Banten, if not during the reign of Sultan Zain al-Abidin (1690-1733), perhaps from the time of Sultan Zain al-Arifin (1733- 1748). However, looking at the reputation of the two sultans, it is very likely that LKG came from the period of Zain al-Abidin, who issued many *piyagems* for the prosperity of Banten. With the longest reign and almost no turmoil, he became the most important subject with special respect in Lampung. Symbols of his greatness were also shown by inviting the *ponggawa* to the palace at his inauguration to the throne in 1691 (Talens 1993, 348) and his statesmanship when he met Governor General of Batavia, Joan van Hoorn at the VOC luxury ship in 1708 (Niemeijer 2019, 258).

Analysis of Structure and Ornamentation

(1) Classic Javanese Gate

The gate structure on a macro scale is shown in the *gapura* buildings in several places that are considered sacred or classy such as mosques, tomb complexes, palaces or noble residences. The 'unique' existence of LKG in East Lampung can be put into the

third category, namely being associated with noble houses in the area of influence of the Banten Sultanate (Fig. 5).



Fig. 5. Lawang Kori in Gedongwani village. East Lampung Regency, Lampung Province
(Source: Doc. UIN SMHB Serang, 2022).

From a traditional architecture point of view, the LKG needs to be seen from the Javanese *gapura* concept since the founding of the Islamic dynasty on the north coast of Java. This construction was found in the mosque of Sunan Drajat Tuban (SDT), Sunan Ampel Surabaya (SAS), Sunan Giri Gresik (SGG), Sendang Duwur Lamongan (SDL), Demak, and Kudus (Supriyadi 2008; Supatmo 2016), and also the palace or Keraton Kasepuhan Cirebon (KKC) (Perquin 1929, 132). The existence of traditional gates or *gapura* seems to be still preserved today in Bali, both in the form of the *candi bentar* and the *candi kurung*, namely *Kori Agung* in front of the *griyā* and *puri* or *jěro* complex; typical identity of an upscale residence (Suryada 2020; Ramadhan, A. F. & Ismurdiyahwati 2022).

Discussing the structure of LKG from a cross-cultural context, the key to understanding it can be started from the term *kori*. In Javanese language, *kori* is *kromo* word for *lawang*, usually found in the palace environment. In Balinese, the term *kori* applies to gate, for noble residences it is *kori agung* (Suryada 2020). This term refers to a gate in a certain sense, which is often combined with *lawang*. As in LKG Lampung, the term *lawang kori* differentiates it from doors in the general sense. In Balinese architecture, the high status of the *lawang kori* is emphasized by the term *kori agung*; entrance to the main area of the temple, Hindu worship complex or noble house (Gelebet et al. 2002, 192). In the modern Javanese palace complex, the term ‘Kori Kamandungan’ refers to the front gate of the Surakarta Hadiningrat Palace.

Referring to the concept above, the term *Lawang Kori* in Gedongwani has high value in relation to a set of carved gates; main access to special yard. According to our

speculation, the owner must be someone who has a high status in his social circle. The use of Javanese terms is related to the historicity of the Lampung region within the political-economy spectrum of the Banten Sultanate (Pigeaud 1929; Nurhakim, L. & Fadillah 1990; Ota 2008; Saptono, N.Widyastuti, E., Nuralia, L., & Aryanto 2021). If the term *lawang kori* is adopted from Javanese, then conceptually LKG is categorized as main entrance in micro form (cf. Howe 1983, 145). While *kori agung* generally refers to a massive structure made of stone, coral or brick, LKG is identical to a part of *kori agung* which is made of wood. A small variant is called *kori apit lawang*; a gate that protects a door, as a separator between buildings in a noble residential complex in Bali (Lancret 2000, 68).



Fig. 6. Javanese gate (*candi bentar*) in graveyard of Sultan Abu'l Mafakhir Abdul Qadir in the village of Kenari (left). The *Candi Kurung* gate of Kaibon Palace in Banten Lama site (right) (Doc. BPK VIII 2023).

This terminology allows us to ask whether the Surasowan Palace also has wooden buildings such as *lawang kori* or *kori agung*, but the palace only has foundations and terraces left in the protection area of *Fort Diamant* which was built around 1682 (Chijs 1881, 13; Permana 2004, 116-117). The testimony of Corneille le Bruijn shows the existence of semi-permanent buildings at the Surasowan Palace in the eighteenth century (Brujin 1725); part of the regalia, as depicted in several testimonies of Dutch officials when attending the inauguration of the Sultan of Banten; emphasizes symbolic power (Talens 1993, 39).

For comparison to more recent times, our attention needs to be drawn to the *candi bentar* (open gate) and *candi kurung* (closed gate) of the Kaibon Palace from the early 19th century in Banten Lama site (Fig. 6 Right). After entering the first gate, there are two *gapura*, the first to enter *jaba tengah* (middle space) and the second to *jěro* or *dalěm*; considered the most sacred space in the KKC and in Central and East Java (Perquin 1929; Behrend 1989). On both sides, the *candi-bentar* and *candi-kurung* has wings and shoulders which become the benchmark for the dividing walls between rooms. The structure and construction of the classical Javanese-Islamic gate in the tomb complex of Sultan Abu'l Mafakhir Mahmud Abdul Qadir (1624-1651) in Kenari village, not far from

Banten Lama site, is an indication of the deep-rooted influence of Javanese culture in the architectural manifestations of the Banten Sultanate (Fig. 6 Left).

From a diffusionist perspective, LKG is a miniature form of *kori* which means closed gate. As in East Java and Bali, wooden door are generally part of the *kori agung*, where they take shelter (Suryada 2020, 4, Fig. 1-6). Thus, the main gate is in a protected area and leans against two *lawang kori* walls. The top of the wooden door follows the *kori* threshold which is made to resemble a mountain. The ancient form is found in the temples of Panataran, Jago, and Bajang Ratu (Stutterheim 1926, 246-38; Tjandrasasmita 1985, 204). In Bali, generally the top threshold of a wooden door is made into a niche followed by a door leaf. The shape of the frame and door indicate that only one person can pass through; one head with two shoulders, symbolizing that it is impossible for the shoulders to pass over the head, reminiscent of the Javanese proverb that ‘subordinates must not precede superiors’. The harmony of the microcosm (human) and macrocosm (gate) can be seen in this architectural concept.

Likewise with LKG, the threshold and door leaf are made into recesses and even the bottom of the door. This analogy allows us to propose that LKG refers to a typical Javanese and Balinese gate. Its distinctive creation are related to cultural products from the classical Hindu period which were reproduced during the early Islamic period in East Java until their influence spread to Banten. So there is reason to associate LKG with the gates of SDL, SAS, SGG, SDT complexes, also *Kori Agung* gate in Bali island, and with the closest one, Kasepuhan Palace in Cirebon, West Java.

(2) General Patterns of Javanese Arts

Of the total 26 ornaments in categories A, B, C and D, only 16 types have different characteristics, especially in their basic patterns. Category A, from a total of 14 motifs, only 11 types can be identified. Category B, there are 3 types of 5 motifs, category C is only one type of 2 motifs, and category D, of 2 motifs, both are identified because they are differentiated based on gender. The number of ornamental elements analyzed was 17 ornaments, most of which came from basic geometric motifs.

In LKG motifs, five variants were found from category A1, where the flower becomes the initial vector in a square frame. Another circle pattern is a complementary component to the basic rhombus pattern. The circular motif is in a square and diagonal frame on the pottery of the Banten Lama site (Mundardjito, Ambary, H.M., Djafar 1986, 107–8, Fig. 27, 28). For category A2, there are two major variations, namely simple and double triangles. Simple triangles as seam decoration, in a jagged leaf style, are carved in horizontal rows to form a decorative border. However, the basic triangular pattern also decorates the doorposts so that the shape is slim and even very sharp, placed facing each other from top to bottom (Fig. 7, LKG A2-1, BL No. 45, Tlacapan SGG). The A2-1 motif is identical to the Banten Lama pottery motif which is often associated with *tumpal* namely artificial mountains (Mundardjito, Ambary, H.M., Djafar 1986, 109, Fig. 29). The mountain or *gunongan* design was also carved on the foot of the tombstone in the Lawang Abang site, Banten Lama (Fadillah 2023, 15, Fig. 8).

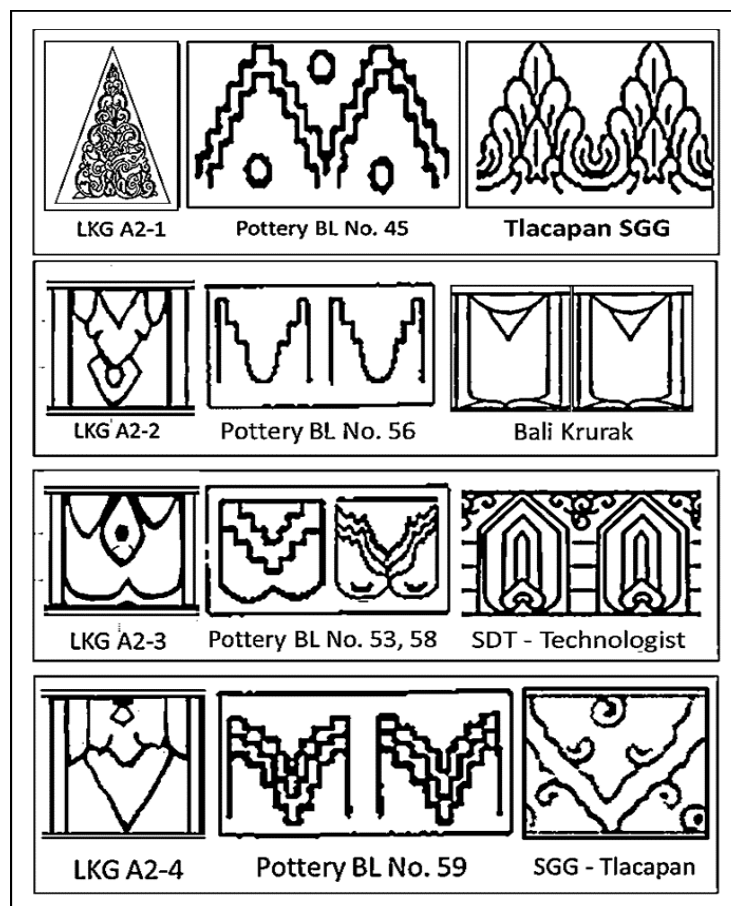


Fig. 7. Variants of the triangle motif in Lampung and their similarities with Banten, East Java and Bali (Modified from several sources, 2024)

The A2-2 motif is the basic pattern for forming *cerapcap* or *tlacapan* in Balinese and Javanese art traditions. This basic pattern provides many variations, used as decoration for the top seams of buildings. Stiff geometric lines distilled with leaves and flower buds lined up to form a horizontal frame. The motif display produces a repeating *M* letter silhouette (Fig. 7, LKG A2-2, Pottery BL No. 56, Bali *krurak*). In Banten Lama pottery, *tumpal* is used to decorate carination (Mundardjito, Ambary, H.M., Djafar 1986, 110) which in the Balinese carving tradition is also called *krurak*. Motifs of *krurak* or *cerapcap* is the basic pattern of triangles and rectangles combined with leaves pointing downwards, lined up horizontally to decorate *pelipit* or narrow area (Ngurah et al. 1981, Fig. 24 Appendix).

Another variant of this motif is A2-3. The *tumpal* motif is flanked by two triangular stylizations. The vector starts from the top center point descending downwards leading to a double curve. This basic pattern provides many variations, in the form of jagged triangles made in a horizontal row. In the center, there is a stylized circle of leaves and flowers hanging down (Fig. 7, LKG Type A2-3, Pottery BL No. 53, 58, and SDT-Technologist). The silhouette of the letter *W* in the A2-3 motif is identical to the Banten Lama pottery motif (Mundardjito, Ambary, H.M., Djafar 1986, 110, Fig.30, No. 53, 55,

57, 58). It is also found in the carvings called ‘technological motifs’ in the SDT Mosque (Ramadhan, A. F. & Ismurdiyahwati 2022; cf. Hoop 1949).

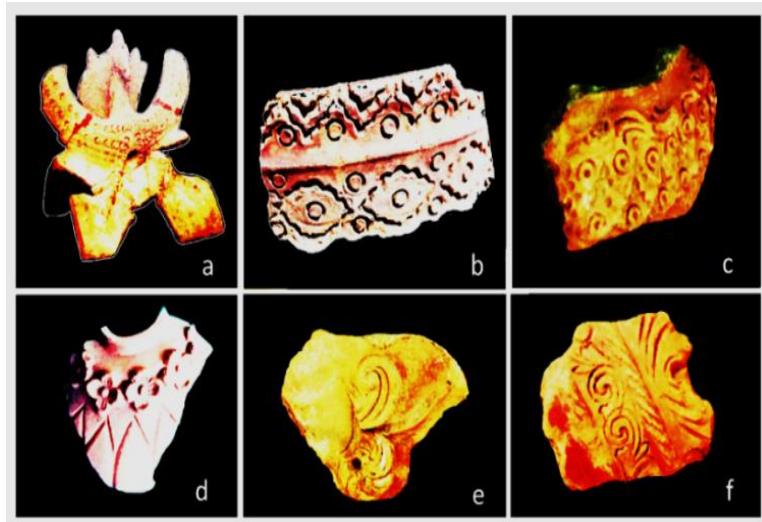


Fig. 8. Pottery shards from the site of Banten Lama: stilation of geometric and floral motifs (Source: Collection of Banten Lama Site Museum, Regional Office for Cultural Preservation, Banten, 2023)

Basic pattern A2-4 is a double *tumpal* pointing downwards until it reaches the border of the frame. Vector starts from the middle point decreasing downwards. This basic pattern provides many variations, where the center contains a stylized flower bud with dangling petals, presenting a repeating V silhouette (Fig. 7, LKG Type A2-4, Pottery BL No. 59 & SGG *Tlacapan*). This variant is made from crossed triangles forming a *cerapcap*, with shadows behind it on the *candi kurung* gate and *saka-guru* (four main pillars) of SGG (Pradana 2020, 74). Meanwhile, the square pattern was never independent in decoration. The A3-1 motif and long rectangular motifs are only found on flat plane frames such as door leaves and inner and outer shoulders, and even then these are frames that accommodate hexagons and rhombuses. The basic rhombus pattern in a square frame, very popular in Banten Lama Pottery, gives a symmetrical frame to the blooming flower at all angles with the stamping, sticking and stitching technique (Fig. 8-b & 8-c).

The hexagonal pattern in LKG shows two frame variants. Horizontal frames are placed on the frame legs and inner shoulders, while vertical ones are placed on the wide areas of the door leaf, inner shoulders and outer shoulders, both plain and carved. Hexagonal frames are rarely found in Banten Lama pottery, except for body fragments which appear to be decorated using a scratch press technique combined with the flower prints, i.e. *kembang ceplok* (Fig. 8, d). This shield pattern (*perisai* or *tameng*) provides ample space for *kekayon* carvings such as on the door leaf and inner and outer shoulders (see also Fig. 5, 10 and 12).

The simplest diagonal rhombus pattern, with only small strokes on all four sides to suggest flower petals that axle on a circle in the center (Fig. 8-b). Similarities to this pattern are found in Banten Lama pottery (Mundardjito, Ambary, H.M., Djafar 1986, 107, Fig 27, No. 1-4), but with limited media and techniques, the richness is more visible in wood carvings which provide a variety of flowers and tendrils filling the frame in

horizontal rows. In the decorative arts tradition in Bali and Java, this motif is used to decorate the edges called *mas-masan* (Fadillah 1992, 105, Fig. 8). Geometric and floral elements are important choices in making figurative object such as birds and dragons. Examples in Banten Lama are found in the form of a money box (piggy bank) and *wuwungan* (building roof) made of earthenware (Fig. 8-a).

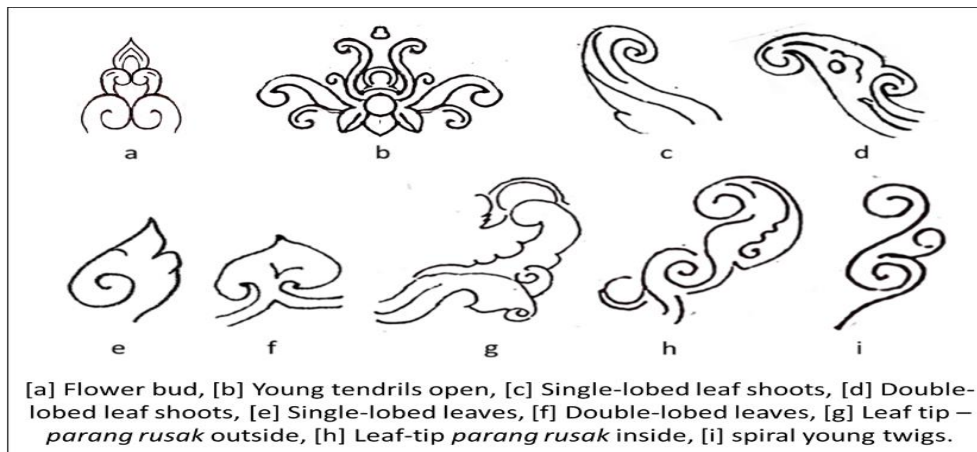


Fig. 9. Basic elements of floral motifs on Lawang Kori Gedongwani, East Lampung
(Source: Mohammad Ali Fadillah, 2023)

Geometric elements are actually widespread in Indonesia and even in Southeast Asia, where they have been known since prehistoric times, especially circles, triangles, hexagons and octagons. Geometric patterns are poured as decoration on stone and bronze media. Later, the pattern was modified with a hybrid motif on woven media and *batik* cloth (Hoop 1949; Morawski 2014). However, looking at the basic similarities and variants, the geometric patterns in the carvings in LKG can be compared to similar motifs in Banten Lama, which were most likely inspired by the development of decorative arts in East Java, the area from which Javanese-Islamic culture was spread to the Banten area.

(3) Traces of Javanese and Balinese Arts

Visual identification of all floral motifs with their constituent elements produces nine basic patterns, namely flower buds [a], young tendrils open (*lung-lungan* open) [b],⁶ single lobed leaf shoots [c], double lobed leaf shoots [d], single-lobed leaves [e], double-lobed leaves [f], leaf tip-*parang rusak* outside [g],⁷ leaf tip-*parang rusak* inside [h], and spiral young tendrils (spiral *lung-lungan*) [i] (Fig. 9). All or some of these basic patterns are elements that produce seventeen floral motifs in LKG. However, of all that, there are at least five ornamental units which technically and philosophically can be categorized

⁶ The term *lung-lungan* is applied in the Javanese decorative tradition to refer to a tangle of young tendrils. Its natural elastic properties make it easy for artists to give a soft touch to floral motifs (Pradana 2020, 74; Budiono, Rachmaniyah N., Anggraita 2021, 19).

⁷ Broken machetes are a type of decorative batik motif that resembles a long knife, but the sharp edge is blunt and creates many curves. < <https://www.gramedia.com/best-seller/batik-parang/>>

into general motifs that are well known in the Javanese decorative tradition, namely *cerapcap*, *pepatran*,⁸ Sun of Majapahit, *Garuda* wings, and *Kala* mask (Table 1).

Cerapcap

The geometric stylization called *cerapcap* or *tlacapan* is based on triangles, squares, rhombuses and circles. Geometric patterns guide the symmetrical space for carvings of leaf tips, flower petals and blooms or buds, carved shallowly and in horizontal rows on the seams or edges. It looks stiff, because its character is very geometric, therefore this type of *cerapcap* is better known as *krurak* in the Balinese carving tradition, which in LKG is placed on the crown seam and the top and bottom frames of the door leaf (Fig. 10: a, b, c, e, and f).

Table 1. Decorative Motifs Similar to LKG found in Banten Lama, East Java, and Bali (Compiled from several sources, 2023-2024)

No.	Type of Ornament	LKG Lampung	Banten Lama	East Java	Bali
1	<i>Cerapcap</i> or <i>Tlacapan</i>	Door frame and crown	Pottery shards Gravestone	Old Mosque of Gresik, Tuban, Ampel, Lamongan	Pulpit of Badung and Gelgel mosque and Tradisional house
2	<i>Krurak</i>	Crown	Pottery shards Gravestone	Old Mosque of Gresik, Tuban, Ampel, Lamongan	Pulpit of Badung and Gelgel mosque and Tradisional house
3	<i>Pepatran</i>	Door frame. Door leaf, Shoulders	Gravestone	Old Mosque of Gresik, Tuban, Ampel, and Gate of Sendang Duwur	Pulpit of Badung and Gelgel mosque, and Tradisional house
4	<i>Tumpal</i> or <i>Kekayon</i>	Door frame and shoulders	Pottery shards and Gravestone	Old Mosque of Gresik, Tuban, Ampel, and Gate of Sendang Duwur	<i>Kori Agung</i> , <i>griyá</i> , <i>puri</i> , and Tradisional house
5	Sun stylization or <i>Padma</i> flower	Middle door leaf	Pottery shards	Old mosque of Gresik Pulpit of Sendang Duwur	Pulpit of Gelgel mosque
6	<i>Garuda</i> wings	Upper shoulder	Building roof made of terracotta	Gate of Sendang Duwur and other old mosques	<i>Kori Agung</i> gate
7	<i>Kala</i> mask stylization	Upper door leaf	Pottery and gravestone	Gate of Sendang Duwur and other old mosques	Kori Agung gate and pulpit of Gelgel mosque

The motif of *cerapcap* mostly use elements of single-lobed leaves [e] and double-lobed leaves [f]. Based on the patterns [g], [h], and [i] combined with leaf shoots and flower buds [a] and [i] to form a complex floral motif, especially to fill a flat area with a

⁸ *Cerapcap* or *tlacapan* is a motif made from leaves and flowers on a square or rhombus frame. Another term for *krurak* in Balinese decorative ornament (Ngurah et al. 1981, Fig. 24; Fadillah 1992, 107, Fig. 10).

rectangular or hexagon frame. The simplest *cerapcap* motif on the LKG is found at the base of the door leaf (Fig. 10-g). This variant is quite commonly used in Banten Lama pottery (Mundardjito, Ambary, H.M., Djafar 1986, 111), and it can also be seen in gravestone relief carvings in Banten Lama (Fadillah 2023, 15, Fig. 11), which from its elaboration in Bali is called *Ganggong kuping celeng* (sharpness of a pig's ears) (Ngurah et al. 1981, Fig. 26, Appendix). It is a floral variant in the *cerapcap* group, but more likely to fall into the *pepatran* category, because it is made from plants. This variant is quite commonly used in Java, for example on the SGG gate threshold and on the *bale-bale* benches in the KKC complex (Fig. 10-d and 10-g).



Fig. 10. Top: *Cerapcap* or *krurak* motif [a], [b], [c], [e], [f] and *patran* [d] & [g]. Bottom: *Kekayon* motif in hexagonal and triangular form on the door leaf [h], inner shoulder [i] door frame [j], *kekayon tumpal* on door frame [k] and inner shoulder [l] (Source: UIN SMHB Serang, 2022).

Pepatran

The main characters of *pepatran* or *patran* are based on the pattern of single lobed leaf shoots [c], double lobed leaf shoots [d], outer *parang rusak* leaf shoots [g], and inner *parang rusak* leaf shoots [h], while the complement is engineered from a combination of leaf patterns single lobe [e], double lobe [f], and spiral lobe [i]. There is an exception in the door frame ornament, with a narrow hexagonal pattern, a floral motif at the center point surrounded by basic items [c] and [e] (Fig. 10-j). The floral composition is determined by the imagination of a standard ornamental pattern, but controlled by a

shallowly carved vertical shield frame. In its general form, *pepatran* will produce *kekayon*.⁹⁹

The main content can be seen from the vector originating from the center (flower-circle) spreading along with the petals ending in single and double lobes. Apart from the above motifs, there are also certain carvings which are overall reminiscent of *prada* motifs, especially characterized by the basic pattern of flower buds [a] and young tendrils open [b], both placed at the top of the hexagonal panel of inner shoulder (Fig. 10-i). Its placement above shows the general standard of *prada* application such as similar motifs on the SGG gate (Pradana 2020, 21, Fig. 9 & 11). It is very possible that the term was adopted from *prabayasa*, the symbol of heaven at the top of *Meru* sacred mountain (Behrend 1989, 175–76).

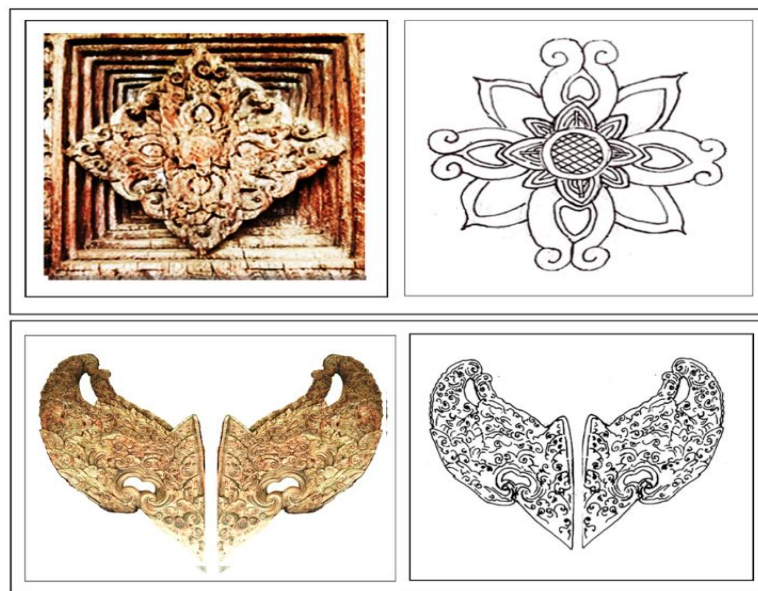


Fig. 11. Top: *Surya Majapahit* from flowers and vines in the middle of the door. Bottom: Stylized *garuda* wings on left and right shoulders (Source: UIN SMHB Serang, 2023).

Srengéngé Majapahit or *Padma*?

In the geometric classification, the ornament which is thought to be ‘Sun of Majapahit’, called traditionally *Srengéngé* or *Surya Majapahit*, falls into the A3-2 category based on the basic rectangular pattern. However, the floral content requires special attention to this motif (Fig. 11 Top). Formed from a combination of patterns [c], [e], and [f], this ornament is found in pairs in the middle of the two door leaves. Considering the pattern, this single floral motif is reminiscent of the stylization of the glowing circles often associated with the symbolic elements of *Surya Majapahit* as seen

⁹⁹ The term *pepatran* (or *patran*) is intended for a type of decoration formed from plants. In this group there are decorations called: *Patra Punggel*, *Patra Sari*, *Patra Cina*, and *Patra Olanda* (Ngurah et al. 1981, 264-67; Wiryani 1987, 148-50), while the *kekayon* means an environmental depiction of trees associated with mountains that adorn many Hindu temple panels in East Java (Stutterheim 1926, 343; Tjandrasmita 1975, 47).

on the walls of the *Gapura Madep* SAS Mosque. This motif is also placed on the *sakaguru* (main pillar) and pulpit of the SGG mosque (Pradana 2020, 18-19; Budiono, Rachmaniyah N., Anggraita 2021, 18-21).

In both mosques, the Majapahit sun motif is an engineered flower with eight petals. The carvings are also reminiscent of *Srengéngé Majapahit* on several tombstones in Troloyo, the former capital of Majapahit (Damais 1995, 313–19). However, in the early Islamic period, the motif represented *padma* (lotus) as seen in the carvings on the lintel above the ancient pulpit of the SDL Mosque, which is flanked by carvings of *kala—makara*. It could be that *padma* is a floral stylization to depict the ‘Sun of Majapahit’ or *le soleil de Majapahit* (Damais 1995, 230; Tjandrasasmita 1985, 206-11; Morawski 2014, 82).

Lar Garuda

The main carving motifs depict a pair of *lar* (wings) of the *Garuda* bird which in Indian mythology is known as Vishnu's vehicle. This creature became a symbolic element during the Indonesian Hindu-Buddhist era. The main content is the open and curved wings at the top in LKG (Fig. 11 Bottom). Both wings are composed of single lobed leaf shoots [c], double lobed leaf shoots [d], single-lobed leaves [e], double-lobed leaves [f] patterns. Placed on the outside of the door and resting on the inner shoulder with deep and *krawangan* carving techniques reminiscent of the appearance of the *kori* wings and *kori agung* in Java and Bali. Stylized carvings of *Garuda* wings with *praba* motifs can be found on *sunduk* and *kili* blocks in the interior of SGG mosque (Pradana 2020, 76).

From the phenomenon of Islamic-Javanese carvings, it seems that the depiction of wings is an integral part of the gate concept. Its existence implies a determinant element of *gapura* or *candi kurung* in both Java and Bali. The continuity of Hindu-Indonesian traditions in the Islamic period shows that local artistic elements have been adopted in Islamic decorative arts. Corroborating the views of W.F. Stutterheim (Stutterheim 1926, 341–46), Tjandrasasmita believed in how important the role of the *Garuda* was in Javanese culture, so it was immortalized in the carving of a winged gate disguised with *kekayon*. As he said (Tjandrasasmita 1975, 47).

Elle se trouve confortée à Sendangduwur par la représentation, sur une porte ailée, de la tête et du bec de l'oiseau Garuda. On sait que le Garudeya, sculpté sur le Candi Kedaton, à Java-est, est une histoire de délivrance. Il n'est pas étonnant que l'oiseau Garuda qui a joué un rôle important dans la littérature et la sculpture durant l'époque hindonésienne ait gardé une grande place dans l'esprit des Indonésiens de l'époque musulmane.

[This is confirmed by the appearance in Sendangduwur of the winged gate, head and beak of the *Garuda* bird. It is known that the *Garudeya* carved in Kedaton Temple, East Java, is a story of liberation. It is not surprising that the *Garuda* bird, which played an important role in literature and sculpture in the Hindu-Indonesian era, has a large place in the minds of Indonesian people in the Islamic era].

This tradition is very likely related to the Javanese literary text *Arjuna Sasra-bahu*, where the winged gate is likened to the sacred bird in the air. Based on this conception, it is understandable that the *Garuda*'s wings are carved so prominently in the SDL complex,

indicating that literature and sculpture from the Hindu era still had a large place in the perception of Indonesian society during the Islamic era. This influence reached Banten, at least manifested in a pair of wings at LKG in East Lampung.

Kala mask

The main figure of the *kala* motif is an asymmetrical figurative carving in the form of a mask in a hexagonal frame. The main content is the disguise of a frightened creature's face in the form of a pair of large eyes, a 'third eye' or crescent moon on the forehead, large fangs, a protruding tongue, and a crown.¹⁰ The artists anticipated the prohibition on depicting humans and animals in Islam by covertly combining floral motifs (Subarna 1987, 96). The case of carving art in the 19th century Bali, such as in Islamic village of Gelgel, Klungkung (Ambarly 1985) and on the south coast of Denpasar (Fadillah 1992) shows how Muslims among the Hindu majority adopted local art in decorating mosques, especially on the richly carved pulpits. According to Jean Couteau (Couteau 2000, 46–47), this cannot be said to be a deviation from Islamic practice. Coming from Javanese and Bugis ethnic groups, as well as from Trengganu (Malaysia), they adopted Balinese decoration without eliminating their origin traditions.

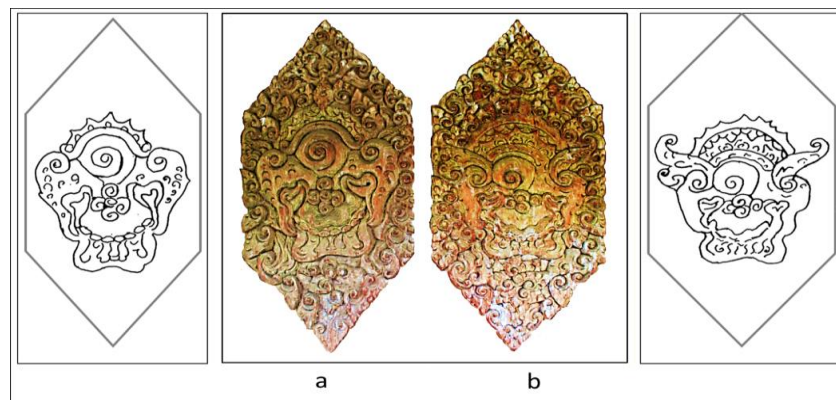


Fig. 12. *Kala* stylization in the form of a mask on the door leaf
(Source: UIN SMHB Serang, 2022).

Placed at the top of the doors, it seems that the mask motif is deliberately shown when people want to enter the door. This explains why the position of the carving is parallel to a person's view when standing in front of it. The stylization of both relies on a combination of dominant patterns [c], [d], [f], [g], and [h] which form the mask, while the item [e] as a complement surrounds the mask in a hexagonal frame (see Fig. 9 above). From several oppositional attributes: fangs, eyes, eyebrows, and crown, the two masks indicate different genders: masculine on the left door and feminine on the right door. The motifs *prada* are placed at the top of both mask carvings (Fig. 12-a & 12-b).

¹⁰ The *Kala* motif, the head of a giant creature, is usually combined with the *makara*, representation of a dragon's head displayed on temple gates. These two motifs are part of a replica of *gunongan* which refers to the sacred mountain *Meru* whose philosophy is embodied in *wayang* performances (Stutterheim 1926, 246).

In the case of East Java, a variant of the *kala* motif is carved on the ancient pulpit of the SDL mosque. This pulpit has *makara* carvings on the top threshold flanking a luminous circle, with a pair of eyes, nose and mouth in the center. According to Tjandrasasmita, the carving is reminiscent of Kala's head on statues or reliefs in Hindu-Indonesian carving art in East Java (Tjandrasasmita 1985, 207).¹¹ The *kala-makara* stylization is also found on the pulpit of the Panjunan Mosque, Cirebon (Brakel, L.F. & Massarik 1982, 125), the Great Mosque of Demak, and on the interior of the SGG mosque in the guise of *praba* motifs (Pradana 2020, 6).

Analysis of Religious Aspects

Based on time estimates, LKG originated from the Indonesian Islamic era; which is associated with the existence of the Banten sultanate, but from its appearance and all the ornaments it shows Hindu artistic traditions. Almost all ornaments of this type or pattern are decorations in ancient mosques in East Java, sacred and profane buildings in Bali. From the phenomena identified, there are at least three facts that can explain the symbolic meaning of decorative arts.

First, LKG carvings are human works that originate from religious experience as a result of interaction with the social and natural environment, especially in religious activities. This religious experience brings a transcendental imagination where the Creator is the ultimate goal of life. The human environment and the heavenly realm are two different worlds, called the microcosm and the macrocosm (Heine-Gelderen 1956), and for the sustainability of both, the microcosm must adapt to the macrocosm. In connection with this orientation, humans must be able to maintain harmony between the two worlds through the works of art they create. Referring to the spirit of three causes of happiness (*Tri Hita Karana*) works of art are united in *tri-loka* (the unity of three spaces), namely *bhuh-loka* (real nature), *bhwah-loka* (spiritual nature) and *swah-loka* (divine nature). The *Triloka* concept is realized in the form of a temple, both horizontally and vertically. Likewise, the same concept applies to buildings where humans live, namely *pawongan* (Wiryani 1987, 136).

Second, the carvings are artistic images with a spiritual dimension that carry messages in the form of religious teachings and related figures. Therefore, works of art, such as architecture, iconography, reliefs, carvings, and paintings are often called 'figurative language' (cf. Santiko 1987, 67). This type of language is a mode of respect in accordance with the wishes of the Creator. Therefore, the work of art must follow the religious guidelines. In India, all branches of art are dedicated to religion as stated in religious books: *Samhita-samhita*, *Manusmrti* and *Yajnavalkya-smrti*, *Purana*, *Upaa Purana* and *Tantra*. According to Hariani Santiko, in Java there were no books found (or not yet) containing rules for building and sculpting arts such as *dhyana-mantra* (Santiko

¹¹ The motif is categorized into the *karang* group. The differences in patterns give rise to subtypes: *Karang Boma*, *Karang Asti*, *Karang Bentulu*, *Karang Tapel* (Ngurah et al. 1981, Fig. 1, 6, 7,9, 14).

1987, 77).¹² Without historical sources it is difficult to confirm this assumption, but similar provisions exist in Bali as documented in *Hasta Kosala-Hasta Kosali*; guidelines relating to technical norms in the construction of sacred and profane buildings (Ngurah et al. 1981, 52; Wiryani 1987, 131). This spirit comes from the harmonization of *bhuwana agung* (macrocosm) and *bhuwana alit* (microcosm) which refers to *Pancamahabhuta*.¹³

Third, religio-aesthetic works are realized in human reality, namely in the form of statues, reliefs, carvings, paintings and other forms in media existing on earth. The practice of *yadnya*; devotion vertically and horizontally. Therefore, in traditional Balinese architecture, the relationship between microcosm and macrocosm is based on the philosophical view of the building itself, which is a representation of *bhuwana agung* in the *Triloka* principle, where humans who use the building are placed as elements of the microcosm. This concept produces a harmonious division between three elements: *parhyangan* (the world of the gods), *palemahan* (inhabited earth), and *pawongan* (the human world) in the settlement locus. Consequently, harmony in the spatial aspect produces symbolic and aesthetic functions, as well as sacred and profane on their respective sides (Ngurah et al. 1981, 43-49; Wiryani 1987, 136-37).

The three aspects above explains why various ornaments full of cultural symbols are placed on Lawang Kori Gedongwani. Based on the religious values summarized in *Tri Hita Karana*, humans, especially artists, are micro elements in the universe. Adhering to the principles of *Pancamahabhuta*, salvation will be obtained in life in the human world and also in the world of heaven. So based on Hindu philosophy, humans create art as a medium to connect themselves with the Creator through symbols based on Hindu teachings. Therefore, the stylization of *srengéngé* (light), *kala* (symbol of Shiva), *garuda* (symbol of Vishnu), *padma* (lotus), plants and the combination of geometric elements in LKG carvings convey a picture of heaven as well as a divine message in order to achieve *Moksartam Jagathina*. This philosophical foundation provides the reason why art forms contain certain religious aspects: symbolic meanings, teachings and objects of worship are always presented in an artistic style that is easy to understand (Santiko 1987, 68). Thus, it can be said that works of art are a medium for spreading religious understanding in various materials, forms and variations of art in accordance with the guidance of the religion one adheres to.

¹² Quoting F.D.K Bosch, it was said that the *Silpa-sastra* book should have been in Java, because several aspects of ancient temple buildings in Central Java refer to *silpa-sastra*, even Javanese artists adhered more strictly to these provisions. Based on his observations, Bosch suspected that the book might have been passed down orally (Bosch 1942, 26). Indeed, the Indian influence is more pronounced as a basic concept, whereas in the visualization the sacred buildings, statues and reliefs in Java have their own character (Munandar 2005).

¹³ In Balinese Hindu philosophy, these provisions are based on *Tutur Sukma*, *Tutur Dyatmika*, *Tatwajnana* and other basic religious ideas. In this *tatwa* there is a demand that humans realize the *pacuhwetu*, namely the harmony of macro-microcosm (Ngurah et al. 1981, 29–30).

CONCLUSION

Lawang Kori Gedongwani in East Lampung display typical Javanese and Balinese architectural creations. Analysis of the basic elements of decorative arts showed similarities in styles between one region and another in terms of construction, form, and decoration. Based on a comparative study of similar elements in pottery fragments and tombstones in Banten Lama, gates and interiors of mosques, as well as certain temples in East Java, as well as Kori Agung and pulpits of ancient mosques in Bali, there are similar elements in geometric motifs, flowers and other creatures. These decorative ornaments have been known in the classical Javanese and modern Balinese art traditions with the terms *tumpal*, *tlacapan* or *cerapcap*, *krurak*, *kekayon* or *gunungan*, and *kekarangan*. However, there are several differences that are found in detail without changing the concept of classical art which has been the general benchmark. These differences mainly due to the media used, namely stone, clay, wood, and even new materials, each of which requires its own techniques.

The spread of decorative arts cannot be separated from the influence of Islamic culture in the early 16th to 17th centuries. Islamic works of art themselves are the result of modifications from the Hindu-Buddhist period which were used to decorate sacred and profane buildings. The growth of port cities under the rule of the Javanese-Islamic dynasty became a vector for the development of decorative arts in their area of influence. In this case, Banten was an agent for the spread of Islamic art in the Lampung region, from the golden age to its decline at the beginning of the 19th century.

However, this article still leaves the question: is it possible for LKG to be made in the city of Banten, we have not found a definite answer. In the Banten Lama site there are the old cluster namely *Kepandean* and *Panjunan*, but they refer more to metal and terracotta crafts. Several clues were given by the *Kebalen* cluster which is thought to be a Balinese settlement. It is possible that with their cultural talents they took part in the art of carving in the Banten Palace environment, which then spread to the Lampung area. This speculation certainly requires explanation from other approaches, both archaeology, art history, architecture and fine arts studies.

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Conflict of interest

We would like to state that writing this article is purely based on our desire to disseminate research results for academics and those interested in archaeology, history and fine art. In this case, we are not involved either directly or indirectly in the publication process.

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