

The Manifestation of Cultural Tolerance Value of Traditional Ornament: Study on Ornaments of Sendang Duwur Mosque-Graveyard, Lamongan, East Java

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Abstract—One of the physical culture (artifacts) heritages in the early development of Islamic cultural in Java Island is the site of Sendang Duwur Mosque-Graveyard located in Paciran, Lamongan, East Java. As a sacred Islamic religious building, Sendang Duwur Mosque-Graveyard was visited by many visitors from various regions with a variety of reasons, such as traveling, pilgrimage, and other spiritual reasons. The most interesting phenomenon of Sendang Duwur Mosque-Graveyard was the building gate and the ornamentation. This study aimed to analyze the manifestation message of cultural tolerance value of ornaments object in the mosque building with iconography approach. There are three steps in iconography approach: pre-iconographical description; iconographical analysis; and iconological interpretation. The results of the analysis showed the various form (aesthetic), function, and symbolic meaning in the ornaments of Sendang Duwur Mosque-Graveyard building. In the area of Sunan Sendang Duwur graveyard, there are five gates with the structure and form of the split temple (*candi bentar*) and *paduraksa*. One of the gates is a very aesthetic and unique, winged *paduraksa* gate. The structure and form of these gates were not different from the sacred buildings of another the Hindu-Buddhist temple. There is a distinctive tone of Islamic tradition ornaments with the form or symptoms of calligraphy ornaments, geometric motifs, and arabesque ornaments but its existence is not dominant. Dominant ornaments exactly the motifs and patterns of pre-Islamic traditions, such as *sulur-suluran* motifs or *lung-lungan* (vines), motifs with animal patterns (lions, peacock, deer), mythological creatures (dragon, *kala-merga*, wings), and natural objects (rocks, clouds, mountains). On some gravestone, there are ornaments *Surya Majapahit* symbol. Overall, the ornament of Sendang Duwur Mosque-Graveyard was a harmony combination of the ornament with the tone of Islamic tradition and pre-Islamic tradition as a manifestation of cultural tolerance value which is respected and live in support society until now.

Keywords—ornaments, mosque-graveyard, java

I. INTRODUCTION

Culture is present in community life through three manifestations, as: (1) a complexity of ideas, values, norms, regulations, etc.; (2) activity (patterned behavior) in the form of a social system that applies in society; and (3) human artifacts (goods) [1]. Culture is not something that is

constant but changes. Cultural change occurs due to the contact of two or more different cultures [2]. According to Koentjaraningrat [3], cultural change can occur through several processes. First, the process of learning about one's own culture. This process includes: (a) internalization, that is the learning process of forming individual personalities in a group; (b) socialization of various individuals related to the pattern of action in the community; and (c) civilization (enculturation), which is the process of learning and adjusting the mind and attitude towards the customs, systems of norms and regulations in a culture. Second, the process of evolution, namely cultural changes that occur repeatedly but in very long time intervals. Third, the process of diffusion, namely the process of cultural change that occurs as a result of the spread (migration) of human groups by bringing along elements of their culture. Fourth, the process of renewal (innovation), which is a cultural change as a result of new discoveries on elements of culture, especially technology systems and economic systems. Fifth, the process of acculturation and assimilation, namely changes in culture due to the introduction or mixing of foreign cultural elements to the culture of a particular society. This process is marked by the direct contact between cultural elements which is the starting point of the acculturation (baseline of acculturation) between the recipient group and the cultural element carrier (agent of acculturation).

According to Lauer [4], there are three patterns of cultural change, namely evolution, diffusion, and acculturation. The pattern of evolution is seen as a change according to multi-linear straight lines. The process of cultural evolution is characterized by symptoms of increasing heterogeneity and the creation of diversity through the ability to adapt from simpler patterns to more complex patterns. Diffusion pattern is a process of dissemination and discovery (innovation) of various aspects of culture to all levels of society. The process refers to the dissemination of elements or characteristics of one culture to another. The acculturation pattern is a new cultural pattern that results from two or more different cultural groups making direct contact, then followed by changes in

the autonomous cultural patterns of one or more of the groups. The process of spreading Islamic religion and culture in the Nusantara basically took place within the framework of acculturation. The Indonesian people form, utilize, and compose Islamic culture according to their needs [5].

That culture is the whole system of ideas, systems of behavior and actions, social systems, and physical objects of human work (material culture) in the civilization of society, which contains aesthetic (aesthetic) elements. Aesthetic values in human civilization are expressed through the realization of various works of art, including architectural art and ornament art. Its architecture and ornamentation are one form of physical culture, which stores and reflects the socio-cultural and socio-religious system of values, and describes the culture of society [6].

Ornaments are components of art products that are added or intentionally made as decoration [7]. Ornaments are the application of decoration to a product. The presence of ornament serves primarily to beautify objects. Ornaments have an aesthetic function to decorate objects or goods that make them more or more beautiful, more valuable, and more meaningful. Ornaments also have technical construction functions and symbolic functions [8]. That Islamic ornament art has a non-physical function (meaning) as a reminder of the unity and absoluteness of God (*tawhid*), the transfiguration of materials and structures, and aesthetic meaning. Islamic ornaments are essentially manifestations of aesthetic values to create awareness of divine transcendence and become the core of spirituality, as well as Muslim artistic creations with their environment. Ornaments in the style of Islamic traditional art emphasize the nature of abstraction and denaturalization. This characteristic is related to the presentation transfiguration that is able to bring reflection to the essence of *tawhid* values. In its development, Islamic ornament art experienced a variety of manifestations due to the influence of ethnic tastes, races, and tolerant tastes on local culture [9].

Tolerance is a basic value for the creation of a multicultural society. Multicultural can be understood as a condition or condition of a society that upholds the value of tolerance for cultural diversity. A multicultural society is a society that consists of various cultures that respect each other and maintain the value of tolerance from one another. A multicultural society is a society that adheres to the concept of multiculturalism, namely the ideology that upholds the value of cultural tolerance and assumes that various cultural differences have equal positions [10]. Multiculturalism includes an understanding, appreciation, and tolerance for the culture of a society (ethnicity), as well as a respect and curiosity about other ethnic cultures [11].

In an ideological perspective, Suparlan [12] states that multiculturalism is an ideology that recognizes and glorifies the value of tolerance for cultural differences in equality. Multiculturalism upholds the value of tolerance for ideas, perspectives, policies, attitudes, and actions by a pluralistic society in terms of ethnicity, culture, religion, and so on but has the same ideals in developing national insight to maintain such diversity. Every multicultural community has an awareness of tolerance, mutual respect, and respect, without discriminating between cultures.

One of the early historical legacies of the development of Islamic culture in Java is the site of the mosque and the graveyard of Sunan Sendang Duwur in Paciran, Lamongan, East Java. The site is in the form of a mosque building complex and the graveyard of a figure named Raden Noer Rokhmat (Sunan Sendang Duwur). The mosque-graveyard site of Sunan Sendang Duwur was designated as a cultural heritage with the registration number RNCB.20151221.04.000103 in accordance with the Decree of the Minister of Education and Culture of the Republic of Indonesia No. PM.56 / PW.007 / MKP / 2010 and No. 247 / M / 2015. The site is under the management of the Mojokerto Cultural Heritage Conservation Center in East Java. The mosque-tomb building of Sunan Sendang Duwur has architectural uniqueness and diversity of ornament art. The most phenomenal architectural element is a winged gate and its ornamentation. The gate's surface is covered with traditional ornaments with various aesthetic motifs and patterns. As a sacred building, the mosque-tomb of Sunan Sendang Duwur is visited by many people from various regions of the archipelago for various reasons, such as tours, grave pilgrimages, cultural appreciation, and other reasons related to religion. One of the efforts to conserve value and appreciation of the early historical heritage of the development of Islamic culture was carried out by the Regional Government of Lamongan Regency. Through the Lamongan Regent Regulation No. 15 In 2017 the winged gate of the Sunan Sendang Duwur grave complex was used as a model for the construction of identity gates in the Lamongan Regency area.

II. METHODOLOGY

This type of research is qualitative research. Data were collected through observation, interview, and document study. Because the object of research is an ornamental icon that contains historical aspects, the data analysis is used the iconographic approach. The iconographic approach [13] through the flow of pre-iconographic description, iconographic analysis, and iconological interpretation Pangkur dance move. The final step is interpreting the dynamic of Gambyong Pangkur dance moves based on the move grammatical structure and choreography concepts.

III. RESULT AND DISCUSSION

A. Pre-iconographical description of ornament diversity

The mosque-tomb building of Sunan Sendang Duwur is a cultural heritage of the pre-Islamic transition to Islamic periode. The embodiment of the building was influenced by pre-Islamic architectural traditions (Hindu-Buddhist, Javanese) [14], [15], [16]. Sendang Duwur Mosque was founded in 1463 *Saka* (1561 AD). The number of the year is known based on the chronogram in the form of *candrasengkala* "*gunaning sarira tirta hayu*" mounted above the middle door of the mosque. The mosque building becomes one with the grave area. The architecture of the Sendang Duwur mosque has characteristics of stacking (*tumpang*) roofs with *mustaka* ornaments at its peak, the roof frame structure is centered (*brunjung*), there is a main pillar (*saka guru*), and there are various ornaments. The most prominent and phenomenal element from the mosque-graveyard site of Sunan Sendang Duwur is a winged gate

filled with traditional ornaments. In general, ornaments are in the form of reliefs on stone materials and carvings on wood materials. Ornaments that decorated mosque buildings and grave gates are composed of various types of motifs and decorative patterns. The types of ornamental motifs and patterns include motifs of Arabic calligraphy, geometric motifs and patterns, arabesque motifs and patterns, plants motifs, animal motifs (imaginary creatures), natural motifs, and man-made object motifs. The motifs that seem most dominant in the form of plants and tendrils (*sulur-suluran*) with a pattern of repetition. The distribution of motifs and patterns of ornaments can be read in the table.

B. Iconographic analysis of an aesthetic embodiment

1. Ornaments of geometric patterns, arabesque, calligraphy

Broadly speaking, Islamic tradition ornaments consist of three manifestations, namely geometric patterns, arabesque patterns, and calligraphy art. In terms of formation, Islamic tradition ornaments avoid the depiction of living beings (human, animal) [17]. Geometric motifs and patterns in the aesthetic composition of ornaments have three functions: framing, filling and connecting. The application of geometric abstraction patterns in harmony in ornamentation is a metaphor for transcendental thought towards infinity and *illahiah* (*tawhid*), the Creator of the universe [18]. On the site of the mosque-graveyard Sunan Sendang Duwur, geometric motifs are realized in detail and carefully as a decoration carved wood supporting the roof of the winged gate.

Some parts of the walls of the tomb gate are arabesque patterned ornaments. Arabesque is a decoration that adorns the surface based on linear patterns with mathematical calculations, rhythmic intertwining, the main pattern of vines combined with elements of geometric lines or calligraphy. Arabesque is formed from a repetitive arrangement of motifs with a shifted format, rotation, reflection, or another format. Arabesque is the main ornament, the great achievement of Islamic decorative arts. The basic features of arabesque are geometry and plant stems. The complexity of the arabesque artistic motifs and uniqueness is an amazing attraction. Technically, arabesque is seen as a combination of art and science which contains aesthetic and symbolic meaning. In the mosque-tomb building of Sunan Sendang Duwur, the presence of arabesque ornaments and calligraphy do not seem dominant even only in a small part. Arabesque patterns and geometric patterns arranged together decorate the top of the winged gate. Calligraphy decoration is found on the mosque pulpit made of wood. Calligraphy is the most powerful means of aesthetic expression about God's message to Muslims. The themes and quotations of the Al-Qur' verses are general and almost universal texts underlying Islamic calligraphy.

2. Ornaments of Kala-Makara and Kala-Marga motifs

In the gate of the winged tomb of Sunan Sendang Duwur, there is a *kala-makara* ornament. *Makara* is depicted in the form of a deer head (*marga*) so that it is called *kala-marga*. Below the *kala-marga*, there are two *makara* ornaments in the form of crowned dragon heads in a three-dimensional statue display. In Hindu mythology, Kala is the son of Shiva as the ruler of time. Kala is described as

a giant who has a creepy, glaring-eyed, and fierce face. In the ornamental art tradition of Hindu buildings, the embodiment when paired with *makara* (*kala-makara*). *Makara* is a mythological creature in Hindu belief that is visualized in the form of a combination of two animals, a tangible head such as an elephant or a crocodile, a part of the body to the tail is described as a fish or snake.

3. Animal and Imaginary Creatures Ornaments

Animal motifs or imaginary creatures found in the mosque-tomb building of Sunan Sendang Duwur include *bintulu*, peacock, lion, eagle (*garuda*), ape, dragon, and crocodile. *Bintulu* is an imaginative-mythological creature that is described as resembling a time with one big eye above the nose. Ornaments with *bintulu* motifs are on the underside of the gate in paduraksa. The *bintulu* motif was also found in the Mantingan Jepara mosque. In Bali, *karang bintulu* ornaments are often used in temple buildings until now. Peacock motifs are depicted with fluffy wing and tail feathers. Ornaments with a pair of peacock motifs are found on the walls of the gate at Paduraksa. Ornaments patterned with a pair of winged lions are on the side of the gate on Paduraksa to the grave. Ape motifs are found on the right-bottom side of the entrance to the winged gate. This ape depiction is similar to the ape motif found in the Mantingan Jepara mosque. There are also motifs of dragon snakes pairing in relatively small sizes, attached to the walls of the tomb building area. The dragon is depicted wearing a crown. Another motive is the crocodile's head with an open snout, looking fangs and teeth. This ornament is at the corners of the roof to the left, right-left outside symmetrically, one set with the clans facing down. At the right-hand corner of the gate, there is a relief ornament with the motif of a bird's head (*garuda*) combined with antefix forms. The head of the eagle is depicted in a decorative manner with a slightly open, curved beak, round eyes, and wearing a crown decoration. *Garuda* feathers are realized in the form of *ukel* motifs.

4. Ornaments of plant motifs

Ornaments with various plant motifs such as trees, leaves, flowers, until the fruit appear dominantly decorate the building in the complex of the Sunan Sendang Duwur tomb. In addition, there are also motifs of imaginary plants in the form of a tree of life (*kalpawreksa*). Vines are made into *pilin* motifs (*ukel*) and tendrils (*sulur-suluran*). The composition is done by stylization, transformation, and deformation of the reference form. The roof gates on winged wings are very rich with tendrils that are integrated into a harmonious composition. The plants that appear as ornament motifs are plants that are often found in the surrounding environment. In some parts, plant motifs are also combined with natural objects such as mountains, limestone hills, clouds, and water. Supporting societies understand this as a cosmological representation that is harmonious and balanced between humans and the universe created by God.

The environment around the Sunan Sendang Duwur mosque-graveyard site is in the form of mountains and limestone hills and forests with various trees and plants being the reference subject developed in ornamental motifs. The motifs of natural objects become a harmonious unity with other motifs. Natural object motifs identified include

mountains, coral (limestone hills), clouds (mega mendhung), and water. At the gate on the side without wings, the mountain motif does not appear to be combined with other motifs. At the gate Paduraksa winged, mountainous motifs are combined with various other motifs, such as *kala*, crocodile head, plants, wings, tree of life (kalpawreksa), and clouds (*mega mendung*). The surrounding environment in the form of limestone hills and forests with various trees and plants is also the subject of reference relief motifs on the walls and roof of the gate Paduraksa and the temple gate for a while. Limestone hills are arranged aesthetically into decorative motifs that are harmonious and united with other motifs. On the highest roof of the gate, there are wing ornaments with cloud motifs (*mega-mendung*). The *mega-mendung* motifs are also found at the head of the gate on the wing without wings. Like other motifs, the depiction of clouds is also made into decorative motifs.

C. Iconological interpretation: manifestation of cultural tolerance values

Raden Noer Rokhmat (Sunan Sendang Duwur) was the main figure in the spread of religion and culture in the early periode of the development of Islam around Sendang Duwur village, Paciran district, Lamongan regency, East Java. Sunan Sendang Duwur is not a member of Walisanga but has a major influence on the spread of Islam and cultural development in the region. Like other sunan, Sunan Sendang Duwur is known for its strategy and cultural approach to preaching [19]. Sendang Duwur mosque is not only functioned as a place of worship alone but also as a cultural space to maintain tradition and build tolerance with acculturation patterns between old values (Pre-Islamic culture) with new values (Islamic culture) [20]. The teachings of Sunan Sendang Duwur which have always been guided by the support community up to now are expressed in Javanese: "*mlakuha dalan kang benar, elinga wong kang sak mburimu*" ("walk on the right path, remember the person behind you/after you"). The simple teaching contains deep meaning for its followers to behave in truth (according to religious teachings), maintain harmony with fellow human beings, maintain harmony in nature, and maintain a tolerance for differences. Sunan Sendang Duwur also preaches with the approach "*tut wuri handayani*" and "*tut wuri hangisani*". Sunan Sendang Duwur understands deeply the cultural values of the local community (Hindu-Buddhist) and adopts it as a media of *da'wah* and fills it with Islamic cultural values.

Mosques are representations of Islamic architecture which contain aesthetic elements and cultural expressions of the supporting community [21]. The architectural and ornamentation symptoms of the mosque-tomb of Sunan Sendang Duwur are manifestations of the ideal ideas (values) of the culture adopted by the supporting community. From both architectural and ornamentation aspects, the mosque-tomb of Sunan Sendang Duwur combines harmoniously the traditions of pre-Islamic art (Hinduism, Buddhism, China, Java) with the tradition of Islamic art. The motifs and patterns of ornaments that decorate the building are even more dominant in the background of traditions and symbols of pre-Islamic culture. This happened because of the strong cultural tolerance

values of the community as exemplified by Sunan Sendang Duwur. The value of cultural tolerance is manifested in traditional ornaments that decorate the mosque-tomb buildings of Sunan Sendang Duwur. The aesthetic form of the gate to wing on the tomb complex of Sunan Sendang Duwur is a representation of the Hindu art tradition. The gate to winged forces is a symbol of the sacred journey to the realm of heaven or heaven after the earthly death. This symbolization is consistent and continuous with Islamic beliefs about the afterlife. This is a manifestation of the value of tolerance towards the transition to the acculturation of Hindu-Islamic culture in the scope of harmony and cultural balance of the supporting community. Aesthetically there is a harmonious blend (harmonious and balanced) between the ornamental motifs of pre-Islamic traditions (Hinduism, Buddhism, China) such as animal motifs and mythological *kala-makara*, *kala-marga*, eagles, snakes, *bintulu*, tree of life (*kalpawreksa*), and others with the embodiment of ornamental patterns of Islamic tradition, namely geometric patterns, arabesque, and calligraphy. This symptom is a manifestation of the tolerance value of the art of new traditions (Islam) towards the art of old (pre-Islamic) traditions in achieving local cultural harmony and balance.

Table 1. Distribution of motives on ornaments of Mosque-Tomb of Sunan Sendang Duwur

No	Types of Ornaments and Patterns	Form Variations
1	geometric	<i>tumpal</i> , <i>kawung</i> (<i>jambu air</i>), rhombus, hexagonal
2	arabesque	geometric and tendrils (<i>sulur-suluran</i>)
3	calligraphy	Arab, Java
4	real plants	coconut, <i>siwalan</i> , <i>maja</i> , <i>pandan</i> , lotus (flowers, leaves), tendrils (<i>sulur-suluran</i>)
5	imaginary plants	tree of live (<i>kalpawreksa</i>)
6	real animal	antelope, crocodile, peacock, ape, peacock, bird wing
7	imaginary creature	winged lion, <i>kala</i> (<i>kala-makara</i> , <i>kala-marga</i>), dragon, eagle (<i>garuda</i>), <i>bintulu</i>
8	natural objects	coral, clouds, water, mountain, sun (<i>Surya Majapahit</i>)
9	man-made objects	house roofs stacking (<i>tumpang</i>)



Fig. 1. Winged gate on the mosque-graveyard site of Sunan Sendang Duwur



Fig. 2. One of the relief ornaments with the manifestation motif of the tree of life (*kekayon*)



Fig. 3. Relief ornaments with winged lion motifs, on either side (facing each other) the gate to the cemetery complex



Fig. 4. Relief ornaments with motifs of tendrils (*suluran*) and *ukel* motifs (right) manifestations of vines are found on the walls of the gate in front of the mosque-tomb complex of Sunan Sendang Duwur

IV. CONCLUSION

Ornaments on the mosque-tomb building of Sunan Sendang Duwur consists of various motives and patterns. These motifs and patterns can be classified as motifs originating in Islamic decorative arts traditions and pre-Islamic art traditions. Patterns originating from Islamic decorative art traditions consist of geometric patterns, arabesque, and Arabic calligraphy. The motives originating from the Pre-Islamic art tradition consist of motifs of real animals such as deer, peacocks, crocodiles, eagles, snakes; motifs of imaginary creatures such as kala, makara, winged lions, and bintulu; motifs of plants such as coconut, pandan, maja, siwalan, coconut, creeping plants (tendrils) and tree of life. Besides that, there are also natural and environmental objects. Motives and patterns derived from pre-Islamic decorative arts traditions and Islamic decorative arts traditions are harmoniously combined (harmonious, harmonious, and balanced). Symbolically, the existence of the ornament reflects a very harmonious relationship between people who have different traditions and cultural values (pre-Islamic and Islamic) and with the universe (cosmological) environment. The diversity of motifs and patterns of ornamentation of mosque buildings and the

graves of Sunan Sendang Duwur is a manifestation of the value of cultural tolerance of the supporting community as an expression of Islamic teachings disseminated by Raden Noer Rokhmat (Sunan Sendang Duwur).

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