The Architecture of the Early Mosques and Shrines of Java: Influences of the Arab Merchants in the 15th and 16th Centuries?

Volume 2: The Figures

Dissertation

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by

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Erstgutachterin: Prof. Dr. Barbara Finster
Zweitgutachter: Prof. Dr. Lorenz Korn

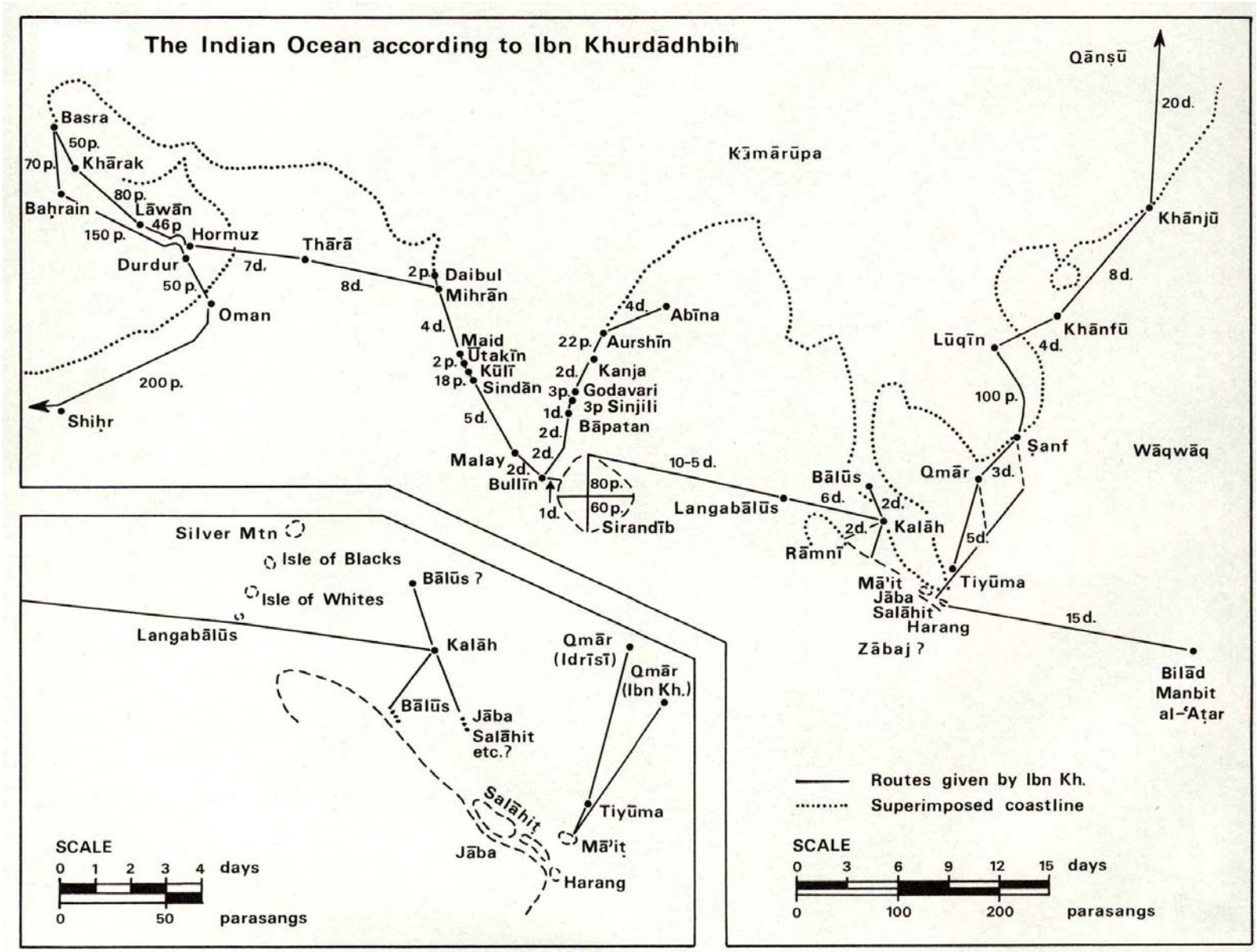


Figure 1. 1a: Southeast Asia as known by the Arab Geographers (After Tibbetts).

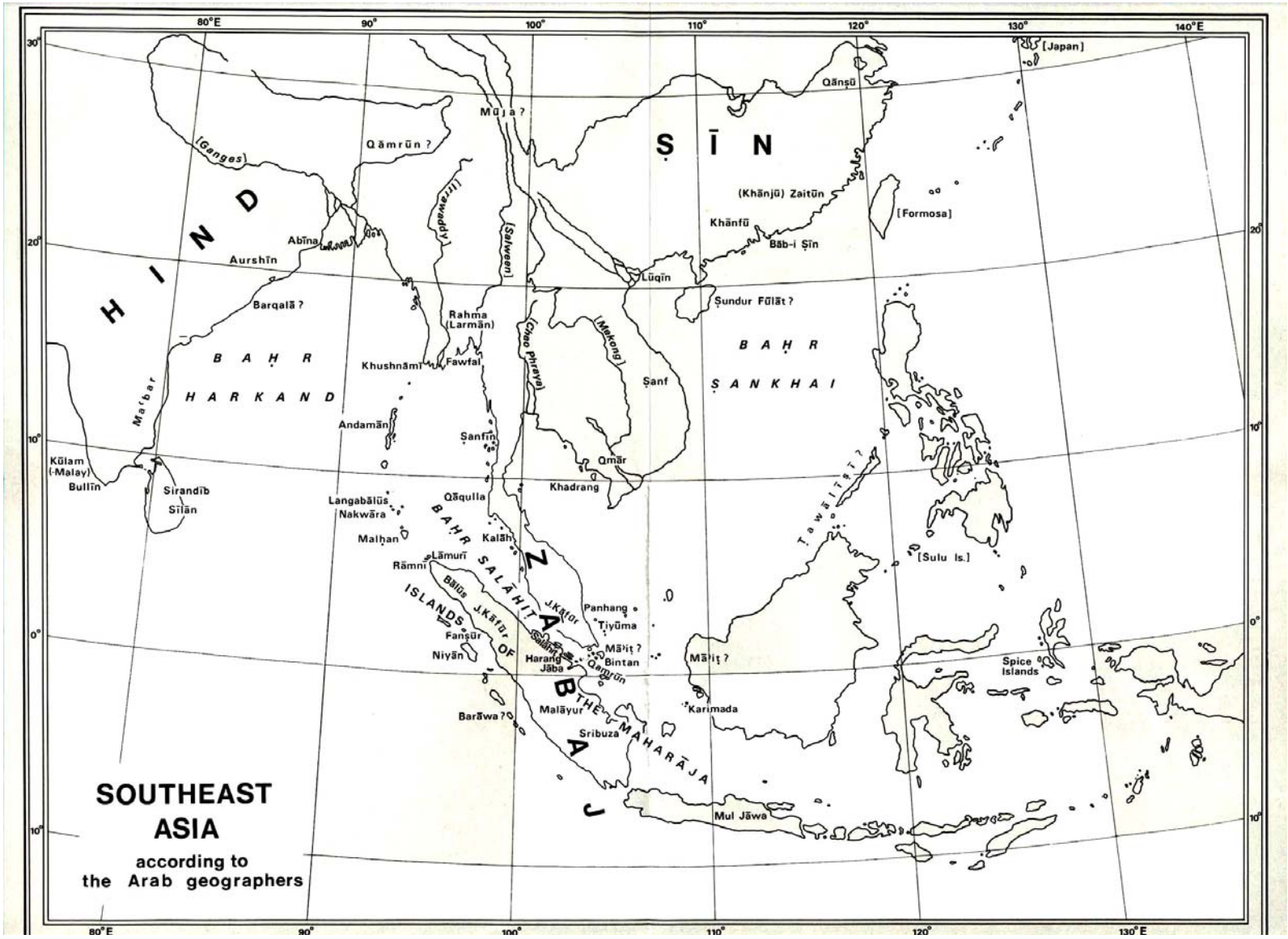
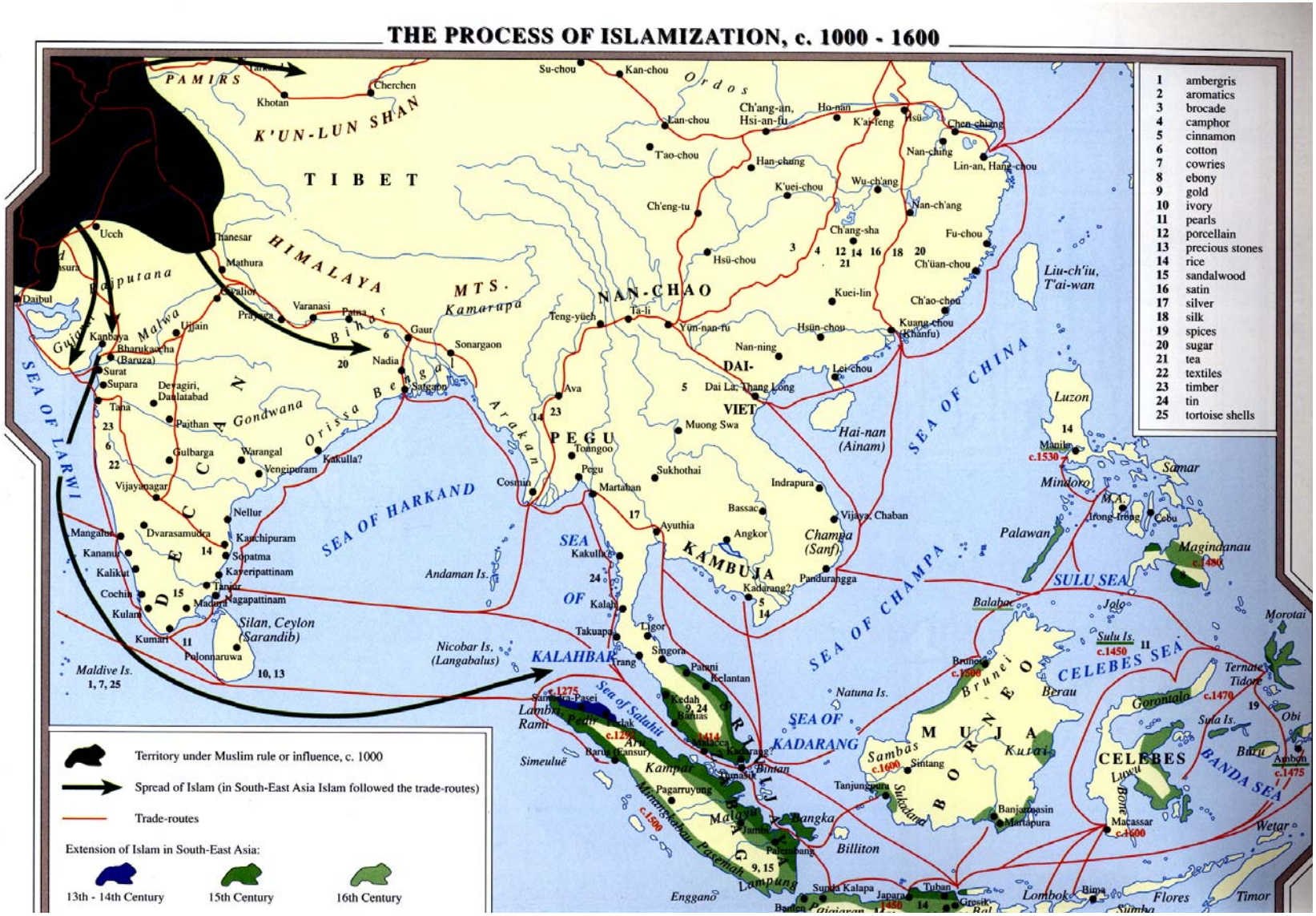


Figure 1. 1b: Southeast Asia as known by the Arab Geographers (After Tibbetts).

Figure 1. 1c: Southeast Asia as known by the Arab Geographers (After Tibbetts).



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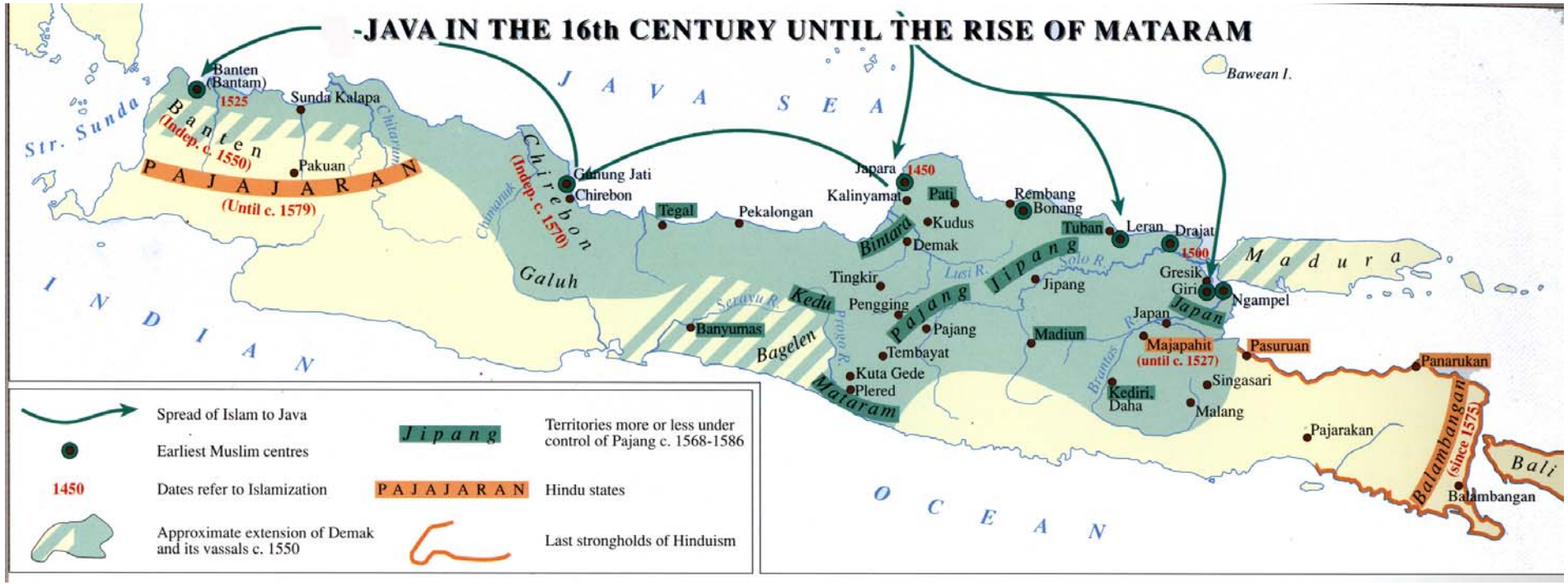

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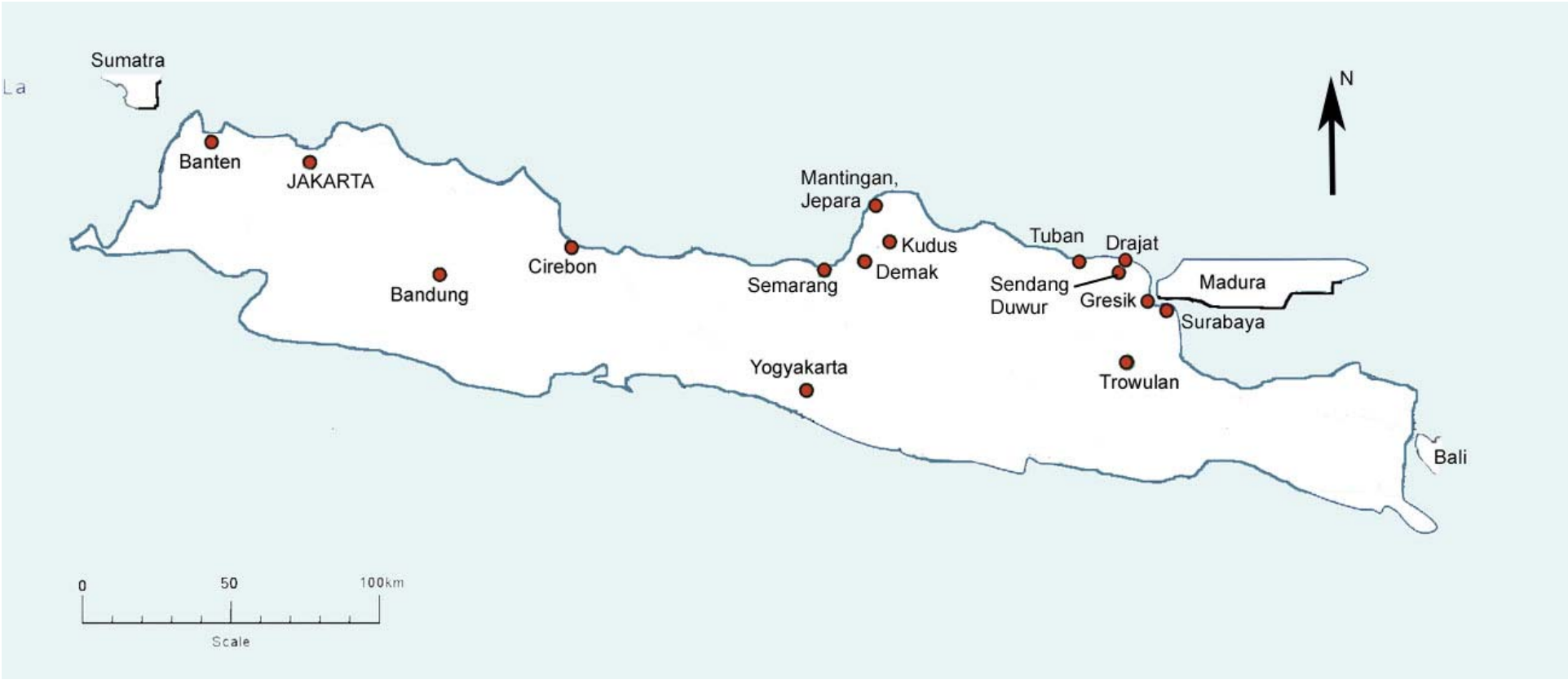


Figure 2. 1: Map of Java.

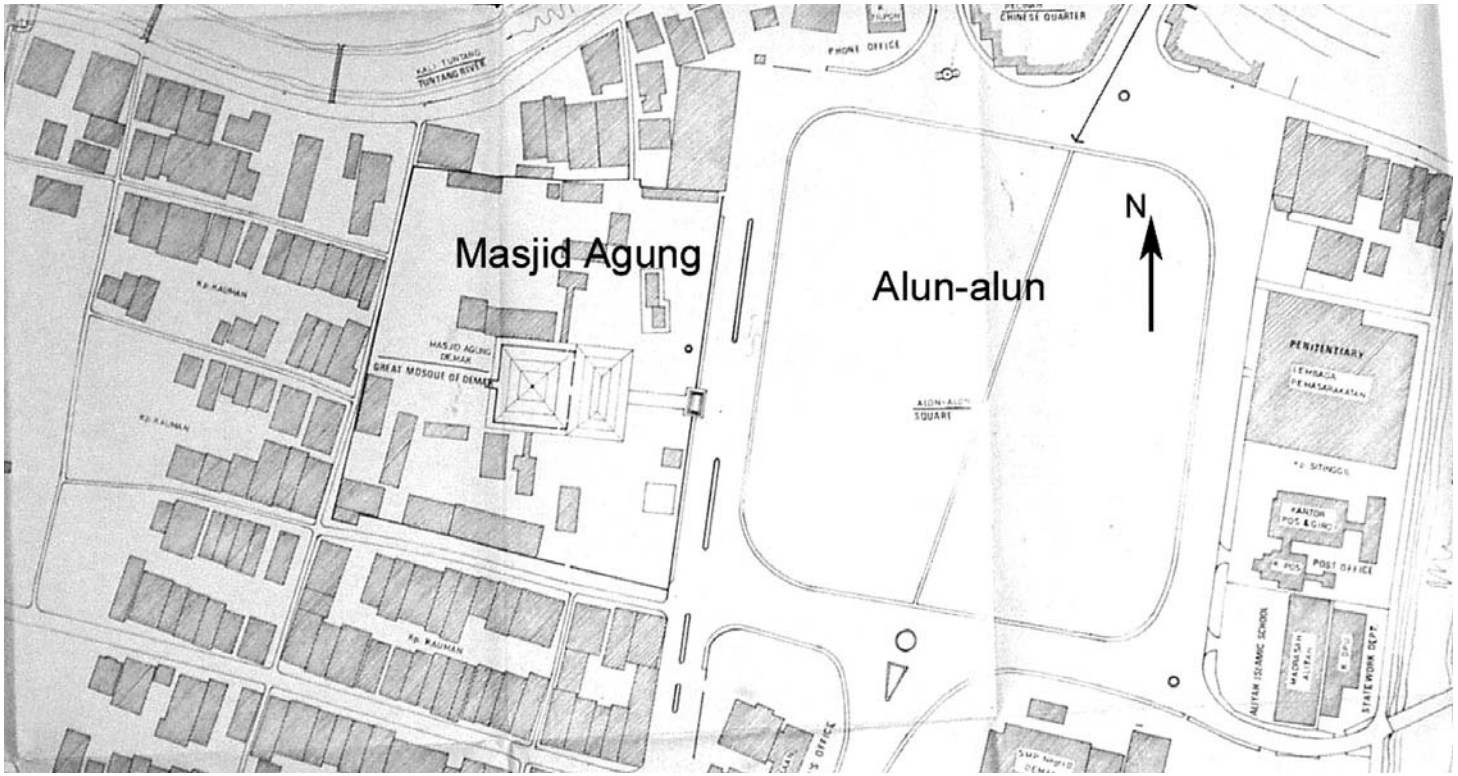


Figure 2. 2 Alun alun of Demak (After DPPNH).

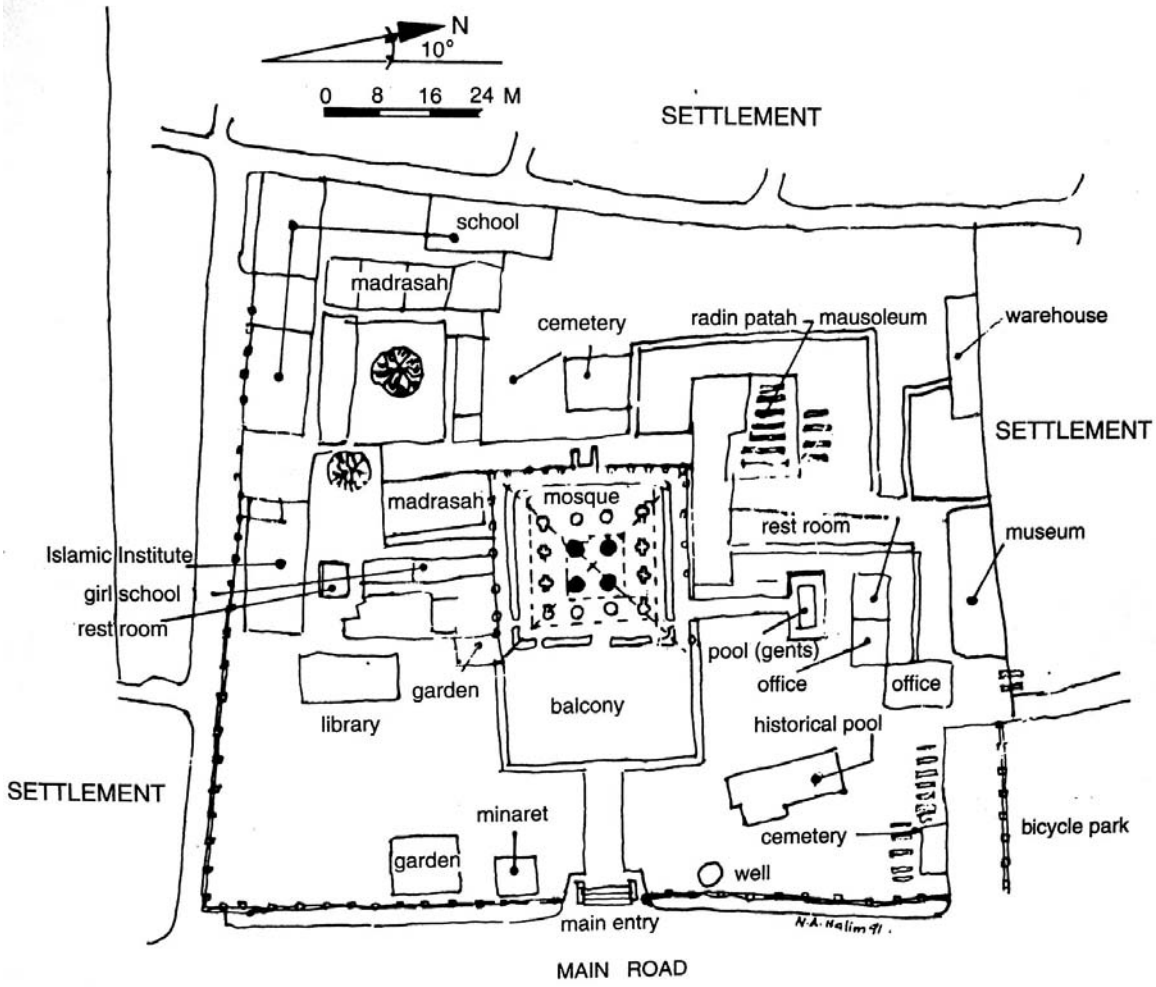


Figure 2. 3: Demak mosque; layout (After Nasir).

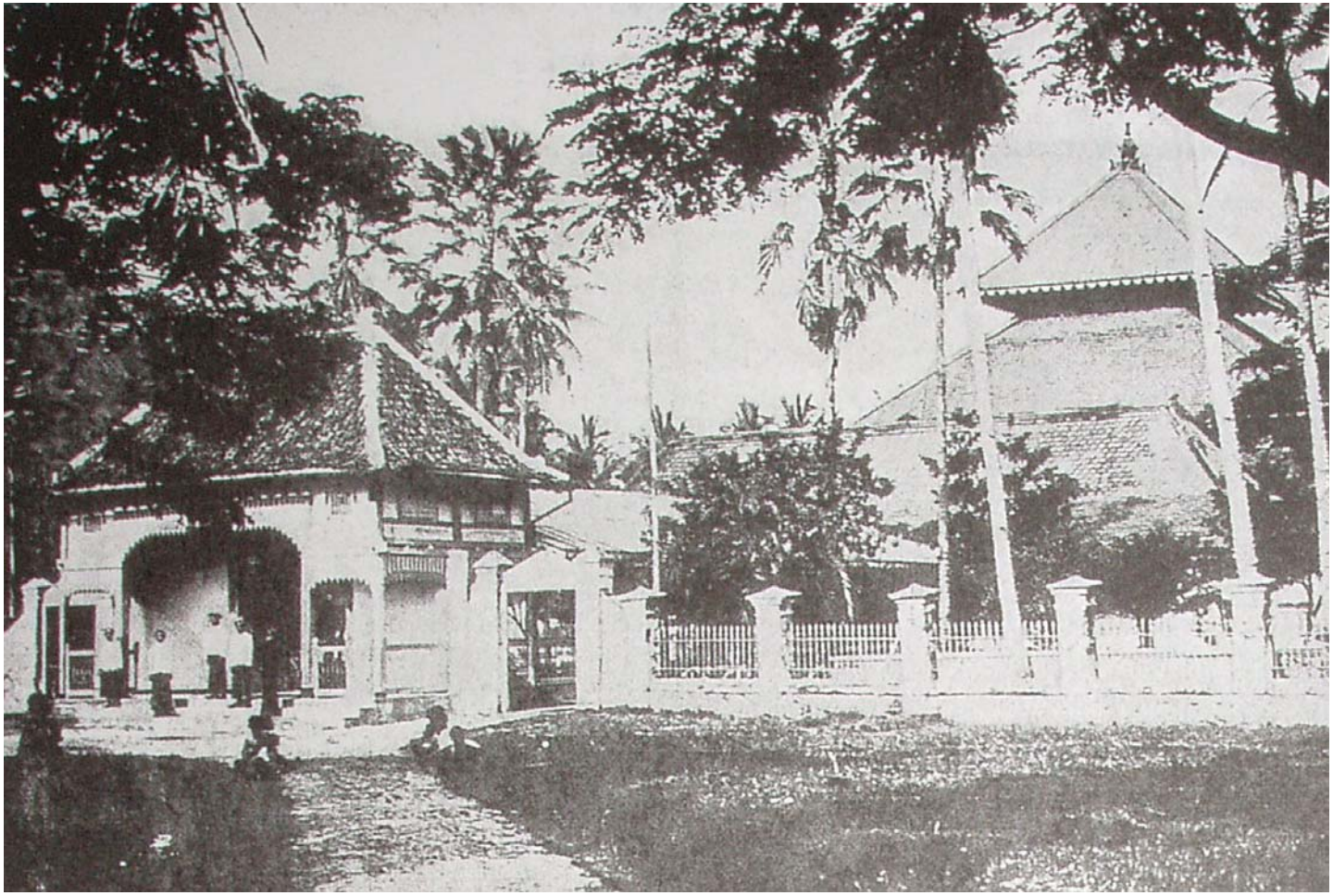
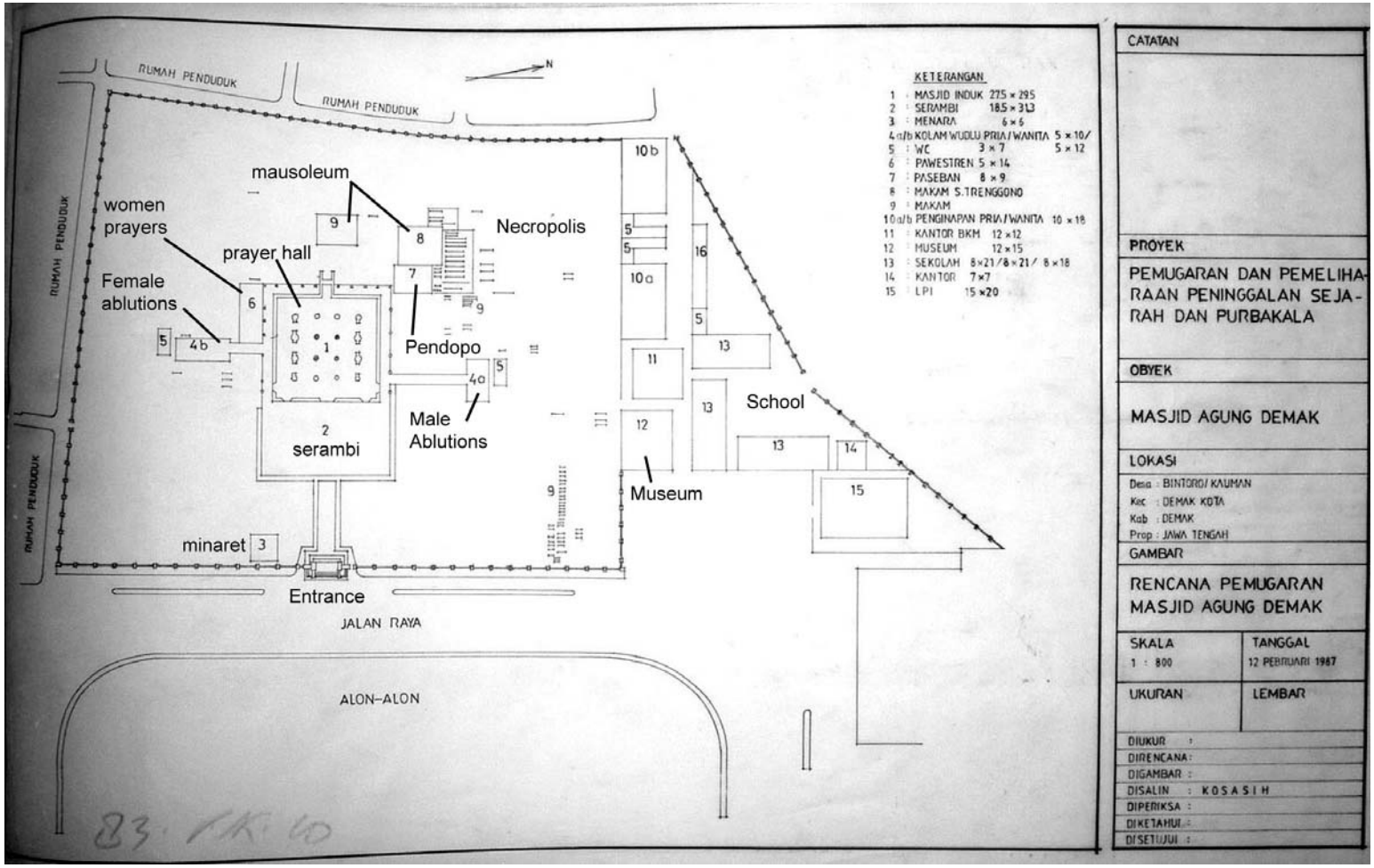


Figure 2. 4: Demak mosque; early photograph showing a now–gone entrance (After Anonymous, Masdjid dan Makam).



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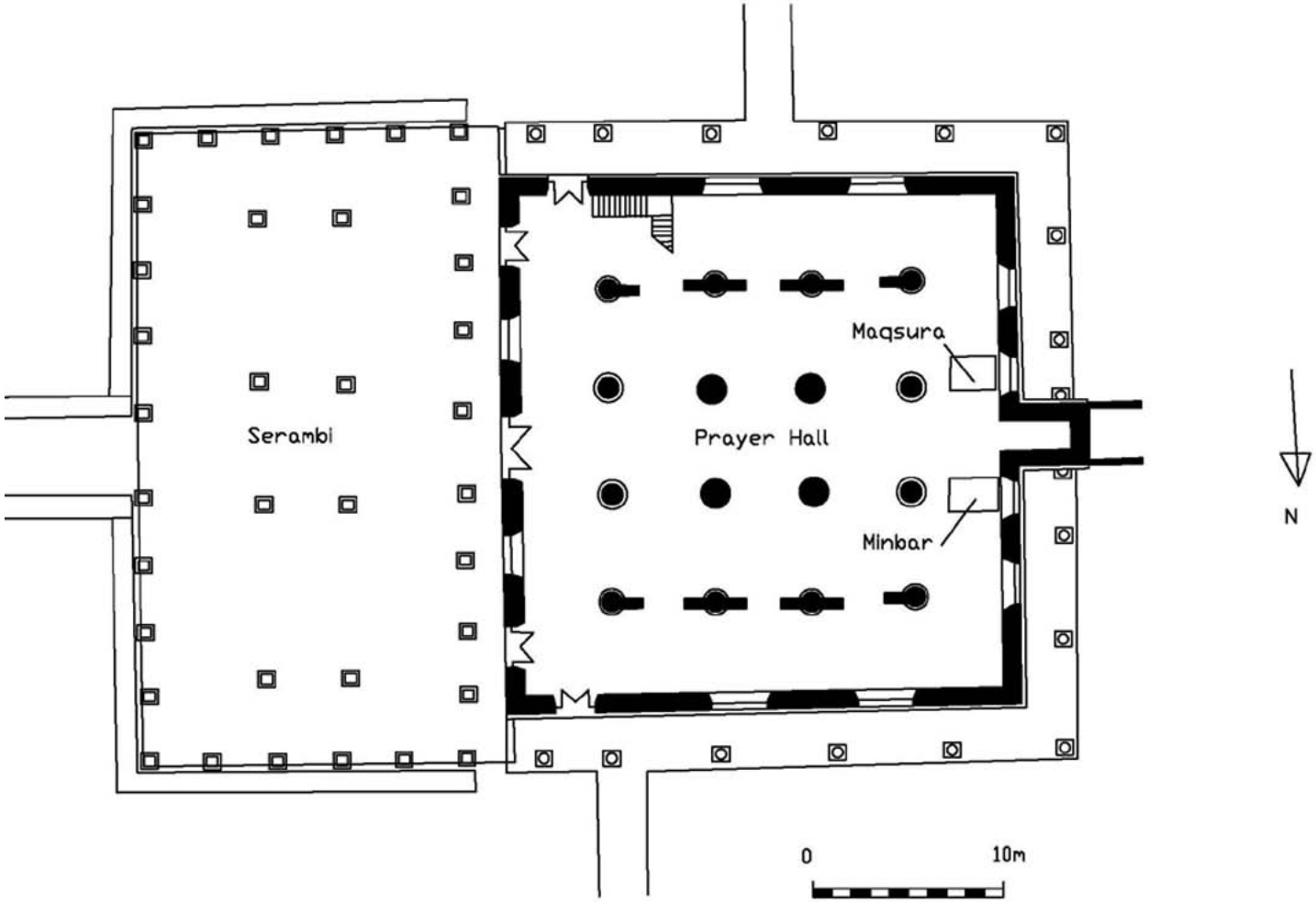

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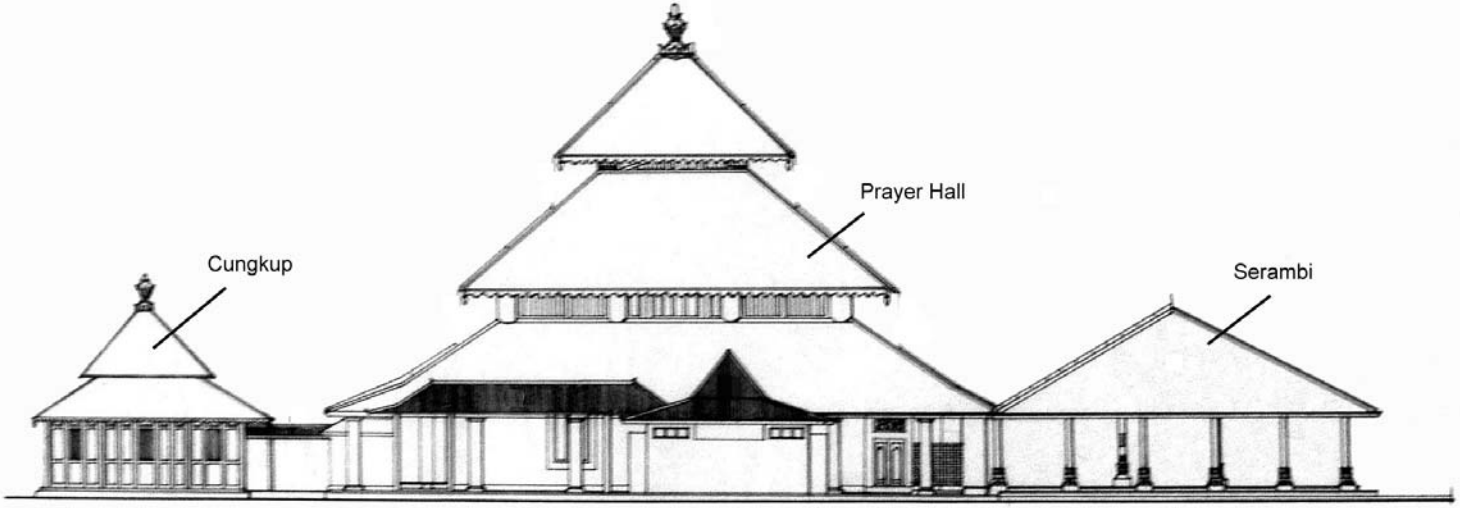
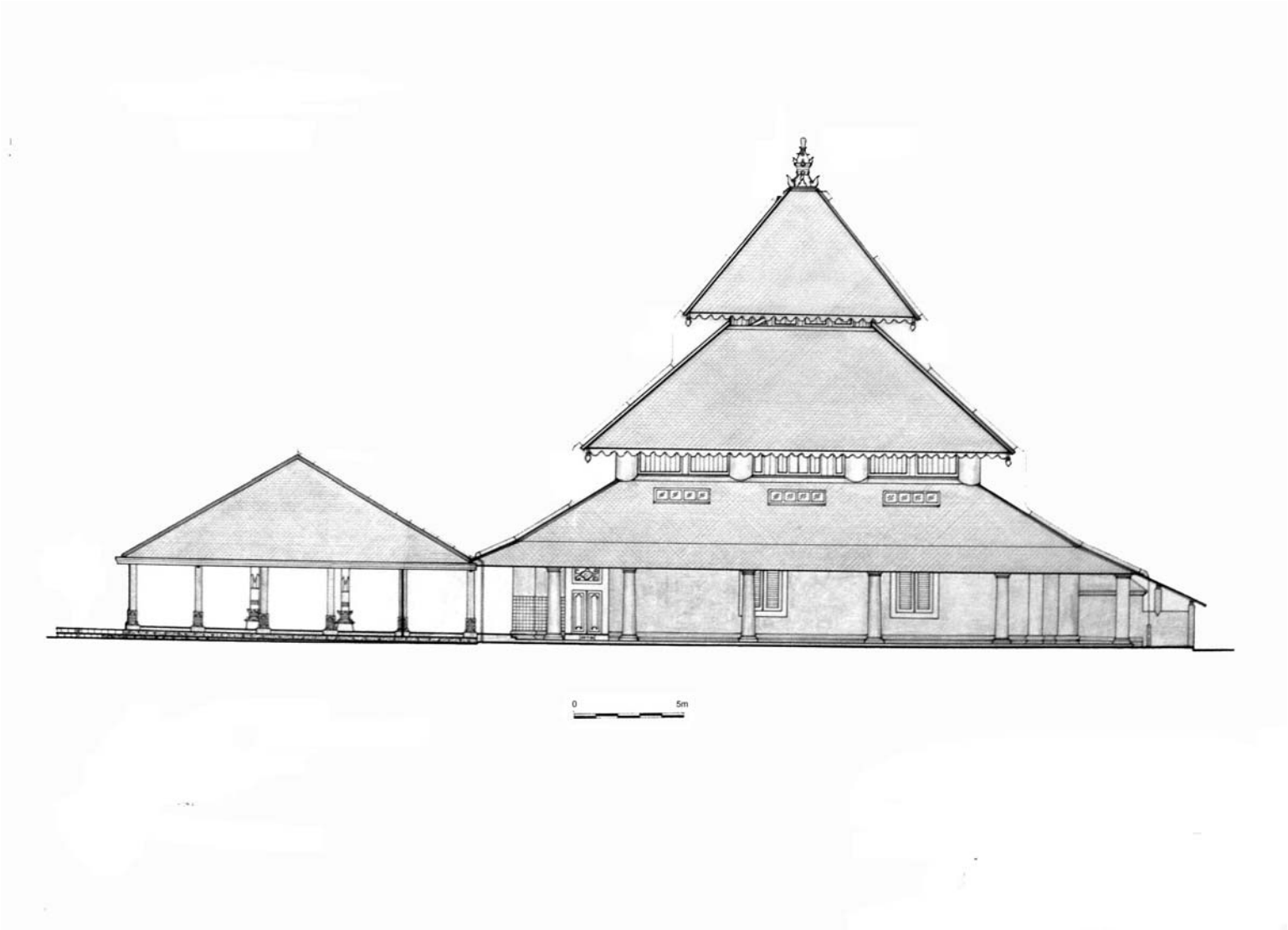


Figure 2. 10a: Demak mosque; southern elevation (After DPPNH).



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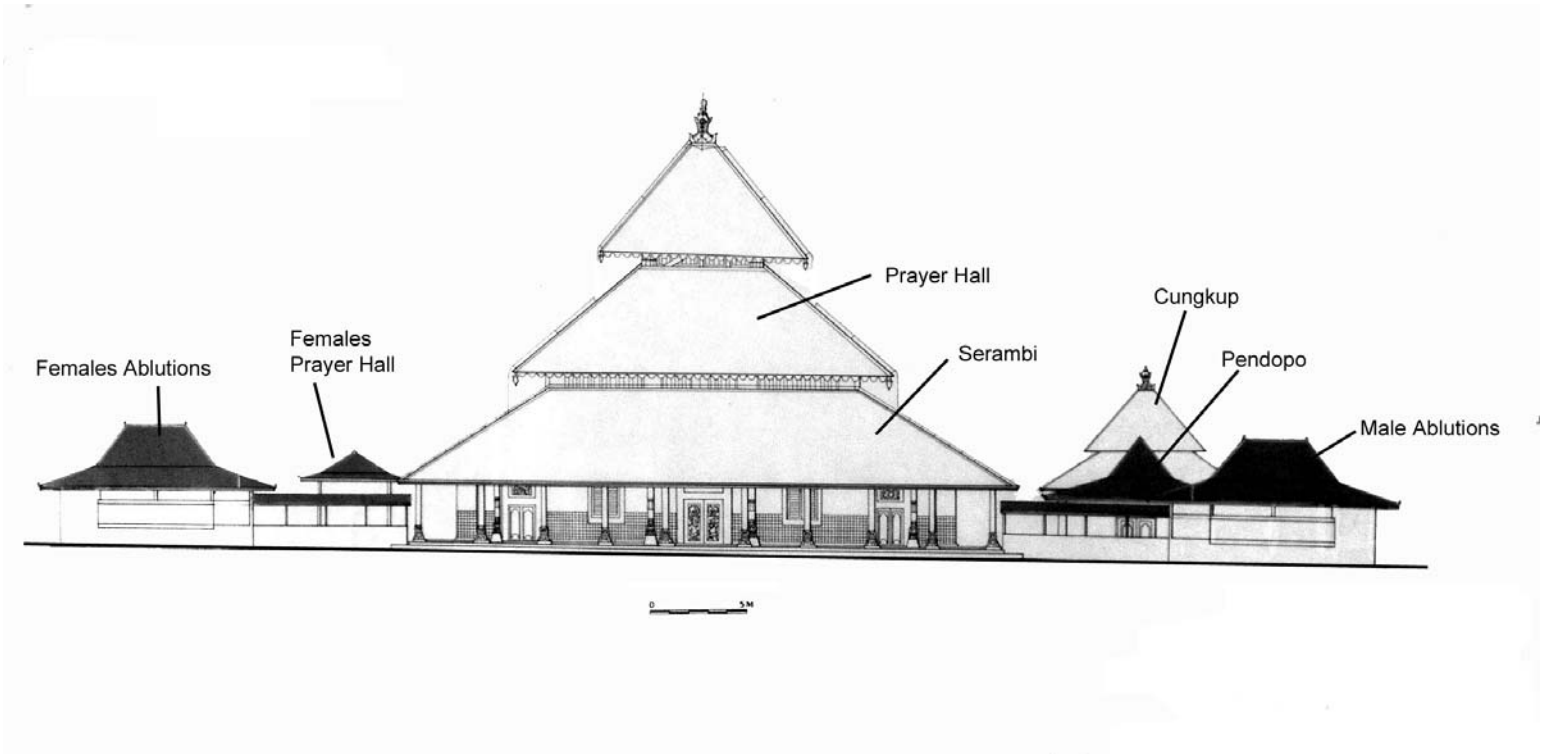

Figure 2. 10: Demak mosque, entrance elevation (After DPPNH).

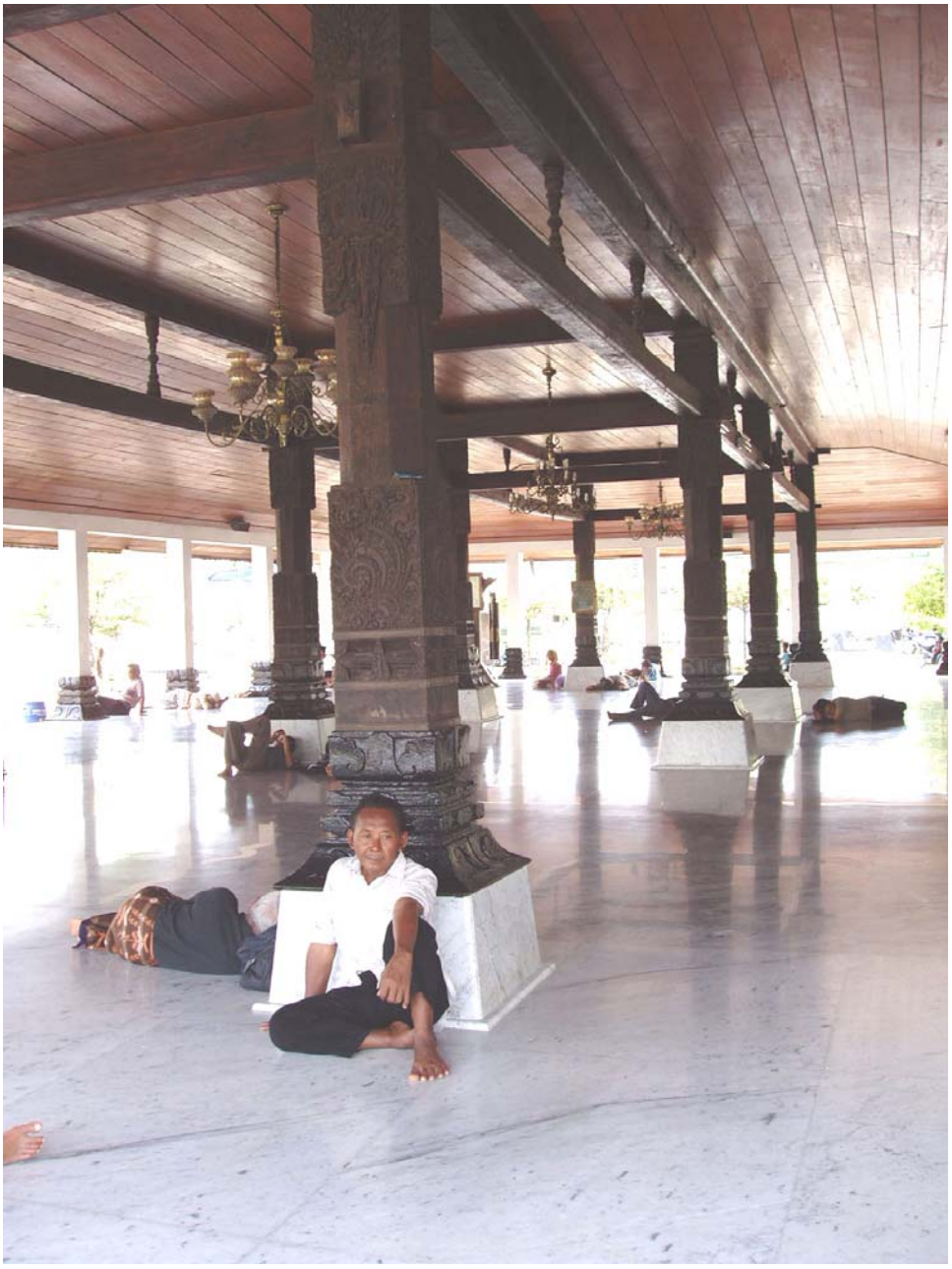

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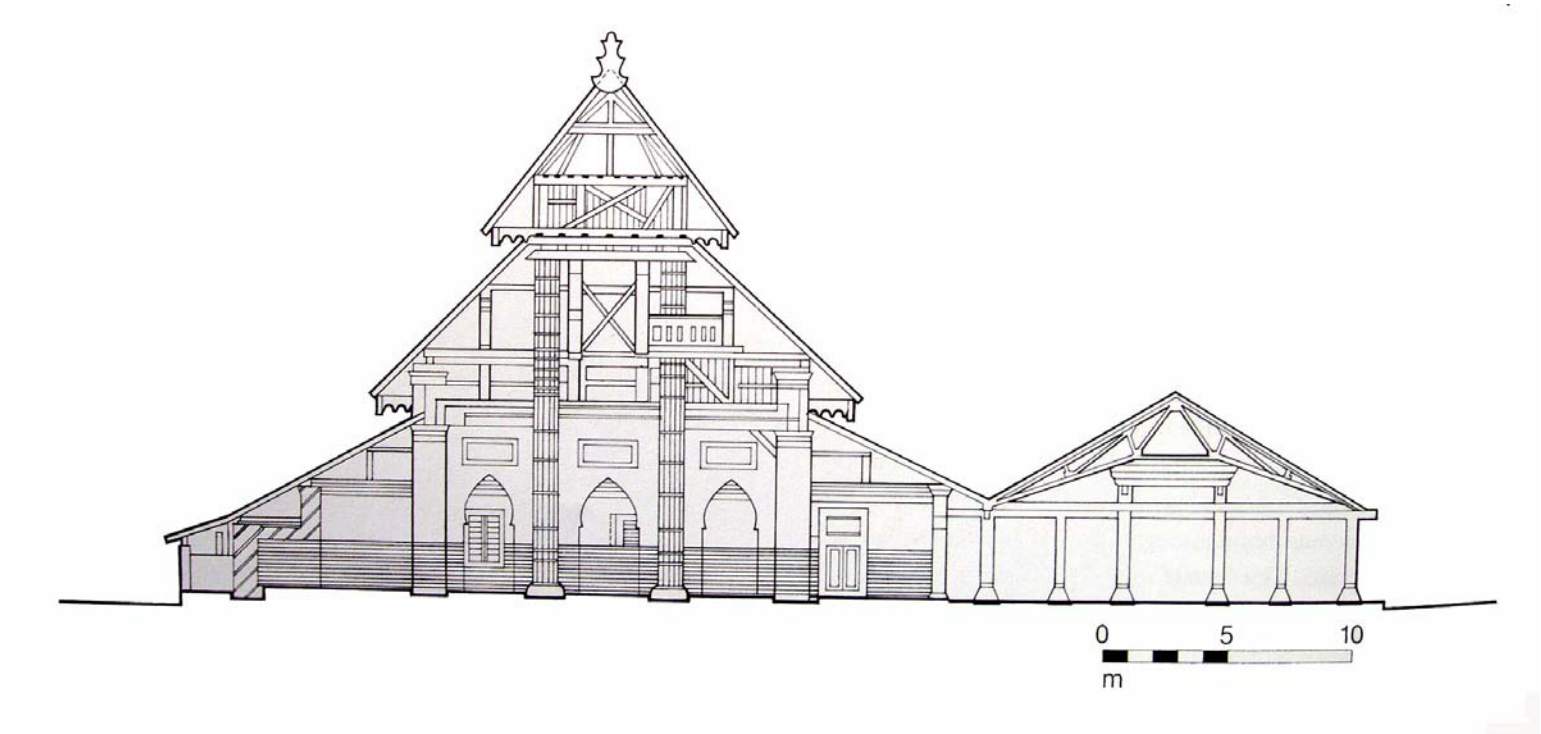
Figure 2. 12a: Demak; detail Soko Guru columns of mosque currently in museum.



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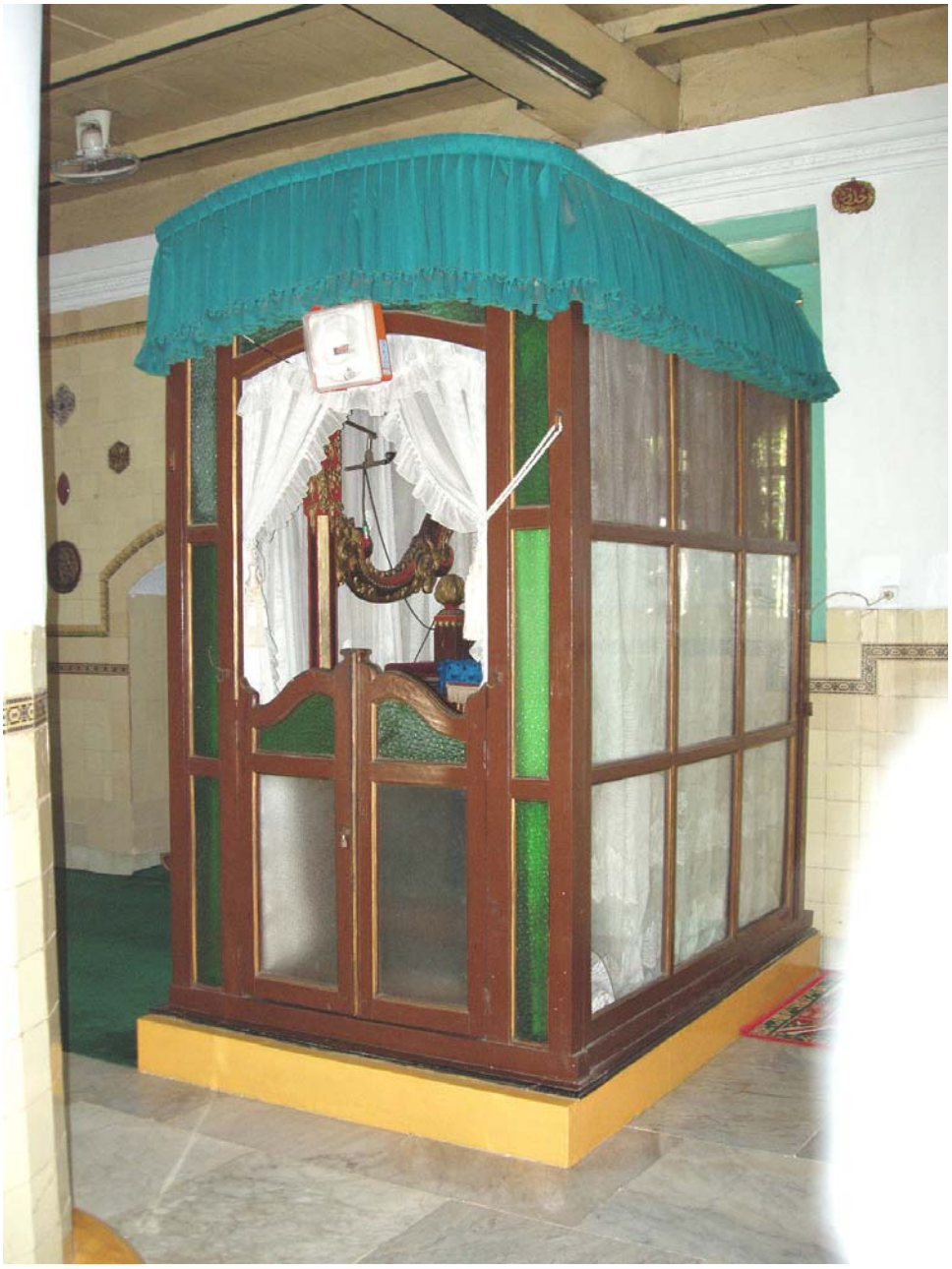

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Figure 2. 17a: Demak; minbar (After Masjid Agung Demak Museum).

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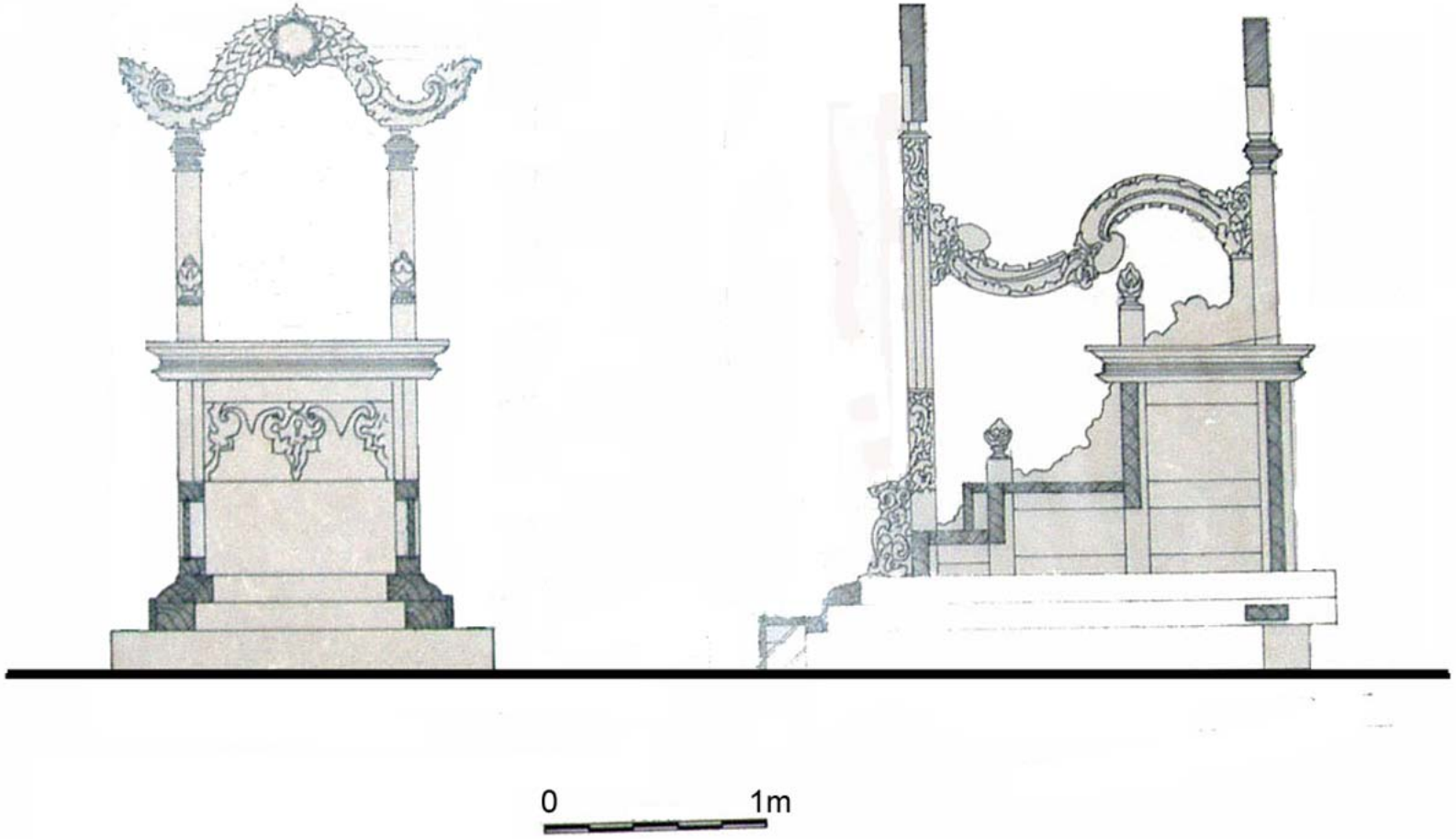

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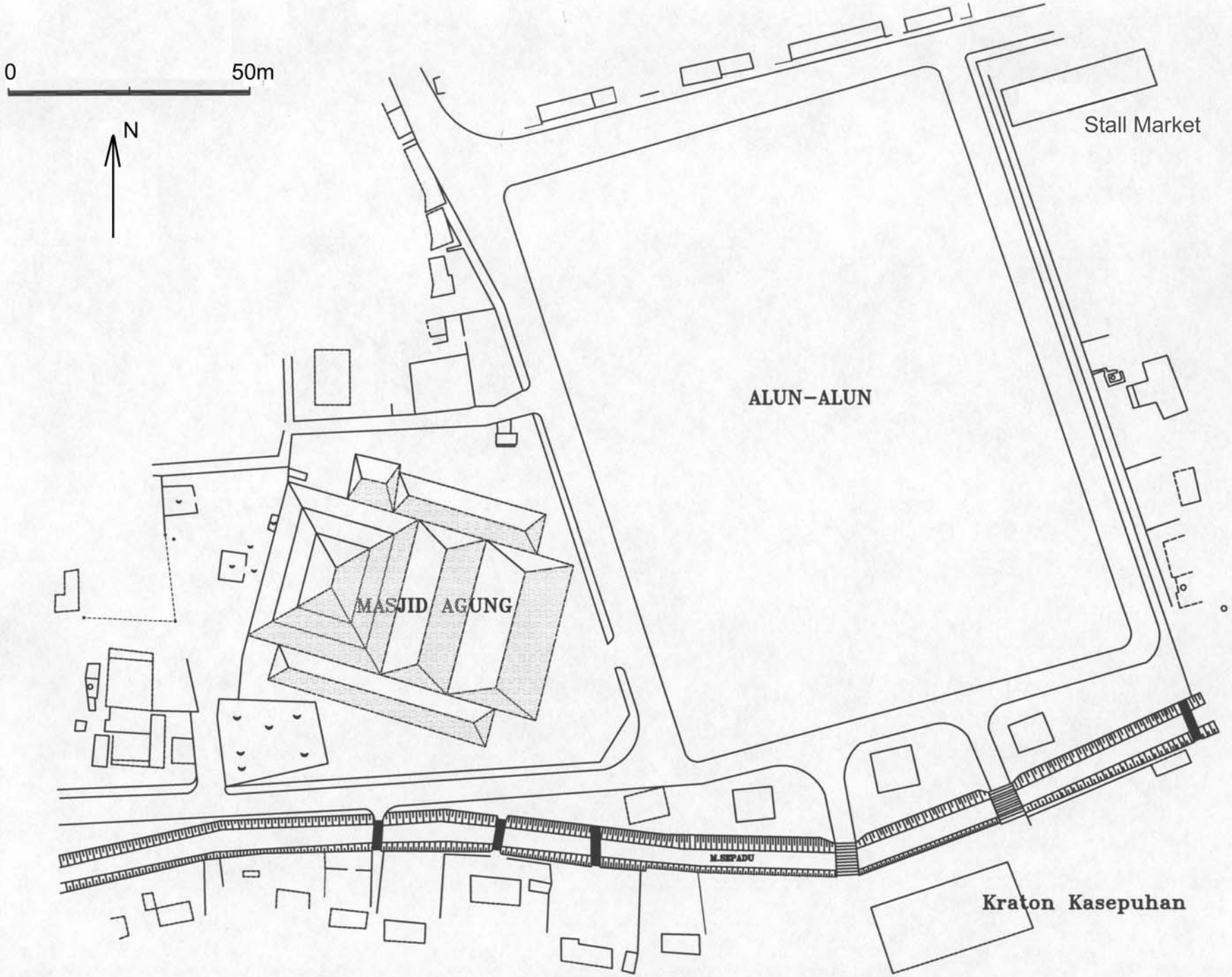

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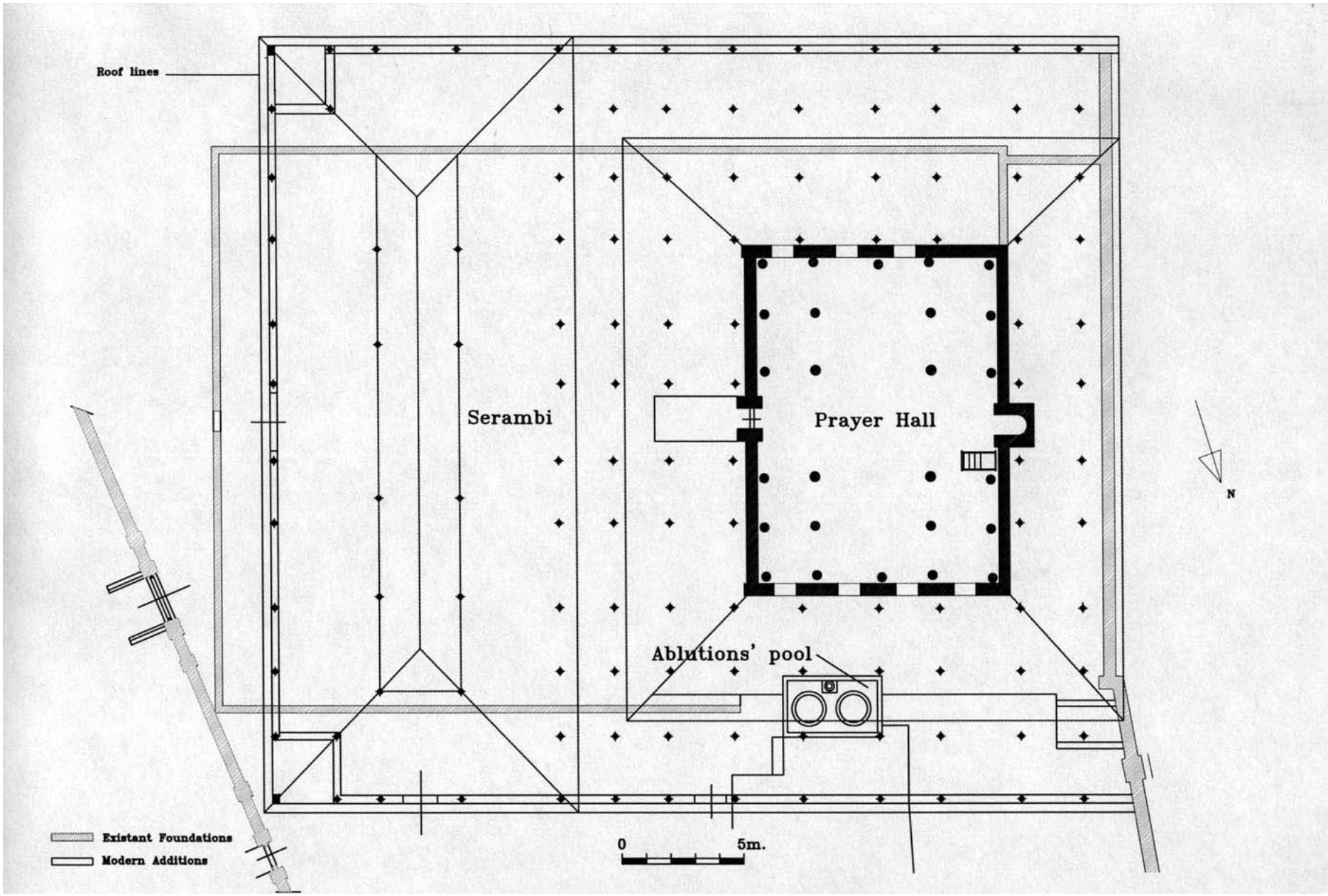

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Figure 2. 27a: Cirebon masjid Agung, ablutions' pool.

Figure 2. 27b: Cirebon masjid Agung, ablutions' pool.

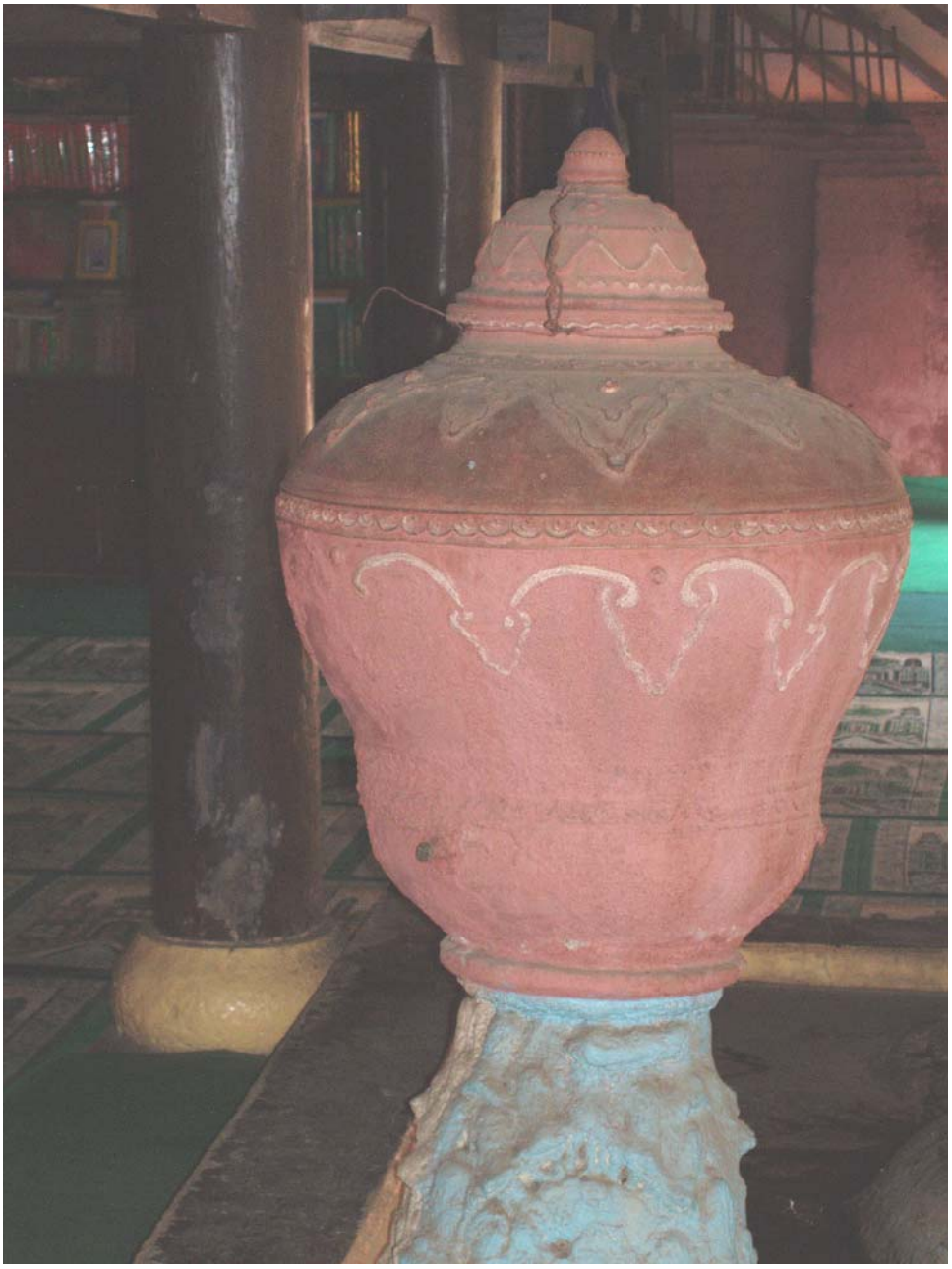

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Figure 2. 32b: Cirebon masjid Agung, mihrab details.

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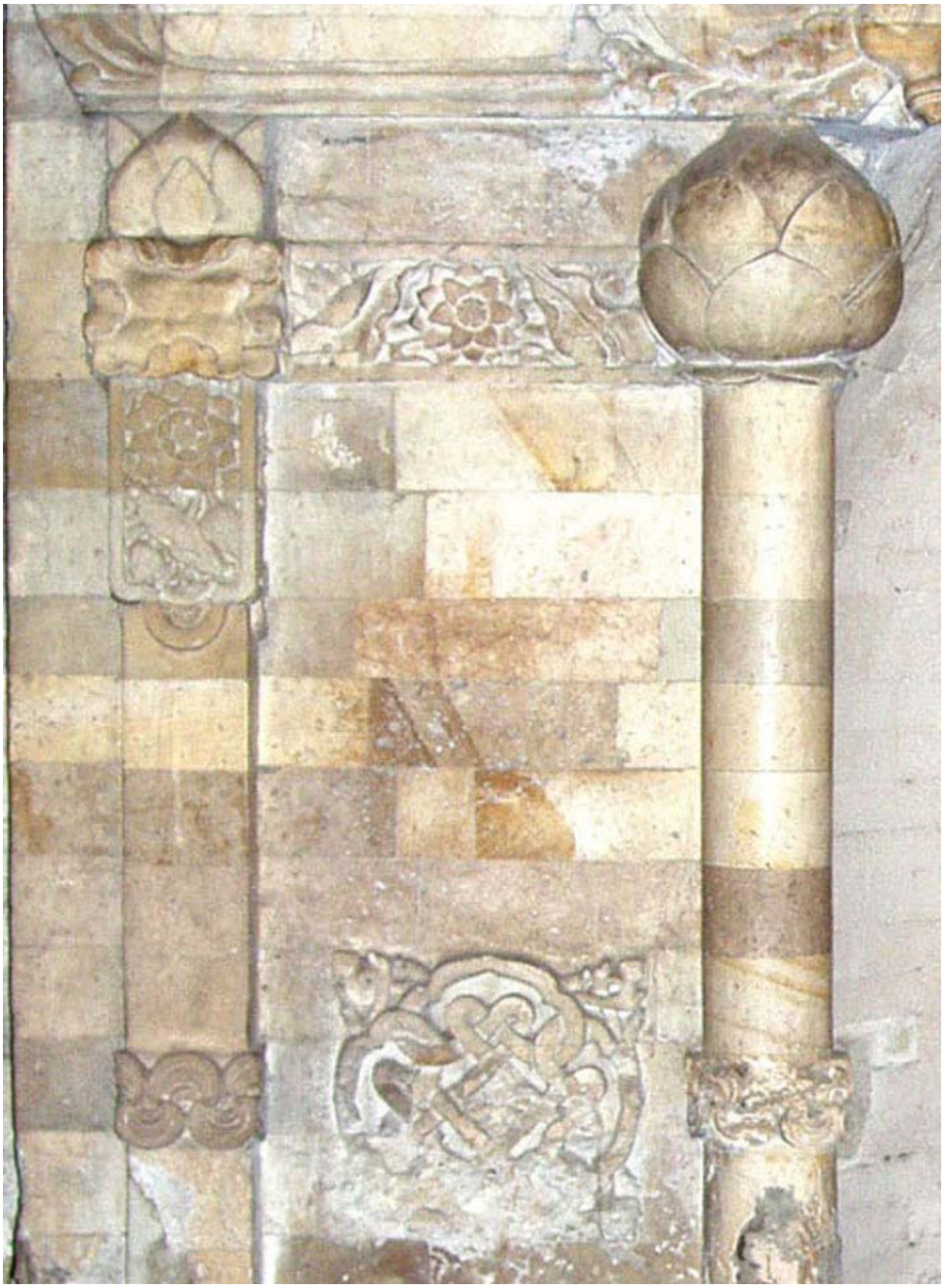

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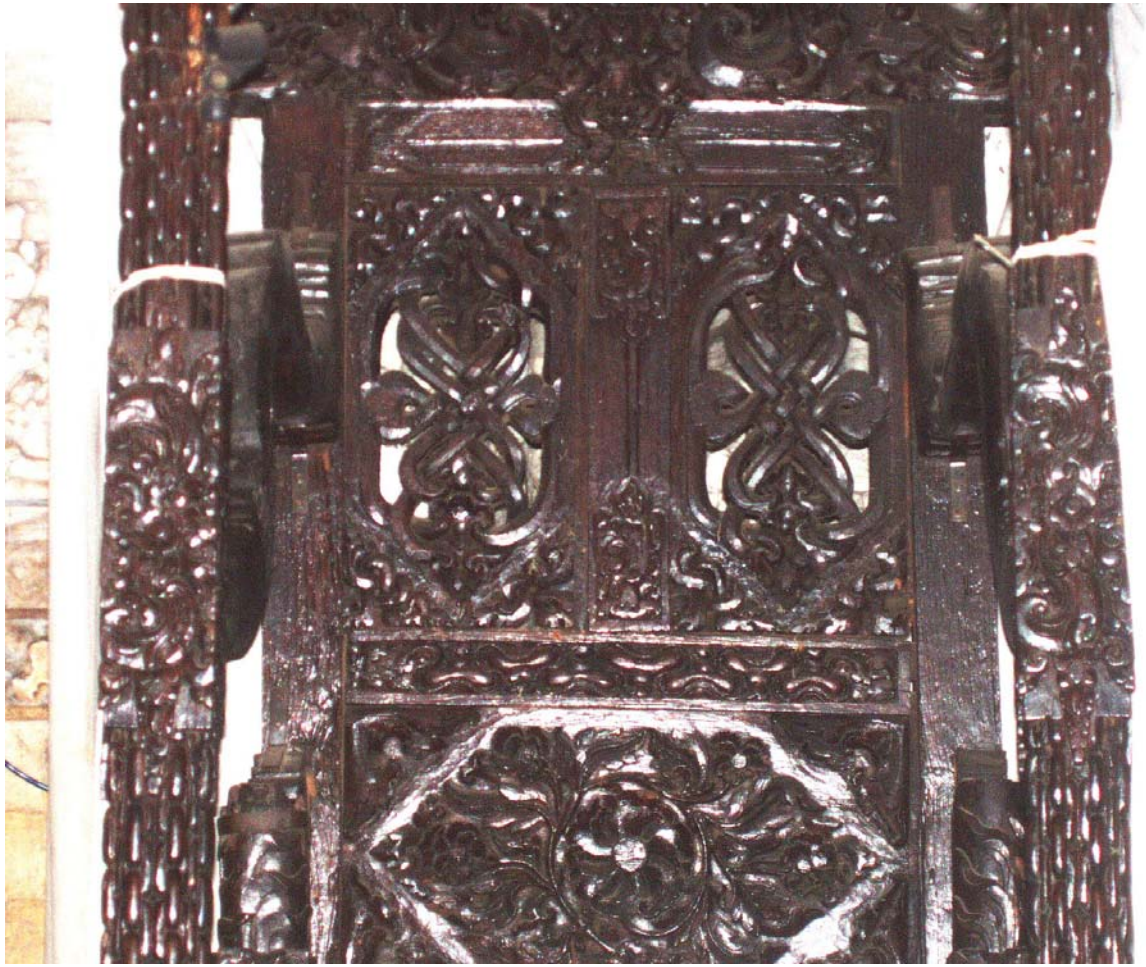

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Figure 2. 37b: Cirebon masjid Agung, central door to prayer hall, Panels on jambs.

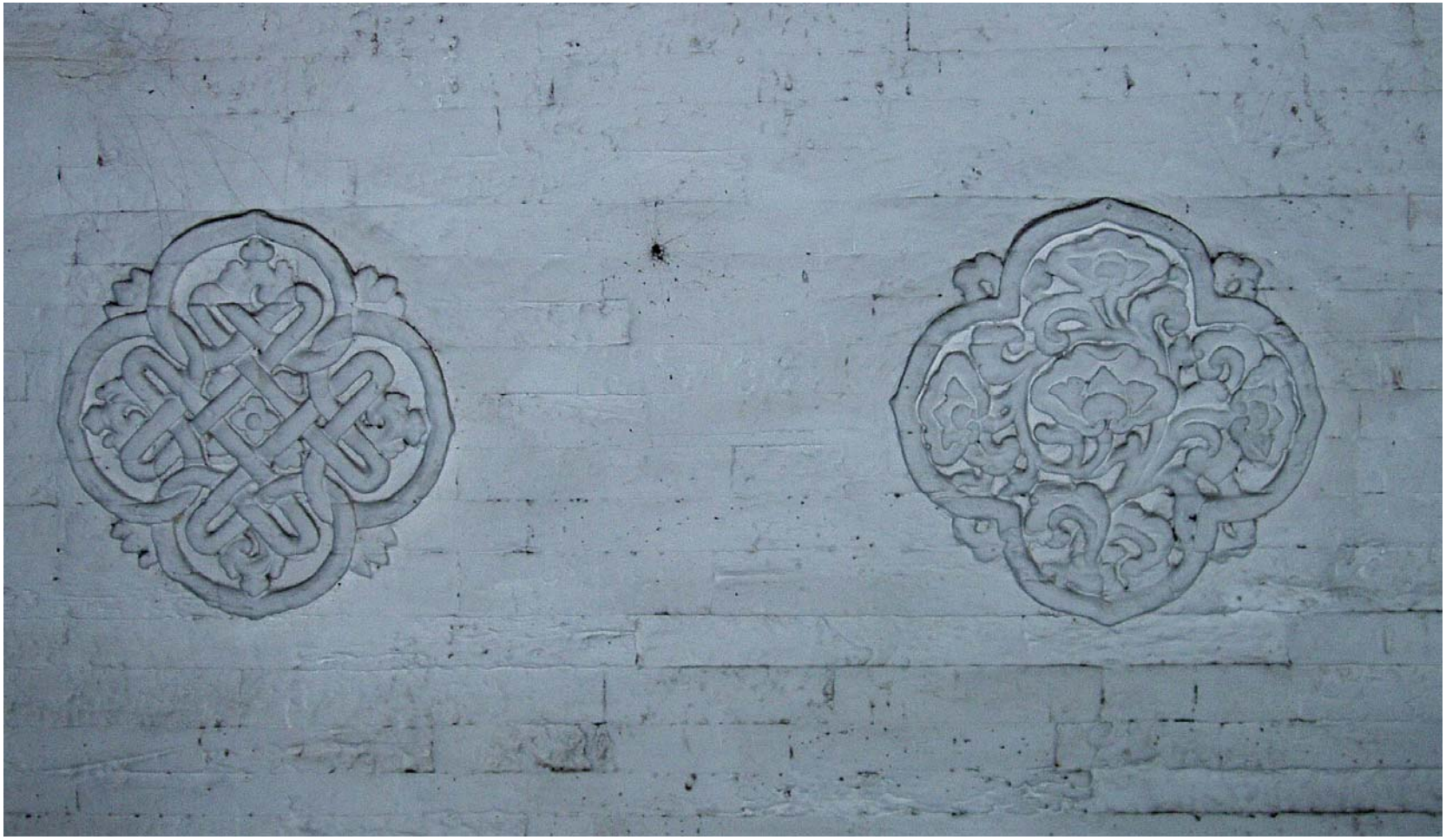

Figure 2. 38a Cirebon masjid Agung, panels on the façade.

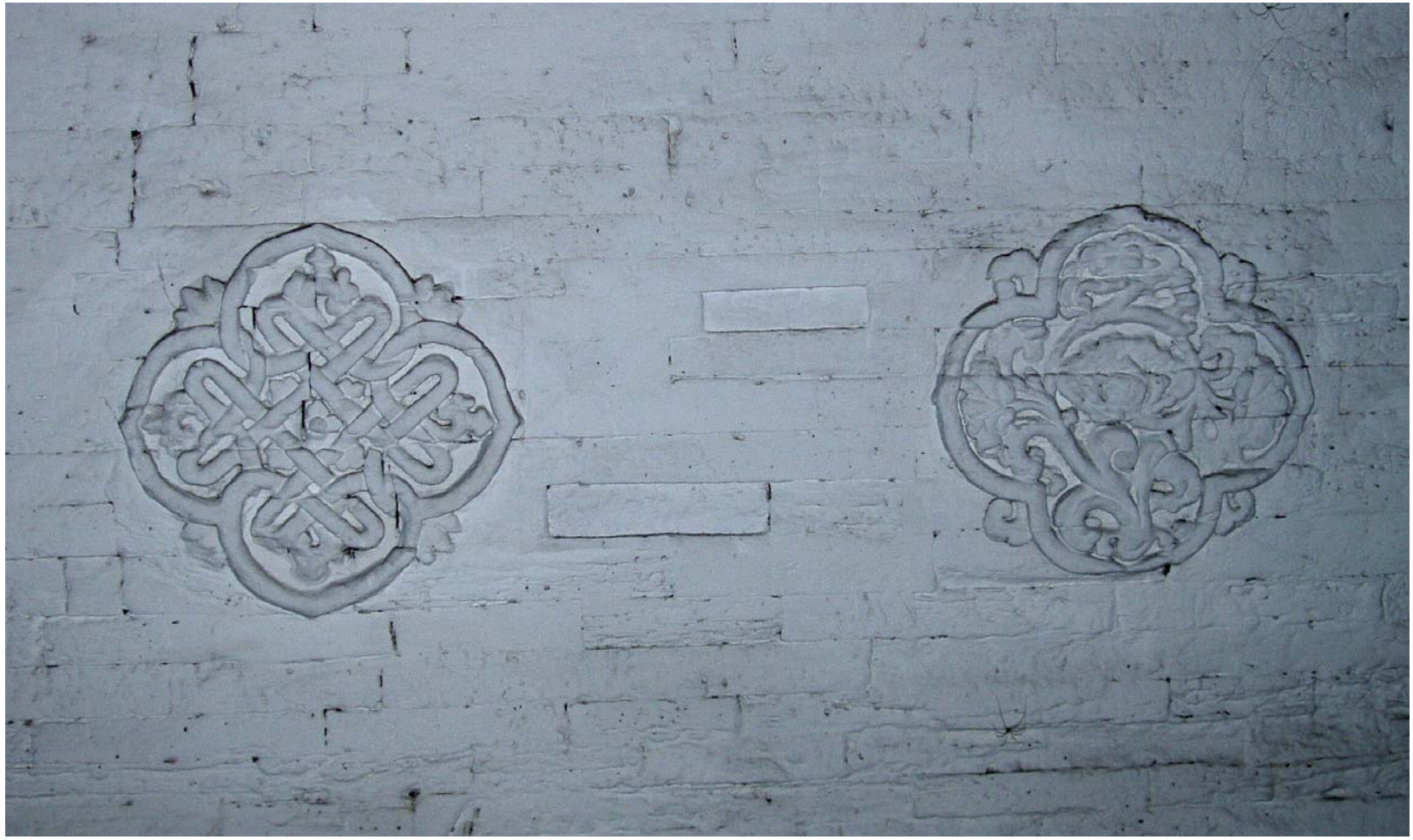

Figure 2. 38b: Cirebon masjid Agung, panels on the façade.

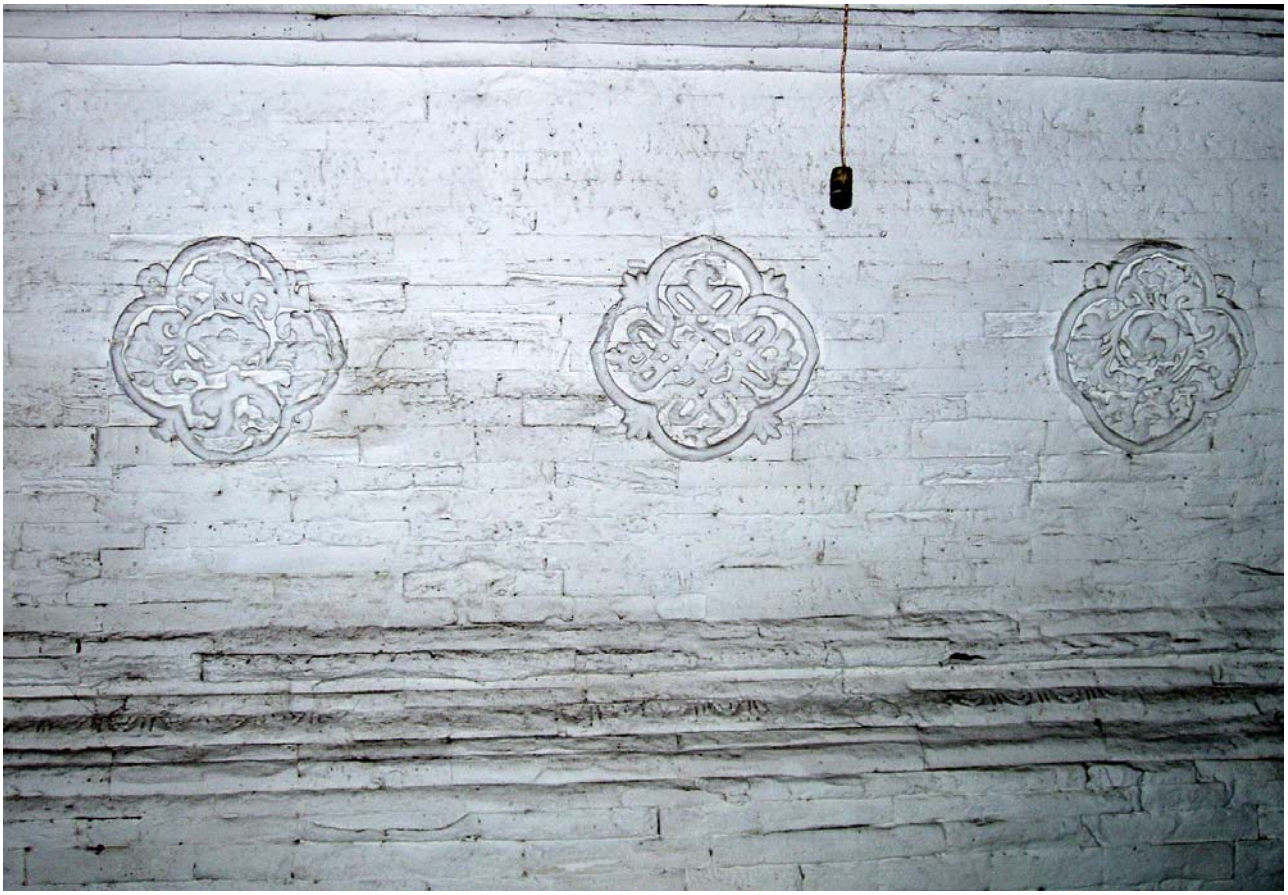

Figure 2. 38c: Cirebon masjid Agung, panels on the façade.

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Figure 2. 39a: Detail of wooden leaves of the central door

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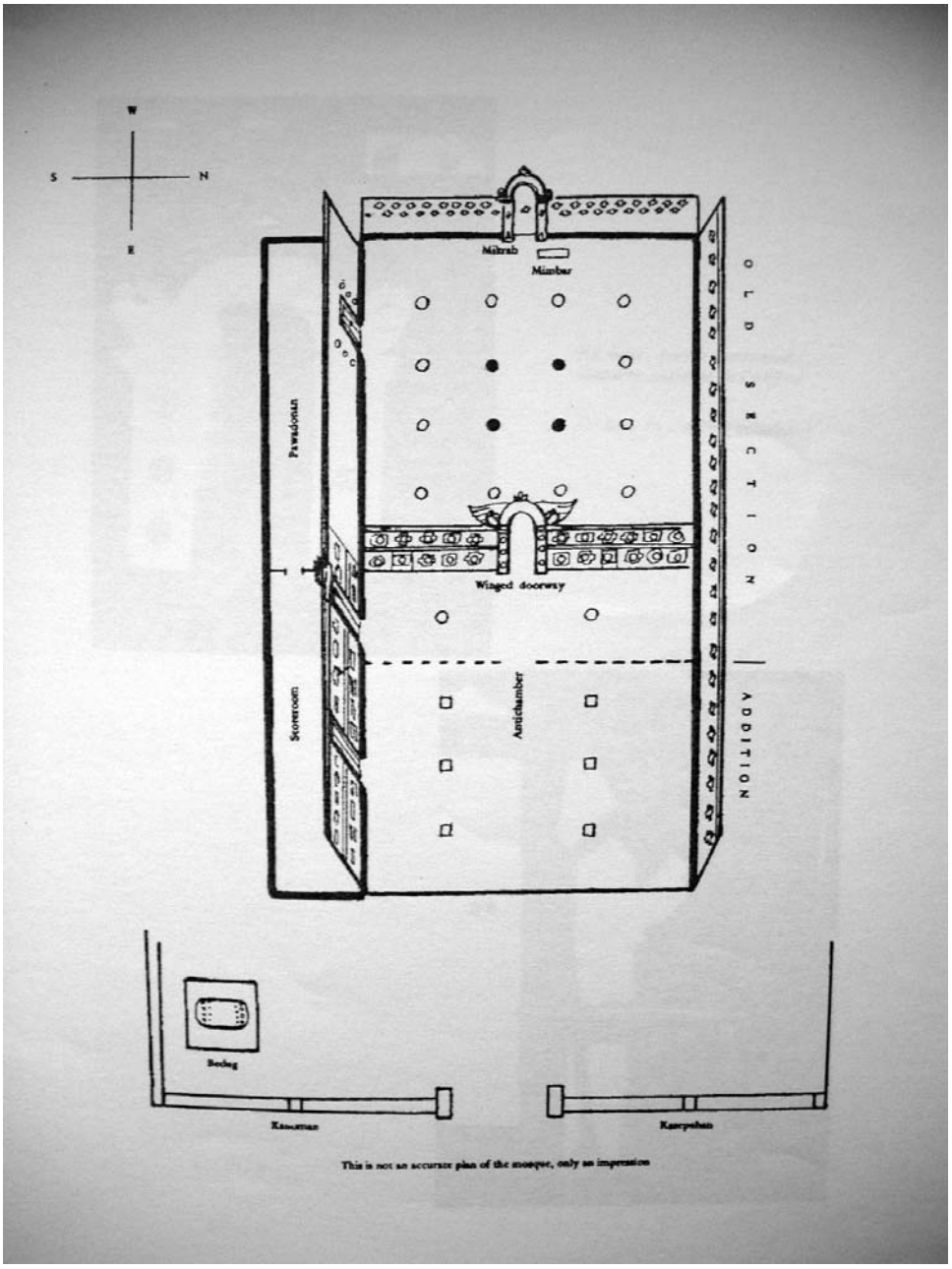

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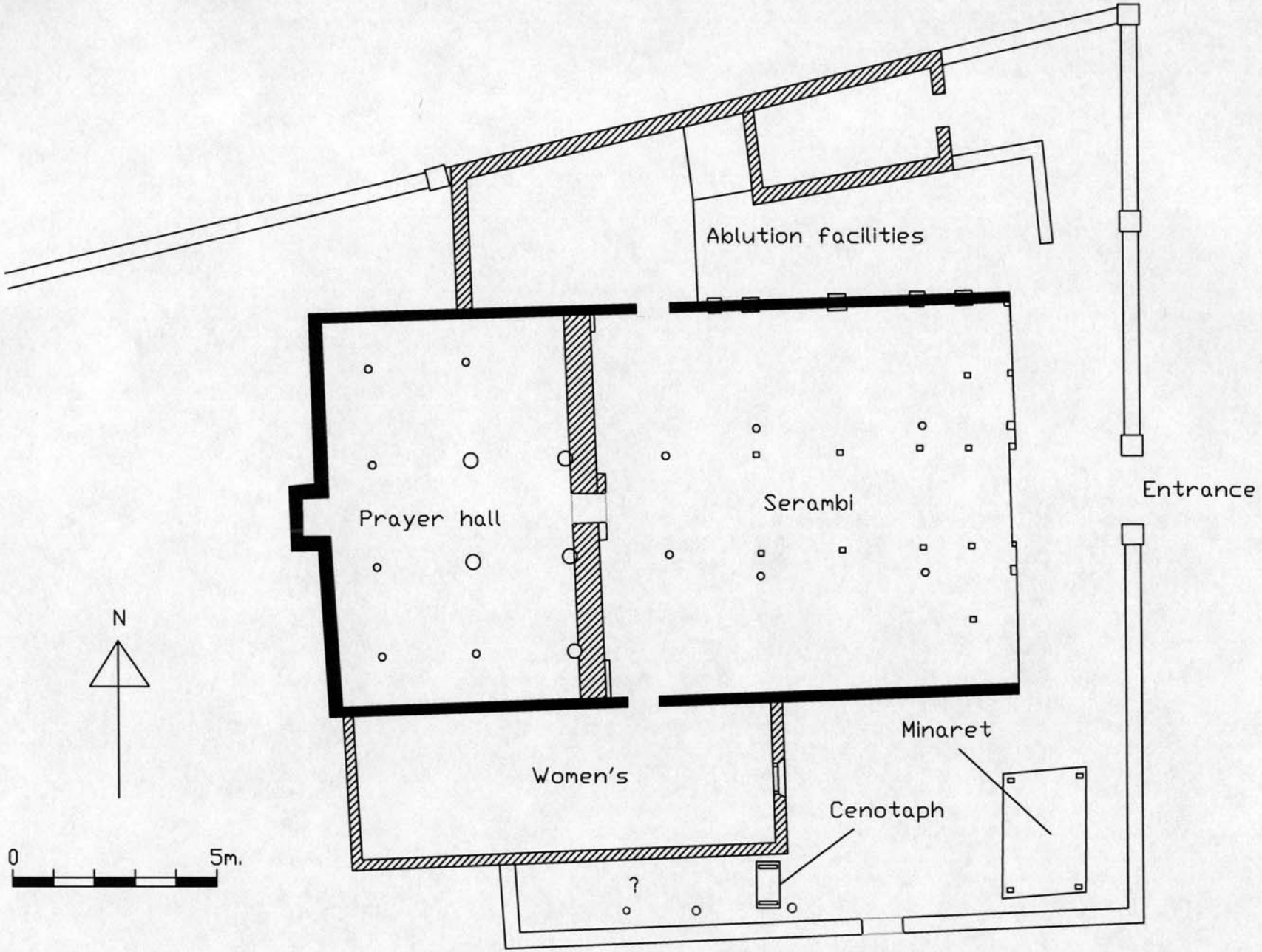

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Figure 2. 53b: Cirebon Panjunan mosque, western wall of serambi, decoration.

Figure 2. 53c: Cirebon Panjunan mosque, western wall of serambi, detail of inserted plate.

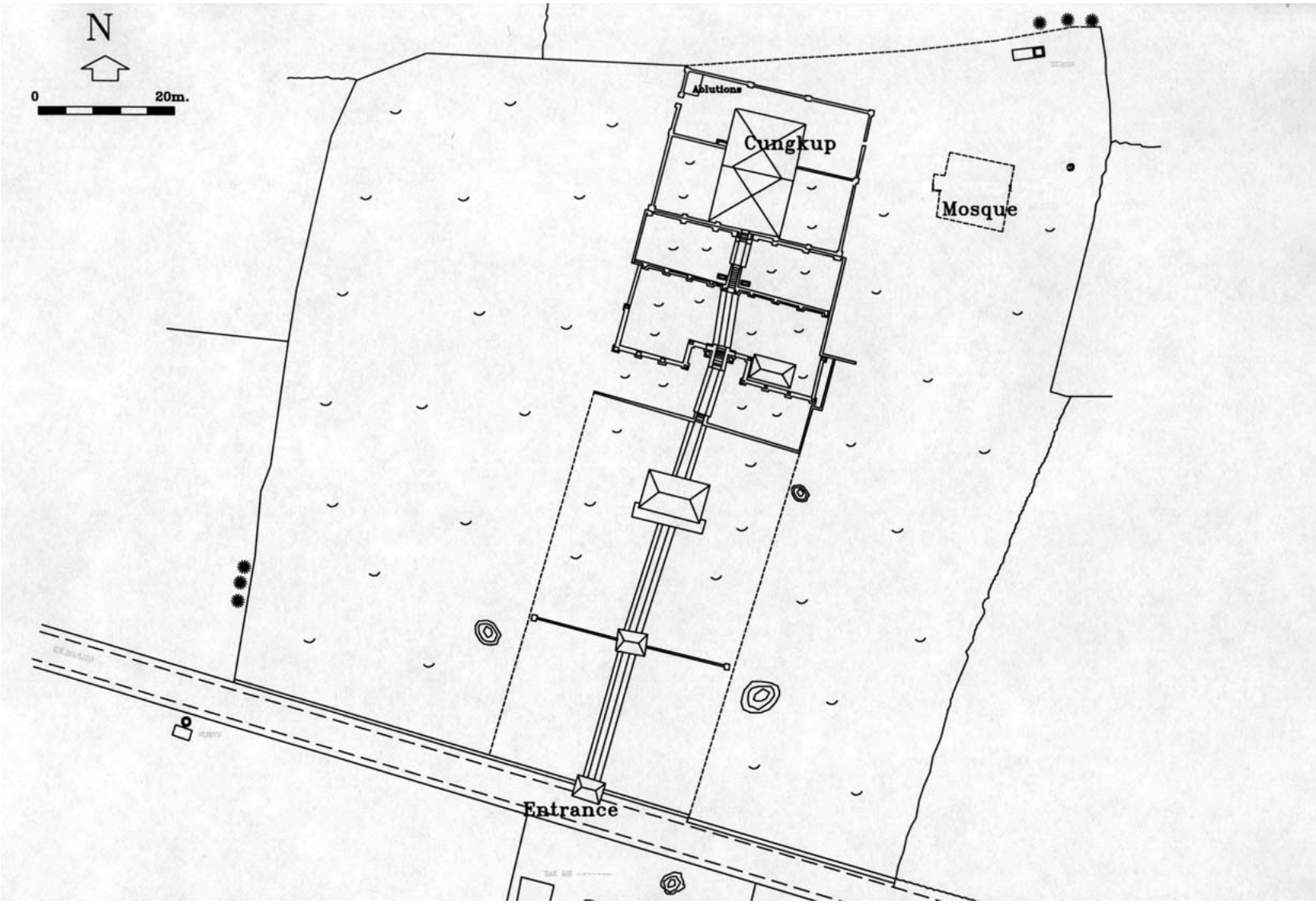

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Figure 2. 62: Drajat, cungkup.

Figure 2. 63: Drajat, serambi before the mausoleum.

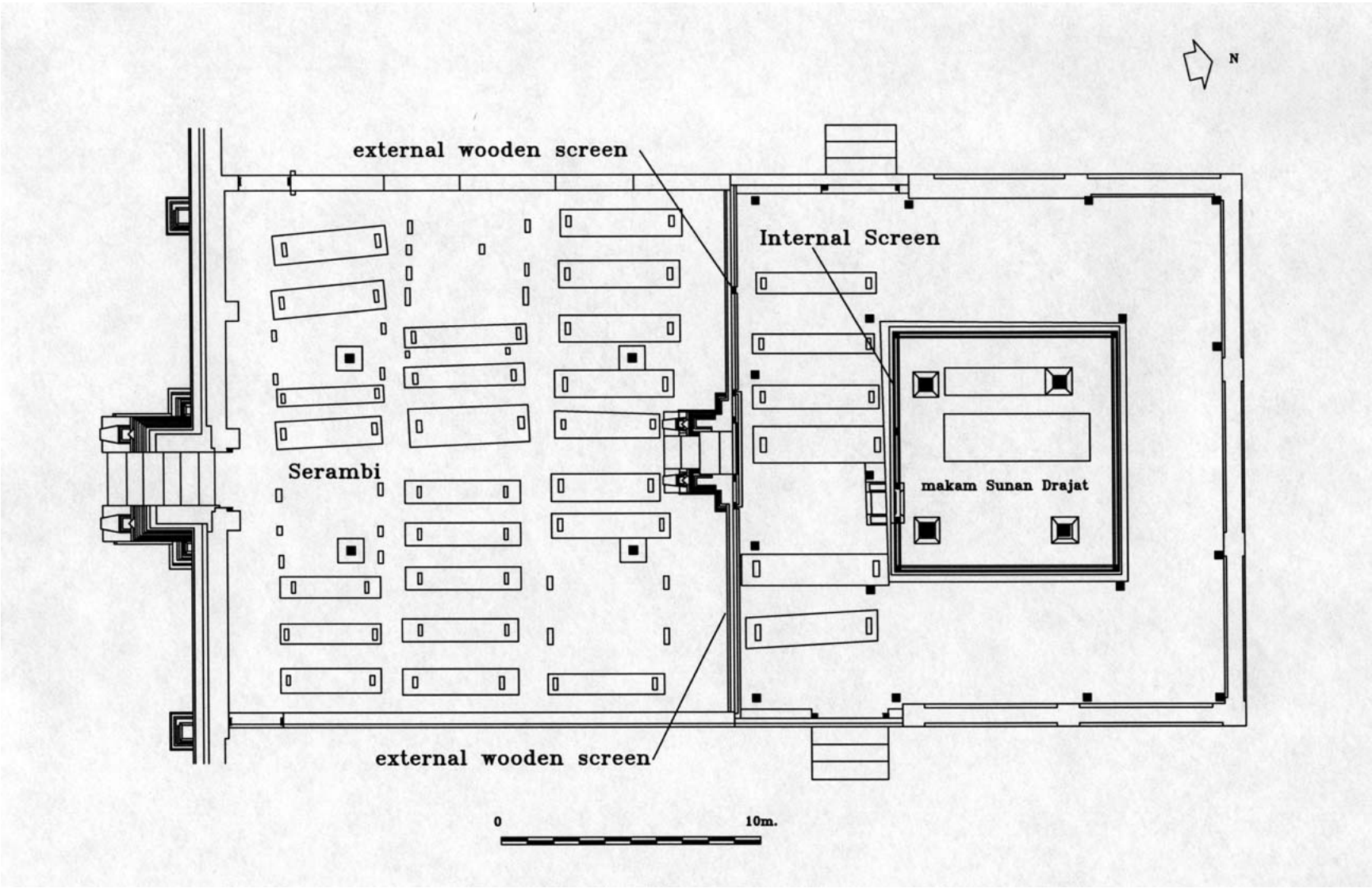

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Figure 2. 65: Drajat, pilgrims facing the Screen of the outer square.

Figure 2. 66a: Drajat, details of outer screen doors.

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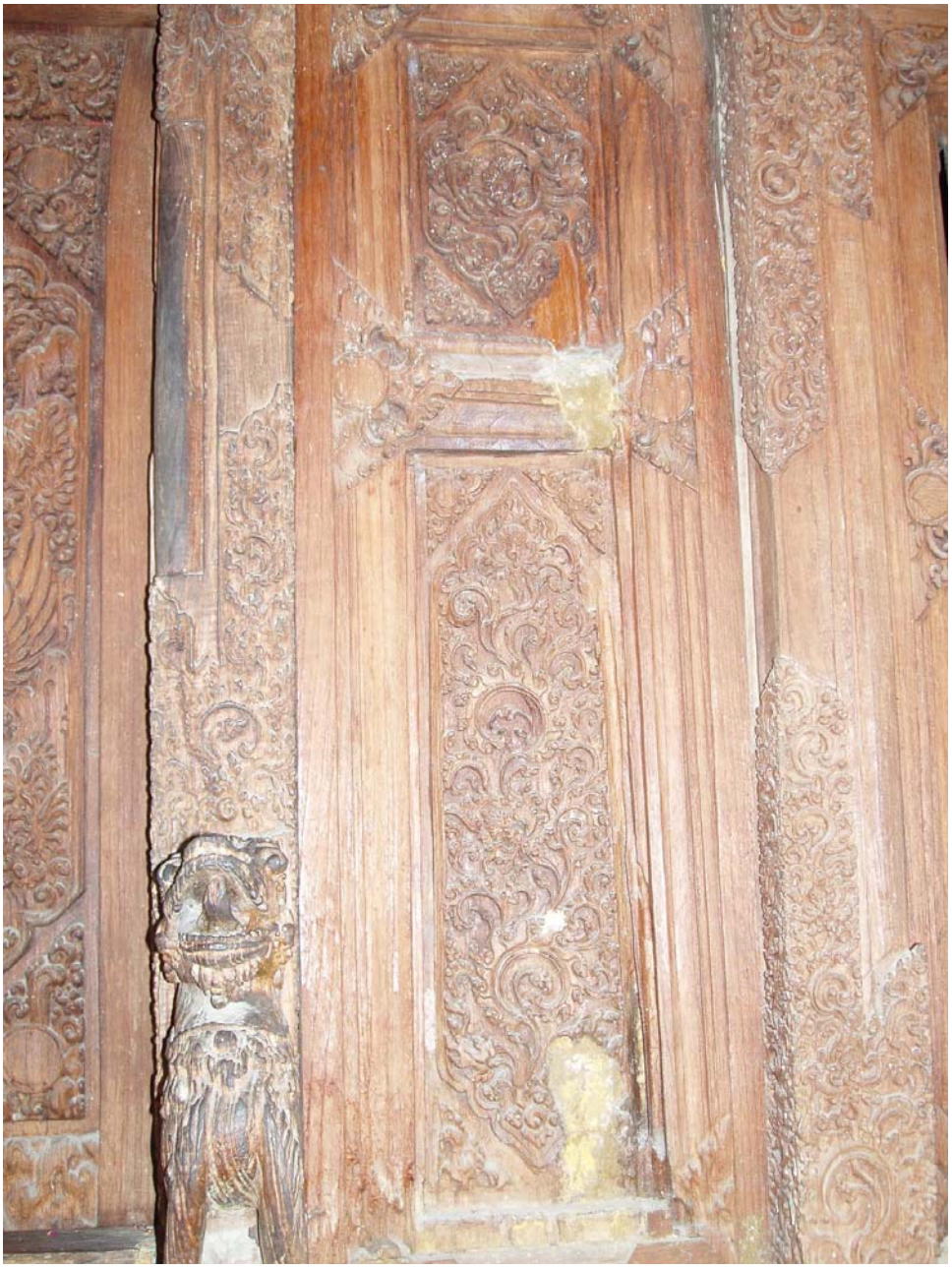

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Figure 2. 68 Drajat, façade of inner screen of mausoleum.

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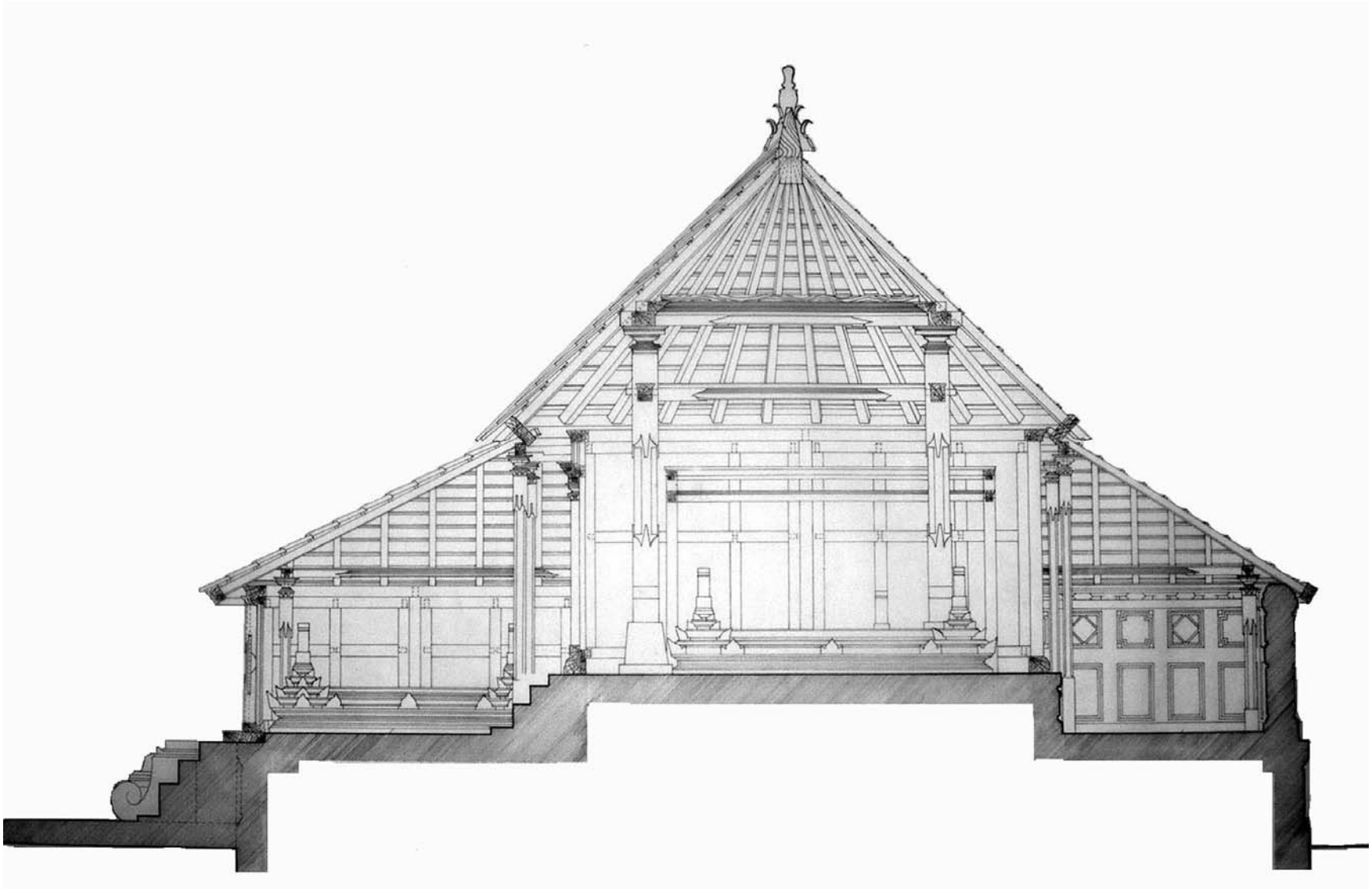

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Figure 2. 73b: Drajat, lion guarding door of outer screen.

Figure 2. 74a: Kudus, modern mihrab and foundation inscription

Figure 2. 74b: Kudus, foundation inscription.

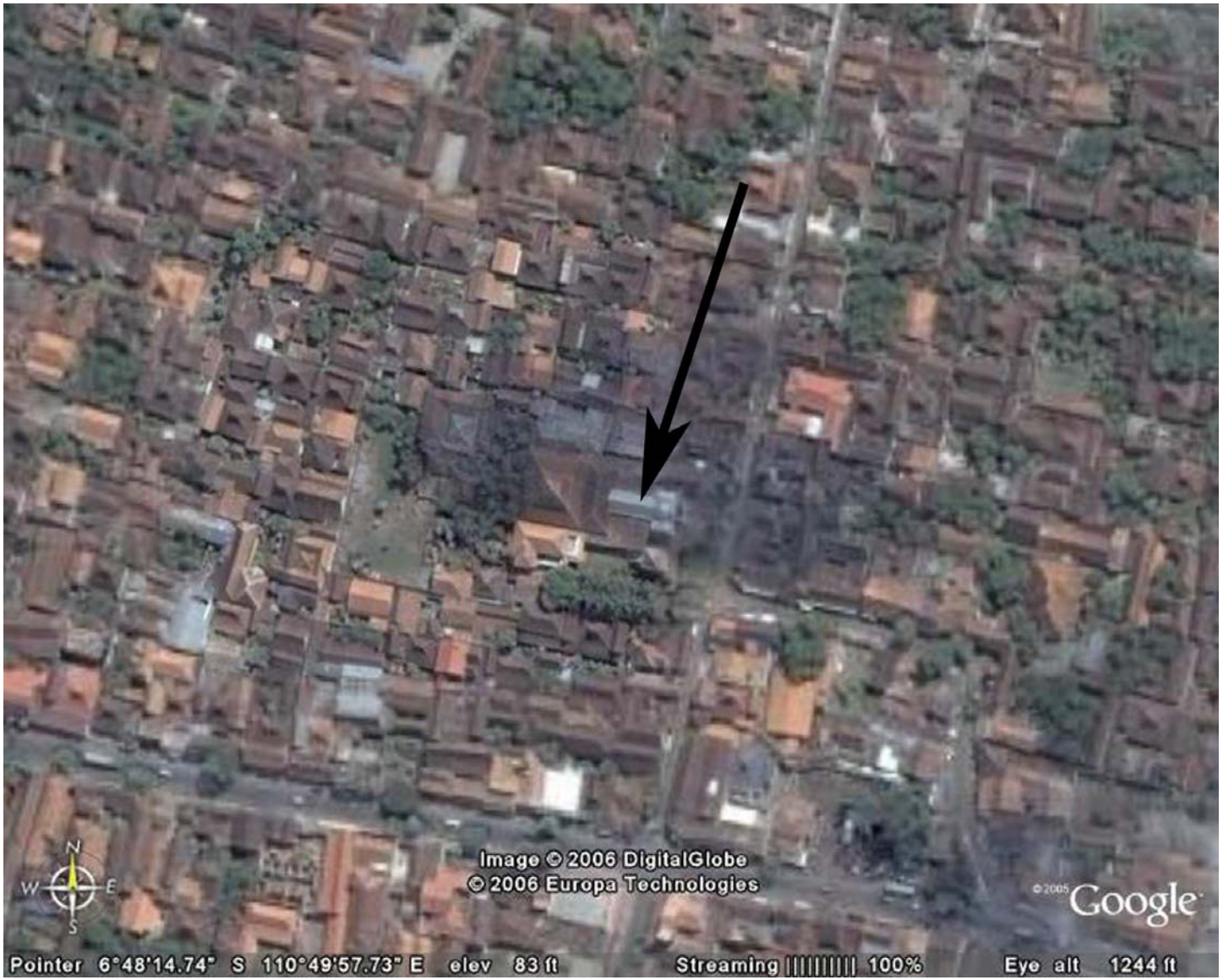

Figure 2. 75: Kudus, location of the shrine (After Google Earth)

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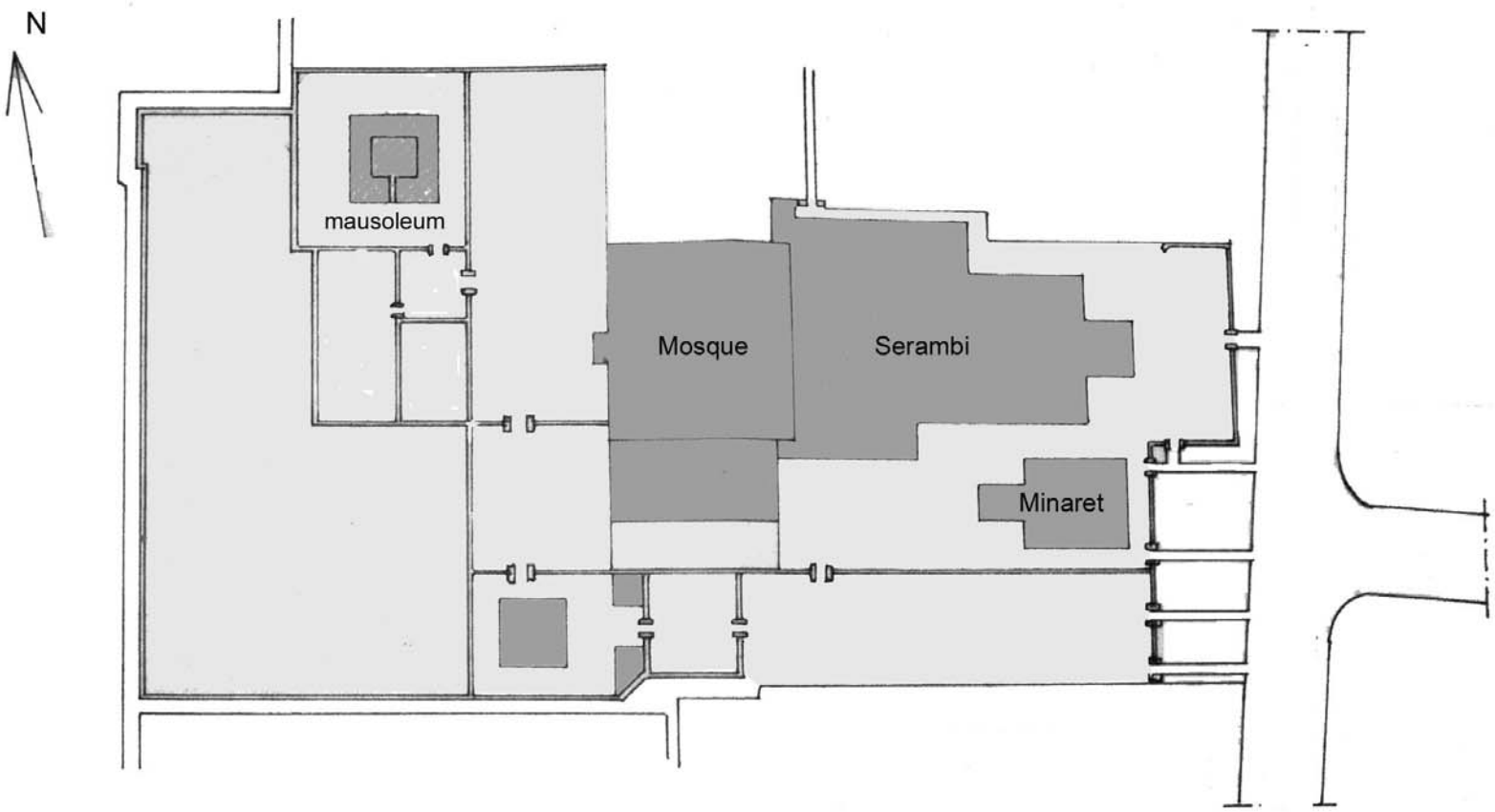

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Figure 2. 78: Kudus, Candi bintar gate aligned with qibla.

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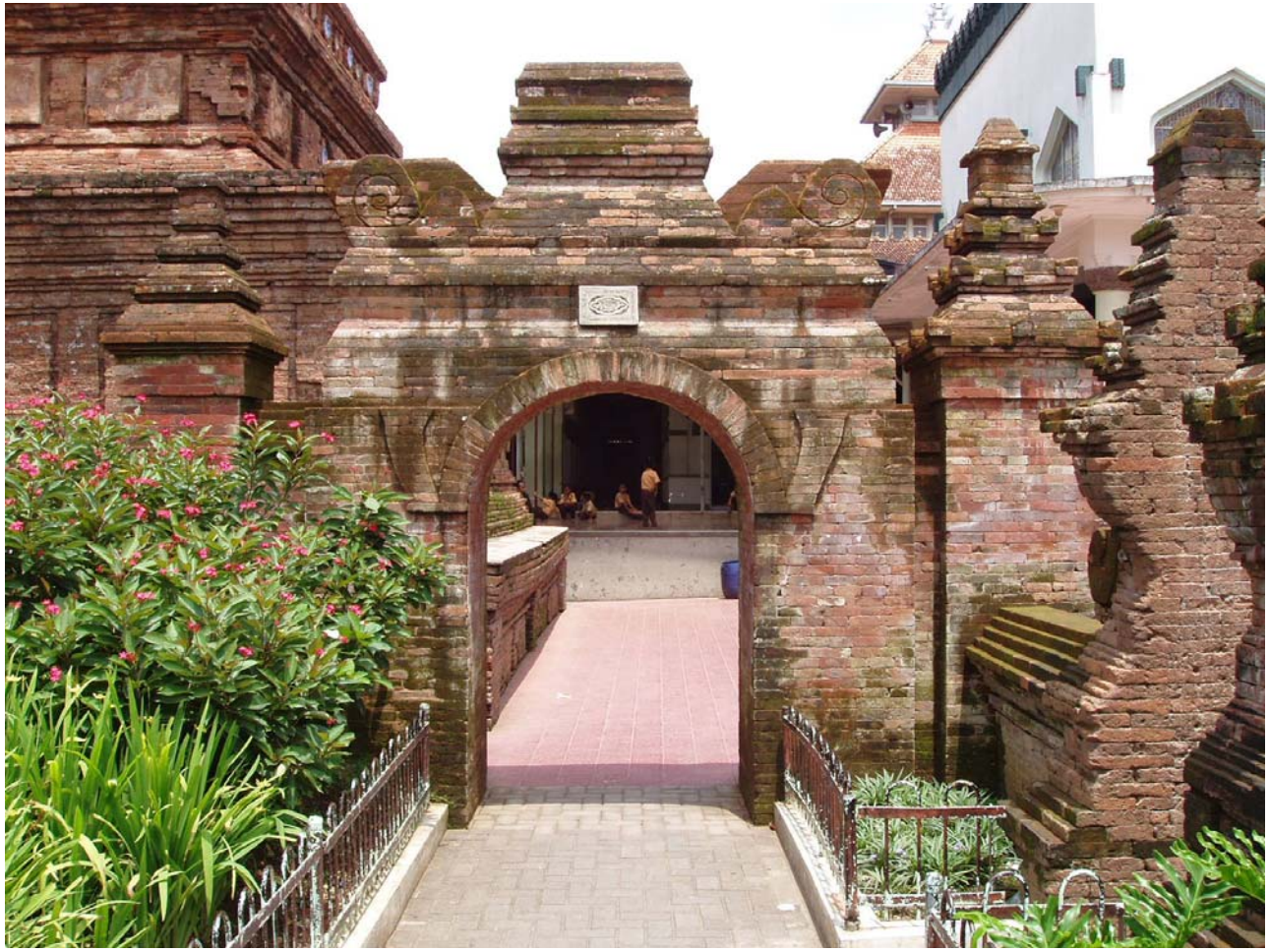

Figure 2. 80a: Kudus, Shrine entrance to the right of minaret.

Figure 2. 80b: Kudus, Shrine entrance to the left of minaret.

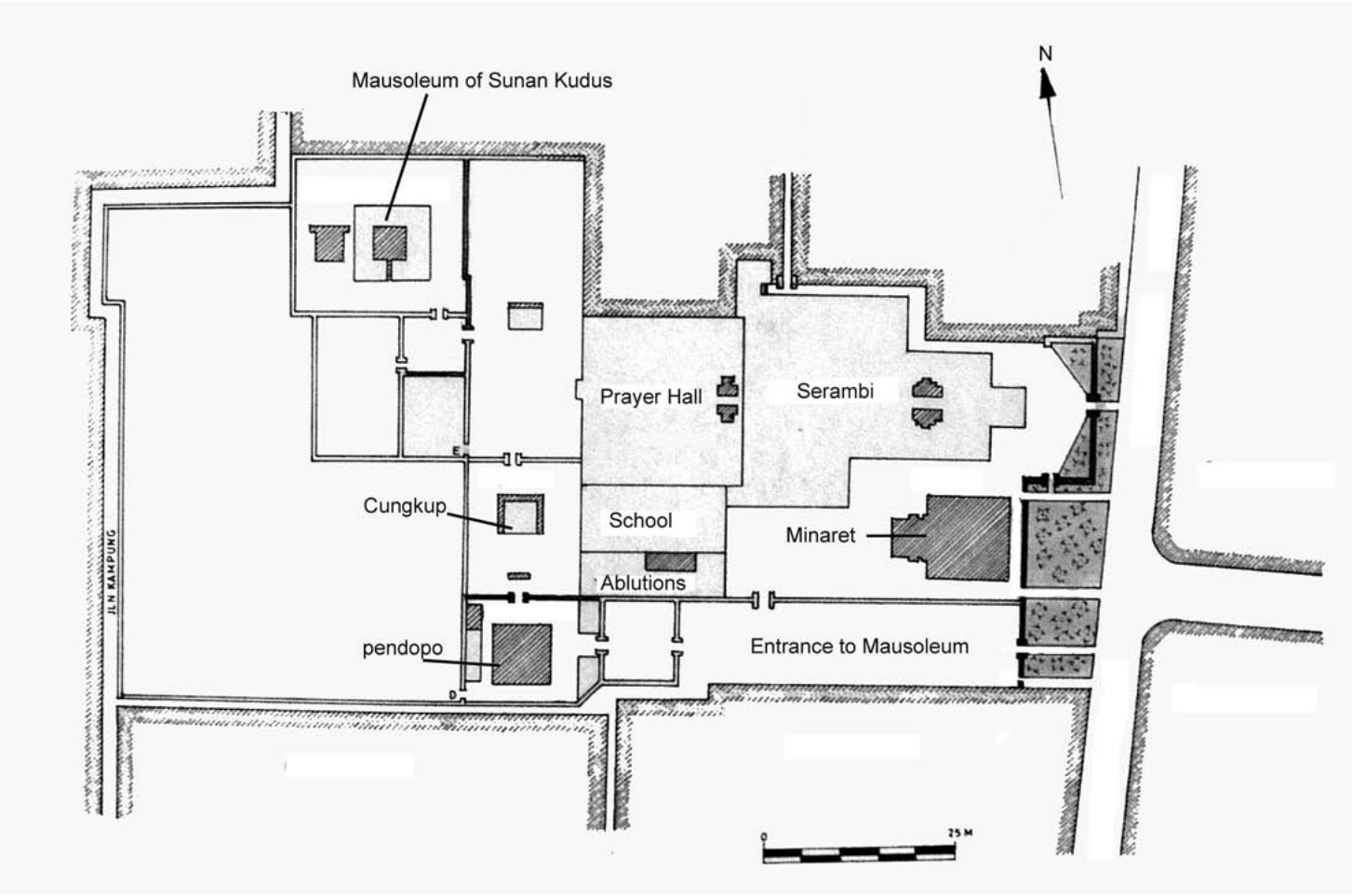

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Figure 2. 83: Kudus, Hindu–Javanese paduraksa gateway inside the prayer hall.

Figure 2. 84: Kudus, Hindu–Javanese paduraksa gateway inside the prayer hall.
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Figure 2. 85: Kudus, side entrance to the serambi with true arch opening.

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Figure 2. 92: Kudus, detail of minaret's body.

Figure 2. 93: Kudus, detail of minaret's body.

Figure 2. 94: Kudus, detail of minaret's paduraksa entrance.

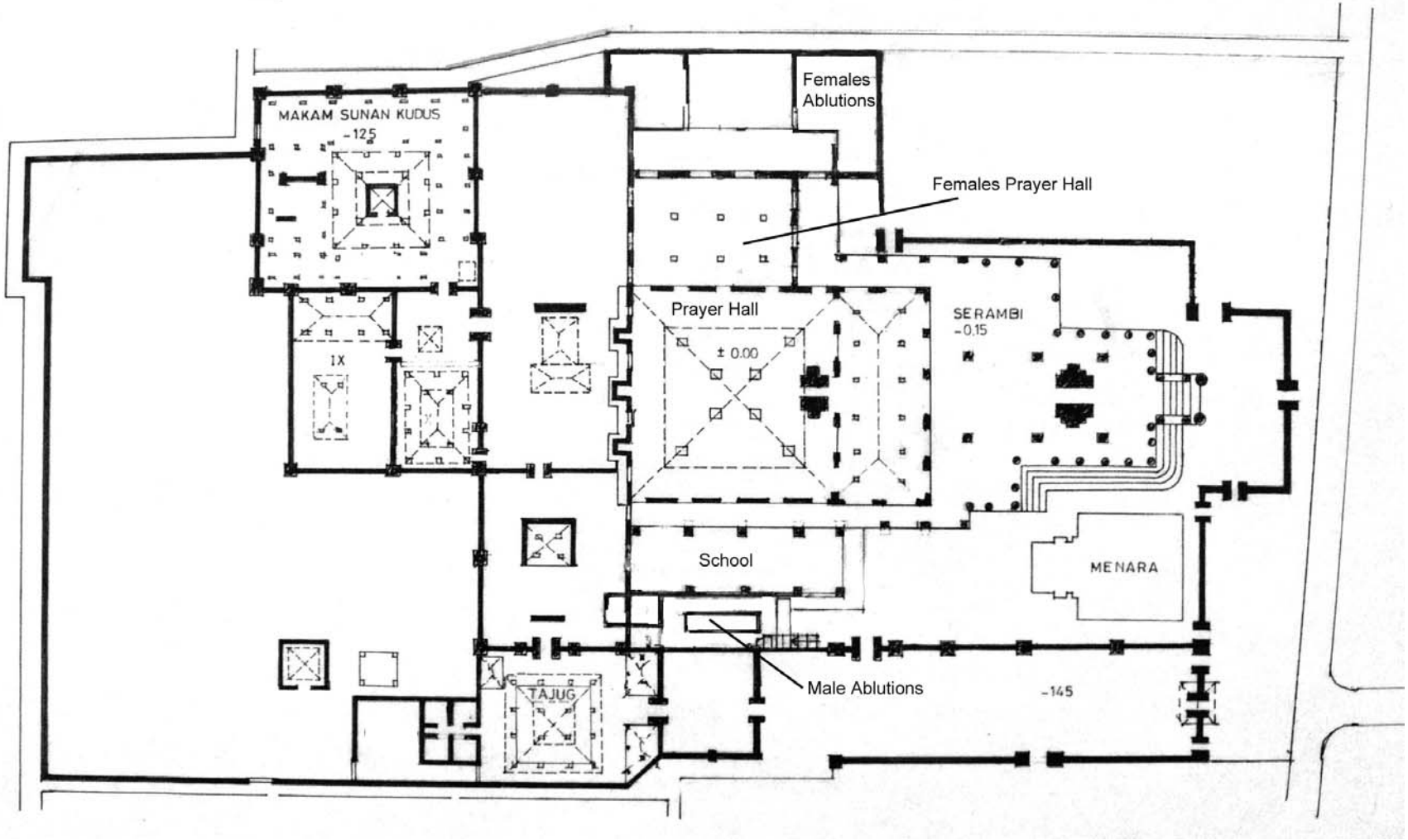

Figure 2. 95: Kudus, complex layout marked with courtyards leading to the mausoleum (After DPPNH).

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Figure 2. 97: Kudus, paduraksa gateway of the third courtyard that leads to the mausoleum.

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Figure 2. 101: Kudus, paduraksa gateway to fourth courtyard to mausoleum, detail showing the use of a true arch.

Figure 2. 102 Kudus, wall obstructing the entrance to the fourth courtyard to the mausoleum.

Figure 2. 103: Kudus, inscribed marble panel in the wall obstructing the entrance to the fourth courtyard to the mausoleum.

Figure 2. 104: Kudus, pavilion in the fourth courtyard to mausoleum.

Figure 2. 105: Kudus, fifth courtyard to mausoleum.

Figure 2. 106: Kudus, authentic short wall that divides the fifth courtyard to mausoleum

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Figure 2. 108: Kudus, paduraksa gateway leading to sixth courtyard to the mausoleum.

Figure 2. 109: Kudus, view of the mausoleum from the sixth courtyard.

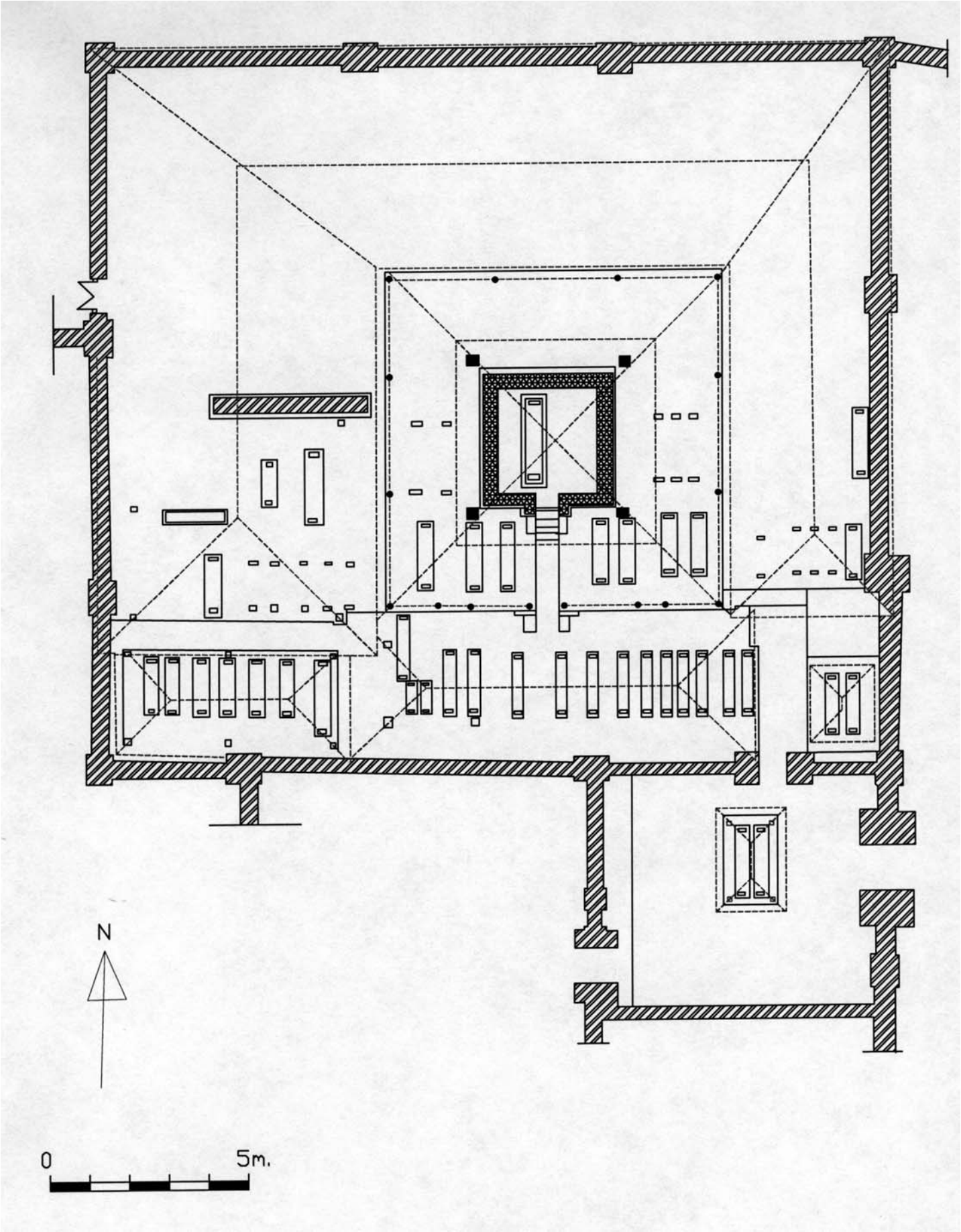

Figure 2. 110 Kudus, plan of the Sunan's mausoleum (After DPPNH).

Figure 2. 111a: Kudus, general view of the sunan’s tomb.

Figure 2. 111b: Kudus, general view of the sunan's tomb.

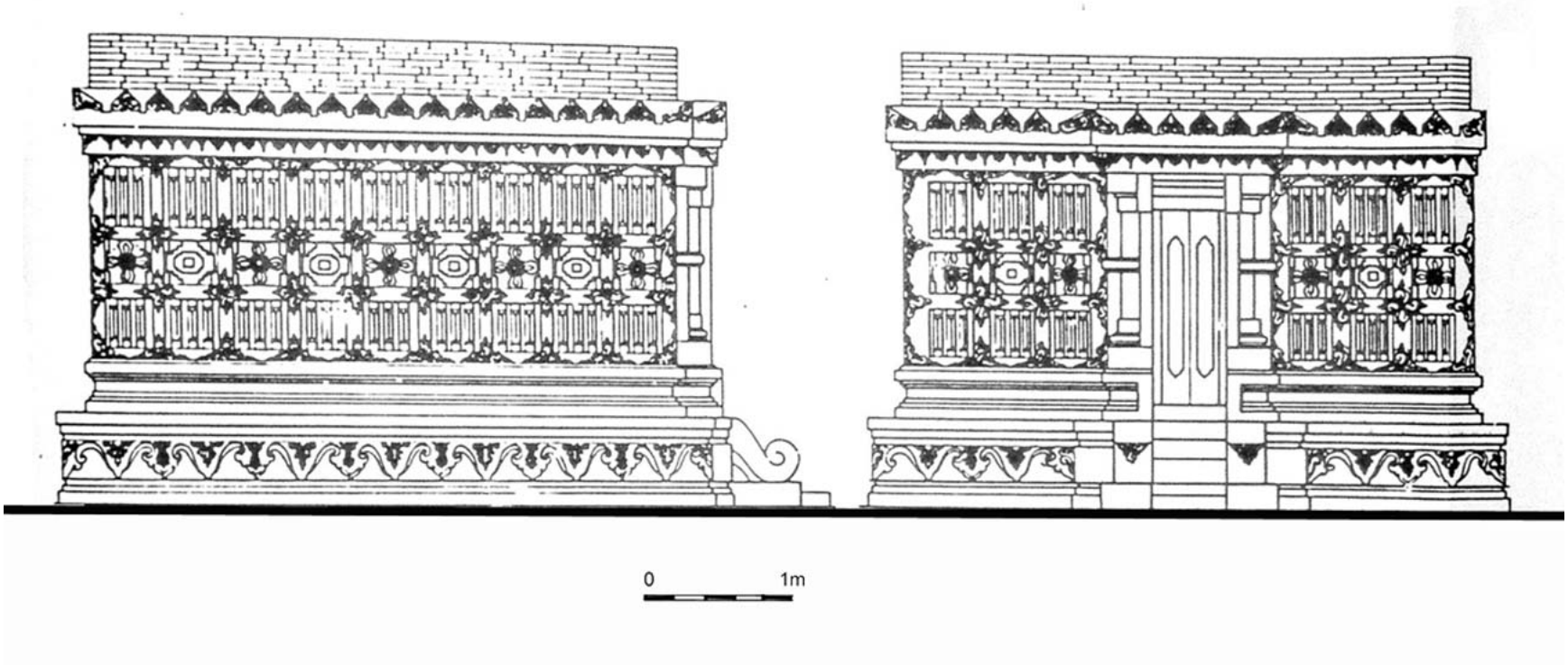

Figure 2. 112: Kudus, Sketch of stone screens around the Sunan's tomb (After DPPNH).

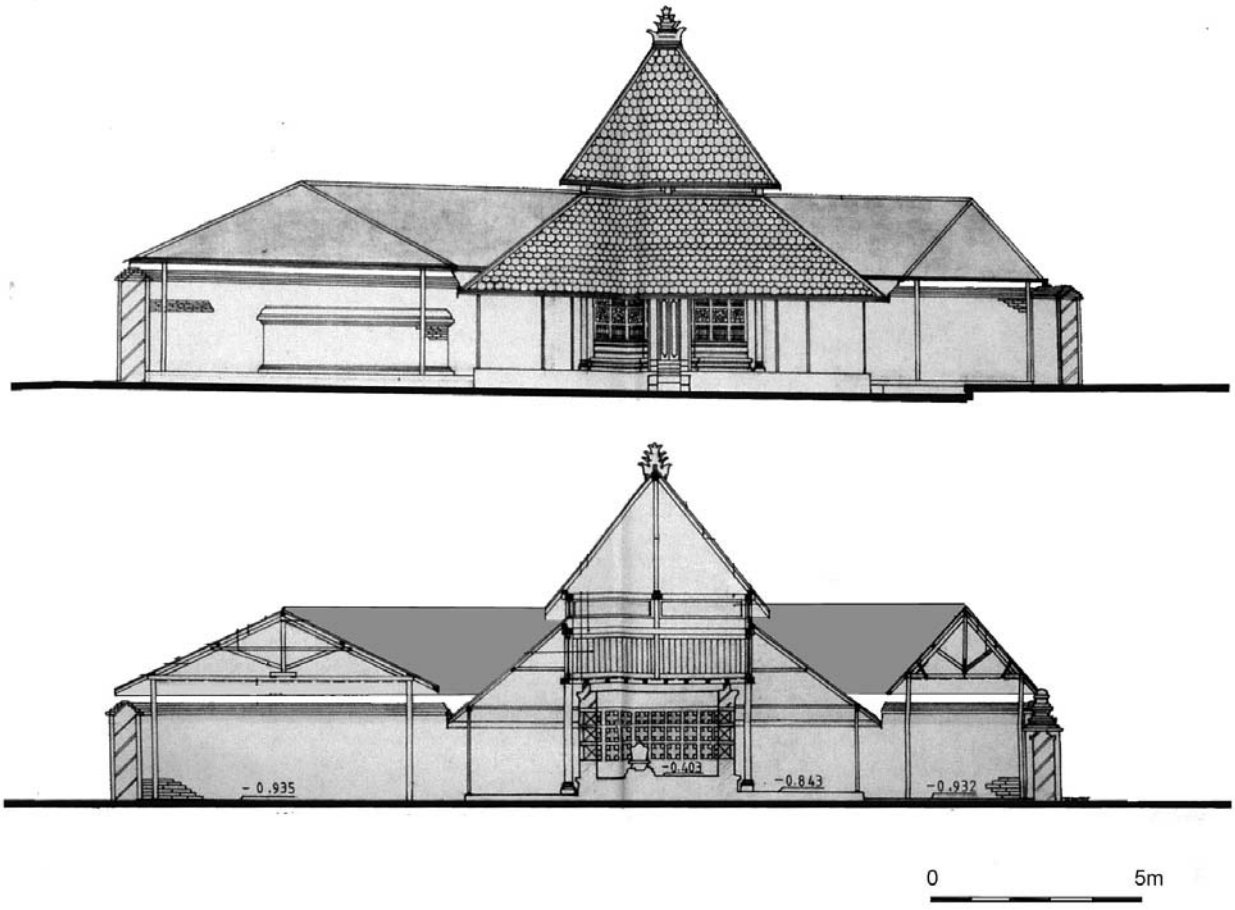

Figure 2. 113: Kudus, mausoleum southern elevation and cross section (After DPPNH).

Figure 2. 114: Kudus, details of stone screens around the Sunan's tomb.

Figure 2. 115: Kudus, details of stone screens around the Sunan's tomb.

Figure 2. 116: Kudus, details of door jambs in stone screens around the Sunan's tomb.

Figure 2. 117: Kudus, details of door leafs in stone screens around the sunan's tomb.

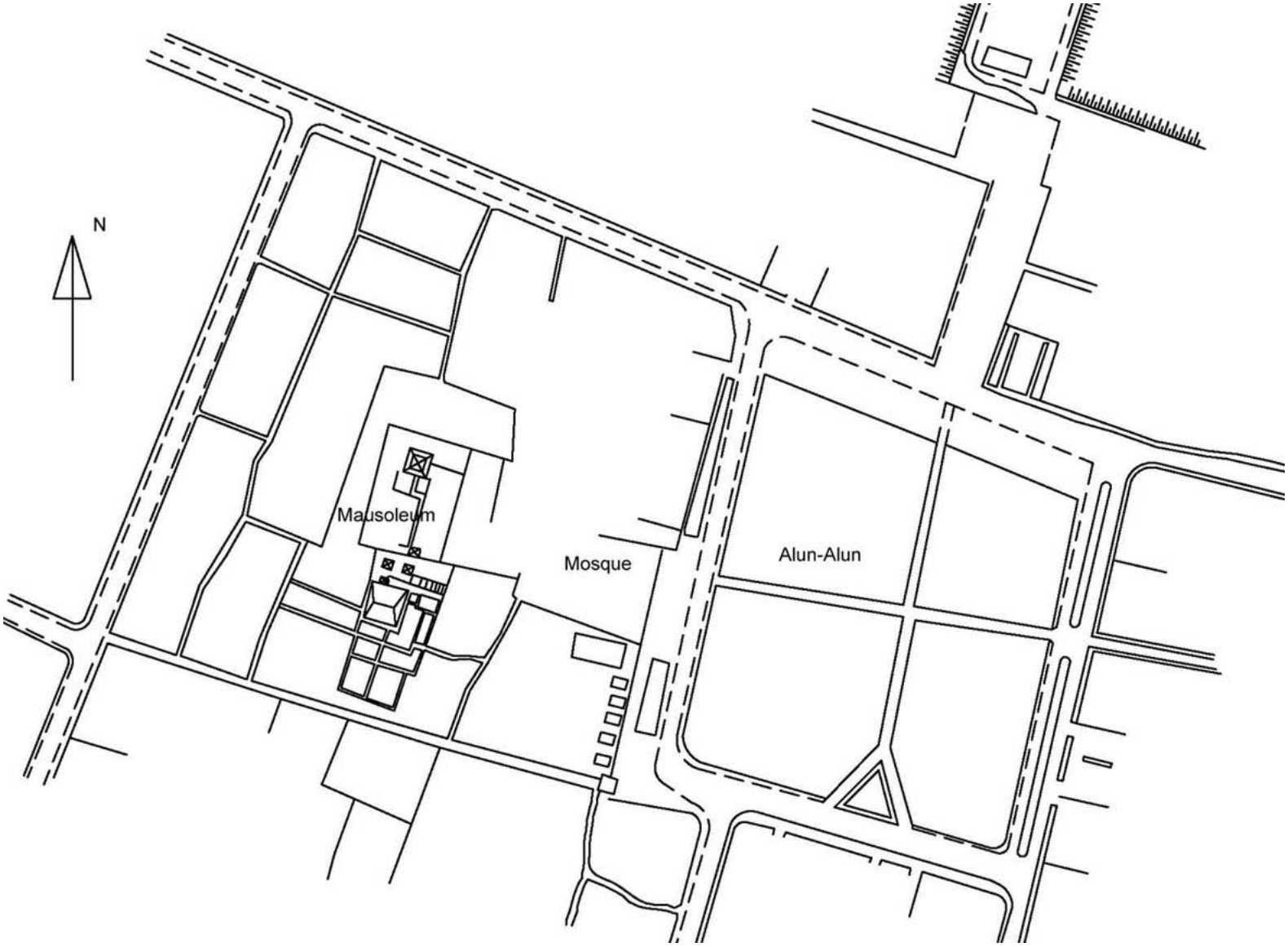

Figure 2. 133: Bonang, layout of Tuban's alun–alun and surrounding buildings (After DPPNH).

Figure 2. 134 Bonang, street to the mausoleum.

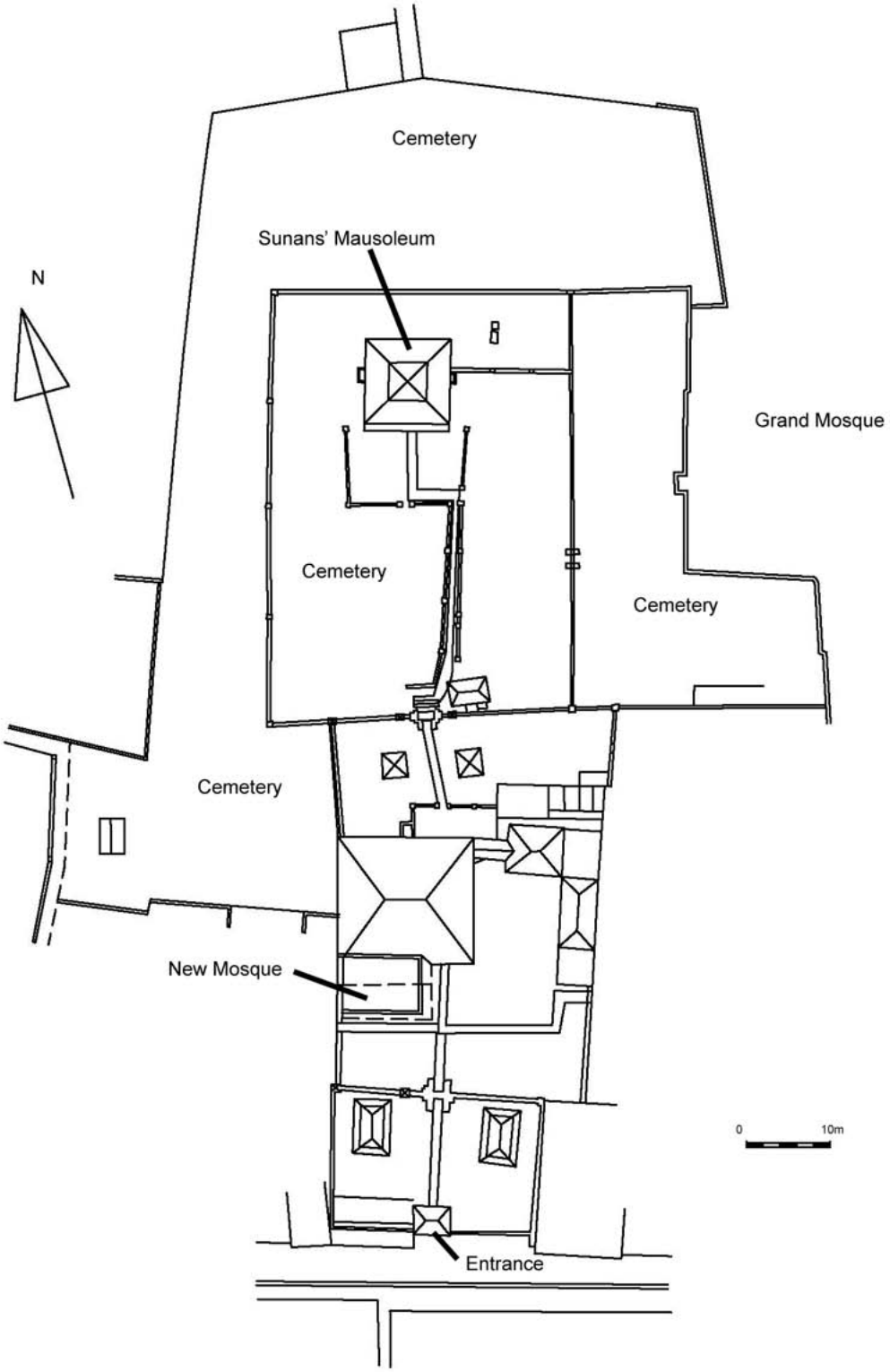

Figure 2. 135: Bonang, current plan of the shrine (After DPPNH).

Figure 2. 136: Bonang, main entrance to the shrine.

Figure 2. 137: Bonnag, eastern entrance to the shrine.

Figure 2. 138: Bonang, archway of the main entrance.

Figure 2. 139: Bonang, pendopo in the first courtyard.

Figure 2. 140: Bonang, paduraksa gateway leading into the second courtyard, southern side

Figure 2. 141: Bonang, paduraksa gateway leading into the second courtyard, northern side.

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Figure 2. 143: Bonang, detail of main paduraksa leading into the second courtyard.

Figure 2. 144: Bonang, modern small mosque in the second courtyard.

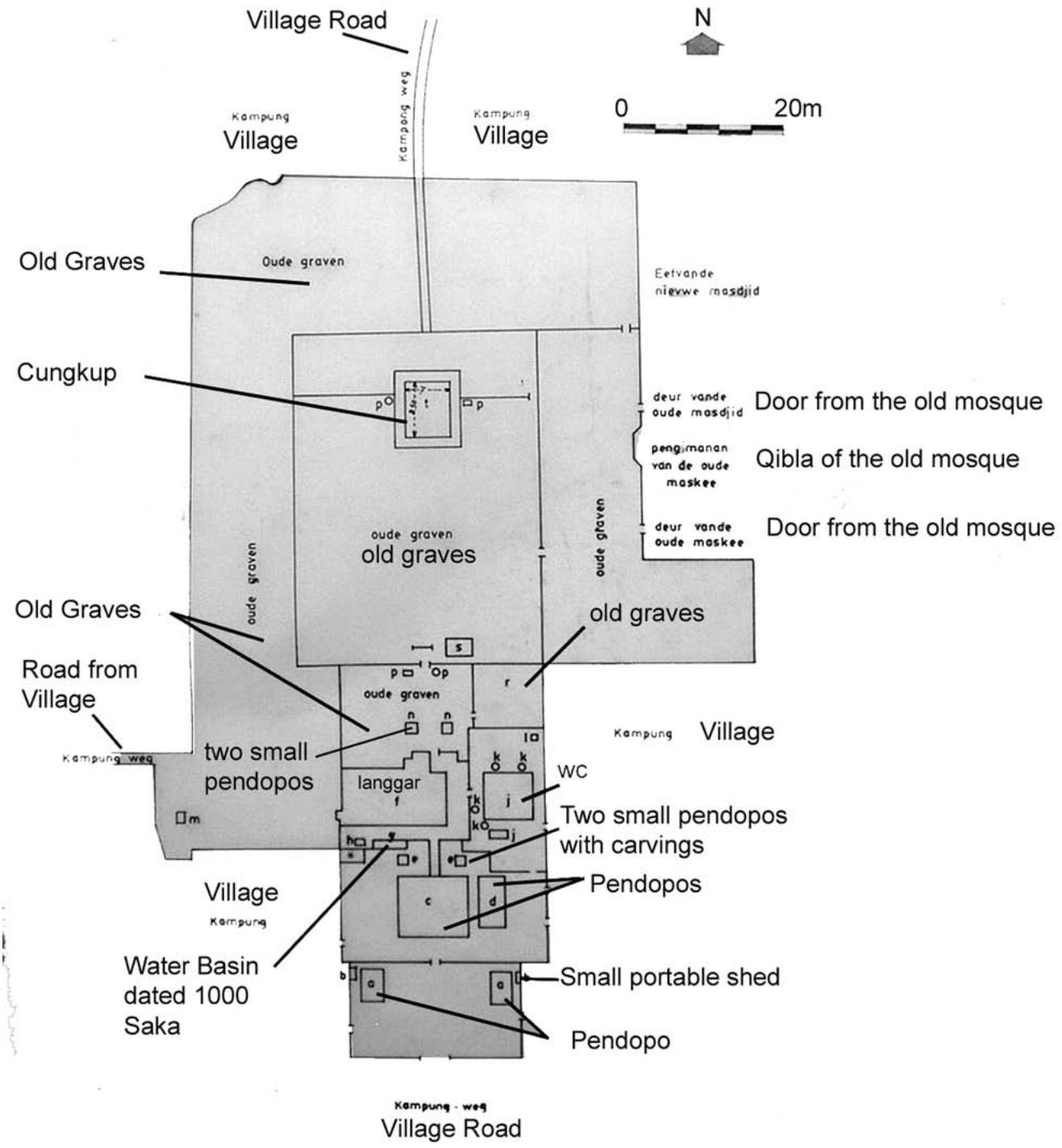

Figure 2. 145: Bonang, early plan by the Dutch (After DPPNH)

Figure 2. 146: Bonang, pavilion in second courtyard.

Figure 2. 146a: Bonang, pavilion in second courtyard, detail

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Figure 2. 149: Bonang, aling–aling wall view from third courtyards looking south.

Figure 2. 150: Bonang, general view of the third courtyard looking north.

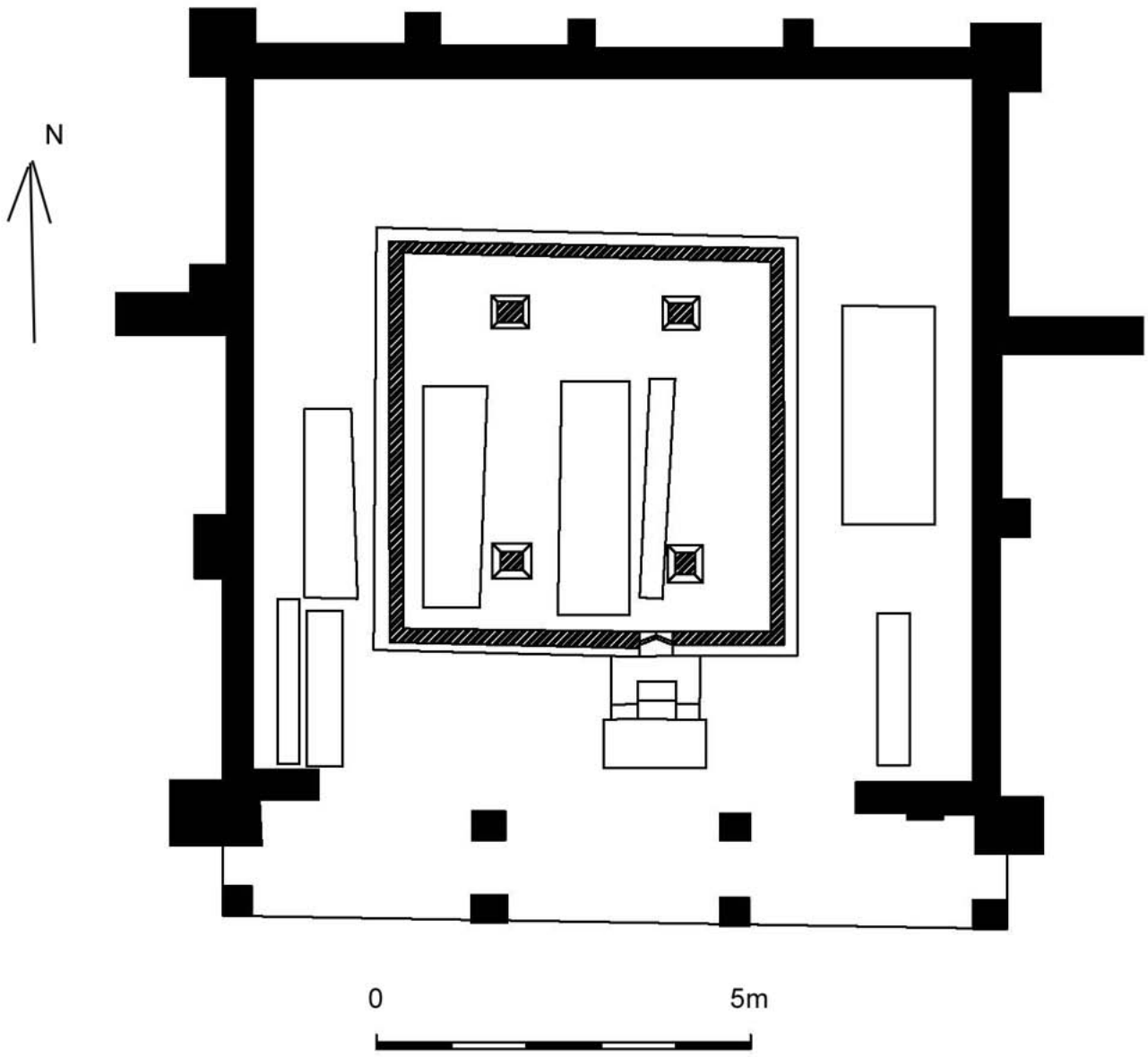

Figure 2. 151: Bonang, plan of cungkup (After DPPNH).

Figure 2. 152: Bonang, southern façade of the cungkup.

Figure 2. 153: Bonang, detail showing authentic parts of the cungkup's southern façade.

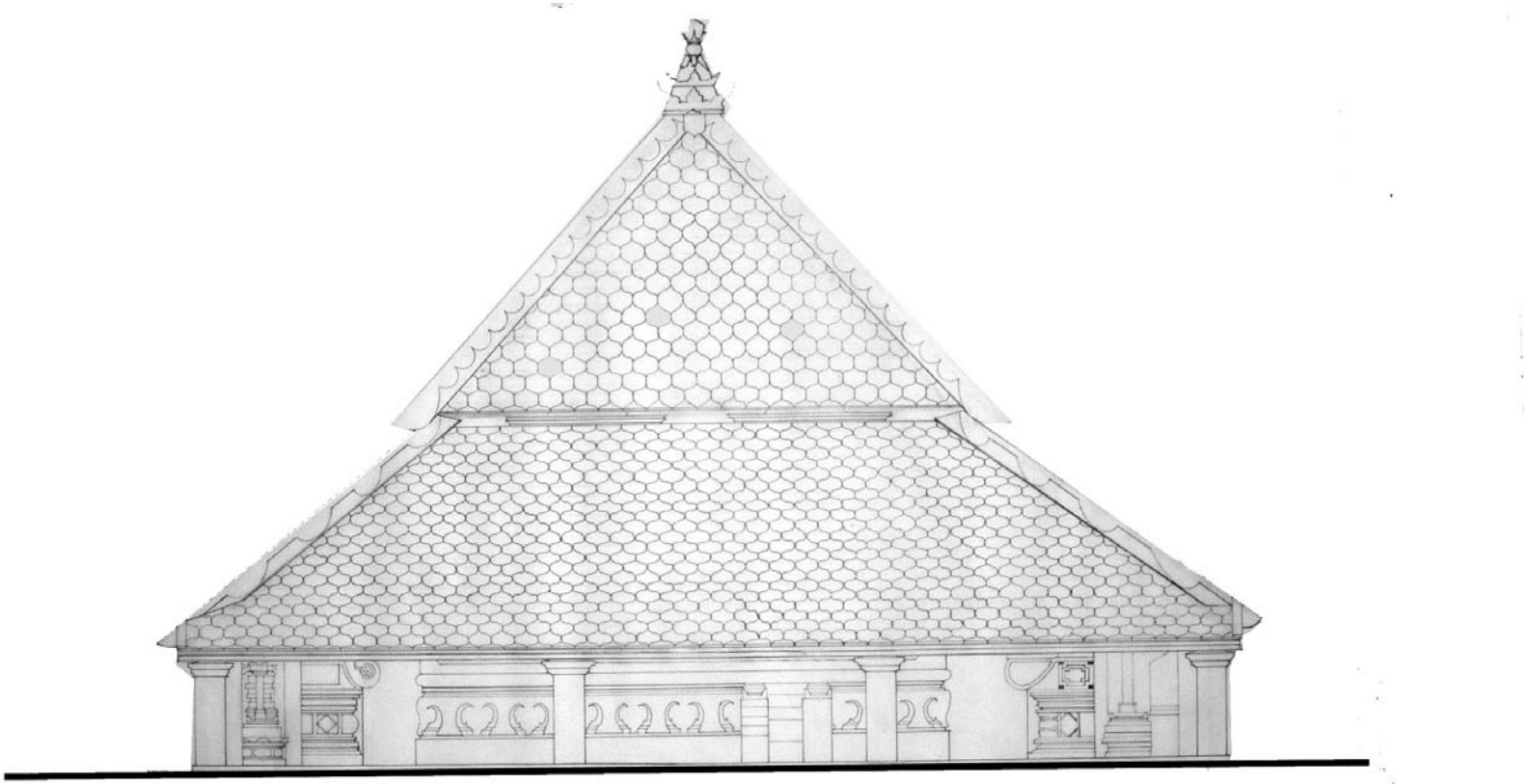

Figure 2. 154: Bonang, drawing of southern façade of cungkup (After DPPNH).

Figure 2. 155: Bonang, the cungkup.

Figure 2. 156 Bonang, old picture of aling wall (After Anonymous, Masdjid dan Makam).

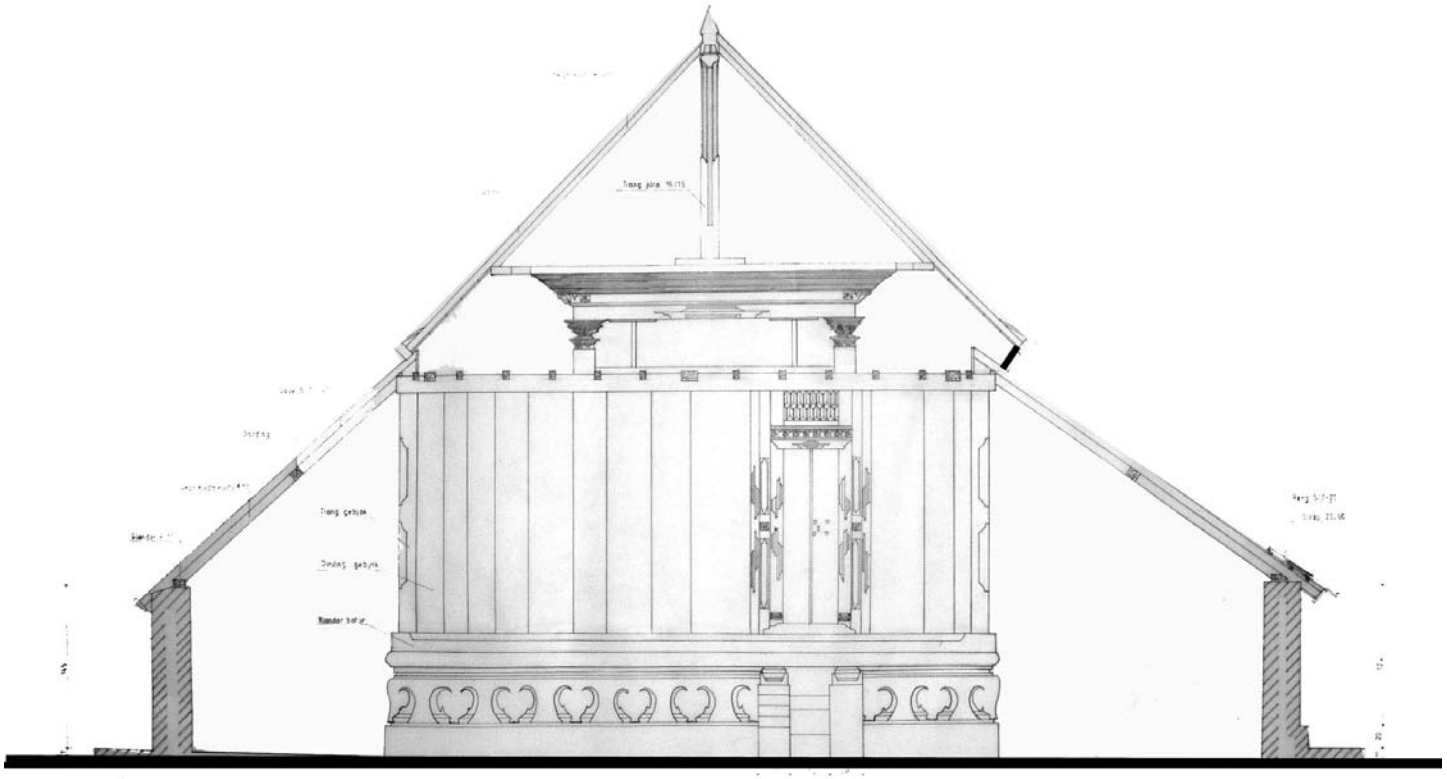

Figure 2. 157: Bonang, cross section of the cungkup (After DPPNH).

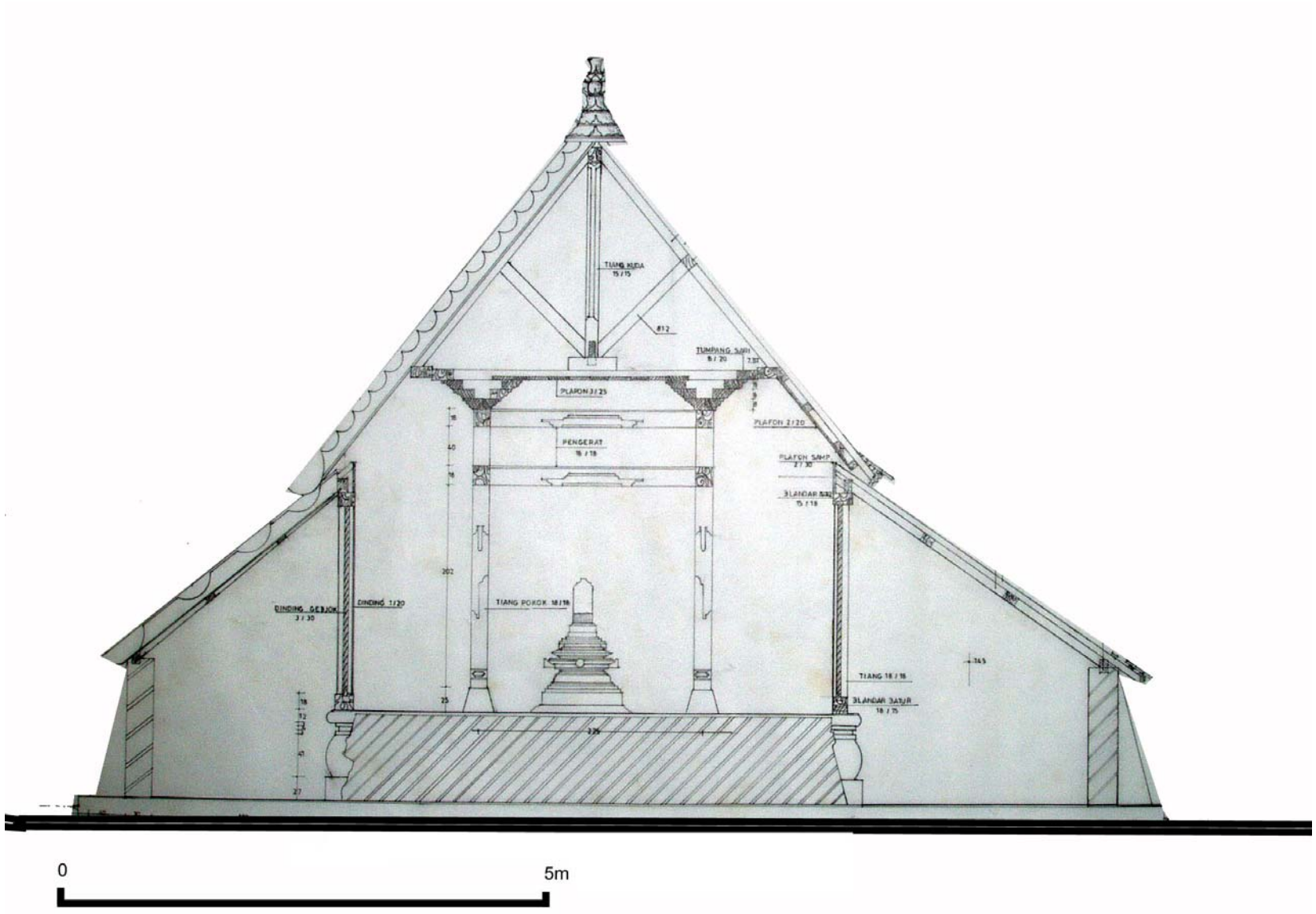

Figure 2. 158 Bonang, cross section of the cungkup (After DPPNH).

Figure 2. 159: Bonang, mausoleum stairs.

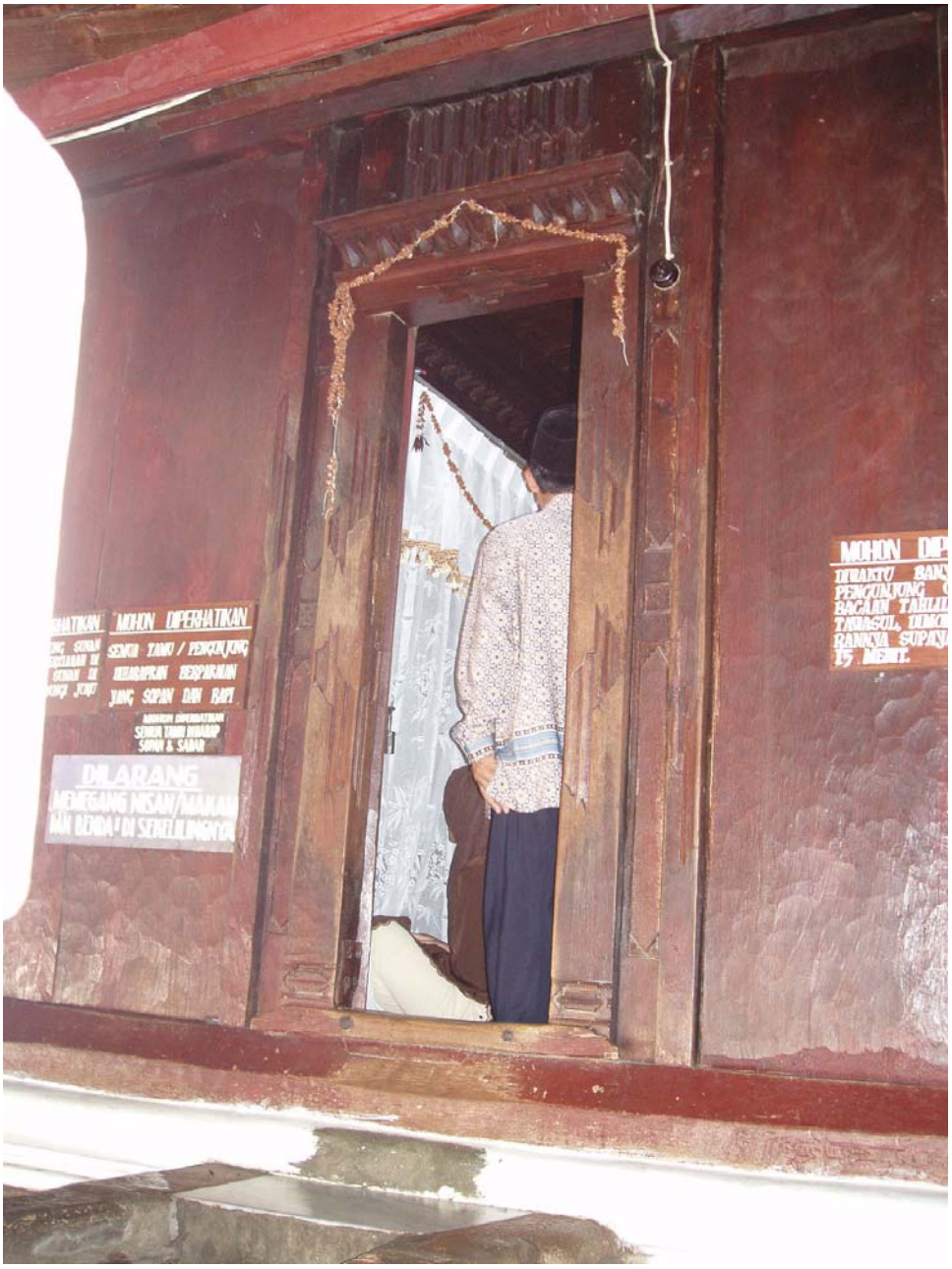

Figure 2. 160 Bonang, mausoleum door.

Figure 2. 161: Bonang, pilgrims mediating under the cungkup side eaves.

Figure 2. 162: Bonang, decoration details of the first gateway of the shrine.

Figure 2. 163: Bonang, decoration details of the first gateway of the shrine.

Figure 2. 164: Bonang, decorative inserted plates in the second paduraksa gateway.

Figure 2. 165a Bonang detail of wood carvings in the door lintel of the second paduraksa gateway.

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Figure 2. 166: Bonang, aling–aling wall decoration

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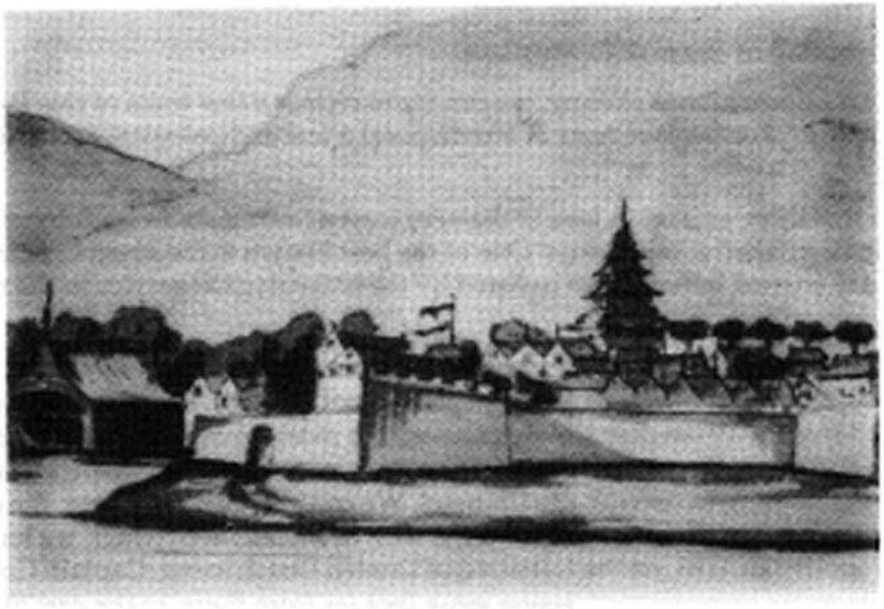
Figure 2. 168: Bonang, detail of carvings in mausoleum plinth.

Figure 2. 169: Bonang, detail of carvings in mausoleum plinth.

Figure 2. 170: Bonang, Arabic inscription in the external entrance to the shrine.

Figure 2. 171: Bonang, Arabic letters tablet inserted in the second paduraksa.



View of Japura, with detail of the 5-storey mosque (probably from the 18th century)

Figure 2. 176: Jepara in the 18th century; watercolour sketch in the Paris National Library (After Lombard and Salmon).

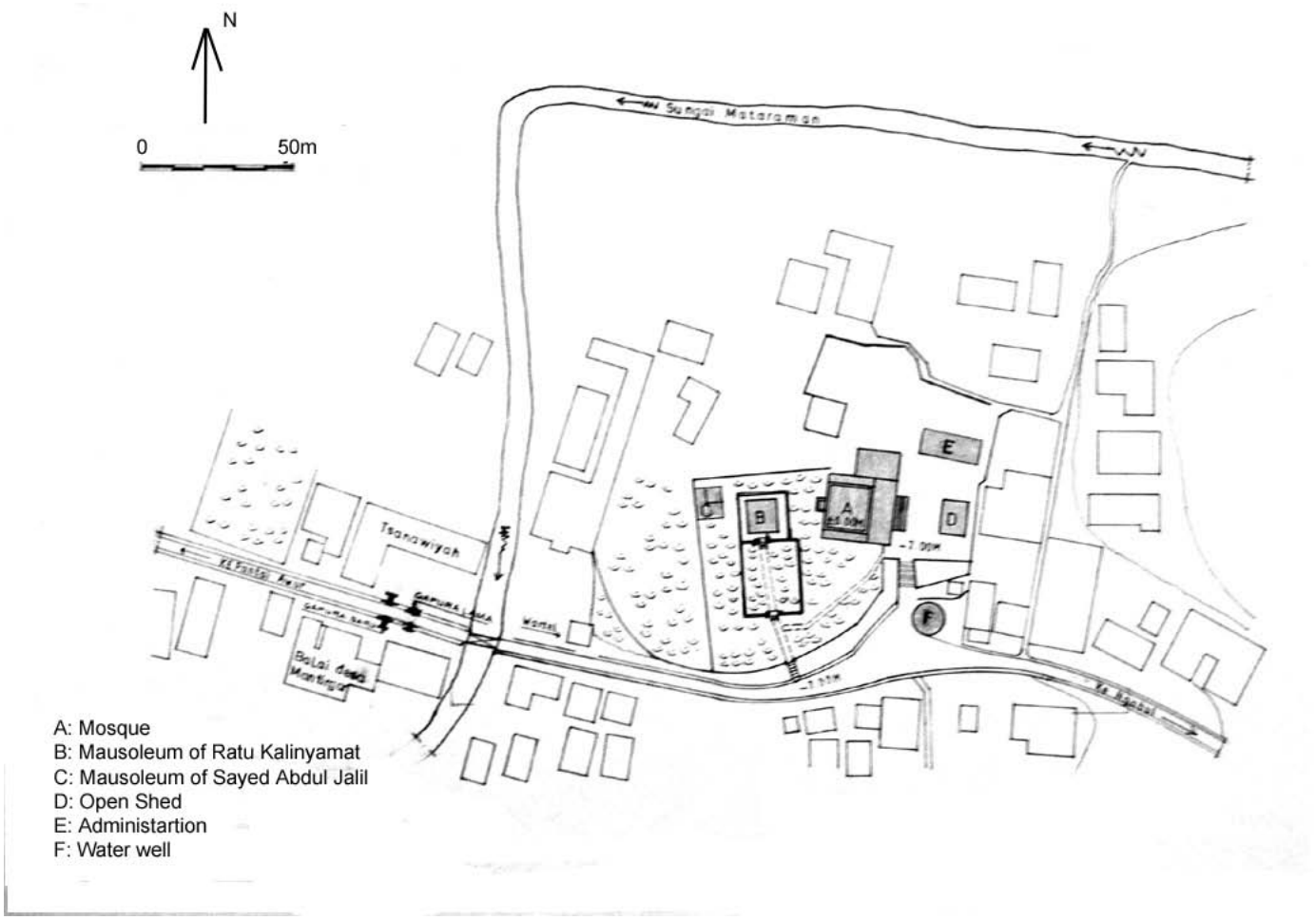


Figure 2. 177: Ratu Kali Nyamat, layout (After DPPNH).

Figure 2. 178: Ratu Kali Nyamat, entrance to the mosque.

Figure 2. 179: Ratu Kali Nyamat, general view of the mosque

Figure 2. 180: Ratu Kali Nyamat, sketch of the mosque by Wouter Schouten in the Oost Indische Voyagies 1660 (After Graaf).

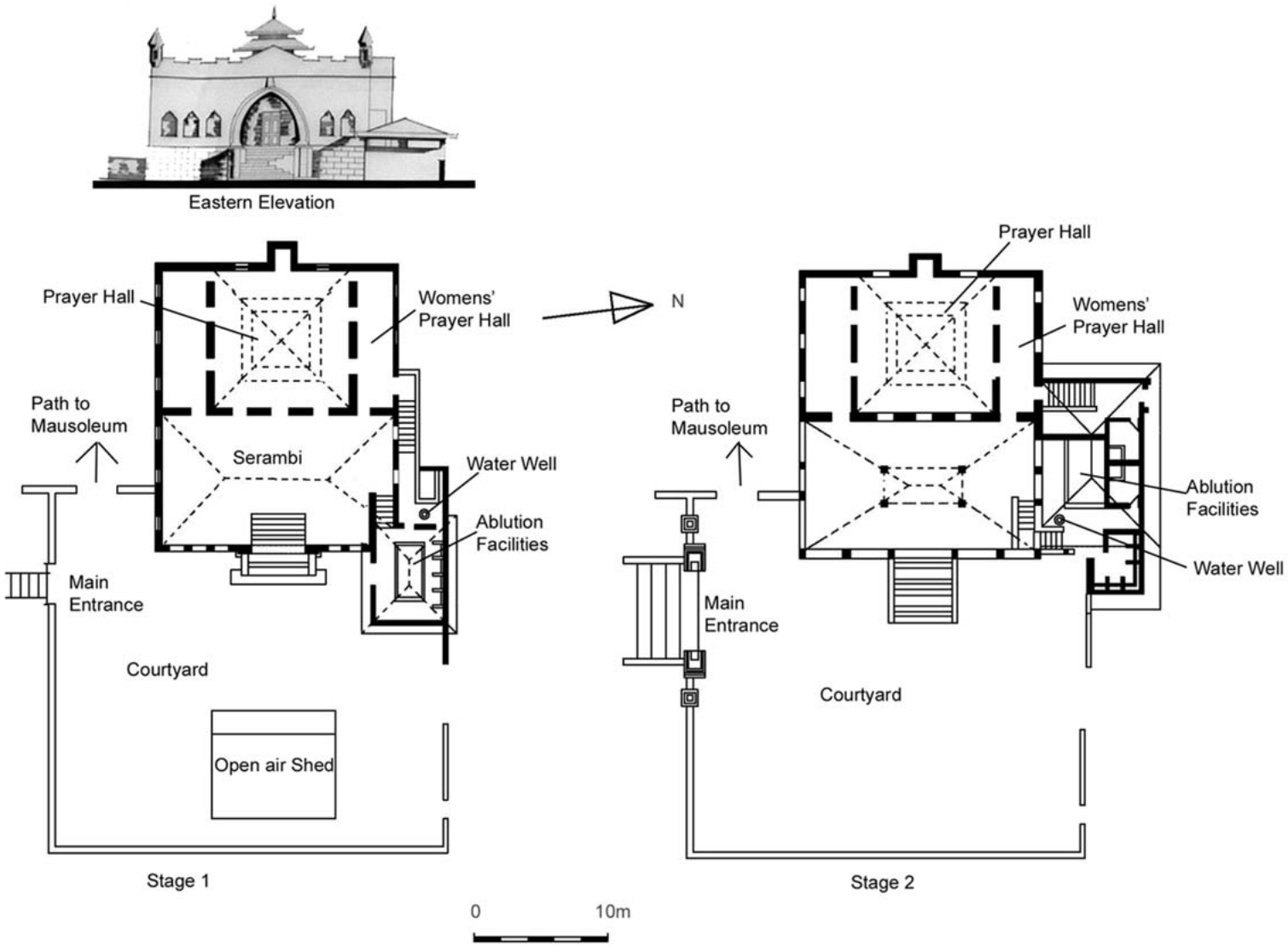


Figure 2. 181: Ratu Kali Nyamat, mosque reconstruction sketch (After DPPNH).

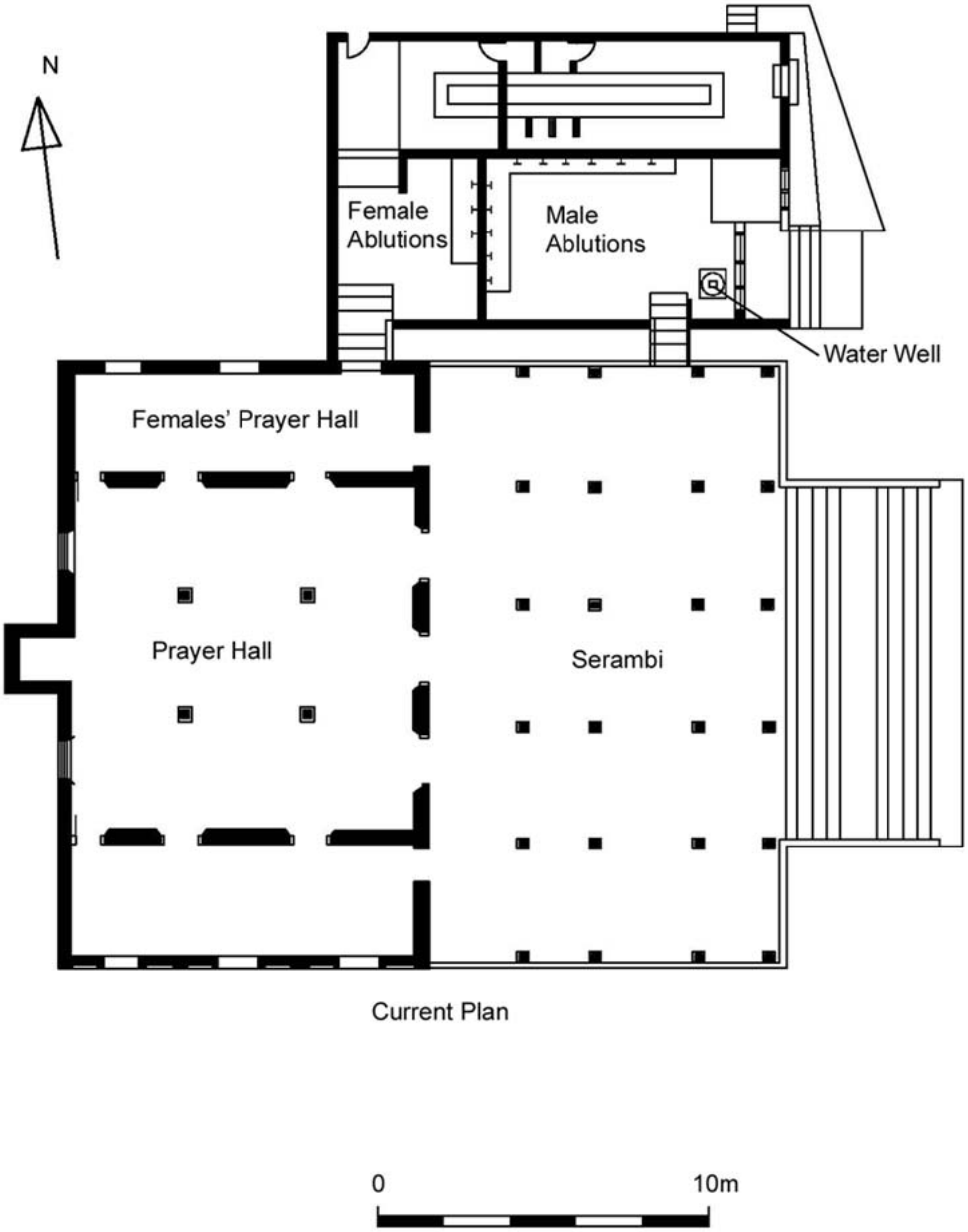


Figure 2. 182: Ratu Kali Nyamat, current mosque plan (After DPPNH).

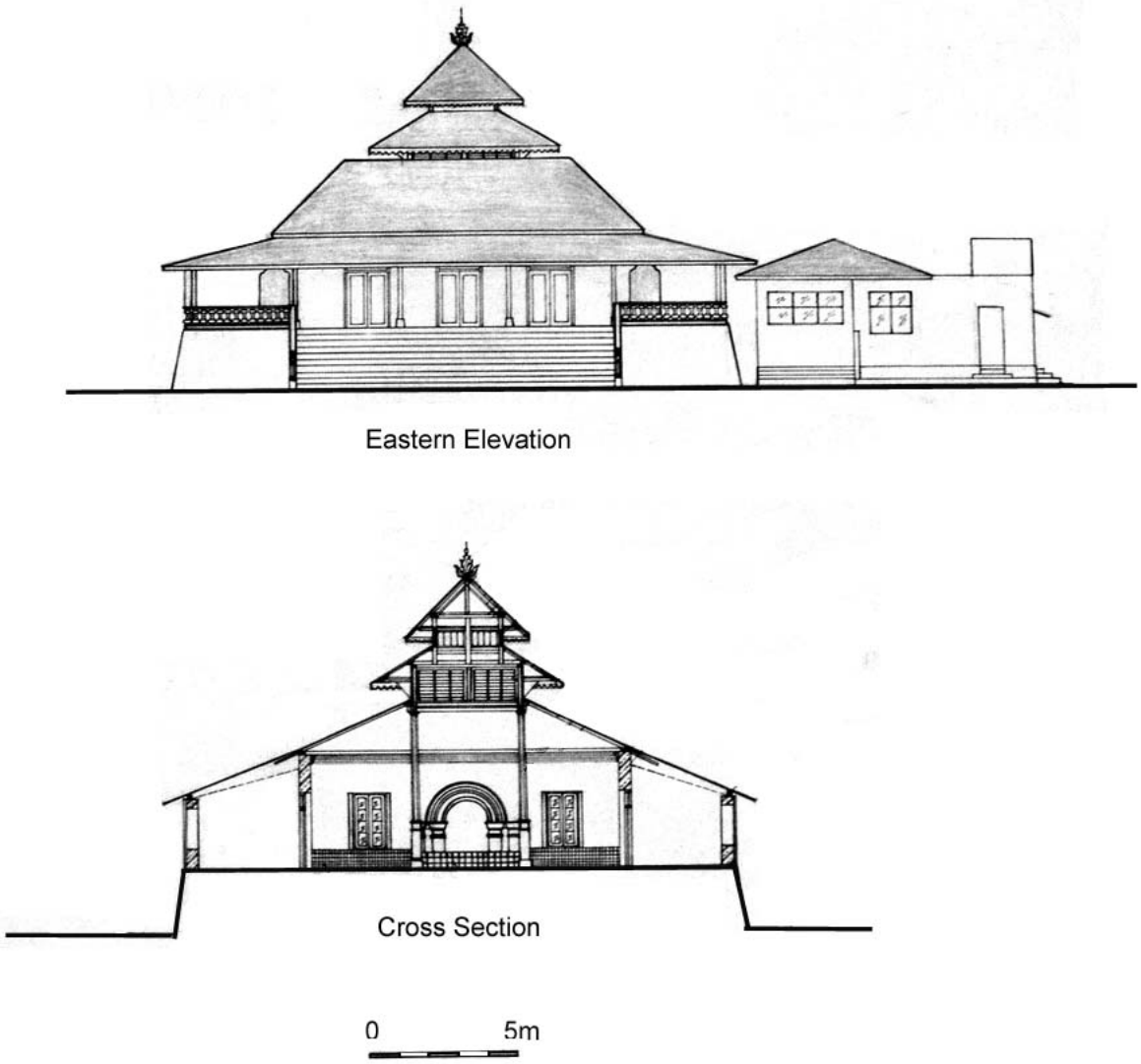


Figure 2.183: Ratu Kali Nyamat, drawings of mosque's main façade and cross section (After DPPNH).

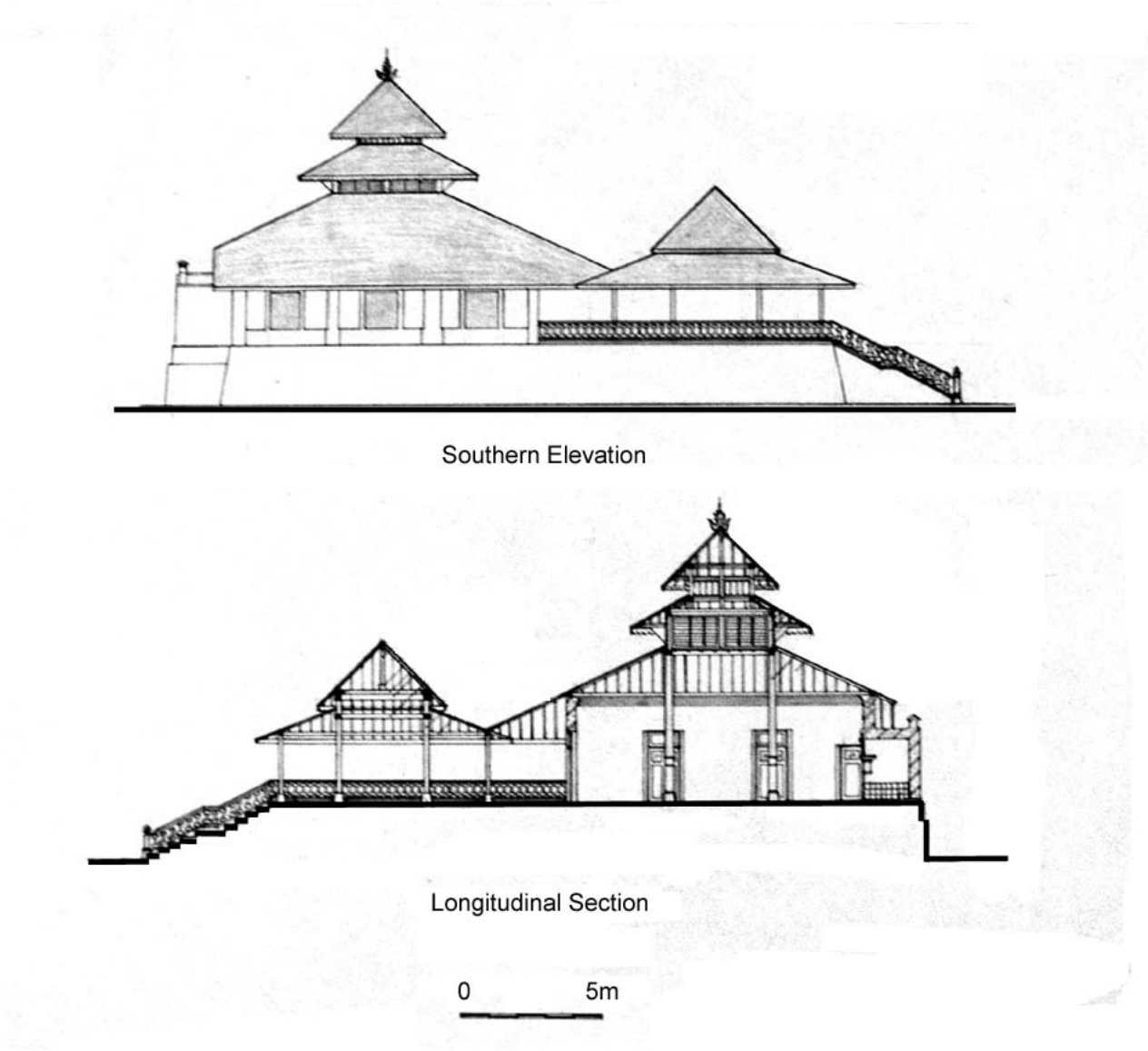


Figure 2. 184: Ratu Kali Nyamat, drawings of mosque's side façade and longitudinal section (After DPPNH).

Figure 2. 185: Ratu Kali Nyamat, mosque’s qibla wall and mihrab.

Figure 2. 186: Ratu Kali Nyamat, detail of mihrab.

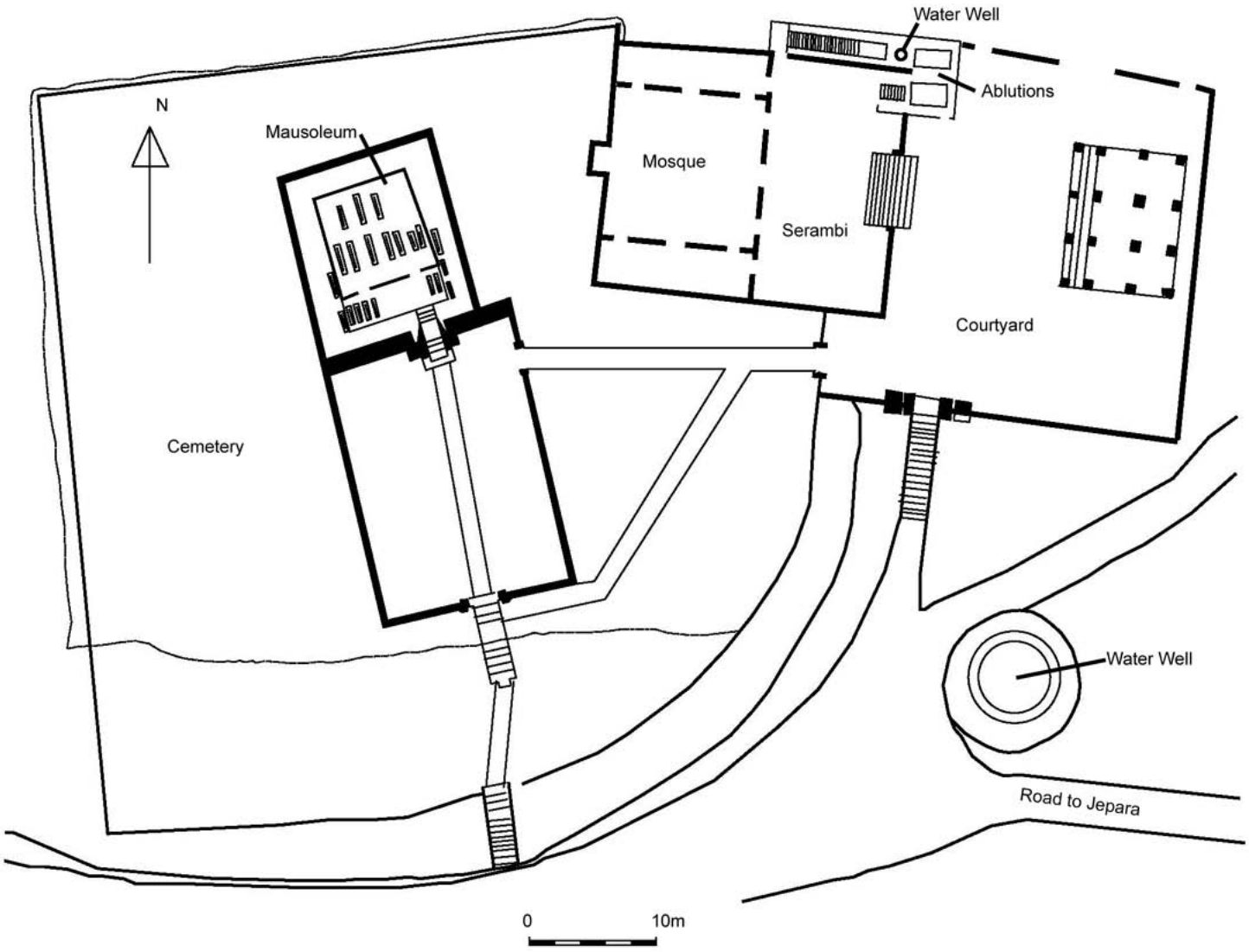


Figure 2. 187 Ratu Kali Nyamat, mausoleum–mosque inter–relation (Drawing after DPPNH).

Figure 2. 188: Ratu Kali Nyamat, first candi–bintar to the mausoleum from the street.

Figure 2. 189: Ratu Kali Nyamat, view of the second courtyard and the paduraksa gateway of the mausoleum.

Figure 2. 190: Ratu Kali Nyamat, mausoleum's verandah.

Figure 2. 191: Ratu Kali Nyamat, cenotaphs in the side spaces adjacent to the cungkup.

Figure 2. 192a Ratu Kali Nyamat, decorated stone panels with Hindu carvings on the reverse side, dispalyed at Semarang museum.

Figure 2. 192b: Ratu Kali Nyamat, decorated stone panels with Hindu carvings on the reverse side, dsplayed at Semarang museum.

Figure 2. 193: Ratu Kali Nyamat, detail of decorative panel to the right of the mihrab at the dado level.

Figure 2. 194: Ratu Kali Nyamat, detail of carved slab in the mihrab recess.

Figure 2. 195: Ratu Kali Nyamat, detail of inserted panels above the mihrab.

Figure 2. 196a: Ratu Kali Nyamat, example of panel above the doors in the side room flanking the prayer hall, detail.

Figure 2. 196b: Ratu Kali Nyamat, example of panel above the doors in the side room flanking the prayer hall, detail.

Figure 2. 197: Ratu Kali Nyamat, general view of the mosque's verandah

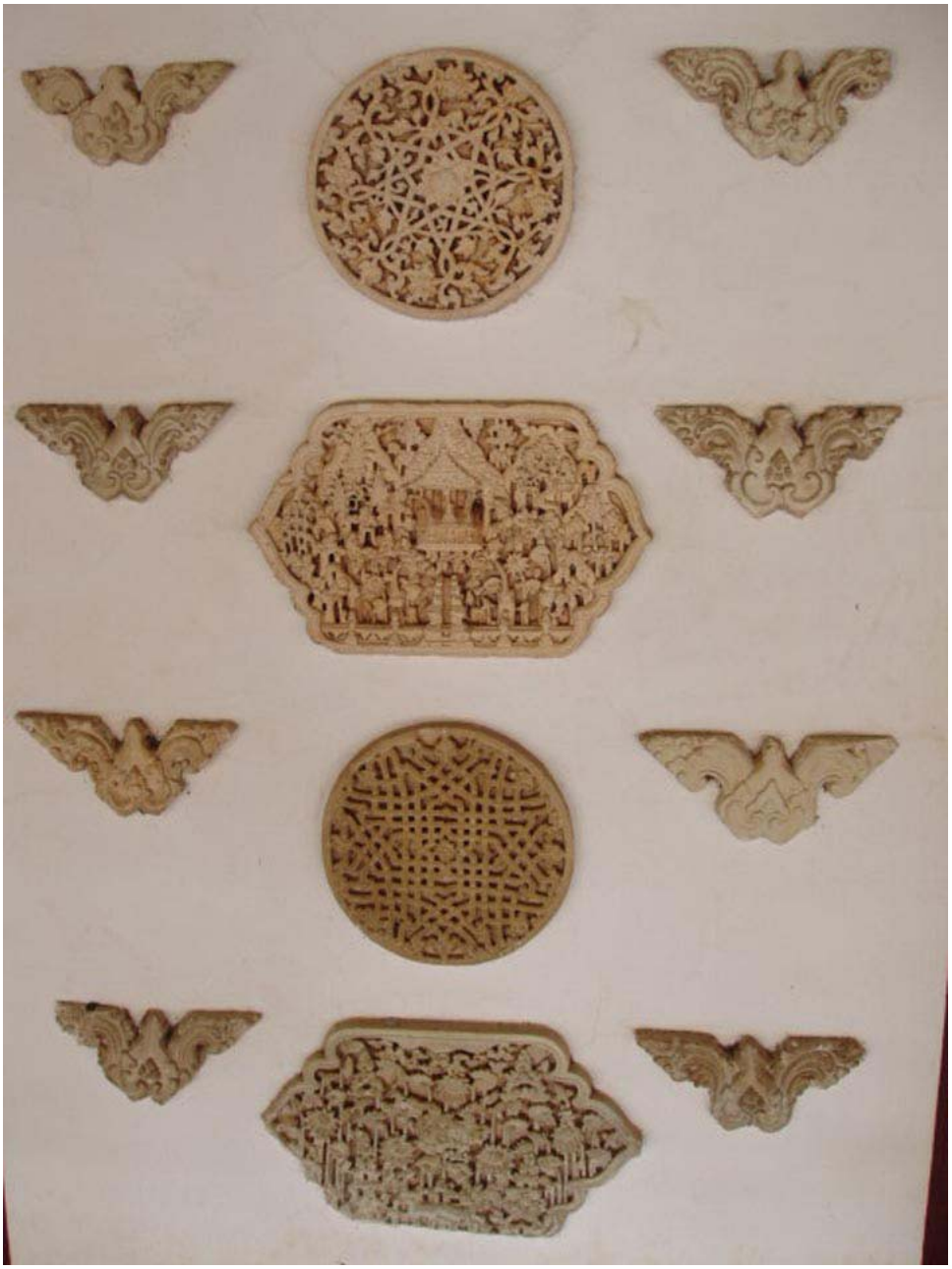


Figure 2. 198: Ratu Kali Nyamat, detail of panels decorating the verandah wall.

Figure 2. 199a: Ratu Kali Nyamat, detail of panels decorating the verandah wall.

Figure 2. 199b: Ratu Kali Nyamat, detail of panels decorating the verandah wall.

Figure 2. 199c: Ratu Kali Nyamat, detail of panels decorating the verandah wall.

Figure 2. 200a Ratu Kali Nyamat, detail of panels decorating the mausoleum walls.

Figure 2. 200b: Ratu Kali Nyamat, detail of panels decorating the mausoleum walls.

Figure 2. 200c: Ratu Kali Nyamat, detail of panels decorating the mausoleum walls.

Figure 2. 201: Ratu Kali Nyamat, decortions of the mihrab on the external side.

Figure 2. 202: Ratu Kali Nyamat, details of decortions of the mihrab on the external side.

Figure 2. 203: Ratu Kali Nyamat, details of decortions of the mihrab on the external side.

Figure 2. 204: Ratu Kali Nyamat, detail of Javanese date inscription above the mihrab.

Figure 2. 205a: Ratu Kali Nyamat, mausoleum interior and detail of the queen's headstone.

Figure 2. 205: Ratu Kali Nyamat, mausoleum interior and detail of the queen's headstone.

Figure 2. 206: Ratu Kali Nyamat, Detail of the Queen's cenotaph (After Kempers).

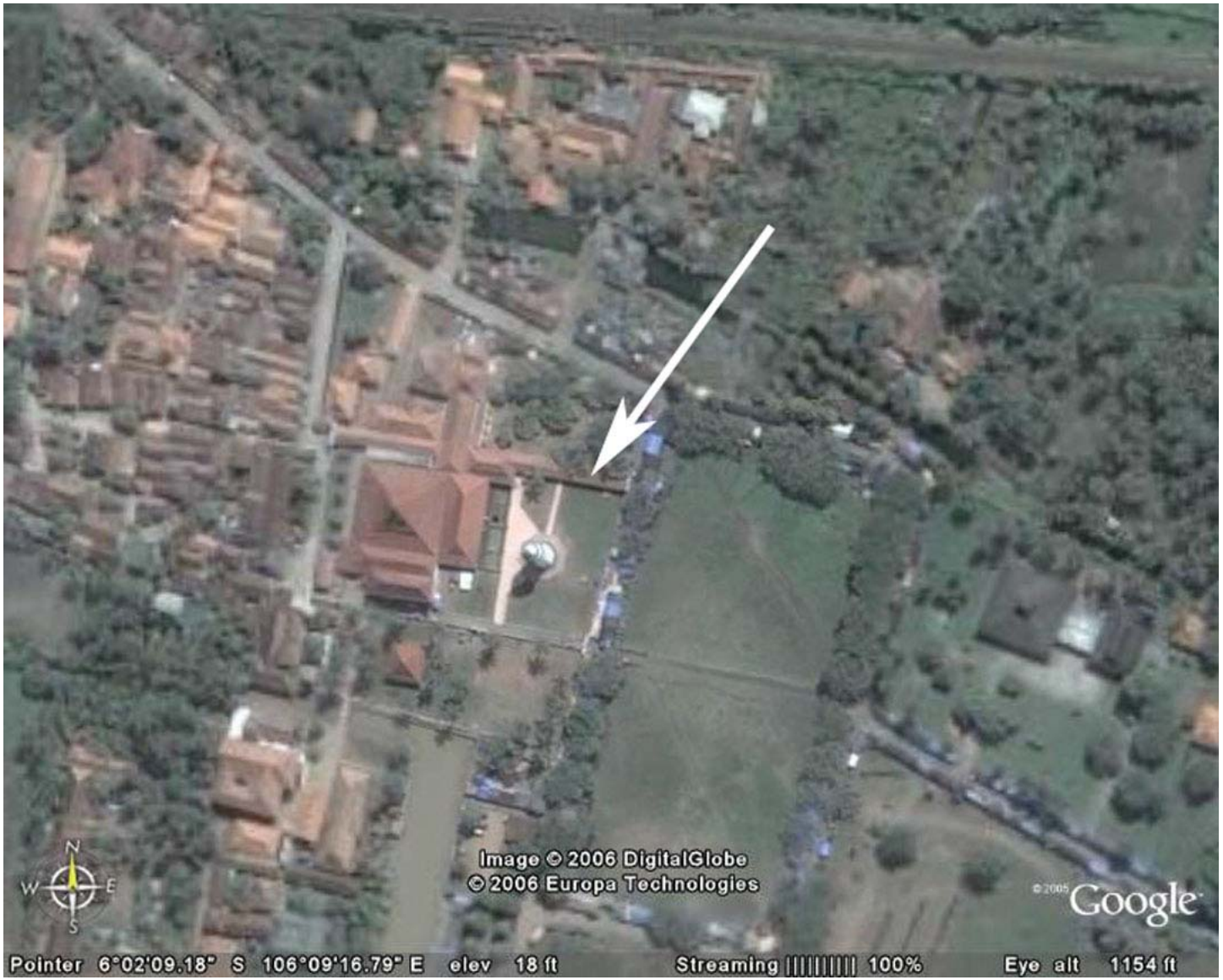


Figure 2. 211: Banten, layout via satellite (After Google Earth).

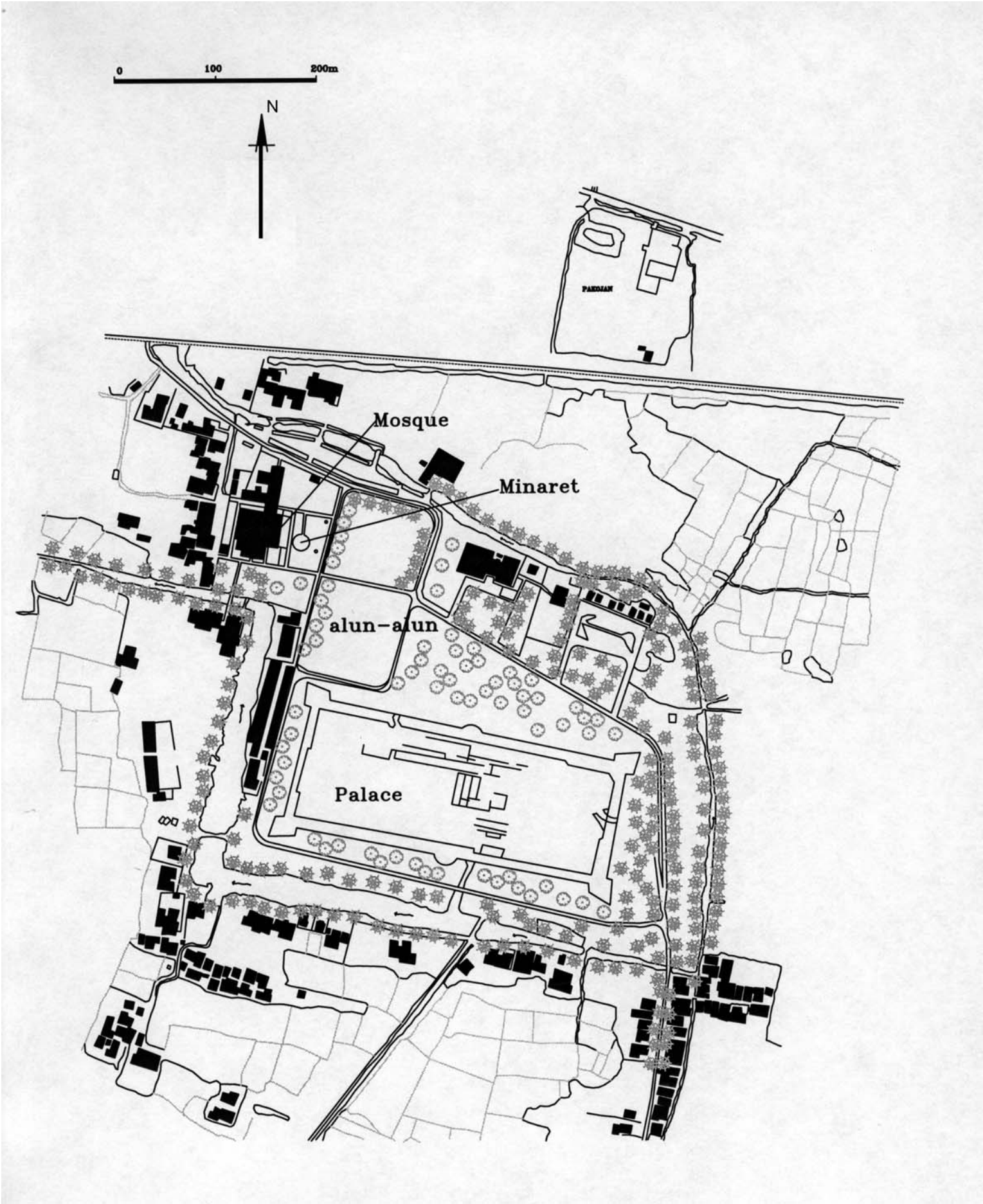


Figure 2. 212 Banten, layout (After DPPNH).

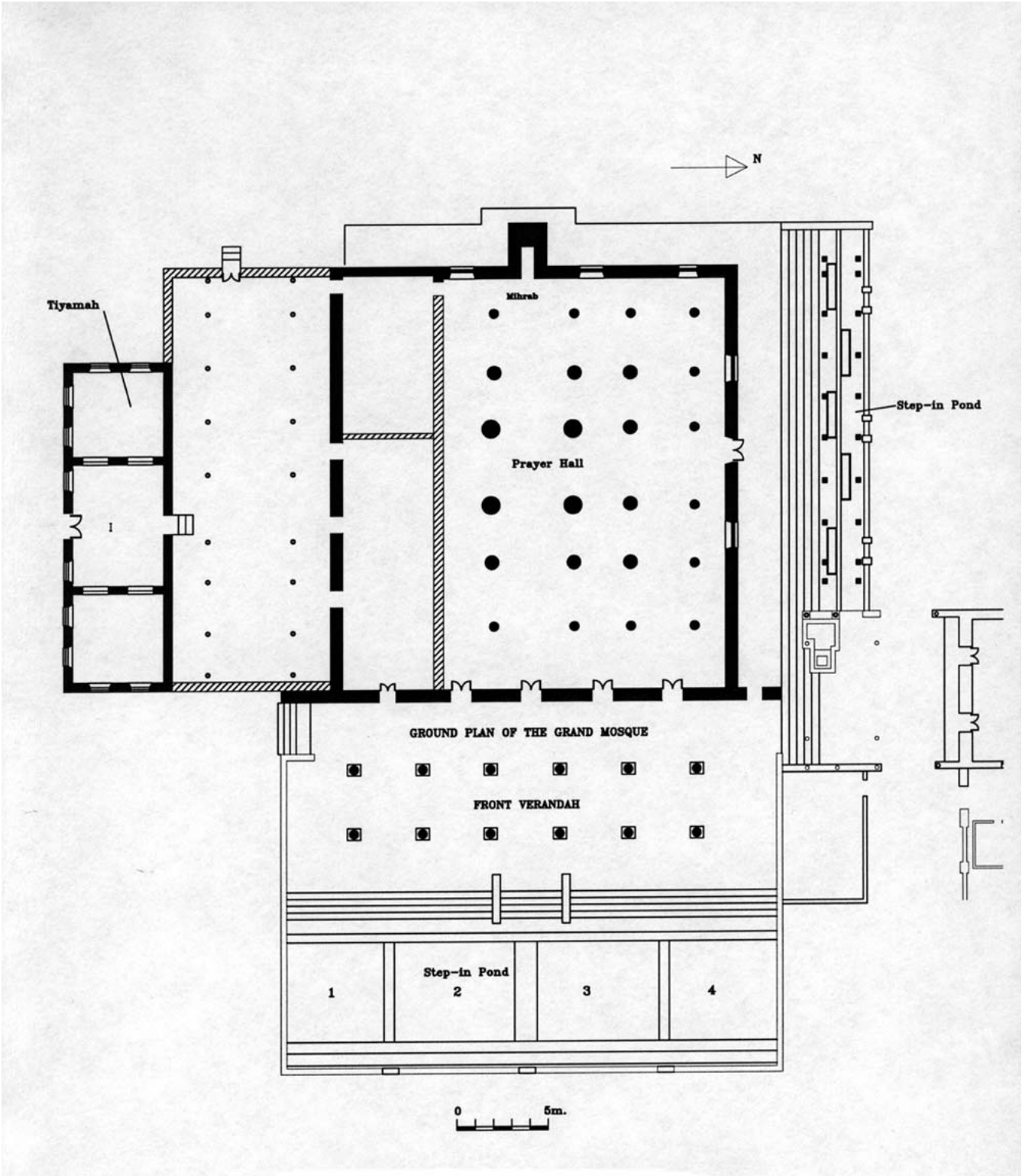


Figure 2. 213 Banten, plan of th Masjid Agung (After DPPNH).

Figure 2. 214: Banten, external view of serambi.

Figure 2. 215: Banten, internal view of serambi.

figure 2. 216 Old photograph of the Masjid Agung Banten (After KITLV).

Figure 2. 217: Banten, mosque's five tier roof.

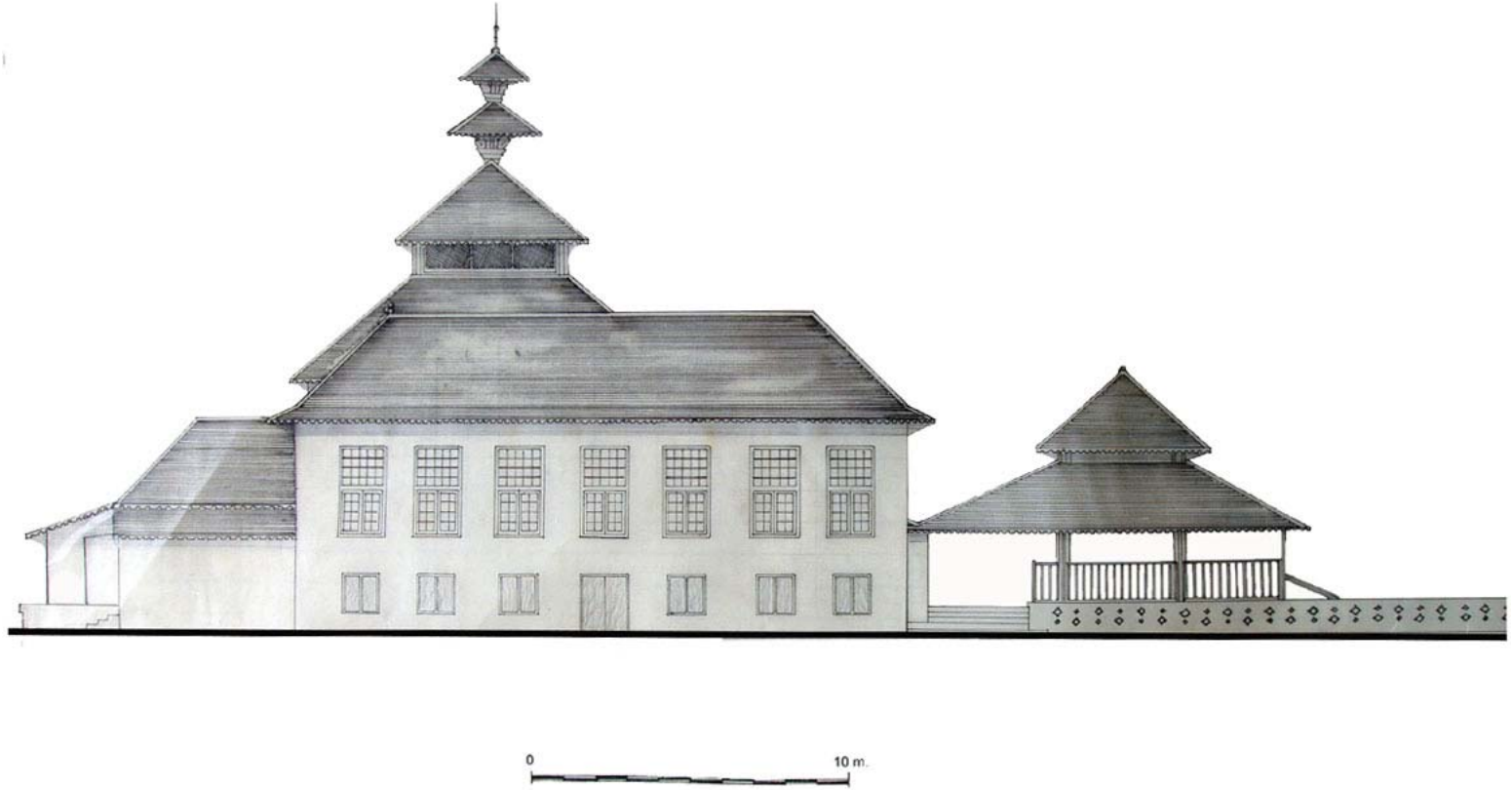


Figure 2. 218: Banten, façade of the Tiyamah building (After DPPNH).

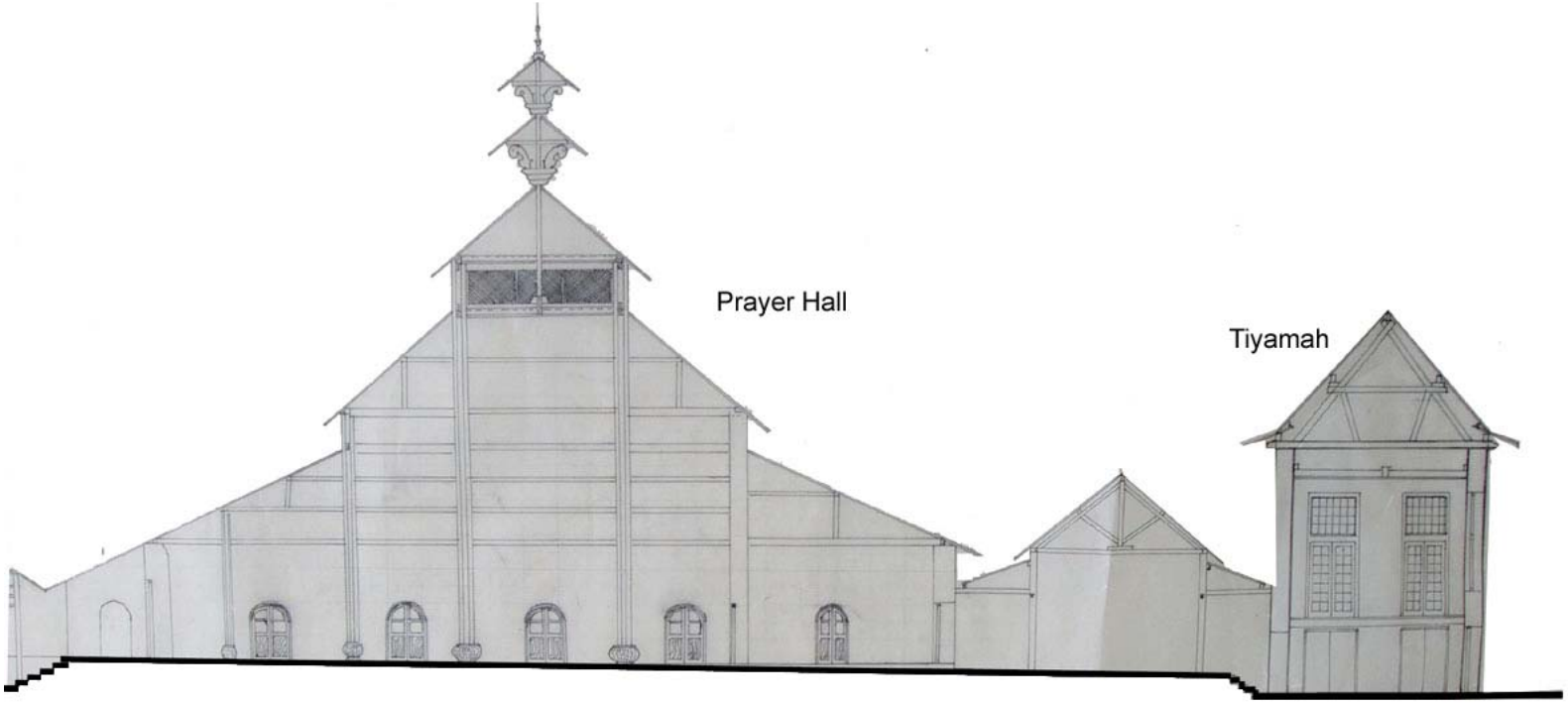


Figure 2. 219 Banten, cross section through prayer hall and Tiyamah building (After DPPNH).

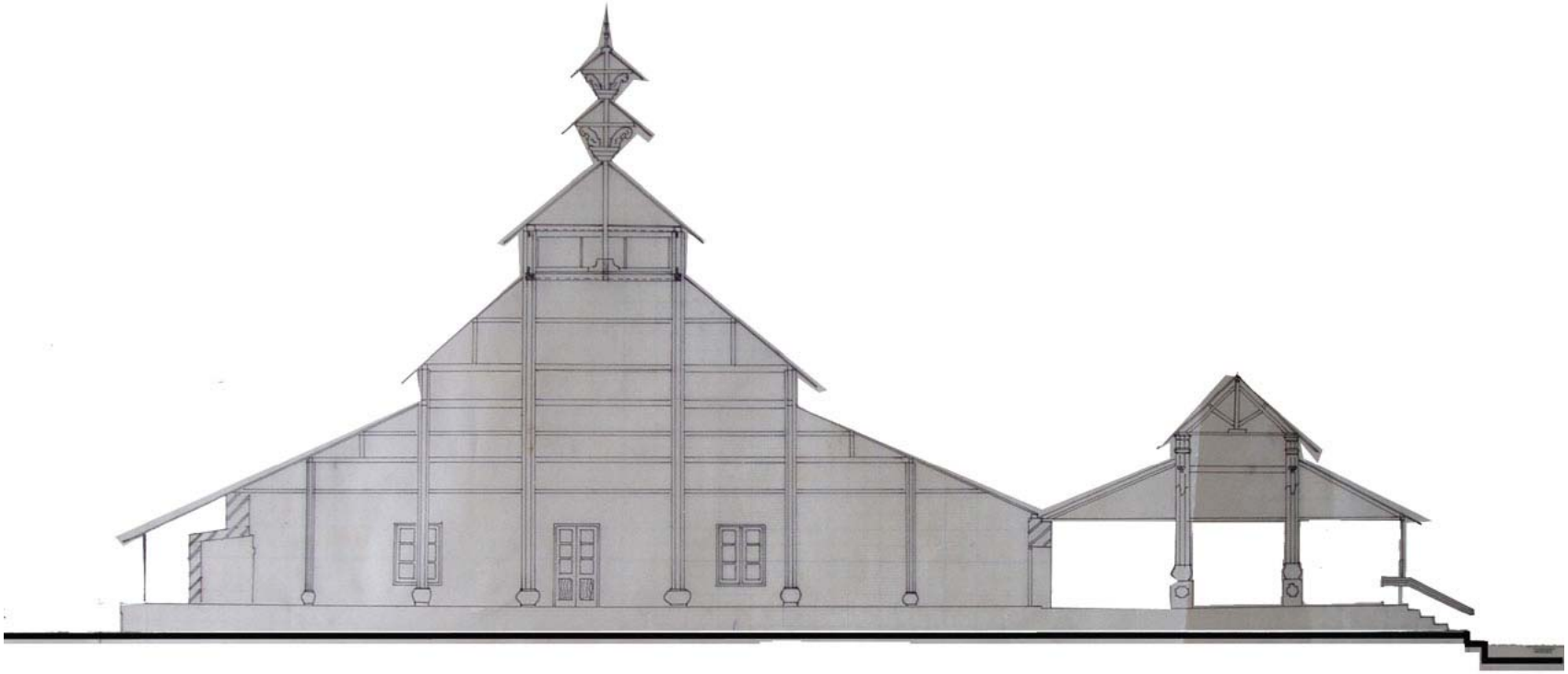


Figure 2. 220: Banten, cross section through prayer hall and serambi (After DPPNH).

Figure 2. 221: Banten, mosque interior.

Figure 2. 222: Banten, the mihrab.

Figure 2. 223: Banten, minaret.

Figure 2. 224: Banten, detail of upper part of minaret.

Figure 2. 225: Banten, minaret's entrance.

Figure 2. 226 Banten, necropolis attached to the mosque.

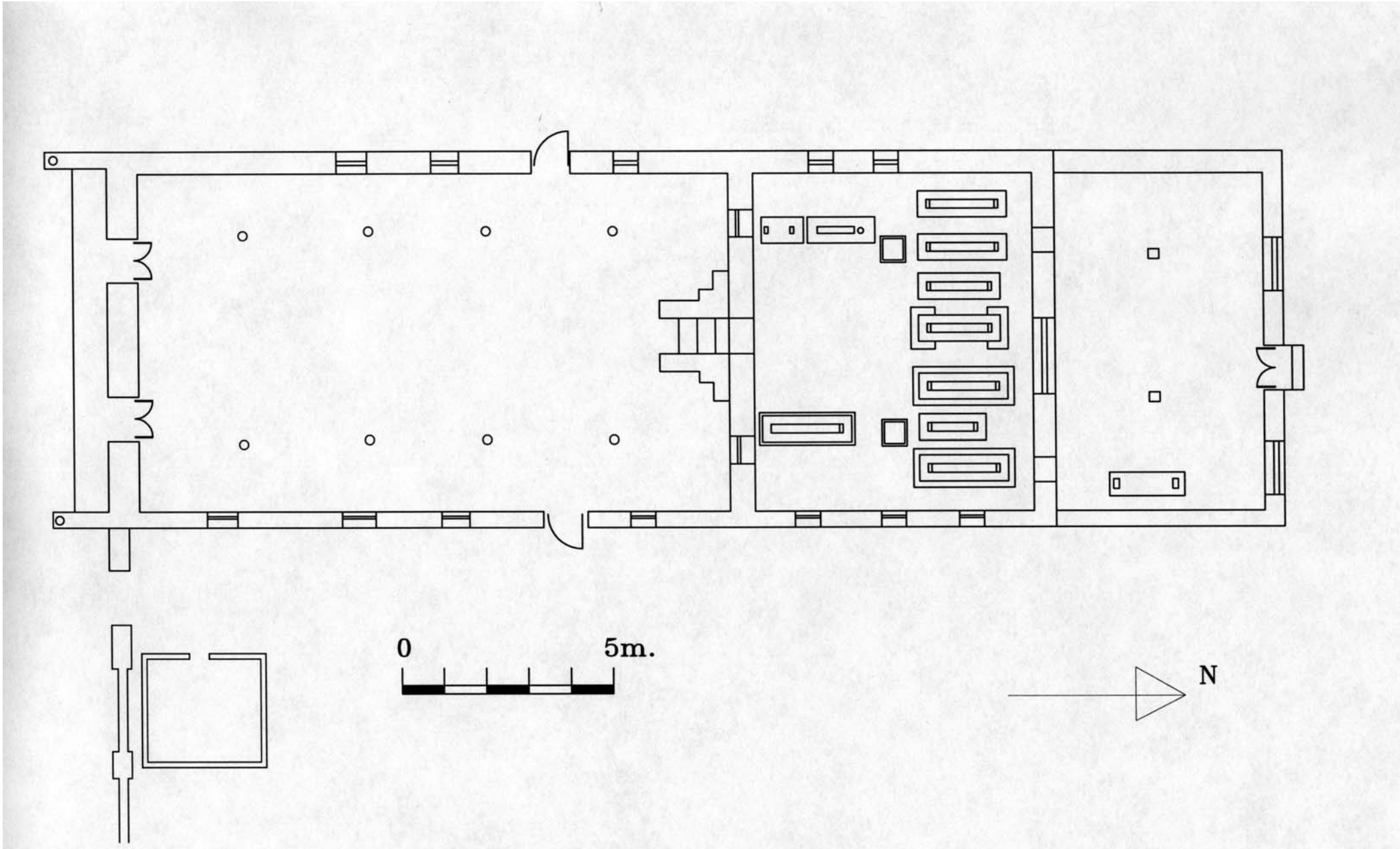


Figure 2. 227 Banten, plan of the cungkup of Sultan Hassunudin(After DPPNH).

Figure 2. 228: Banten, Arabic inscription on the archway to the necropolis.

Figure 2. 229: Banten, Pacinan mosque−ruins.

Figure 2. 230: Banten, Pacinan mosque remains of mihrab.

Figure 2. 231: Banten, Pacinan mosque minaret.

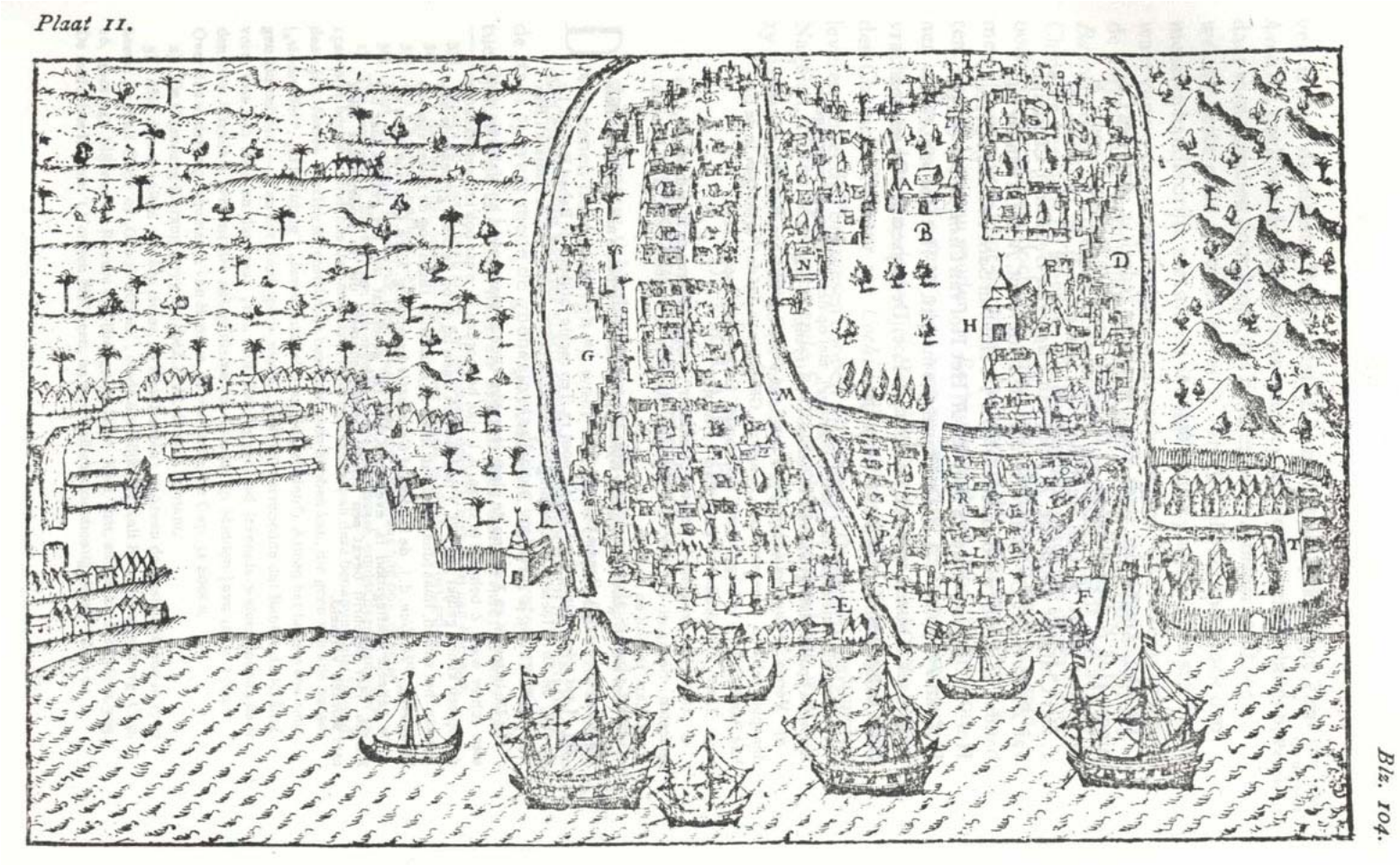


Figure 2. 232: Banten, old map in journal van de Reyse (De eerste Scipvaart der nederlanders naar Oost Indie onder Cornelis de Houtman 1595–7) not showing the minaret.

Figure 2. 233: Banten, entrance of the cungkup of sultan Hassanudin (After Anonymous, Masdjid dan Makam).

Figure 2. 242: Gunung Jati, satellite image of the location (After Google Earth).

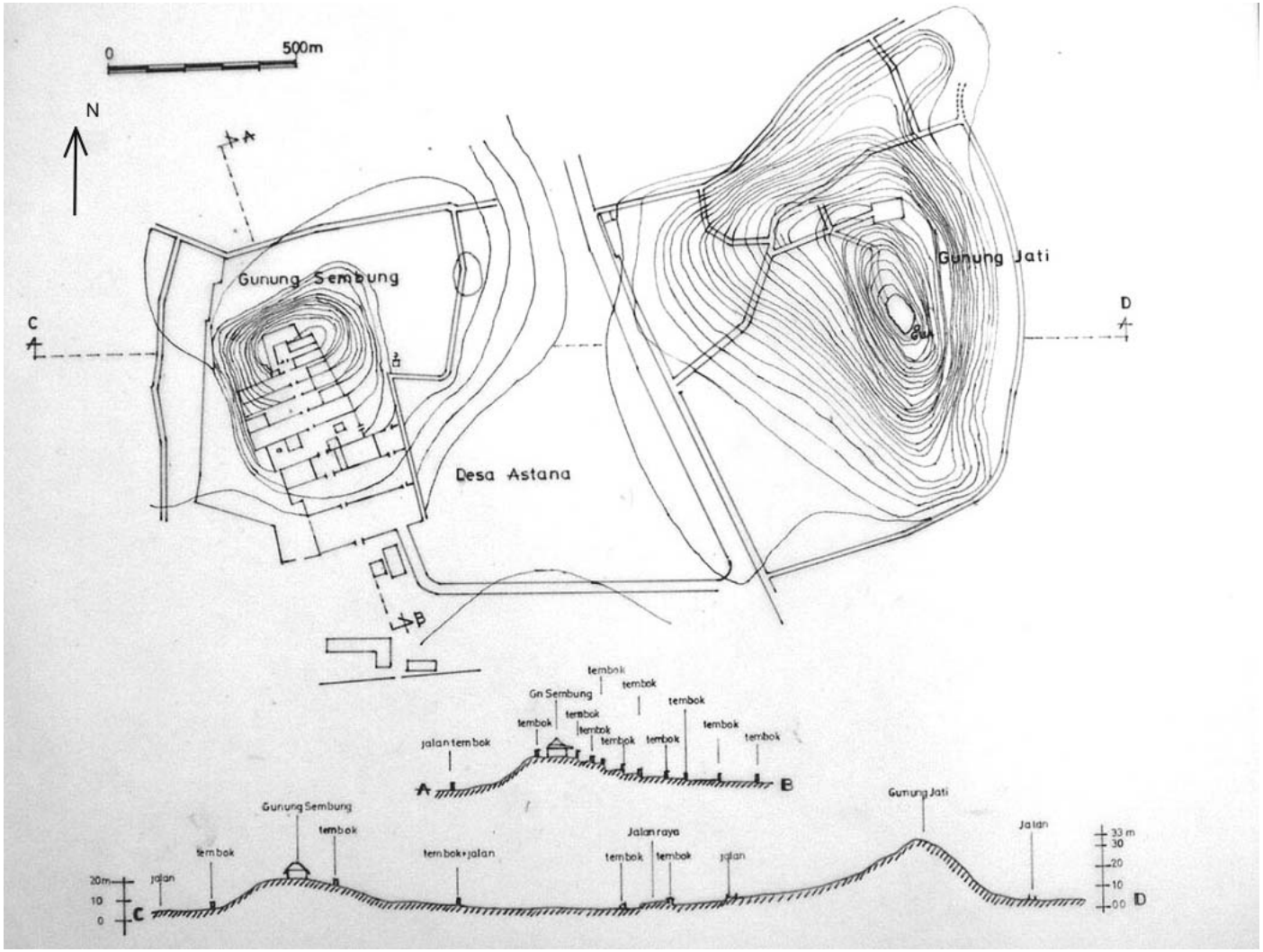


Figure 2. 243: Gunung Jati, layout of the shrine (After DPPNH).

Figure 2. 244: Gunung Jati, pilgrims' pendopo and Majapahit pendopo outside the entrance of the shrine.

Figure 2. 245: Gunung Jati, central candi–bintar gateway leading into first courtyard.

Figure 2. 246: Gunung Jati, view of first courtyard.

Figure 2. 247: Gunung Jati, building in first courtyard used for ceramics storage.

Figure 2. 248: Gunung Jati, change of ground level indicating the second courtyard.

Figure 2. 249: Gunung Jati, Mande Jarar pendopo of 1497.

Figure 2. 249a: Gunung Jati, Mande Jarar pendopo of 1497.

Figure 2. 250: Gunung Jati, open pendopo in the second courtyard.

Figure 2. 251: Gunung Jati, central gateway to the third courtyard.

Figure 2. 252 Gunung Jati, winged gateway to the Karamat members' quarters.

Figure 2. 252a: Gunung Jati, winged gateway to the Karamat members' quarters.

Figure 2. 252b: Gunung Jati, winged gateway to the Karamat members' quarters.

Figure 2. 253a: Gunung Jati, dutch tiles decorating the walls between the second and third courtyards.

Figure 2. 253b: Gunung Jati, dutch tiles decorating the walls between the second and third courtyards.

Figure 2. 253c: Gunung Jati, vases decorating the walls between the second and third courtyards.

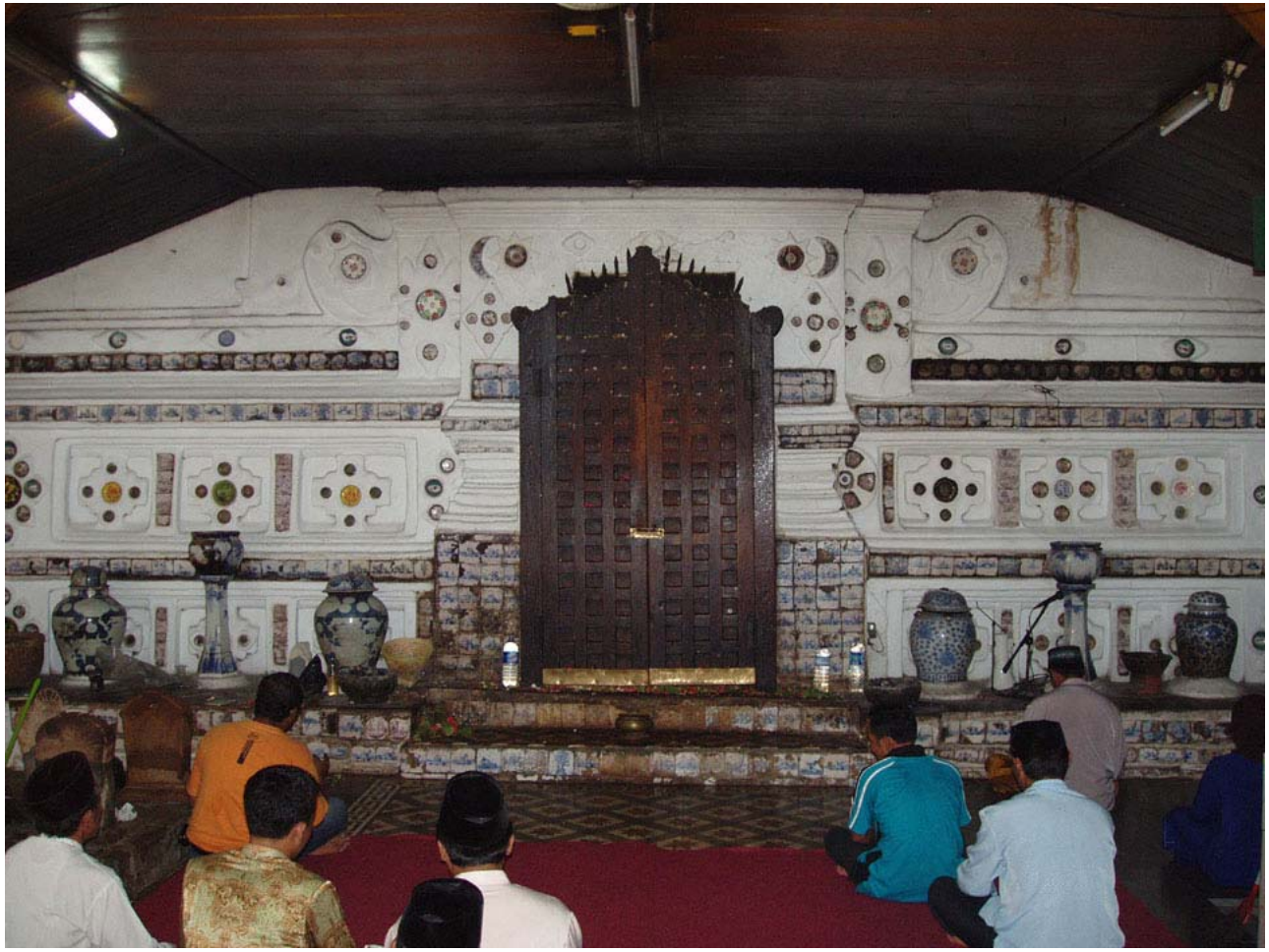
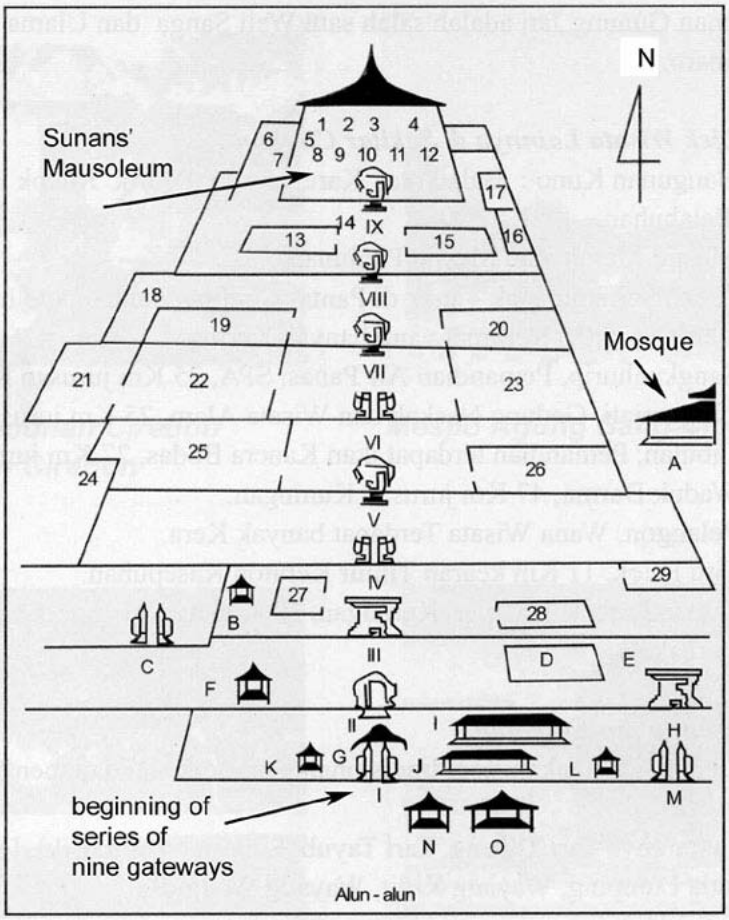


Figure 2. 254: Gunung Jati, pilgrims mediating in the third courtyard in front of the central gateway to the fourth space.

Figure 2. 255: Gunung Jati, Mausoleum of Sultan Raja Sulayman (r.1845–80).

DENAH MAKAM RAJA - RAJA CIREBON
DI ASTANA GUNUNG JATI



KETERANGAN DENAH

MAKAM : [cenotaphs]

1. Sunan Gunung Jati Syekh Syarif Hidayatullah
2. Tubagus Pasai Fatahillah/Faletehan
3. Syarifah Muda'im (Nyi Mas Rarasantang)
4. Nyi Gendeng Sembung (Nyi Quraisyin)
5. Nyi Mas Tepasari
6. Pangeran Cakrabuana (Mbah Kuwu Walangsungsang)
7. Nyi Ong Tien
8. Pangeran Dipati Carbon I (Pangeran Swarga)
9. Pangeran Jakalelana
10. Pangeran Pasarean
11. Ratu Mas Nyawa
12. Pangeran Sedang Lemper
13. Komplek Sultan Panemban Ratu
14. Adipati Keling
15. Komplek Pangeran Sindang Garuda
16. Sultan Raja Syamsudin (Sultan Sepuh I)
17. Ki Gede Bungko
18. Komplek Adipati Anom Carbon (Pangeran Mas)
19. Komplek Sultan Moh. Badridin
20. Komplek Sultan Jamaludin
21. Komplek Nyi Mas Rarakerta
22. Komplek Sultan Moh. Komarudin
23. Komplek Panemban Anom Ratu Sesangkan
24. Adipati Awangga (Arya Kamuning)
25. Komplek Sultan Madurareja
26. Komplek Sultan Moh. Tajul Arifin
27. Komplek Sultan Nurbuwat I
28. Komplek Sulta Sena Moh. Jamiuddin
29. Komplek Sultan Saifuddin Matangaji

PINTU SEMBILAN [nine gates]

I. Pintu Gapura
II. Pintu Krapyak
III. Pintu Pasujudan
IV. Pintu Ratnakomala
V. Pintu Jinem
VI. Pintu Raroga
VII. Pintu Kaca
VIII. Pintu Bacem
IX. Pintu Teratai

Figure 2. 256: Gunung Jati, sketch of the shrines nine courtyards and nine gateways (After Anonymous, Mengenal Kasultanan Kasephuan).

Figure 2. 257: Gunung Jati, shrine care takers, or Karamat members as known locally.

Figure 2. 258: Gunung Jati, beginning of right hand side part of the fourth courtyard.

Figure 2. 259: Gunung Jati, end of right hand side part of the fourth courtyard.

Figure 2. 260: Gunung Jati, general view of right hand side passageway linking courtyards number four to nine.

Figure 2. 261: Gunung Jati, mosque's mihrab seen from the outside pointing at the seventh courtyard.

Figure 2. 262: Gunung Jati, external view of the sunan's mausoleum in the ninth courtyard.

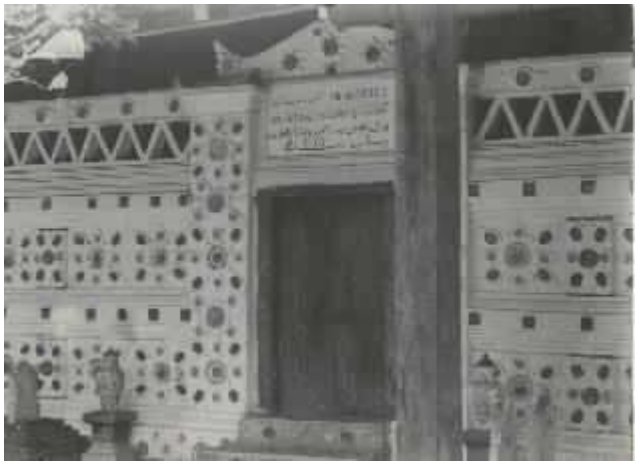


Figure 2.263 Mausoleum of Gunung Jati (After KITLV).

Figure 2. 264: Gunung Jati, examples of china plates inserted in the walls for decoration.

Figure 2. 264a: Gunung Jati, examples of china plates inserted in the walls for decoration.

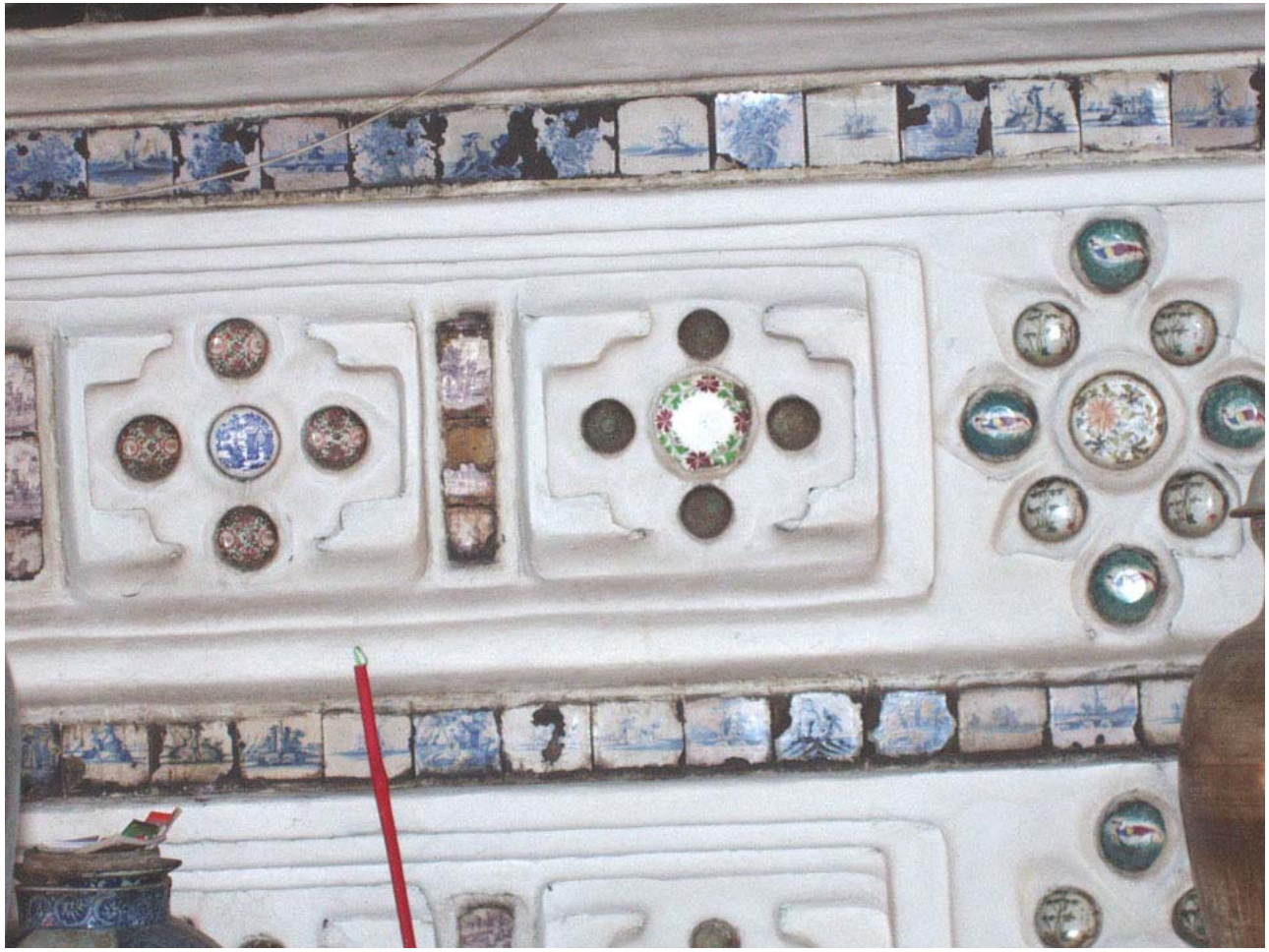
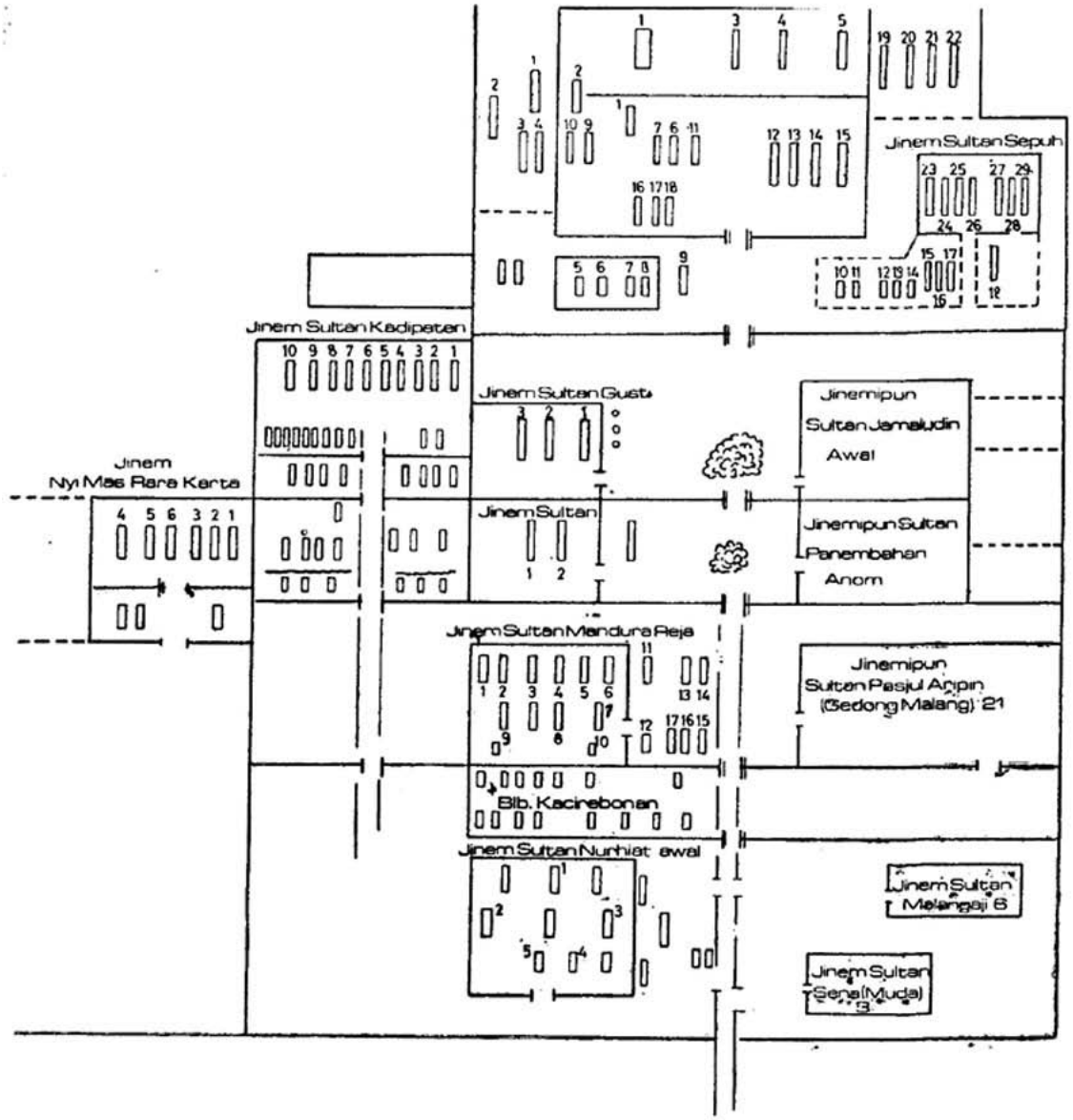


Figure 2. 265: Gunung Jati, examples of china plates inserted in the walls for decoration.

Figure 2. 266: Gunung Jati, Tombstone example (After Bennett).



Jinem Gusti Sarip :

1. *G. S. Gunung Jati*
2. *Ny. Ratu Tepasa (Gr.)*
3. *Raja Paseh*
4. *Saripah Mudaim*
5. *Ny. Gedeng Sembung*
6. *Pang. Pasareyan*
7. *Jaka Lelana*
8. *Pang. Cerbon*
9. *Pang. Dipati Ratu*
10. *Ratu Wana Wati*
11. *Ratu Mas Nyawa*
12. *Ratu Raja Wulung Ayu*
13. *Ratu Agung*
14. *Ratu Raja Agung*
15. *Dipati Sedang Lemper*

16. 17. 18. } *Putra–Putra Ratu Mas Ayu*

Figure 2. 267: Gunung Jati, shrine plan (after Ambary).

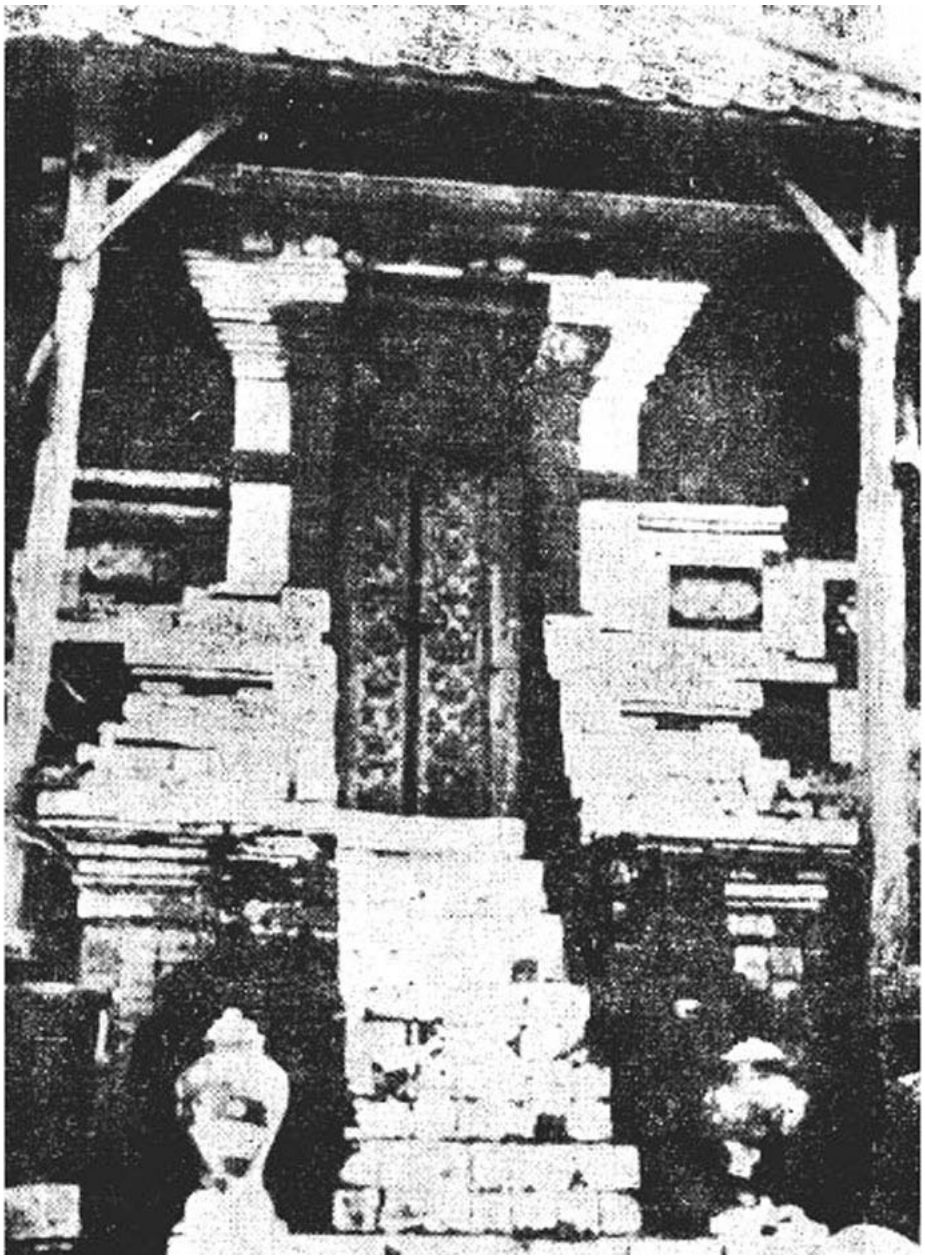


Figure 2. 268: Gunung Jati, mausoleum, gate to ninth courtyard (after Ambary).

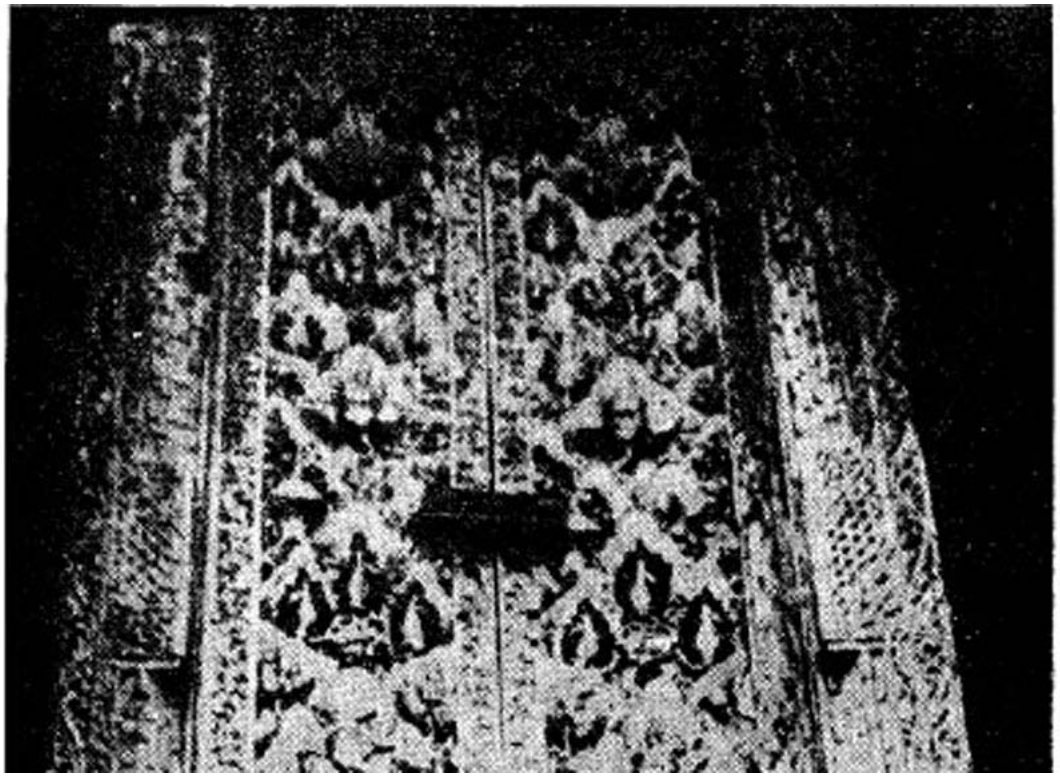


Figure 2. 269: Gunung Jati, gate to ninth courtyard, wood carvings detail (after Ambary).

Figure 2. 270: Gunung Jati, Mausoleum cenotaphs of sunan's companions (after Ambary).

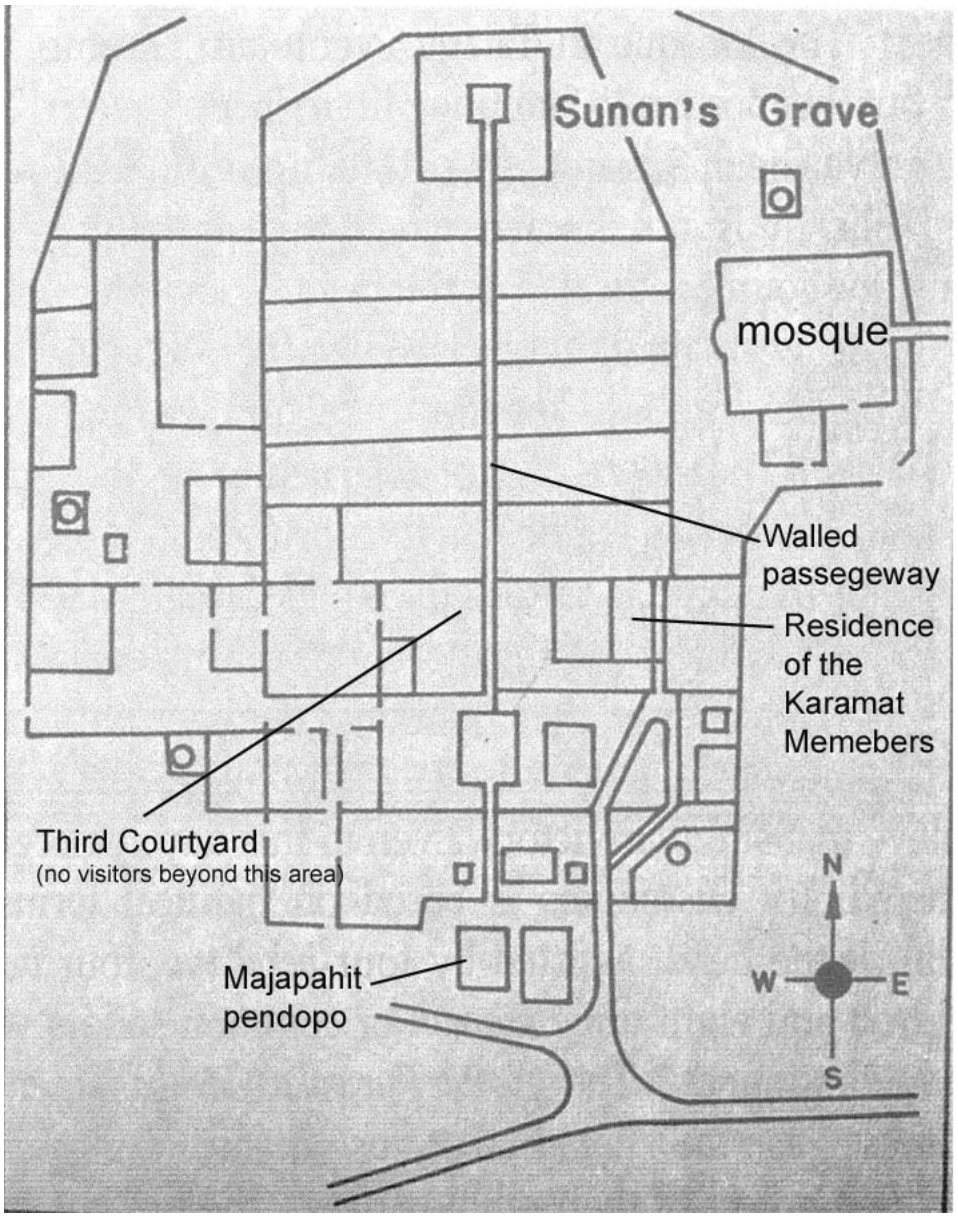


Figure 2. 271: Gunung Jati, plan (After Ali, Z.)

Figure 2. 277: Sendang Duwur, old photographs (After Kempers).

Sendangduwur, Badjanegara. Gateway E before restoration

Figure 2. 278: Sendang Duwur, old photographs (After Kempers).

Figure 2. 279: Sendang Duwur, old photographs (After Kempers).

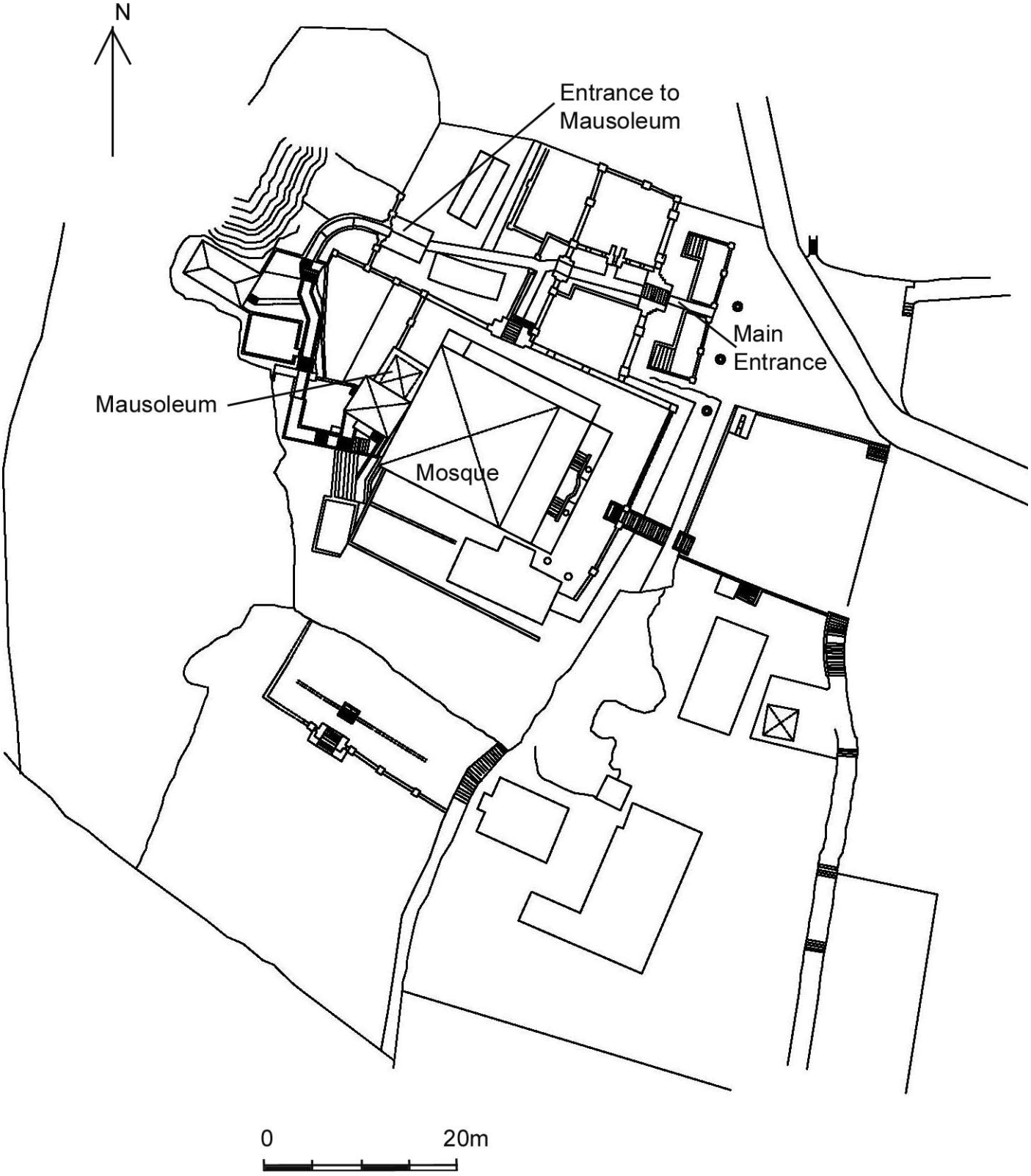


Figure 2. 280: Sendang Duwur, current plan (After DPPNH).

Figure 2. 281: Sendang Duwur, view of the cungkup and the qibla side of the mosque.

Figure 2. 282: Sendang Duwur, original structural parts preserved in the Drajat museum.

Figure 2. 283: Sendang Duwur, current minbar

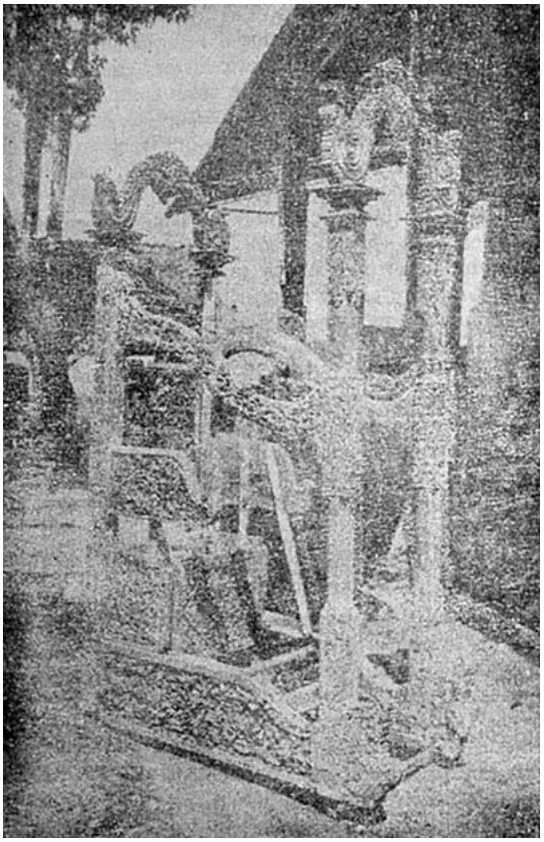


Figure 2. 284: Sendang Duwur, photo of original minbar (After Tjandrasasmita).

Figure 2. 285: Sendang Duwur, first candi–bentar gateway to the shrine.

Figure 2. 286: Sendang Duwur, general view of first courtyard.

Figure 2. 287: Sendang Duwur, paduraksa gateway leading into second courtyard.

Figure 2. 288: Sendang Duwur, paduraksa gateway leading into second courtyard, view of back side.

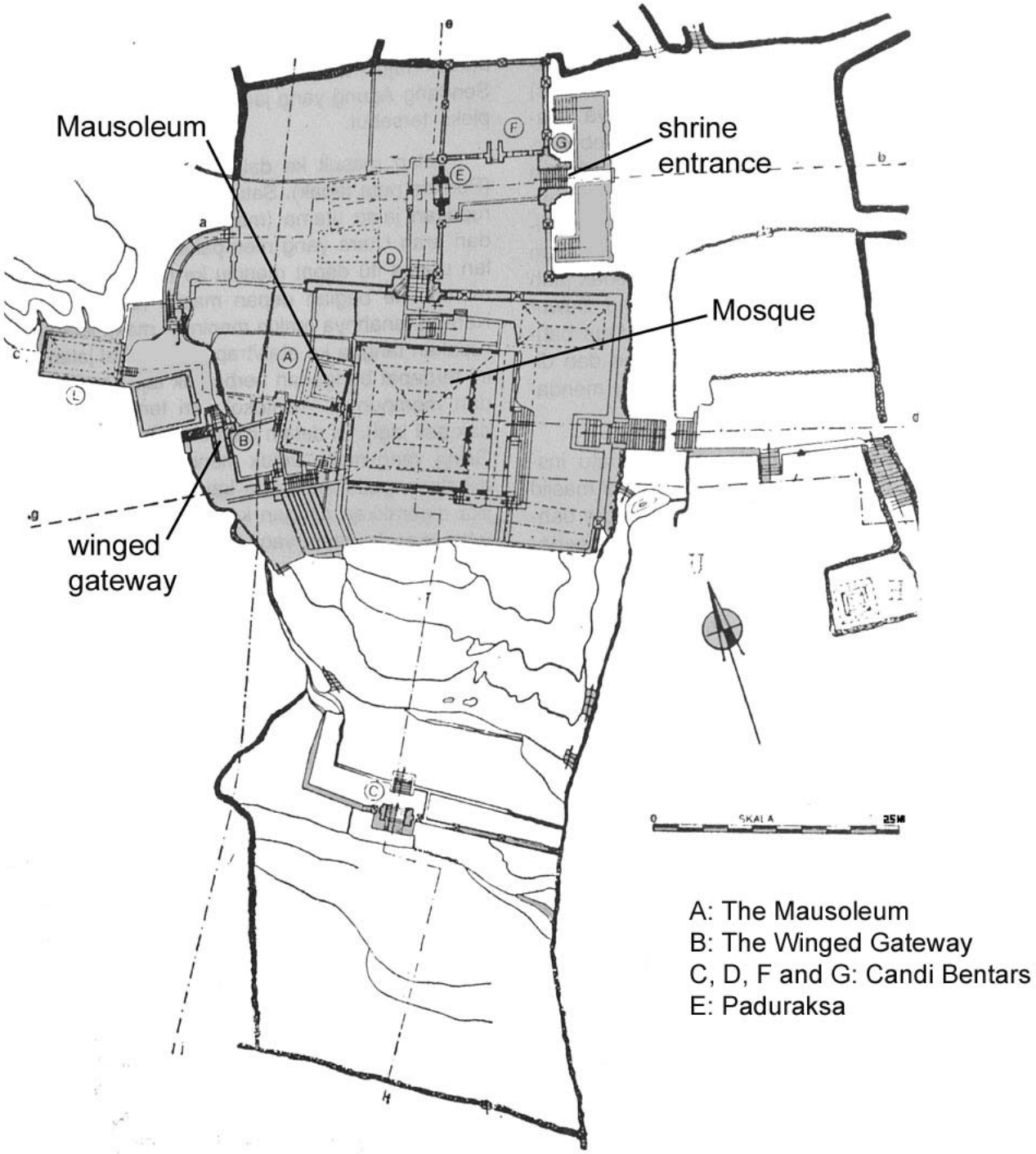


Figure 2. 289: Sendang Duwur, plan (After Wiryoprawiro).

Figure 2. 290: Sendang Duwur, storage of the old wooden parts of the shrine.

Figure 2. 290a: Sendang Duwur, storage of the old wooden parts of the shrine.

Figure 2. 290b: Sendang Duwur, storage of the old wooden parts of the shrine.

Figure 2. 291: Sendang Duwur, current entrance to third courtyard.

Figure 2. 292: Sendang Duwur, view looking south after passing the scond courtyard and heading for the winged paduraksa of the third courtyard.

Figure 2. 293: Sendang Duwur, covered burial area on the right hand side of the bent passage leading to the third courtyard.

Figure 2. 294: Sendang Duwur, cenotaphs with Arabic inscriptions.

Figure 2. 294a: Sendang Duwur, detail of cenotaph with Arabic inscriptions.

Figure 2. 295: Sendang Duwur, winged paduraksa

Figure 2. 295a: Sendang Duwur, winged paduraksa

Figure 2. 295b: Sendang Duwur, winged paduraksa

Figure 2. 295c: Sendang Duwur, winged paduraksa

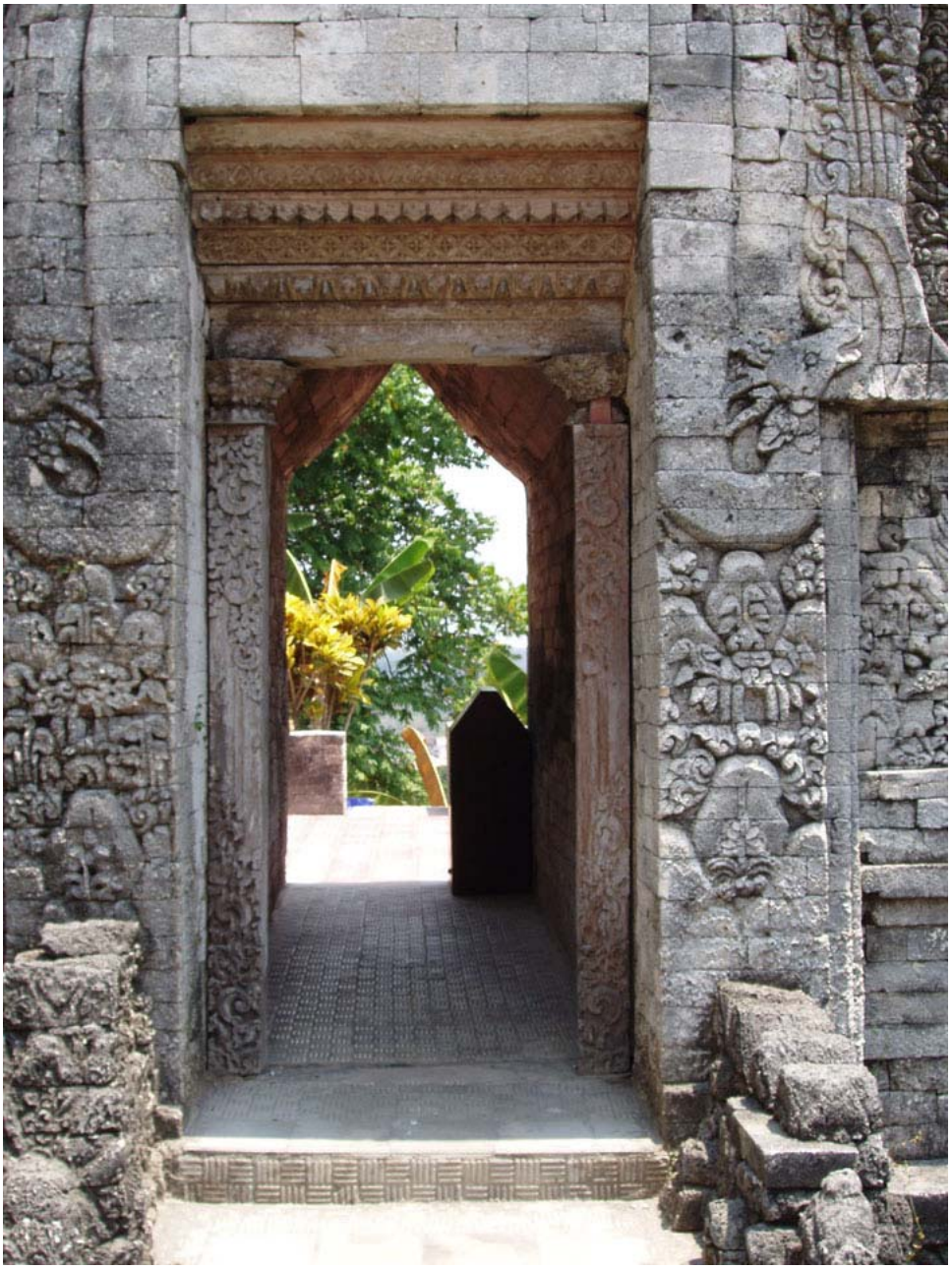


Figure 2. 295d: Sendang Duwur, winged paduraksa

Figure 2. 295e: Sendang Duwur, winged paduraksa

Figure 2. 295f: Sendang Duwur, winged paduraksa

Figure 2. 296: Sendang Duwur, winged paduraksa

Figure 2. 297: Sendang Duwur, winged paduraksa, view from back side.

Figure 2. 297a: Sendang Duwur, winged paduraksa, view from back side.

Figure 2. 297b: Sendang Duwur, winged paduraksa, view from back side.

Figure 2. 297c: Sendang Duwur, winged paduraksa, view from back side.

Figure 2. 298: Sendang Duwur, Wooden screen around the sunan's cenotaph.

Figure 2. 299: Sendang Duwur, door in wooden screen around cenotaph.

Figure 2. 300a: Sendang Duwur, winged stairs to the door in wooden screen around the cenotaph.

Figure 2. 300: Sendang Duwur, winged stairs to the door in wooden screen around the cenotaph.

Figure 2. 301a: Sendang Duwur, stone carvings on the base of the sunan's mausoleum.

Figure 2. 301b: Sendang Duwur, stone carvings on the base of the sunan's mausoleum.

Figure 2. 301c: Sendang Duwur, stone carvings on the base of the sunan’s mausoleum.

Figure 2. 302: Sendang Duwur, Hindu parapet of the mausoleum stairs.

Figure 2. 303: Sendang Duwur, wooden lion figurine that once gaurded the doors of the mausoleum (After Bennett).

Figure 2. 304: Sendang Duwur, wooden screen around the cenotaph.

Figure 2. 304a: Sendang Duwur, wooden screen around the cenotaph; detail.

Figure 2. 305: Sendang Duwur, panel inscribed with saka date 1507 (After Tjandrasasmita)

Figure 2. 306a: Sendang Duwur, details of the carvings in the door leaves of the mausoleum.

Figure 2. 306b: Sendang Duwur, details of the carvings in the door leaves of the mausoleum.

Figure 2. 306c Sendang Duwur, details of the carvings in the door leaves of the mausoleum.

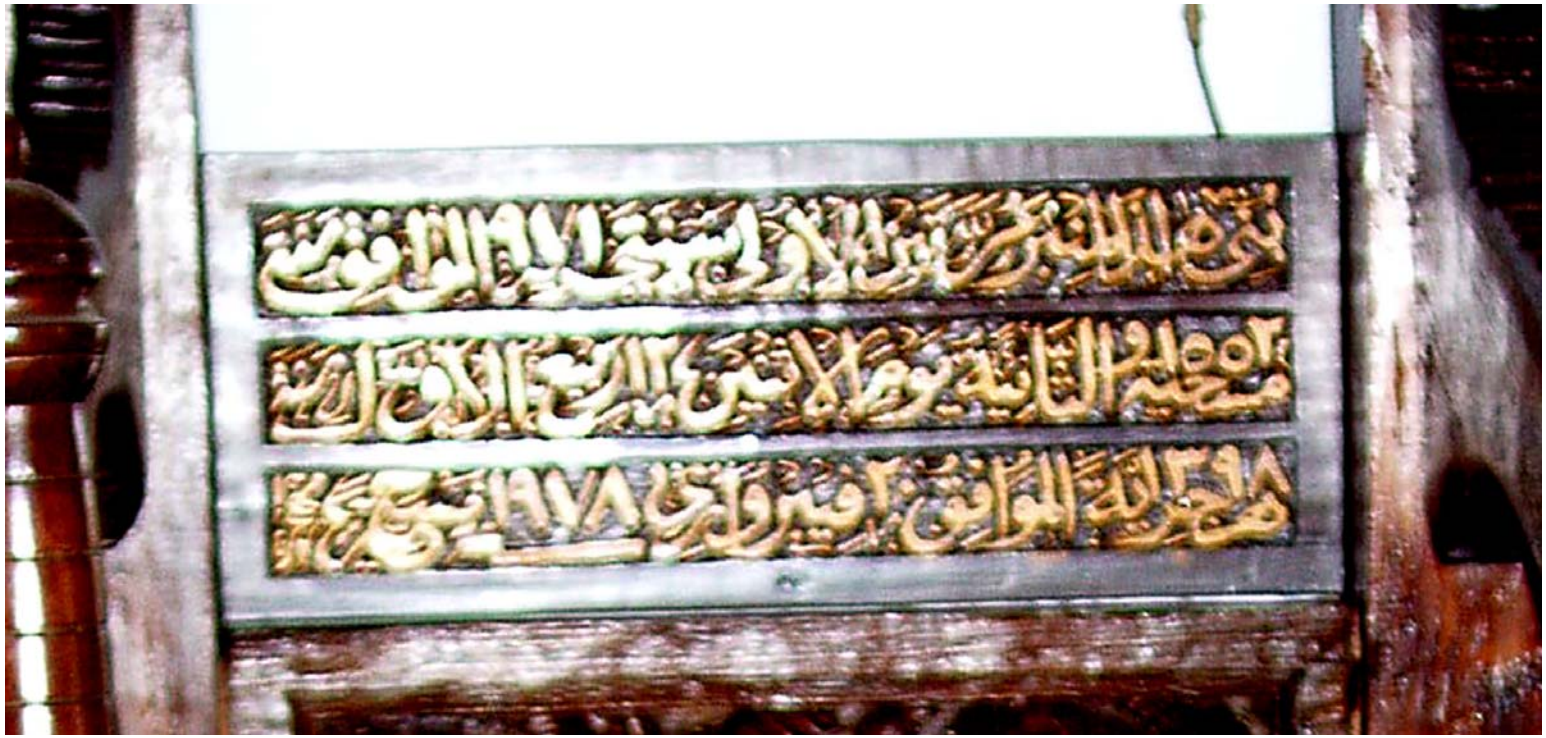


Figure 2. 307: Sendang Duwur, Arabic panel attached to the current minbar.

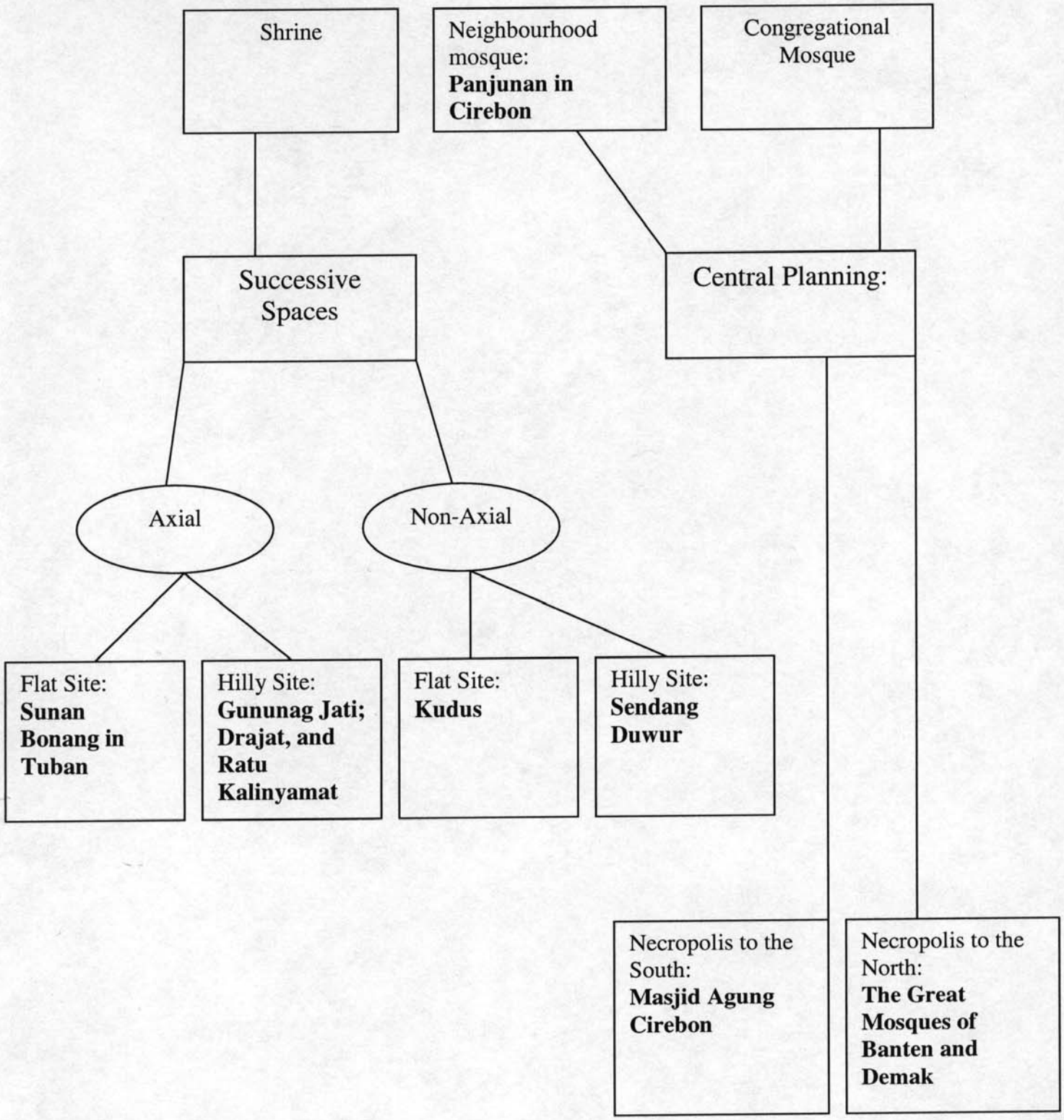


Figure 3.1: Typology of Javanese Islamic buildings; Shrines and Mosques.

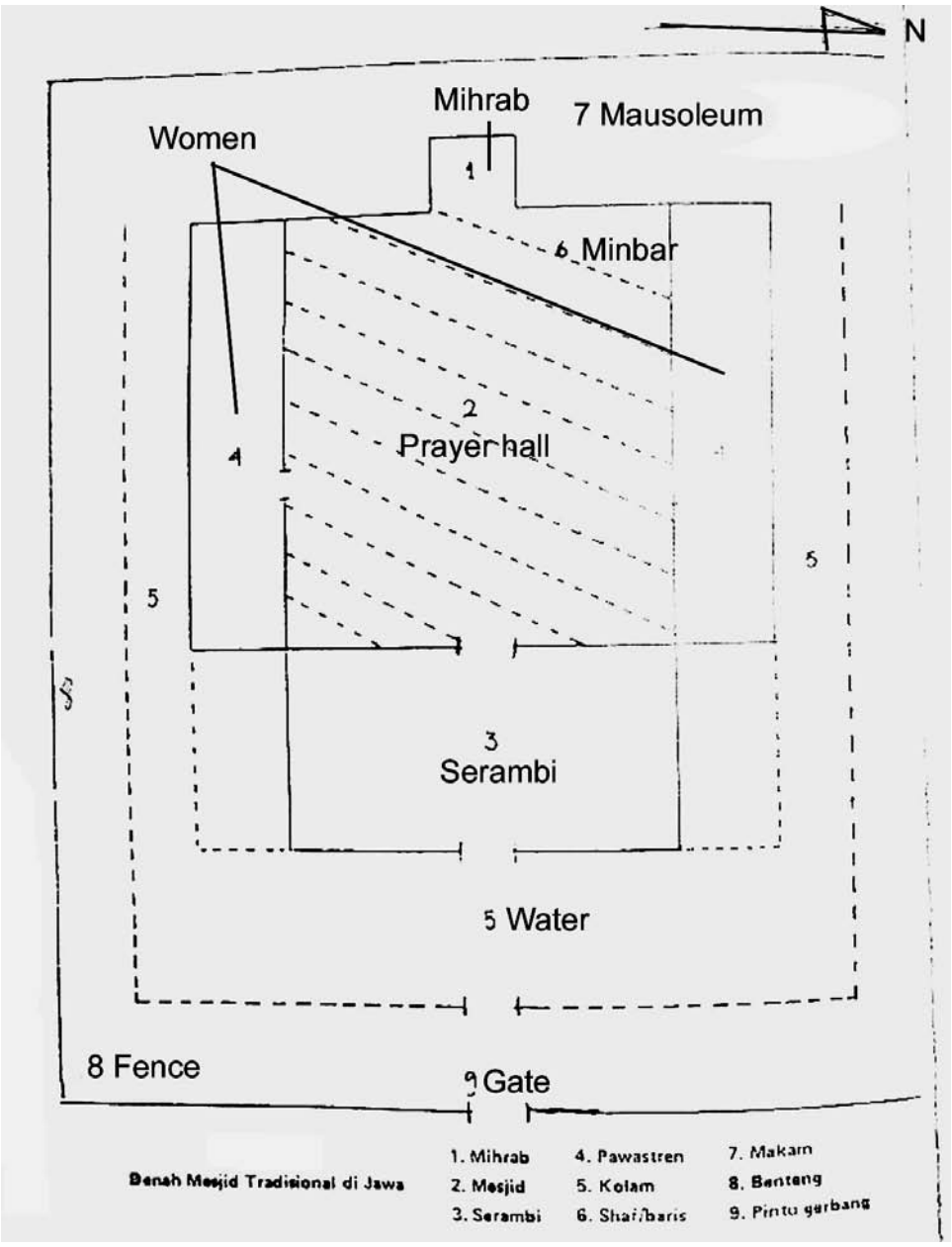
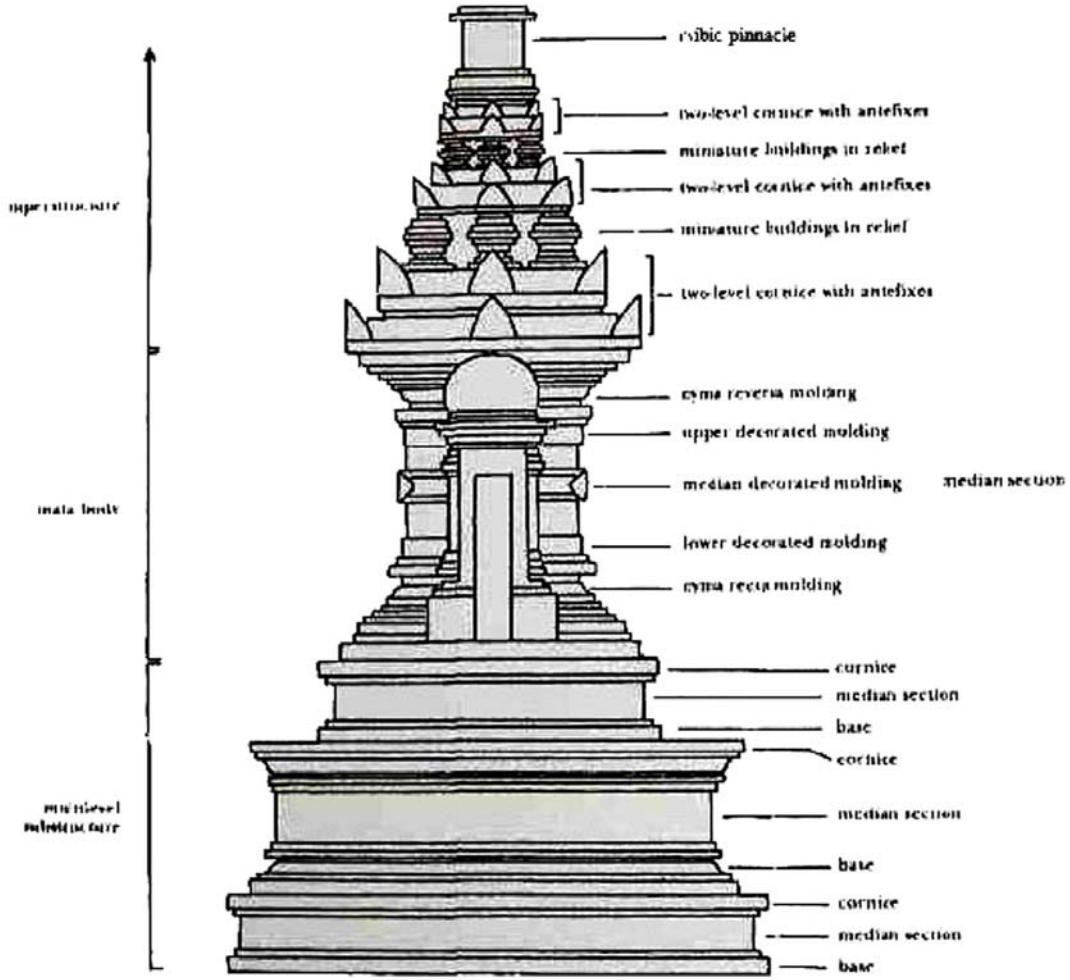


Figure 3. 2: Plan of the Characteristics of the Javanese mosque (After Elba).

Figure 3. 3: Quwwat al Islam mosque in Delhi; detail of spolia.

Figure 3. 4: The Javanese Candi (After Klokke).



ELEVATION OF AN EAST JAVANESE TEMPLE

(Drawing by Marijke J. Klokke)

Figure 3. 5: The three worlds as represented by the candi (After Klokke).

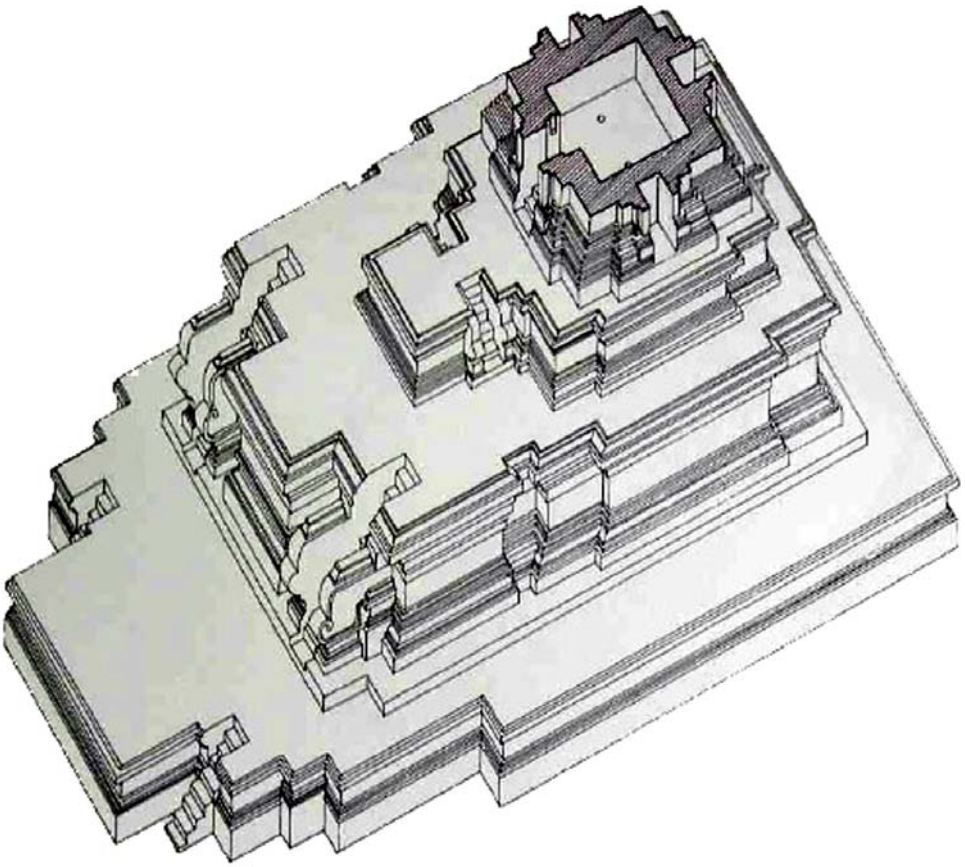


Figure 3. 6: Example of Eastern Javanese candi on terraced base. (After Kinny)

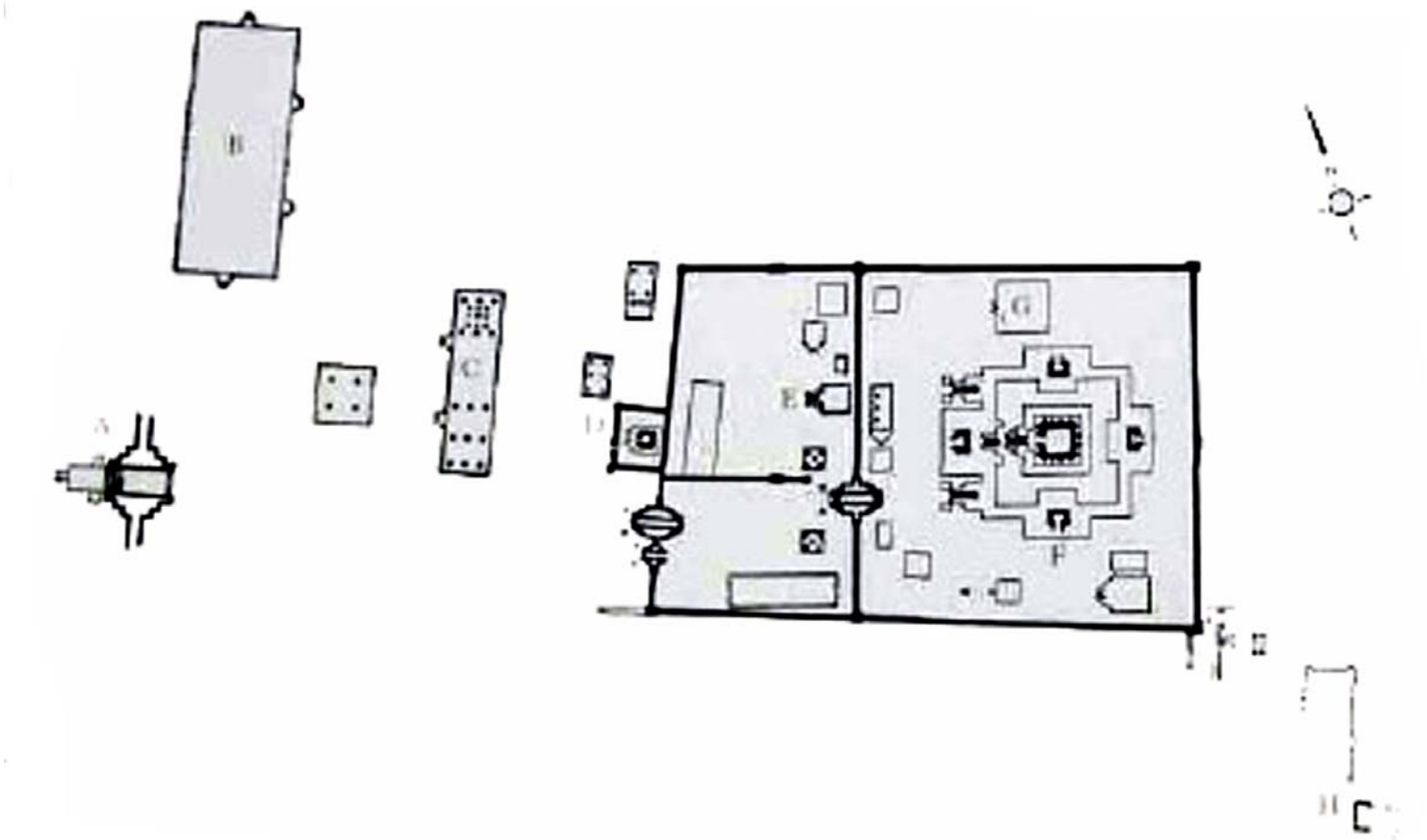


Figure 3. 7: Layout of candi Panataran (After Kinny).

Figure 3. 8: Candi Panataran, complex details (After Kempers).

Figure 3. 9: Candi Panataran, complex details (After Kempers).

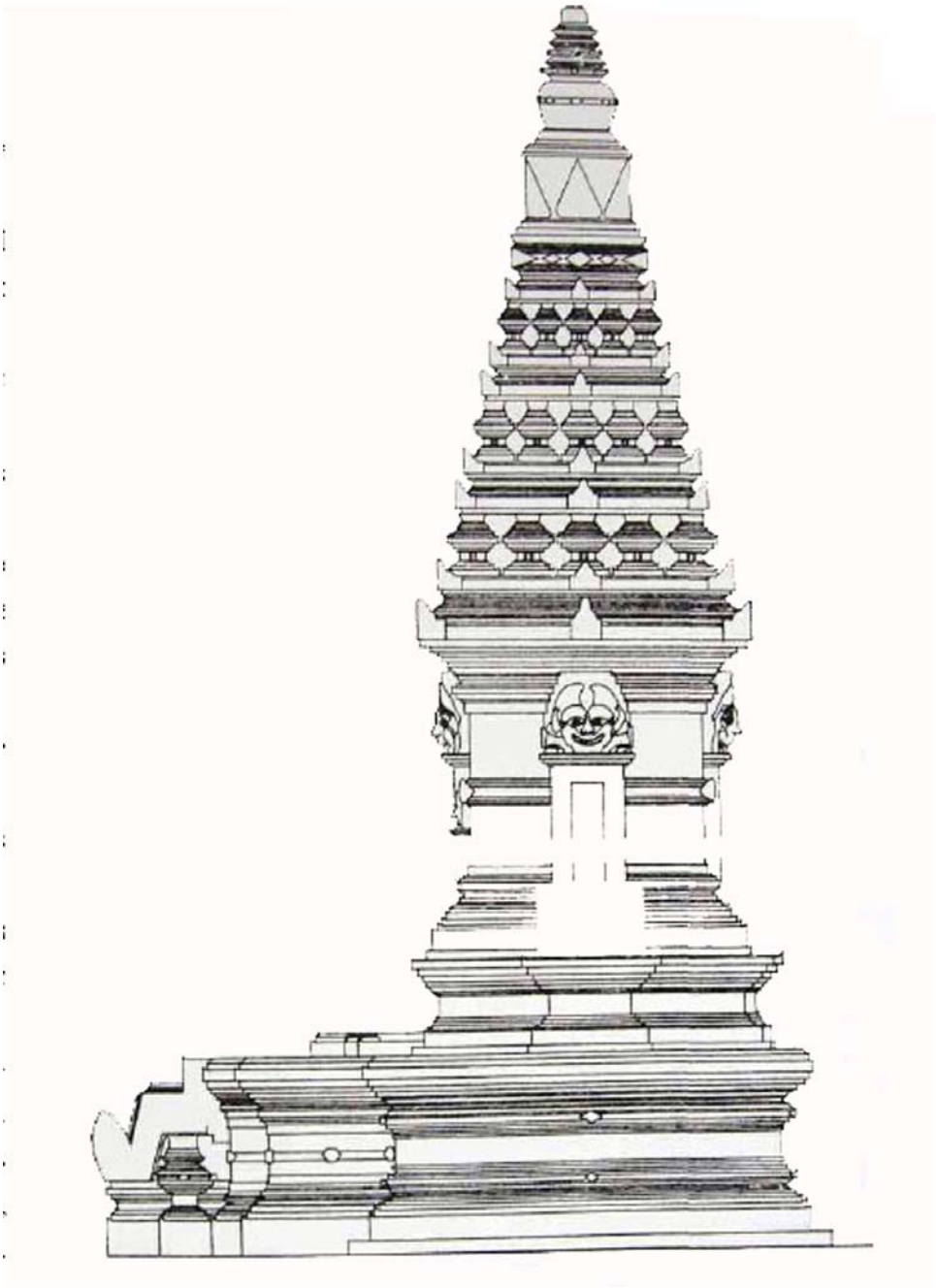


Figure 3. 10: Candi Jawi (After Kinny).

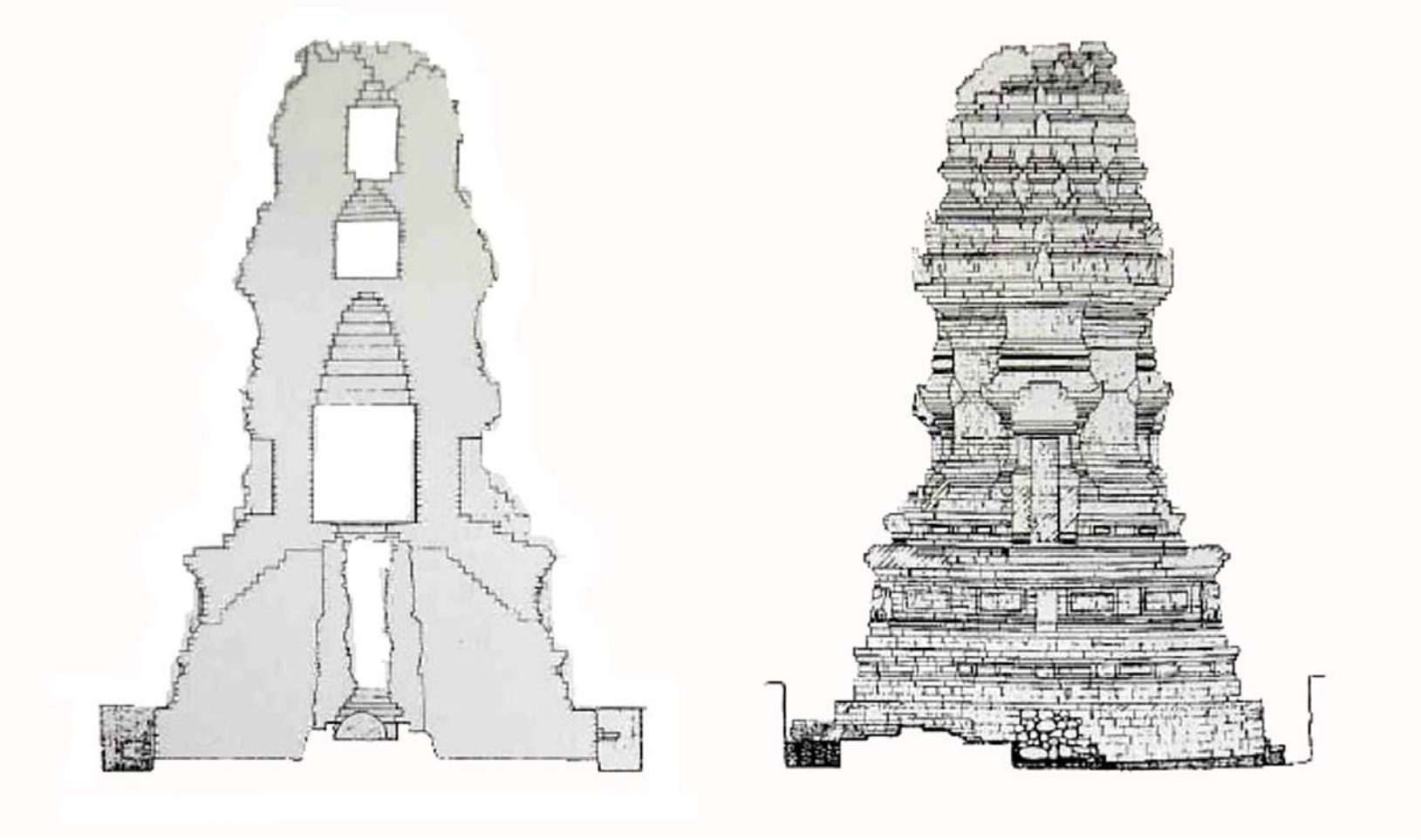


Figure 3. 11: Candi Kidal (Sketch After Kinny)

Figure 3. 11a: Candi Kidal (After Kempers).

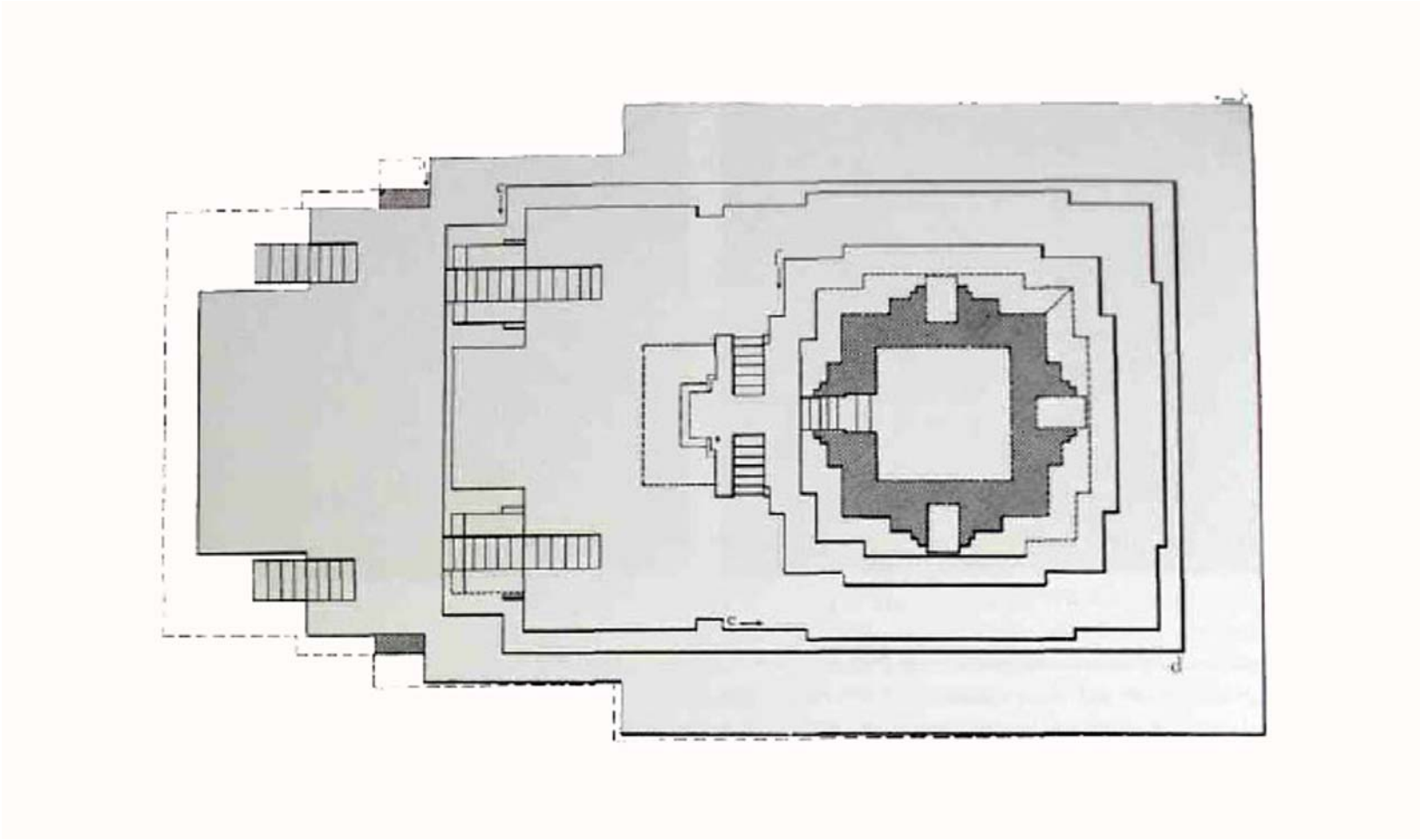


Figure 3. 12: Candi Jago (After Klokke).

Lara-Djonggrang. The statue of Çiva in the central chamber

Figure 3. 13: Only one god stands on the pedestal in the cella (After Kempers).

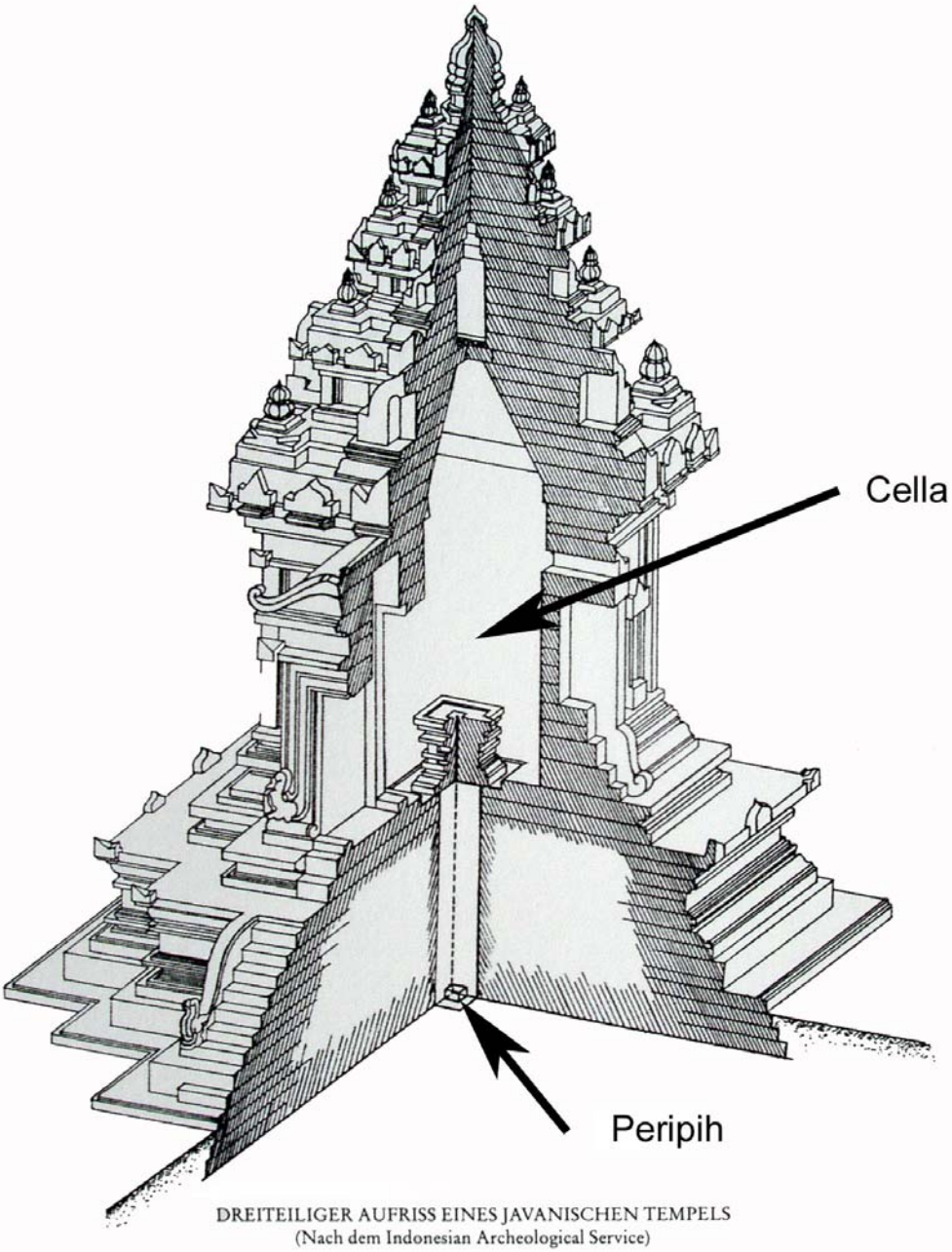
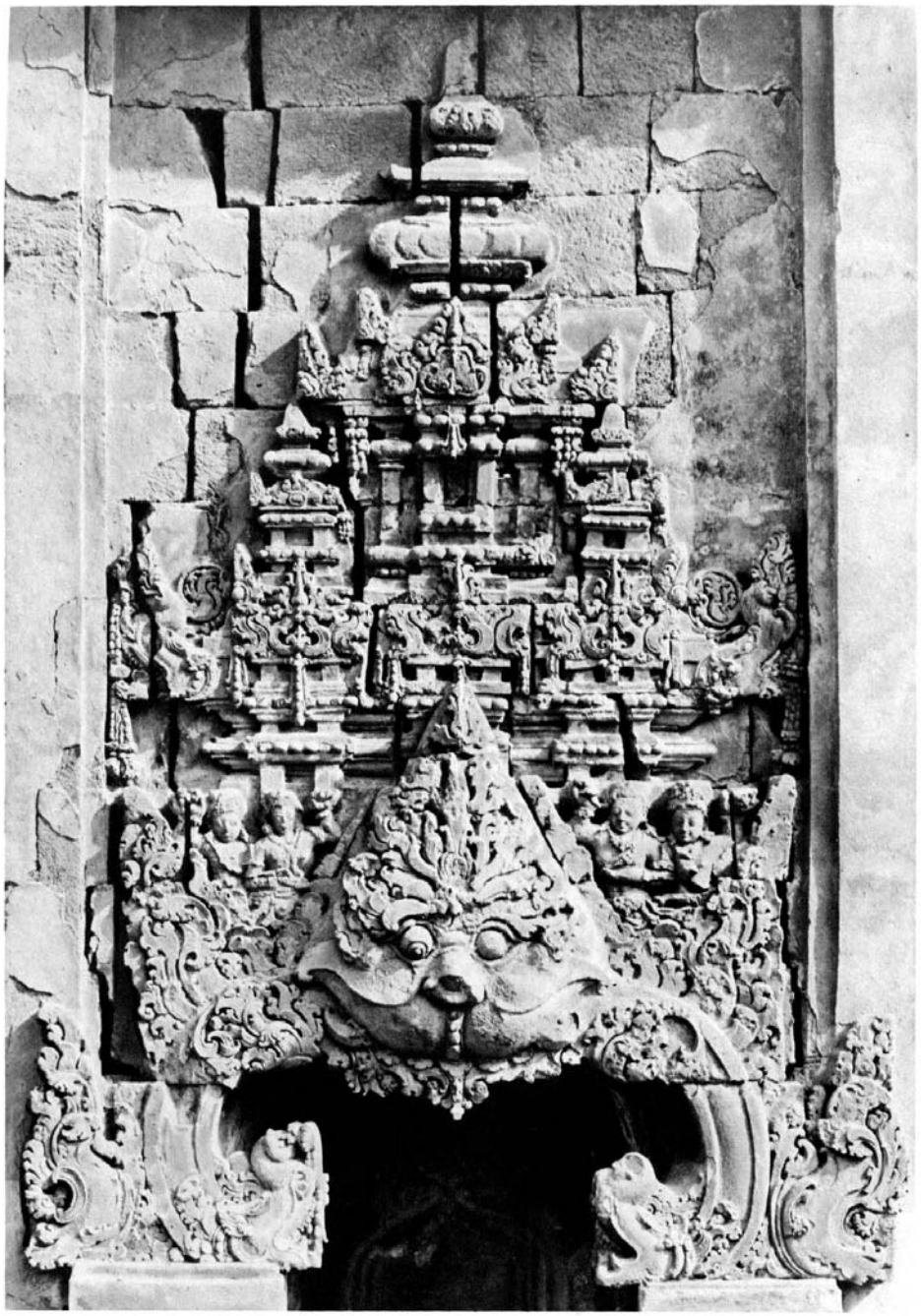


Figure 3. 14: Section of the Candi showing cella and peripih (After Klokke).

Figure 3. 15: Accentuation of the buildings' height. (After Klokke).

Figure 3. 16 Balinese meru roof (After Härtel and Auboyer).



Chaṇḍi Kalasan. Decoration of a niche.

Figure 3. 17: Kala–makara (After Kempers).

Figure 3. 18a: Stair–wings of candi Jago (After Kempers).

Chaṇḍi Panataran. Nāga-temple

Figure 3. 18b: Stair–wings of candi Panataran (After Kempers).

Figure 3. 19 Mostoko or Memolo.

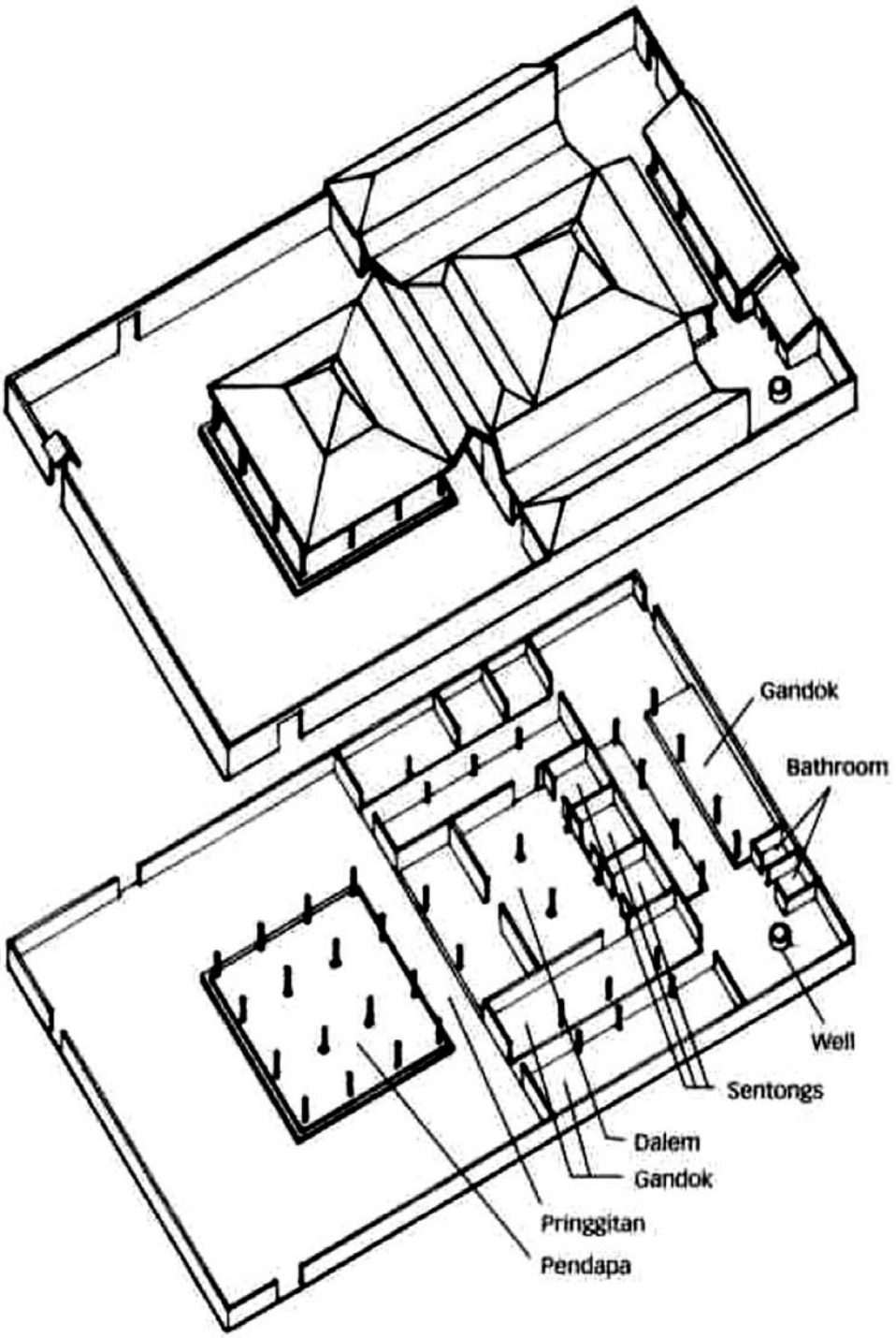


Figure 3. 20: Planconfiguration of the Javanese house compound (After Prijotomo, J. Indonesia West).

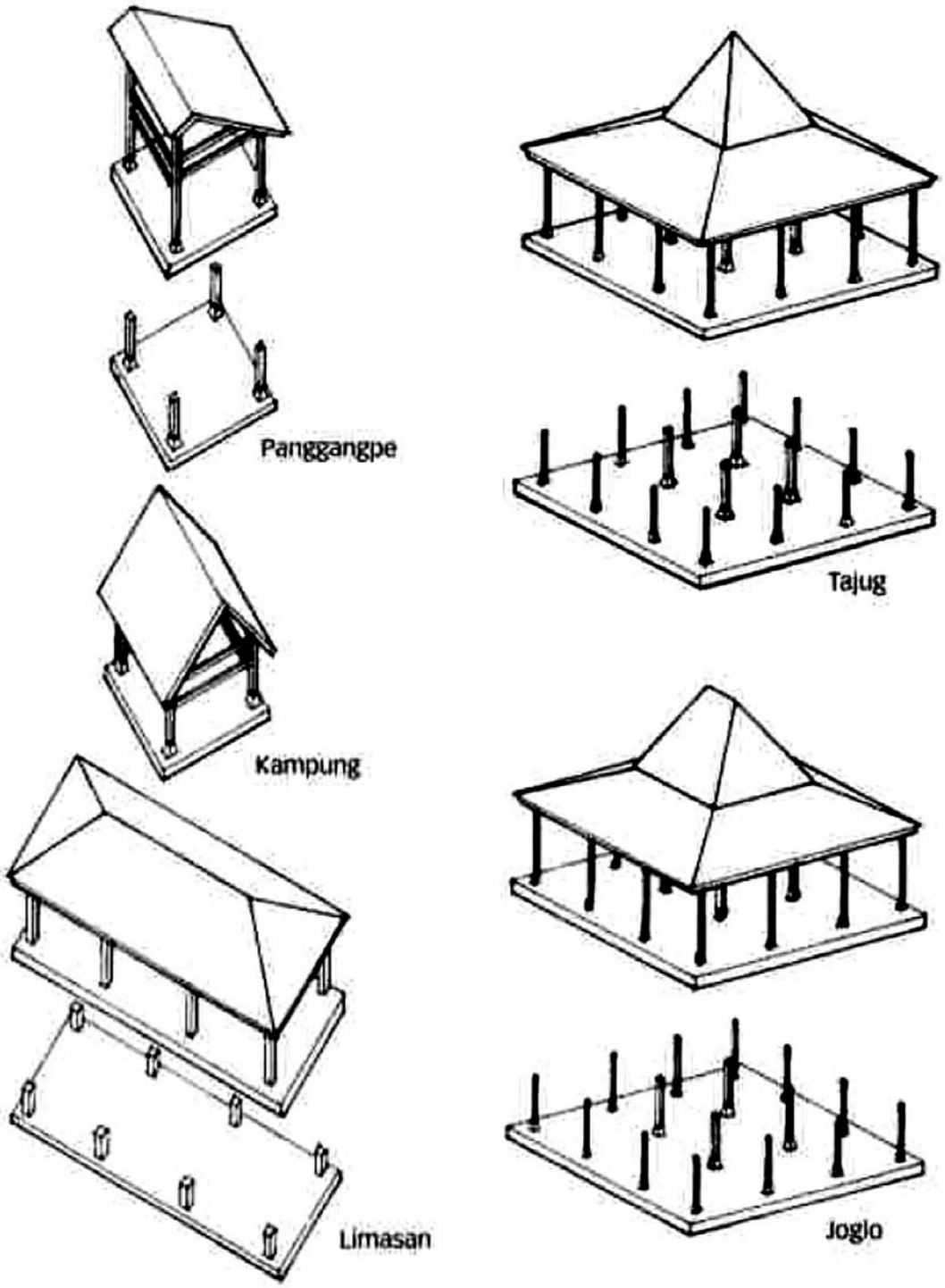


Figure 3. 21: Javanese roof types (After Prijotomo, J. Indonesia West).

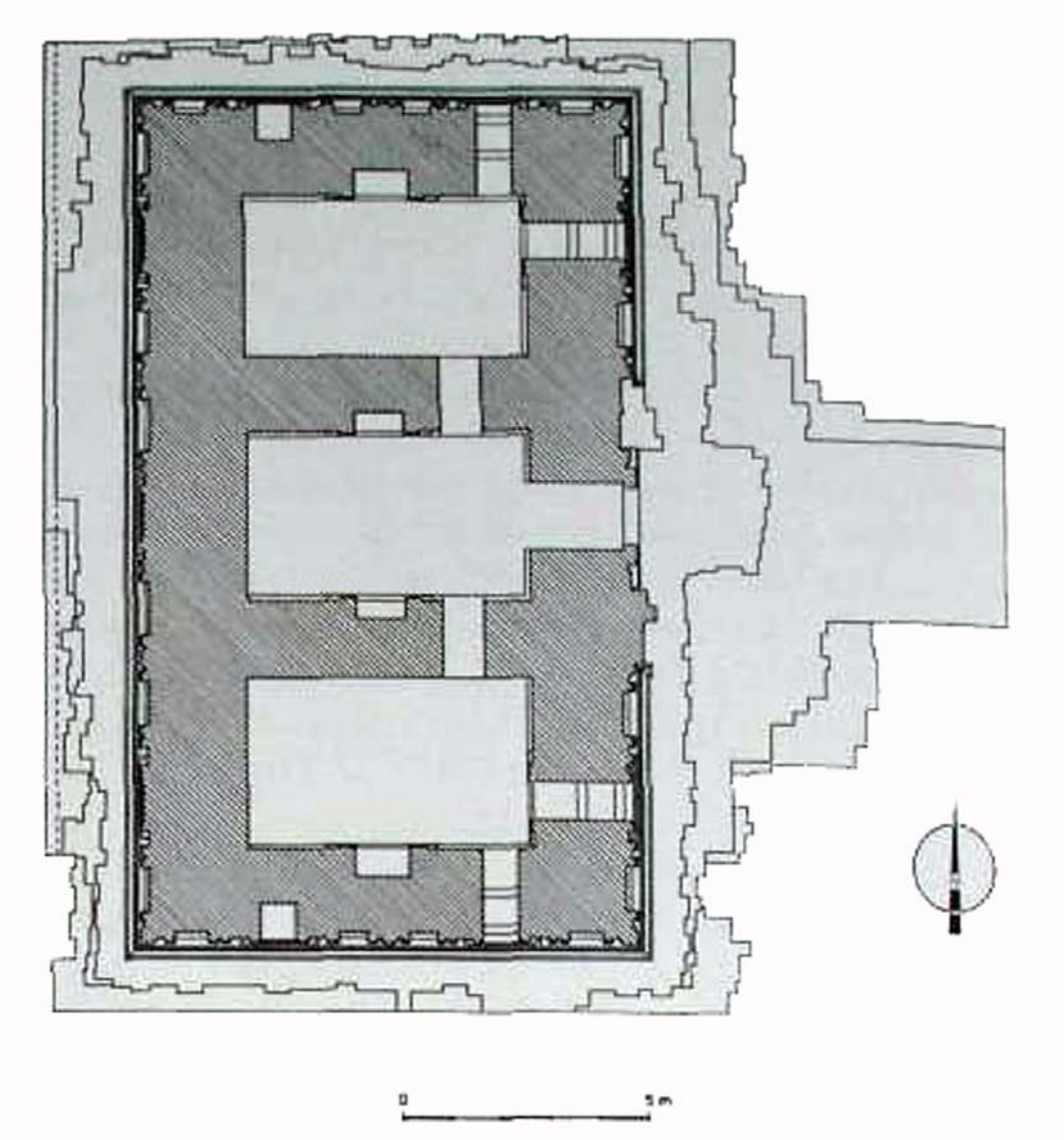
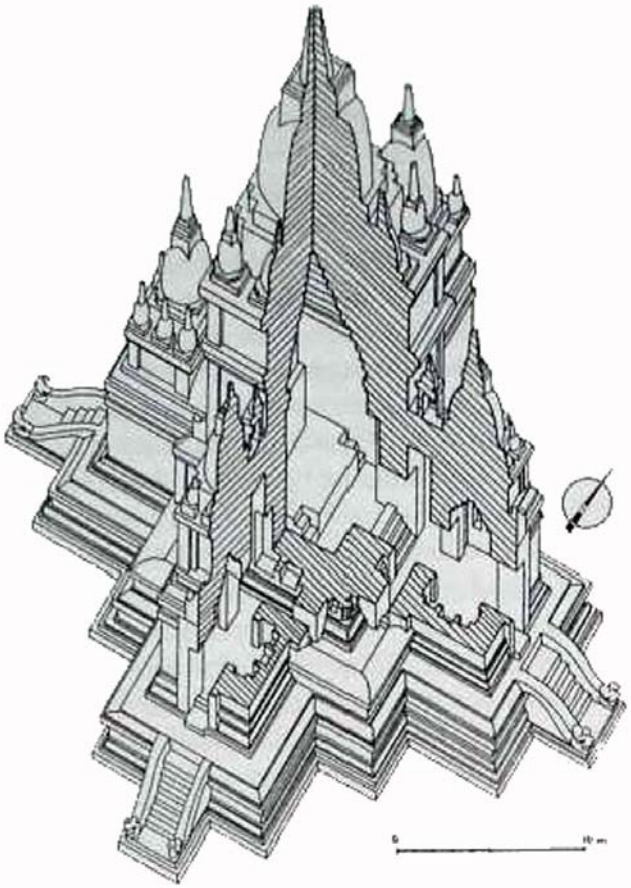
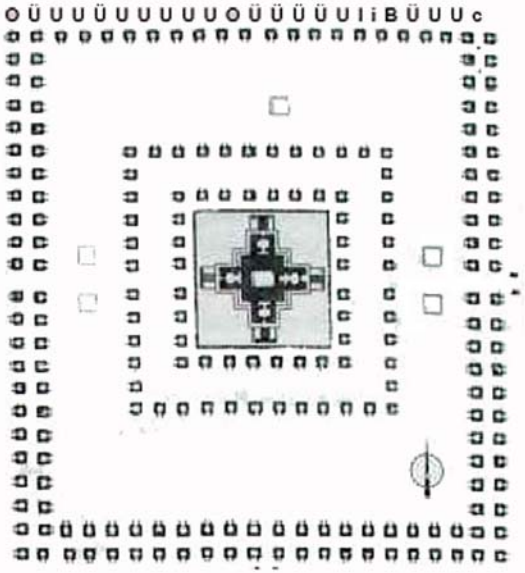


Figure 3. 22a: Different plan shapes of candies (After Klokke).





GRUNDRISS DES CANDI SEWU
IM ZENTRUM BEFINDET SICH DAS HAUPTHEILIGTUM,
VON KLEINEN NEBENTEMPELN IN KONZENTRISCH
ANGEORDNETEN VIERECKEN UMGEBEN.
(nach N.J. Krom)

Figure 3. 22b: Different plan shapes of candies (After Klokke).

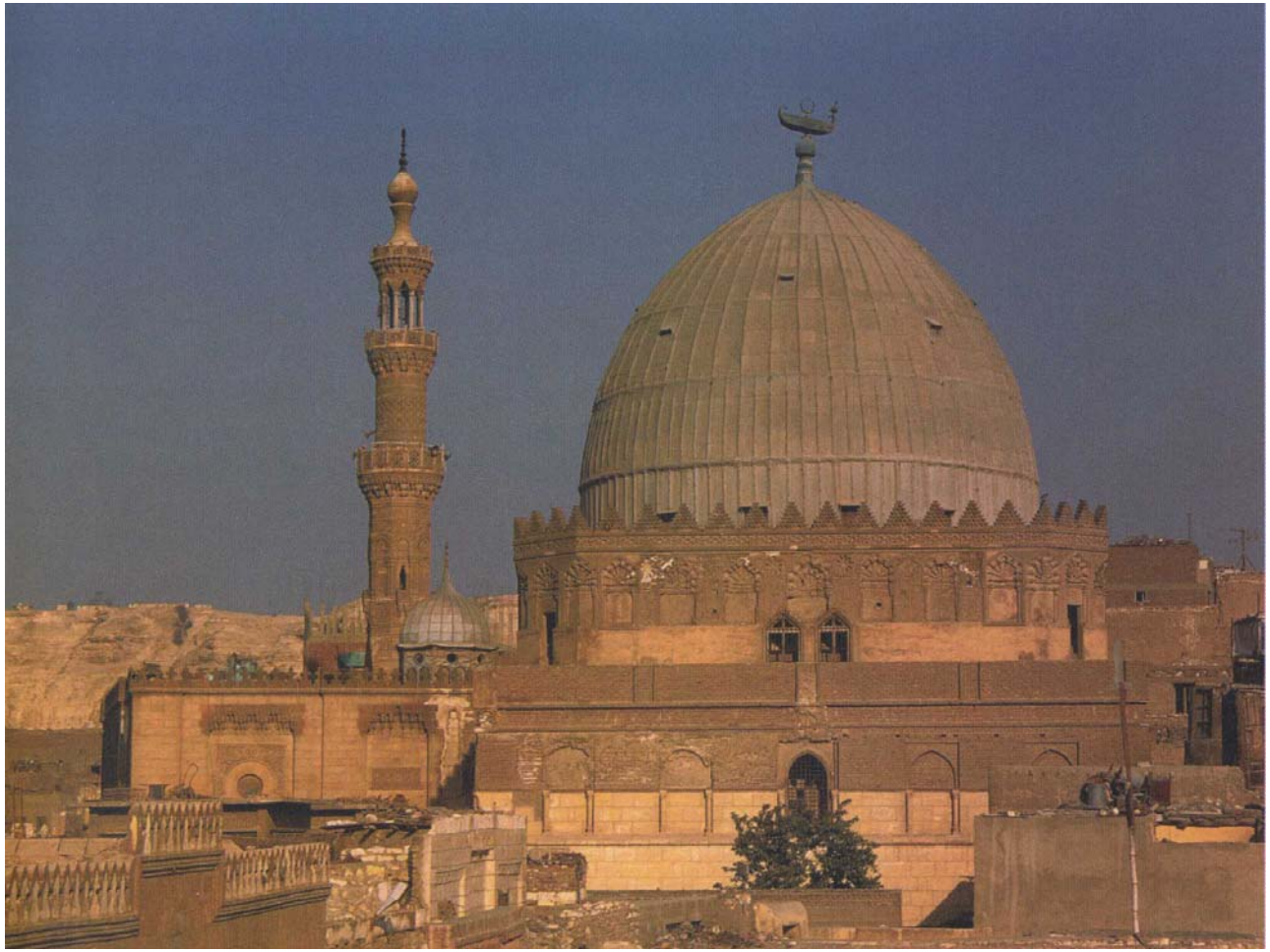


Figure 3. 23: Mausoleum of Imam al−Shafi'i in Cairo. (After Yeomans).

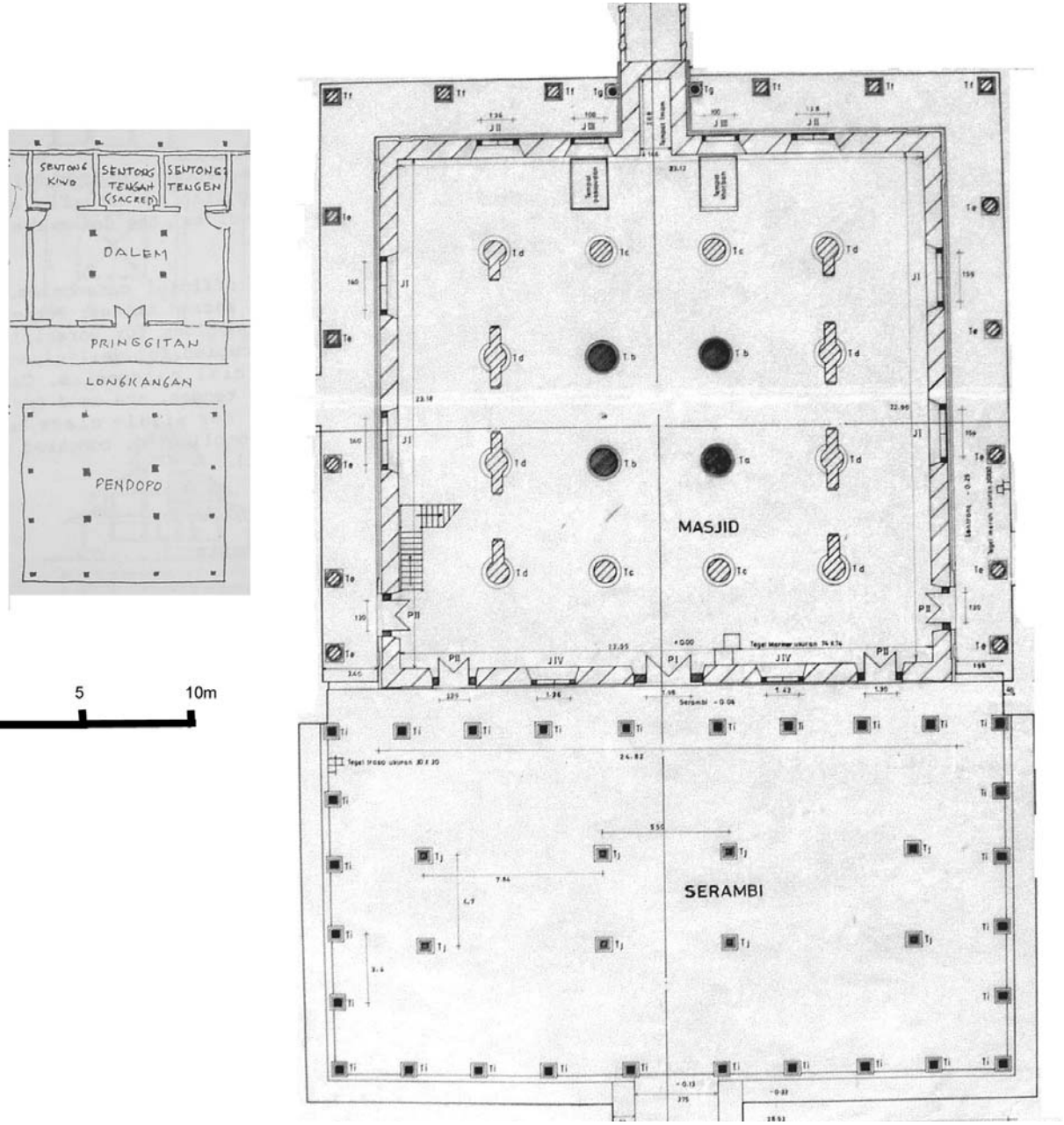
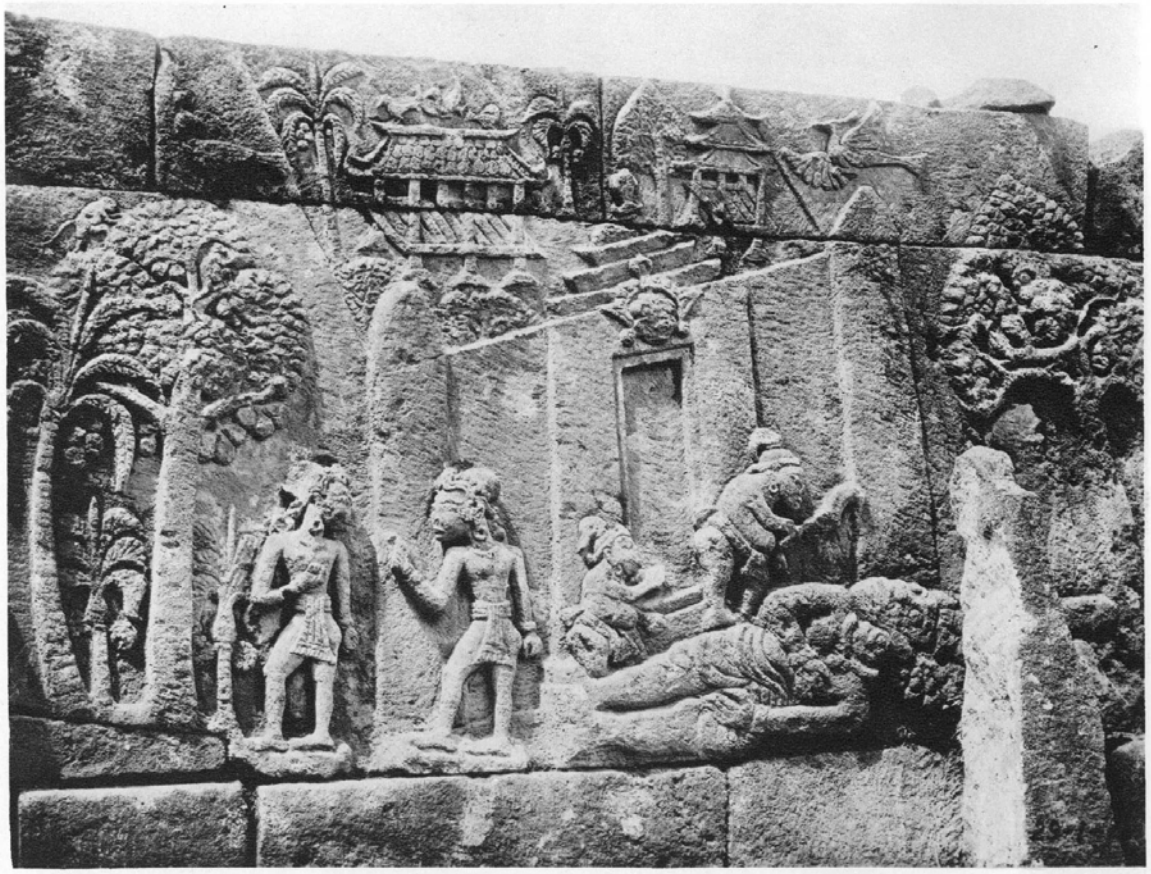


Figure 3. 24: Javanese house and mosque drawn to same scale for size comparison.

Figure 3. 25a: Old Javanese communal buildings appearing in wall reliefs (After Kempers).



Sukuh. Scene from the Sudamala

Figure 3. 25b: Old Javanese communal buildings appearing in wall reliefs (After Kempers).

Figure 3. 26: Door to cella of candi Jago (After Kempers).

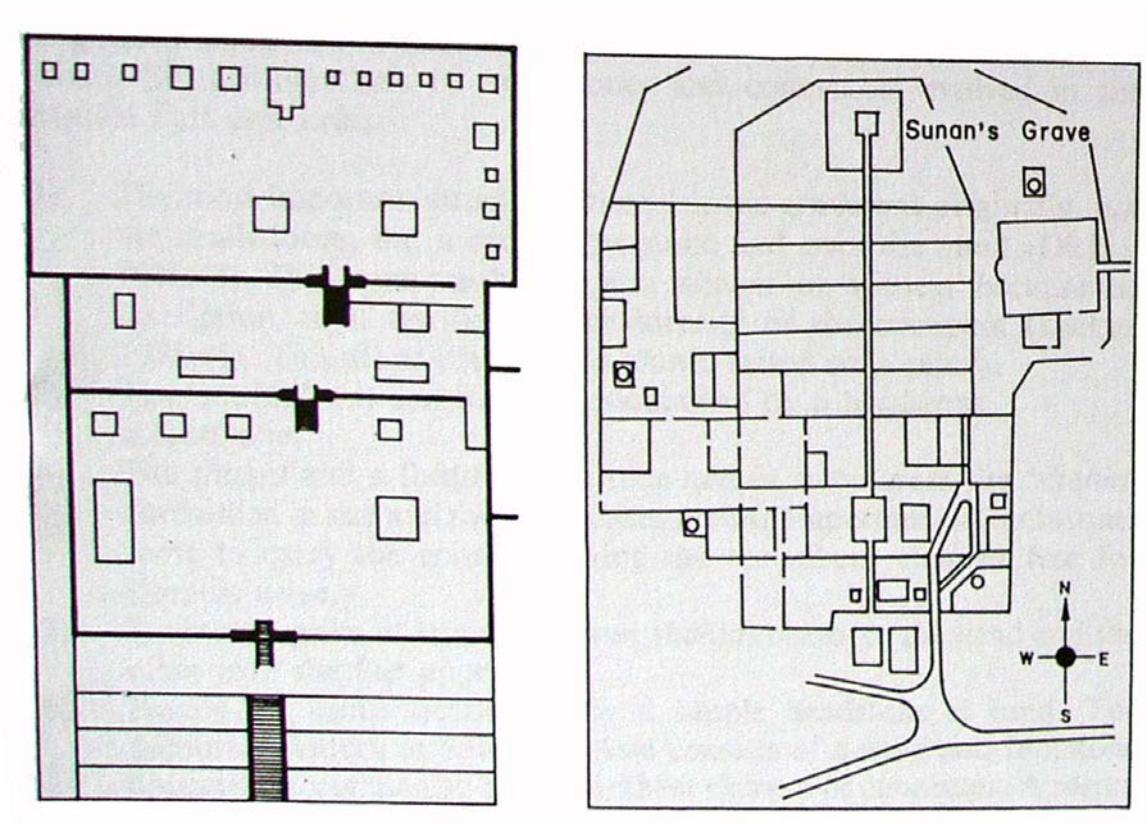
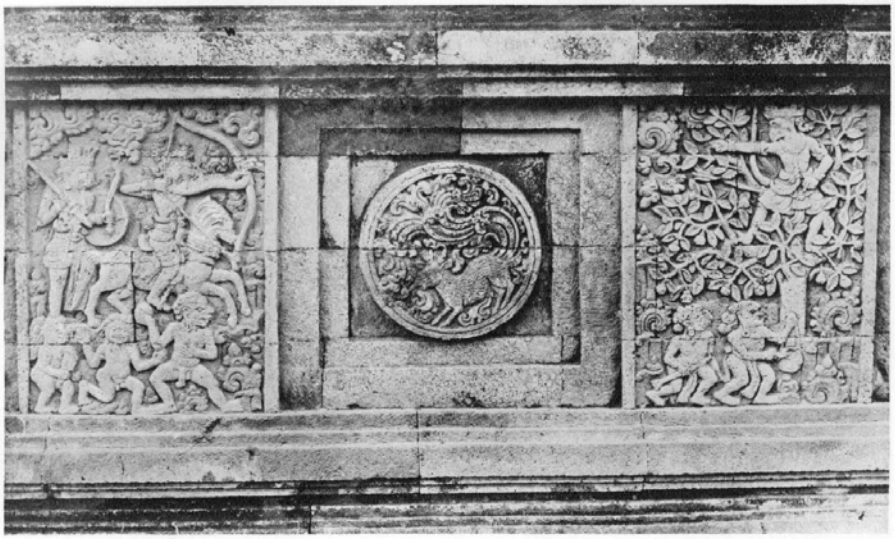
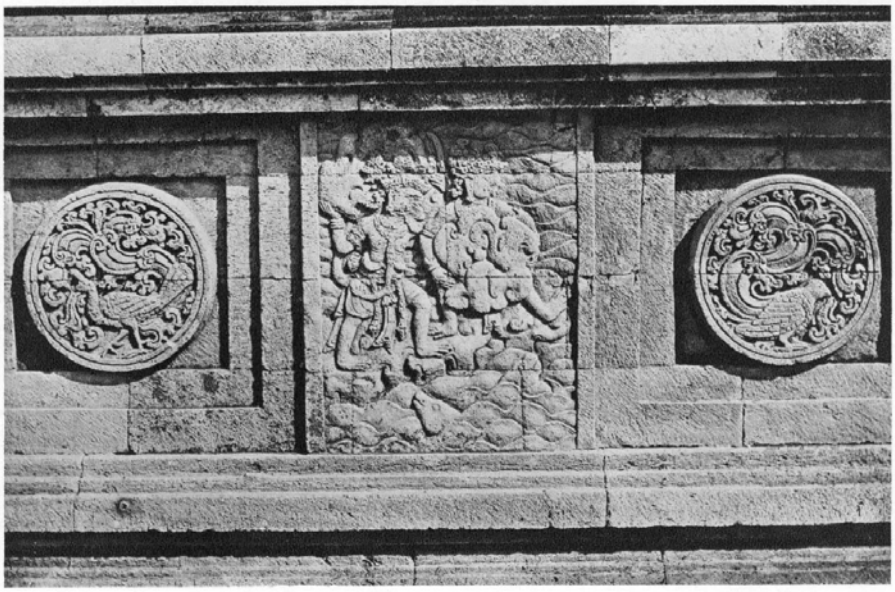


Figure 3. 27: Plan of Gunung Jati compared to a Balinese temple. (After Bougas)

Figure 3. 28: Pilgrims at a saint’s tomb.





Chaṇḍi Panataran. Main temple. Scenes from the Rāmāyaṇa

Figure 3. 29: Carved animals as seen in temple reliefs (After Kempers).

Figure 3. 29a: Carved animals as seen in temple reliefs; detail (After Kempers).

A kāla-head from Chaṇḍi Djago —

A kāla-head from Chaṇḍi Singasari

Figure 3. 30: Kala detail (After Kempers).

Figure 3. 31a: Garuda (After Kempers).

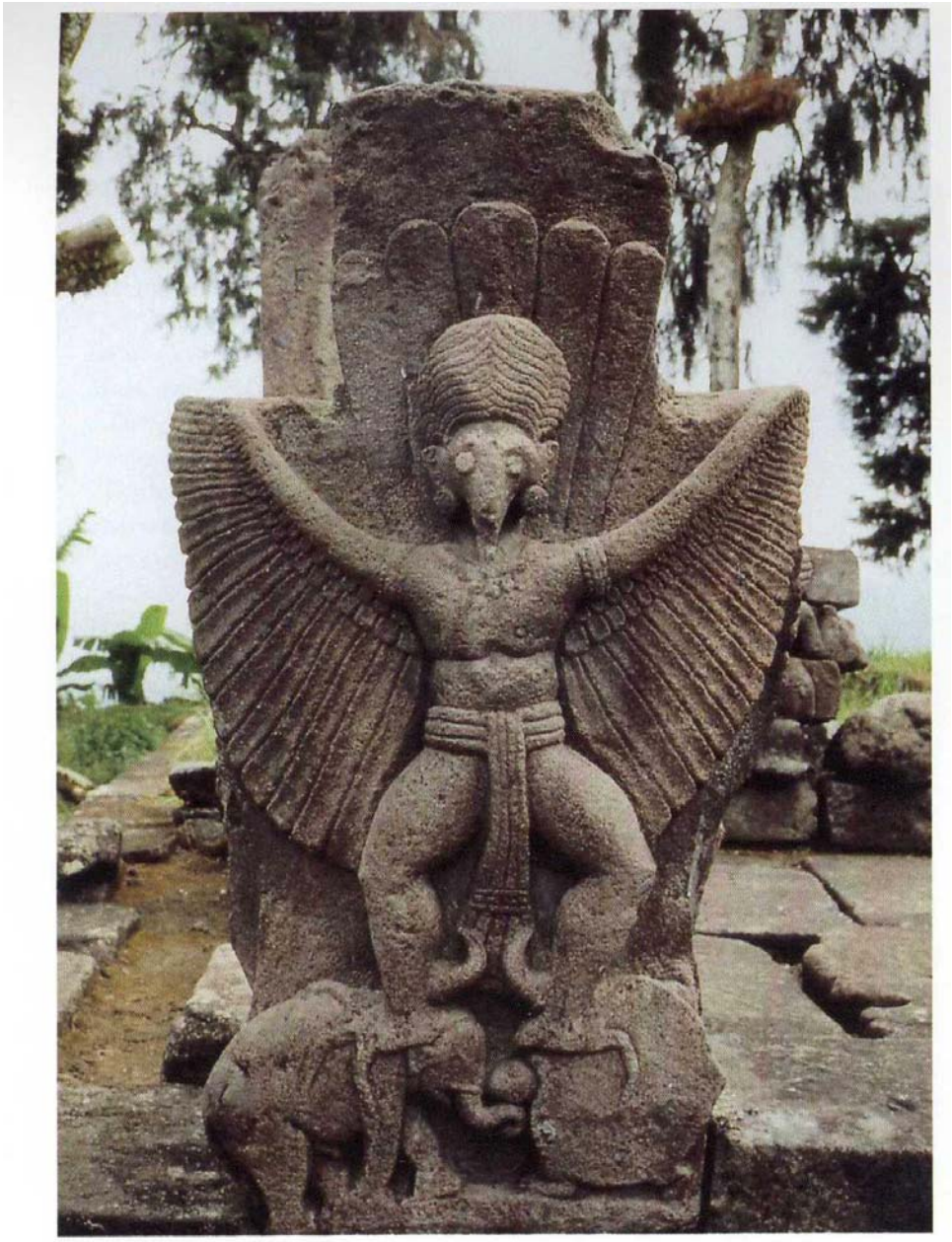


Figure 3. 31b: Garuda (After Kinny).

Figure 3. 32: Kinnara (After Kempers).

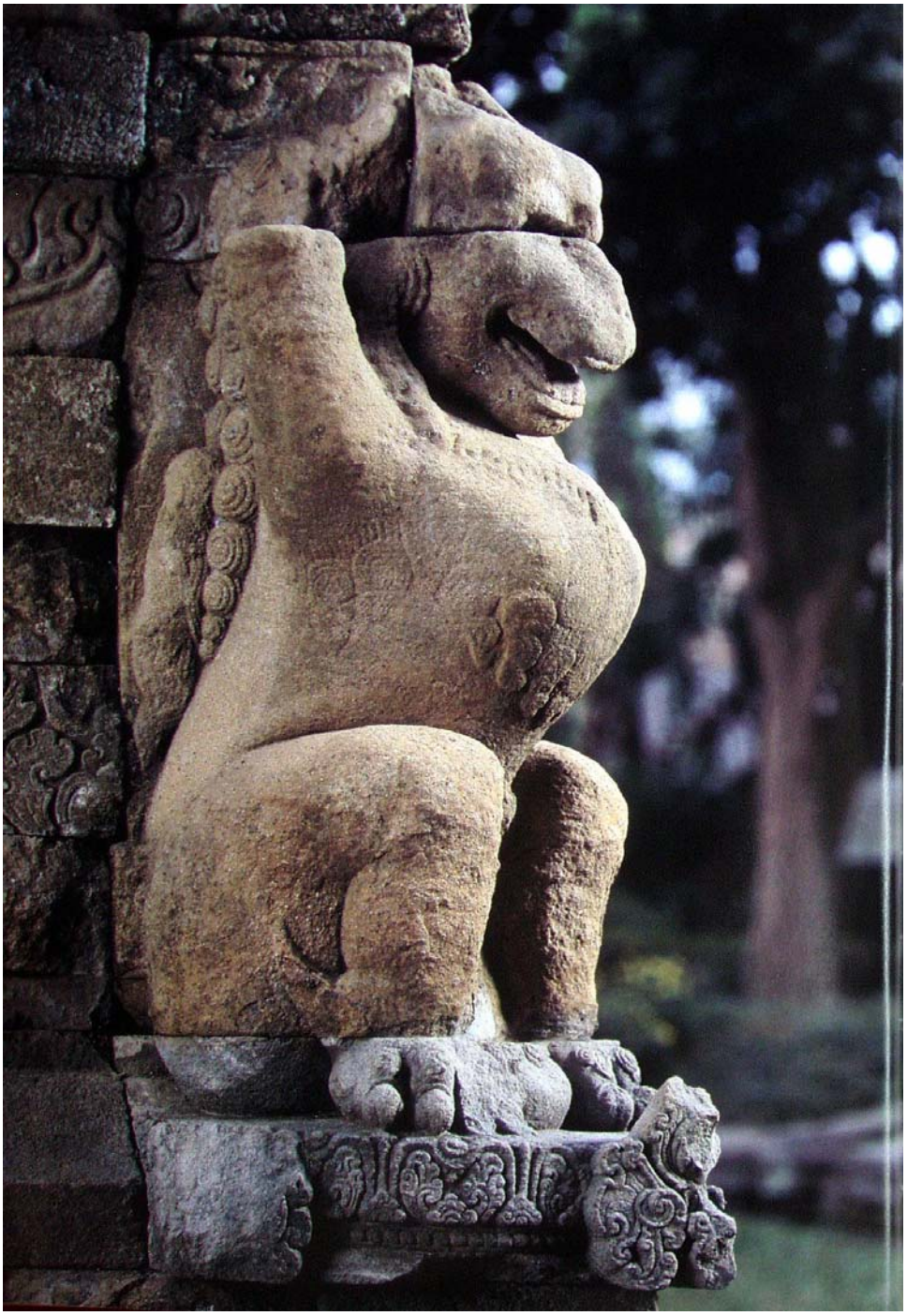


Figure 3. 33: Lion Figurine from candi Kidal (After Kinny).

Figure 3. 34: Naturalistic flower carvings from the Javanese repertoire (After Kempers).

A decorative panel from the base of Chaṇḍi Kalasan

Figure 3. 35: Urn of plenty (After Kempers).

Figure 3. 36: Wishing tree (After Kempers).

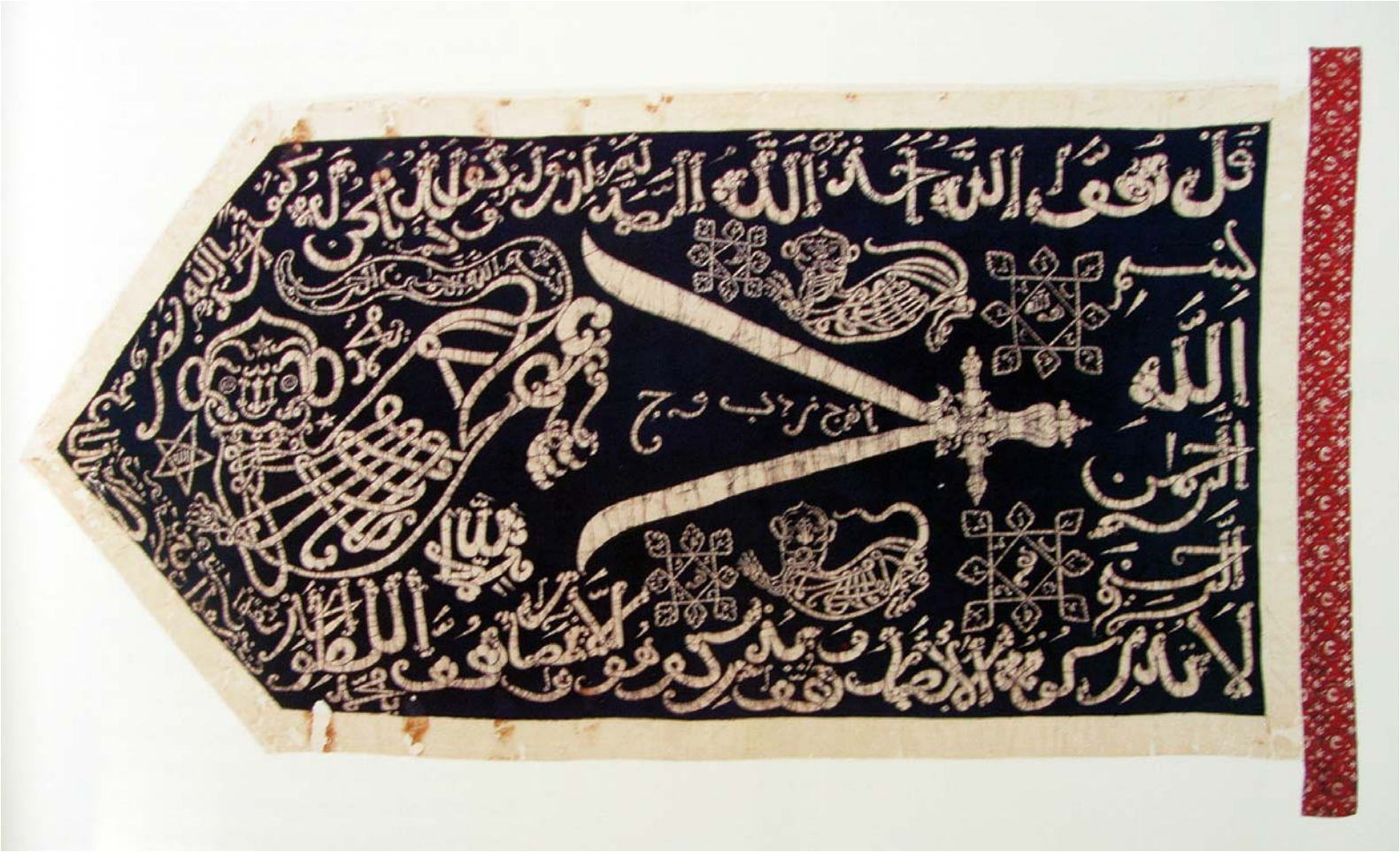


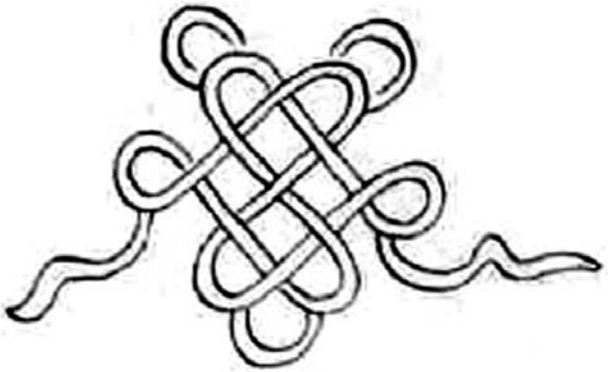
Figure 3. 37 Banner from Cirebon (After Bennett).

Figure 3. 38 Javanese hermit and nymphs panel (After Kempers).

Figure 3. 39: Monkey panel in Mantingan (After Kempers).

Chaṇḍi Mendut. A monkey destroying a weaver-bird's nest

Figure 3. 39a: Monkey panel (After Kempers).



The mystic or endless knot

Figure 3. 40a Chinese “endless knot” motif (After Beurdeley).

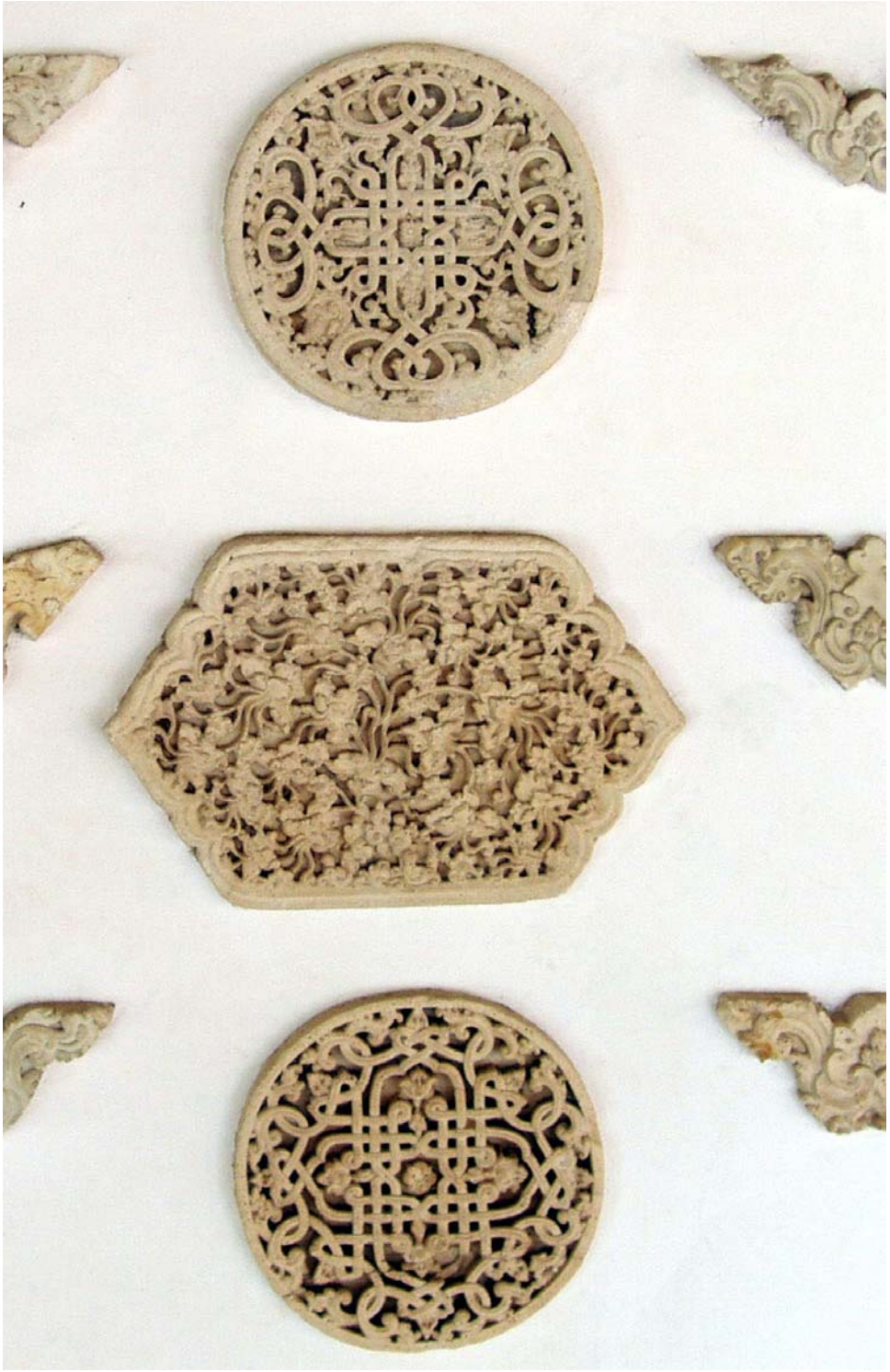


Figure 3. 40b: Panels in the Mantingan mosque.

Figure 3. 41a: Waru leaf motif (After Bennett).

Figure 3. 41b: Waru leaf motif at the mausoleum of sunan Giri.

Figure 3. 42: Tomb stone of Malik Ibrahim.

Decorative Elements	Monument	Congregational Mosques			Small Masjid	Shrine and Mausoleum					
		Demak	Cirebon	Banten	Panjunan	Drajat	Kudus	Bonang	Mantingan	Gunung Jati	Sendang Duwur
Borrowed Hindu/Buddhist motifs and subjects	Foliage	X	X			X	X		X		X
	Lotus Flower		X			X	X		X		X
	Wishing Tree										X
	Urn of Plenty	X									
	Kala										X
	Makara	X									X
	Lion 2d										X
	Lion 3d	X				X					X
	Peacock										X
	Bird										
	Nature					X			X		X
	Architecture								X		X
	Brick formations		X		X	X	X	X			
Motifs and themes inspired by the Hindu-Buddhist repertoire but with Innovation	Wing motif				X	X				X	X
	Sun motif	X	X						X		X
	Stylized Kala-Makara	X	X		X						X
	Monkey								X		
	Nature								X		
New motifs and techniques	Waru-leaf		X				X	X	X		X
	Knot motif	X	X				X		X		
	Inserted porclain and tiles	X			X		X	X		X	
	Inscriptions	X	X	X			X	X			X

Figure 3. 43: Table of decoration features' occurrences.

Figure 4. 2: Kampung Keling mosque in Malacca, Malaysia.

Figure 4. 1: Tengkera mosque in Malacca, Malaysia.

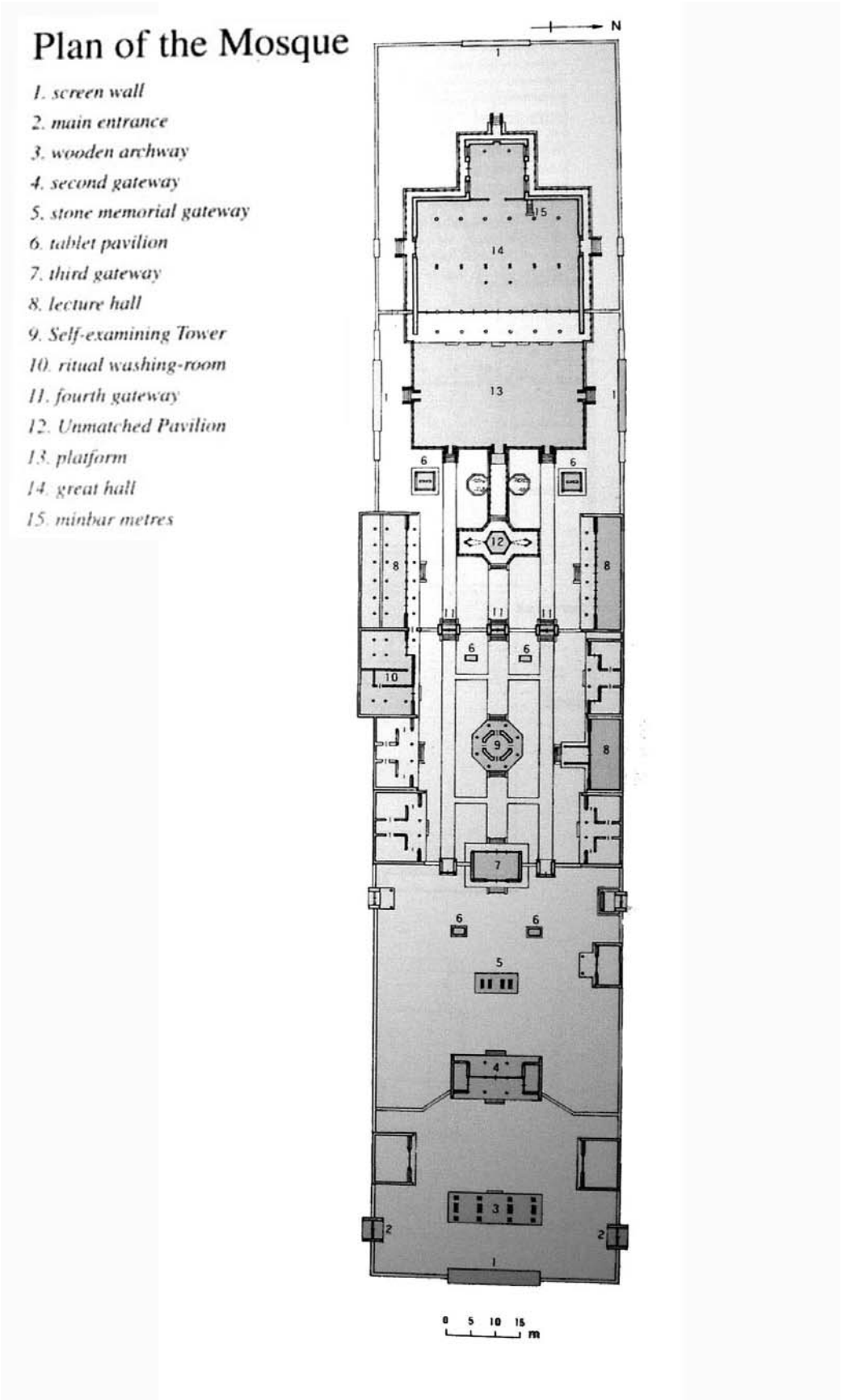


Figure 4. 3: Plan of the grand mosque of Xian, China. (After Sun Dazhang)

Figure 4. 4a Waqqas tomb in Guangzhou, China.

Figure 4. 4b: Waqqas tomb in Guangzhou, China.

Figure 4. 4c: Waqqas tomb in Guangzhou, China.

Figure 4. 5: Lingshan tomb in Quanzhou, China.

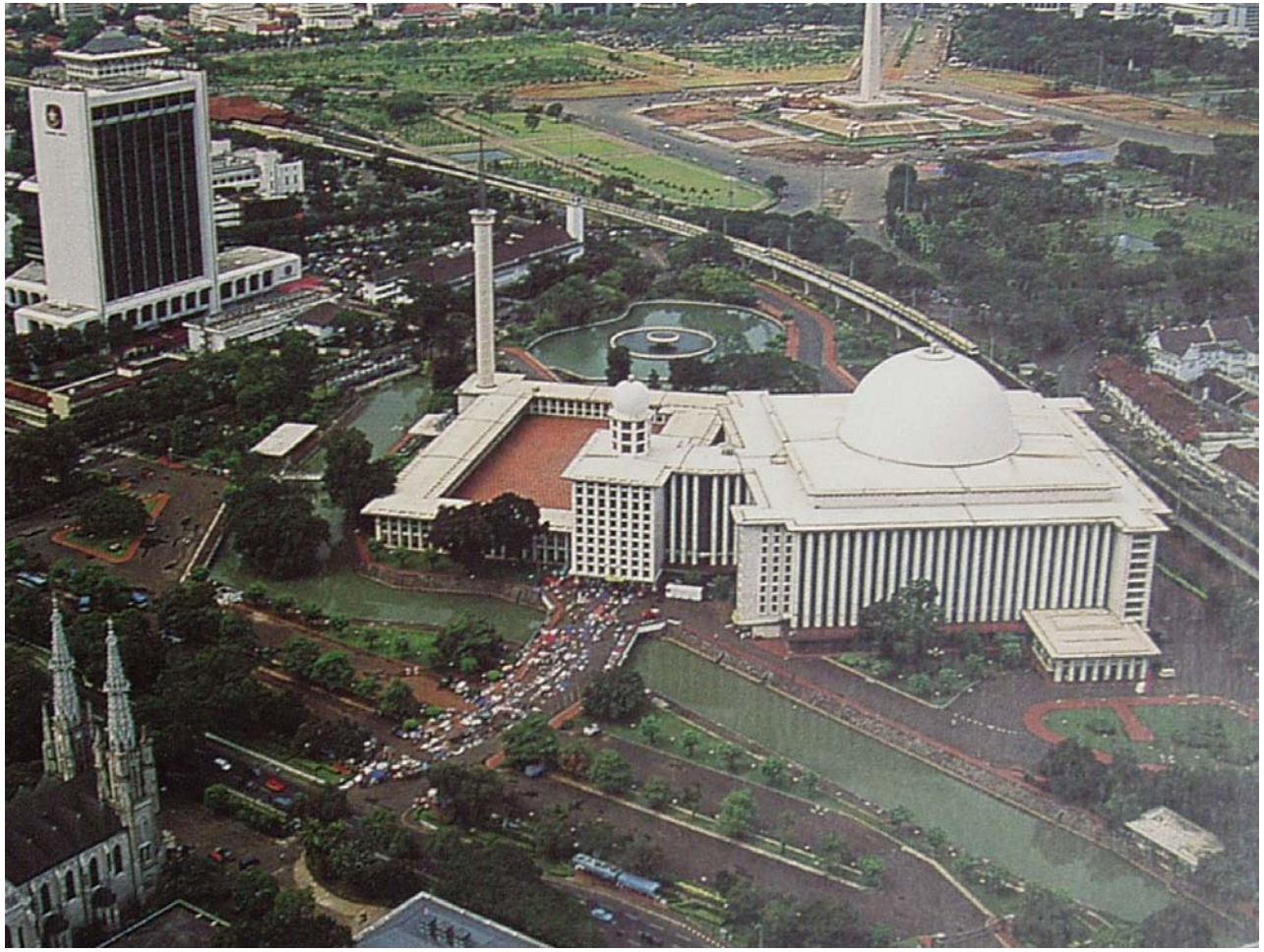


Figure 4. 6: The Istiqlal mosque in Jakarta, Indonesia. (After Sukada, the Architecture of Early Independence).

Figure 4. 7: North African minaret example from Qayrawan.

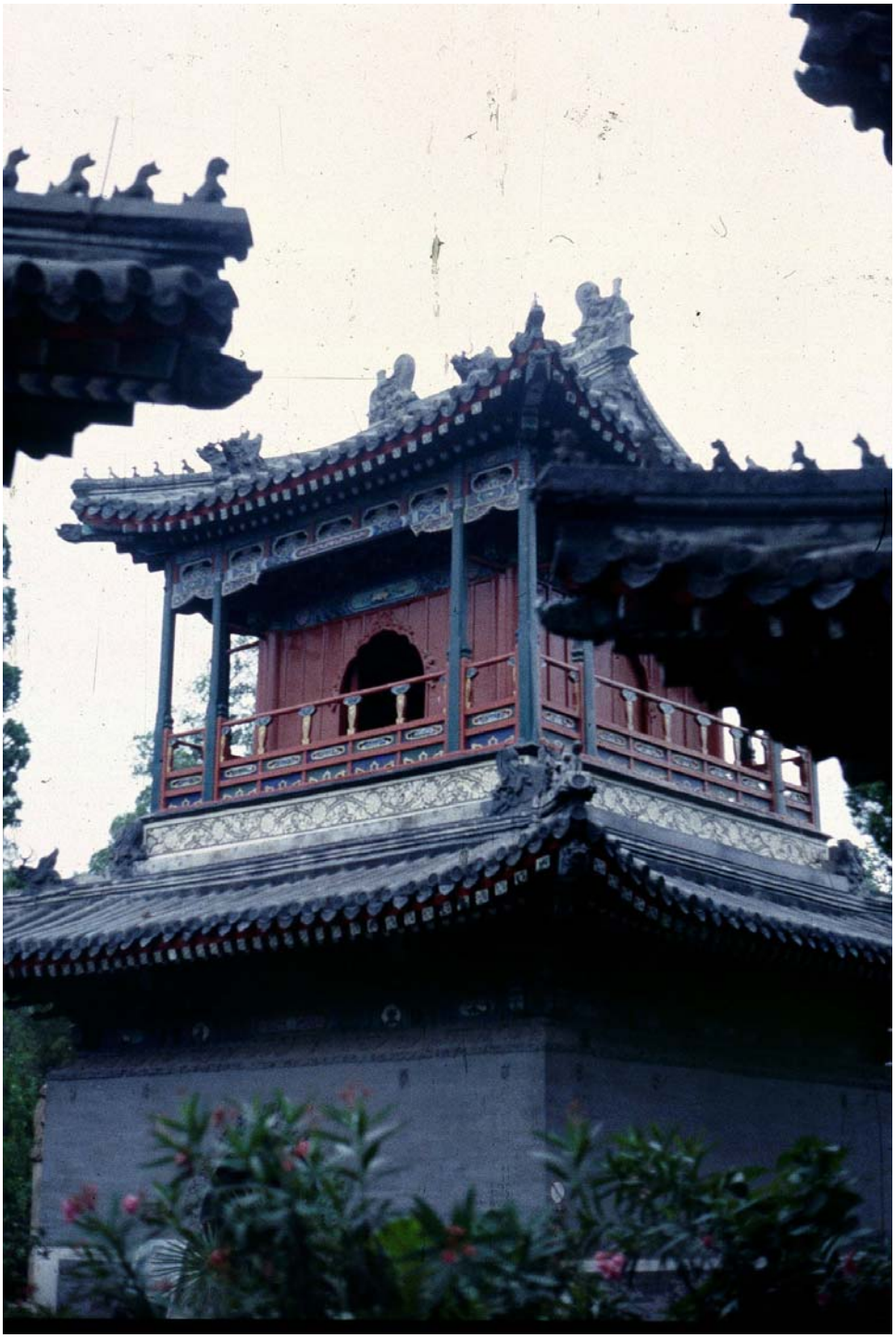


Figure 4. 8: Chinese minaret, example from Niu Jie mosque in Beijing.

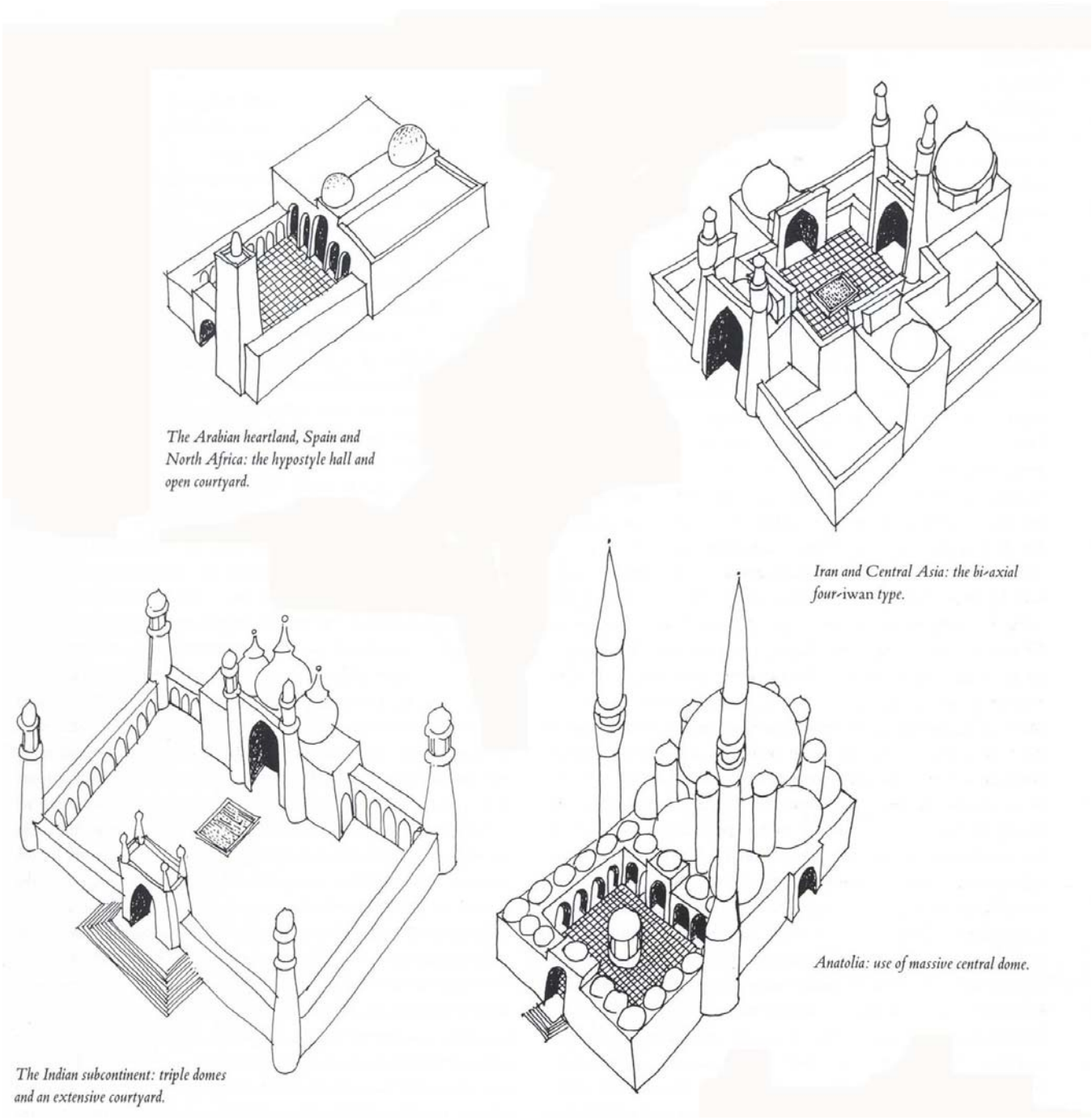


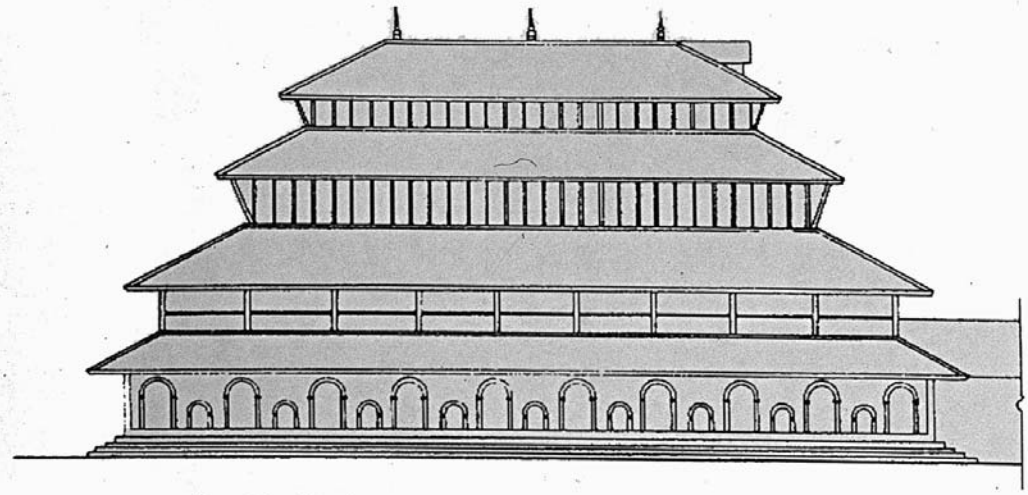
Figure 4. 9: Mosque architectural concepts (After Frishman).

Figure 4. 10: Quran reciting under a pendopo. (After Stutterhiem).

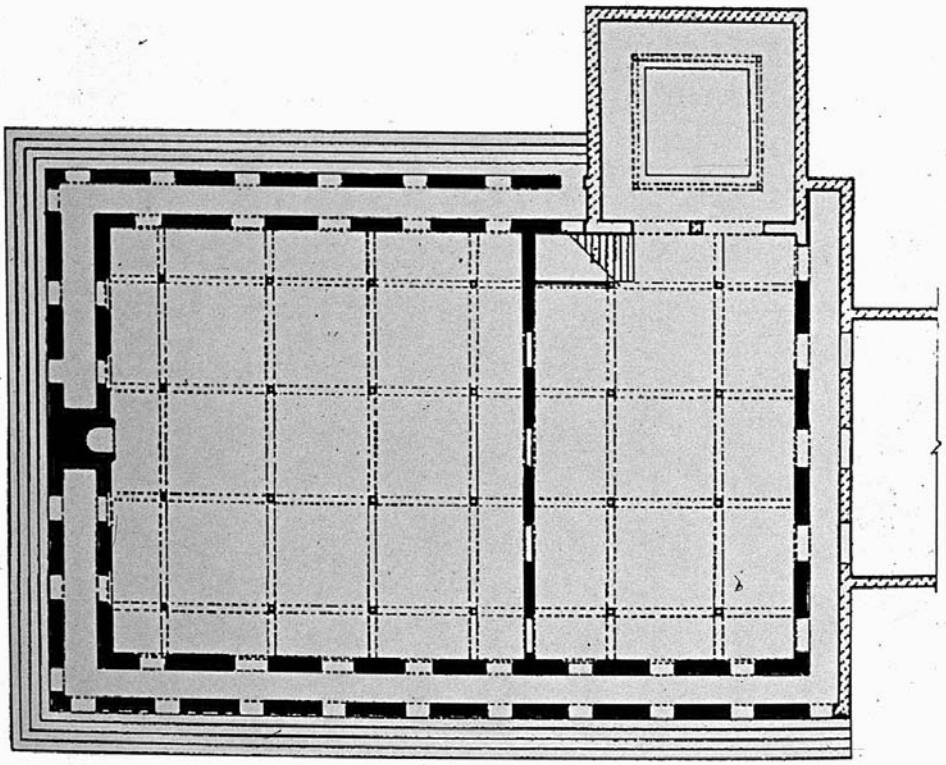
Figure 4. 11 Langgar Alit in the Kraton Kasepuhan, Cirebon, Java.

Figure 4. 11a: Langgar Alit in the Kraton Kasepuhan, Cirebon, Java.

Figure 4. 12a: Wooden mosques of Southern India.



South Elevation



Plan

0 5 10m

N

Calicut, Nākhudā Mithqāl Masjid or Mithqālpalli. Sketch plan and south elevation. Walls hatched with dotted lines are modern.

Figure 4. 12b: Wooden mosques of Southern India (After Shokoohy)

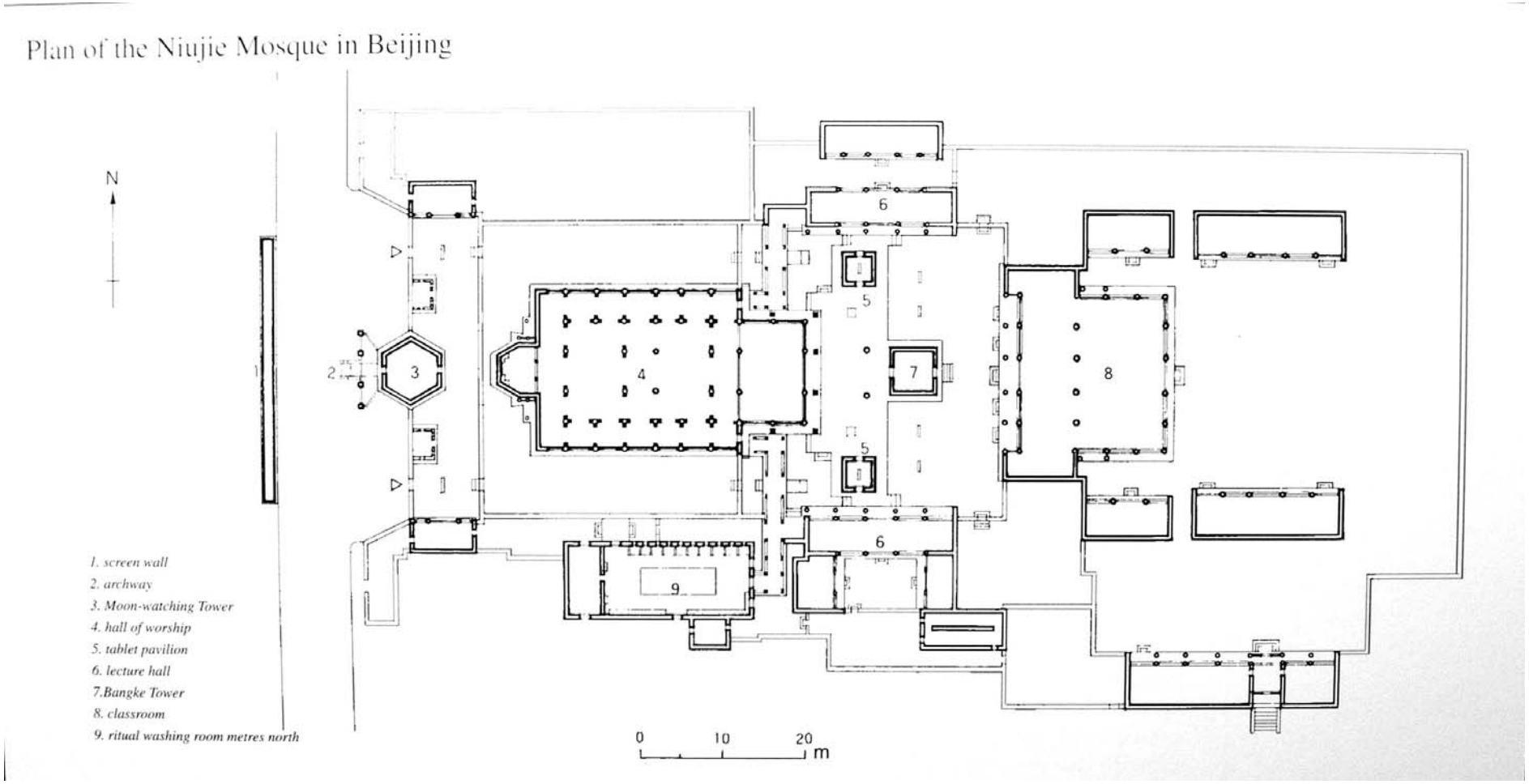


Figure 4. 13: Niu Jie mosque in Beijing, China (After Sun Dazhang).

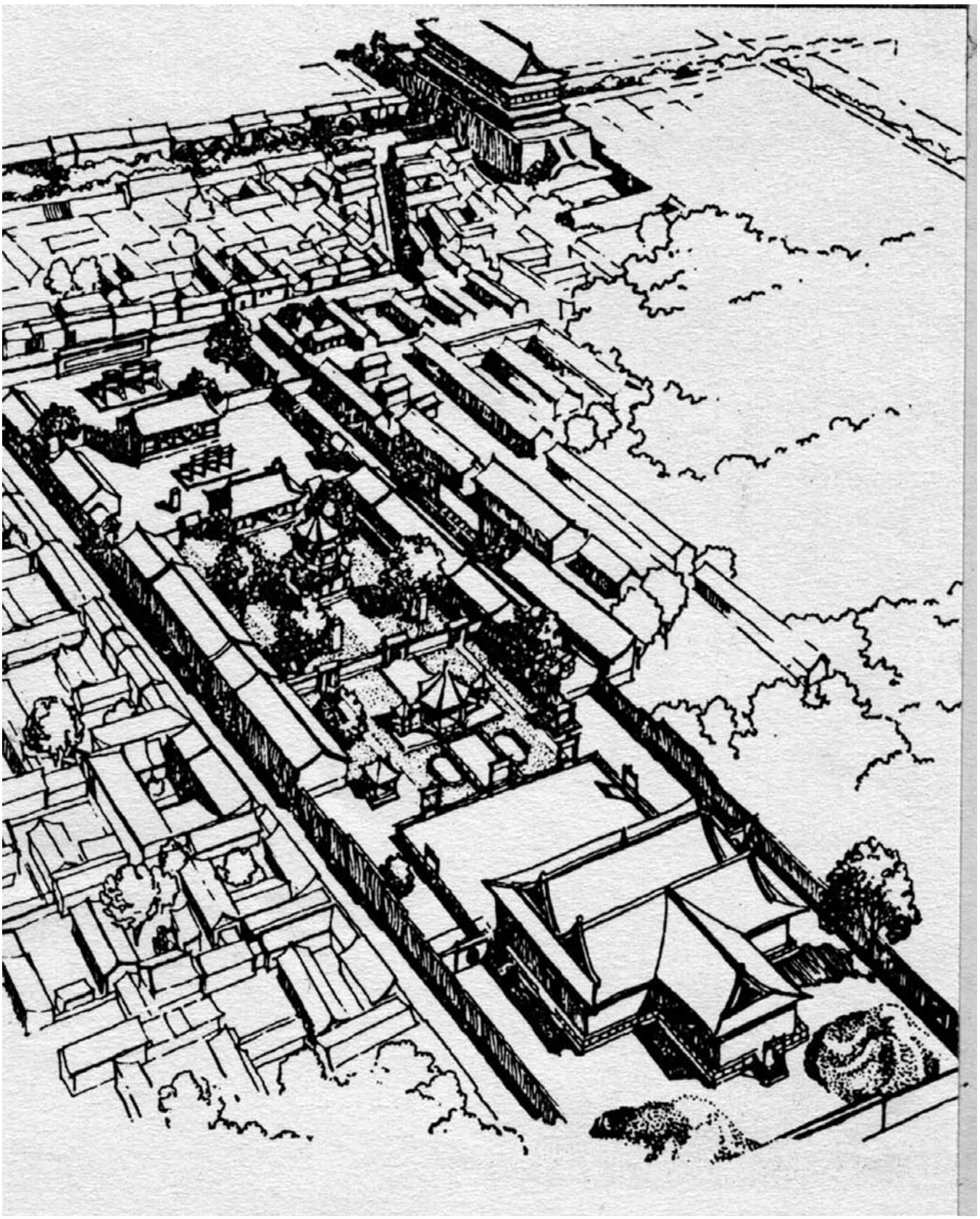


Figure 4. 14:The Xian grand mosque (After Jing–qui, Z.).

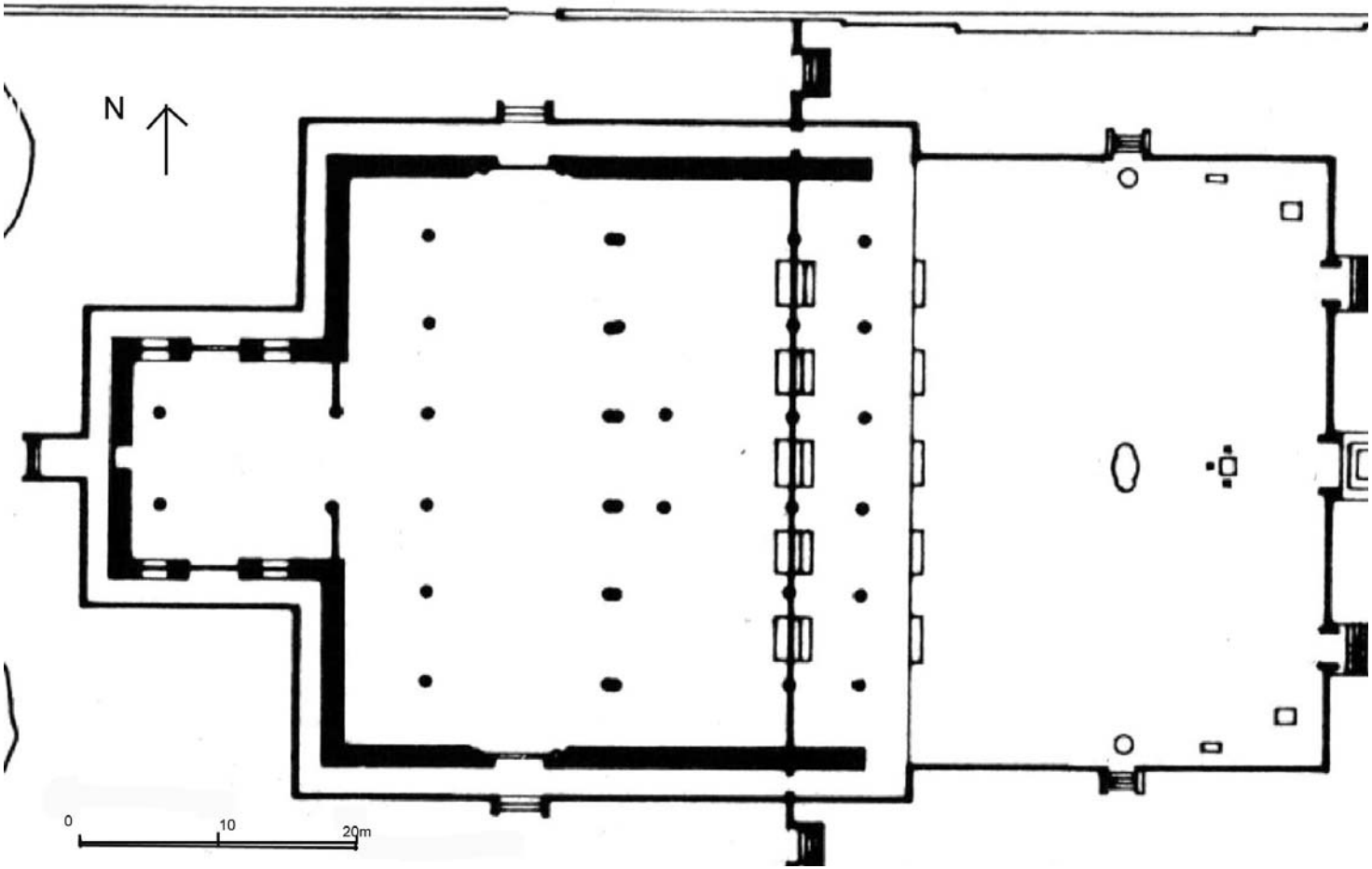


Figure 4. 14a: Prayer hall of the Xian grand mosque (After Jing–qui, Z.).

Figure 4. 15: Arab influenced attire on display at the Jakarta History museum.

Figure 4. 16: Tombstone of Sultana Nasiriyya in Sumatra (After Monteil).

Figure 4. 17: Tombstone of Malik Ibrahim in Java.

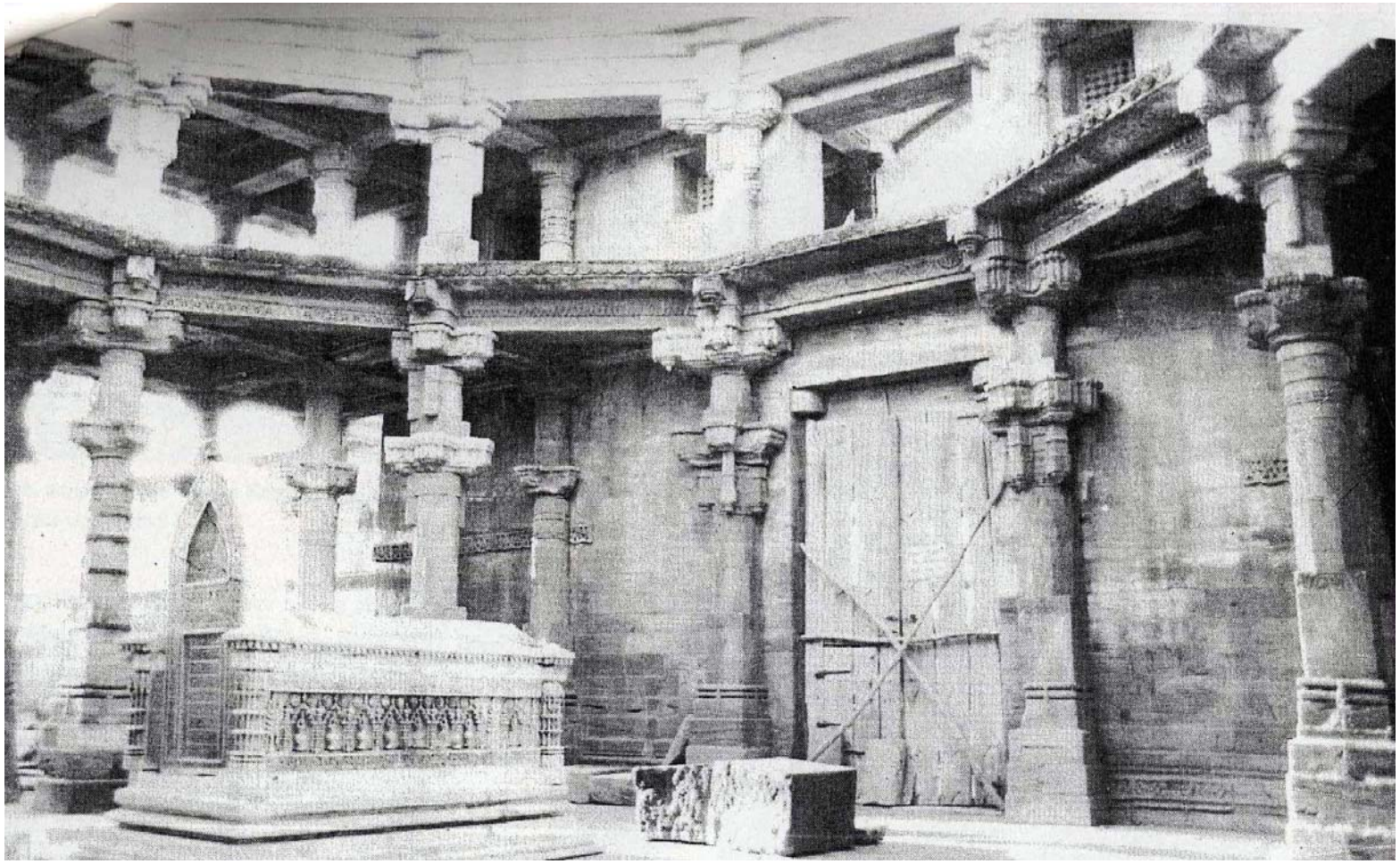


Figure 4. 18 Gujarati mausoleum (After Lambourn).

CAMBAY: TOMB OF 'UMAR BIN AHMAD AL KÂZÂRUNI.

Figure 4. 18a: Gujarati tomb stone (After Burgess).

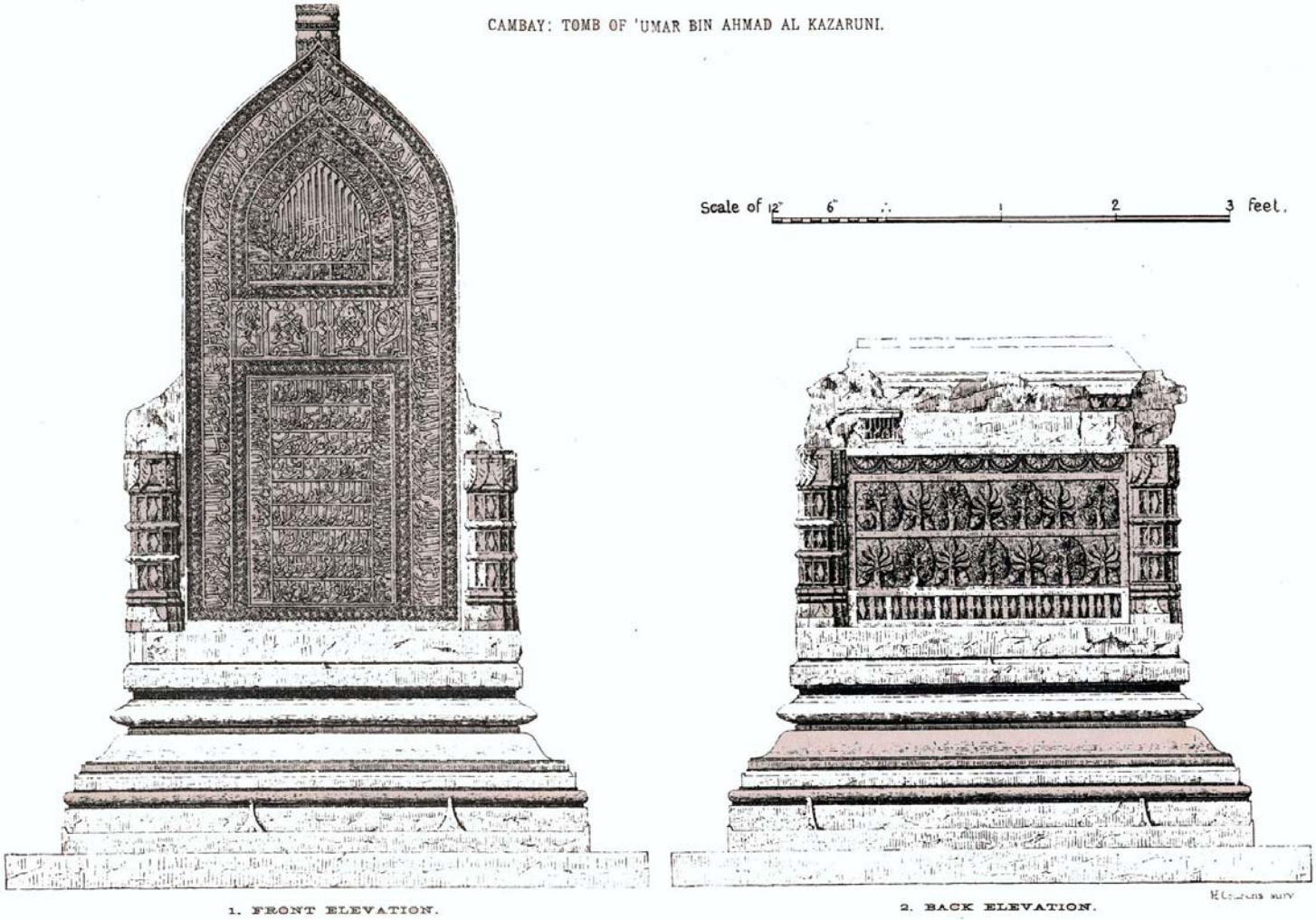


Figure 4. 18b: Gujarati tomb stone (After Burgess).

Figure 4. 19: Aceh from the sea with congregational mosque in the background (After Reid, Aceh between Port and Palace).

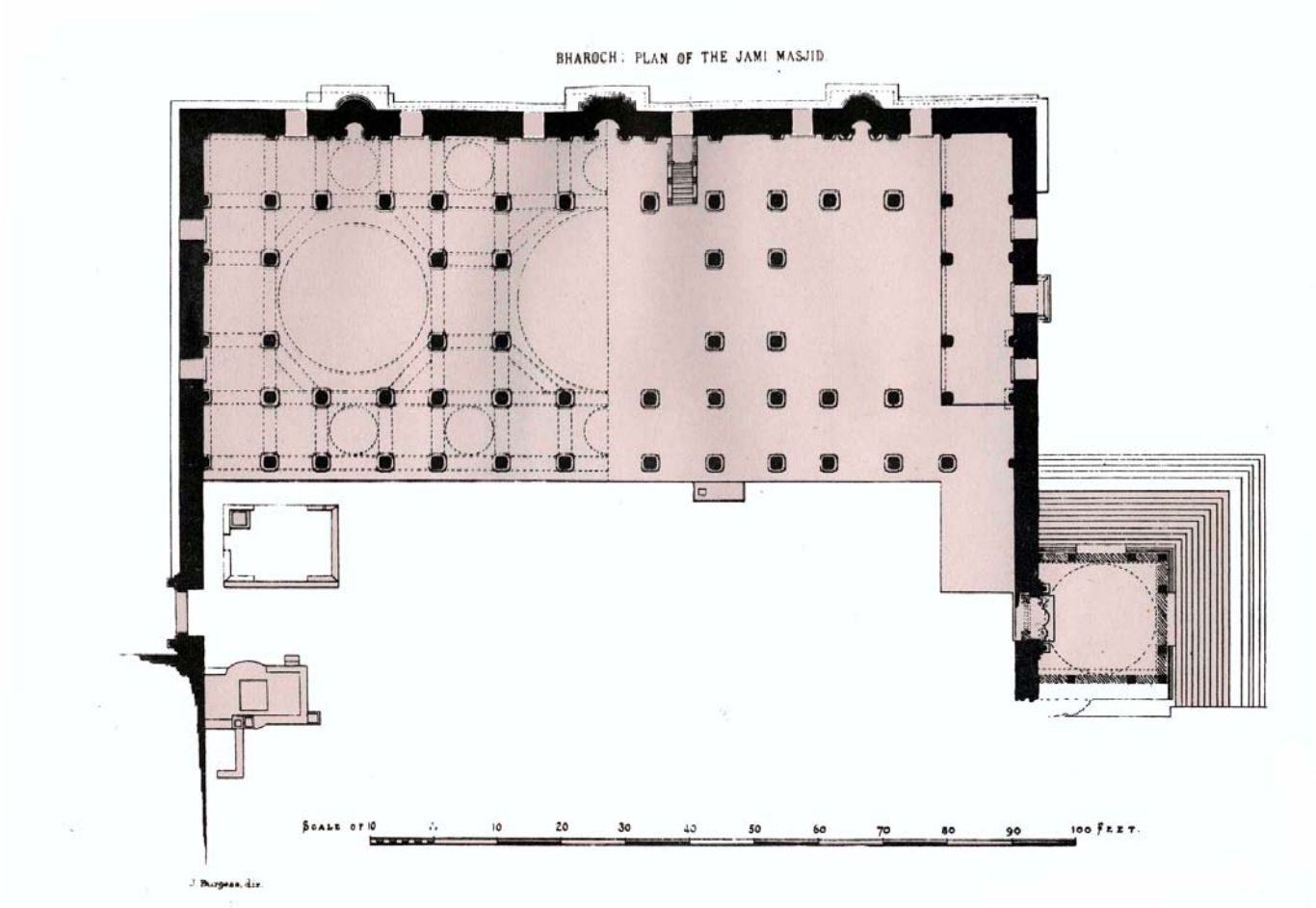
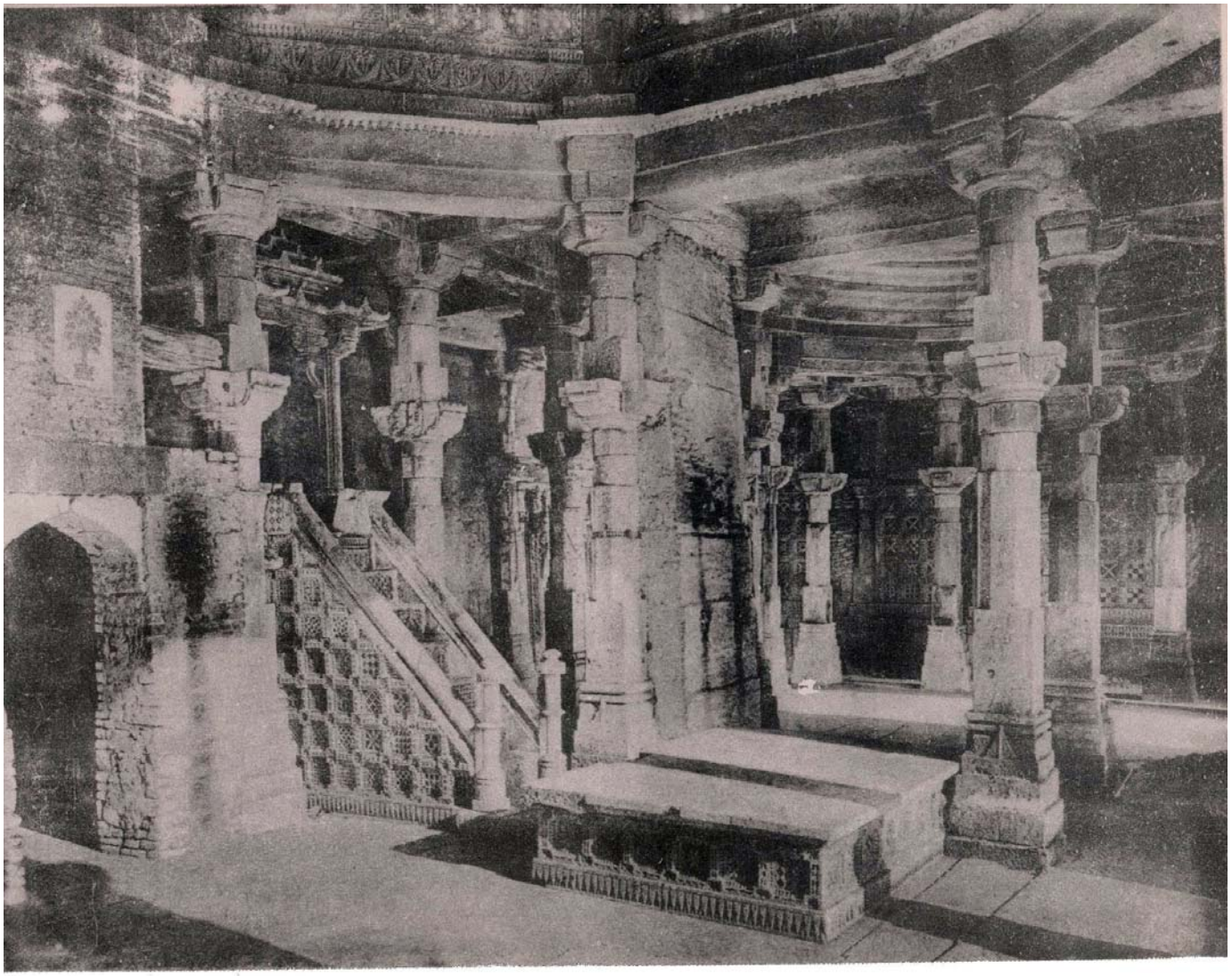


Figure 4. 20: Stone architecture of Gujarati mosques (After Burgess).

DHOLKA: THE TÂNKA MASJID, S.W. CORNER.

Figure 4. 20a: Stone architecture of Gujarati mosques (After Burgess).

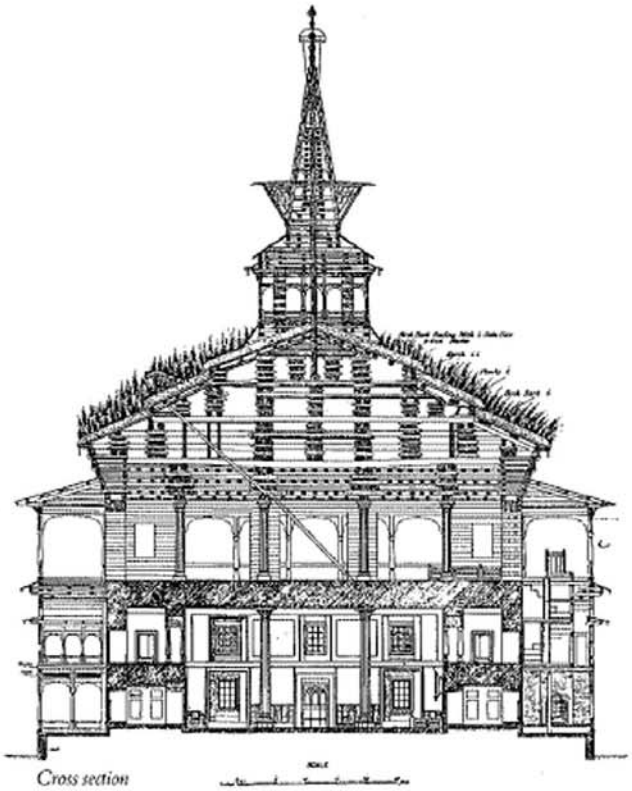


DHOLKA. INTERIOR OF THE MASJID OF HILAL KHÂN QÂZI

Figure 4. 20b: Stone architecture of Gujarati mosques (After Burgess).

Figure 4. 21 Examples of Kashmiri wooden mosques; a: Srinagar Jami Masjid (After Tadgell).

Figure 4. 21 Examples of Kashmiri wooden mosques; b: Srinagar Jami Masjid interior (After Alfieri and Borromeo).



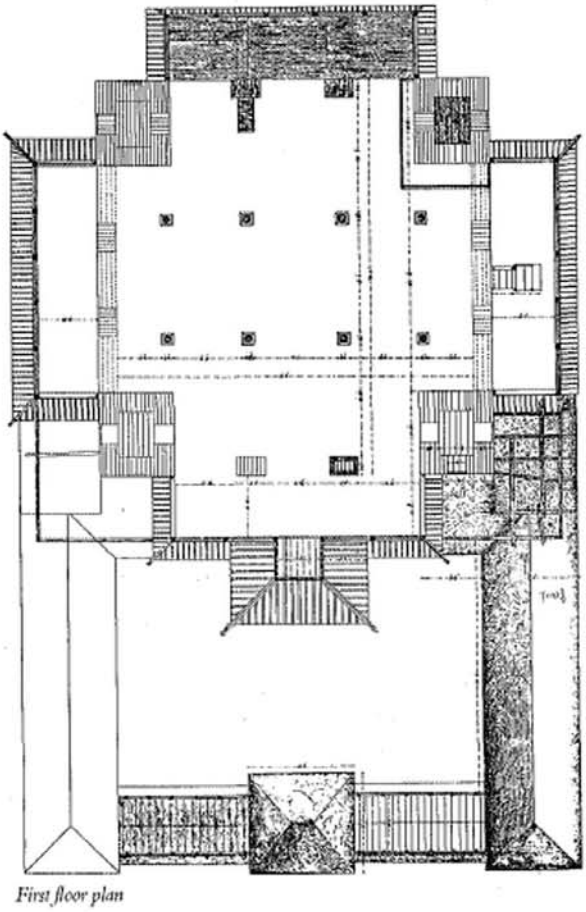


Figure 4. 21 Examples of Kashmiri wooden mosques; c: Khanqah of Shah Hamadan (After Patrose and Sampat).

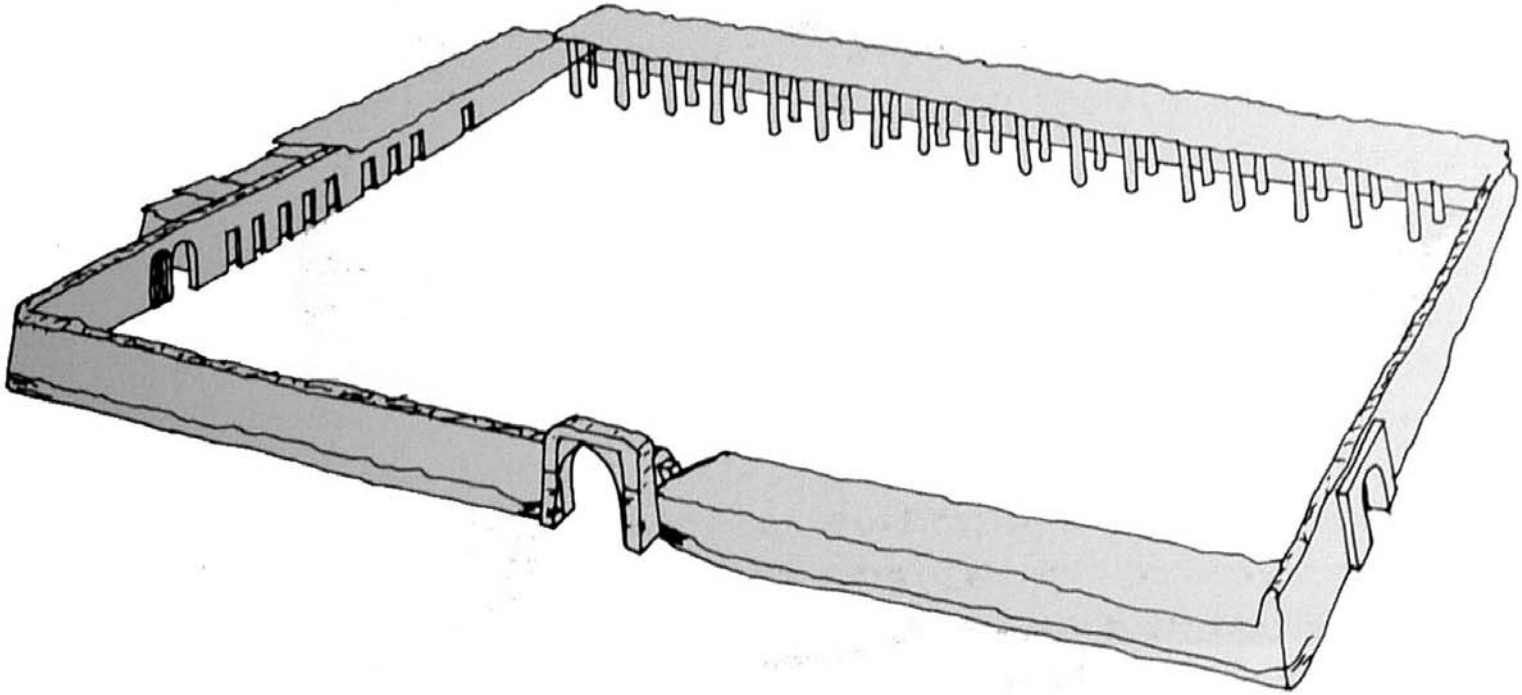


Figure 4. 22 Prophet's mosque in Medina (After Hillenbrand).

Figure 4. 23: Istana (palace) of the sultan of Malacca.

Figure 4. 24a: Sultan Hasan complex in Cairo (After Behrens–Abousief).

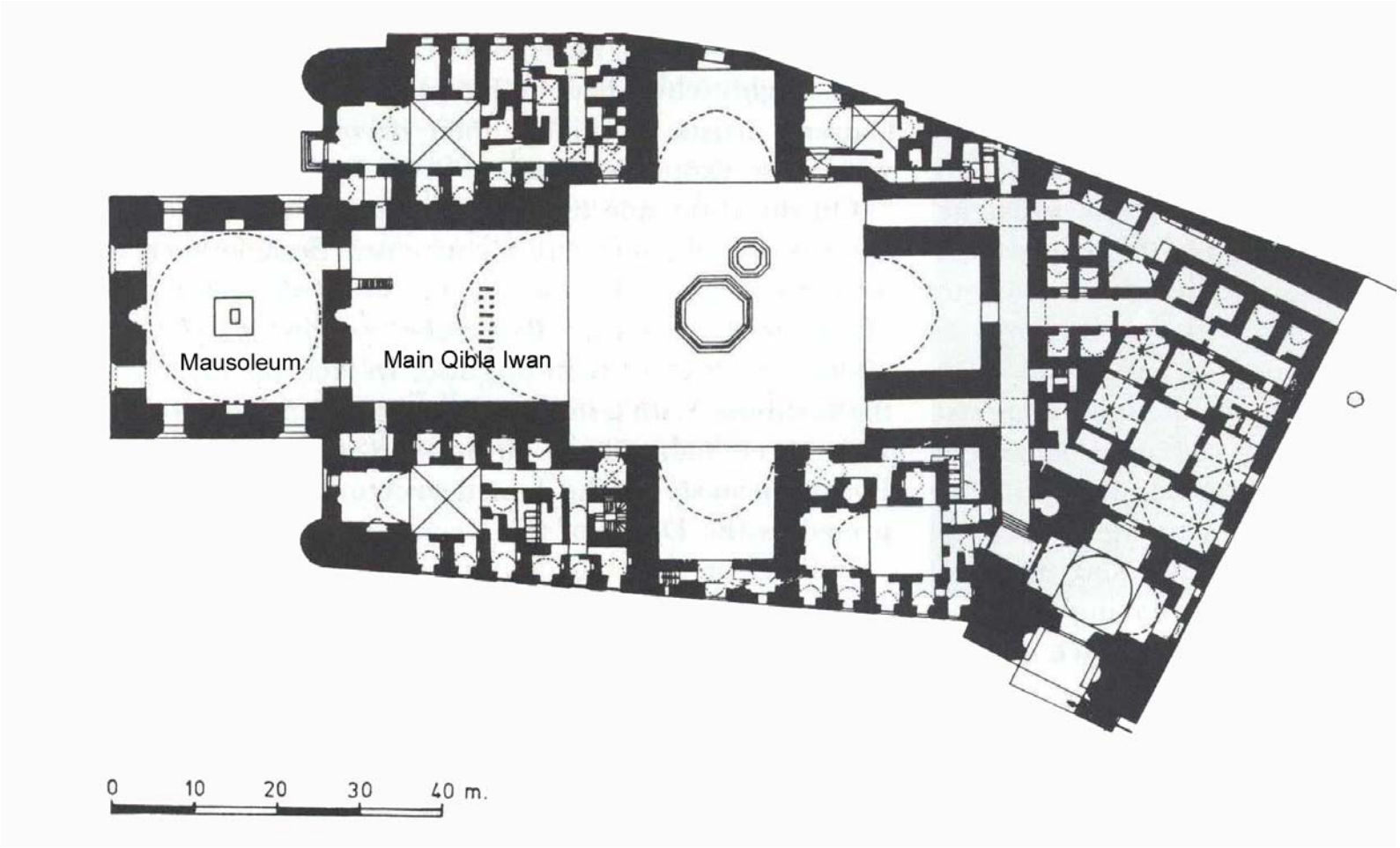
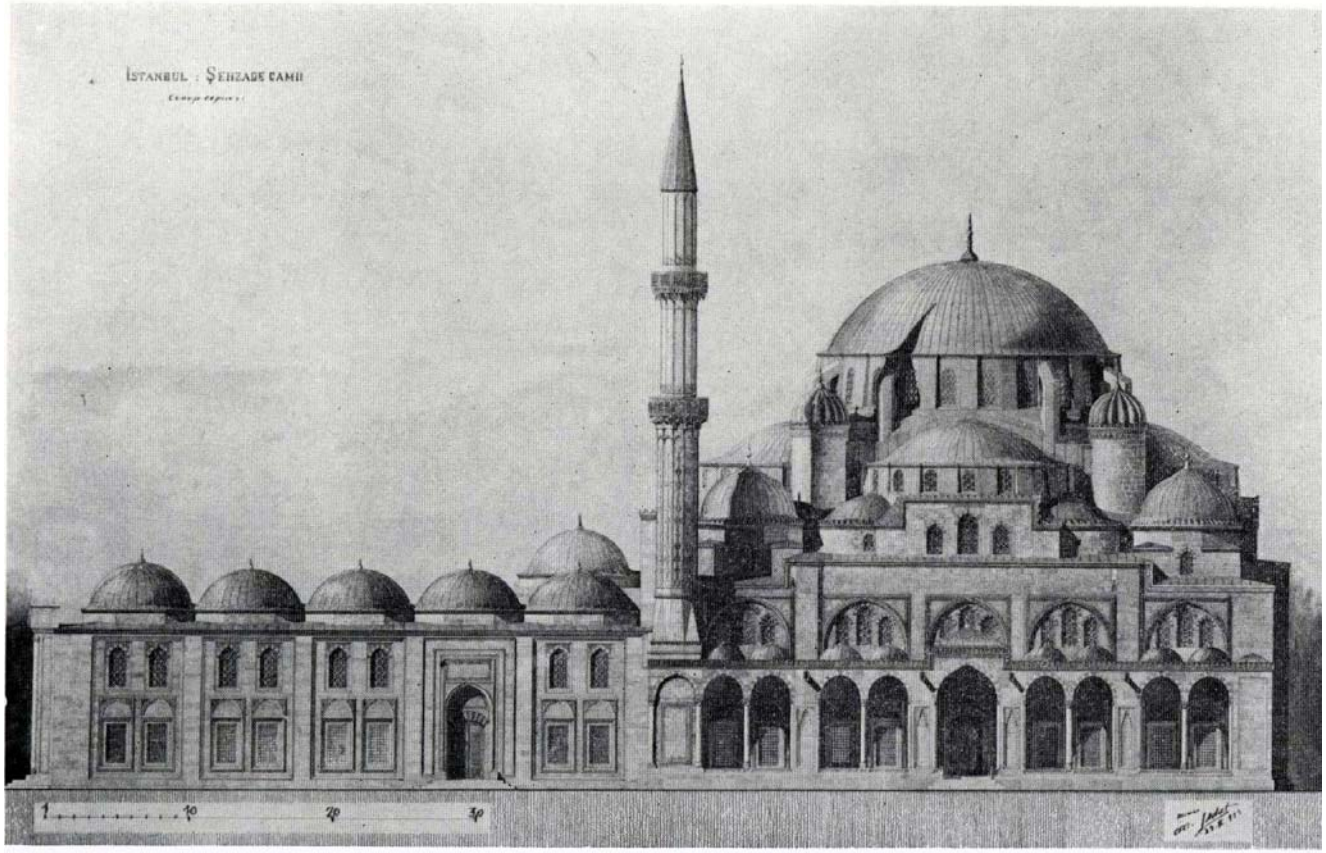


Figure 4. 24b: Sultan Hasan complex in Cairo (After Behrens–Abousief).

Figure 4. 25: Al–Mahmudiyya mosque in Cairo (After Yeomans).

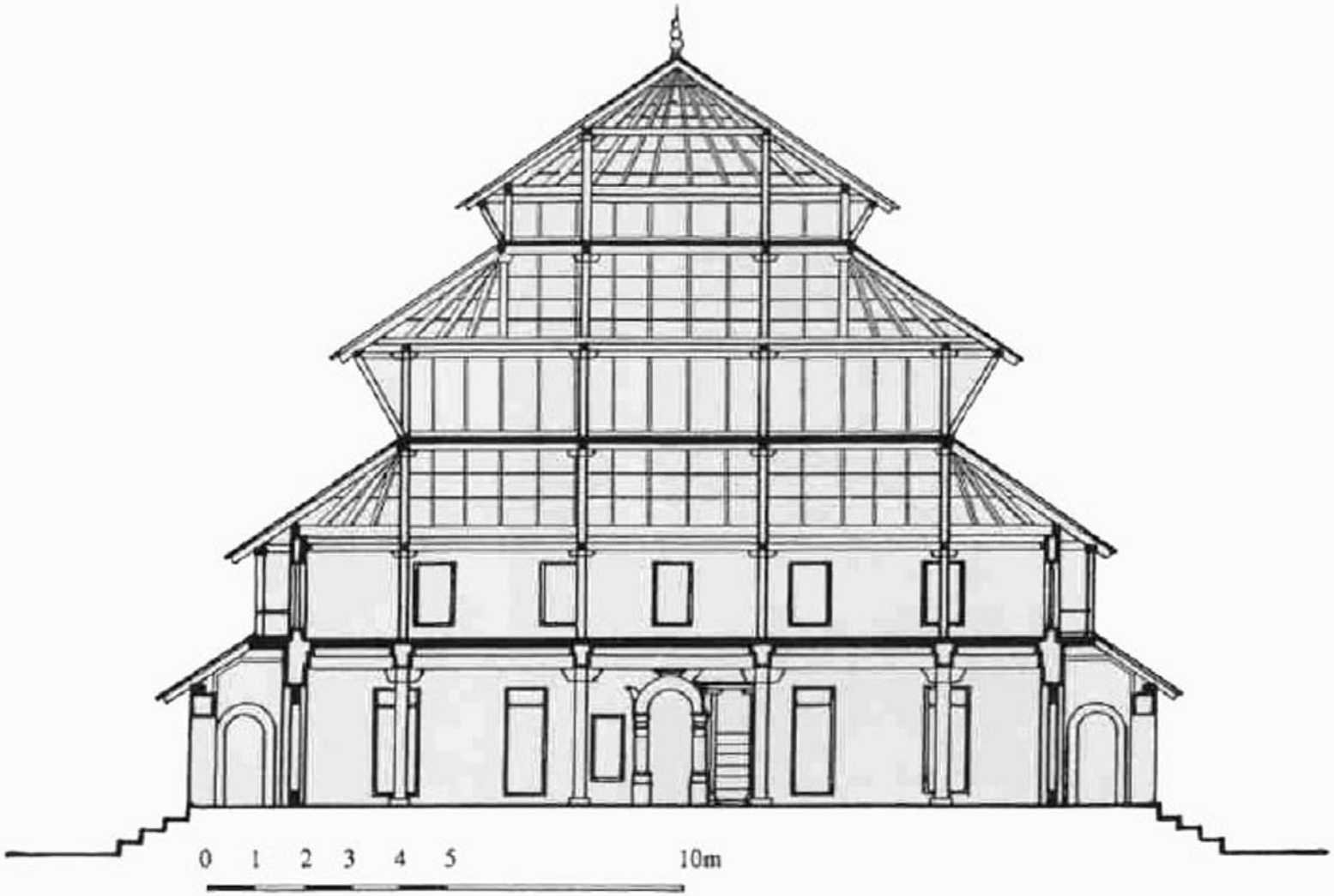


ISTANBUL. Şehzade Mosque, side elevation

Figure 4. 26a: Ottoman mosque with external arcade (After Ünsal).

ISTANBUL. Şehzade Mosque

Figure 4. 26b: Ottoman mosque with external arcade (After Ünsal).



Mithqālpalli, transverse section B-B, also showing the elevation of the *miḥrāb* and the *minbar*.

Figure 4. 27a: Section of south Indian mosque (After Shokoohy).

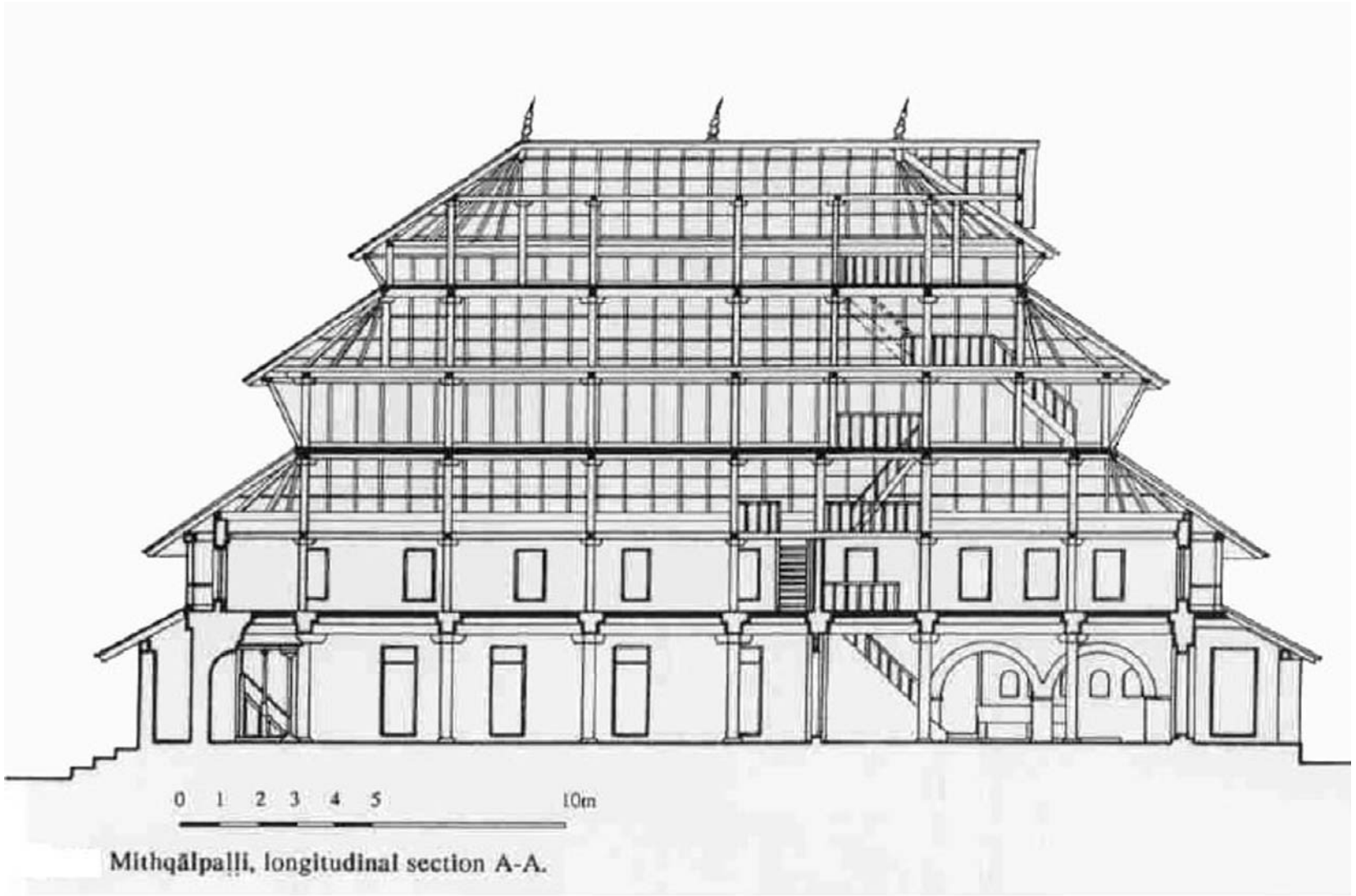
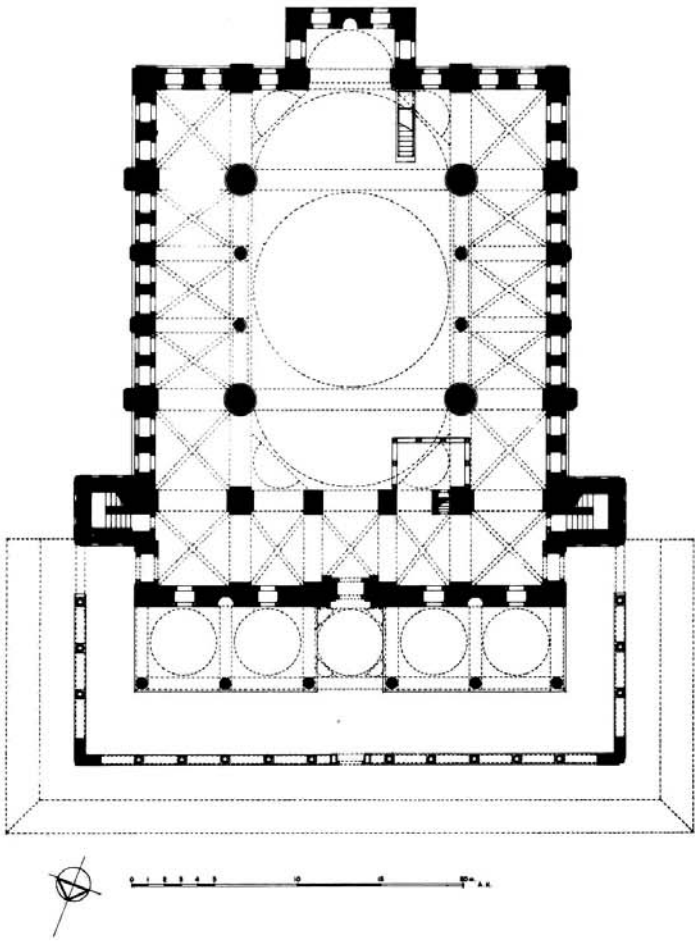


Figure 4. 27b: Section of south Indian mosque (After Shokoohy).

Figure 4.27c: The atic of the South Indian mosque.



Kılıç Ali Paşa Mosque, Tophane.
Plan at ground level.

Kılıç Ali Paşa Mosque, Tophane.
Longitudinal section.

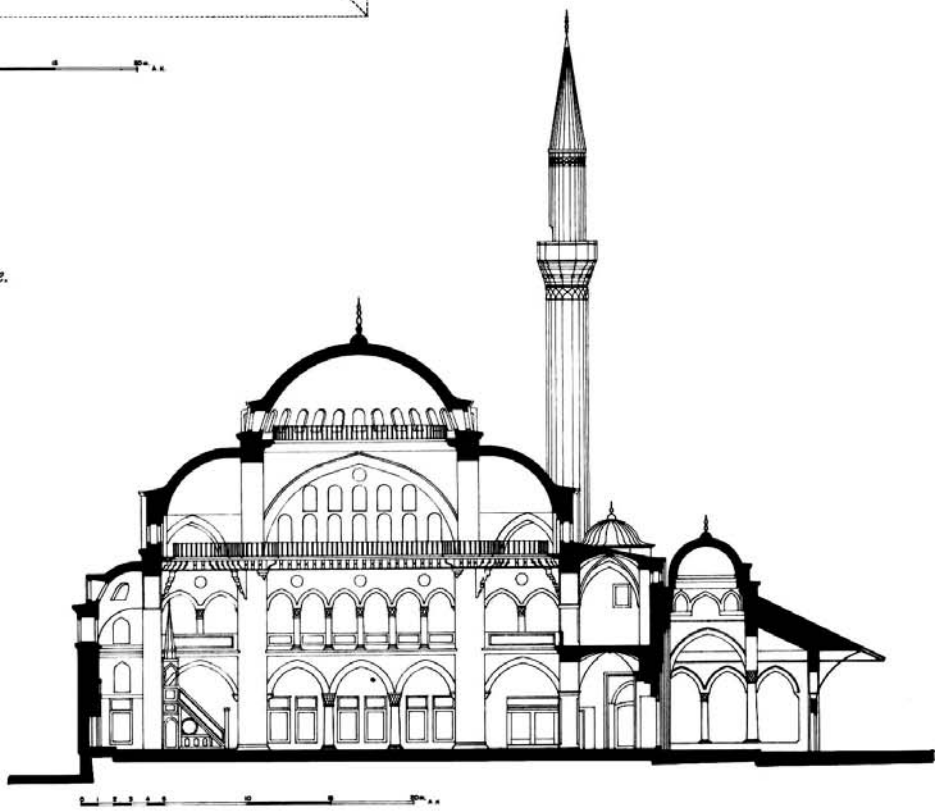


Figure 4. 28: Section and plan of the Ottoman mosque (After Kuran).

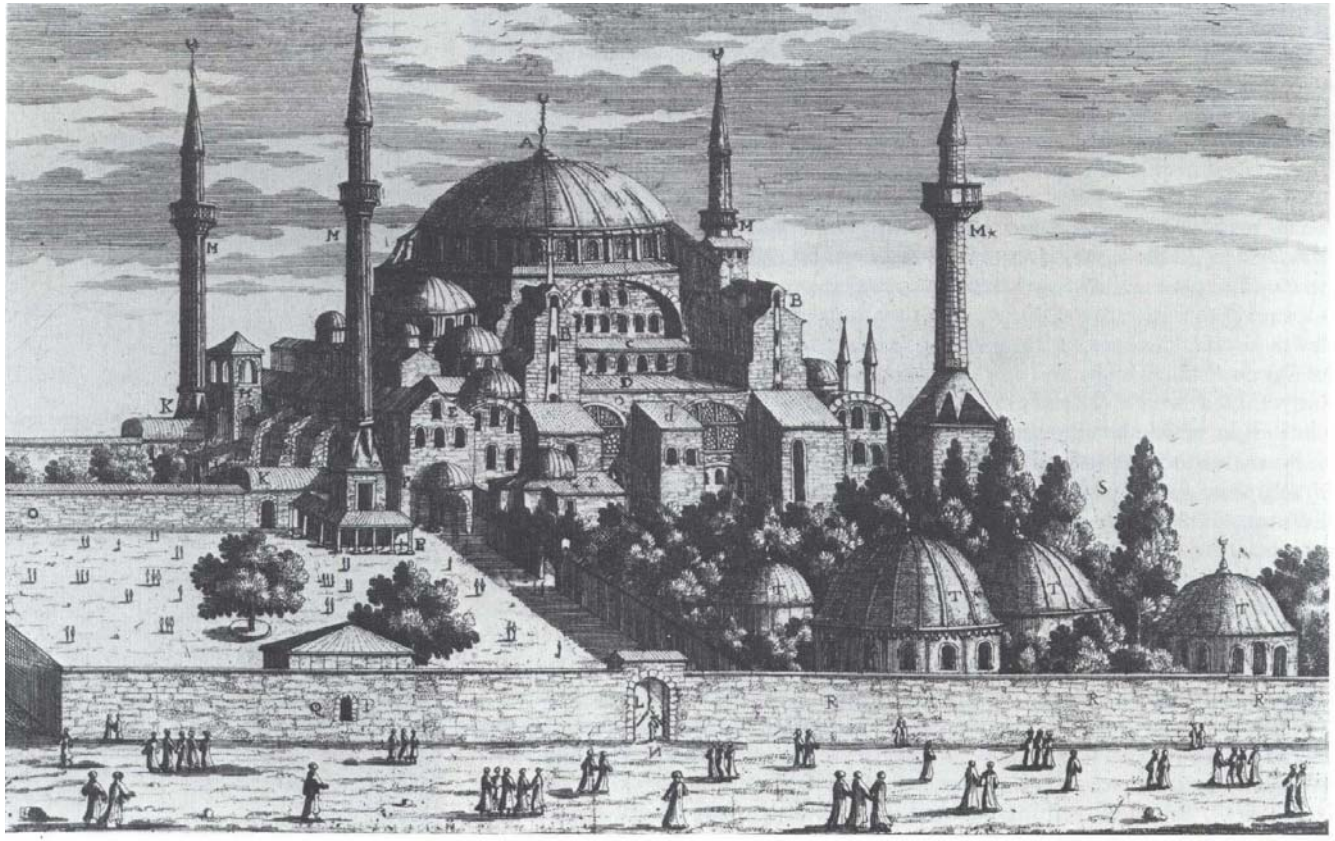
ISTANBUL. Fâtih (the Conqueror) Mosque

Figure 4. 29: Illusion showing Ottoman mosque appearing pyramidal in form; a: Fatih Mosque (After Ünsal).

Süleymaniye mosque, Istanbul, viewed from Galata

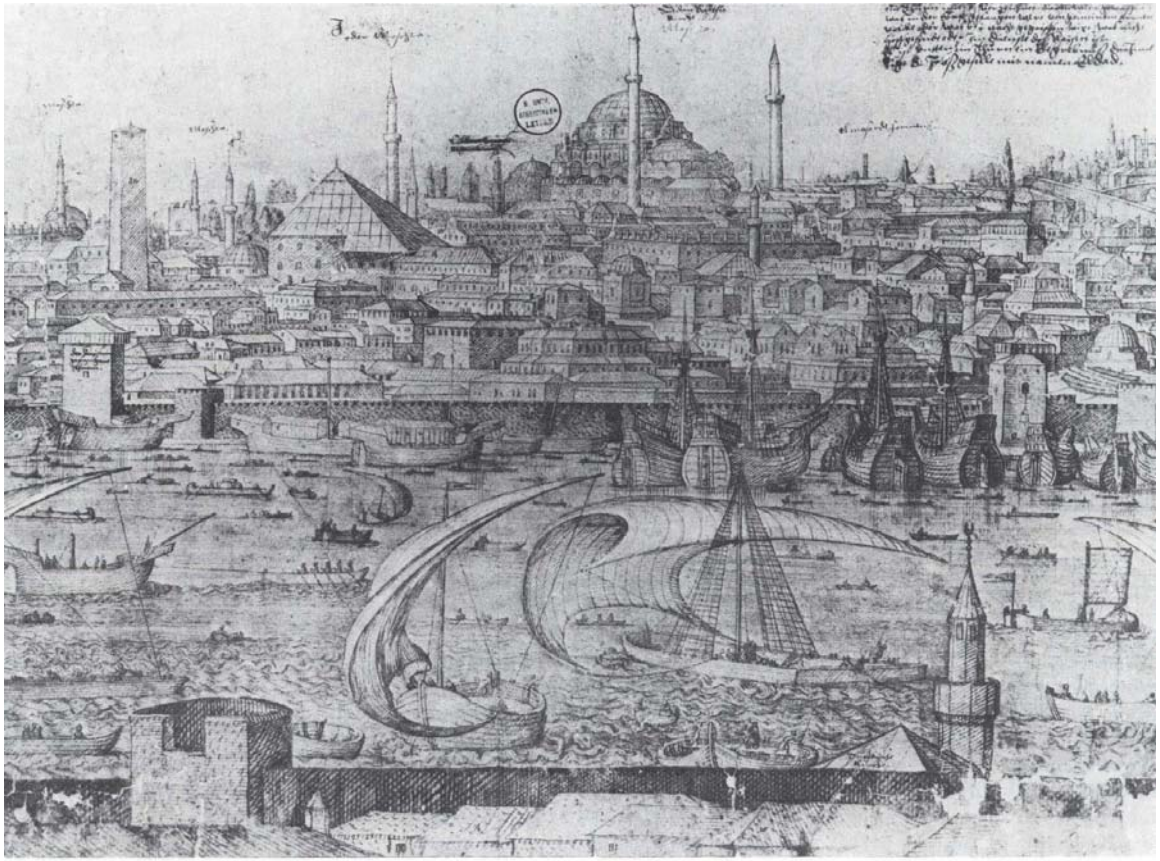
Figure 4.29b: Sülaymaniye (After Goodwin, Sinan).

Figure 4.29c: Sehzade Mosque (After Vogt–Göknil).



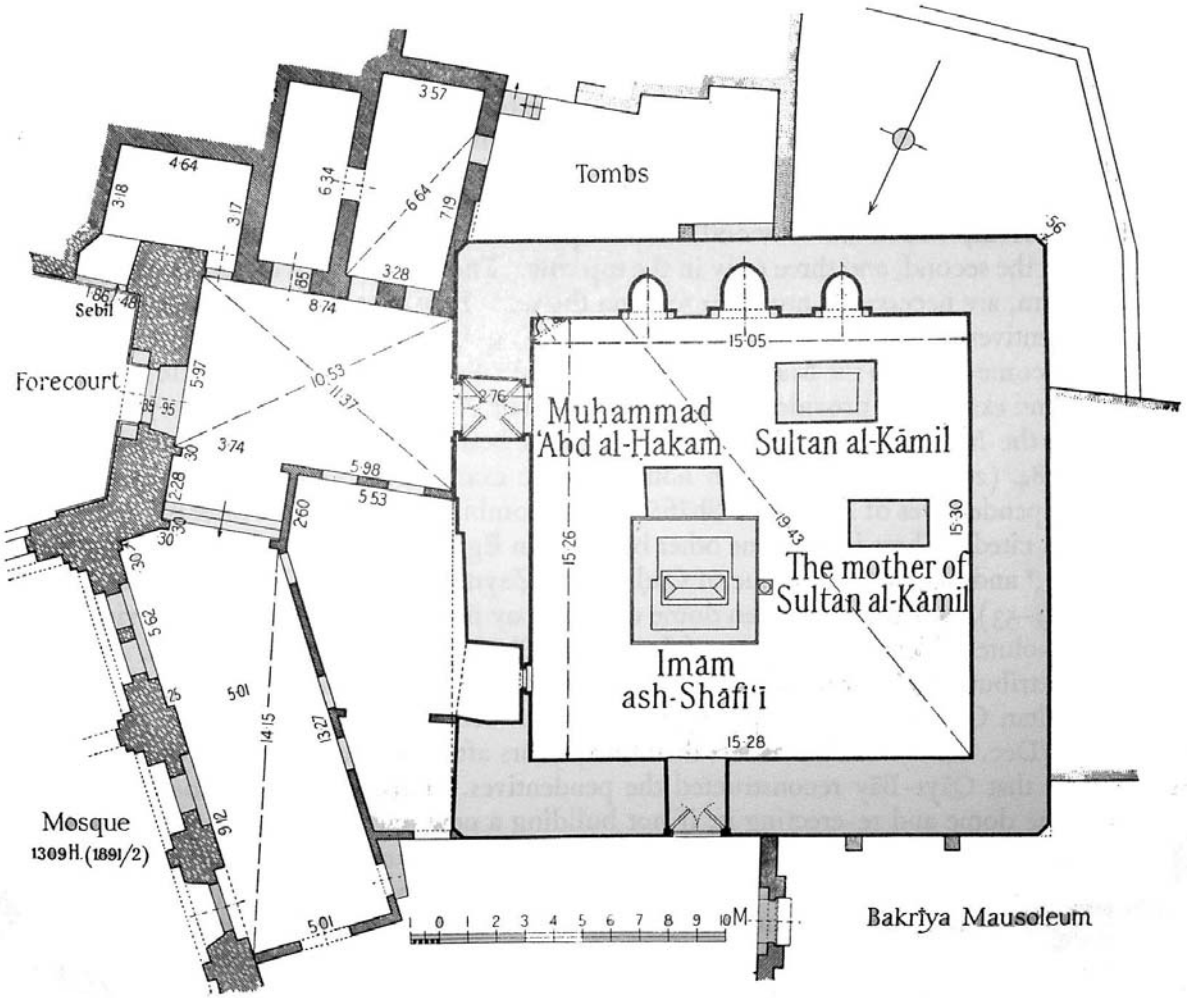
Seventeenth-century engraving showing Hagia Sophia, Istanbul, with the garden of royal tombs.

Figure 4.29d: Aya Sophia in the 17th c. (After Goodwin, A History).



Detail from a mid-sixteenth-century engraving after M. Lorichs. From left to right: the Atik Ali Pasha Cami, Byzantine tower, Candarlı Ibrahim Pasha Cami, Beyazit Complex, and the wall of Eski Saray.

Figure 4. 29e: 16th c. sketch of Istanbul's skyline (After Goodwin, A History).



MAUSOLEUM OF IMĀM ASH-SHĀFI'Ī: plan. Scale 1 : 200.

Figure 4. 30: Mausoleum of Imam al–Shafi'i in Cairo. (Plan after Creswell).

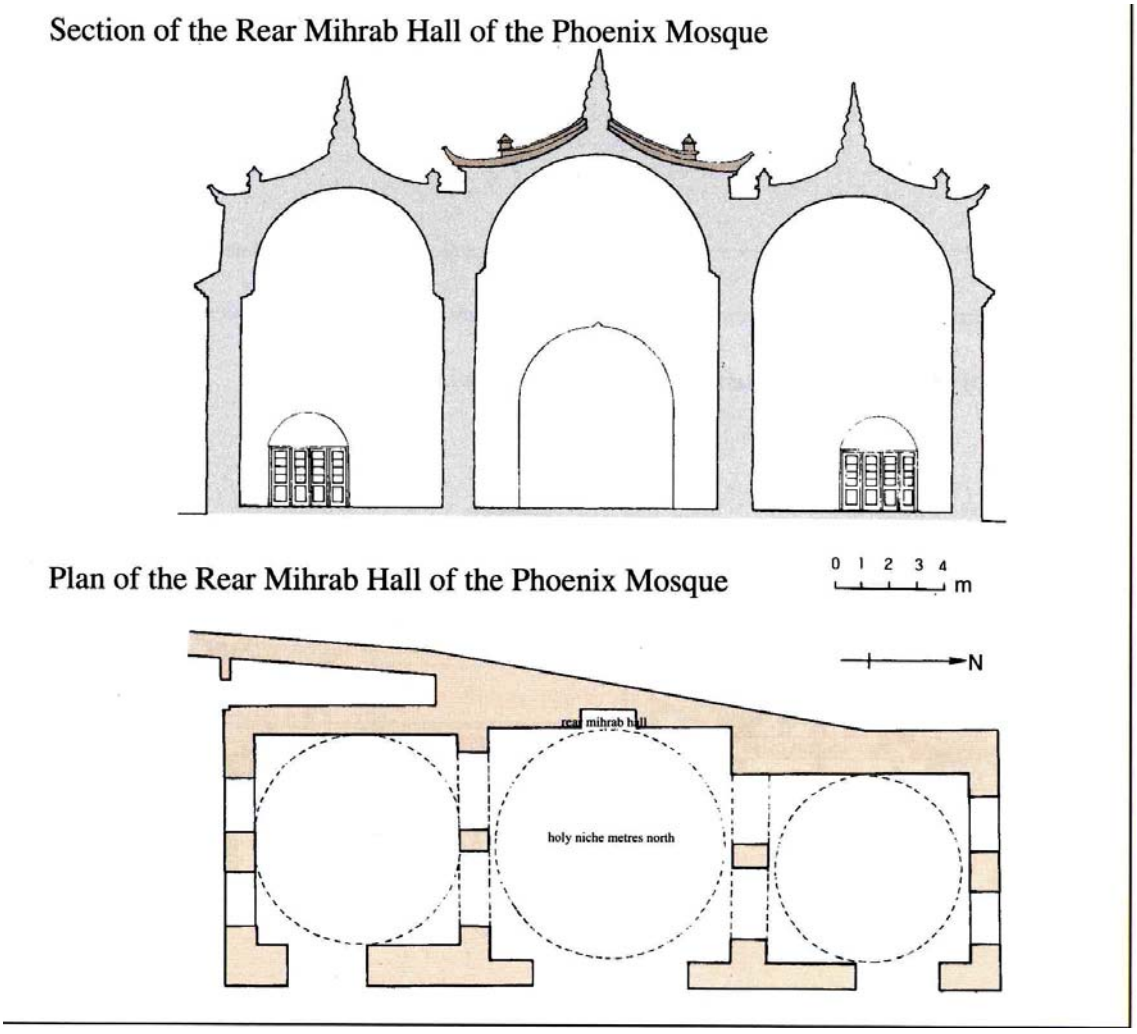


Figure 4. 31 Mosque of Hangzhou, China (After Sun Dazhang).

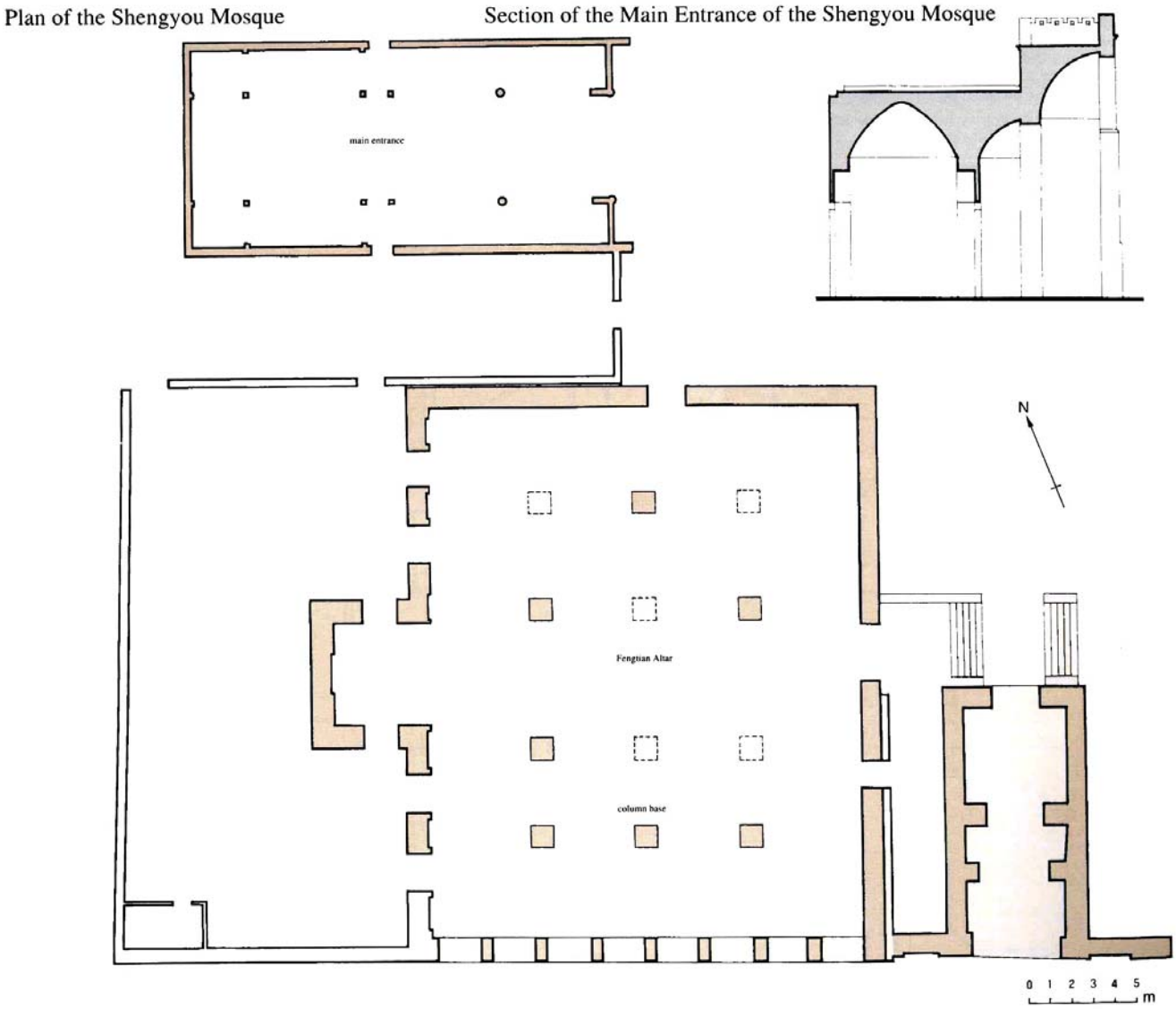
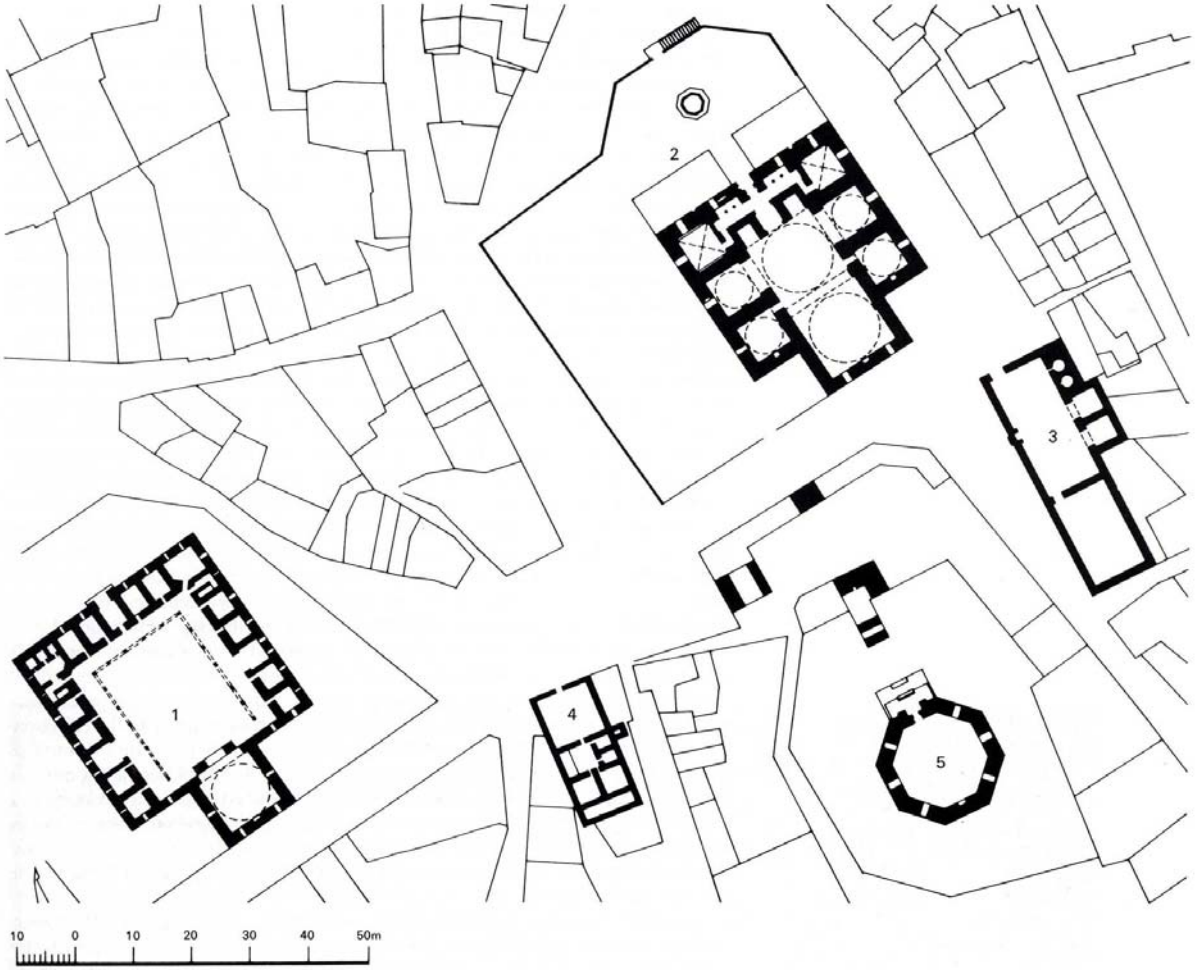


Figure 4. 32a Shengyou Si Mosque in Quanzhou, China (After Sun Dazhang).

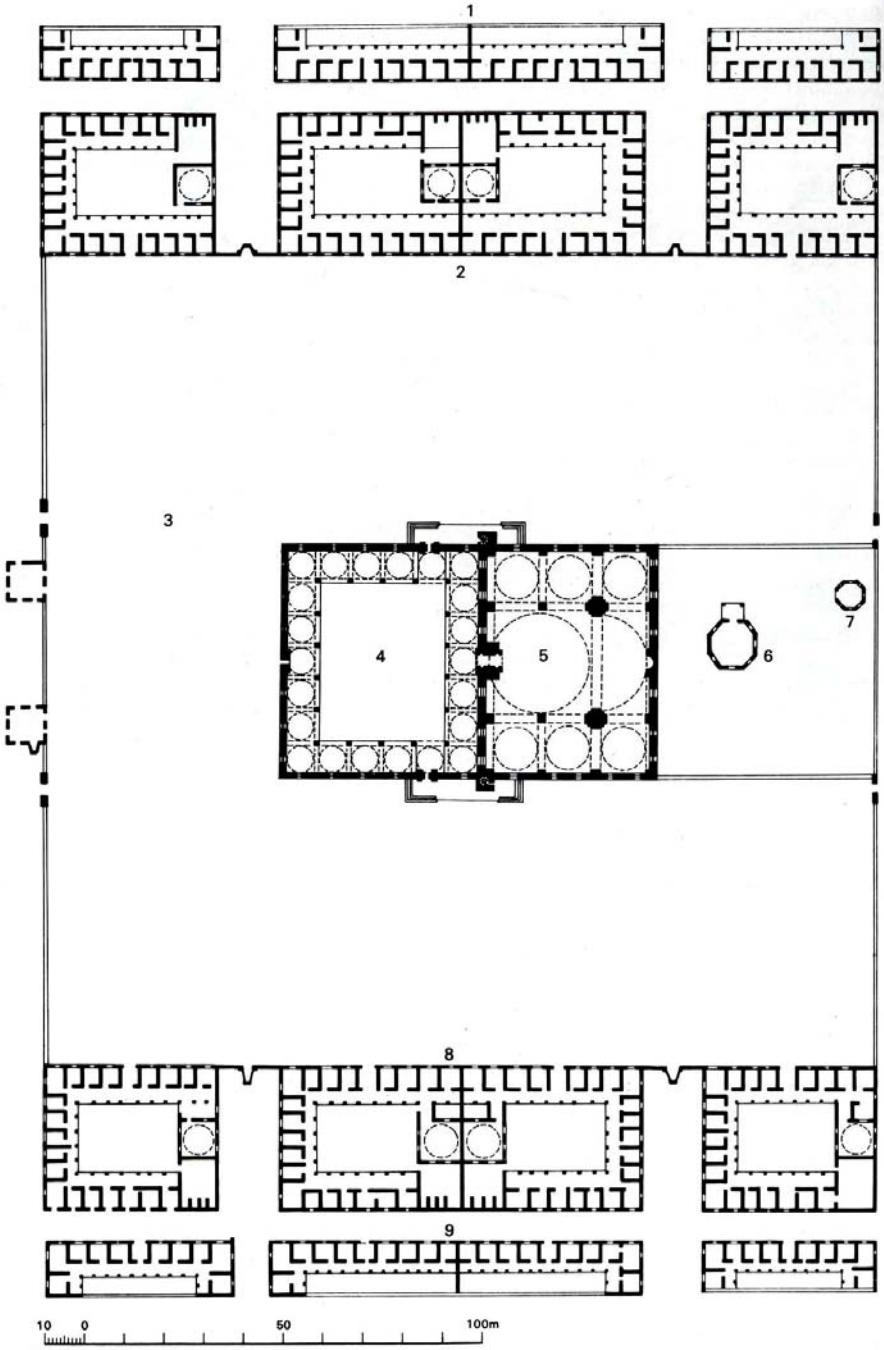
Figure 4. 32b Shengyou Si Mosque in Quanzhou, China.



Yeşil Complex, Bursa. Plan, scale 1 : 1,000. Account must be taken of the disappearance of the wooden structures. 1 medrese; 2 cami; 3 imaret; 4 hamam; 5 türbe.

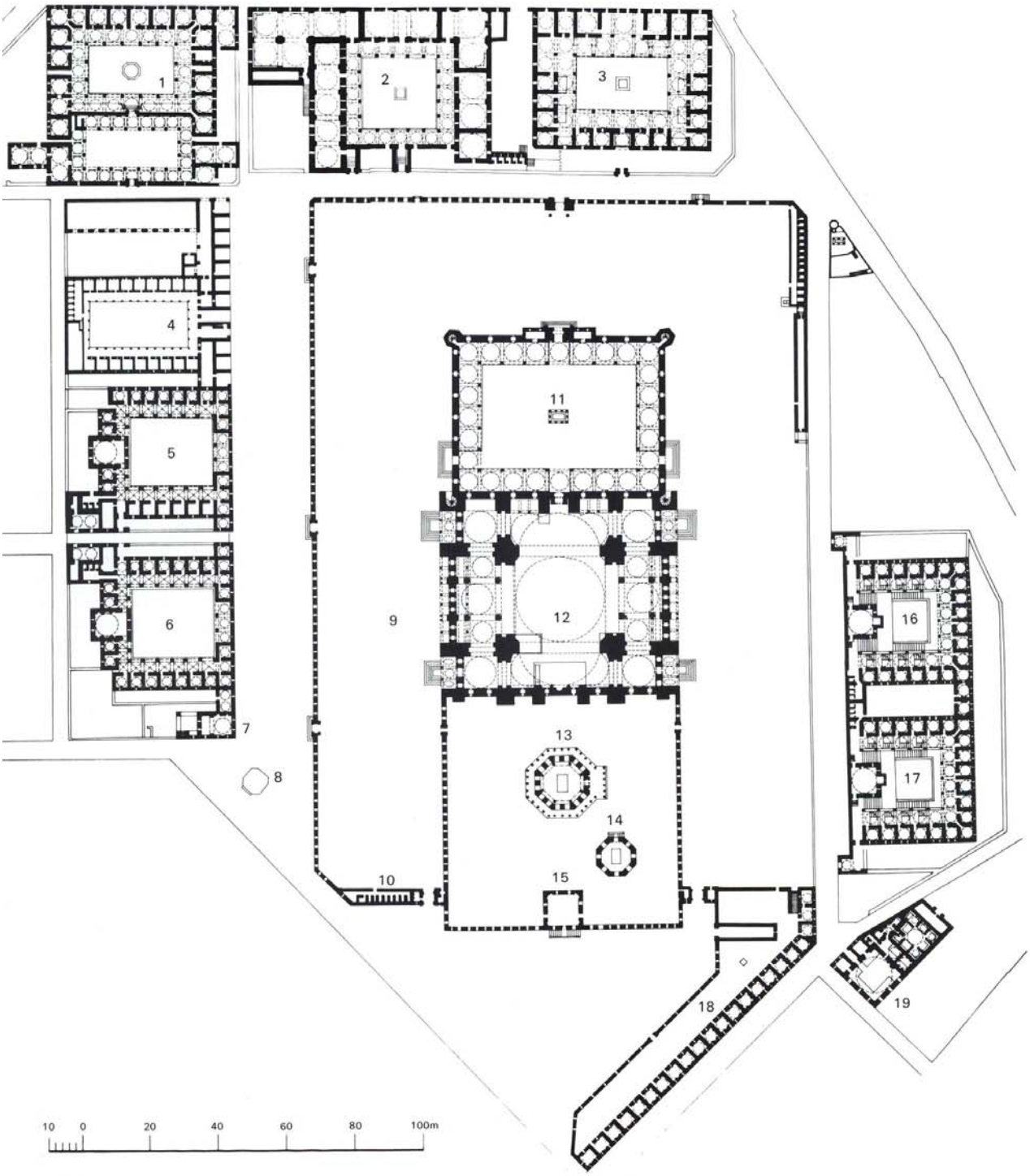
Figure 4. 33: Yesil complex in Bursa 1419 (After Goodwin A History).

FATIH COMPLEX, ISTANBUL



Fatih Complex, Istanbul. Plan, scale 1 : 1,500. 1 Tetümme Medreses; 2 Karadeniz Medreses; 3 camping ground; 4 mosque courtyard; 5 mosque; 6 Fatih Türbe; 7 Gülbahar Türbe; 8 Akdeniz Medreses; 9 Tetümme Medreses.

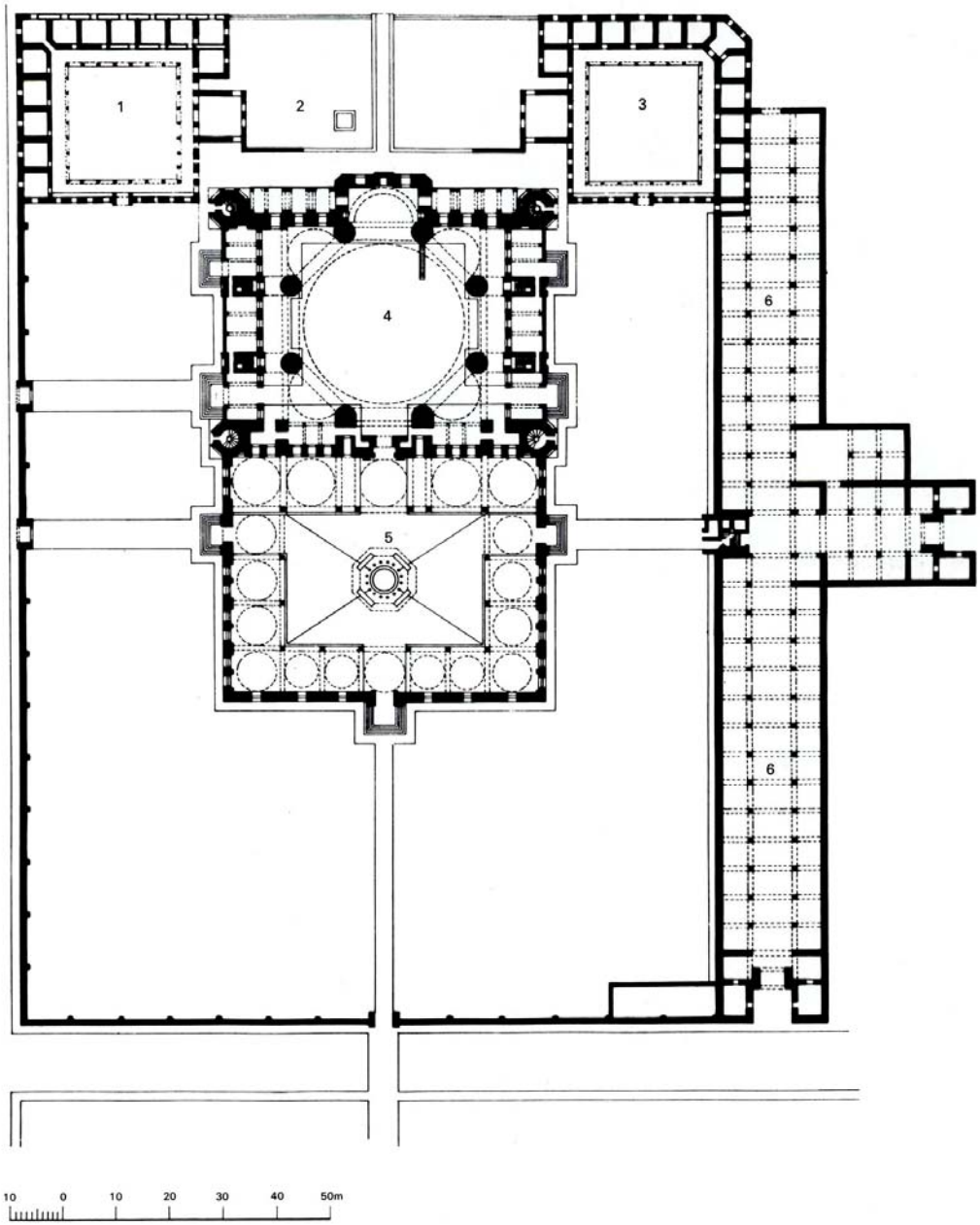
Figure 4. 34: Fatih complex in Istanbul 1463–70 (After Goodwin A History).



Süleymaniye, Istanbul. Plan, scale 1:1,500. 1 daruşşifa; 2 imaret; 3 tabhane; 4 Tıp Medrese; 5 Sani Medrese; 6 Evvel Medrese; 7 sibyan mekteb; 8 taksim; 9 mosque precinct; 10 latrines; 11 avlu; 12 cami; 13 Süleyman I Türbe; 14 Haseki Hürrem Türbe; 15 Türbedar Oda; 16 Salis Medrese; 17 Rabı Medrese; 18 darül-hadis; 19 hamam. There are coffee houses in the ground floor of the Evvel and Sani Medreses.

Figure 4. 35: Sülaymaniye complex in Istanbul 1550–6 (After Goodwin A History).

SELIMIYE, EDIRNE



Selimiye Complex, Edirne. Plan, scale 1 : 1,000. 1 medrese; 2 cemetry; 3 darül-kurra; 4 mosque; 5 avlu; 6 Kavaflar Arasta.

Figure 4. 36: Selimiye complex in Edirne 1567–74 (After Goodwin, A History).

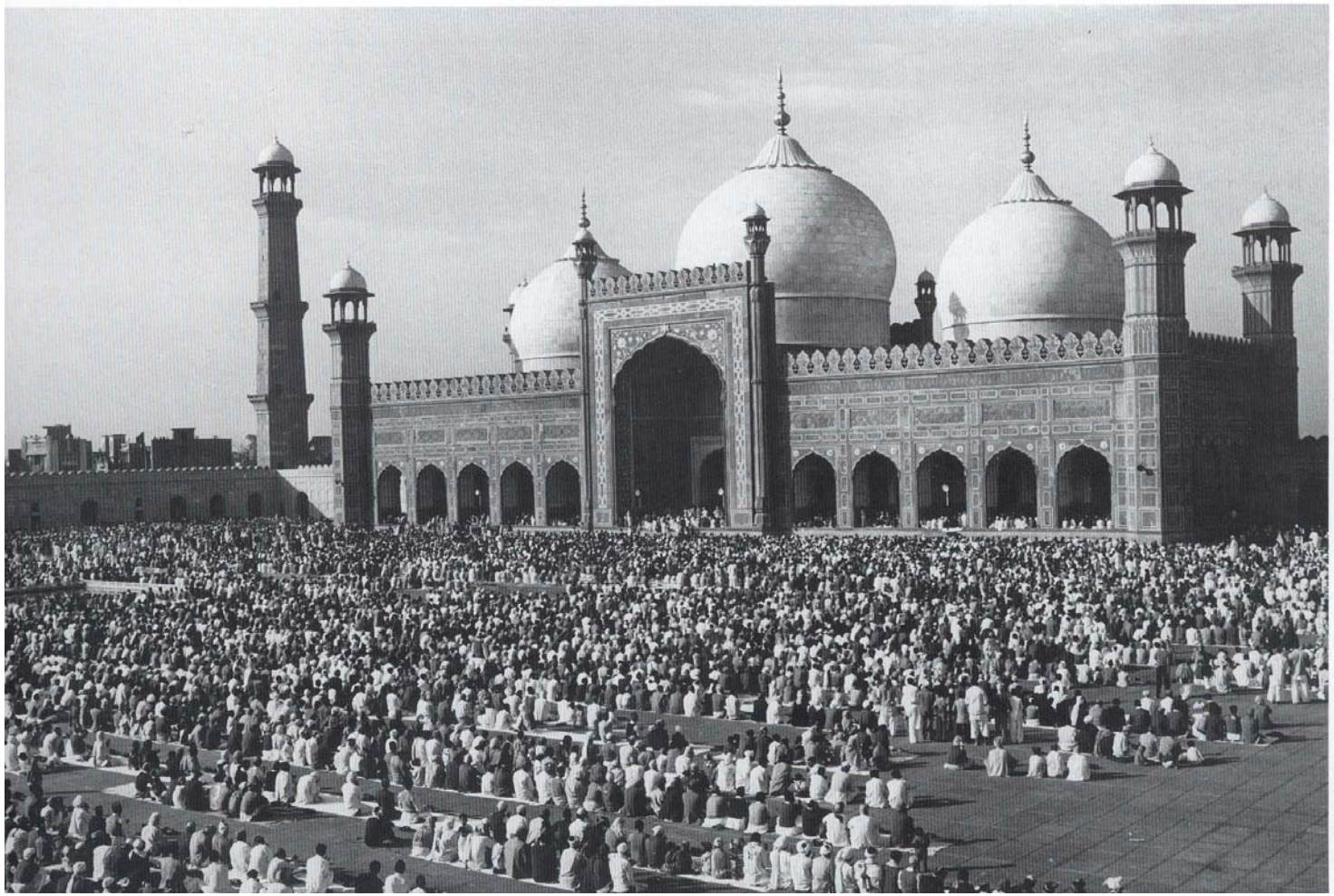


Figure 4. 37: Mughal mosque showing masses praying in the Courtyard (After Frishman).

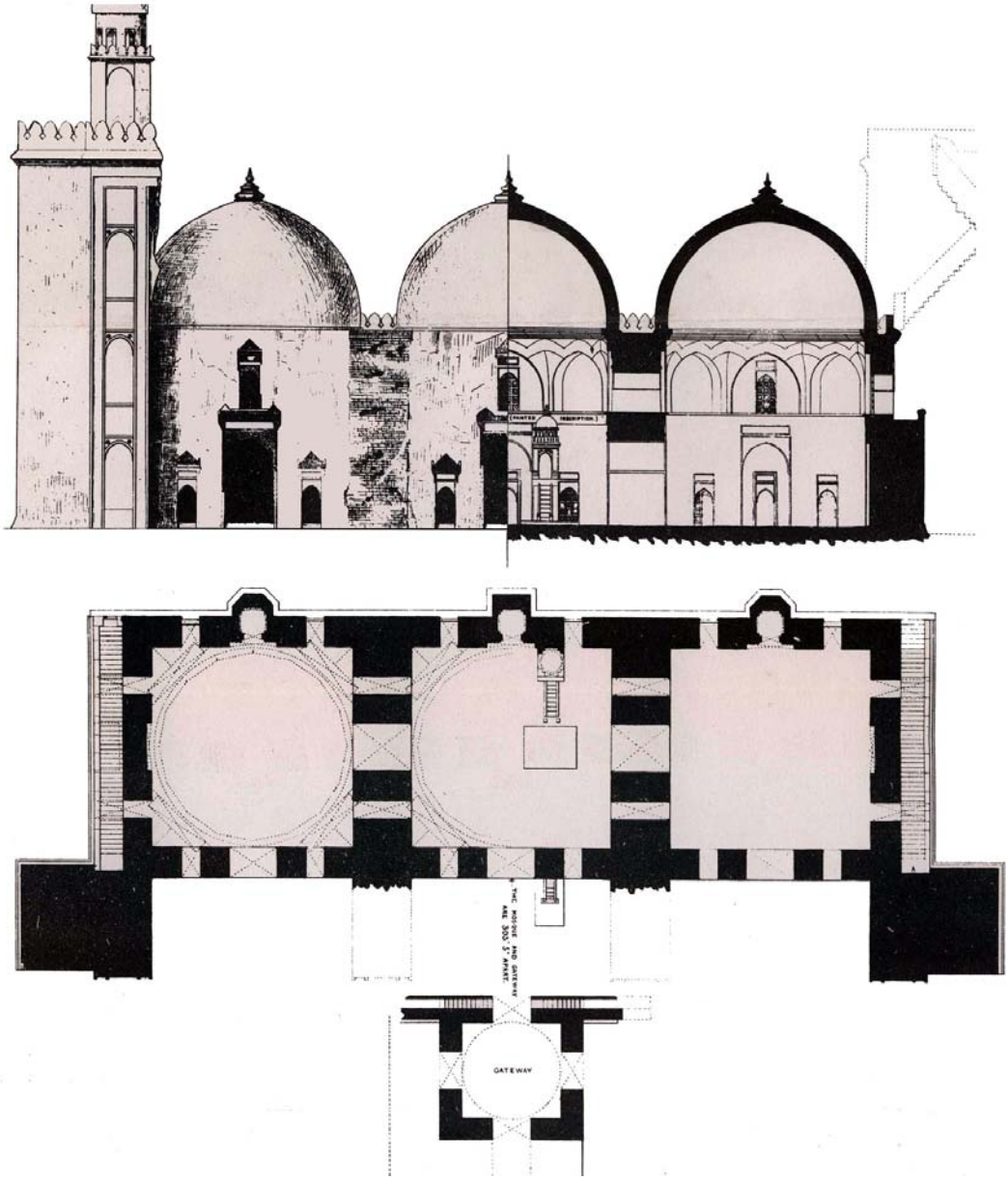
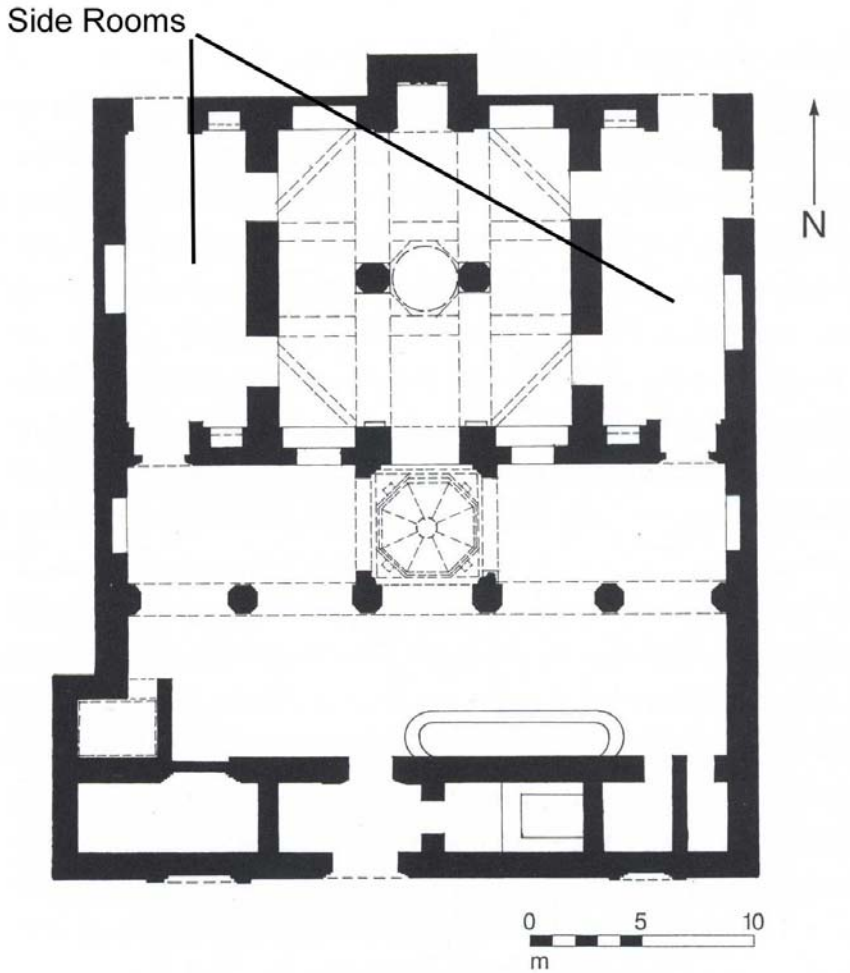


Figure 4. 38: Three–room mosques of Gujarat. (After Burgess).



Plan of the Fakr ad-Din Mosque, Mogadishu, showing the square prayer-hall with its centrally placed dome and eight-sided conical dome over the portico.

Figure 4. 39 Plan of Fakhr al−Din mosque in Mogadishu (After Horton).

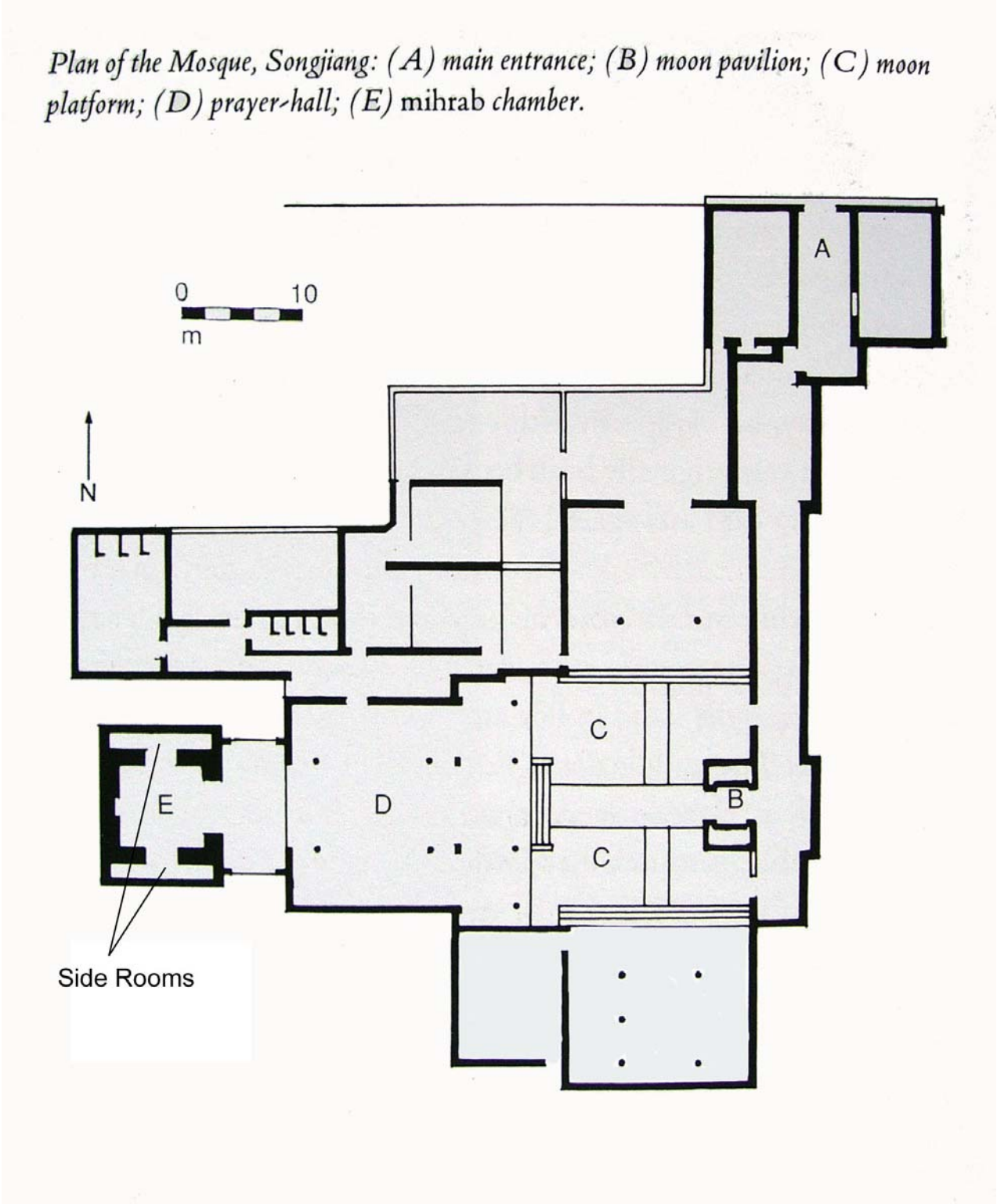


Figure 4. 40: The Songjiang mosque, Shanghai, China (Plan After Luo Xiaowei).

Figure 4. 41: Example of ablution pool in South Indian mosque.

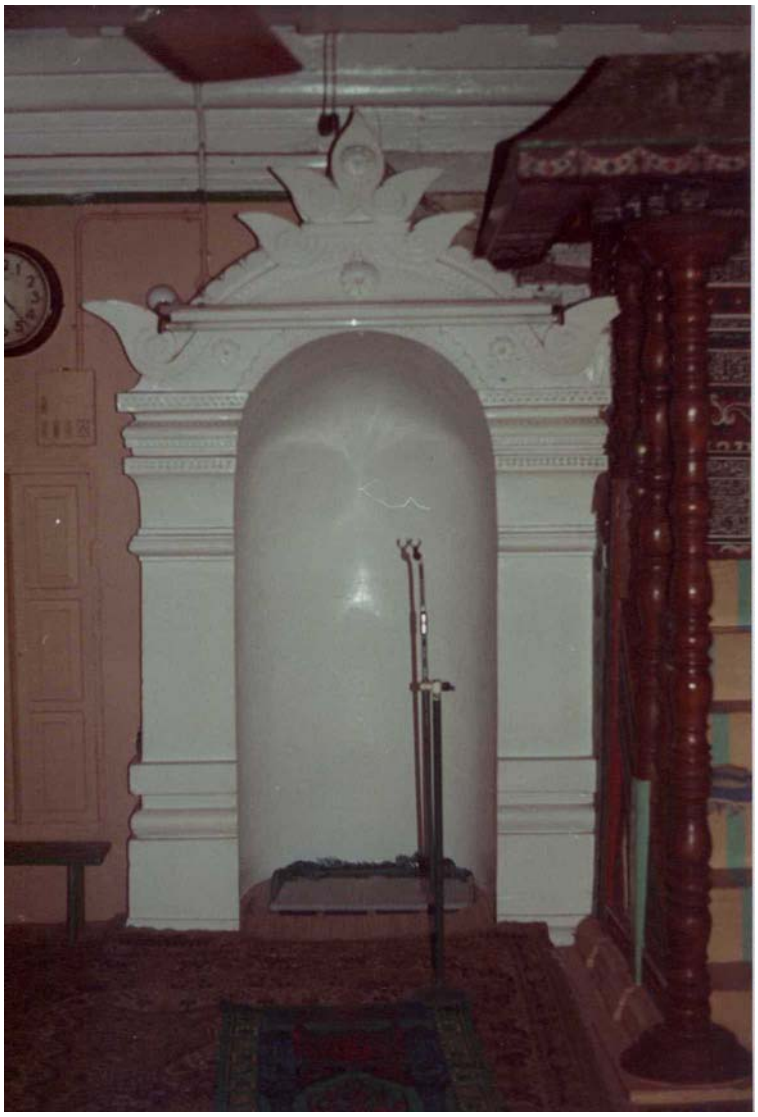


Figure 4. 42: Example of mihrab in South Indian mosque.

Figure 4. 43a: Quwwat al Islam mosque in Delhi.

Figure 4. 43b: Quwwat al Islam mosque in Delhi.

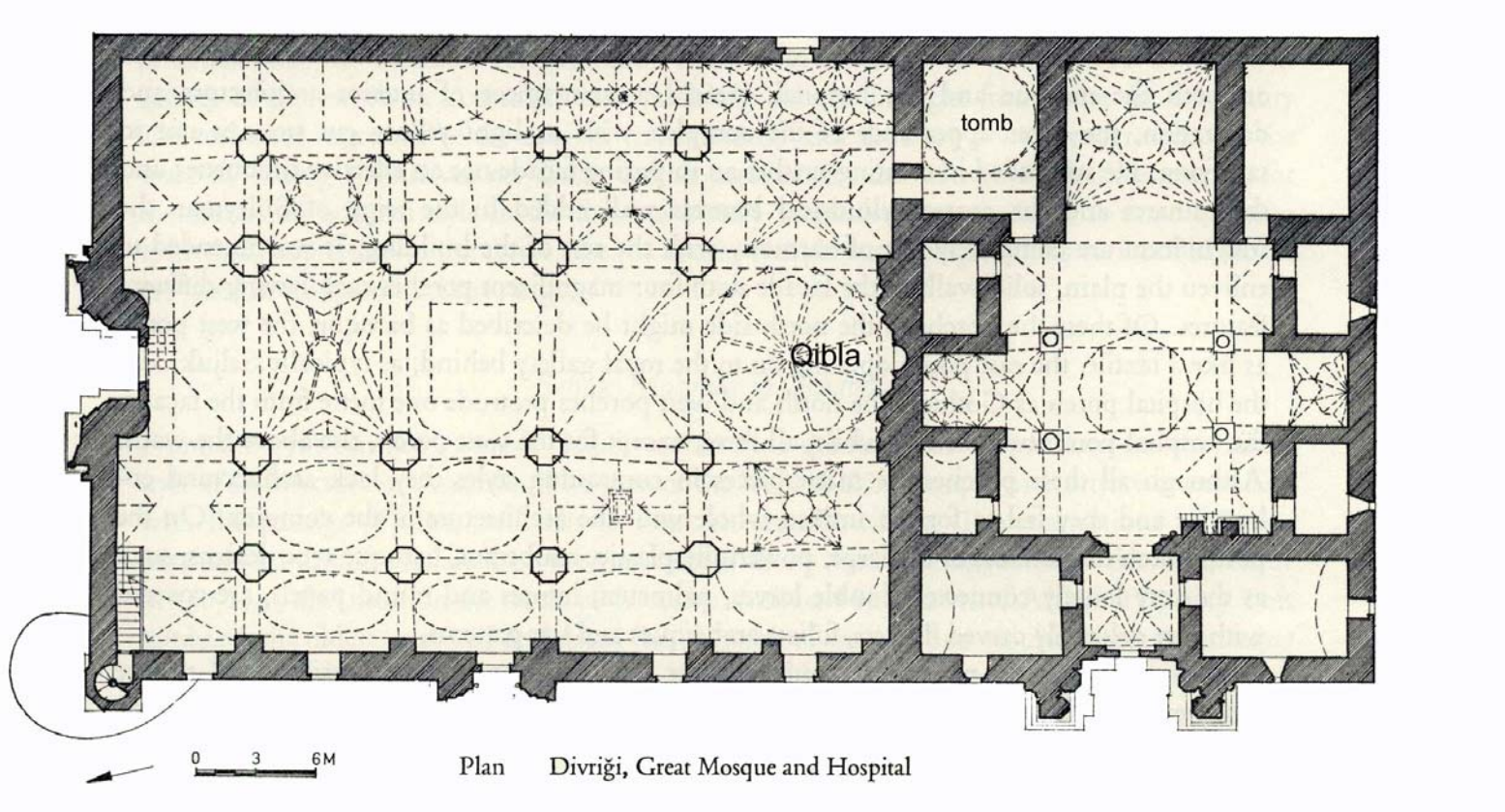
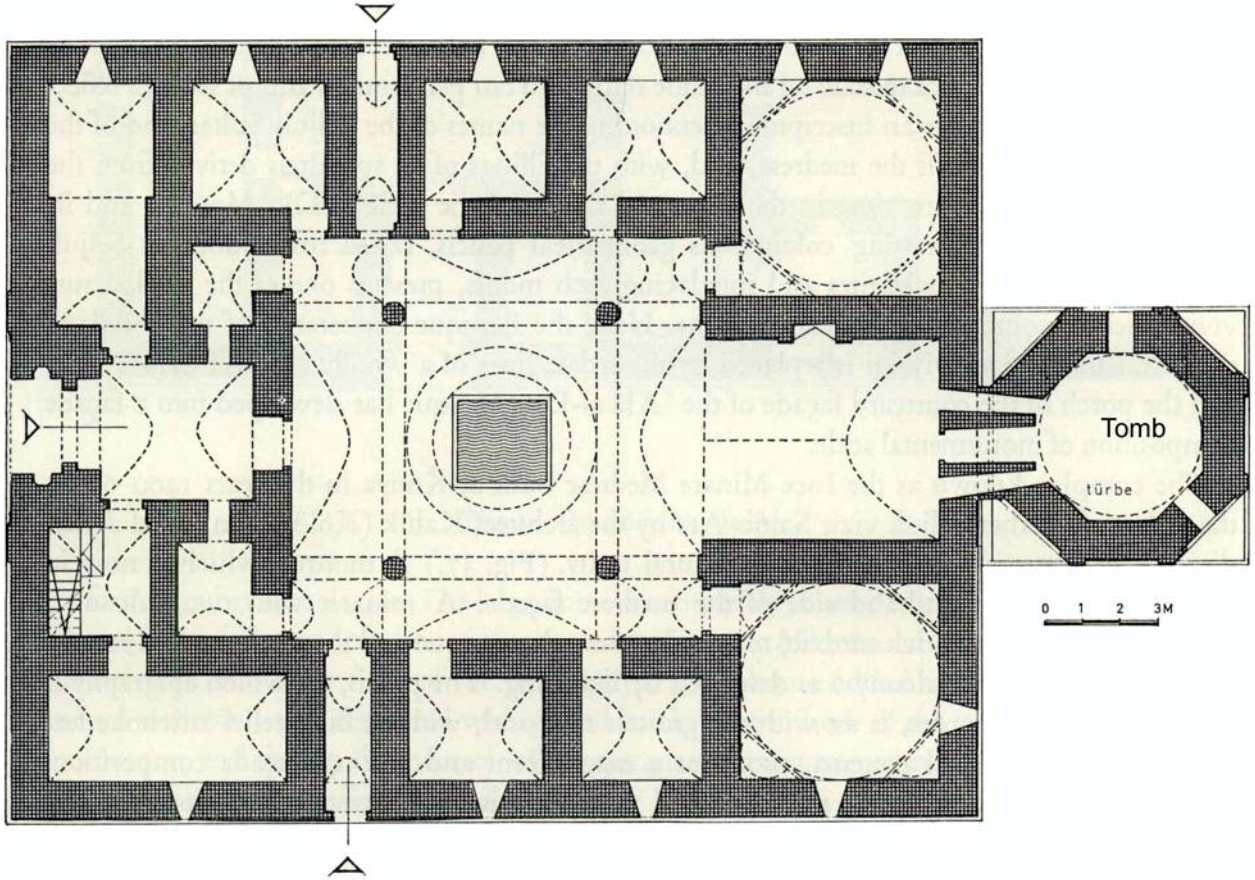


Figure 4. 44a: Seljuk examples showing the placement of the mausoleum behind the qibla wall (After Aslanapa).

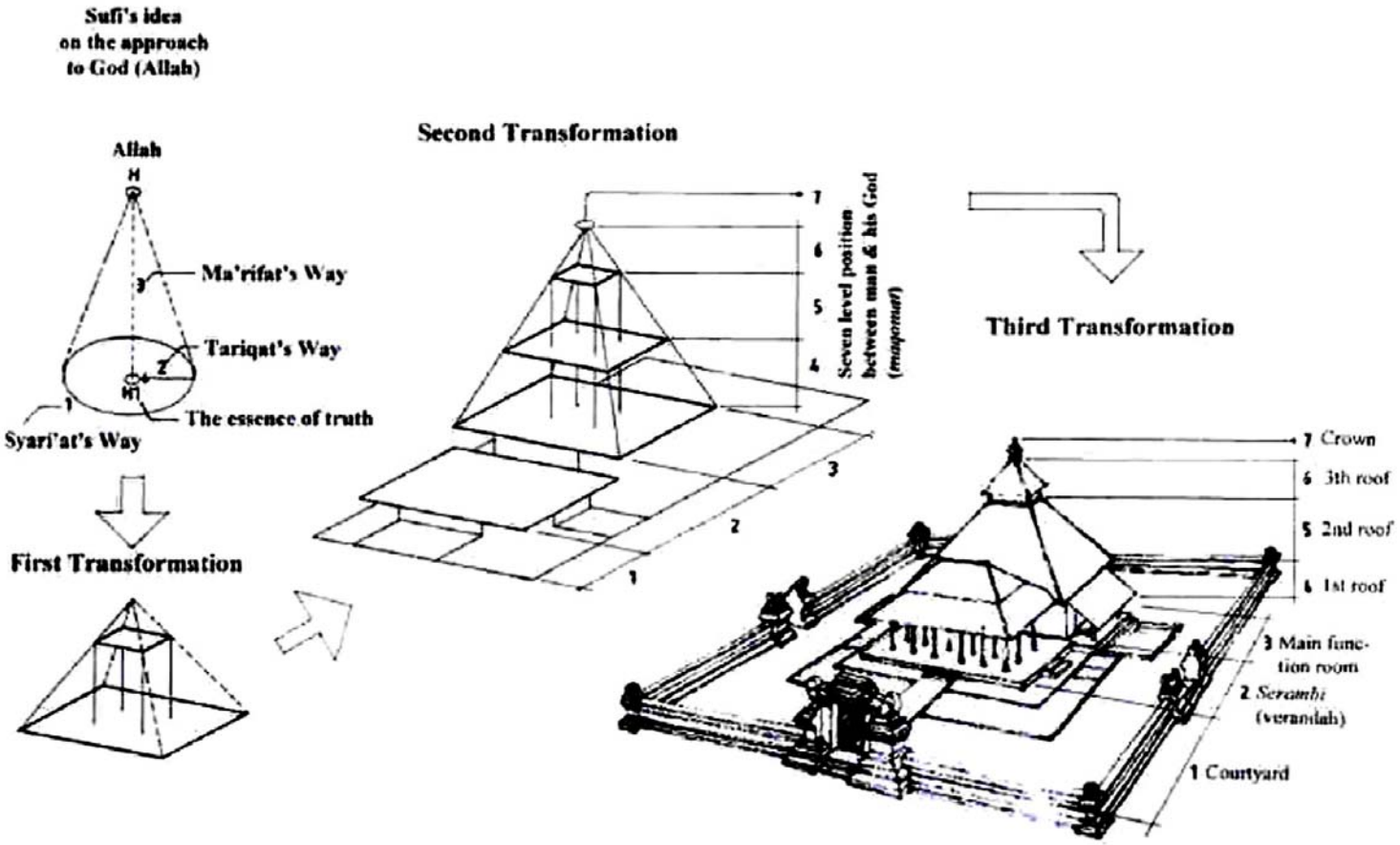


Plan Isparta (Atabey), Medrese of Ertokush

Figure 4. 44b: Seljuk examples showing the placement of the mausoleum behind the qibla wall (After Aslanapa).

Figure 4. 45: Merchants in Banten in the early 17th century. Sketch by Danish surgeon Cortemundo (After Ambary: Banten from Pepper Port).

Figure 4. 46: Procession of sultan Iskander Thani to the Aceh mosque for the Eid al Adha prayers in 1637 (After Mundy).



The Sufi idea of the approach to God and its transformation into architectural form.

Figure 4. 47: Four–step transformation process of the Javanese mosque (After Moersid, et al.).