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ABSTRACT

The ancient city, Kudus, Central Java, has unique sites, including ancient ornaments and walls inside Langgar Dalem Mosque. The study aims to reveal that the value of tolerance needs to be cared by every generation of Muslims in Kudus. The data were collected by interview, observation, and literature review. The study used a descriptive qualitative method to analyze the data. The study showed that Langgar Dalem Mosque is a historical-cultural heritage inherited by pre-Islamic Hindus and preserved authenticity by Muslims in Kudus, as a form of the love of cultural works. There are patterns of Javanese, Hindu, and Islamic cultures that decorate the mosque's walls. However, Department of Culture and Tourism of Kudus Regency has not optimally cared for it. So, the initiative of the Mosque management board is the ancient ornaments were painted for their dull color. This could reduce their original aesthetic value and change the cultural heritage values. The ancient wall in Langgar Dalem Mosque with the meaning of cultural tolerance until now has preserved by Sunan Kudus and Moslem generation.

KEYWORDS:
Hinduism; Islam; Kudus; Ornaments

INTRODUCTION

Traces of life in the past can still be seen at present through historical heritage sites. Historical traces have beneficial historical meaning and values which needs to be understood by cultural heirs. It is a fact that the past generation has left a message that should be taken for. In the view of Islam, phenomenal relics include worship places. According to Atjeh, mosques are forms of monumental material culture in Islamic Culture [1]. As the source of Islamic Sharia, Al-Quran mentions the word *masjid* (singular form) in 66 times and the word *masajid* (plural form) in 6 times. There are 92 words of *sujud* and *sajada* in various forms in Al-Quran. Al-Quran and Al-Hadis do not describe the modes of a mosque but only give a requirement for facing the *qiblah* (Kaaba) when doing *shalat*. There is no standard mode of mosque so every mosque has a variety of architectural forms, such as Baiturrahman Mosque (1292 AD) in Banda Aceh, Aceh; Leran Pesucinan Mosque (1385 AD) and Sawo Mosque, Gresik (1398 AD) in Gresik, East Java; Mapauwe Leihitu Mosque (1414 AD) Central Maluku, Panjunan Mosque, Cirebon (1453 AD), Great Mosque of Demak, Central Java (1477 AD), Minarates of Al-Aqsha Mosque, Kudus (1530 AD), Sultan Suriansyah Mosque, Banjarmasin (1526 AD), Katangka Gowa Mosque, South Sulawesi (1603 AD), Great Mosque, Palembang (1663 AD), Jami' Mosque, Waringin City, Central Kalimantan (1725 M),

Kauman Great Mosque, Yogyakarta (1773 M), and so on [2].

Researchers have conducted studies of mosques built by the past generation. Frisman has studied mosques in countries with a majority of Moslem population located in Arabian Peninsula. The characteristics of the mosques are (1) the courtyard is open, having a hallway (hypostyle); there are roof cantilevers, (2) regional style, and (3) a combination of models 1 and 2 [3]. Heuken explored mosques in Jakarta founded in 18 to 19 AD [2]. N.J Krom explored the Al-Aqsha Mosque of Kudus Minaret in 1920 [4]. The study conducted by Kromwas, continued by J.E Jasper in 1922, focused on the art of carving and the art of building Al Aqsha Mosque, Kudus, with its style of Javanese-Hindu Majapahit. Pijper emphasized that ancient mosques in Indonesia do not have minarets. In contrast, the minaret in the courtyard of Al Aqsha Mosque, Kudus, used to be building (minaret) in the Hindu era, which was used again as the place for adzan (in Hinduism, it is called kulkul). The form of the ancient mosques followed the local architecture with the characteristics of the rectangular and solid sketch with a terraced roof [5]. According to Frishman, ancient mosques in Indonesia have seven styles, i.e. (1) having a dome as in Arab, Spain, and Africa, (2) having a hallway (hypostyle hall) as in Africa, (3) the dome space is placed on the side of the main room divided by two intersecting axes (biaxial) into four parts as in Iran

and Central Asia (4) having three domes, with large yards, as in India, (5) having a large central room and massive dome roof (Ottoman style) as in Anatolia, Turki, (6) surrounded by a wall as in China, dan (7) the main building of the mosque has a pyramid roof (terraced roof) as in South Asia, including Indonesia [3]. Pijper had investigated the models of a mosque in Nusantara, i.e., (1) having a basic rectangular sketch, (2) having the foundation, not standing on the pillars such as in langgar (praying house) in Java (in the past), *tajuk* in Sunda, *bale* in Banten, *langgar* in Sulawesi, *surau* or *mandersa* in Batak, and *santren* in Lombok, West Nusa Tenggara, (3) having 3 to 5 stories, tapered upwards, (4) at the west side, inside the mosque, there is a *mihrab* (a place for Imam to lead the *shalat*/prayer), (5) at the front side (3) both sides of the mosque, there is a porch, (6) the courtyard of the mosque is surrounded by wall with one or two gates [5]. Haris pointed out that ornaments of mosques in Indonesia were influenced by elements of foreign culture, such as China-Europe and the Middle East, in the form of paste ceramics with dragon motive, calligraphy, and the tip of the roof is sticking out as Chinese temple building, such as Angke Mosque, Jakarta, Great Mosque of Palembang, Mantingan Mosque, Jepara. The pillars have *dorik* styles (Classical Ancient Greek Architecture), such as Caringin and Carita Mosque in Banten, Great Mosque and Manonjaya Mosque in Sumedang West Java; those are the examples of the European cultural influence.

The roof shapes of the mosques are grouped into two forms, i.e., terraced roofs (influenced by China and India) and domed roofs (influenced by the Middle East, Turkey, and Europe). Initially, Indonesia's old mosques' roofs used to be in terraced form with one up to 77 roofs. Entering the 19 Century, acculturation changed the feature of the mosque's roof from a terrace (*tumpang*) to a dome as the Sultan Mosque, the Ex-Kingdom of Riau Lingga in Penyengat Island, Tanjungpinang, Riau Archipelago. There are also mosques whose domes are a combination of terrace roofs and concrete domes, like Istiqlal Mosque, Jakarta. The variety of mosque decoration is influenced by the variety of plants and animals living in Nusantara, i.e., geometrical motif, lotus motif with its variations, plants or *sulur-suluran*, representation of animate creatures, such as snake, mouse, tiger head as in Panjunan Mosque Cirebon, Mantingan Mosque, Jepara, Great Mosque of Demak, Mataram Mosque of Kota Gede, Yogyakarta, and Great Mosque of Surakarta [6]. Some mosques have the pre-Islamic motifs, such as Kala Makara, *sulur-suluran*, antefix (the decoration is in the form of a triangle. It uses the stylized animals (drawing an object by composing from the original shape whose character does not change from the origin), such as Mantingan Mosque, Jepara and Trusmi Mosque in Cirebon, which describes the various forms of animals, such as dog, snake, goat. The Great Mosque of Demak (Masjid Agung Demak) uses porcelain paste whose motifs are birds and turtles. There are also Islamic motifs, such as arabesque or

interlace (pictures or carvings with motifs of *sulur* (plants), leaves, branches, or trees) in Sang Cipta Rasa Mosque, Cirebon and Mantingan Jepara [7]. Cipta Rasa Mosque was built in 1500 AD (version of Keraton Kasepuhan) or 1498 AD (version of the West Java Provincial Government) or other versions 1489, 1480, 1478 AD (Transitional Era from pre-Islam/Hindu to Islam) by Syarif Hidayatullah supported by Walisongo (Sunan Bonang and Sunan Alijaga), Islamic preachers in Java [8]. The mosque is located on the west side of the town square, in front of Keraton Kasepuhan, Cirebon. The mosque still retains the influence of Hindus, Budha, and Egypt. The Hindu influence can be seen from the ornament display of the lotus/padma, the symbol of holiness, peace, prosperity, and happiness; the Buddhist influence is on the lotus display. According to Ward [9], lotus means enlightenment; lotus is the element of decoration variety familiarly known in Ancient Egypt as a sacred flower representing beauty and purity [10]. The element of sacred ornament is on the *mihrab*. According to Muffid, in the perspective of Hindus and Buddha, the lotus symbolizes spiritual and power knowledge as the expression of uninterruptedness in worldness [11].

In Kudus City, Central Java, there is an ancient city area that had existed since the pre-Islamic era. Then, it was continued by the period of Sunan Kudus (Syekh Ja'far Shadiq), an Islamic preacher in the era of Wali Songo. It is preserved until now. This area has a uniqueness that has made researchers interested in conducting studies on it. First, Himawan asserted that Langgar Bubrah was built as a worship place in the transitional era of Hindu-Budha to Islam. It shows acculturation on *mihrab* by the existence of a niche on the outside wall decorated with motifs of plants. On the southeast wall, there is a relief of a man with tidy hair looking like the head of Buddha standing [12]. However, this relief is now invisible due to the open-access room, which is susceptible to rain, heat, and wind. In Langgar Bubrah, there is still a rectangular mortar stone (*yoni*) with a length of 95 cm, a width of 45 cm, and a height of 35 cm; the form is like a pee stone. Its function is for worshipping and refining grains and mixing traditional herbs. There is also a phallus as the pair of the *yoni*. However, the year of its production has not been detected. Therefore, it is assumed that it was a cultural product of Hindu-Budha pre-Islamic people in Kudus.

The second, Roesmanto, pointed out that the Minaret building form of Al-Aqsha Mosque, Kudus is often equated with Bale Kulkul and temples (*candi*) in East Java, such as Jago Temple, Kidal Temple, and Singasari Temple, of which the minaret form is like *bale* and *pejal* the cantilever of *bale* [13]. The third, Supatmo, explained that the Minaret of al-Aqsha Mosque, Kudus has a phenomenal and unique style, similar to a Hindu temple. The building art of the complex of Minaret of al-Aqsha Mosque, Kudus is a continuation of the pre-Islamic (Hindu-Buddhist) art style combined with the Islamic architecture style,

which can be seen in the architectural structure and the supporting ornamental art. Figurative ornaments (animate creatures) are the background of belief and culture decorating the building art outside the usual tradition of Islamic decorative arts [14]. The fourth, Anisa stated that as the forerunner of Kudus City or Ancient City, the area of Kauman, Kudus Minaret, has citizens with a prosperous economy, so it affected the spatial layout of the village in which in the past, there were many houses with the style of *joglo pencu*. This traditional house of Kudus forms a comb building as a form of special space for economic activities. As for the houses that do not have comb building, the economic activities are in *joglo satru* (a room hierarchically used for public space) which is used as a public room [15].

None of the four research results studied the ornaments and architecture of the ancient building in Langgar Dalem Mosque in the Ancient City of Kudus. Because (1) the researchers focus on the complex of Al-Aqsha Mosque, (2) the existence of Langgar Dalem Mosque is in a densely populated ancient village having a narrow street. Langgar Dalem Mosque has special value since this mosque used to be his residence in the era of Sunan Kudus. Many statues were buried in the mosque's area based on the speech story. There are not many researchers studying it, so there needs to be a manuscript written about it due to the existence of tolerance messages and the aspect of novelty. Most of the studies about mosques generally describe the dynamic of the building posture in its architecture and ornaments. It is different from this manuscript which explores the ornaments and ancient walls and the heritage of pre-Islamic relics preserved until now. The object of architecture is in the form of a building or rooms with a specific escalation or material. It is believed that the preservation of this relic is because of its message of tolerance which needs to study.

This topic is worth writing since the Langgar Dalem mosque is related to the beginning of the rise of Islam in Kudus. It was built in 885 H/1480 M based on the ornament of *trisula pinnulet naga* inside the mosque. It is believed to be the first mosque built by Sunan Kudus. The mosque is located in Langgar Dalem village which belongs to Kauman Kampong area, in the city center of Kudus. Among Muslim societies, Kauman areas refer to *santri* (religious) and people housed around the mosque in the city center surrounding the great mosque. Therefore, residents of Kauman areas are bound by family kinship, religious values, and homogenous livelihood despite social and cultural dynamics [16].

After understanding the above background, there are some research problems to put forward. Those are (1) what are the meanings of the ornaments on the ancient walls inside Langgar Dalem Mosque? (2) What are tolerance values in the preservation of the ornaments and ancient walls? (3) what should the Local Government of Kudus Regency do towards Langgar Dalem Mosque? The study aimed to identify the existence of ancient walls as architectural relics of

pre-Islamic heritage in Langgar Dalem Mosque and to learn the tolerance values reflected in preserving the ornaments and architecture of the walls in the Mosque. Another objective of the study is to remind the Local government of Kudus Regency about the historical value of the Langgar Dalem Mosque which has not received attention. The lack of concern can be seen in decorative ornaments, which are treated with white limestone paint (a material for building a house) by the mosque administrator, not by the expert so that it could possibly change the original design, as shown in the picture no. 14 in the next page.

METHODS

This research focuses on Langgar Dalem Mosque in Kudus City, Central Java. This research data is obtained through observation, interviews, and literature studies. Observation is conducted in the Mosque in order to identify its unique pre-Hindus ornaments. Interviews are conducted with the caretaker (*takmir masjid*) on the preservation and rehabilitation and historians to have a deeper meaning and history of the ornaments. Literature reviews are necessary for further understanding of the study. Historical analysis of the ornaments applies in the article to find the answer to the research problems. This research presents unique and sacred ornaments representing society's tolerance, documentation, and display of the ornaments.

DISCUSSION

KAUMAN VILLAGE IN KUDUS

The area of Kauman Village-Kudus Minaret has a unique village plan. The word '*kauman*' is interpreted as *-kampungnya orang yang beriman-* (the village of believers). The territory of Kauman is not only the Kauman Village but also another villages. They are Kauman, Demangan, Kajeksan, Kerjasan, and Langgar Dalem, located in the Downtown sub-district of Kudus, Central Java. Langgar Dalem Mosque is located in Langgar Dalem village. The residents in these five villages are identically considered obedient people in the Islamic religion, whose piety is realized by the presence of mosques, *musholla* (prayer house), *ulama* (Islamic Scholars), religion education institution, and their effort to preserve Islamic tradition. Kauman in the urban area is identical to residents with a non-agricultural profession in which they utilize the village spaces as their livelihood (economic field). It is different from Kauman Yogyakarta, according to Darban, which is related to the placement of *Abdi dalem pamethakan* (courtiers) who are in charge in the Mosque sector; they were given a special location. The family of *Abdi dalem* (courtiers) formed the Kauman community. The location was then called Kampung Kauman [17]. In the beginning, Kauman community was interconnected with each other by blood ties. It created a compact kinship. However, during its dynamic, there have been extensive relationships with

the non-Kauman environment, resulting in the formation of a diverse community. Nonetheless, in Kauman village, Kudus, there is only 1 (one) Citizen Association (RW) and four (4) Neighbourhood Association (RT). So, there is still a single community that is only Javanese ethnicity dominated by Nahdhiyin Muslims.

To fulfill their daily need, the community in the area of Kudus Minaret uses the residents as their economic source. As a result, there was a change in the village layout. Formerly, part of the village's open space was in the pattern of houses row. Then, it changed into a closed residential space with high walls in the house yard. Kauman has endured a reciprocal 'configuration' process among architectural spaces as a place of activities in terms of architectural layout. Kauman people serve as the actor or subject. The former generation had created and formed architectural spaces of Kauman, with border walls that were firmly and established. The behavior of the current generation has been formed by those spaces so that they do not have a willingness to eliminate the high border walls surrounding their houses to keep their privacy among the architectural spaces. The people in Kauman, Kudus, who used to be in the middle-up level of the economy, realized their business property, afforded to finance the education fee, some others had ancient houses (*joglo pencu*). Kudus Observers call the people in Kudus Gusjigang Minaret (to be good in behavior, learn Islamic teachings, and trade). Initially, the Elders of Kudus named them *satriyo kang bagus, sinau ngaji, lan mboten jumagang* (people with a good personality, willing to learn, and not being to be arrogant). So, "not to be arrogant" was changed into "to trade". Such kinds of behavior are also exist in any region. The descendants of Sunan Kudus, who now live in this area, are the 12th descendants. However, the area of Kauman-Kudus has changed due to the change of land ownership and the house buildings of *joglo pencu*. The ownership of the houses has also changed because they were sold and shared with the heirs. Each of the heirs wanted to stay in Kauman area, which has caused a density of the layout. This condition should encourage better effort of the Local Government to do a revitalization for the typical houses of Kudus Regency, which have now decreased in number.

As an ancient village, the area of Kudus Minaret (Kudus Minaret) has special typicalities in the form of typical relics of the pre-Islamic (Hindu), i.e., the twin gates (ancient twin gates) on the porch and inside Al Aqsha Mosque and Minaret in the courtyard of Al Aqsha Mosque (two gates and a Minaret) as cultural heritage objects. Additionally, there is also Langgar Dalem Mosque, in which there is a typical ancient wall. A Mosque in Langgar Dalem hamlet, Langgar Dalem village, the Downtown Sub-District, only 200 meters from Al-Aqsha Mosque, Kudus. The word 'Langgar' means a place for learning Islamic knowledge or praying the five-time *shalat* (prayer). However, it is not for Jum'atan prayer. The near location of Langgar

Dalem Mosque with al-Aqsha Mosque has caused Langgar Dalem Mosque not to be used for Jumatan prayer; the residents pray Jumatan prayer in al-Aqsha Mosque. The word 'Dalem' means personal/self, which means that the place was interpreted as the residence of Sunan Kudus. The supporting facts show that the existence of Langgar Dalem contains a message of tolerance which becomes the main topic of this. In folklore, in Langgar Dalam, there used to be a kind of statue and ancient stone, but now it does not exist anymore because of being buried in the area. Nevertheless, it needs a deep study from the perspective of archeology and history.

MEANING OF THE ORNAMENTS IN LANGGAR DALEM MOSQUE

A building is usually decorated with various ornaments to make it looks beautiful. The word 'ornament' is derived from Latin, *ornare*, which means decorative, decoration, to decorate. Ornament is a component of an art product added or made for decoration, which functions to beautify an object to make it more meaningful [18]. According to Ismail al Faruqi, the function of ornament in Islam is to give the meaning of singleness (*tauhid*). The transfiguration of material and structure, and aesthetical meaning is to create divine nuance with abstract display and denaturalization [19]. Ornament is any geometric style decoration or others made from architectural works, such as motifs or patterns giving an elegant nuance [20].

A mosque is a design product marking the development of Islam in a certain area. The architectural forms of mosques illustrate the influence of the area from which Islam came [21]. A mosque is not merely a place for religious and social activities; instead, it is a symbol of the rise of Islamic civilization [22].

Langgar Dalem Mosque becomes a cultural heritage object because this cultural legacy has the characteristics of a cultural heritage object. The mosque building has typical architecture and ornaments. Ornaments are usually made of natural stone; in the modern era, it has several functions, i.e., (1) symbolic function, as a character of a region, culture, differentiating accent with the buildings in other places, (2) economic function, as a souvenir to trade, (3) a construction with impressing display, (4) aesthetic function, the beauty of building's ornaments, (5) spiritual function, e.g., a statue for worship or medium of worship, and (6) additional ornament on a building. The ornaments in Langgar Dalem Mosque have a symbolic function as a region in which the Hindu community used to be existent in Kudus. In the context of culture, the ornament sare preserved as a symbol of love for culture by inheriting it. Culture is present through three manifestations: the system of ideas, physical object (artifact), and behavior or social systems (activity). Sunan Kudus is a manifestation of an artifact (physical culture) with historical value [23]. In the case of Sunan Giri Mosque, the ornamental

variety means symbolically containing symbols of Islamic teachings. Its ornamental variety is influenced by Javanese, Hindu, and Islamic cultures. The ornamental variety takes pre-Islamic elements. It is processed and adapted to Islamic rules in Islam. The motifs are in the form of *lung-lungan*, *patran*, *padma*, *tlacapan*, *saton*, *kebenan*, *garuda*, *praba* and *surya majapahit* [24]. Both Langgar Dalem Mosque and Sunan Giri Mosque are influenced by Javanese, Hindu, and Islamic cultures. However, different from that of Sunan Giri Mosque, there are no motifs of *padma*, *tlacapan*, *saton*, *kebenan*, *garuda*, *praba* and *surya majapahit* in Langgar Dalem Mosque.

Artifacts or physical relics/building of every period of human civilization develop according to their knowledge. Architectural paradigm, according to Suharjanto, is classified into the paradigm of (1) mythology and cosmology, (2) aesthetics, (3) social, (4) rational, (5) culture, (6) postmodern, and (7) environmentalism. Material of building also develops, from stone materials, wood, brick, iron, concrete, glass, and even plastic materials. The civilization which becomes the object of architecture is a form of building or room layout with certain escalation or material. The technology of building materials influences architecture according to its period/age, i.e., (1) the early stone age, which tended to be singular and associated with mythology and cosmos, and (2) the medieval stone age with a tendency of sacred building, (3) period of using wood as building construction materials, (4) period of bricks, (5) period of iron since the 18th century, (6) period of the discovery of concrete in the 21st century, (7) glass and plastic which was formerly used for accessories and now becomes the main element of the building. The dynamics were due to freedom of expression [25]. Langgar Dalem Mosque still maintains the existence of the original building with the mythological paradigm with stone and brick as the building material. The peculiarity of ornaments in Langgar Dalam Mosque can be seen in the document of photos collected by the writer in 2021.



Figure 1. Mustaka/Puncak (Author, 2021)

The first is a three-storied (terraced) roof with *mustaka* on the top (Figure 5, *mustaka*). According to Frishman, the ancient mosques in Indonesia have seven styles; first, the main building has a storied/terraced roof. Second, the wall inside the mosque has

a Hindu style consisting of four spheres. The first sphere is 7cm wide, with three panels arranged vertically. The top and the bottom panels are the same shapes, motif, and size, namely rosette patterned square. The panel in the middle is rectangular with motifs and decorated with a braid or *slimpetan* (rosette). The second sphere has 17 decorative panels 251 cm wide, divided by three rows. The top row is in the form of panels (three panels are square, and the other three panels are hexagonal) with *sulur-sulur* and rosette motifs decorating the panels. In the middle row, there are two panels: a rectangle and a triangle. The motifs decorating the triangular panels are *sulur-suluran*. The rectangular panels' motifs are mirror frames with *slimpetan* in the middle and rosette in the middle. The bottom row has five decorative panels, i.e., three square panels and two octagonal panels decorated with *sulur-suluran* and rosette motifs. The third sphere has motifs of the same size as the decorative panels on the second sphere from the south. The panels are Greek crosses, with squared decoration in the middle and slant position. The fourth sphere is the same form, motif, and size as the first sphere. The four-paneled spheres are separated by three entrances with leaf doors (Figure 2, fence/wall).



Figure 2. Wall inside the mosque (Author, 2021)



Figure 3. the Middle Door (Author, 2021)



Figure 4. The Sangkalan Pinulet (Author, 2021)

Third, in the middle door, there is a variety of decorative and structural ornaments made of wood painted white with two decorated storied roofs, which have the same size on the right-left sides of 214 cm, with a width of 138cm (Figure 3, middle door). Fourth, a decorative panel under the middle door directs to the Mosque's porch made of sands-stone painted light yellow with a hexagonal geometrical pattern, decorated like two dragons wrapping around a trident. On the top, it is forked, namely *sengkalan* to be read *nagaro amulet cis* or *trisula cis pinulet naga*. Fourth, some read/interpret it as *trisula pinulet naga*, with the meaning given in the year of 885 H/1480 AD [26]. *Trisula* is interpreted as 3, *pinulet* 6, *naga* eight, so it is read as the year of 863 H/1458 AD. The result of other interpretations read it as 1628 AD. These numbers are converted to 1704 M, referring to the observers of Langgar Dalem Mosque based on various interpretations of any parties. Based on the various interpretation referring to speech tradition, there has been no research result of archeology and history gained by the writer about the establishment of nggar Dalem Mosque (Figure 4, *sengkalan*). Fifth, there are four supporting pillars (*saka*) of the roof in the middle part of the mosque, with four pedestals (*umpak*) underlying the pillars (Figure 5, 4 *saka*). The dynamic model and ornaments are because Islam does not give a standard rule for the mosque models; Islam only requires that the prayer (*shalat*) be performed facing *Qibla* (Kaaba). Therefore, every mosque building is signed by the existence of a *mihrab*, i.e., a place for the Imam to lead the congregational prayer to focus on the direction to *Qibla* (Figure 5).



Figure 5. the four *saka* inside the mosque (Author, 2021)



Figure 6. the four *saka* in the wudhu area

Regarding the additional building (except the forms mentioned earlier), those are first, four *saka*

(pillars) in the ablution place and *mustaka/pucak* in the ablution place. *Saka*, which is made of cement and cylindrically shaped, is an additional building and not the component of the building when the mosque was first built (Figure 6). Second, the old-fashioned tiles of the 1980s inside and on the porch of the Mosque are dark yellow and partly dark red; every tile has a size of 5 cm x 5 cm (Figure 5, floor/tile). Third, the interior of the Mosque was made in the 1980s. it had geometrical wall ornaments, i.e., motifs of sphere, line, square, triangle, parallelogram, rhomb, and its kinds. The geometrical walls in Langgar Dalem Mosque are square and orange (Figure 7, geometrical ornaments). Fourth, the windows are wood. It ironed trellis functioning for air circulation (Figure 8, window). Fifth, the outer fence is used for security purposes so that the land border of the mosque and the surrounding land does not change (photo, nine outer fences).



Figure 7. The wall ornamentation (Author, 2021)



Figure 8. The window of the mosque (Author, 2021)

The unique thing from Langgar Dalem Mosque is its original ancient form is still maintained, in which there is a wall (like a gate with an elongated shape) with *suluran* ornament patterns of Majapahit style, arabesque, lotus, trident (having a symbolic meaning), and contemporary model, namely geometric ornaments. All the ornaments are still undamaged. However, the effort of the Department of Culture and Tourism of Kudus Regency has not yet been optimal in maintaining it. Therefore, the mosque management took the initiative to paint the wall and the ancient ornaments due to the fading color. Consequently, it reduces its original aesthetic value. It could change the

historical value of the building's cultural heritage.

As informed to the writer in April 2021 by the Mosque caretaker, part of the Mosque, the additional building founded in the 1980s, are tiles on the floor, *pawastren* (place for performing *shalat* for women), ceilings in the middle center-top in the mosque (plasterboard) (Figure 10), the addition of new fence in the yard (Figure 9). Since the beginning, there was no gate of *paduraksa* (as in Minaret Mosque, Kudus). In 2018, there was an addition of restroom/toilet for women, window (size 1,5cm; Figure 8). Four pillars/*saka* which is in ablution place, Figure no.6, (the symbolic meaning reflects the periods experienced by human (womb, world, grave, hereafter). *Mustaka/pucak* which is in ablution place (symbolizes a head, symbolically meaningful to preserve the existing tradition). Moreover, in Langgar Dalem Mosque, there is an ancient building left, used by Tjap Teboe, owned by H. Muslich, who was very popular in the past. It is gained the second rank after Niti Semito.



Figure 9. The Fence of the mosque (Author, 2021)



Figure 10. The Plafond of the mosque (Author, 2021)

TEACHING RELIGIOUS TOLERANCE THROUGH ORNAMENTS OF MOSQUE

Human dynamics of life are realized in the form of cultural work. Culture serves as a system of an idea, society, and behavior, while an object is realized in form of aesthetic work. Aesthetics is expressed through artwork, including the art of building as a physical manifestation of culture which reflects a system of values, society, culture, and religion. It shows the socio-culture in three formats; those are (1) mental fact, i.e., the complexity of ideas, norms, values, and rules, (2) cultural fact, i.e., life patterns, (3) physical fact, i.e., the artifact (object of masterpiece). The belief of the cultural actors influences those

formats [14]. Studying ancient mosques as a physical cultural format, there are artifacts of various types. Based on the investigation by Frishman, in Arabian Peninsula, the mosques have certain characteristics, i.e., having an open courtyard, having a hallway (hypostyle), having supporting pillars of the roof, having regional styles, and having a combination of two components: having open courtyard as well as the hallway [3]. Those characteristics exist in Langgar Dalem Mosque, viz., having an open courtyard, supporting pillars of the roof, and having regional styles. Pijper, in his research, found that ancient mosques in Indonesia do not have minarets; the types of the building follow local architectures with the characteristics of square plan, solid form, and terraced roof [5]. These characteristics correspond to Langgar Dalem Mosque. Stutterheim explained that ancient mosques in Indonesia have seven styles, viz., (1) having a dome (in Arab, Spain, dan Africa), (2) having dome space in the main part of the building separated by two axis lines (in Iran and Middle Asia), (3) having three domes and large courtyard (in India), (4) having large middle room/space with massive dome roof/Ottoman style (in Anatolia, Turkey), (5) having a hallway/hall (in Africa), (6) surrounded by walls (in China), and (7) having pyramid roof/terraced roof in the main building (in South East Asia, including Indonesia) [3]. Among the seven styles, the component that matches Langgar Dalem Mosque only has a large middle room, much larger than the other parts of the mosque.



Figure 11. Patran sulur-suluran (Author, 6465)



Figure 12. Arabesque (Author, 2021)

Pijper found that the model of mosques in Nusantara (1) square planned, (2) have a foundation, not directly standing on pillars like most langgar in Java (past time), *tajuk* in Sunda, *Bale* in Banten, *Langgar* in Sulawesi, *Surau* or *Mandersa* in Batak, and *Santrén* in Lombok, West Nusa Tenggara, (3) having pointed roof of 3 to 5 stories, tapered upwards, (4) on the west side, inside the mosque, there is a *mihrab* (a space for an *imam* to lead the congregational prayer), (5) at the front part, both sides have a porch, and (6) the courtyard of the mosque is surrounded by walls with one/two entrance door [5]. Langgar Dalem Mosque has a basic square sketch/plan, a foundation, a *mihrab*, and a porch on the front side. Haris discovered that the ornaments of mosques in Indonesia were influenced by the culture of China-Europe and the Middle East in the form of paste ceramics with the motifs of a dragon, calligraphy, and with top of the roof tapering/pointing upwards (like a *kelenteng*/temple or *Masjid Angke* Jakarta, *Masjid Agung Palembang*, and *Masjid Mantingan Jepara*), the style of the pillar also have doric (like *Masjid Caringin Carita* in Banten, *Masjid Agung* and *Masjid Manonjaya* in Sumedang, West Java) as the influence from European cultures [6]. Those characteristics do not exist in Langgar Dalem Mosque. According to Haris, the mosque's roof consists of two forms, i.e., a terraced form (influenced by China dan India) and a domed form (influenced by the Middle East, Turkey, and Europe). The ornament variety of the mosque is various lotus, plants, and animals (snake, mouse, head of a tiger) [6]. Langgar Dalem Mosque has a terraced roof and various ornaments on the wall/fence inside the mosque, such as a *suluran-suluran* pattern of Majapahit (Figure 11), arabesque (Figure 12), lotus (Figure 13), *tumpal isen-isen* (Figure 14), and various ornaments in *ambal-ambalan* (outside porch, an entry point to the mosque), i.e., trident knot (Figure 4). From the cultural perspective, according to Supatmo, the existence of mosque buildings, including the aesthetic elements of the ornament art, shows the physical structure and manifests the cultural values [27].



Figure 13. Lotus (Author, 2021)



Figure 14. *Tumpal isen-isen lung-lungan* motive

There are also mosques with motifs following the motifs of the pre-Islamic era, such as *kala makara*, *sulur-suluran*, *antefix*, and animals (dog, snake, goat) which are stylized (make a change without changing the original meaning) such as Mantingan Mosque in Jepara, Trusmi Mosque in Cirebon. Agung Demak Mosque (The Great Mosque of Demak) uses paste ceramics with motifs of birds and turtles. Langgar Dalem Mosque has motifs of *patran sulur-suluran* (Figure 11). Islamic motifs include arabesque or interlace di Sang Cipta Rasa Mosque in Cirebon and Mantingan Mosque, Jepara [7]. Langgar Dalem Mosque has motifs of arabesque (Figure 12). Cipta Rasa Mosque maintains the influence of Hindus (the ornament display of lotus/padma represents a symbol of holiness, peace, prosperity, and happiness), while the influence of Buddha (lotus, a sacred flower to symbolize beauty and purity) [10], the holy element of the ornament is in the *mihrab* [18]. According to Muffid, in Hindus and Buddha, the lotus symbolizes spiritual knowledge and power of expression for not being interested in worldliness [11]. Islamic motifs in Langgar Dalem Mosque are arabesque (Figure 12). Considering the type of ancient building of Langgar Dalem Mosque, it is perceived that the generation of Sunan Kudus had removed the trace of building and ornaments having the characteristics of Hindu such as statue (*arca*), *lingga*, and *yoni*. As well as the naming of Langgar Dalem Mosque which seems to deny the former of temple and its components. The value of tolerance is not to be hostile toward other parties in the same religion but The value of tolerance is not about being hostile to those with the same religion but with different sects and religions. In this study, it is not to exterminate the design of pre-Islamic masterpieces, which do not contain Hinduism as the ancient wall and its ornaments inside the Mosque. Ornaments have various motifs. There are three types of function/value of ornament whose are aesthetic, symbolic, and architectural value. In addition to the ornaments, aesthetic value has beauty.

In contrast, symbolic value contains meanings on the symbolized objects, and architectural value is to be united with the construction—first, patterns of Majapahit *sulur-suluran* which means harmony or flexibility (Figure 11). Second, arabesque has a connotation with infinity (glorification of God) (Figure 12). Third, lotus (Figure 13). Fourth is *tumpal*, which contains *isen-isen* (Figure 14). *Tumpal* means to repulse, to reject evil spirit. The function of *isen-isen* is to increase beauty (aesthetic function). Ornament of *tumpal* had existed since pre-history. The use of patterns (*patran*) of *sulur-suluran*, arabesque, lotus, and *tumpal isen-isen* stands on the basis that in Islam, ornament, decoration art (in general) avoids the depiction of motif/ornament figuratively for a human, animal, and imaginative creatures) so all the figurative ornaments (human, animals, imaginative creatures) in Langgar Dalem Mosque had been changed into the pattern (*patran*) of *sulur-suluran*, arabesque, and lotus. However, the present generation and the caretaker of Langgar Dalem Mosque do not know about the meaningful content of the ornaments. Fourth is trident knots (infinity), photo no.11. Unfortunately, the upper part and side are not clear due to aging. In the tradition of the ancient Nusantara, Trident is the weapon of Goddess Siwa.

In contrast, the trident in Langgar Dalem Mosque was stylized (specifically designed to make the meaning vague) with geometrical ornament. As a rule, the position of the trident weapon should be vertical, but it was made horizontal. Therefore, it would be different if Goddess Siwa held the trident; it has a meaning. So, the trident in Langgar Dalem Mosque is only an ornament. Besides, there is an assumption (which needs further archeological study) that the typical Hindu ornaments were not removed. Still, their position was changed and became the accessories placed in the entrance area for going inside the mosque, before the entry door, i.e., in the form of *sangkalan pinulet* (Figure 8). The site sustainability is that Sunan Kudus and part of the Moslem generation in Kudus have, until now, still preserved it as a form of cultural tolerance. Suppose they are not tolerant, of course. In that case, Langgar Dalem Mosque and the cultural site of Langgar Bubah in Demangan village, two gates on the porch and inside Al-Aqsha Mosque (both are in the area of Kudus Minaret), as well as the gate inside Langgar Dalem Mosque (which is studied in this manuscript), would have been changed because of being regarded as meaningless objects.

Identifying the traces of Langgar Dalam Mosque can be initiated by understanding the characteristics of Hindu relics. The sites having the characteristics of Hindu relics can be (1) *yoni*, (2) *lingga*, (3) *kori* (the inner and outer door of *pura* building), (4) *Balai tajug*, i.e., a building in the outermost area of *pura*/after *kori* (which functions as a place for religious meeting, a place for *sesajen*). Among the four characteristics, only the ornament sticking on the wall (gate) inside the middle part of the mosque. In Hinduism, there is a symbol as a medium to dialog with God (Sang Hyang

Widi Wase) and an instrument to get close to God. A study conducted by Hastutiningsih showed that Sukuh Temple is sacred by Hindu people for having some symbols as the manifestation of God to be exalted, in the form of *lingga* and *yoni*, relief of *garudeya*, relief of *Kala's* head, and turtle statue. The most prominent symbols are *lingga* and *yoni*, the symbol of God as *Syiwa*, the symbol of fertility. The symbol of *yoni* and *lingga* is circled by chain and flower as a realization of the importance of sacred marriage's bond and purity symbol of sexual intercourse between husband and wife. *Lingga* and *yoni* also function as *suwuk* or *ngruwat*, media for cleaning the dirt sticking to the human heart. The study affirmed that *lingga* dan *yoni* is the main symbol in holy places for Hindu people. However, *lingga-yoni* is not found in Langgar Dalem Mosque. According to the spoken story, in the past, there were statues but they had been buried in the outer area behind the mosque. So, the present generation does not know them. It is strengthened by the statement of Supani, an observer of the history of Kudus, the former Head-Sector Department Culture of Kudus Regency. It is also assumed that Langgar Dalem Mosque used to be built as the worship place of Hinduism, based on the discovery of lumping stone/*yoni* (Langar Bubah, in Demangan village). However, *yoni* was buried around Langgar Dalem Mosque [28]. The effort made to remove the trace of Hinduism is conspicuous. If the statues were maintained, it would distract the concentration of prayer in the mosque.

Islamic architecture has been based on nature, acculturation, assimilation, and tolerance in forming the culture. In architectural culture, modern moslem architects will integrate the elements existing in Europe (Byzantium), Africa (Egypt), Mesopotamia (Persian), and India, which forms new elements. Buildings of mosques, palaces, and tombs have gone through great development in Islamic architecture. Mosques have endured dynamics, starting from the sketch form, dome, and *mihrab*. The characteristics of Islamic architecture are (1) not using motifs of animals and humans due to the prohibition from Sharia; that is why the motifs used in the interior of the building were geometrical and plants/flora motifs (arabesque), calligraphy, *mashrabiya*, the ornament of 3 dimension (*muqarnas*), such as the ornaments of the ceiling (stalactite), such as those used in the entrance door (portal), *mihrab*, interior of the dome, minaret [29]. In the context of Langgar Dalam Mosque, those do not exist, (2) the type of acculturation is that there is *bedug* and *kentongan* (to be beaten as the sign to start the five-time prayer) adopted from the culture of Hindu that in *Pura* there is a *kentongan* as the sign or information for the public. The typicality of the fence is a relic of Hindu, a border fence (*penyengker*) or ancient wall, and a *pinulet*. The ornament and construction of other buildings still need further archeological and historical study, continuing to the existing building, i.e., *mustaka*, four *saka* inside the mosque and in the ablution area (*wudhu*), and the existence of *bedug* and *kentongan*.

The different things from other ancient mosques in Kudus, i.e., (1) four *saka*/pillars with cylindrical form, elongated the ablution tub, a place for *wudhu* without water faucet, two *mustaka/pucak* on the roof (in the area of ablution) made of terracotta. It is not common in other mosques, (2) wall/gate inside the mosque, the separator between the main room (inside the mosque), and the mosque porch made of red bricks. In Hindu buildings, it functions as the entrance door to get to the courtyard of Pure. The wall (gate) is flanked on the right and left side [30], (3) ancient four pillars/*saka* mainly supporting the main building in the form of *blandar jati*, (4) a door made of teak wood, (5) a window made of wood and iron trellis as the ventilation. All of those are still original, whereas the parts which had been changed are the wall of the porch, veranda, and front side of the building renovated in the 19th century. In 2000, the renovated part was the *umpak* (foundation) of the four pillars (*soko*) inside the mosque. The condition of the five ornaments is still intact (undamaged).

In the folklore, which is popular among Kudus people, it is said that Sunan Kudus had forbidden moslem to slaughter a cow (a sacred animal in Hindu) concerning Hindu people Kudus at that time. Until now, the native moslems and comers living in Kudus, who belong to Nahdhiyin, still keep up the message of Sunan Kudus for not slaughtering cows. Not so with the Moslem native residents and comers who do not belong to Nahdhiyin; they are not abstinent to do so with the argument that it is not prohibited in Islamic sharia. Not with standing, cow meat is easy to get in traditional and modern markets in Kudus; even Moslems of Nahdhiyin in Kudus are not abstinent from consuming cow meat. They are only abstinent from consuming it, except those whose profession is *jagal* (butchers who trade the beef). Therefore, it is difficult to get *soto/sate* with cow meat in Kudus, so the more common foods are those without cow meat, like buffalo *soto/sate*, chicken, duck, etc.

The manifestation of tolerance of Sunan Kudus in the pre-Islamic cultural sites in Kudus was by preserving the building, such as the wall/gate in Langgar Dalem Mosque. Besides, there is also Langgar Bubrah, in which *lingga* and *yoni* remain undamaged. Likewise, the preservation of *kori* (gate) inside and on the porch of Al-Aqsha Mosque. Additionally, the acculturation of Hindu tradition, i.e., *kentongan* (used to give a sign for giving information to the public from the ruler). As the uniqueness in Islam is *bedug*, then both *kentongan* and *bedug* were used together (Figure 15) as a signal to call people to pray the five times prayers by beating them. In fact, according to Supatmo, they are categorized as cultural tolerance, i.e., symbolically, the tolerance values are reflected in the ornament art with figurative motifs. The crystallization of values on the idea of Sunan Kudus has been manifested by not slaughtering a cow [14].

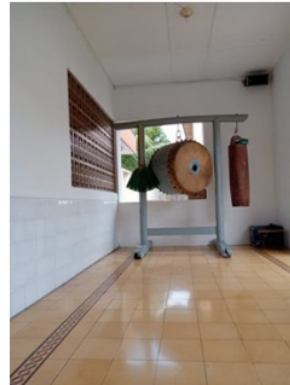


Figure 15. Bedug and Kentongan

LOCAL GOVERNMENT OF KUDUS REGENCY AND THE EFFORTS TO PRESERVE LANGGAR DALEM MOSQUE

Cultural Heritage Objects, with their typicalities and the old age of building construction, need intensive preservation by experts, including Langgar Dalem Mosque. The Local Government of Kudus Regency has a duty of appropriate preservation as the local authority. What should the government do in ideal efforts to preserve Langgar Dalem Mosque? First, the condition of ornaments of the building has almost changed at present due to the inappropriate treatment of the Mosque caretakers, that is, by painting it with inappropriate painting material (Figure 2). The caretakers of the mosque intended to do a treatment, but because they are not the expert, it is susceptible to change the originality of the ancient ornaments. This mosque is a cultural heritage object that was inventarized in 2000, number 11-19/Kud/TB/48 and determined by the stipulation letter by the Reservation Team of Cultural Heritage, number 460/101.SP/BP3/P-III/2010. Referring to the above explanation, the Local Government of Kudus Regency must organize intensive reservations by archeologists.

Second, it is also necessary to conduct historical research in partnership with the Regional Office of Cultural Heritage Preservation in Central Java Province to find scientific facts about who and when Langgar Dalem was founded. Which ornaments should be soon saved and which remain undamaged? It is important to **g**e historical and archeological studies. The historical study aims to understand the dynamics of historical facts in the past time in terms of culture and reconstruct the way of life of a society and describe a cultural process. Whereas archeology studies cultural relics of the past whose object of the study is all materials of the past time by archeological procedures

and methods to make interpretation [4]. The main direction of Archeology is to analyze local indigenouness by studying architecture, epigraphy, and iconography to present historical phenomena and cultural heritage whose elements infiltrate other cultures [22]. The study should keep up the principle of archeological research. According to Mundarjito, the research put forward three stages, i.e., data collection, data analysis, data reconstruction, and reporting or publishing the result of the two stages. In collecting data, the technique done is protecting how complete/intact the archeological data are, the survey on the land surface, underground, air portray, excavation of (test-pit) and with the interview; excavation with spit technique, lot, land layer or other technique, i.e., suction technique and layer by layer (to excavate objects under the water). The implementation of the data collection technique is based on the nature, contour, and condition of the field. Results of data collection can be (1) artifact (things from the nature modified by researcher (part or whole), (2) ecofact (things from the nature assumed by researchers to have been ever used by humans), (3) feature (an artifact that cannot be elevated from the former place). The implementation of survey and excavation by recording data in notes, pictures, maps, forms, photos, and video of the artifact, ecofact, and feature and surrounding environment of the research object (site). The next step is processing the field data by (1) classifying the collected artifact and ecofact, cleaning them, recording the discovery process, taking photos, drawing, and classifying the data based on the category of artifact, ecofact, and result of data recording. In recording the data, the stages are numbering and inventarizing data based on category, cataloging and sorting by category, and storing by category. After making those efforts, the next step is analysis and reconstruction, then report [31]. By archeological research, it will be able to identify the year when Langgar Dalem was firstly founded (until now, it has not yet been scientifically detected, only based on the assumption that the mosque was 500 years old). It also identified the former shape of the architecture of Langgar Dalem Mosque, which was well classified based on complete categories, the data were recorded, inventarized based on category of artifact, ecofact and record it. The efforts are expected to get answers of what the justifying facts that Langgar Dalem as sites having typicalities of relics of the transition era from Hindu to Islam in Kudus and what ideal efforts the Local Government can be made to preserve it.

It is done not to do a recurrence of the development of Kudus Minaret area, which can change the typicalities of the Ancient City of Kudus, the historical relics in Islam. In 2015, an ancient town square was developed between Madureksan Mosque and Hok Ling Bio Temple in the Area of Kudus Minaret. The ancient town square separates Mosque and Kelenteng (temple). The development created a new problem because it had changed the space of the

ancient city. If the development involved archeologists, historians, and Islamic public figures in Kudus, it would not happen. Another advantage of involving the three parties is being able to scientifically answer whether there is justifying fact that the ancient wall in Langgar Dalem Mosque is the building whose ornaments and architecture are the relics of the pre-Islamic era in Kudus. The study with two approaches should be conducted soon. First, the variety of ornaments and architecture will stay preserved as historical facts that the past ancestors had cultivated the value of tolerance. Preserving the originality of the mosque is to make the millennial generation aware of the traces of their ancestor and appreciate the past generation's work by taking care and preserving it as a message of tolerance. The ancient fence inside the mosque is painted every year by the mosque caretakers; however, since they do not understand the pattern of preserving the cultural heritage object, so as a result, it has the possibility of changing the originality of the building.

Third, continuing the stage of post-data collection of 116 cultural heritage objects in Kudus, December 2019. In 2018, there are 90 cultural heritage objects. The immovable objects dominated the cultural heritage objects. The Expert Team of Kudus Cultural Heritage can be used to continue the data collection.

CONCLUSION

The ornaments of Langgar Dalem mosque made of natural stone symbolize the existence of the Hindustan community in Kudus prior to the arrival of Islam. Various motifs portray the peaceful and harmonious life of the interreligious community in Kudus. Motifs tendrils are inherited from the Hinduism era, while arabesque and interlace are Islamic.

The preservation of Hindu sites in Kudus City, especially in the area of Kauman, Kudus Minaret in the form of *yoni* and *lingga* in Langgar Bubrah as well as *astwokori* (gates) inside and on the porch of al-Aqsha Mosque, and the fence/wall inside Langgar Dalem Mosque is the fact that Sunan Kudus was present in Kudus City. Therefore, there were Hindu sites, and they were not exterminated. As for the present generation, they have done the maintenance. However, Langgar Dalem Mosque has not yet received the specific attention from the Local Government of Kudus Regency. Ideally, there should be caretakers who are given understanding periodically by the experts to understand how to preserve cultural heritage objects.

Additionally, they should be given incentive funds regularly as a form of appreciation. A citizen of Kudus is willing to take care of the heritage with a concern sincerely. It is internally self-driven to respect the legacy of Sunan Kudus to get the blessing of God. People are still using and preserving the legacy as a manifestation of preservation awareness. It should be in line with the concern of the local government of the Kudus Regency. After that, the message of tolerance is

reflected in the ornaments and fence/wall inside Langgar Dalem Mosque as evidence of cultural tolerance, traditionally internalized and inherited by the generation of Sunan Kudus di Kudus Regency. This attitude is described in some photo.

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