

THE RE-DOCUMENTATION OF JEPARA'S CARVING MOTIFS: AN EARLY STUDY

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Abstract

This study aim to describe the development of carved art motifs in Jepara. The target population of artworks carving is some distribution of works that represent the period, so that the selection of data sources is also tight and considered representative. In this study it is required to produce a qualitative descriptive development study so that it approaches synchronic diachronik. The research step is done through the stages of observation, interviewing, making documentation, comparing historical information and see some works that have never been used by other researchers. The results: (1) Associated with the motive of the Queen of Sima money is considered the earliest is estimated in the VII century by physical evidence has not been found but on the myth is still attached to society carver Jepara. (2) The motifs that are representative of the era is Kalinyamat motif is believed to have existed at the beginning of the XVI century is still intact until now in the Mantingan Mosque Jepara. (3) Some artworks carved R.A. Kartini called Kartini motif by approach with her family can be presented in this research. (4) Various discoveries of masterpiece maestro Jepara artists can still be saved and are in Jepara carving museum. Followed by various colonial works both in the museum and in the home entrepreneur meubelair called the pre booming motif. (5) Contemporary sculpture art works can be found in groups called booming and post booming motifs that mostly reside and are displayed in some show rooms center meubelair Jepara city.

Keywords: Jepara, development, carving motifs

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Introduction

The history of Jepara carving begins with the story of the fair Queen of Sima. He is known as the king of the kingdom of Kalingga. The kingdom is thought to be Hinduistic and is known by the name of Kalingga. Although at present the remnants of the kingdom are gone. The existence of the site is estimated to be in the village of Keling which is one of the sub-district of Jepara.

According to the myth that until now resides in Jepara Ratu Sima society is said to have a kingdom that is roofed from rumbia and has a throne of elephant ivory material carved. Whether departing from the myths has an impact on the people of Jepara then they believe that the ability of the sculpture they have had already started since the time of Queen Sima.

The development of the art of carving even stronger when the development of Islamic kingdom in Demak led by Raden Patah more or less in the year 1478 AD At that time there is a large dock located in the area of Jepara. To set the dock Raden Patah ordered his sister, Queen Seon Kalinyamat, to rule there. In Jepara Ratu Kalinyamat has an escorted husband from Aceh named Raden Toyib who is a nomad. Narrated before arriving in Jepara, Raden Thoyib behaves kindly intelligent and polite, so it is given a belief by Raden broken to wander up to China. By having a clever and polite mind so adopted by a craftsman named Chi Hui Gwan. Of course, when his adopted son is married, Chi Hui Gwan is also invited to Jepara, being one of the big family of Demak kingdom, both of whom got the new title Raden Thoyib got the title of Pangeran Hadirin with the first reason to present in Jepara, while Chi Hui Gwan got the title Patih Sungging Badar Duwung, or

who later became a craftsman then assigned to take care and manage the beauty of Kalinyamat palace. Including one of them that until now there are still relics, namely Mantingan mosque. The mosque was built by Patih Sungging Badar Duwung and assisted by the local community.

With high craft skills taught by Patih Sungging Badar Duwung, then people recognize and start loving activities to make carvings from both wood and white stone to the wall. While waiting for the harvest or after work at the beach community to fill daily activities by carving. Until finally many people work as carvers and earn enough to live. Patih Sungginmg Badar Duwung adapted his sculpture with Islamic breathing style, then in Mantingan mosque in the form of carvings 'lung-lungan' which is deformation or destilization of the images of living creatures. Mantingan mosque is a cultural heritage which is believed to be the earliest spear of Jepara carving art because of its oldest age and its motif is as a basic model of the motives that are up to now.

Then the ability to carve which had become an additional profession for the farmers and fishermen that increased to become the main profession, especially in Jepara because there is a character named RA Kartini. It is told that RA Kartini was born on 21 April 1879 from the mother of Ngasirah and R M. Adipati Ario Sosroningrat who then served as Mayong wedono then in 1881 became regent of Jepara. R A. Kartini then spends his time living in Jepara and he is known to be very concerned about the lives of the little people around Jepara. He went up the village to see the life of the people who are heavy, especially about the level of education. Associated with concern for the art of carving

R A. Kartini began to pay attention to the craftsmen even to invite to work carve out in the yard and home office district. One of the most trusted is a carpenter named Mr. Sing because of his fine-grained skills. Until now the character named Sing is believed he may be an ethnic Chinese because the word Sing is often dianalogkan with the word Tzing. Seeing many communities of Chinese people in a special area called Pecinan Jepara then the call is often heard words Singkek. ([Http://koleksitempodoeloe.blogspot.com/2013/03 R A. Kartini, Out of Dark Rising Light](http://koleksitempodoeloe.blogspot.com/2013/03/R.A.Kartini,OutofDarkRisingLight)).

Mr. Sing and the workers were instructed to make various products of carvings both in small and large sizes such as pots, tables, wear objects, furniture materials. Then in its development a lot gets orders even to Semarang and Batavia so that outsiders can know that the people of Jepara padai make beautiful carving. Goods sold are sold at high prices when compared with in Jepara.

R A. Kartini married Rembang regent R Joyodiningrat, even though he has not lived in Jepara R A. Kartini invites some workers to come with him and her husband to work in Rembang. R A. Kartini wants the art of ukira also developed in Rembang especially with its natural potential that has not been exploited, because wood materials in the area of Rembang is still easy to obtain. The spirit of R A. Kartini also appears from his correspondence with a Dutchman, Mrs. Abendanon, whose information is often known through his book, *Habis Gelap Terbitlah Terang*. In the book contains ideas and stories experienced by R A. Kartini in realizing the strategy for the life of the people who will come especially in both Jepara and Rembang.

However, a few days after giving birth to his first son, named Susalit, R A. Kartini came to the world. Concerning the ideas expressed to Mrs. Abendanon does not seem to be fully achieved yet, R. Kartini remains honored primarily by the Indonesian people for successfully pushing, pioneering and creating a climate for the growth of wood crafts especially in Jepara. It may be said that originally in the form of souvenirs handicrafts without commercial intent, finally *hungga* is currently the largest woodcraft industry in Indonesia.

Jepara people who already love and feel the benefits of furniture skills and carving skills through the role of *pekriya* leaders from Patih Sungging Badar Duwung around the XVI century until the RA Kartini century XX, even very supported when the Dutch government through ethical policy, especially in the field of education In Jepara established with *Ambachtscholen* and becoming *Kunst Nijverheid Scholen* or carpentry school can provide regeneration opportunities around Jepara to learn the art of carving formally. After Indonesia's independence this educational institution is continued with STM Ukir statutes and now becomes SMK N Jepara. While carving and sculpture in Jepara is very advanced, it affects the majority of the population working as carvers and craftsmen as if they no longer want to be farmers or fishermen. Carving art makes Jepara got predicate THE CITY OF UKIR, which impacts bring investment and tourism to visit related to the development of investment in Jepara.

The Development of Jepara Carving Motif

Various changes in the art of Jepara carving based on the period or period of its development are as follows:

1. The time of Queen Sima

In the story that Queen Sima has a carved throne chair shows that the people of Jepara at that time already have carved skills since the 7th century AD

2. The time of The Queen of Kalinyamat

'Kriya' carving in the time of Queen Kalinyamat is characterized by the establishment of a mosque in the village Mantingan which is located approximately four kilometers south of the city of Jepara. Inside the mosque, especially on the mihrab there is a dispute which reads "the likeness of brahmana sari", which means according to the year 1481 Saka or 1559 AD (de Graff and Pigeaud, 1974: 106). The figure buried in this compound is Queen Kalinyamat with her husband and some relatives. Queen Kalinyamat is the son of Sultan Trenggono from Demak Kingdom who later married Prince Kalinyamat adipati Jepara (Mulyono, 1968: 280). On the walls of the inner and outer walls of the mosque as well as on the exterior wall panels of the Mantingan mausoleum there are some ornaments in the form of medallion-shaped reliefs. Some of the decorations contained in Mantingan's tomb complex include;

a. Geometric Decorations

This decorative decoration of tumpal motifs, rhombus, medallion, mirror frame, double twisted, and anyamaan. Tumpal motifs, rhombus, medallion, and multiple twists are on tombstones and jirat-jirat. Then some medallions on the headstone also have writing with Arabic letters. The motifs of mirror, medallion, and wicker frames are found on the panels attached to the walls of the mosque and the walls of the tomb.



Figure 1. Geometric style
Source: Photographed on July 13, 2016

b. Decorative Variety of Plants

According to observation data in the field of decoration type of plants in the complex Mantingan mosque is a complete category. The decoration is found on the panels attached to the main room wall outside the back wall of the mosque, as well as on the outer wall of the tomb cupola. The motifs are: Lotus flowers, lung-lung vines, gadung, bungur, passion fruit, orchids, and a kind of pandan forest (Steinmann, 1934: 89-97). In addition there are also motifs tendrils.



Figure 2. *Medalion Alas-Alasan*
Source: Photographed on July 13, 2016

c. Decorative Variety of Landscape and Stone Hill

This decoration is found on several panels attached to the outside wall of the mosque's main room. The scene is described in the form of hills and plants. In addition there are also scenes depicted with hills, plants and buildings such as pendapa complete with temple-shaped gate bentar.



Figure 3. Natural scenery and Joglo
Source: Photographed on July 13, 2016

The decorations in the Mantingan mosque are elephant, ape, crab, several birds, and four-legged animals that seem to resemble a horse. The animal motifs are found on several panels placed on the outside mosque's main room. Associated with elephant motifs are present in one panel and depicted with stiliran tendrils among the flower motifs. Ape and apron motifs are present on one panel. Apes are left standing and the crabs are at the foot of the tap (see photo). Both distilir with motif tendrils. Various motifs of birds, four-legged animals resemble horses and "kala" contained in the panels in the form of medallion and in stilir with motifs tendrils. Even in recent times also revealed that on the back side of the stone board used to make the relief (formerly not visible because embedded in the wall) there are other reliefs that may be deliberately hidden. The relief depicts scenes of the Ramayana story. So apparently the medallion ornaments contained in the Mantingan mosque, both geometric patterns, plants and animals in bebntuk stiliran, partly allegedly made of stone planks that had previously been used as media carving Ramayana story.



Figure 4. Rocks Ornaments
Source: Photographed on July 13, 2016

Images of Animals and Ramayana Motifs at The Time of Queen Kalinyamat



Figure 5. Stilization of Monkey and Lotus Flowers
Source: Photographed on July 13, 2016

d. Decorative Variety of Animals

Variety of decoration in the time of Queen Kalinyamat is not only in the form of animal motifs. Thanks to the influence of Queen Kalinyamat's in-laws, Cui Hwi Gwan, an ethnic Chinese, the variety of carving is slightly affected by the oriental form. But the underlying form of decoration in the next period is the lung-lungan motif with a circular panel.

In addition to making the art of relief-shaped carving, during the time of Queen Kalinyamat has also been mass-producing vessels associated with the city of Jepara which is a dock at the time of the Islamic empire in Demak. Variety of carving in terms of transportation also appears in this day and age.

3. The time of R A. Kartini

R A Kartini developed a jewelry box equipped with carving art. Art carving developed by RA kartini is taken from the ornaments of Mantingan mosque as mentioned earlier. (Original Ornament of Jepara Motif: [http: / artkimianto, blogspot, com / 2009 / jepara.html-motif-jepara](http://artkimianto.blogspot.com/2009/jepara.html-motif-jepara))

The basic principle of this motif is the lung-lungan-leaf as a leaf-shaped principal triangle-circumference. From the end of the circle breaks into a leaf strand towards the circle of the handle or principal. Shape the strands in tune with the direction to the trunk of the tree. At each end of the leaf there will be flowers or fruit-shaped or memorable or numbered more than one. For the order of this multilevel fruit is getting to the end of the smaller, while for the number of more than one large circular shape surrounded by several small circles; Motif shape there are four types of parts and have their own philosophy.

a. The main leaves

The stem has a circular shape and nesting. At the end of the leaf niches there are leaves that are clustered. In this lung-lungan

motif can be studied Islamic features such as symmetrical pattern of composition, measured placement and direction of definite carving motion. The slice form of this leaf staple is a triangular prism.

b. Flowers and fruit

Flowers and fruits are arranged in clusters like wuni / grapes. This flower is in the corner of the leaf curve and the end of the caress niches. When sliced cross-sectional shaped.

c. "Pecahan"

Fractions are lines (bones) that are in shape eg by following a leaf strand. Fraction itself means light, because in the presence of the line looks like a shine. The wandering of lines that spread in all directions philosophizes the spiritual light of man.

d. 'Lemahan'

Lemahan is the ground of impenetrable motif or also called dreamy. But in practice it is rarely penetrated or overlooked.



Figure 6. Kartini motif

Sources: *Koleksi Afip Soleh, cucu RA. Kartini. Ketua Sanggar Rumah Kartini, Jepara*

This ornament is characteristic of Jepara carving in the time of R A. Kartini She sometimes adds the shape of the peacock that is pictured in bloom and the head is crested. The shape of the carving is symmetrical with the composition of the stacked fruit.

Starting from the notorious creation of wooden crafts in Jepara, the Dutch government by sticking to Ethisch's political

policy began to have the interest that the business of regeneration of craft can only be done through education. In the 1920s coincided with developing a son earth school for indigenous people in parts of the Dutch East Indies especially in Java and Sumatra, one was founded in Jepara is Ambacht Scholen and eventually became Kunst Nijverheid Scholen with the main menu is a woodworking craft school. Then after Indonesia's independence, this craft school is maintained with the status stems from STM Ukir and until now became SMK N Jepara. At the center of this study the only hope in the development of craft through formal education, then related to the conservation and rescue efforts of the government established the Carving Art Museum Jepara recently inaugurated by the Governor of Central Java Ganjar Pranowo in 2015. In the display of works exhibited there are many Pekriya works that have reached the peak since the start of the 1920s until now or the works of students STM Carving and SMK N Jepara are selected. Therefore in this study, the documentation in addition to the historic works ranging from the time of Queen Kalinyamat and R A. Kartini also works of students from STM Carving and SMK N Jepara which in this case can be used as representative evidence of the results of this study.

4. Pre-booming period

It is rumored that this motif was once exhibited in the city of Bandung in 1926. Mentioned that Jepara down the work of carving not only in the form of lung-lungan motive as above but in the form of "Bruidsbed", ie king bed made of wood, draagstoel with ornaments Shaped garuda and an artistic dragon. This period is still quite strong influence from the Dutch East Indies colonial period so that his works are influential and themed Europe



Figure 7. Baroqu style

Source: Sodikin Collection of Furniture Entrepreneurs POST JATI, Mantingan Jepara

In the decade 1940-1950 in the spirit of independence Jepara sculpture art form is showing a love of Indonesia new, then the variety of carving that is often ordered is a relief of beauty or landscape of Indonesia.

5. The Booming Period

The boom period passed briefly around 1998 - 2000. At this time all furniture forms are used in a short time to meet the deposit target. The form of art of sculpture is very little developed because that is famous or trend is the models of modern furniture without carving. At this time the minimalist form growing rapidly along with the minimalist architectural style that is developing.



Figure 8. European style

Motive Source: (search <http://www.republikfurnitures.com> See also Sodikin

Collection of POS JATI furniture entrepreneurs, Mantingan Jepara

6. The Post-Booming Period

The art of post-boom carving up to now does not have certain characteristics. Associated with the booming period in which all designs became minimalist, the design development at that time became less developed. From the survey results in the field shape of the existing form is applied from the motives that have been there before. For example the nuances of Islam are now dominated by calligraphy reliefs, classical European shades have not changed but the use of white color for the entire body of furniture, or plitur of gold in lung-lungannya. Some of the spiritual nuances of other religions are also quite powerful such as Christian relief, Holy Communion and Statue of Jesus and Our Lady. Besides, there is also a statue of the goddess of gods according to Confucianism. Some formations of Hindu gods like Ganesha, Shiva are also quite a lot.



Figure 9. Minimalist architectural style
Source: Sodikin Collection of Mebelair
Entrepreneur "Atos Jati", Mantingan Jepara
downloaded on July 13, 2016

Conclusion

From the results of research and still in the advanced observation stage decorative motifs Jepara can be observed empirically through the study of the arena of any relic related to the visual culture of craft in Jepara.

Unfortunately it is not easy anyway because there are some works that the story is influential even a myth in blantika pekriya Jepara but still kept belonging to the population of which is the motive R A. Kartini or other types of works. In fact, this study only seeks a significant relationship that the Jepara motif in historical narratives are informed in conventional historiography began rapidly after there is a cultural transformation of the craft from the Hindus to Islam. This reflects that Jepara is supposedly the center of the Hindu pekriya but after the transfer of Islamic power, there has been a shift of focus to make any craft that supports the establishment of Islamic law, as the art decline and the development of art ornaments or marginalize the depiction of living creatures in the craft .

Convincing evidence of any icon of sculpture Jepara carries always the classical motifs ever created, as decorative ornaments contained in the mosque complex and Mantingan tombs used to widen the creativity of artisans craft Jepara. The developments contained in the applied craft of both used objects and furniture since pre-booming, bomming, and post boom are still exposed that the icon of Jepara is never abandoned.

In the struggle for the transnationalization of the craft of Jepara has been initiated since the Dutch government with the school of carpentry or Ambacht Schollen and Kunst Nijverheid Schollen and some exhibits in our mother country which used to be Dutch or furniture for the interests of the Dutch government office which we still encounter in museums and Former home of Dutch officials, even glorified by the British government's Lt. G. Raffles. The noble preservation is also done by R A. Kartini who he wanted to try to be a patron of traditional

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art in the midst of his turn into a noble princess who must obey the tradition of seclusion. While trying to preserve it is always narrated that R A. Kartini is smart to make batik and carve only devoted to those who are being oppressed. Greatness was shown because there is one craft with Kartini motif.

Preservation and breeding with rescue and development mission is still done through educational institution, that is when continuing education of son son owned by Dutch East Indies government then continued school republic, that is STM Ukir and become SMK N Jepara. In the institute the selected pekriya works can still be found at the Jepara Carving Art Museum.

At an advanced level when the process of monetization penetrated the children of this nation, the development of Jepara's craft is obsessed with market share. This is what makes Jepara pekriya have high economic morals, so the emergence of pre-booming, booming, and post-booming motives. Departing from the problem is an attempt to do a great research with great expense to be presented today.

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