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印尼蠟染紋樣設計的文化特性之研究

A Study on the Cultural Characteristics of Indonesian Batik

Pattern Design

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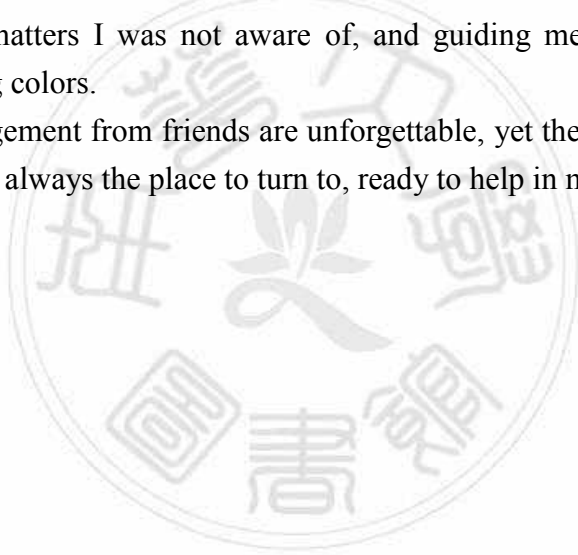
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## 摘要

蠟染工藝於 2009 年 10 月,正式被聯合國教科文組織列為世界非物質文化遺產。此因印尼蠟染工藝有悠久的歷史,在設計和工藝方面具有精緻的品質,含有豐富的文化內涵,以傳統形式描述出穿著身分與意識形態,並反映出印尼的地理和歷史。

本研究的目的是在於介紹印尼蠟染紋樣的美感,冀能保持蠟染工業在世界各國的地位,以面對世界蠟染工業生產的競爭,特別是東南亞、遠東和非洲。此研究的目的是找出印尼蠟染的特色,迎戰激烈競爭,尋求蠟染文化保存方法,維護國家的文化地位。

本研究所採用的研究方法是質性的方法,企圖尋找在自然環境中出現的社會現象加以解釋,通過歸納法,觀察印尼蠟染紋樣設計反映出的人們之社會群體性喜好,並解釋紋樣表達的意義,以描繪出印尼蠟染的風格,供業者設計應用。

印尼蠟染文化不是由單一來源生成的文化。例如印尼許多島嶼中,Java 為最古老的蠟染生產地區。歷史上的多次政治變動,對爪哇蠟染文化產生顯著影響。在經歷外來種族文化的適應過程中,印尼蠟染藝術反映出不同國家人民文化的交融。

在這種情況下,本研究強調辨識蠟染設計的兩個要點:國家意識形態之傳達,以及歷史上各階段的區別。因此,本調查所採用的方法是:

1. 歷史研究法
2. 內容分析方法
3. 比較性研究法

在本研究中,研究者基於盡量涵括母體不同紋樣的原則,以抽樣方法選取歷史上某一階段的系列蠟染紋樣,根據歷史分期進行分類,對每個類別以文字說明該類的紋樣特徵,再從各類中找出具有象徵歷史意義的元素,並由特定分類圖案的元素,找出典型的紋樣特徵,並比較出類別間的差異和相似性。最後歸納出印尼蠟染紋樣之美感特點,與印尼蠟染圖案設計的原則。

在歷史研究方法中,研究者將各種蠟染紋樣設計分為兩大部分:

(一). 按照風格劃分:

1. 皇室蠟染象徵王室文化的蠟染藝術,是關於古代皇室在爪哇中世紀時代的中央管理地區發展的蠟染藝術: Surakarta 在東爪哇內陸, Yogyakarta 在中爪哇的南部, Cirebon 在西爪哇的北部, Sumanep 在東爪哇的 Madura 島.

2. 爪哇蠟染藝術具有國外文化特色的蠟染圖案,包含爪哇古代皇室的中央管理地區之外的蠟染工藝,位於中爪哇北部沿海地區如 Pekalongan, Semarang, Lasem 等城市.

。這些包括:

-受荷蘭影響的蠟染設計,描述 19 世紀荷蘭殖民時期,從 1840 到 1940 年,在蠟染工業的地區,發展的蠟染設計,

-中國影響的蠟染設計,代表了自中世紀以來,在爪哇沿海地區反映中國社會文化的主要的蠟染設計,

-受日本影響的蠟染圖案設計。指在爪哇沿海地區日本殖民時期（1942-1945）發展的蠟染圖案設計，是爪哇，荷蘭，阿拉伯以及中國蠟染商業家所接受日本人創造的蠟染工業。

(二). 根據新時代的創新劃分：

傳統蠟染藝術設計的創新。由著名蠟染設計師. 研究者挑選兩個蠟染設計師的系列作品為研究材料, 這代表當代蠟染設計的創新，以鋪上未來的傳統蠟染設計的發展之路：

- Hardjonagoro 蠟染設計師的蠟染設計. 其作品描繪了印尼多元文化的印尼人民文化，代表傳統蠟染在公元 1950 年代-2008 年的創新。

- Iwan Tirta 設計師的蠟染設計，1970 年以來在布料和蠟染設計方面進行蠟染工業的創新, 而將印尼蠟染藝術作品接紹給世界各國的領導人。

每個蠟染創作的調查要素包括：

1. 圖案：幾何形狀、動物圖案、昆蟲、蝴蝶、鳥類、樹木、花卉、房屋、人物、車輛、雲彩、雨傘等。
2. 著色與顏色配合。
3. 圖形的幾何特徵。
4. 設計的佈局。

關鍵字：紋樣含意、歷史、創新、蠟染設計原則

## **Abstract**

Since October 2009, Indonesian batik craft has officially been recognized by the UNESCO to be the world intangible cultural heritage. This is due to the fact that Indonesian batik craft, having gone through the long history, possesses the refined quality in terms of design and workmanship, has the wide range of cultural motif interpretation, traditionally discloses the status and ideology of the wearers and describes Indonesian geography and history.

In order to introduce the aesthetic of Indonesian batik, with the aim to maintain the standing of the batik industries in the world communities, in facing the competition of other batik producers, particularly from the countries of the South East, Far East Asia, and Africa, the research is done in order to find a solution, to seek method of the batik culture preservation and to maintain the cultural standing of the nation.

Since the objective of the research is to find the explanation of the social phenomena which arise within their natural environment, the method of analysis applied in this investigation is the qualitative method. Investigator will go through the inductive method, which emphasizes on the need of observation of the Indonesian batik patterns which reflect the interest of the communities, annotate the symbolic meaning represented in the motif patterns and illustrate the typical Indonesian batik so as to provide the applicable design theories for the batik industrialists.

Indonesian batik culture is not the pure culture of one origin. For an instance, among many Indonesian islands, Java is known to be the oldest batik production area. The long period of political changes in history had brought about the significant impact on the Javanese batik culture. In the process of adapting to the cultures of foreign ethnics, Indonesian batik art reflects the mingling of cultures of the different nations.

In this case, the author will highlight two significance in the batik motifs: conveying the ideology of the nation besides symbolizing occasions of the different phases in the history. Therefore, the approaching methods used in this analysis are :

1. the history analytical approach
- 2 the content analytical approach
3. the comparative analytical approach

In the analysis, the author will include as many as possible the various subjects of motif pattern, randomly select a series of batik patterns representing every particular stage in history, classify them according to historical stages, and describe the characteristics of each category in words. Following the previous steps, is seeking the elements which symbolize historical significance from each category to find typical features of the element patterns in the specific classification, and compare the differences and similarities between the categories. In this way, the aesthetic characteristics of Indonesian batik patterns and the principles of Indonesian batik

pattern design are concluded through the inductive method.

In the historical analysis, the motif batik designs are divided into 2 of classification: :

(I) Division according to the styles regions

These include:

1. The batik design symbolizing the batik culture of the royal houses. These concern the history of batik in the regions of Java which has once become central administration of the ancient kingdoms during the medieval eras: Surakarta in the inland part of East Java, Yogyakarta in the south of central Java, Cirebon in the northern part of West Java, Sumanep in the Madura island in East Java.
2. The batik designs which represent the typical culture of the foreign influence which are found mostly in the northern coastal regions of Java. These include:
  - a. Batik design of Dutch influence represents the motifs which has been developed during the 19th - 20th century during the era of the Dutch colonization.
  - b. The design of the Chinese influence represent the kind of design which reflects the culture of the Chinese community in the long process of acculturation along the coastal areas of Java since the middle ages.
  - c. The design of the Japanese influence represents the motifs developed by the Javanese, Indo- European, Indo-Arabian, or Indo-Chinese batik makers for the Japanese people in the north coast of Java during the Japanese occupation in the 1942-1945.

(II) Division according to the innovation in the new eras:

The batik motifs with the new artistry, created by prominent batik makers. Among many famous batik artists, investigator will pick the creations of two batik designers which speak volume about the innovation in those eras.

- a. The creation of Hardjonagoro, a Javanese culture lover from Surakarta who made the batik creation by illustrating the diverse cultures of the multi-ethnic society, represent the innovation of the traditional batik in the post-independence since 1950s to 2008.
- b. The collection batik of the Iwan Tirta's, a successful batik designer originated from Blora region in Central Java who has made accomplishment in making innovation in the material and motif design since the 1970s in the era of the new order.

The significant elements of investigation for each batik creation include:

1. element motifs consist of dots, lines, geometric shape, non-geometric shape
2. coloring and color matching
3. geometric feature of the pattern
4. the layout of the design

Keywords: batik motif interpretation, history, innovation, principles of Indonesian batik motif design

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# 1. Introduction

Talking about batik, it may refer to two things. One is the art and craft of dyeing by applying wax on the motif design on the material so as to resist the coloring substance, thus the motif will appear in the color which is different from the other part which has absorbed the dyes. The other refers to the garment which has been decorated through the technique of wax-resist dyeing.

Tracing the stages of the life of the Javanese, since a baby is born in a family, there is a tradition to use the batik as a sling or bedding to wish the child luck. In the pre-wedding ceremony, there is a ritual of giving the bride a floral bath in which she and her family will wear the batik garments. We may as well see in the custom of the wedding ceremony, wherein the bride and groom wear the batik garments with certain motifs as a wish for the couple to lead the harmonious life. In the funeral, batik is also used to shroud the body of the dead. Long ago, there was a time when batiks were regarded as garments for mere formal affairs. Some even considered that batiks were old fashioned and worn by the elderly only. As time goes by, following the advancement of the eras, since the batik clothes have been produced in a wide range of motifs, colors, and designs, they become trendy for people of different ages.

In Indonesia nowadays batiks are worn by the people from every walk of life. The office workers of different ranks appear in their batik garments with various motifs. The university students regularly wear the batik garments with the academy settings. It has become the custom for the female university students to wear the traditional garments consist of kebaya and batik sarongs in the graduation ceremony. Some of the restaurants in the cities choose batiks as the uniforms for their attendants. The Garuda Airline stewardesses appear refined and polite in their batik clothes.

How does the wearing of batik permeate the life of the nation of Indonesia in many aspects? The talent of producing the batiks, the tradition of putting on the batik garments which varies according to the needs and occasions, following the innovation of the methods of producing the batiks, including the evolution of the patterns, layout and designs, or the conformity of wearing the garments in the celebrations, all do not happen overnight, but have gone through a long history.

The discussion of the research consists of several components:

- the exploration of the history of batik from various aspects, in order to reveal the lifestyle life of the multi-ethnic Indonesian society. This includes the study of history which has influenced the development of the craftsmanship.
- the tracing of batik execution in Indonesia, various kinds of traditional batik garments worn in the practice of the rituals, the features, and interpretation of the motifs of the batik decoration so as to discover the icons of the national identity.
- the study of the application the scheme of colors, the arrangement of the layout of motif designs in fabric, so as to find the typical and aesthetic of the Indonesian batik.

## 1.1. Background and Motivation of the study

The word 'Indonesia' is the common name to refer the Republic Indonesia or Indonesian archipelago. The etymology of the name 'Indonesia' is derived from the combination of the Latin word 'Indus', which refers to the Indian subcontinent, and the Greek word 'nesos', meaning island.

In 1850, the term 'Indonesia' was used for the first time by a British anthropologist J.R.Logan to introduce the word to the English scientific community, thus it has implied meaning which refers to the national identity. During the Dutch colonialism, the Dutch named their colonial territories 'Indie' (the Indies) which included Java and a few ports scattered over the archipelago.

Lying on the equator, the average temperature of the archipelago is 26-27° Celsius throughout the year with the fluctuations depend on the distance from the sea. Owing to the tropical climate, the islands receive approximately 70-140 inches of rain per year, while East Java, and South Sulawesi, and Nusa Tenggara are relatively dry.

According to the statistics of 2017, the population of Indonesia consists of more than 260 million people, more than 1.300 ethnicities, the archipelago consists of 17.504 thousands of islands. There are around the 15.337 islands or 87.62 percents of the total islands are uninhabited. This means that only 12.38 percents or around 2.342 islands are populated.

The number of the population living in Java consists 60 percent of the total population, most live in the province of central Java and the province of East Java. While the rest live in the remaining of the other 33 provinces which spread from the west to the east. This multi-ethnic- communities spread in the archipelago, with the tropical area covered with various natural surrounding bring the diversity of the lifestyles and behavior patterns which spring from the interaction between humans and nature or the interaction among the human beings in those communities. These repeated behaviors are naturally expressed in art and culture.

One example we may notice from the traditional dances as one kind of art and culture, vary from one tribe to another. Dances originated from the west Java differ from those of the east Java, Bali, Irian Jaya, etc. West Java has the Buyung dance, the traditional dance depicting the women holding the jars on their head to carry the water. Lahbaco dance which illustrates the activity of the farmer in the tobacco field becomes the icon of the Jember region of East Java which majority of the people earn their living from growing the tobacco.

The art of batik as one of the cultural legacy is one among many kinds of the crafts and arts, such as the puppet craft, wood carving, silvery, bamboo weaving, pottery craft rattan handicraft and so on. Indonesian craft workers make use of the raw materials derived from their environment to create their products. Batik craft has been the cultural life of the nation since hundreds of years ago, particularly in the Java island. As what was confirmed by Rutherford: "*Batik textile is such an integral part of Javanese culture, that it is difficult to*

*imagine a time when the Javanese did not possess them.”<sup>1</sup>*

Although the Indonesian ancestors in Java were those who notably developed the art of Indonesian batik. Both the execution and the wearing of the garments spread to other parts of the country, and are preserved today even in the remote or mountainous areas. Going through the long history, there has been innovation in the creation of the fashions and motif designs, still, those who have good knowledge of Indonesian batik can tell the batik motifs and patterns which characterize Indonesia's icons.

Art and craft besides the cultural wealth, are also valuable assets viewed from industrial aspects. Craft production is one element that contributing to the Gross Domestic Product, also being the source of exports. The largest of Indonesian batik importer is the USA, followed by South Korea, Japan, Germany, Britain, and the Netherlands. According to the data of 2016, around 37 percent of Indonesia's total batik export is shipped to the USA. Though annual exports of textile show increase in the amount, due to the lacking of the availability of cotton and the quality of the domestic cotton which has not met the quality standard, Indonesia has to import this raw material from the USA, Australia or India.

Depreciating Rupiahs against US dollars makes import of the raw material become more expensive. Besides that, Indonesian labor-intensive-textile industries have to cope with the rising of the minimum wages, and the increasing tariffs of electricity. Ever since the implementation of the ACFTA (ASEAN China Free Trade Agreement) in January 2010, the batik textile garments have been increasingly imported from China to Indonesia with lower retailer prices. China's huge population provides a sufficient labor force which is beneficial for the labor-intensive production. Besides that, with the higher technology, China is able to reduce production cost. In order to deal with this intense competition of the global world, it is necessary to explore the significance of Indonesian batik to reveal its aesthetic quality.

## **1.2. Research Objectives**

In June 2009, in order gain the world's recognition of batik as the cultural legacy of the country, the government of Indonesia has nominated the Javanese batik-patterned textile to the United Nations Educational Scientific and Cultural Organization (UNESCO) as their cultural heritage. The UNESCO eventually reinforced the batik tradition as one of the original world heritage-culture of Indonesia. After the representative of UNESCO had done a study of the culture and reviewing and verification, finally, there has been the recognition batik as Indonesian culture, in which the inaugural address was held during a meeting of the Intergovernmental Committee of Intangible Heritage on 2 October 2009 in Abu Dhabi, United Arab Emirates.

The reason of the recognition of Batik as Indonesian Intangible Cultural Heritage of Humanity, due to the wide range of motifs of Indonesian batik which refer to their culture, traditionally disclose the social status of the wearers, describe Indonesia's geography and history. The government later commemorated the date 2<sup>nd</sup> October as the National Batik Day.

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<sup>1</sup> Rutherford : Indonesia, publisher: APA publication, 2001, Singapore p.110

UNESCO's effort to protect intangible cultural heritage is intended to maintain the cultural diversity in this global community.

Indonesia is one of the batik producer among other countries who are also active in the batik industries, like Africa, China in Far East Asia, Malaysia and Thailand in South East Asia or Azerbaijan in Middle East Asia. Indonesian batik craft has the quality which excels among others in the field of art and industry, as it was officially declared in an exhibition in the Asian Art Museum in San Francisco in 2018 as follow: *“Although the techniques of patterning cloth through the application of wax is known in other parts of the world, in Indonesia, especially on the island of Java, this art form has reached the highest level of complexity.”*<sup>2</sup>

The typical Indonesian batik has the quality concerning the diversity of the motifs which had been formed through the long process of acculturation, as confirmed by Natasha Reichle, an Associate Curator of Southeast Asian Art at the Asian Art Museum in San Francisco :

*“Indonesian batik is an interesting subject to explore in this context because the richness of the art form is precisely a result of a type of globalization. Java was long a crossroads for many cultures – from the early Hindu and Buddhist kingdoms of Central Java to the later Muslim sultanates across the island, from communities of Chinese emigrants to colonial European residents. The art of batik is thus not a ‘pure product’, but the result of the meetings of different groups and the mingling of ideas, motifs, and symbols.”*<sup>3</sup>

Though there are the recognition of batik as Indonesian cultural heritage from the global world, still the people of Indonesia have to be awakened to the existence and significance of their own cultural heritage. How many people are there among the nation who have the knowledge of the Indonesia's batik execution? A number of the Indonesia's small-scale batik industries that used to be productive in the past are not active any longer. Some regard that their batik industries are no longer profitable, so they shift to other kind of business. Some generations admitted that they did not inherit the sufficient knowledge and skill of batik craft from their senior.

In the batik industry, the batik businessmen are not infrequently meet a barrier in running their business. Art and industry are two things which are inseparable. To protect the art as intangible cultural asset, they have to ensure the industries which become the means of producing the work of art have run smoothly. Regarding batik craft has the significance as the national asset which make contribution to the GDP, it is necessary to protect the batik industries, besides maintaining the standing of batik as the cultural legacy in the perception of the world's communities. Based on the factor, this research is done with the objectives as

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<sup>2</sup> Asian Art Museum: Batik: Spectacular Textile of Java, November 23, 2012 – May 5 2013, Copyright 2018, San Francisco  
([http://www.asianart.org/exhibitions\\_index/batik--2](http://www.asianart.org/exhibitions_index/batik--2))

<sup>3</sup> Natasha Reichle: The Newsletter | No.62 | Winter 2012, Batik: Spectacular Textiles of Java, Asian Art Museum, San Francisco, California, the USA on view 2 November 2012 – 5 May 2013  
[https://ias.asia/sites/default/files/IIAS\\_NL62\\_56.pdf](https://ias.asia/sites/default/files/IIAS_NL62_56.pdf)

follows:

1. Exploring the history of Indonesian traditional batik designs to find the significance of Indonesian batik culture.
2. Probing into a series of different kinds of batik designs and find a way to differentiate them and seek the method of documentation for the design.

### **1.3. Phases and Method of the Study**

There are several methods applied in the study. In the application of the method, the writer will go through the following procedure: determine the type and method of the study, conduct a literature review, analyze and clarify the problems, perform the data-sorting and data-processing.

#### **a. Determine the Type of analysis and Method of the Study**

Since the study related to the developing explanation of the development of the batik craft and the seeking analysis of the evolution in motifs designs and layout in the garments, the type of analysis picked here is the qualitative method of study. In the qualitative method, the theoretical analysis applied here is the inductive method of reasoning to reach a conclusion.

Inductive reasoning is involved so as to prove an idea when a piece of evidence emerges and assumption must be adjusted. In this case, in order to strengthen the concept of the Javanese batik design, the inductive reasoning method is applied in this analysis. Aside from the reasoning method, there are several kinds of analysis applied in this study, namely history analytical approach, content analysis, comparison analysis.

The history analytical approach is applied concerning the batik craft relates to the history of the nation's culture.

In order to meet the conclusion through the clarification of a number of elements as the subject of the study, the different elements have to be sorted out in the classification. Thus another approaching method besides the history analytical method of analysis is the content method of analysis.

In the comparison of the elements in each classification to find the similarity and the difference among one another of the classification, a comparative method of study is involved here. Hence the theoretical analysis applied here is the qualitative method using inductive reasoning, history analytical approach, content analytical approach, and comparative analytical approach.

#### **b. Conduct a Literature Review**

The literature review is seeking the information from related documents: books, articles, journals, thesis, dissertation, websites which concerns:

- (1) Javanese culture, politics, history, philosophy of the native relating to the batik craft.
- (2) The motif design symbolizing each era in the history of batik and evolution of the design.

#### **c. Clarify the Problems**

To clarify the problems, there are several steps to follow:



1. State clearly every phase of the study by putting the subject discussion in context. In the context research give extra information related to the time, situation, or history to make something easily understood. In this case, the researcher gives the opinions based on information of the reliable source, which later will result in the smooth practice of the data collection, analysis, interpretation and conclusions.
2. Use logical thinking to analyze the data. This concerns the immersion in the data as the researcher returns to the data again and again to see if categories, themes, explanations, interpretations, and conclusions make sense and really reflect the nature of the phenomenon being investigated.
3. Give personal feedback to either support or to convey disagreement to an opinion. Conveying the ideas throughout the process of investigation as the guidance for the readers to comprehend the meaning of the discussion.

#### **d. Perform Data-Sorting and Data Processing**

Following the literature review is the data processing, by sorting and categorizing the kinds of the data, making a comparison from the classification, finding out the elements can be facilitated for the contribution to the problem solution. The division of batik is done by analyzing the ornamentation on the fabric which is arranged to construct the layout of the designs. Basing on the classification of the design elements, the researcher will go through the data processing to find the output for the study which consists of:

1. the iconography or the symbolic motif of the design.
2. the coloring scheme which reach the effect of harmony
3. the layout of the motif design

#### **1.4. Scope of the Study**

When it comes to the term of culture, according to Arthur Asa Berger, it may refer to two things: *“first, in terms of aesthetic matters (relate to the arts) and second, as a concept used by anthropologists to describe the way people live.”*<sup>4</sup>

According to J.J. Honigman, the form of culture is divided into three parts, namely: *“idea, activity, and artifacts.”*<sup>5</sup>

The Idea consists of values social values, social norms, rules, etc., Activity is the practice that human beings do in their social life. By doing the activity, people can create work as the realization of the idea. And artifacts can be the creation or the great work that people made.

The national culture encompasses the aspects of economy, politics, belief, tradition, which become the theme of the discussion. Through exploring the batik culture of the Indonesian from the past to the present, we will obtain the perception of the development of

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<sup>4</sup> Arthur Asa Berger, The Meaning of Culture, May 2000, (<http://journal.mediaculture.org.au/0005/meaning.php>)

<sup>5</sup> Jumablue, Culture,2008, <http://jumablue.blogspot.tw/2008/04/culture.html>

Indonesian cultural life.

Since the evidence concerning the icon of the batik motifs discovered in the historical sites of the temples which were built in the era of the Sriwijaya kingdom, a kingdom which ruled the archipelagos during the 7th-13th century, some historians inferred that batik craft has existed in that period of time.

According to the early testimony, the batik craft flourished and reached its heyday in the Islamic period, after (15<sup>th</sup> – 19<sup>th</sup>) century. During the administration of the ancient kingdoms, some of the places in the archipelago in the Malaka Strait, the ports in the Java island were the places where the traders cast their anchors. Particularly in the coastal areas where the foreigners stopped over when doing their trading, happened to be the places where the process of acculturation occurred.

Although the Dutch came in around the end of 16<sup>th</sup> century, the complete colonization of the island of Java occurred during the nineteenth century. The emergence of the Dutch batik artists in the northern coastal areas of Java in the late 19<sup>th</sup> century marked the development of the coastal batik of Dutch design. In the same period of the Dutch colonization the Chinese people who have come in waves, settled in Java, also established their batik industries with the typical Chinese culture.

During the Japanese occupation in the period of World War II, the batik design with the new style emerged in Java. This reflects the favorite motif of the Japanese people, influenced by the social phenomena which molded the typical 'Hokokai' batik design.

After the declaration of Indonesia's independence in 1945 Indonesian, in facing the world competition of the batik producers, the government tried to rehabilitate Indonesian batik craft in the world market. The president, Soekarno, designated the task to an Indonesian culture appreciator, Hardjonagoro to create batik motifs which through the integration of the diversity of the cultures reflected the typical national characteristics.

In the administration of the Orba (new order), the Iwan Tirta, due to his cultural environment of Surakarta and his connection with the circle of the Javanese courtiers, made him determine to start a career in batik by establishing his first batik company in Jakarta in 1970. With some innovation of the traditional batik either in the material and designs, Tirta created the batik which attracted the attention of the world's community. Iwan Tirta is the batik maker who has succeeded in popularizing the Indonesian batik to the world communities.

It is obvious that long before the batik was recognized by the UNESCO as Indonesian cultural contribution to the world in 2009, it has gone through a long route of development in the history. Based on historical records, we can find several phases of time which had the great impact on the development of Indonesian batik culture, hence the scope of the research will be oriented to the Javanese batiks, with the motifs which represent the important period

in the history of batik. In this case, the writer will probe into the history concerning the batik culture of the archipelagos during the earliest century when there had been relationship between the archipelago and the foreigners, history around the medieval era when the spreading of religion brought the impact on the cultural development, the era of colonialism since the 16<sup>th</sup> century, the era of independence after 1945 and the era of the new order in the 1970s.

From the history analytical approach, it can be observed that the phenomena in the previous centuries brought the impact on the development of batik culture in following eras. From the historical exploration, it is concluded that batik reached its heyday around the 19<sup>th</sup>. Based on this condition, the author determines the scope of the study tracing from the batik design is divided into three major classifications:

1. batik designs developed in the Islamic royal era in the royal regions of Cirebon, Yogyakarta, Surakarta, and Sumanep since the 19<sup>th</sup> - 20<sup>th</sup> century.
2. batik designs of the foreign influence which represent the designs created in the northern coastal regions of Java in the 19<sup>th</sup> 20<sup>th</sup> century, particularly in Pekalongan, Semarang, and Lasem which are considered to be the oldest coastal batik regions. These include:
  - a. The Javanese-Dutch batik design.
  - b. The Javanese-Chinese batik design.
  - c. The Javanese-Hokokai batik design (design of the Japanese influence)
3. The batik designs marked by the innovation, which refer to the designs of the 20<sup>th</sup> century which were created by:
  - a. Harjonagoro's, a culturalist who create the Indonesian batik design in the era of the post-independence, whose design reflects the multicultural Indonesian identity.
  - b. Iwan Tirta, an internationally known fashion designer who introduced Indonesian batik to the world community. (In the exploraton of Iwan Tirta's batik collection, the author includes the examples of design in the modern attires after the 20<sup>th</sup> century to gain an insight of the relation of the batik design between the past and the present).

### 1.5. Scheme of the Study

The scheme of the researched is drawn as follow:

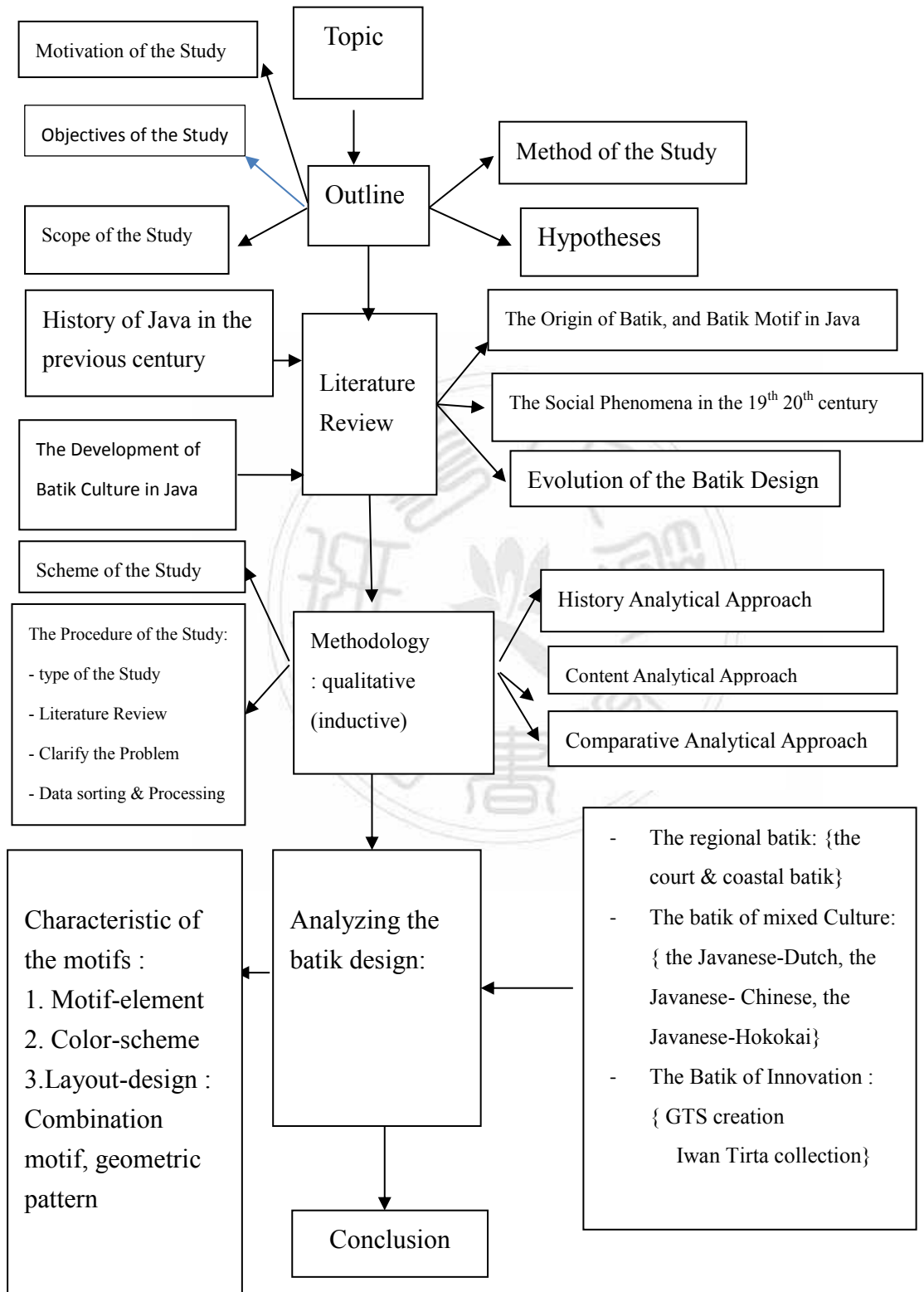


Figure 1-1 Diagram of the Scheme of the Study

The scheme of the study consists of an organized plan of the study consists of the main

part of the discussion which comprises:

(1) In the first chapter, is the introduction

(2) In the Second Chapter is the analysis of the batik history, development of batik industries, various traditional batik motifs, and batik execution to derive an insight of the Indonesian batik craft.

(3) In the Third Chapter is the methodology of the study, concerns the systematic, theoretical analysis, the procedures applied to the research, and the content of investigation.

(4) The Fourth Chapter is the analysis of the motif and color elements to get a general perception of Indonesian batik design.

(5) The Fifth Chapter is the analysis of the design through comparative methods.

(6) The Sixth Chapter is the conclusion.

## **1.6. Hypotheses**

Since the UNESCO stated the recognition of batik as Indonesia's Masterpieces of the Oral and Intangible Heritage of Humanity) on 2 October 2009, in response to Indonesian nomination of batik as the cultural legacy of the nation on 3 September 2009. Through the president Decree no.33 of the year 2009, Indonesia's president, Susilo Bambang Yudhoyono determined that the 2 October is Indonesia's batik day, as an encouragement to the people to reinforce the batik craft as the cultural wealth of the nation. The public servants are asked to wear the batiks routinely. In the companies, the batik has become the formal uniforms for the office workers. This is one kind of encouragement of the government, to maintain the standing of batik in the society, but how far the support affects the people from many walks of life is still in question.

Observing the business of the batik stores in some places, people may find once there are new waves of fashionable batik garments with affordable prices with the attractive patterns, the customers will rush to pursue the trendy garments without questioning the source of the batik product or where the motifs come from. A conclusion can be drawn here is the customers feel attracted with the fashionable the batik garments without having a tendency to make a judgment of the batik motifs to derive a vision of the motif pattern or coloration to gain a knowledge of the origin of the batik product.

The distinctive of Indonesian batik is owing to the artistic quality. While many foreign batik producers will probably tend to focus on the new technology, applying the printing method so as to meet the market demand. In Indonesian though practicing the printing method, the batik makers are also encouraged to maintain the traditional 'batik tulis' or hand-drawn batik, which involve manual skill, meticulous practice using traditional drawing instrument. We may tell the aesthetic of the traditional batik lies in the lines and shapes of the motif patterns, the layout of the designs. Every line and stroke is the inner expression of the batik artists, as what was stated by Lewis, *"As the beauty and value of 'batik' depends almost*

*wholly upon the personal touch and artistic taste of the workers who produce it, there is little likelihood of it being commercialized or produced by mechanical process.”*<sup>6</sup>

Another factor distinguish the typical Indonesian traditional batik lies in the coloring which achieves the state of harmony and reflects the typical exotic sense, as Ile Keller stated: *“ In batik we achieve a greater harmony of color than in the art of painting, due to the fact that each color is dyed over the previous one, and in this manner they become more closely related.”*<sup>7</sup>

Shaw. R&J explained that : *“In batik, however, each color used is significantly changed by the proceeding color, or at least it is certainly affected by the color underneath, the only pure color is the first one, so all other colors used are mixtures, determined largely by the first color or the first strong color.”*<sup>8</sup> From these statements, it is undeniable that the Javanese people are endowed with patience that may enable them to produce batik with overlapping dyeing process to get the coloring effects, hence it might take months of time to complete the drawing and coloring process.

Tracing the quality of the Indonesian batik and considering the significance of batik from the aspect of culture and industry the writer drawn the hypotheses for the expected result from the study as follow:

- The youth of the nation will be aware of the significance of Indonesian batik and take part in reinforcing the development batik as the national asset by putting the priority on batik products of the country when selecting the batik garments.
- To those who have once been active in the batik industry, this study will serve as a review to keep alive the batik making and regenerate the old batik motifs.
- For the development of the batik industries, this study is expected to provide the principles that give the contribution to the development of the batik designs.

## **1.7. Introductory Term**

Along the process of the study, the writer will pick some definition concerning the batik craft so as to give an illustration of the terms used in the batik discussion. Various terms concerning the study are described as follow.

### **A. The various term used in the clothing or motif design:**

- Batik: a kind of fabric going through the process of hand-dyeing, using wax a as the dye resistance to cover the parts of the design during the dyeing process.
- Design: a decorative or artistic work
- Motif: a recurring shape in a design

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<sup>6</sup> Lewis Gertrude Clayton, *First Lessons in Batik: A Handbook in Batik, Tie-Dyeing and All Pattern Dyeing*, Chicago, New York 1921, p.3

<sup>7</sup> Keller Ila, *Batik: The Art and Craft*, UK, Tuttle Company publisher 1966 p.35

<sup>8</sup> Shaw Robbin, Shaw Jennifer Laurie, *Batik: New Look at an Ancient Art*, Doubleday publisher, New York 1074 p.24

- Pattern: a perceptual structure in a design
- Chintz: is calico cloth decorated with flower motif in various colors. The word 'Chintz' was derived from the Sanskrit word 'chitra' which means many-colored or speckled.
- Ceplok' or 'tjeplok' motif pattern: a kind of batik motif consists of geometric shapes, such as the repeated of triangles, squares, circles, sometimes with the application of the fillers of rosettes, stars, etc forming a beautiful pattern.
- The crackle pattern: a kind of motif pattern, consists of crackles, were achieved by coating the textile with a resist, manipulating the resist to cause breaks or cracks in the resist, and then dyeing the textiles.
- Grinsing motif pattern: A kind of batik motif, where the patterns are formed by weaving the cloth from the yarns of different colors, hence the yarns are dyed before weaving into the patterned batik.
- Gurdo or Garuda bird motif is the motif which is quite popular for the people of Java, especially because this motif is applied by the palace as the symbol of the Mataram kingdom.
- Isen – isen is the motif ornament consists of the small shaped ornamentation with the repeated pattern, like dots, curves, scales, lines and so on.
- Kawung : a specific shape of the tjeplok motif pattern, which consists of the repeated shapes, like the oval, or ellipse or the circle forming the stylized flower pattern, for the native, it might symbolize the tree of 'kapok' or cotton.
- Lar is the garuda wing motif. According to the belief of Javanese-Hinduism that the universe is controlled by the god of Batara Indra who has a weapon resembles a snake with the sharp-tooth or wing. In the Javanese language, the weapon is called lar. When thrown in the air this weapon will strike like the lightning and make a very strong and frightening voice. Although frightening, this weapon is considered as the carrier of rain. This weapon embodied into the motif of batik in the form of a wing which implies a wish that the wearer always gets protection in his life.
- Lereng is the traditional motif pattern consist of the diagonal lines, usually combined with the decorative fillers.
- Lung-lungan: A kind of non-geometric pattern in which the main motif consists of the vines and tendrils, or curve lines forming rhythmical patterns.
- Mirong: the wing motif in the form of pairs.
- Nitik motif pattern: the geometric motif pattern applied by drawing the shapes using continual dots to form the motifs.
- Parang pattern: the traditional motif pattern consists of traditional craggy lines illustrating the movement of the waves of the sea.
- Patola is a kind of fabric from Gujarat, India consists of the motif of birds, flowers, elephants or dancing figures. In the Islamic communities, the geometric motifs are applied in the patola design.

- Sawat design: the design which consists of the lar together with the tail of the Garuda bird.
- Semen motif: the traditional motif pattern consists of plants or animals forming the rhythmical pattern

**B. The various terms used for the batik cloth and utensil related used in the batik execution:**

- Batik tulis or hand-drawn batik is the batik which the process of the sketching the design is done by using tjanting to apply the candle or wax on the fabric.
- Batik tjap or stamped batik is the batik which the workmanship is carried out using the stamping tool in the form of copper or wood which is applied the wax on the cloth.
- Batik tulis-cap is the batik which the process is done by using the combination of the hand-drawing and the stamping method.
- Batik lukis or hand-painted batik is a batik using other tools besides canting and stamp, such as brush of bamboo, etc.
- Batik sablon malam or waxed-screen-printing batik: This type of batik is actually a development of a new technique that is a combination of batik (ie pattern of sticking wax to the fabric made by applying the wax on cloth with special plank) which has been adhered with batik patterns.

**C. Abbreviation:**

UNESCO: United Nations Educational, Scientific and Cultural Organization:

An agency of the United Nations charged with instituting and administering programs for cooperative, coordinated action by member states in education, science, and the arts.

ACFTA: ASEAN China Free Trade Agreement:

The agreement of the economic cooperation between ASEAN and China with the purpose of reducing or eliminating the tariffs to improve the flow of goods and services as well as encourage investment and enhance cooperation among the members.

VOC: Vereenigde Oostindische Compagnie:

An early megacorporation, founded in Indonesia by a government-directed amalgamation of several rival Dutch trading companies during the late 16<sup>th</sup> century or the early-17th century.

**D. Geographical term:**

- Indian Archipelago :

An island-group of the Southeast Asia between Australia and the Asian mainland which separating the Indian and Pacific Oceans. (It includes Indonesia, the Philippines, Borneo, and East Timor).



## 2. Literature Review

The main discussion of this chapter consists of the literature review or the data accumulation comprises of related literature on the origin of batik culture in Java, religions in Java since the middle age, history of Java and the development of batik culture during the 19<sup>th</sup> and 20<sup>th</sup> century. The review starts with exploring of the history to find how the Javanese people were engaged in the batik culture. Significant historical influences that have impacted on the batik craft and motif designs. The transition from the role of one administration to another, during the ruling of the kingdoms centuries ago, the eras colonialism, the administrations of the government after the declaration of independence, which brought their influence on the Indonesian batik art and this are reflected in the motifs and symbols of the Indonesian batik designs. Since the origin of batik has been the topic of discussion that was debated by some historians, experts, and archaeologists, the author will begin analysis from the discussion of the batik craft origin, traced from some different perspectives.

### 2.1. Origin of Batik

Tracing the etymology, the words batik in the Javanese language is derived from the word ‘amba’ (to write) and ‘titik’ (dot or point). Hence batik is interpreted as making the drawing by the means of applying the writing of dots on the fabrics.

According to hypothetical Proto Austronesian root, the word ‘beCik’ meaning to tattoo using the needle in the process. The word was first recorded in the Britannica Encyclopedia of 1880, in which it is spelled battik. It might come into question if the word etymologically implies that it is originated from Indonesia or the world inhabitants whose mother tongue is Proto Austronesia?

According to Belfer: *“Though the word batik is Indonesian in origin, but the concept itself was probably first derived either by the Egyptians, or, according to other scholars, on the Indian archipelago. It is known that liquid or paste starch resists preceded the use of wax.”*<sup>9</sup>

Some scholars said that batik has been existing for over 2000 years. Today besides in Indonesia, it is practiced in some other countries like Africa, Azerbaijan, China, Thailand, Malaysia, India and some western countries like the Netherlands, America, France. Despite batik craft was found in many parts of the world, people cannot trace the exact place of the first origin of batik. This is implied by Keller as follow: *“Archaeological findings prove that the people in middle east, like the Egyptian and Persian, used to wear batik garments, and the same can be said of the people of India, China, Japan, and most countries in the east.”*<sup>10</sup>

Though no one knows for sure where it came from, Keller investigates the theory which tells the possible origin of Batik. She refers to J.A. Loeber, who discussed that batik is more

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<sup>9</sup> Belfer, Nancy, *Designing in Batik and Tie Dye*, Engle Woodcliff, New. Jersey: Prentice Hall, 1977, p.9

<sup>10</sup>Keller Ila, *Batik: The Art and Craft*, UK, 1966 p.14

likely originated in the Indian Archipelago. Loeber declared that: “*Historical records describe people dyeing their white clothes blue when they became dirty and discarded them only when they are worn out.*”<sup>11</sup> He referred to the native of Flores (one of the islands of Indonesia), used rice starch to extend the life-span of their garments. This method was the forerunner of wax in the resistance technique to form the motif pattern in the development of batik.

Meanwhile, some researchers also have the same opinion with Loeber, as what was mentioned in another source, “*J.L.A.Brandes, an archeologist from the Netherland and F.A. Sutjipto, Indonesian historian also believes that the batik tradition is the origin of the regions in the island of Indonesia like the island of Toraja, Flores, Halmahera, and Papua, It is necessary to note here that these are not the area of Indonesia which was influenced by Hinduism, but were known to have the ancient tradition of the batik craft.*”<sup>12</sup> This implies that batik was not originated from the India, where the Hinduism came from, but from the islands of the archipelagos.

G.P. Rouffaer on the other side says that the batik technique was probably introduced from India or Srilangka. It is marked from his explanation for the motif found in the Hinduism temple, as such: “*G.P. Rouffaer explains that the gringsing pattern has been known since the 12<sup>th</sup> century in Kediri, East Java. He analyses and concludes that this pattern can only be drawn with the tool called canting, hence he states that canting was found in Java around that period of time.*”<sup>13</sup> The theory of Rouffaer seemed to relate to the comers of Indian and Chinese in the middle ages which brought their cultural influences into the archipelagos as the result of the formation of the Middle East - India - China sea trade route through Southeast Asia.

Another opinion also says that of batik is probably originated from India. A legend which mentioned that batik has been existed about 700 AD, when a prince from the Jenggala Kingdom in the northern coastal area of East Jawa, named Lembu Amiluhur, married a noble's man daughter from Coromandel India, who embraced the belief of Hinduism. His bride later taught the skill of weaving, batik craft and fabric dyeing to the people of Java. This myth survived until a few generations of the king.

Ponder H.W seemed to mention the year of the batik craft being recognized in the archipelago, but on the other side he also conveyed his doubt of the exact time when it first appeared as he states: “*The earliest known record of batik making dates from the year of 1518 and was found in Galoeh, south Cheribon, at that time a Sultanate, but is generally believed to have been made from much more ancient times.*”<sup>14</sup> Both the spread of the myth of the origin of batik and the finding of the written record happened in the coastal area of Java

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<sup>11</sup> Keller Ila, *Batik: The Art and Craft*, UK, 1966 p.13

<sup>12</sup> Sejarah Batik Indonesia, <http://sejarahri.com/sejarah-batik-indonesia/>

<sup>13</sup> Ahmad Kurniawan Sidik, *Sejarah Batik Indonesia*,  
<http://aks-anime.blogspot.tw/2013/06/sejarah-batik-di-indonesia.html>

<sup>14</sup> Ponder H.W, *Javanese Panorama*, Seeley, Service, and Co. London 1922, p.138

before the entry of Islam seems to contradict each other. Meanwhile, these areas were known to be the places where the cultural lives of the inhabitants were influenced by the China, Indian, Persia through the trading.

Another opinion stresses that batik was previously found in Egypt, as what was reconfirmed by Arief: *“The art of wax resist technique is an ancient art. The finding in Egypt showed that this technique has been learnt since the 4<sup>th</sup> century BC by the founding of the mummy, wrapped in the cloth coated with the wax which formed the pattern. In Asia, the same technique has also been applied in Chinese in the Tang Dynasty (618-907), as well as in India and Japan, in the Nara Period (645-794). In Africa, the batik technique was recognized by the Yoruba tribe in Nigeria, and the Soninke and Wolof tribes in Senegal.”*<sup>15</sup>

Some experts revealed the possibility that batik was introduced in the 7<sup>th</sup> century by the Chinese when a number of ancient kingdoms sent their diplomat to Indonesia. This idea is supported by the finding fragments of ceramic like the motif batik on the ceramics of the Chinese Tang dynasty by the site of the Candi Prambanan (Prambanan temple) in Yogyakarta, south of Java, as what was reconfirmed by Djulianto Susantio, :*“As the largest ceramic producing country, it is said that in China found a kind of batik motifs in the ceramics of the Tang dynasty. Even the ceramics are also made with batik system, namely ceramic vessels smeared with wax, before coated with glaze. Chinese ceramic fragments of three colors such batik-like colors were found in archaeological sites around the Prambanan Temple. The findings that seem to underline the theory that batik originated from China.”*<sup>16</sup>

Despite several conceptions on the origin of the Javanese batik, Roojen declared *“A generally accepted theory is that it was brought to the region by people from the Indian subcontinent, who are known to have traveled to South East Asia as early as the first century AD.”*<sup>17</sup> This concept which brought the inference that there was the cultural influence from India supported by historical evidence: the Roman manuscript which mentioned the commerce between India and ports further east as early as the 1st century; another was the fourth century's inscription written in Sanskrit found in Java which marked the relationship between the Indian subcontinent and Java.

More concrete evidence mentioned by Roojen is the establishment of the Taruma Negara, the Hindu kingdom in Java, which existed in the 5th century AD. Tracing the etymology, the words Negara is from Sanskrit language meaning State or country, while Taruma means indigo, the substance derived from the indigo plant for dyeing textile. This indication implied that the concept or kingships was adopted from Hindu tradition and the 5th-century Java had

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<sup>15</sup> Arief Soleh Petualang, The Origin of Batik in Indonesia  
<https://ariefsolehpetualang.blogspot.com/2014/10/asal-usul-batik-di-indonesia.html>

<sup>16</sup> Djuliana Susantio. Majalah Arkeologi Indonesia : Sejarah Batik, huruhara 2010  
<https://huruhara.wordpress.com/2010/11/14/sejarah-batik/>

<sup>17</sup> Roojen, P.V., Batik Design (2 ed.). Amsterdam: The Pepin Press, 1994, p.12

made use of this indigo substance associated with the textile decoration of the batik craft.

## 2.2. The Beginning of Indonesian Batik Culture

The long history of acculturation has created the typical Indonesian batik with diverse patterns which are influenced by a variety of cultures. The Javanese batik is the most developed in terms of pattern, technique, and the quality of workmanship. As the craft spread to the other islands of Indonesia, they reflect the typical batik of each region, yet the batik designs in each region do not stray away from the characteristics of Indonesian batik which has rooted since the eras of the history.

It might come into question: How did batik craft develop in Java? How old has batik been the part of Indonesia culture? How did batik happen to be known by the people of Indonesia? How did it spread from one place to another?

Some historians inferred that India had developed the cloth-painting and dyeing and brought the culture to Indonesia far before the era of Sriwijaya. According to Belfer:

*“In the fourth century, Greek invaded India, and return with many textiles. This indicated an already well-established tradition in weaving, as well as cloth-painting and dyeing. The images were geometric or highly stylized arrangements of flowers, fruits, birds, and animals; the craftsmanship was of the highest quality. With increasing migration of people and expanding trade routes, knowledge of wax-resist dyeing spread throughout Asia. About 300 or 400 A.D. Indian traders and merchants introduced the technique to the Javanese people of Indonesia, who developed in their own unique manner to the very high degree of excellence so admired today.”*<sup>18</sup>

Belfer also explained that: *“The volcanic island of Java, where the batik art was perfected, was invaded by Hindu tribes from India who remain for powerful rulers for 1.300 years. During the Medieval period, Arabs came, also by way of India, introducing the Muslim religion.”*<sup>19</sup> From this statement it can be concluded that the Hindu-India hold the administration of Java until the 17 century, as what has been stated in the Indonesian history that the Islamic kingdom took over Hindu kingdom, marked by the transition of the administration of Majapahit kingdom to the sultanate of Islamic Matarm.

A piece of evidence which shows that Batik motifs have rooted in Indonesia by the 12<sup>th</sup> century. Keller (1966) also investigated that:

*“Ruins of a temple on Java dating back to about the 13<sup>th</sup>-century show fragments of the stone figure wearing garments decorated with motifs strongly resembling the sarong of the 20<sup>th</sup>-century in style and decoration. On the grounds of this evidence, by the 12<sup>th</sup>-century, batik had reached Java, where it had established itself as an important part of Indonesian culture*

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<sup>18</sup> Belfer Nancy, *Designing in Batik and Tie Dye*, Prentice Hall, New Jersey 1977 p. 9

<sup>19</sup> Belfer Nancy. *Designing in Batik and Tie Dye*, Prentice Hall, New Jersey 1977 p.10

*and the economy.*"<sup>20</sup> (p. 14)

Though Keller stated the motifs of the fragments stone figure which similar to the batik pattern of the 20<sup>th</sup> century, we may as well put into question: was the craft applied in the garments worn in the past as what was illustrated in the figure illustrated the batik craft? Could it be another application of method using the same motifs, like the method of indigo dyeing? What we know for sure is the motifs on the stone figures reflected batik motifs are still preserved to this day and become the icons which indicated something about the culture of the 13<sup>th</sup> century. In order to trace the source and development of the Javanese batik craft, the study will start with exploring the history of this eras.

### **2.2.1 The History of the Kingdoms of Hinduism-Buddhism**

Tracing the history of Indonesia between the 7<sup>th</sup> and the 17<sup>th</sup> century, we will find that it was the prospering period of Indonesian maritime kingdoms, with their nautical power become the center of commercial activities in south east Asia. Some question can be raised here: How did the country happen to be the trade center? How was the cultural life of the Indonesian in these eras? Which countries were involved in the trade relations with Indonesia? How far was the acculturation among the global world communities in the past? On the basis of these questions, this research will begin with the exploration of the historic site concerning the kingdom.

### **2.2.2 The Motif Patterns in the Ancient Temple of Prambanan**

No one had ever known for sure where the first origin of batik, nevertheless it became part life of the Indonesian ancestors, particularly the Javanese. Among the motifs carved in the ancient temples in Java, the motifs on the Prambanan which can be traced back to the 13<sup>th</sup> century has long become the issue of the historians. The motifs found on wall and statue of as the Prambanan temple, which lies between the province of central Java and Yogyakarta, reflect the 'tjeplok' motifs of the batik craft.

Medang Mataram kingdom is the Hindu kingdom which coexisted with Sriwijaya, the Buddhist kingdom. One of the relics of the Medang Mataram kingdom was the Prambanan temple, the largest Hindu temple of ancient Java. This building marks the return of the Hindi Sanjaya dynasty's power in Central Java after the hegemony and domination of the Buddhist Sailendra dynasty almost a century. The finding of the batik motifs in the ancient temple of Prambanan, which was built in the era of Sriwijaya and Mataram kingdom seemed to reinforced the opinion that the oldest batik according to the historical evidence was developed since the era of Sriwijaya.

One of the 'tjeplok' motifs is the style of the 'kawung', and found to be the part of Hindu

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<sup>20</sup> Keller Ila, *Batik: The Art and Craft*, UK, 1966 p.14

temple, namely Prambanan /Lorojongrang temple., providing valuable visual reference connected to the Hinduism, as Sutrisno stated: “..On the goddess of Siva in the Lorojongrang temple was found the motifs with the floral pattern... However which really indicated the geometric motifs like the Kawung motif nowadays was found on the statue sultanate Kertarjasa, the statue of the temple.”<sup>21</sup>

Some historians considered it cannot be absolutely proofed that this motif of kawung is the illustration of the batik craft. One thing the writer concluded from the discovery above is: since this Prambanan temple built is the ancient Hinduism kingdom, the Kawung motif is the icon representing the culture of Hinduism period, which keeps alive in today's batik culture.

Later on, In the 19<sup>th</sup> and 20<sup>th</sup> century's batik craft, the batik makers seem to adopt the motifs in the ancient temples into their batik design. The figures 2-1 below show the nitik motif on the carved wall and the figure2-2 the kawung motif on the statue of the ancient Prambanan temple.

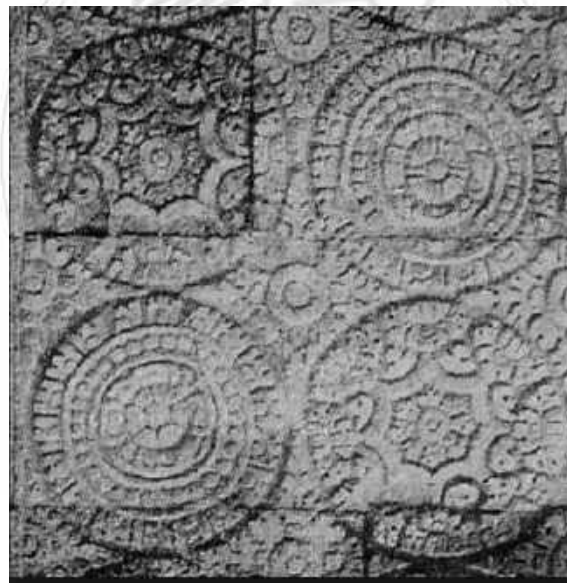


Figure 2-1 Nitik Motif at the Prambanan Temple

<https://www.pinterest.com.au/pin/569846159075047080/?lp=true>

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<sup>21</sup> Sutrisno Kutoyo: Sejarah Daerah Istimewa Yogyakarta ( History of Yogyakarta), publisher: department of education and culture 1977, Jakarta, page 53





Figure 2-2 The Kawung Motif on the Garment of the Statue


<https://www.pressreader.com/indonesia/kompas/20160925/282230895172197>

## Kawung Kuno di Prambanan


Kompas: 25 Sep 2016 +13更多 (HARIS FIRDAUS & MAWAR KUSUMA)

Pada kain di Arca Durga di Prambanan. Sultan masih gemar membatik. "Ibu saya memba


**Kalpataru-kinara dan kinari**  
Posisi: Kaki Candi Siwa  
Batik: Motif utama




**Sulur Gelung**  
Posisi: Tubuh-pipa tangga Candi Siwa  
Batik: Motif utama dan tepian




**Belah ketupat dan bunga**  
Posisi: Atap Candi Siwa dan Brahma  
Batik: Motif utama, tepian, dan isen-isen




**Tumbuhan**  
Posisi: Tubuh-pagar langkan candi  
Batik: Tepian dan isen-isen




**Tirai dan burung**  
Posisi: Kaki Candi Siwa  
Batik: Tepian




**Kawung**  
Posisi: Arca Ganesha Ruang barat Candi Siwa



**Mahkota**  
Posisi: Kaki Candi Siwa  
Batik: Motif utama



**Persegi**  
Posisi: Kaki Candi Siwa  
Batik: Isen-isen dan tepian



Komplek Candi Prambanan




Figure 2-3 Various Motifs in the Temple of Prambanan

<https://www.pressreader.com/indonesia/kompas/20160925/282230895172197>

### 2.2.3 The Trade Routes and the Strait of Malaka

According to the early records, the relationship between the east and the west has begun at least in the second century AD. The route consists of interconnected trade routes of the nations that extend from mainland China to Europe and also through sea routes across the Pacific and Indian oceans, from China, Southeast Asia, India, the Middle East (West Asia) to Mediterranean region of Europe. Before the 16th century, the East-West trade was controlled by Chinese, Arab, Persian, Indian and Polynesian Malay traders.

The world map below gives the image of the locations of the world communities in relation to the silk route, ceramic route, spice route as shown in the figure 2-5, 2-6, and 2-7.



Figure 2-4 The World Map

<https://www.worldatlas.com/eu/tr/where-is-turkey.html>

There were three trade routes connecting East and West. First, the silk path which started from Chang-an in China to Constantinople in Turkey. It was opened in the 2<sup>nd</sup> century BC due to the silk from China was the largest commodity in trading volume because it was in great demand in the Middle East and Europe. The Silk Route was so named because of the heavy silk trading during that period. This valuable fabric originated in China, which initially had a monopoly on silk production until the secrets of its creation spread. The Silk Route traversed China, India, Persia, Arabia, Greece, and Italy.

People can mark that there had been the practice of acculturation between the Asia and the Middle East as well as with the west since the opening of the silk route., as what was stated by Tan Ta Sen: “...*The route became the main highway for cultural engagement between Europe, the Middle East, and Asia.*”<sup>22</sup>

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<sup>22</sup> Tan Ta Sen, Cheng Ho, *The Islamic clergy from China to the Archipelago (Penyebar dari Islam ke Nusantara)*, 2010, translated by Abdul Kadir.



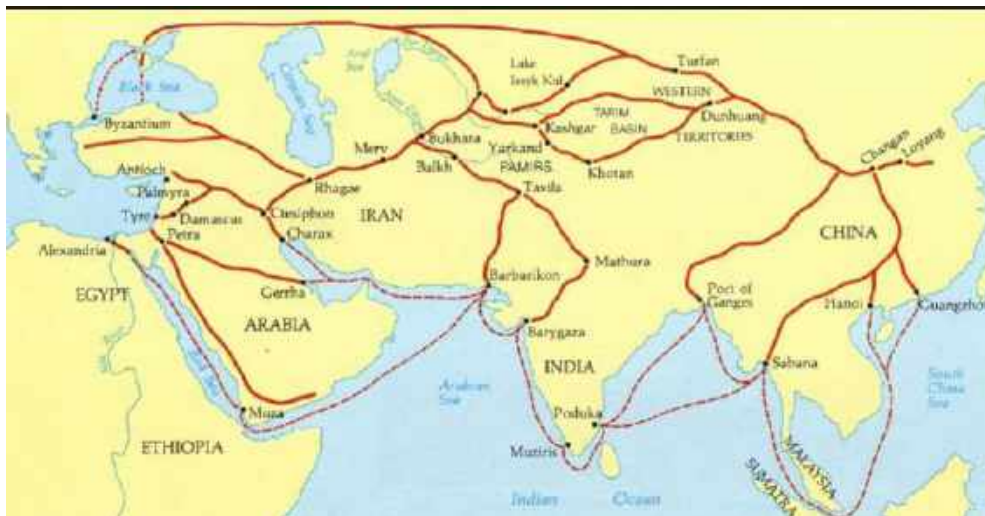


Figure 2-5 The Map of the Silk Route

[http://www.chinatourguide.com/silk\\_road/silk\\_road\\_maps.html](http://www.chinatourguide.com/silk_road/silk_road_maps.html)

The second largest trade route is the Ceramic route, built in the dynasty of Tang and Song (618-1279). The maritime route originates from Guangzhou and Quanzhou passes through the Malay archipelago and ends in the Persian Gulf. Ceramics were China's most important export product in the west and the ceramic route was opened for the purpose of commerce.

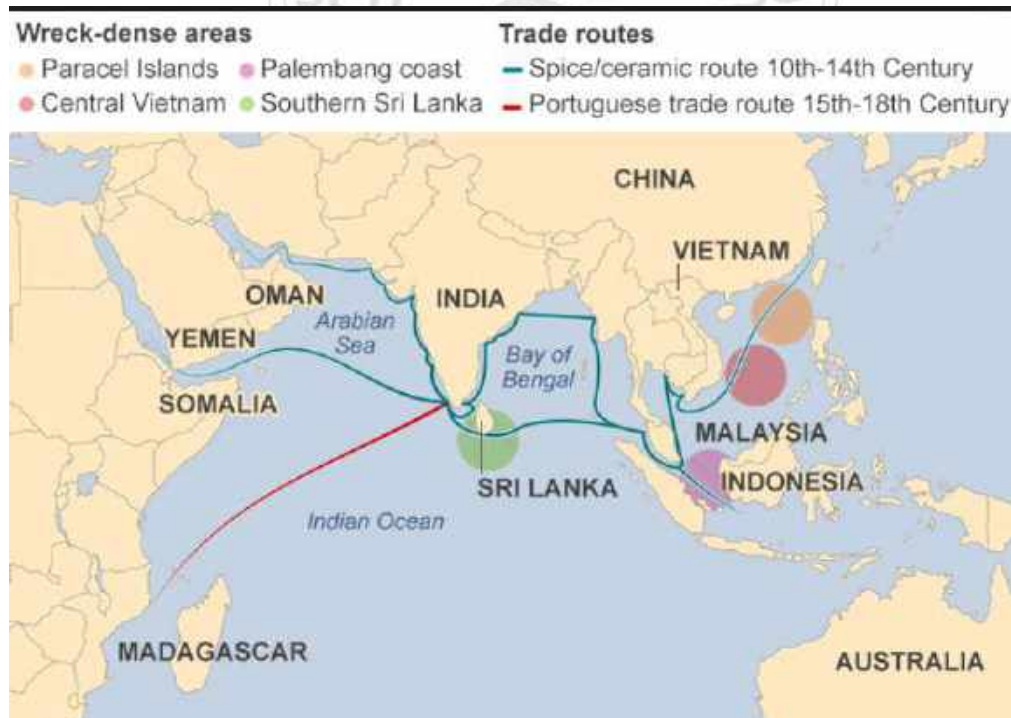


Figure 2-6 The Map of the Ceramic Route

[http://www.bbc.co.uk/news/special/2014/newsspec\\_8704/index.html](http://www.bbc.co.uk/news/special/2014/newsspec_8704/index.html)

The spice route which was interconnected with the ceramic lane is the third most important routes for commerce and communication between East and West for over a thousand years. It

bridged the East-West trade across the Indian Ocean. It was a narrow passage in the sea that connected the Mediterranean with the Far East. It stretches along 7,500 miles across the Middle East and encircles India, passing through the Strait of Malacca to China and the islands produced spices in Indonesia. Consequently, Malacca took control of the sea traffic from the Atlantic or the Indian Ocean.

The growing and emerging of the trading routes in the Pacific and Indian Oceans happened in the second century BC and the same age as the silk road. From the 8th century until the 10th century, the spice-herb was ruled by Muslim traders or merchants from Gujarat, India. The spices which were most popular to the Europeans at the time consisted of cinnamon, nutmeg, clove, and pepper, which had been used as ingredients for cooking, cosmetics, medicines, oils, and perfumes.

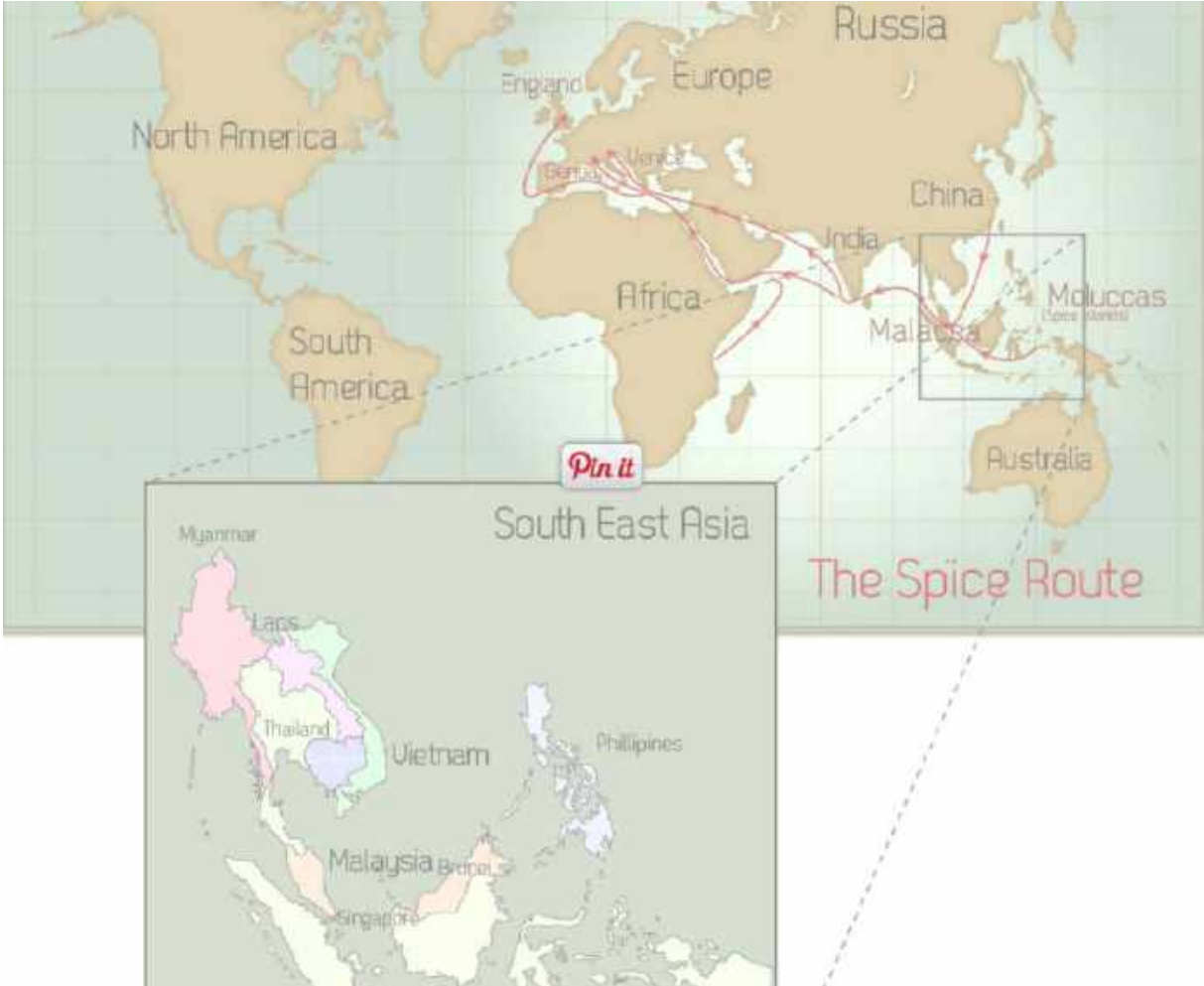


Figure 2-7 The Map of the Spices Route

<https://cleanfooddirtygirl.com/ancient-spice-trade-route-from-asia-to-europe/>

In the partnership with Indian, Chinese and South-East Asian merchants, early Arab traders became an essential liaison among Asia's high-value products such as porcelain, silk, spices

with the European market in the West-East trade. India is the main source of some products such as black pepper, cloves, cinnamon, turmeric. Ceramic and spice trade from China and the Malay archipelago were dominated by Indian, Chinese and Malay merchants. The product was first shipped to southern India or Ceylon and then transferred to new ships to be transported to Arabia. They were the Arab merchants who monopolized India and Europe trade.

Going through the trading routes from the Far East to the Middle East like Arab and Turki, from the Middle East to Europe, or from South East to Europe, when taking the maritime passage, it ensured the smooth flow through the narrow passage of the Strait of Malacca among the East Indies archipelago. Learning from history, it can be inferred that since the earliest first or second century, there had been the foreigners who passed or stopped over in the archipelagos around the Strait of Malacca. Lying in the strategic location on the Southwestern coast of the Malay Peninsula, Malacca controlled maritime passage to other islands in the archipelagos. Through the Straits of Malacca, the passage of the further southern and eastern kingdoms of the Malay Peninsula, China, Japan, and the Philippines to the north became accessible.

#### **2.2.4 The Kingdom of Sriwijaya and Its Territory**

Before the European came to Indonesia, Indian archipelago had developed into a commercial territory. The Malacca strait which lies between Malay peninsula and the Indonesian island of Sumatra is one of the most important shipping lanes in the world from the economic perspective. It was the key to the strategic position of the territory under an administration.

Sriwijaya was one dynasty of the Syalendra kingdom, which was notable not only in Indonesia but also in the foreign countries. This was caused by the dominant factor of the kingdom, traced from the geography aspect. The strait of Malacca by that time was the trade route which became the place where vessels from many countries stopped over and traded their commodities.

Since the written proofs about Sriwijaya are still scarce and limited, the tracing of the history has to rely mostly on the manuscripts of the foreign countries which had ever forged the bilateral relation with Sriwijaya either in terms of trading or religion. Excavations like the inscriptions and scientific studies have not been able to reveal all the historical facts of the kingdom.

The territory of Sriwijaya initially consisted of the island of Sumatra, Western Java, Western Kalimantan, and the Malay Peninsula. Several areas that are often claimed as the central administration of Sriwijaya Kingdom, among others are the region of Palembang, Jambi, Lampung, Riau, and Thailand. Each place is supported by archaeological findings related to Sriwijaya, either in the form of temples, inscriptions, or the rest of the old building structures.

In the 8th century, the expansion of the country was aimed at the north part, so-called the Malay peninsula and the isthmus Kra. The purpose of Sriwijaya conquering the Malay peninsula was to gain the control over the regions which produced pepper and tin. Meanwhile, the conquest of the isthmus Kra was intended to gain control of the trade route of Cina and India.



Figure 2-8 Map of Isthmus Kra

[https://en.wikipedia.org/wiki/Thai\\_Canal#/media/File:Thai\\_Canal\\_map-de.jpg](https://en.wikipedia.org/wiki/Thai_Canal#/media/File:Thai_Canal_map-de.jpg)

The territory of the kingdom along the Strait Malacca, make the kingdom of Sriwijaya geographically occupy the dominant position in the world trade. The powerful fleet of Sriwijaya granted the security and the safety of the ship that passed the trade routes around the Malay Peninsula. The robust growth in trade and expedition caused Sriwijaya to become the rendezvous of the traders and the trade center in southeast Asia. Sriwijaya extended its influence to the countries outside the border of archipelagos, such as China in the north, and Red River or Gulf of Persia in the west. Not until the 8<sup>th</sup> century, the kingdom had gained control of all the trade route in the south east Asia. We may note here that since the far in the early centuries, Malacca Strait had significant role in trading among the countries of Far East Asia, southast Asia, Middle East Countries and Europe.

The map below display the initial Sriwijaya territory in the archipelagos which includes the regions of the capital city including the capital of Medang Mataram kingdom in Java under the hegemony of Sriwijaya, included the important urban regions, the central activity and the trade routes.





Figure 2-9 The Sriwijaya Territory

<https://www.merdeka.com/pendidikan/kerajaan-sriwijaya-salah-satu-kerajaan-besar-di-indonesia.html>

### 2.3. The Immigrants and Their Influence

Among the immigrants who came either for trading or the religious purpose, those who brought the significant influence on the native's culture is Arabian, Chinese and Indian.

#### 2.3.1 The Arabian Traders and Their Culture

Recalling that the kingdom of the Sriwijaya was the maritime kingdom with the dominant position, there were many foreign traders who came and stopped over in Sriwijaya. The record of the existence of the Sriwijaya derived from the foreigners, like the news from Arab, Even in the cEntral of the Sriwijaya kingdom found the villages of Arab in Surabaya (East Java), Malang (East Java), Palembang (South Sumatra), Pekalongan(Nothern Middle part of Java).

We can note that the coastal of the Sumatra villages was the place where the Arabian previous settlement. For the purpose of trading, as Taylor stated: *“The entry of Arab and other Muslim merchants as regulars on the India-China sea highway opened up new opportunities for residents of Sumatran coastal villages that were accessible from the sea. Barus on the northwest coast of Sumatra may be taken as an example of the impetus given to local exchange economies in remote places, and of the long-term consequences.”*<sup>23</sup>

Until the sixteenth century, the commerce had been thriving among the Muslim until the Java island, as what was explained further by Taylor :

<sup>23</sup> Jean Gelman Taylor: google book: Global Indonesia, publisher: Routledge, Canada, New York 2013, p. 23

*“By the fourteenth century, Arab writers labeled trading communities in the archipelago Jawi, by which they meant Malay speakers who were Muslims were still a minority in the archipelago, but they came to dominate political and economic life in new harbor states forming along the Straits of Melaka, along Java’s north coast and in eastern Indonesia, between the twelfth and sixteenth centuries.”* <sup>24</sup>

When coming to the batik culture, we may question, how far is the influence of the Arabian culture on the lives of the native? Did they bring the impact on the batik culture? In some batik motifs reflect the culture of Arabian, like the ones made in the Pekalongan, the northern coastal region of central Java and Bengkulu, the coastal area of South West Sumatra as shown in the images below:



Figure 2-10 The Batik of Pekalongan  
(source: Batik: Fabled Cloth of Java, )



Figure 2-11 The Batik Originated from the Coastal Area of Sumatra  
<https://fitinline.com/article/read/batik-besurek-bengkulu>

<sup>24</sup> Ibidem

The two kinds of motif elements above: the image of camel illustrates the region of Arabian, the image of Arabian character symbolizes the parts of Islamic scripture in the Arabian characters.

Though the in classic Javanese batik design, the Arabian calligraphy was not found, but the most significant influence is the Islamic influence which brought by the Arabian in the basic traditional pattern as what stated by Roojen: “*Arab formed a significant group among batik makers along the north coast and contributed to the variety of styles developed during the 19<sup>th</sup> century. The typical Arabian batiks is that the designs do not display naturalistic images in keeping with Islamic proscription.*”<sup>25</sup>

### **2.3.2 The Islamic Influence on the Batik Craft**

The Islamic spreading in Indonesia from the 7<sup>th</sup> to 13<sup>th</sup> century AD was done the Arab traders together with the traders from Indian and Persian. Upon their arrival, only a small percentage of the population was willing to embrace it because the majority of the people were still under the power of Hindu-Buddhist kingdoms. Though the process of spreading of Islam by the coming traders took place in a long time, they intensified the spreading of Islam in the area they visited. The native traders who have converted to Islam also took part in the spreading of Islam in various parts of Indonesia. Gradually, the influence of Islam in Indonesia was increasingly widespread among the people.

In the 15<sup>th</sup> century, despite the Majapahit kingdom in East Java in the Mojokerto region embraced the Hindu religion, the prince Batoro Katong Raden, a descendant of Majapahit kingdom turned to Islam and brought the teachings of Islam to Ponorogo region in East Java. In the development of Islam in Ponorogo, East Java, there was a boarding school reinforcing the spreading of the religion. Batik that was then still limited in the palace environment finally was brought out of the palace and developed in Ponorogo. The old batik areas that can be seen now are the Kauman areas, namely the villages inhabited by mostly the Muslim in Java. Did batik only exist when the archipelago was under the administration of the Islamic sultans? Rutherford stated that: “*Although names for various motifs have been traced from the Javanese literary works dating from the 12<sup>th</sup> century, in fact, the term batik until it has applied to textile design do not appear in Javanese court records until the Islamic period, when Indian traders were already active in Archipelago.*”<sup>26</sup> Tracing the history the transition of Buddha and Hindu kingdom to the Islamic kingdom administration which was marked by the appearance of the Islamic Demak kingdom in Java in the early 15 century. This indicates that Rutherford implied the batik craft had just appeared in Java after the 15<sup>th</sup> century.

During the 17<sup>th</sup> centuries, Java was reigned by Sultan Agung Hanjokrikusumo. Under

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<sup>25</sup> Pepin Van Roojen, *Batik Design*, publisher: The Pepin Press, Amsterdam, Kuala Lumpur 1994, p. 116

<sup>26</sup> Rutherford, ‘Indonesia’ APA Publication, Singapore, 1996. P110

his reign, Islamic-Mataram kingdom grew into the largest empire in Java and the archipelago at the era. His territory covered the area of Java, Palembang, and Jambi in South Sumatera and Banjarmasin in South Kalimantan. Later, the cause of political aspect, like the war broke out with VOC, causing prince Puger to draw back and settle down in Banyumas in the central Java and later he gained control over Madura in East Java. Aside from the aspect of military, he had great contribution to the country in the cultural aspect, as it was explained by Keller: “According to the book *The Art of Batik*, (R. Soeprapto) Sultan Hanjokrikusmo, who ruled from 1613 to 1645 was very fond of craft and created many beautiful and deeply symbolic designs.”<sup>27</sup>

The widespread of Islam had caused the majority of the Javanese to embrace Islam and bring their influence on batik designs. As explained by Lewis : “After Mohammadanism, brought to the Southeastern Asia, spread over the Islands, many new patterns were added to the former batik designs, The highest development was in central Java, especially in seventeenth and eighteen centuries.”<sup>28</sup>

The Javanese were initially inspired by things of their natural surrounding in creating batik motifs. They imitated flowers, fruits, leaves, butterflies, fish, shells, which had beautiful shapes, applied in the sarongs, kains, kembans, and selendangs. Since the Islamic law forbade the Muslims to illustrate any living beings, so the images of animals had to be stylized so as to abide by the Islamic provision. The animals were illustrated with curve lines, similar to the parts of flowers or plants so the image of the animals would look unrealistic, while fillers or ‘isen-isen’ are illustrated with the plant motifs



Figure 2-12 The Stylized Birds

<https://www.pinterest.com/pin/51861833179259975/>

<sup>27</sup> Keller Illa, *Batik: The Art and Craft*, UK. Tuttle Company publisher, 1966. P.14

<sup>28</sup> Lewis, G.C., *First Lesson in Batik*. The Prang Company, New York, 1921, p.7



One of the stylized patterns, as illustrated in the picture above, shows the strong influence of the culture of Islam. The motif above illustrates a couple of birds with a symmetrical pattern. The images below show other illustrations of the stylized animal motifs created in the early 20<sup>th</sup> century indicate the influence of Islam:

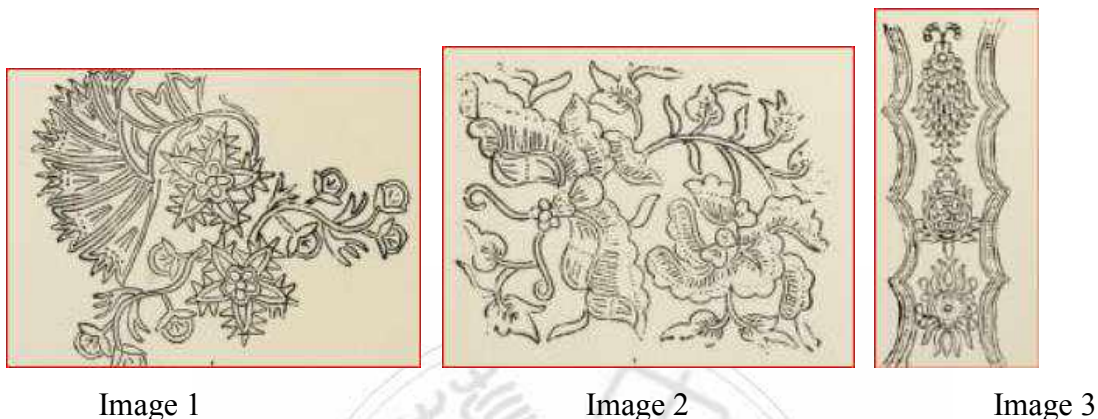


Figure 2-13 The Stylized Animal Design

(source: Javanese Batik Design from Metal Stamps, page 10,13,15)

The image 1 above shows the stylized bird, image 2 shows the stylized butterflies, while image 3 shows the stylized fish, turtle, and octopus.

### 2.3.3 The Indian Traders and the Clothing

From the finding of the inscription, historian inferred that the Indian had settlers in Indonesia since the first century AD. Until the 7<sup>th</sup> century, the Hindu religion had been spreading throughout the archipelago which eventually adopted by all circles of people in Java. Indian cultures were adopted. One of the cultures is the Hindu epics ‘Ramayana’ introduced through the wayang, or shadow-play performance, which is still very popular in many parts of present-day Indonesia.

Along with the flow of the comers of Indian traders, brought along the culture which influenced the batik culture in Indonesia. The patola from Gujarat coast and chintz or sembagi from the Coromandel coast both places located in India were extremely popular trade goods with the aristocratic circles.

Due to the trade relationship in the early of Sriwijaya kingdom administration, in the 7<sup>th</sup> century, there are two types of cloth from India began to appear. From Gujarat came the Patola cloth, and from the Coromandel coast came the chintz or sembagi. Both Gujarat and Coromandel were the very popular places for having produced the goods for trading with the aristocracy in the inland regions.

These two kinds of clothing came from India, but the spreading and flourishing of these kinds of clothing in Sumatera and Java, in the coming centuries there were effort of the batik producers who tried to imitate these clothing craft which explained by Doellah: “ *After the*

trade with India waned and it became difficult to obtain these two textiles, about the end of the 18<sup>th</sup> or beginning of the 19<sup>th</sup> century, many batik entrepreneurs –particular Chinese and Arab - took to producing imitations to fill the gap in the market. It was through these two types of cloth that Indian culture came to influence batik ornamentation.”<sup>29</sup>



Figure 2-14 The Patola Clothes from India  
<https://marinaelphick.com/2014/01/07/nitik/>

### 2.3.4 The Chinese Pilgrims

The entrance of China mainly for the mission of religion has begun far in the earlier centuries as Tansen Sen explained that “*The spread of Buddhist doctrines from India to China beginning sometime in the first century CE triggered a profusion of cross-cultural exchanges that had a profound impact on Asian and world history. The travels of Buddhist monks and pilgrims and the simultaneous circulation of religious texts and relics not only stimulated interactions between the Indian kingdoms and various regions of China but also influenced people living in Central and Southeast Asia.*”<sup>30</sup>

Some of the earliest records on the mission of Buddhism were written by clerics, such as Fa Hien in the 4th century and I Ching in the 7th century. Fa Xien, a Buddhist monk from Shan Xi province, north of China who made a pilgrim to India, on the way back to China, after a two-year stay in Ceylon, a violent storm drove his ship onto an island, he reported a kingdom in Java (‘To lo mo’). Some expert phonetically concluded that the words To Lo Mo was the kingdom to Tarumanegara in West Java which developed between the year 400-600. On the other hand, the early testimony of dynasty Sui in the six century and Tang in the seventh century also mentioned the diplomat came from To Lo Mo from the south.

<sup>29</sup> H. Santosa Doellah, *Batik: The Impact of Time and Environment*, Danar Hadi publisher 2003. p.154

<sup>30</sup> Tansen Sen, *The Travel Records of Chinese Pilgrims Faxian, Xuanzang, and Yijing*, p. 24.  
[http://afe.easia.columbia.edu/special/travel\\_records.pdf](http://afe.easia.columbia.edu/special/travel_records.pdf)

I Ching, a Tang dynasty-Chinese Buddhist monk set out on his journeys to India to study Buddhist scriptures and on the way back to India, he stopped at the kingdom of Sriwijaya, the Palembang region in South Sumatra on his way back to China. During the ruling of the Sriwijaya kingdom, Palembang was a center of Buddhism where the foreign scholars gathered. I Tsing stayed for six years in Palembang to translate original Sanskrit Buddhist scriptures into Chinese. The written record of his 25 year- travel speaks volume of the ancient kingdom of Sriwijaya, besides giving information about the other kingdoms lying on the route between China and India. In the visits to the nations of Melayu in the Malay peninsula and Kedah, I Tsing noted his impression of the 'Kunlun peoples', the ancient Chinese word refers to Malay people, who described by I Tsing as such: "*Kunlun people have curly hair, dark bodies, bare feet and wear sarongs.*"<sup>31</sup> Here we can observe that sarong has been a kind the traditional garment of the native of the archipelagos since the 7<sup>th</sup> century.

The entrance of China to Indonesia peaked in about 13<sup>th</sup> century which kept growing until the Chinese began to make batik in the early 19<sup>th</sup> century. In the 13<sup>th</sup> century, China was one of the countries with whom the kingdom of Sriwijaya had the trade relation, besides the other countries of Southeast Asia such as the countries of the Indo-China (the present regions of India, Vietnam, Laos, Myanmar, Cambodia) and Malay Peninsula (West Malaysia). During the 13<sup>th</sup> century, there were already Chinese Muslims in Java due to massive migration from China to Southeast Asia during the Yuan Dynasty. According to the records of Dynasty Yuan, ships sailed every month between Quanzhou in China and Tuban district in east Java.

In the 15<sup>th</sup> century Zheng He, a Chinese Islamic cleric, came from Yunnan, was a Hui ethnic Chinese mariner, who adhered to Muslim faith., Zheng He, as an explorer diplomat of the China's early Ming dynasty, commanded expeditionary voyages to Southeast Asia, South Asia, Western Asia, and East Africa, between 1405 to 1433. Upon arrival of Cheng Ho in the central Java, in the early 15 century, he found a small cave on a rocky hill. Using the site for prayer, he taught the inhabitants how to cultivate the land. A Chinese translator while participating in Zheng Ho's expedition, noted that Muslim Chinese traders inhabited the capital and cities of Majapahit (15th century) and form one of the three components of the population in the Majapahit royal region. We may learn that before Cheng Ho arrived, there had been the Chinese ethnic who embraced Islam. Zheng Ho's arrival in Southeast Asia, besides for religious purpose, he prompted the practice of acculturation, with the local inhabitants, and brought the impact on the batik craft. As Tika Nurwati explained "*Batik Lasem had been there before Admiral Cheng Ho came to the archipelago. But the arrival of Admiral Cheng Ho along with merchants from China and Vietnam have a big impact on the style batik in Lasem.*"<sup>32</sup>

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<sup>31</sup> New World Encyclopedia, 24 Jan 2018 [http://www.newworldencyclopedia.org/entry/I\\_Ching\\_\(monk\)](http://www.newworldencyclopedia.org/entry/I_Ching_(monk))

<sup>32</sup> Tika Nurwati, Rembang city handmade batik, 2016

(<http://bahasaingriss-2112t0546-septialutfi.blogspot.tw/2016/04/batik-lasem-rembang.html>)



In his 28<sup>th</sup> years of world exploration, Cheng Ho is said to be passed through Indonesia's archipelago for five times which was mentioned in the history that the places he had settled were the coastal areas of the Malacca Strait and its elongated areas as we can trace from the statement as follow: *“Therefore, nine cities were chosen as the main destinations along the program's maritime path: Banda Aceh, Batam, Tanjung Pandan, Palembang, Jakarta, Cirebon, Semarang, Surabaya, and Denpasar.”*<sup>33</sup>



Figure 2-15 Lasem Batik Reflects the of Chinese Culture

[https://commons.wikimedia.org/wiki/File:Batik\\_Lasem\\_Tulis.jpg](https://commons.wikimedia.org/wiki/File:Batik_Lasem_Tulis.jpg)

### 2.3.5 The Clothing of the Chinese Descendants

As what was marked Ta Tan Sen, the sinologist of Zheng He-history, confirmed the 'third wave' theory in the spread of Islam in Southeast Asia. Following the two waves of Islamic influence that came through the trade routes of Gujarat (India) and the Middle East, there was also a 'Chinese wave' which was also a major outbreak of the spread of Islam to Southeast Asia.

The peaceful cultural contacts not only encouraged the transmission, transference, and transition of religion, involving Muslims from the plains of China, Yunnan, Champa (southern Vietnam), Java, Malay, Arab and India but also allows many people Chinese in Malay lands can still maintain their non-Muslim characteristics.

The Chinese people later established their settlements, especially in important regions in Java, such as Cirebon, Pekalongan, Lasem and Tuban, Indramayu. They eventually mingled with indigenous peoples and experience the mingling of cultures, which resulted in the new breed of culture called 'Chinese Peranakan' culture. The 'Chinese Peranakan' or 'Peranakan

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<sup>33</sup> The Jakarta Post Travel: Cheng Ho Sea Route to Explore 9 cities in Indonesia, February,24,2015  
(<https://sg.news.yahoo.com/cheng-ho-sea-route-explore-9-cities-indonesia-170000212.html>)

Chinese' referred to the ethnic Chinese who dressed, following the dressing manners of the indigenous people, as what H. Santosa Doellah explained: "*The women wore tubular sarongs or rectangular batik skirt cloth, and the man the batik pants.*"<sup>34</sup> These ethnic Chinese in the archipelago still brought along the customs, religions, and cultures of their ancestral land which was adjusted with the local culture.



Figure 2-16 The Clothing of Peranakan Chinese

<https://asianinspirations.com.au/asian-culture/peranakan-clothing-a-unique-blend-of-cultural-influences>

The image above shows the kebaya of Chinese Peranakan, embroidery applied to this upper dress with dragons image, usually worn with batik sarong as the lower garment.

China's influence in those eras affected the patterns and variety of batik motifs that resulted in the beautiful combination of the oriental batik artwork of archipelagos.

Chinese batik is a type of batik made by Chinese who originally displayed patterns with Chinese pattern which the source of inspiration from the Chinese mythical animals, plants and the motif of the Chinese ceramics, as explained by Roojen: "*Frequently used in Chinese decorative arts are snakes, tigers, lions, dragons, lovebirds and phoenixes. This found their way into many batik designs of the Pasisir, together with typical Chinese floral motifs. Ornaments found on Chinese trade ceramics were another source of inspiration.*"<sup>35</sup>

There is also a variety of motif decorations derived from ancient Chinese ceramics, such as the decorative cloud-shaped with red or red and blue which gave birth to the batik pattern called 'Mega Mendung'. In the 1910s, Chinese batik that contained the motif of bouquet or flowers, because during Chinese Batik began to gain influence of Dutch batik patterns that at that time sold in the market doing business and the tenacity in their effort, ultimately making them able to put batik as export merchandise. Their skillfulness in developing the batik so as to meet the need for garments with batik motif decorations in their circles has brought the

<sup>34</sup> H. Santosa Doellah, *Batik: The Impact of Time and Environment*, Danar Hadi publisher 2003. p.182

<sup>35</sup> Roojen P.V, *Batik Design*, publisher: The Pepin Press, Amsterdam-Netherlands, 1995. P.84

appearance of the Chinese Batik. As what is declared by the Bakers, “*The Chinese, however, have control of the industry in Java...Under Chinese management, batik making has become the leading occupation.*”<sup>36</sup>

In its development, Chinese Batik shows diverse patterns, among others, there are patterns with the influence of decorative of the classical royal batik, another shows the influence of Dutch design as a matter of the evolution of time, while the Chinese batik design besides reflecting their own culture, they were also influenced by the decorative art of Dutch, as confirmed by Roojen: “*Indo-Chinese batik production started a few decades after the Indo European community commenced their involvement with the industry.*”<sup>37</sup>



Figure 2-17 Peranakan Batik of “Tiga Negeri”

Source: Encyclopedia Batik: Batik Tiga Negeri publisher : Batik Dan, 2013  
<http://batikdan.blogspot.com/2015/03/batik-tiga-negeri.html>

The Chinese influence can also be seen in the innovation in the method of coloration, as Doellah stated: “*The development of time into one that demanded efficiency and was supported by technological progress produced chemical dyes-usually referred to as synthetic dyes. The use of chemical dyes spread quickly through the batik merchant community. Colors that had been difficult or impossible to obtain with natural dyestuffs were now easily obtainable,...*”<sup>38</sup>

Consequently, with the using of the synthetic dyes, some natural colors can be replaced by the synthetic colors produce a wider range of color applied to the motif designs, as declared by Doellah: “*...The impact of this, was, for example, that the batik entrepreneur*

<sup>36</sup> Walter Davis Barker, Ida Strawn Baker: Batik and Other Pattern Dyeing, Chicago, 1920, p.14

<sup>37</sup> Roojen P.V., Batik Design, the Pepin Press, Amsterdam, Kuala Lumpur, 1194, p.105

<sup>38</sup> H. Santosa. Doellah. Batik: The Impact of Time and Environment. publisher ‘ Danar Hadi Surakarta, 2002 p. 126

could replace wedelan blue (indigo blue) with dark green, dark violet or maroon...”<sup>39</sup>

## **2.4. The Influence of the Colonialism**

Besides the process of acculturation occurred in the earlier centuries, since the 16<sup>th</sup> century the, Indonesia unceasingly became the target of the colonialism due to the strategic location with the tropical weather which resulted in the diversity of the agriculture production. Among the colonialists who brought their influence on the native’s batik culture is the Dutch with their bouquet motifs which had been popularized in the circles of the artists, and the Japanese with their flower and butterflies motif which applied to the batik craft during the periods of colonialism.

### **2.4.1 The Influence of Dutch**

The factors which prompted spreading the batik culture in the circle of the Dutch, besides inspired by the creations of the artists who have been showing their artistry for centuries, another factor came from the Dutch colonial government who regarded the batik as their political tool, used it as a statement they were in control of the island, which explained by Cornelis van der Meer: *“It was through dress that the Dutch actually made one of their strongest statements as the new rulers of Java. By wresting away both the privilege of wearing and producing batik from the Javanese aristocracy, ..... Both European men and women adopted clothes fabricated from batik cloths.”*<sup>40</sup>

The Dutch or *Belanda* came to Java at the end of 16<sup>th</sup> century, sought the suitable headquarter to control the other trading ports throughout the archipelago. Since 1602, under auspices of VOC (Vereenigde Oost Indische Compagnie) or United East Indies Company, they had successfully run commerce encouraging a number of the Dutch people settled down in the regions of Indonesia. The Dutch nation adjusted their garments to the tropical climate and adopted chintz for their daily dress. In 1799 the VOC collapsed and the authority was taken over by the Netherlands government resulted in the rapidly expanding trade and drew increasing numbers of Dutch people to live permanently in Java.

Although the Dutch had arrived during the end of the sixteenth century, the complete occupation over the island of Java happened during the mid-nineteenth century. The Dutch gradual occupation of Java hand changed Java’s status to the Dutch colony, which occurred shortly after the Java War, 1825-1830. Between 1850 and 1914, quite a number of the sultanates and communities had been welded into a single administrative unit called the ‘Netherlands Indies.’

Since 1830, while Dutch administration fully determined Java’s political and economic policies, the royal circle concentrated on refining the Javanese cultural practices. In the royal

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<sup>39</sup> Ibidem

<sup>40</sup> Meer, A. H. (2014). *Ambivalent Hegemony: Culture and Power in Colonial Java, 1808-1927*. New Brunswick: Rutger University, p.72



environment, the batik craft reached an unprecedented level of aesthetic refinement.

In the mid of 19<sup>th</sup> century, the development of the Dutch batik, prompted by the appearance of Dutch artists in central Java, who were inspired by the European Magazine, created the motif of flowers and colors that are more cheerful for their batik which later became known as Dutch batik, as confirmed by Harmonia : *“In the era of 1840-1860, for example, in Semarang there were only two Indo-European women who produced batik, namely Carolina Josephina von Franquemont and Carolina Catharina van Oosterom. Miss Carolina Josephina Von Franquemont (1817–1867) was the first known Indo-European who acknowledged as batik manufacturer.”*<sup>41</sup>

Others, as mentioned by Roojen, was *“Lien Metzelar who ran the batik in Pekalongan from 1880 to around 1920...But the best known, ...was Eliza Charlotta van Zuylen who worked in Pekalongan from the late 19th century until 1940.”*<sup>42</sup>

The using of the Dutch batik was initially restricted to Dutch and Indo-Dutch society, later on the Dutch batik spread to the environment of Chinese and Javanese aristocrats. This Dutch motif batik, as the commodity for the different circles, consequently the application of motif, the Dutch artists engaged the cultural symbolic of the Javanese and Chinese culture, as declared by Pepin: *“They catered initially for the European, Indo European and Chinese community in Java, and later increasingly for export ..... The result was that the European aesthetic values and motifs were combine with Javanese and Chinese patterns.”*<sup>43</sup>

The key of the flourishing of the Javanese-Dutch batik due to the method of batik execution using the traditional hand-drawn method, in spite of the fluctuation of the hand-drawn batik as a result of the emergence of the stamping batik in the 19<sup>th</sup> century, the Dutch batik could confront the competition of the batik with the stamping method because of the quality aesthetic in its design, and the customers of the affordable circle.

Motif this batik motif later developed in the coastal areas where the Chinese immigrants first set their foot in the islands. Though the Chinese immigrants created the designs displaying their cultural influence, the Dutch colonization brought about the influence of Dutch to the Chinese batik design.

In the early 19<sup>th</sup> century, as the importation of the Indian chintz went into declined, the wearers turn to batik decorated with chintz-like designs, with the particular feature that many colors speckled around as shown in the pictures below. The illustration in the figure 2-15 below shows the chintz of European style, marked with the speckled colourful design.

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<sup>41</sup> HARMONIA: Dutch Batik Motifs: The Role of The Ruler and The Dutch Businessman, Journal of Arts Research and Education 16 (2) (2016), 125-132, page 129

<sup>42</sup> Pepin Van Roojen, Batik Design, publisher: The Pepin Press, Kuala Lumpur-Amsterdam, 1994, p.91

<sup>43</sup> Pepin Van Roojen, Batik Design, publisher: The Pepin Press, Kuala Lumpur-Amsterdam, 1994, p.88





<https://www.decorativefair.com/chintz/>

Figure 2-18 The Typical Chintz of the European Style

### 2.4.2 The Spreading of Batik to Europe and America

The 17<sup>th</sup> century Dutch had just become the entity of the political and religious hegemony of Spain. The success in gaining Independence from such a powerful adversary after the long and arduous war, resulted in an enormous sense of self-esteem of the nation. They intended to create a form of government that would provide a broad and lasting foundation for the future. They expressed their ambition in unique social and their cultural heritage in many ways, particularly in their bountiful artistic traditions. The emerge of many artists in the early seventeen century along with the establishment of many art schools was the most extraordinary phenomena in the history of visual art.

The coming of Dutch in Java, the settlement followed by the interaction between cultures. To them, batik as new kind of art that use fabric as the medium of presentation. The westerners regarded batik had its artistic value and uniqueness, which inspired them to try their hand at this new and fascinating Oriental Art, as what was declared by Lewis: “... *‘BATIK’ presents many new and interesting problems for art workers who have wearied of china painting, metalwork, embroidery, etc.*”<sup>44</sup>

The Netherlands initially was the country where the art of painting had been flourishing for years. Going through the centuries, the development of art of painting gave birth to many prolific artists. During the settlement of Dutch in the Dutch East Indies, they conveyed their artistry through the art and craft of batik, caused the batik culture to develop in their circles. Moreover, the support of their government to this oriental art of Batik had made it develop more quickly. Evidently, we can tell from what has been stated by Barker as follow:

*“Book issued by the Dutch government to promote the batik craft, picture Javanese women and girls seated upon fiber mats before a vertical frame upon which the material is*

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<sup>44</sup> Lewis, G.C. *The First Lesson in Batik; a handbook in batik; tie-dyeing and all pattern dyeing*, Chicago, New York, The Prang Company 1921. P.3

*hung for the execution of their art. Men too are at work printing and dyeing these fabrics. Housewives in staid processions display the occupation. Princess and fine ladies disport their gorgeous costumes. Priests climbing the steps of their temples past the long rows of their sacred gods are resplendent in batik array. Their oldest gods are clothed in sculptured batik.*<sup>45</sup>

At the beginning of the 16<sup>th</sup> century, the Dutchmen Lebeau and Pieter Mijer produced some truly beautiful hangings with the batik technique. Using ‘tjanting’ as the waxing tool, they can produce the most intricate designs with amazing skill and accuracy. The wax-drop resist technique of batik fascinated the artists who had so far been used to paint mainly in oil and watercolor. With the increasing trade and the Dutch sovereignty over Java in the 16<sup>th</sup> century, Javanese batiks were introduced to Holland and subsequently all of Europe. Besides in the Netherlands, batik continued to develop in Germany and Paris.

In Europe, the batik became a new subject to master in the circle of artists and craftsmen. Although batik is still practiced in the traditional way in the Far East, its time-consuming method makes the true process prohibitive for the westerners. Consequently, the westerners tried to simplify the process. The fabric was merely washed to remove the sizing without soaking in the coconut liquid to derive the creamy effect, the application of wax using brushes instead of the tjanting is another way to make it easier for some artists. Through exploration and the invention of aniline dyes and the development of the dry cleaning method, together with the gadgets and utensils, they had successfully simplified the process of batik craft execution.

Unlike the traditional Javanese craft which was applied mainly on the garment, in the circle of Dutch artists, the batik craft was also applied for the home decoration, like wall hangings, curtains, lamp shades, or material for handbags. They expressed their artistry in the different ways as what was declared by Krevitsky, Nick: *“The modern western approach to batik is quite different from the traditional Javanese method. It tends to be free, bolder, and more direct and spontaneous in concept and actual production.”*<sup>46</sup>

Notwithstanding many Javanese patterns were adopted since the Dutch had settled in the archipelago for centuries. The early 19<sup>th</sup> century, batik craft became more and more developed in the Netherlands, and became the export commodity, as what was confirmed by the Rens Heringa, a Dutch anthropologist and textile curator as follow:

*“In the early nineteenth century, Javanese batik was one of the first Southeast Asian textiles to arouse both mercantile and scholarly interest among Europeans. Java, as the administrative center of the Netherlands East Indies, was easily accessible to travelers and*

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<sup>45</sup> Walter Davis Barker, *Batik and Other Pattern Dyeing*, Chicago, 1920 page 12

<sup>46</sup> Krevitsky Nik, *Batik Art and Craft*, New York, Reinhold Pub Corp, 1964. p.7

was visited as a matter of course by all Dutch officials. Batik, the main Javanese textile, is thus most prominently represented in European textile collections. Batik is also well-documented in comparison to textiles from other areas. Nineteenth-century Dutch colonial reports contain scattered information on the production methods used in different areas. One particularly rich source are the sample books and correspondence of the European textile factories involved in the huge production of batik imitations for export to the Archipelago for more than a century.”<sup>47</sup>

Though the European factories were able to make the batik-liked cloth, compared to the batik products of the indigenous, which through the long process of production, possessed strong colors showing the genuineness and artistry of the native.

In the late 19<sup>th</sup> century batik became to attention in the circles of the European artist, due to the exhibition held in Rotterdam, the Netherlands, as described in the book History of Java (London, 1817) by Sir Thomas Stamford Raffles who has been a governor of the British in Java during Napoleon occupation of Holland as such :

“In 1873 a Dutch merchant Van Rijekevorsel brought a piece of batik gained during a visit to Indonesia to Ethnic Museum in Rotterdam and at the beginning of the 19th century that batik began to reach its golden period..The exhibition at the Exposition Universelle in Paris in 1900, Indonesian batik amazed the public and artists.”<sup>48</sup>

In the early 20<sup>th</sup> century batik continued to develop in German and Paris marked by the holding of exhibition, seminar and courses, as it can be noted with Rudolf’s explanation:

“The batik technique had become known in Germany a few years before the 1906 Krefed exhibition, October 1902 saw the foundation of the Arts and Crafts Seminar in Weimar under the guidance of Henry van de Velde. This Belgian artist was familiar with the Javanese batiks from the Johan Thorn Prikker Collection and taught this technique to his student and confidante, Erica von Scheel, who later ran batik courses at the Arts and Crafts Seminar in Weimar and worked for Paul Poiret in Paris.”<sup>49</sup>

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<sup>47</sup> Rens Heringa, an anthropologist and free-lance curator of textile: South East Asia Batik Textile Studies, Newsletter, 9, Summer 1996; catalog of the Dutch Textile Museum’s batik to be exhibited in Jakarta. <https://ias.asia/iiasn/10/Regional/10CDXA01.html>

<sup>48</sup> Agnes Monica, Indonesian Batik : History of Batik Techniques <http://batikfrom-indonesia.blogspot.com/2012/06/history-of-batik-techniques.html>

<sup>49</sup> Rudolf G. Smend Collection, Batik: 75 selected masterpieces, Publisher: Galarie Smend 2006, Germany p.21



Figure 2-19 Created by the 19<sup>th</sup> century-Dutch Artists Reflects the Art of Noveau (Source: google books, the collection of Stephan Tschudi Madsen: The Art of Noveau style, publisher: Dover, United States 2002)

The images above show the stylized peacock with the ‘tumpal’ border motif with the floral filler. European artists favor the batiks for the house decoration: the wall hanging, lampshade, carpet, ceramic, or furniture.

According to Barker: “*The American adaptation of batik followed closely upon European Revival.*”<sup>50</sup>



Figure 2-20 Tree of Life

‘Tree of Life’, the 18<sup>s</sup> Century-Batik Wall Hanging, by the US Artists  
Designed and Executed by: Myrron B. Chapin, Ann Arbor, Michigan Austin Purves. Jr.

<sup>50</sup> Barker, Walter Davis: Batik and Other Pattern Dyeing, Atkinson Mentzer & co, 1920 .p14

Source: Charles Scriber: *Decorative Painting: A collection of plates from issues of the monthly journal Architecture*, publisher: Charles Scribner's Sons, New York, 1972, p.243, 244

The motif pattern of the American batik influenced by the Dutch artists in the nineteenth and early twentieth centuries, who worked on the Art of Nouveau. In the early 20<sup>th</sup> century, batik in the US had become the part of the design curriculum in the high school and Universities. Dutch artists, as a matter of history, had recognized the diversity of Indonesian artifacts and taken the chance to watch the Javanese batik artists working at the colonial exposition in the Netherland. They tended to produced imitation batiks made for the Asian and African markets by utilizing motifs specific to meet the market demand for the batik closely related to the production of traditional techniques. The Dutch' Art and Craft movement encouraged American artists to make their own batik using the technique similar to what the Javanese had practiced for hundreds of years, as confirmed by Lyllethun :  
“*Priestman, an arbiter of Arts and Crafts taste, also published batik instructions in her book Handicrafts in the Home (1910) where she recommended stenciling and gaining facility with a homemade batik tool.*”<sup>51</sup>

However, upon the the existing of batik as the fashion for garments in 1980 in the US, the American textile industries applied capitalism, using printing machine, they developed imitation of the batik pieces of the ‘Javanesque effects.’ They did not focus on the Javanese patterns which has the cultural nature in the motifs, nor did they imitate the Javanese color patterns, because in the American mass market, there was no necessity for industries to create designs evocative of traditional batik designs. But using printing method they had succeeded in creating the batik which of the Javanese characteristics, namely to create the cracle lines and shaping the motif with the flowing lines similar to those of the Javanaese batik patterns as mentioned by Lillethun as “*the transformation of batik in America, where batik traveled from Javanese to Javanesque.*”<sup>52</sup> North America the batik technique contributed to and influenced the textile arts movement from 1893 to 1937

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<sup>51</sup> Lillethun, Abby : *Javanesque Effects: Appropriation of Batik and Its Transformations in Modern Textiles*, Textile Society of America, Lincon, Nebraska, the US, 2004. p.38  
<https://docplayer.net/51318830-Javanesque-effects-appropriation-of-batik-and-its-transformations-in-modern-textiles.html>

<sup>52</sup> Ibidem, p.41





Figure 2-21 The Crackle Lines shown in the Madura Batik  
<http://hajiamni.16mb.com/wp-content/uploads/2012/10/n.jpg>  
(The image above display the crackle lines of batik of Madura)

### 2.4.3 The Influence of the Japanese Occupation.

During the Japanese occupation in 1942, the production of the Javanese batik abruptly came to a halt. A number of batik factories were closed. Fabrics of fine quality were no longer imported, everything was confiscated. Notwithstanding, a new kind of colorful batik developed in the midst of war. The Japanese, in order to mobilize resources for the war effort, established the Hokokai batik industries along the north coast of Java, mainly in Pekalongan. Despite the suffering the nation of Indonesia had to undergo during the wartime, the batik Hokokai became a contribution to the wealth of the national batik culture, as what was stated by Inger Mc.Cabe Elliot: *“The vibrancy of Hokokai batik presents a strange counterpoint to the suffering of the Javanese in those years.”*<sup>53</sup>

There are two characteristics of the Jawa Hokokai Batik. One is marked by the flowers motif usually accompanied with butterflies done in two patterns called ‘pagi/sore’ or evening afternoon’ pattern. This refers to two types of motif in one sheet of fabric. Another characteristic that stands out in this Hokokai batik we can observe is the designs usually created with the frame with the decorative edge of the fabric in the form of a series of flowers. These ornamentations, adapted from the Japanese kimono pattern which consisted of the flower and butterfly image.

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<sup>53</sup> Inger McCabe Elliot, *Batik, Fabled Cloth of Java*, publisher: Periplus, Singapore.. 1984 p. 178



Figure 2-22 Kimono with Two Patterns

<https://www.pinterest.co.uk/pin/131800726570752935/>



Figure 2-23 Kimono with the of Floral Decoration

<https://www.pinterest.ie/pin/488992472018983775/>

Considering the cloth or Mori at the time of war was hard to obtain, the batik makers expressed the beauty of the motifs to the full, thus the Javanese-Hokokai batik cloth tends to be full and dense, both in the main motive or the background of the fabric. The motif of this batik might use elements of flowers and animals such as birds and butterflies. In the application of the pattern in the Hokokai batik, the batik artists also adopted the icons of the Japanese and Chinese decorative art, including the motif of floral ornaments such as lotus, peonies, dahlia or chrysanthemum accompanied with butterflies or peacock. While the motif of the flowers there was an adaption to the Dutch batik motifs such as lilies, roses, or orchids, and batik Keraton

motifs or the royal motifs, such as ‘parang’ or ‘lereng’ motifs. Sometimes it was involved the characteristic of Japanese cherry blossom motif whose origin was the from Japan.

When viewed from the color, Batik Hokokai is likely to have multiple coloring, such as blue, purple, red, beige or yellow. So this kind of batik design tends to look more intricated compared with other kinds of batik designs.



Figure 2-24 The Hokokai Javanese Batik (1)

<https://tukadabu.wordpress.com/2014/06/21/batik-jawa-hokokai-memiliki-pengaruh-dari-jepang/batik-tulis-jawa-hokokai-pekalongan-with-dawn-dusk-pattern-butterflies-and-cherry-blossoms-motive/>



Figure 2-25 The Hokokai Javanese Batik (2)

<https://www.boombastis.com/batik-hokokai/42185>

## 2.5. The Development of Indonesian Batik Culture

Development of Indonesian batik culture is inseparable from the impact of time and environment where the history takes an important role.

According to the native, at one time a sultan decreed that batik making was a ‘royal art’ to be practiced only by women of the court. It was previously regarded as a pastime for the ladies in the courts who will draw the patterns to decorate their clothes. Later it is considered as a part of their culture to wear a sarong with batik patterns to reflect their social status. Aristocracy presented their batik with their typical colors and patterns. Though the ruler of



political administration at one time or another was replaced by another, batik craft continued to flourish as part of their culture in the circle of the court of Java and flourished in the era of the Islamic kingdom in the 17s centuries.

Batik craft later brought by the followers of the kings to the places outside the court. Hence people began to learn the batik making, The craft later gradually spread to other places in the islands. For centuries batik craft has been practiced by the native villagers with precision and concerned with details that we marvel at today. The Javanese initially have preference for the finely –woven cotton muslins over silk because they are easy to work with and pleasant to wear. Though in Indonesia, batik was at first applied in cotton and calico, but the foreigners who came to Indonesia, introduced other kind of finely woven quality of muslin, and the native found it to be suitable for batik and comfortable to wear in the typical of the climate in Indonesia.

### **2.5.1 The Development of Batik Industries**

The development of the batik design particularly in the circle of the Javanese occurred after the late 18<sup>th</sup> century or early 19<sup>th</sup> century after the importation of finely woven imported cloth from India around the 1800s and from Europe in beginning of 1815.

Around 1800, Chinese people in the Pekalongan city cultivated the cotton-like plant. From the fiber of this plant, the fabric was made with simple looms. The spirit of trading encouraged craftsmen and merchants to travel to other areas, including Yogyakarta and Surakarta, causing interaction to be more rapid in these batik regions. In 1920, the rules for permission for textile entrepreneurs were put into effect by Governor-General of the Netherlands in Batavia, Java.

Batik produced until the early 20<sup>th</sup> century is ‘batik tulis’, which using the canting to apply the wax on the motif. Batik of stamping method was introduced to the batik makers later was increasingly applied as the new batik method, notwithstanding the result was not as fine as the hand-drawn batik, as Dorai convey: *“The advent of batik cap revitalized the industry in the 1920 making mass-produced clothes that were adorable to all and creating an export trade from Java to outer islands.”*<sup>54</sup>

In the era after the independence of Indonesia, the government in the facing of the overpopulation in Java encouraged emigration to other islands. Those batik makers who left did not carry the craft. The duty imposed on importer and exporter made the batik producers become more difficult to continue their industries since cotton had to be imported from the people of the Republic of China. The batik makers had to compete with Malaysia, who began to produce batik of ‘Javanese motif’ and Singapore with its free trade policies, meanwhile, the middlemen were able to sell Indonesian batik and Malaysian batik to other countries with

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<sup>54</sup> Dorai Francis: Indonesia, publisher: APA publication, 2001, Singapore p.89

lower prices.

In the 1950s, the government under the administration of president Soekarno helped to maintain Indonesian batik industries by launching the policy on ' food and clothing' which viewed the batik as the public outfits. Through the cooperative known as GKBI ( Gabungan Koperasi Batik Indonesia) or (Indonesian Batik Cooperative Association, the batik producers were able to gain subsidy in obtaining the white cloth or 'mori' as the material for making the batik besides being granted the right of monopoly in the batik circulation. In this policy government also targeted the batik of lower quality for the laymen with lower prices. The stamping batik pieces were encouraged to be traded for the circle of the poor. In this way, the stamping batik method began to take the role in the batik production in the mid of the twentieth century.

In new order under the administration of the president Soeharto, for the sake of economic progress, the policy of protecting batik entrepreneurs was abolished. Ironically, Soekarno's policy was realized in the new economic environment. Consequently, most of the batik entrepreneurs who became the usual makers of stamped batik were affected by the new companies that caused them to shift to another business or close the batik business.

Despite the problems rose after the ravage of war: illiteracy, the overpopulation or poverty, the petrodollars brought about the construction of highways, office buildings, hotels and so on. The administration in the new order began to pave the way to the prosperity. New technology prompted the method of batik printing which was able to produce in mass emerged in the 1970s. Various designs and techniques of batik making were no longer restricted to the rigid traditional rules. This was an encouragement to the artists for creating modern designs, but somehow, in some cases, this led them to the bad designs.

Between the 1950<sup>th</sup> and 1970<sup>th</sup>, the period appeared the artists who took effort to maintained the traditional value of batik, with their creativity, innovation was made to enhance the qualities of the traditional batik. For instance, Iwan Tirta used gold and silver threads and used non-cotton silk as an innovation in the material, Santosa Doellah created the innovation in the designs which became popular in the circles of the younger generation. Their batik became popular among women in Indonesian cities and abroad.

In the 1990s, according to the quality of the products, the demand for batik was divided into three markets, namely high class, middle class, and lower class markets. Among these markets, the product of low class market occupied the greatest quantity in demand, because most of the population lives in villages with lower income. Therefore, the lower-class batik market became the greatest in demand. Demand for high-class batik was still strong because there are customs that use patterned and traditional colored batik when dressing in Java.

## **2.6 Traditional Methods of Batik Execution**

As a type of craft that has high artistic value, batik has long become part of Indonesian culture, especially in Java. The craft was exclusive work for Javanese women in the past, making their batik as the main source of earning. As the batik spread among the commoners, a new batik type, known as 'Batik Tjap' or the stamping method using copper, where the men are also involved in the craft.

### **2.6.1 'Batik Tulis' or Hand-drawn Batik**

Since the past eras, the batik craft has been one of the typical Indonesian cultures. The ancestors made it with unimaginable creativity. With the equipment and materials that are still very traditional, they were able to make very beautiful work.

In the process of 'batik tulis' or hand-drawn batik, there are several apparatuses which are indispensable:

- a. the fabric coloring. There are many kinds of batik dyes including the synthetic ones, but some batik makers will maintain the tradition using the natural dyes that give various color gradation.
- b. stool is the seat used by the batik makers when they are working, the height is adjusted according to the body height of the batik makers so that they can work in the comfortable position.
- c. The 'mori fabric, is the main material for making batik. This Mori fabric is a white woven fabric used as the material to make batik cloth. Mori as the fabric is made of cotton, polyester, rayon or silk. There are two types of mori fabrics: the mori fabric that has gone through the process of bleaching and mori cloth that has not been bleached.
- d. tjanting is a small bowl made of copper which has a stout-stemmed bamboo or wood that can be filled with liquid wax as a material for painting.
- e. batik wax serves to retain color in batik so that it can bring up the pattern.
- f. Small stove, is a tool that serves as a source of heat to melt the batik wax. This small stove is usually adjustable so as to control the fire. In general, the local craftsmen usually use the type of ordinary oil stove.
- g. 'Gawangan' is one tool of batik that serves as the shelf to hang cloth during the process of batik making. This shelf can be made of wood or bamboo decorated with the decorative motif on the top.
- h. Ballast used to hold the batik cloth fixed in a place so it will not easily move away while being painted with the wax. This ballast or pendulum can be made of wood, iron or anything that serves a ballast.
- i. Taplak is a piece of cloth that is placed between the lap and batik cloth so as not to spoil the clothes of the craft worker.

j. Wooden table is often used to flatten the surface of the cloth before the batik process. It also can be utilized as a base to draw patterns of batik motifs on cloth by using a pencil.

k. Natural Dyes or synthetic dyes.

Formerly when Indonesian ancestors used natural dyeing materials for coloring instead of using the synthetic coloring matters which widely used today. The kinds of natural dyes vary according to each region, due to the kinds of crops which produce natural dyes they found in each region. This can be traced as Ponder, H.W stated: "*The predominating colors of true design batik vary in every part of Java. Blue and warm brown are favorites in Djogja (Yogyakarta) and Solo. Red is much used with brown and orange in West Java, and seldom seen in the east. But, generally speaking, dyes are legion, and the Javanese are as full of wisdom in getting colors from innumerable different fruits, barks, leaves, and flowers as they are in concocting of their amazing pharmacopeia of 'obats'.*"<sup>55</sup>

These synthetic dyes were incomparable with natural dyes both in terms of quality and nature. Natural dyes will produce colors with the natural beauty. And this is what makes Indonesian batik motif is very famous in the international world. The natural ingredients, which are commonly used are :

1. Tea (*Camellia Sinensis*).

The old tea leaves can be used for natural batik dyes which produced a brown color on the batik cloth.

2. Indigo Leaves.

The indigo leaves produce indigo blue, which is very strong and also not easily faded compared with other types of natural dyes. This is because of the beneficial nature of this dye which binds very strongly with oxygen on the fabric when exposing to the air.

3. Avocado (*Persea*).

The abundance leaves of avocado trees are and easy to get in the tropical country, this can be used to produce a brownish green color in batik.

4. Turmeric.

Tumeric serves besides as one type of Indonesian spice people use in cooking, it can also be used as the natural dyeing substance for batik cloth. There are two ways that people can apply to produce different colors. That is, if turmeric is mixed with *Jatropha* (a kind of flowering plant) and orange, it will produce natural dark green coloring. And if mixed with 'tarum' or indigo, turmeric will produce the light green color.

5. Natural batik dye derived Soga Plant.

'Soga', is a natural dye that has long been recognized and often used as one of the dyes for batik cloth. This tree can be found in various places in Indonesia and the part that is usually

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<sup>55</sup> Ponder, H.W. *Javanese Panorama*, London, 1922 p.141

used is the bark of soga tree. There are three kinds of Soga tree species that are usually used, among others. The different kinds of soga tree produce different colors.

- Soga Tegeran. This plant is commonly known as the thorny shrubs, which produce a yellow color for natural batik dye.

- Soga Tingi. It is almost the same as Soga Tegeran. The distinguishing feature of this plant is: it has a kind of compound leaves clustered at the end of the branch. Soga Tinggi plant produces natural dyes or dark red or brown color for batik fabric.

- Soga Jambal or commonly known as Yellow Flamboyant. Not much different from the previous ones, soga Jambal plants is also utilized as a natural substance of batik dye. The difference is that these plants can grow up to 25 meters, much higher than the previous one.

This plant is characterized by the beautiful with bunches of the yellow blooming flowers in the blooming season. The stems produce coloring substance of the reddish-brown.

From the three Soga plants above, the dyeing substance should be extracted before mixing with fixation materials as a color reinforcement material to get the desired natural dye.

#### 6. Natural Batik Dye Materials from Seeds Kesumba.

Kesumba seeds are usually used as food coloring matters such as margarine, cheese, salad oil, and fish. But lately, it was found that the seeds can also be utilized as a natural dye for fabrics and textiles. From the 'kesumba' seed, reddish orange color can be produced as the natural dye.

#### 7 Natural Batik Dye from Guava Leaves.

Guava plant is one of the most common plants around tropical areas. Guava is often used to improve our health both the fruit and the leaves. Meanwhile, guava leaves can also be utilized as a natural dye for batik fabric. Guava leaves contain the substance which is easily absorbed by the cloth. This substance, mixed with ethanol solution will produce yellow to brownish coloring.

#### 8. Natural Batik Dye from Mangosteen Fruit.

The skin of mangosteen is one of the most sought after- fruit because it has good and very fresh flesh. The skin of mangosteen is also useful as traditional medicine. Meanwhile, the skin can be utilized as the natural dye for batik fabric. Mangosteen peel can produce red, purple, and blue. The substance derived from the skin of the mangosteen, dissolved in the ethanol can be used as the natural coloring.

#### 9. Noni plants.

The Noni fruit is commonly used as traditional medicine. Besides that, the roots of the Noni produce the natural dye of red or brownish red,

#### 10. Natural Batik Dye Materials from betel nut or pinang.

Pinang or betel plant, the most common tree which grows in various places in Indonesia. It is also a natural dye for batik. The tree is characterized with the quite tall with the small and thin

trunk without any branches or twigs which looks similar to the trunk of the coconut tree. Seeds from the old pinang or betel plant can be used as a natural dye batik fabric. It contains the substance when mixed with water will produce reddish brown color and black color on batik cloth.

#### 11 Coconut (*Cocos nucifera*).

All parts of the coconut tree: from root, stem, fruit, water, leaf, bark can be utilized by human. The outer shell (coir/ fiber) coconut fruit will produce the dyeing substance which results in the brownish-beige in coloring.

#### 12. Red Onion (*Allium ascalonicium* L).

The flesh or skin of the red onion is used to produce the brownish orange color.

The procedures of the hand-drawn batik craft are as follow:

1. The first step of making batik tulis is to draw the desired pattern by using the pencil. Each region of batik manufacture center in Indonesia has the different characteristic of patterns in the manufacture of batik tulis.



Figure 2-26 Sketching

<https://rachnasandika.com/2017/10/27/kenali-lebih-dekat-membedakan-batik-tulis-batik-cap-dan-batik-print/>

2. After the motif patterns is finished, the next process is covering the image pattern with wax. The part of the pattern coated by the wax will remain white when going through the dyeing. Besides, coating the shapes or outlines of the pattern, the part which the batik maker wants to apply the white color are also covered with wax. The batik craftman has to be careful and use a small fire because the candle is flammable when it comes into contact with fire. As the wax melts, it can be poured into tjanting. It can be blown in order to prevent overheating which can bring the damage to the fabric. The purpose of applying the wax with canting on the pattern is to let the wax coated area of the fabric remains the initial color in the process of dyeing. After finishing the process of wax-coating to the fabric, let the wax expose to the air to dry thoroughly.



Figure 2-27 Waxing

<https://rachnasandika.com/2017/10/27/kenali-lebih-dekat-membedakan-batik-tulis-batik-cap-dan-batik-print/>

3. Prepare the dye substance of light color which is to be applied to the fabric. Technical selection of light colors to be applied first so if there is a coloring error, then more easily to make a correction by overlapping with the darker color. This dyeing can be done by dipping the mori cloth into a dye liquid or smearing the dyeing substance so as to let it permeate into the mori cloth. Dyeing techniques are widely used because it is practical and tend to dye evenly throughout the fabric. After the dyeing process is completed, let it expose to the sun to dry.



Figure 2-28 The Dyeing Process

<https://rachnasandika.com/2017/10/27/kenali-lebih-dekat-membedakan-batik-tulis-batik-cap-dan-batik-print/>

4. Once it is dry, do the wax coating process as in the second stage of the batik execution. The use of this second wax coating to cover the light-colored part to maintain its color. Similar to the second step, the fourth step may be done repeatedly for each color desired. It is necessary to note that the darkest color is done the last. These techniques and processes are done repeatedly until all the expected colors have been met.
5. After finishing the technical coloring on the cloth, the following step is the releasing of the wax layer from the waxed cloth. The process of 'pelorodan' technique is done with steps as follow: scrape the coating wax with a knife. Boil the fabrics together with water which has been given soda ash. Technique release wax by smearing with gasoline. The cloth is ironed so the wax will melt. From the four types of candle releasing above, cloth boiling techniques with soda ash and ironing techniques are commonly used in traditional batik

craft. To complete the process, dip the cloth in the cold water so as the colors will not fade easily in the washing.

This technique of batik making process which produces hand-drawn batik of very high value, hence the price of the batik tulis is more expensive on the market compared to other kinds of batik craft. Going through the process done meticulously by the craft workers makes the batik cloth be appreciated as the piece of artwork of high value.

When people observe the handdrawn batik motif, they may find that it has the beautiful lines and shapes, the coloration shows distinct colors since the process is done with overlapping one color with another, the motif shows the noticeable outlines and the difference of one color to another in the adjacent parts look clearly, the repeated pattern will not absolutely look the same in every part of the design, the aroma of the finished batik is of the typical natural coloring.

### 2.6.2 ‘Batik Tjap’ or Stamped Batik

‘Tjap’ or ‘Cap’ is the Indonesian language interpreted as a stamp made of copper used to print hot wax onto the fabric. It is about 1860, people discovered batik ‘cap’, a method using the metal stamp, dipped in the wax so as to transfer the wax to the cloth. The common size of the stamp is about 20 cm x 20 cm or even a little bigger, with the relatively narrow repeated pattern composed of many small pieces of copper, which is carefully bent and arranged to create a motif. This engaged much time and meticulous work cutting and fixing the copper and shaping it into a delicate design. Though, the practice of patterning with the stamp on fabric is not as time-consuming as the handdrawn batik. The process of the batik stamping is described as follow:

1. The stamp is heated on a pad in a shallow pan of wax, when it reaches the ideal temperature, the stamp will hold enough wax, thus it can be printed on the cotton. The process is continued by replacing the stamp into the wax pan and carefully applying of the wax onto the fabric to repeat the design. It has to be done carefully so the pattern will fix to the exact area matching the previous pattern.



Figure 2-29 Stamping

<https://rachnasandika.com/2017/10/27/kenali-lebih-dekat-membedakan-batik-tulis-batik-cap-dan-batik-print/>



2. Following the first phase is dipping the fabric in the coloring, the areas coated with wax will block the dyeing substance seeping into the cloth.
3. To discard the wax, the fabric is dipped in the boiling water.
4. Lay it under the sun to dry
5. Rinse and dip in the cold water.

The stamping technique has been introduced to the batik makers in Java in the mid 19<sup>th</sup> century. As the application of this method was intensified in the early 20<sup>th</sup> century, there had been a diversity of motif patterns applied with the stamping method, such the flower motifs, plants motifs, the stylized animal motifs, as illustrated in the figures below.



Figure 2-30 : The Metal Stamp-Decoration

Source: Lewis AB: Javanese Batik Design from Metal Stamps, Publisher: Field Museum of Natural History, Chichago, 1924, p. 4,5,8,,11,13

## 2.7 Kinds of the Batik Traditional Batik Clothing

Batik craft is much applied to the Indonesian traditional clothing consists of the garments their ancestors have been wearing for a long time, including both the casual clothes and the

clothes worn for special occasions. Since Java has been the central administration of Indonesia, folk costume from Java has been elevated into national status. Generally speaking, the batik traditional attires consist of 'kain sarong', 'kain panjang', 'kemben' or breast cloth, 'ikat kepala' or head-cloth. Traditionally the batiks are applied in these traditional kinds of clothing, but following the changing of eras somehow people will follow the more trendy fashion.

1.Kain sarong is one of the most common types of clothing. It is a kind of tubular shaped-garment which covers the body from the waist to the ankles. It is worn either by men or women both formally and casually. In the formal occasion, like the wedding ceremony, wearing the sarong has become the ritual for the bride and groom.



Figure 2-31 Modern Sarong

<https://duabatik.com/model/rok-lilit-batik-yang-trendi-dan-rok-lilit-kain-batik-murah-model-modern-terbaru>



Figure 2-32 Parts of Sarong Design

[https://commons.wikimedia.org/wiki/File:Naming\\_the\\_parts\\_of\\_a\\_kain\\_batik.jpg](https://commons.wikimedia.org/wiki/File:Naming_the_parts_of_a_kain_batik.jpg)

The classic pattern of sarong, consists of several parts as illustrated in the picture above:

a. The head, may be placed either in the side or in the middle. Here the head of the sarung is

placed on the left side with the geometric motif.

b. The papan or the vertical pattern bordered both sides of the head of the sariong.

c. The body, illustrated with the motif adjacent to the head of the sarong.

d. The border, illustrated with the wavy lines at the bottom of the design.

2. Kain panjang or long cloth is a longer version of sarong; it is a skirt cloth worn by men and women. Kain panjang is a single piece of cloth which is not sewn at all, but simply wrapped around the waist, usually with some kind of belt or sash. It is also worn either by men or women.



Figure 2-33 Kain Panjang

<https://wolipop.detik.com/read/2012/08/16/124938/1993130/233/ikuti-perkembangan-zaman-baju-bodo-terganti-kan-kebaya>

3. Kemben, or breast cloth is a long narrow strip of batik cloth, worn to cover a woman's torso, tightly wound around the chest and with the shoulders left bare.



Figure 2-34 Kemban

<http://indonesianbatik.id/2018/02/26/memakai-batik-untuk-kemben-eksotisme-fashion-wanita-jawa/>

4. Selendang is a multi-function attire for a Javanese woman. It can be draped around the head

in various ways. In the villages in Java, the woman wears selendang across one shoulder with both ends tied together, so that they can carry personal objects when they need to. In the formal occasions, selendang was as an essential item in completing an Indonesian woman's traditional attire of a kain-kebaya



Figure 2-35 Selendang

<http://gethalal.co.id/index.php?m=detail&id=745&i=jual-baju-batik-modern-jakarta>

5. Dodot: Another type of kain, worn only in the court circles or at events related to the court ritual. It can be draped around the body in various ways. In the image below the dodot is draped on the lady's left hand.



Figure 2-36 Dodot, illustrated as the draped cloth on the Lady's Left Hand

<http://griyapengantinrisekar.blogspot.com/2015/10/riasan-pengantin-solo-putri-dodot-jilbab.html>

6. Head-cloth or iket, is also called udheng or destar. It is usually worn by men at formal



occasions. The head cloth can be tied in various ways to form a turban. For the Muslim when they go to the mosque. In the special ritual, like the wedding ceremony, it is also the custom for the Javanese guests to put on head-cloth.



Figure 2-37 Iket, a kind of Headdress for Men

[http://balidenpasartrading.com/detail\\_produk.php?ipn=NALI0004&curr=](http://balidenpasartrading.com/detail_produk.php?ipn=NALI0004&curr=)

## 2.8 The Division of the Motif Designs

In the Javanese batik culture, the elements in the motif design, symbolize the culture, illustrate the natural surrounding, reveal the ideology, annotate the history, describe the geography. The elements consists of:

1. dots, crackle lines, wavy lines, straight lines
2. the geometrical shape, such as the triangles, circles, semi circles, pentagons, hexagons, the octagons.
3. the fixed and regular repeated shapes: the crosses, stars, rosettes.
2. non geometric shape, such as : plants, flowers, fruit, cracked lines, four legged-animals, birds, fish, butterflies, shrine, houses, human figures, umbrellas, cloud, 'S' shape, and so on.

Observing the element motif, there are more than one ways of classification of the motif patterns. One batik motif in one way may be categorized according to the regions where the batiks are manufactured to identify the characteristics of the batik of certain region, while in another way the motifs may also be classified according to the certain meanings implied in those motifs. Though there are more than one way, the research will explore a number of batik designs to learn how the batik motif is categorized, so as to give the clear perception of the interpretation the batik motifs. Since a wide range the motifs have been created, each symbolizes different meaning, represents different eras, describes the cultures of different regions, it is impossible to display all the motif in this investigation. Therefore, this research will discuss the patterns which have important cultural significance: describe the ideology of

the nations and dominantly represent certain eras in the history.

### **2.8.1 The Batik Designs of the Royal Houses and Batik of the Commoners**

Since the culture of batik was considered initially developed in the circle of the Sultanates or aristocracies, which later spread to the commoners, people may find that the different patterns between the traditional royal batik design and the batik design in the circles of the commoners. Based on the regions of administration, the classifications are divided into the namely inland batik and coastal batik.

Inland batik is originated from the royal environment or is strongly royal batik-inspired, relating to ornamentation as well as coloration, while the craft spread to the coastal regions, which are distant away from the central administration, where the coming of the foreigners influenced the batik patterns. This is noticeable in the ornamentation and coloration which reflect the influence of the outside cultural elements.

Tracing from the motif design, the significant difference between the batik of the royal regions and the coastal batik lies in the facts that the design is valued not only as the decorative element but also the spiritual meaning implied in it. This is implied by Roojen as such: *“The serious study of batik in Java was made by Sir Thomas Stamford Raffles, British Governor of Java for a brief period in Java in the 19<sup>th</sup> century....Raffles also already noted the difference between the patterns from central Java, which were found to be strict, formal and loaded with symbolism, and the much freer, figurative design from the north coast.”*<sup>56</sup>

### **2.8.2 The Traditional Batik Motif Patterns of the Royal Houses**

‘Keraton batik’ or royal batik as the forerunner of various kinds of batiks which have developed in Indonesia was initially forbidden for the commoners. They were only worn by the royal household. Batik was an indispensable element for ceremonies in the royal court. Hence batik execution was previously done only by the residents in the palace. But finally the regulation was removed and until now the batik motifs of the palace are allowed to be worn by everyone. The value of Keraton batik is judged from the motif creations which may be inspired from the pattern of plants that were grown in the palace environment of Java. The designs are created basing on artistic dimensions, ideology, customs, and environment in the palace. Basically, keraton design consists of the ‘parang’ motif, ‘kawung’ motif and ‘udan liris’ as shown below.

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<sup>56</sup> Roojen P.V., *Batik Design*, The Pepin Press, Amsterdam, 1994, p.21



Figure 2-38 Batik for the Courtiers

<https://rachnasandika.com/2017/11/21/sejarah-batik-kampung-kauman-ikon-industri-dan-wisata-batik-di-kota-solo/motif-batik-udan-liris/>

It is observable that many of the court batik designs consist of the repeated shapes and geometric designs or symmetrical pattern. Another reflects the features of birds, animating the layers of mountain ridges and forest foliage, the schematic winged, gateways and shrines are protecting by ‘naga serpent’ or a winged four legs-animals, while the most symbolic of the royal motif is the crowned ‘naga’.

In the other courts motif illustrate the Gurda design or Sawat designs, illustrated with the wings motif patterns or the ‘naga’ as dominant motif, as described by Maxwell : *“On some royal textile is the Garuda wings that rise out of the landscape, on others the naga are dominant motif, in confronting pairs or with tails decoratively intertwined.”*<sup>57</sup>



Figure 2-39 Batik of ‘Gurda’ Motif Pattern

<http://batikdan.blogspot.com/2015/04/batik-kraton.html>

<https://lianrohima.wordpress.com/2012/07/12/the-forbidden-designs-in-batik-yogyakarta/>

The images above show the royal ‘Garuda batik’. According to the legendary of Hinduism in the Indian mythology, the *“Garuda is the king of all bird”*<sup>58</sup>. He is also the mount

<sup>57</sup> Maxwell, Robyn J: Sari to Sarong, publisher: National Gallery of Australia, 2003, p.76

<sup>58</sup> Apam Napat: Indian Mythology: Garuda -The Bird- Mount of Lord Vishnu  
(<http://www.apamnapat.com/entities/Garuda.html>)



of Lord Vishnu, who according to the Hindu is the lord of protector.



Figure 2-40 Sawat Motif

<http://batikgrl.blogspot.com/p/kain-batik.html>

(The image above illustrates the influence of Hinduism)



Figure 2-41 A Sculpture of India Illustrating Lord Vishnu Riding on Garuda

<https://www.pinterest.com/dollsofindia/garuda-the-divine-vahana-or-mount-of-lord-vishnu/?lp=true>

### 2.8.3 The Garuda Symbolic Meaning Implied in the National Emblem

The 'garuda' symbol in one hand as the symbol of Hinduism and Buddhism, one the other hand it also takes the important role as the national emblem of the Indonesian nation.



Figure 2-42 The Garuda Bird

[https://www.google.com.tw/url?sa=i&rt=j&q=&esrc=s&source=images&cd=&ved=2ahUKEwi8nMb9n\\_PbAhWP-2EKHXqxCIAQjxx6BAGBEAI&url=https%3A%2F%2F9tube.us%2Fwatch%3Fv%3DmEVMYU04z4w&psig=A0vVaw3GdIICml82LgHUISse3RYy&ust=1530168427843626](https://www.google.com.tw/url?sa=i&rt=j&q=&esrc=s&source=images&cd=&ved=2ahUKEwi8nMb9n_PbAhWP-2EKHXqxCIAQjxx6BAGBEAI&url=https%3A%2F%2F9tube.us%2Fwatch%3Fv%3DmEVMYU04z4w&psig=A0vVaw3GdIICml82LgHUISse3RYy&ust=1530168427843626)



Figure 2-43 The Garuda Bird Symbol of National Emblem

<http://bisakali.net/gambar-dan-lambang-burung-garuda-pancasila/>

The national emblem of Indonesia is called Garuda Pancasila. The noble position of Garuda as the part of their religions since ancient times has caused the Garuda bird to be venerated as the national symbol of Indonesia, the embodiment of Indonesian ideology, 'Pancasila'.

## 2.8.4 Batik Motif Developed in the Royal Regions

The royal batik originated from inland regions consists of the forbidden designs such as the parang or kawung motifs. In the era of Majapahit reflected Hindu- Javanese culture had a great impact on all Javanese life and belief, in which illustrated by the semen designs, with the characteristics that the element of motif as the main elements, the isens or filling, and the complementary elements as well are freely illustrated, as explained by Doellah:

*“Principal ornaments like the garuda–bird and tree of life are Hindu-Javanese mythological elements, while complementary growth, taru, constitutes an autochthonous Javanese element, and stylization of ornaments, into non-lifelike forms, is a result of the Islamic touch, the blatant depiction of human and animal forms in artworks being proscribed.”*<sup>59</sup> People may witness here that he under the Islamic kingdom, reflect an Islamic nuance in the stylization of ornament related to animals and human beings.

Either coloration or designs of the royal batik have never changed. It is said the royal batik has not been affected by the changing of time. However the court designs with some modification into the new compositions were allowed for the commoners or the general public. But the altered compositions or designs cannot be referred to as court batik. Hence the characteristics of the classic batik design have been cristalized and are unaffected by time and environment.

The development of the court batik thrived in the era of the Islamic Mataram kingdom in the 17<sup>th</sup> century. The king of Mataram, Sultan Agung Hanyakrakusuma created designs, declared as the court batik designs, which were forbidden to be worn by the public. The forbidden patterns include the various designs of the parang, kawung, lereng or gurda motif.

Royal batik is generally found in the court circle in the regions of Surakarta and Yogyakarta, Kraton Cirebon, Keraton Sumanep.

1. Batik motif of Keraton Yogyakarta. Yogyakarta is very notable as the cultural city, and one of the famous cultures of Yogyakarta is batik. Traditional Yogyakarta batik is preserved in the Yogyakarta Sultanate and the Pakualaman court in Yogyakarta. Among the various kinds of the Yogyakarta motifs, the more famous batik motif of Yogyakarta is kawung motif which is known to be the oldest type of traditional batik design.



Figure 2-44 Yogyakarta Court Motif Patterns

<http://batik-tulis.com/blog/batik-yogyakarta/>

<sup>59</sup> H.Santosa Doellah, 'Batik: The Impact of Time and Environment.' Publisher: Danar Hadi. Surakarta.' p.58



## 2. Batik motif of Keraton Surakarta

Batik motifs of Surakarta design styles have the yellowish-brown soga color. Surakarta or so-called the Solo is also a cultural city with a variety of traditional cultures found particularly in the historic sites. Similar to the Yogyakarta, one of the typical cultures of Solo is batik cloth. Traditional Surakarta (Solo) court batik is preserved and fostered by the Susuhunan and Mangkunegaran courts in the Surakarta region.

There are various types of typical batik motifs of solo which are almost similar to those of the Yogyakarta batik design. This in fact can be traced from the history between the Palace of Yogyakarta and Keraton Solo. The dispute between the parties of the royal families, followed by the agreement between VOC, brought the birth of the Kingdom of Surakarta (Solo), as a division from the Yogyakarta Sultanate in the mid 18<sup>th</sup> century. From here we can conclude that the traditional batik motifs were preserved over period of time. Like the Yogyakarta, Solo also has a variety of batik motifs, but the more famous of batik solo is Parang batik motif.

Batik of Surakarta is one of the most famous batik and is usually called by sogan batik by most people. Sogan Batik is one of the classic batik in Indonesia that still displays its traditional elements with dark dominance such as black and brown. Named batik sogan because in the beginning, the process of coloring this, the batik makers used the natural dye taken from the stem of soga tree (*Peltophorum pterocarpum*).

Either the Solo or Yogyakarta batik is the style of batik that is identical with the palace of Java, the motifs are usually follow the rules or standard batik motif of the palace. Sogan batik cloth is classical and lasting without depending on the seasons. There are always lovers of this type of batik, despite the appearance of more dynamic and contemporary coastal batiks which are later developed in the coastal areas. Color pattern in Solo batik motif is usually dominated by brown color. Variety of the traditional popular motif patterns of Solo origin include, motifs of Parang, Kawung, Sawat, Sidomukti, Truntum, Satrio Manah, Semen Rante.

Both Surakarta and Yogyakarta batik designs were derived from the same source, hence the batik styles of these two sources have the similarity, but subsequent development differences emerged, referring to the parang or lereng designs the Fashion in Surakarta is to have the diagonal running from right top to left bottom, and in Yogyakarta from upper left to lower right.



(a) Parang



(b) kawung



(c) sawat



(d) Sidomukti

(e) Truntum

(f) Satrio Manah

(g) Semen Rante

Figure 2-45 Surakarta Court-Motifs

<http://kesolo.com/7-motif-batik-solo-yang-paling-populer/>

### 3. Batik motif of Keraton Cirebon

Cirebon batik is the oldest batik center that gives influence to the variety of batik motifs in West Java. The Cirebon once was the royal region of the Islamic kingdom has the animal motif which in the legendary became the sacred symbol of Buddhism, Hinduism, Islamism, like the lion motif, the winged elephant and the cloud motif symbolize the acculturation between the native and the Chinese culture. Another motif such as the ‘Megamendung’ or ‘cloud’ motif is the most famous Cirebon batik motif that is currently the icon of Cirebon. The ‘Megamendung’ motif which is influenced by the Chinese culture motif, portraying the rain-carrying cloud and symbolizing fertility and the giver of life.

Cirebon was a place where the important harbor on the trade route relating Persia, India, Arabia, Europe and China. ‘Keraton’ or court of Cirebon was the oldest Islamic kingdom in Java. Its royal houses, the sultanates of Kasepuhan and the Kanoman preserved designs and styles of typical Cirebon region made exclusively for the sultan, particularly in the context of religion rites, palace decoration, and warding off evil forces.

Cirebon batik design reflects the Chinese cultural influence, which is obvious in the arrangement of ornamentation, and the distinctive ‘Mega Mendung’ or cloud design and Wadasan or mountain designs.

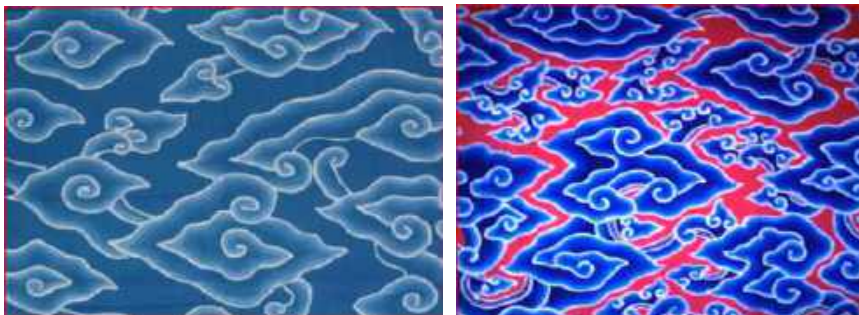


Figure 2-46 Cirebon Motif Patterns

<http://www.damniloveindonesia.com/explore/2-Culture-&-Heritage/detail/1080/filosofi-batik-megamendung-yang-?mendung?-bangeeet>



Figure 2-47 Cirebon Motif Patterns

<https://www.enerdgallery.com/product/batik-cirebon-hokokai-butterflies-peonies-mega-mendung/>

The relation between the kingdom of Cirebon and Chinese has been forged since the early 15 century. Cheng Ho (Zheng He) the Islamic clergy, in his diplomatic mission, he casted his anchor at the port of Muara Jati, Cirebon in 1415, the arrival of Cheng Ho was greeted by Ki Gedeng Tapa, the minister. Cheng Ho then gave a souvenir of a plate that pronounces the verses of the Islamic scripture. This plate is now stored in Kasepuhan court, Kasepuhan Sultanate of Cirebon, among them are shown in the images below.



Figure 2-48 Cheng Ho's Souvenir

<http://m.tribunnews.com/regional/2015/02/19/piring-bertuliskan-ayat-kursi-kenangan-dari-laksamana-cheng-ho>

#### 4. Batik Motif of Keraton Sumanep

Located on the eastern end of the island of Madura, Sumanep has a palace which is still existed to this day. Kraton Sumanep batik has a typical color of soja-brown hue reminding people of the Islamic Mataram court batik. It may also varied with dark blue, or black and



white with the addition of a little green and red. The motifs like Sawat and lar motifs are believed to have come from Mataram influence when Sumanep was under its hegemony. Hence there are some Sumanep batik motif designs reflect strong influence from Mataram batik. However the typical Sumanep motif reflects its own characteristics as conveyed by Doellah: “*The majority of Sumanep court batik designs are non-geometric, depicting sea life, birds, and flora organized in attractive compositions. As with Madurese batik in general, Sumanep batik incorporates a variety of isen latar, or ground fillings, on the tanahan or background.*”<sup>60</sup>



Figure 2-49 The Sumanep-Royal-Motif-Patterns

<https://kitabbatiktulisnusantara.wordpress.com/2011/01/05/batik-tulis-sumenep/w-batik-tulis-sumenep-1/>

<https://amilhidayat79.wordpress.com/2014/08/13/ciri-khas-batik-sumenep/>

<http://sumenepcinta.blogspot.tw/2012/02/batik-sumenep.html>

### 2.8.5 Batik Culture of the Coastal Regions

Batik patterns spread to the circles of the commoners, in the northern coastal areas of Java, has been modified and adjusted to the natural surroundings, so as to abide by the rule, where the batik motifs of the royal houses were prohibitive for the commoners. In the coastal areas far from the inland Java, the freedom of expression in art seem to be stronger, unlike the batik in the court environment where the batik was rather conservative in creation or design. This caused the batik from the coastal areas to have its own characteristic in comparison to the royal design, as confirmed by Roojen: “...along the Pasisir designs had less symbolic value than in central Java – indeed symbolism is often non-existent – designers were permitted to use classical motifs in combination and colors they thought aesthetically fitting.”<sup>61</sup> This statement indicated that the batik artists to some extent still applied the classical pattern of the royal design, whether in the combination of the coastal design, or the application of colors differs from that of the royal color scheme so as to suit their own judgment of the aesthetic value.

Another typical motif design of the coastal region is the illustration of the natural element in a more realistic way, unlike the motif element of the royal batik which displaying the orderly repeated pattern or geometric pattern, as explained by Roojen: “*Instead of the*

<sup>60</sup> H. Santosa Doellah, ‘Batik: The Impact of Time and Environment.’ Publisher: Danar Hadi. Surakarta.’ p.58

<sup>61</sup> Roojen P.V., Batik Design, publisher: The Pepin Press, Amsterdam-Kuala Lumpur, 1994, p. 81



*stylized adaptations used in classical batik, flowers and plants are drawn in a lifestyle manner, and a result of the coastal location is the frequent appearance of fish and other sea animals.*"<sup>62</sup> From this statement it can also be inferred that the natural surrounding of the coastal area greatly affected the local culture.

The coastal areas had become the first landing harbor of the foreigner, as the consequence of the maritime trading. This caused the coastal batik tradition to be more open to the foreign influences in textile design either in the coloring, and motif pattern. In the review of the literature of the coastal batik, the writer will pick four examples of the coastal cities and their batik products, namely batik design of the regions of Pekalongan, Lasem, Tuban and Madura.

1. Batik of Pekalongan. Formerly when the batik craft has not been so developed in throughout many regions, Pekalongan has been known as the batik city in the coastal area. Pekalongan is indeed one of the most famous batik centers in Central Java. In Pekalongan there are also many kinds of batik motifs. Pekalongan Batik has a strong connection between the indigenous community and the immigrants, such as the ethnic Chinese, Arab, Indian as well as European. Pekalongan Batik is a striking color choice, typical of coastal areas, very different from the batik of Solo/ Yogyakarta region in which the color of 'soga' is more dominant.

Compared to other 'pesisir' batik production centers, the batik production houses in this town is the most thriving. Batik Pekalongan was influenced by both Dutch-European and Chinese motifs, for example, the 'buketan' motifs were derived from the European flower bouquet batik design. The motif of the dragon was initially originated from the Chinese culture.



Figure 2-50 The Coastal Batik-Patterns

<http://jualbatikpekalonganmurah.blogspot.tw/p/sejarah-batik-pekalongan.html>

In Pekalongan there were batik entrepreneurs among them was Oey Soe Tjoen, Oey Soen Khing (1861-1942), Oey Djien Nio (1924-1986), Kwee Nettie (1940s), and so on.

## 2. Batik of Lasem

Known as batik city, which majority of the batik industries run by the Javanese –Chinese ethnic communities. Since it was in Lasem, a region in the central Java that the immigrants of

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<sup>62</sup> Ibidem, p. 82

the Chinese ethnic communities first landed and spread the Chinese culture, it is known as ‘the small China’. Lasem batik motifs have symbols taken from the story of Javanese-Chinese history, nature, and culture. Batik lasem most influenced by the Chinese culture, such as the bird motifs, chrysanthemums, lotus flowers, and butterflies.



Figure 2-51 Lasem - Batik Motif Patterns

Figure (1) and (2) <http://dewanggabatiklasem.blogspot.tw/>

Figure (3) <http://sentrabatiklasem.com/batik-tiga-negeri-lasem/batik-tulis-lasem-tiga-negeri/>

The history of the Lasem batik seems to have a connection with the coming of the Admiral Cheng Ho who came to the archipelagos for religion purpose, as what was stated in The History of the Batik Tulis Lasem: “*The history of Batik Lasem begins with the arrival of Admiral Cheng Ho in 1413. The Lasem chronicle written by MPU Santri Badra in the year 1401 Saka (1479 AD), was rewritten by R Flag Kamzah mention in 1858, the crew Dhang Tzeng Puhawang of State Tiong Hwa Ho, Bi Nang Un and his wife Li Na Un, decided to settle in Bonag after seeing the natural beauty of Java.*”<sup>63</sup>

The written record mentions that the crew who accompanied the Admiral Cheng Ho, landed in the archipelago. Captivated by the beauty of the Java panorama, they decided to stay in Java. According to the saying, the wife of the crew created the motifs of batik consist of the images of phoenixes, dragons, chrysanthemums, latticework, or currency. According to the native, the chicken blood red color is the typical ‘Tiong Hwa’ or the Chinese batik motif, which become the unique characteristic of Batik Lasem.

Reflecting the uniqueness of the Chinese culture , batik Lasem took the a prominent place not only in the trading among the islands inside the country, the development of the Lasem batik in the following centuries after the arrival of Cheng Ho gained the popularity towards the world community, as we can note from the statement: “*Even at the beginning of the nineteenth century Batik Lasem exported to Thailand and Suriname. at the time it enters Lasem Batik heyday.*”<sup>64</sup>

But it is undeniable, on one side the Chinese applied their own cultural icons, on the other side, the icons of the Javanese classic pattern is also reflected in the Chinese batik design simultaneously. This is illustrated by Roojen as such:

<sup>63</sup> Dewangga Batik, The History of Batik Tulis Lasem, 2012, (<http://dewanggabatiklasem.blogspot.tw/>)

<sup>64</sup> Dewangga Batik, The History of Batik Tulis Lasem, 2012, (<http://dewanggabatiklasem.blogspot.tw/>)

*“Chinese batik entrepreneurs in Java often made use of a type of garis miring in the badan of sarongs, showing broad bands featuring a variety of geometric, floral and animal motifs which were popular among Chinese in Java, Singapore, and Malaysian peninsula. This type of batik occurred frequently in batik from Lasem, where the motifs most often appear on a yellowish background.”*<sup>65</sup>

The ‘garis miring’ or the pattern consists of diagonal lines was recognizably derived from the Javanese classical motif, namely the ‘udan liris’ or ‘lereng motif’, but in this case the Chinese artists applied the images reflecting their own culture as the filler-motif.

### 3. Batik of Tuban

Batik from the Tuban coastal region in the east of Java contains a high aesthetic work in every scratch of the motif, and also the cultural value of Tuban is quite clear, so this batik became one of the traditional batiks with its own uniqueness. The batik of Tuban is the most typical batik in East Java because the batik process starts from the spinning of the cotton into yarn, which is later woven into a piece of cloth as the material for the batik process. Hence the batik produced in this method is called ‘gedog’.

Batik Tuban is one of coastal batik, where the design is illustrated with a variety of color reflecting the mingling of cultures. According to historians, in the reign of the Majapahit kingdom (XII-XIV century), Tuban was an area under the reign of Majapahit who embraced the ideology Buddhism-Hinduism. In the 15<sup>th</sup> century, the spreading of Islam which brought their influence to the region, peaked in with the establishment of the Islamic Demak sultanate where Tuban was under its reign. Meanwhile the coming of the Chinese traders before and after the western colonization in the archipelago who brought along their cultural influence, brought the later impact on the batik design,

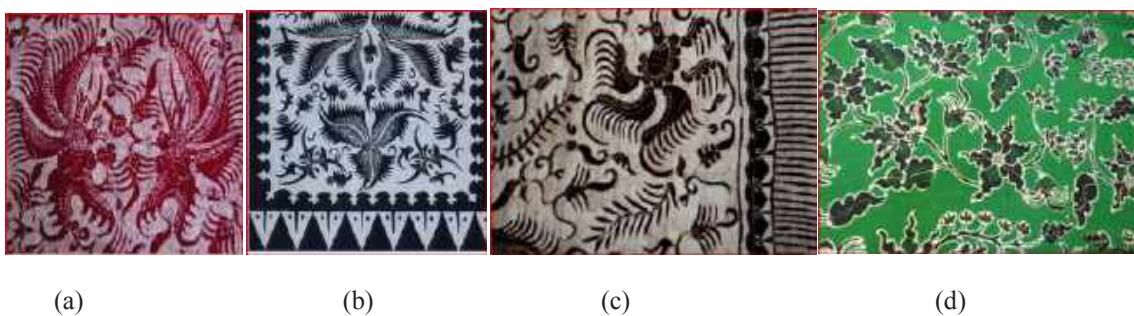


Figure 2-52 (a,b,c,d) Tuban - Batik Motif Patterns

Figure a. and b ( <https://nlyliyani.wordpress.com/2012/09/19/batik-tuban/>)

Figure c ( <https://baatiktuban.files.wordpress.com/2010/09/p1010114-rz.jpg>)

Figure d([http://2.bp.blogspot.com/-PkhbYyTxguQ/VqRHgwxQp1I/AAAAAAAAABtM/m6s2\\_-Que5U/s1600/P1000138.JPG](http://2.bp.blogspot.com/-PkhbYyTxguQ/VqRHgwxQp1I/AAAAAAAAABtM/m6s2_-Que5U/s1600/P1000138.JPG))

### 4. Batik of Madura

<sup>65</sup> Pepin Van Roojen, *Batik Design*, publisher: The Pepin Press, Amsterdam, Kuala Lumpur, p.105



Madura is an island off the northeastern coast of Java. Madura batik is characterized by free, with bold colors (red, yellow, light green). Madura may have an abundance of prominent motifs in the batik market in Indonesia and overseas. The environment of the island, surrounded by sea, has made most of the men seek their lives from fishing, while the women stay at home, creating the batik designs which inspired from their environment.



(a)

(b)

Figure 2-53 (a, b) Madura Batik Motif Patterns

Figure a ( <https://www.pinterest.co.uk/pin/292311832053134808/?lp=true> )

Figure b ( <https://www.pinterest.co.uk/pin/457185799648859062/?lp=true> )

## 2.8.6 The Batik Motif Created in the Circles of the Commoners

Years ago, when the Keraton motifs were still forbidden for the commoners, they created the motifs, altered from the Keraton motifs, by applying the motifs inspired by their environment. These motifs somehow represent the status of the wearer, hence they would be named accordingly.

### 1. The merchant batik or ‘batik saudagaran’

Sudagaran batik motif relates to the word ‘Sudagaran’ meaning merchant or trader. Sudagaran batik motif was formerly made by the merchants. This style of batik motif was created due to the prohibition for the community to wear the batik clothing with the motif of the court design. The creators made it by altering the batik motif of the palace with a more complicated ‘isen’ or filler decoration then combined with dots in it. This batik motif looks very bold with the emphasis on the motifs for the selection of shapes, natural motifs, animals, and also the selection of colors which are dominated by dark blue and soga. With the priority of quality in the process of making, the new kinds of batik with new motif decoration presented the beautiful batik pieces with the different features.

Sudagaran batik motif was derived from of the prohibited batik Kraton. It was the creation of a new motif by artists who came from the circle of the merchants to suit their tastes. In these motif patterns, the batik artists altered the forbidden motifs so that it could be used by

the general public. This sudagaran batik motif is known for its bold design in terms of motif patterns which were inspired by the natural objects and animals. The use of color combination which initially was dominated by ‘soga’ brown or dark blue colors, though later the coloring of the merchant batik was influenced by the culture of immigrants in the coastal areas.

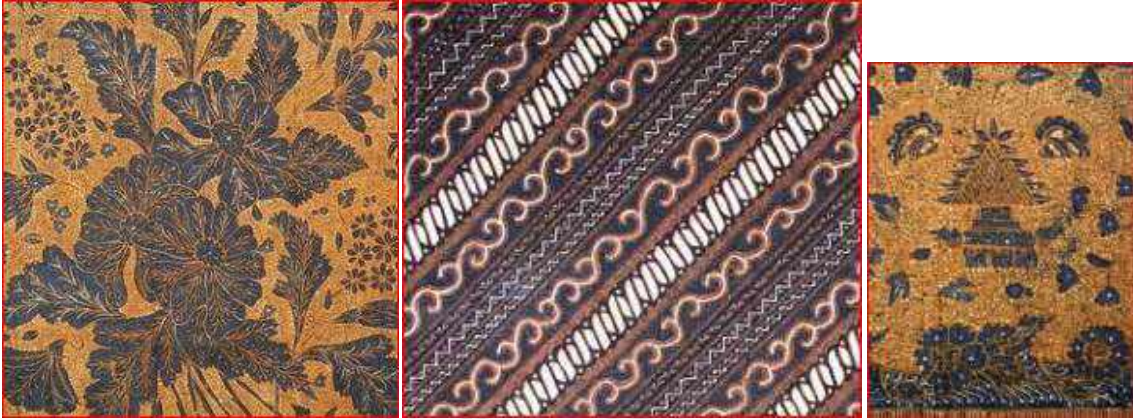


Figure 2-54 The Merchant Batik or ‘Batik Saudagaran’  
<https://fitinline.com/article/read/batik-sudagaran>

3. Batik Petani Batik of the batik of the farmers is made as a distraction of housewives’ activities at home when not going to the fields or during their leisure time. Usually, the motif is simple and clumsy and not smooth. This style of motif design was passed down to their generations, the design was created according to the culture of the respective region and batik was done unprofessionally because it was regarded only as a pastime.



Figure 2-55 The Farmer Batik or ‘Batik Petani’  
<https://fitinline.com/article/read/batik-petani/>

**2.8.7 The Traditional Basic Batik Motifs**

In the long run, there have been evolutions of the batik motifs as a consequence of the



spreading of the batik craft in the different circles of the society, and acculturation brought by the foreigners to the batik culture.

Nevertheless, there are classical patterns which assumed their names, withstand the changes, despite the foreign influences for centuries. These are the main basic patterns of the traditional batik patterns. Though the ancestors had created a wide range of motifs, the process of acculturation had brought the foreigners' influence to the batik motif, there are some classical batik motifs which withstood the changes of time and outside influence for centuries. The principal basic motif patterns consist of the tjeplok, kawung, parang/lereng, and semen design.

1. The Kawung is the ancient motif pattern that originated from Solo, Central Java. Characterized with the ovals, ellipses or other symmetrical patterns which are divided into groups of four, filled with tiny floral motifs, The motif might be depicted the geometric pattern which representing the kapok tree, the Areca Palm blossom or the like.

The cross-section of the palm fruits and their seeds are also said to inspire the design. the Kawung can be arranged as intersecting circles in some of its variations, making dynamic repeated patterns. This motif has a variety of repetitive geometric shapes such as square, rectangle, oval, and also star. This motif can be traced back to the discovery of the 13<sup>th</sup> century's Hindu temples walls such as the Prambanan temple ( located in the border between Yogyakarta and Central Java) and and Kediri temple in East Java where the carving of the motif temples similar to the batik motif of the 20<sup>th</sup> century which provided valuable visual reference connected to Sakti mythology, the Goddess of all creation in Hinduism.

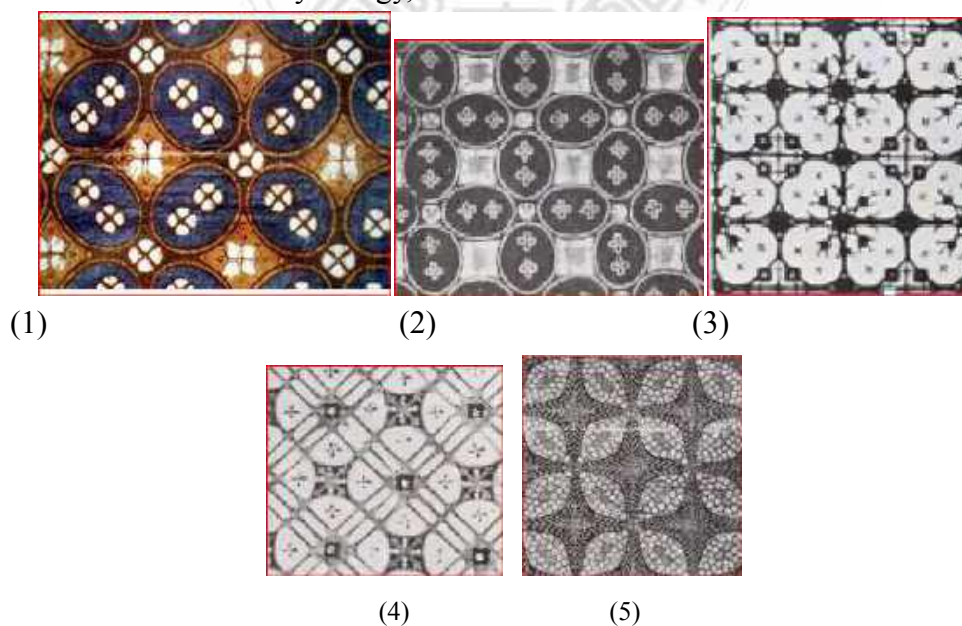


Figure 2-56 The Various 'Kawung' Motif Patterns

Figure 1: <https://antoniuscp.wordpress.com/tag/sido-asih/>

Figure 2,3,4 and 5 Quoted from Batik, The Art and craft, by Ila Keller, Tuttle publisher, Japan, 1966 page 16,17.

2. The tjeplok pattern consists of repeated shapes or geometrical shapes composed of diagonal, circles, squares, etc with the fillers of stars, crosses, rosettes, or stylized animals etc forming a beautiful pattern.



(7)

(8)

(9)

Figure 2-57 ‘Tjeplok’ Motif Patterns

Figure 7, 8, 9 Quoted from Batik, The Art and craft, by Ila Keller, Tuttle publisher, Japan, 1966 page 20,21.



(10)

Figure 2-58 Tjeplok Motif of Butterflies

Figure 10: <http://wellarosallina.blogspot.tw/2016/10/10-jenis-nama-motif-batik-tradisional.html>

3. The word ‘parang’ in the parang pattern motif can be literally translated as ‘ragged rock’. Originated in the Surakarta or so-called the Solo region in central Java, this motif is characterized by the slanted craggy lines or stripes with a scalloped border. Somehow the shape looks similar to the letter S, where each letter S is interconnected one another, which symbolizes the waves.

The forming of this batik motif has legend. The Legendary of Sultan Agung Hanyokrokusmo is the third Sultan of Mataram kingdom who ruled the Central Java (1613-1645) whom they said to have created the Parang Rusak or Parang Damage design. According to the saying, when Sultan Agung was meditating on the shore of Java’s south coast, watching enormous waves breaking the rocks, causing their destruction, he was inspired to name a batik design after this phenomenon.

The word ‘parang’ was derived from the word ‘pereng’ means cliff; rock; slope or a diagonal mountain side. while ‘rusak’ means destruction. Later on, people create the variation of the Parang design with their own significance, such as the Parang Barong, marked by the bold and larger motif pattern which is said to be worn only by the king. Parang Klitik, with the



finer motif which is said to be worn by princes where the pattern symbolizing the calmness or tenderness, with the elegant feminine design so as to give the wearer strength in her principles of life.



(10) (11) (12) (13)

Figure 2-59 The Parang Motif Patterns Created in the 20<sup>s</sup> century

Figure 10, 11, 12,13 Quoted from Batik, The Art and craft, by Ila Keller, Tuttle publisher, Japan, 1966 page 18,19.



Figure 2-60 Parang Motif Patterns

(14) (15) (16)

Figure 10, 11, 12 <http://kesolo.com/motif-batik-parang-ini-makna-dan-jenisnya/amp/>

4. Semen motif is interpreted as plants motif. The pattern of semen motif is inspired by the elements of nature. This is indicated by the patterns of leaves, tendrils, shoots, flowers or birds illustrated with curve lines, forming beautiful patterns, giving a sense of rhythm.



a b c d

Figure 2-61 Semen Motifs

Image a,b,c ( Quoted from Batik, The Art and craft, by Ila Keller, Tuttle publisher, Japan, 1966 page 22, 23. )

## 2.8.8 Various Traditional Motifs and their Philosophy

As time goes by, Indonesian batik artists have explored many styles and motifs. With new motifs, they show their creativity in batik decorations. Motifs of batik which are inspired by flora and fauna such as flowers, creeping plants, leaves, buds, stems, butterflies, birds, fish, insects and geometric pattern are rich in symbolic motif presentation. Each of the formations of the motifs has its own history. The process of acculturation and assimilation determined the motif pattern, Some motifs illustrate of the certain kinds of symbols, have a certain meaning and are traditionally worn in the rituals of their Javanese's life such as the wedding ceremonies, the funeral, the seven months' pregnant ceremonies. The interpretation of the meanings of various motifs can be traced among the traditional motifs are illustrated as follow:

### 1. Batik motif of the Udan Liris

This motif is interpreted as the steadfastness in the struggle of life despite the storm and rain. Like a new bride and groom who should be steadfast against all obstacles that they face, should not complain about the difficulties but find the solution together to solve them. Named drizzling rain or spatter rain as a symbol of fertility, the 'udan liris' batik pattern consists of some different motifs arranged between the slope lines. This is interpreted with the nature of steadfastness, persevering in fulfilling the obligations, so the wearer will be endowed with hope, security or prosperity.



Figure 2-62 The 'Lereng' or 'Udan Liris' Motif Patterns

Fg. (a) <http://motifbatikindonesia.blogdetik.com/2012/02/10/motif-batik-indonesia>

Fg. (b) <http://beautynesia.id/126/>

### 2. The nitik batik motif

Nitik motif is also included in one of the oldest motif, because this batik was inspired by patola woven fabric brought by traders from Gujarat India who came to Indonesia centuries ago. This nitik motif used to be worn by the elderly at weddings. Motif Batik Nitik Karawitan This batik motif has a philosophical meaning of wisdom. By wearing the batik with this motif, it is expected the wearer to be a wise person. Nitik Motifs are among the oldest batik patterns in Indonesia and were inspired by traditional woven cloths from India. The double ikat cloths known as Patola and woven in silk were brought to the North coast of Java by traders from

Gujarat, India in the early 19th Century. Later the geometric patterns of the Patola inspired the Javanese batik makers to create batik designs which were like weaved pattern decoration. They applied these motifs with the wider range of colors such as: red, green, blue, and yellow, while the natural colors like the ‘soga’ brown or and indigo blue were still used.



Figure 2-63 The Patola Pieces from India

(Patola in the 1<sup>st</sup> and 2<sup>nd</sup> images, The Javanese Nitik Motif in the 3<sup>rd</sup> Image)

Figure 1, 2 <https://marinaelphick.com/2014/01/07/nitik/>

Figure 3: <http://jogjaworldbatikcity.id/nitik-designs/>

### 3. Cuwiri batik motif

The natural sogas dye is usually applied in this batik motifs. Previously the cuwiri was only used by people of the higher rank, such as the noble family. In general the Cuwiri batik is used as design in the semekan or kemben, a kind of traditional upper garment, who is commonly worn by the lady who has not got married, besides that it is also used in the mitoni traditional ceremony for a pregnant woman which is known as the seventh-month-celebration for an infant. This batik motif is applied to wish the baby later becomes notable and respected by society.

This motif is generally characterized by the use of decorative ‘meru’ and ‘gurda’. The meaning of ‘cuwiri’ itself is little or small. In the Hindu belief. The Garuda bird is the vehicle of the god of Wisnu, the god symbolizes of the source of life. In the Islamic Mataram, this bird of Gurda motif was adopted as motif batik pattern for the king as Lia Indriyani stated: *‘Motif gurdo is a motive that is quite popular for the people of Java, especially because this motif is applied by the palace Mataram as the symbol of the kingdom of Mataram.’*<sup>66</sup>

<sup>66</sup> Lia Indriyani, educator or Yogyakarta Museum batik , Lieke S. Kuncoro, Daily of the Yogyakarta Museum batik (<http://www.museumbatik.com/artikel/2015/05/13/Makna-Filosofi-dan-Cerita-di-Balik-Berbagai-Motif-batik---s-eri-Gurdo.html#.WIKntLyWY2w>)



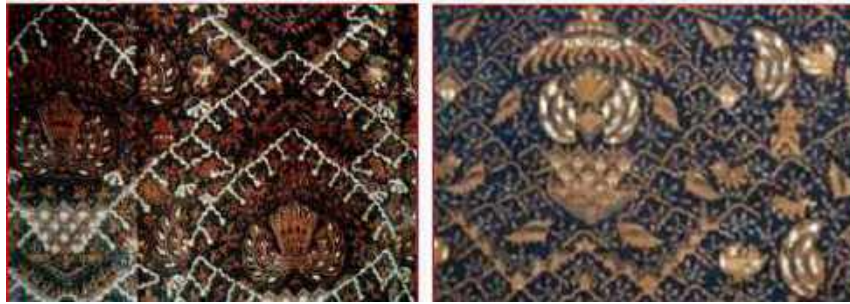


Figure 2-64 Batik for the Ritual

<https://fitinline.com/article/read/keunikan-makna-filosofi-batik-klasik-motif-cuwiri/>

<https://suwardanijaya.wordpress.com/tradisi-busana-wanita-jaman-kawuri/>

#### 4. The ‘tambal’ or patch motif

This kind of motif has the meaning of mending or fixing something that has been out of order. In ancient time this batik motif is highly believed to help the sick to recover from the sickness by covering the sick person with this patchwork batik cloth. ‘Tambal’ or the patchwork motif is defined as patching or repairing the damaged things in human life. While the color can be the blend of dark and bright colors which indicates that there are patches on the motif.



Figure 2-65 The ‘Tambal’ or Patch Motif

<http://senirupaterapanbatikindonesia.blogspot.tw/2013/12/makna-dan-filosofi-motif-batik-tambal.html>

#### 5. The ‘Slobok’ motif meaning ‘lobok’ or loose.

This cloth is usually used to mourn, with the aim to wish that people who have passed away do not get into trouble when facing to the Almighty. The wearers believe that man after experiencing death will live again and experience a different life, that is to encounter the Almighty. Commonly the colors applied are dark colors, like black combined with dark brown.

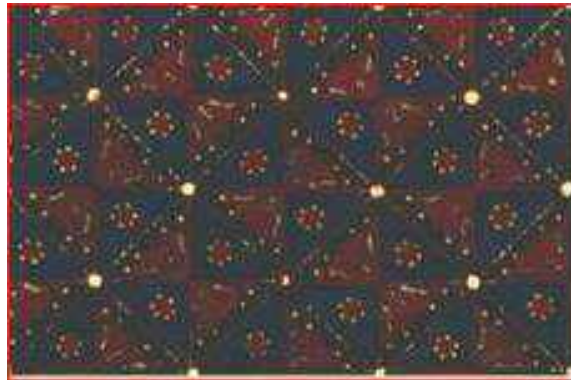


Figure 2-66 The 'Slobog' Motif Pattern

<https://www.pinterest.com/pin/459085755757138557/?lp=true>

#### 6. Motif Batik Sekar Jagad Batik motif is very typical in Indonesia.

Born in two famous cities for his art in Solo and Yogyakarta. In Javanese, the word Sekar Jagad derived from the meaning of 'kar jagad' (kar is the Dutch word means the map, whereas the jagad in the Javanese language means the universe), this motif describes the diversity that exists throughout the world. It is represented as a worldwide diversity. The motif pattern is marked with the division of the spaces on the motif bordered by wavy lines such as the areas in the map, while the filler motifs consist of the traditional repeated pattern or the stylized floral pattern,

Another interpretation is that Sekar Jagad derived from the Javanese word, 'sekar' is defined as flower and the Jagad as a World. These two meanings above refer to the similar thing which implies that the beauty and diversity of flowers spreading throughout the world, this batik motif also illustrates the meaning of beauty which captivates anyone who sees it.



Figure 2-67 The 'Sekar Jagad' Motif

[http://ancientnusantara.blogspot.tw/2015/09/makna-dan-filosofi-batik-sekar-jagad\\_28.html](http://ancientnusantara.blogspot.tw/2015/09/makna-dan-filosofi-batik-sekar-jagad_28.html)

#### 7. Truntum Batik Motif

According to legendary, the creator of this batik refers to the story of Kanjeng Ratu Kencana, Queen Consort of Sunan Paku Buwana III. It has as the meaning of the love that grows back. Created as a symbol of unconditional love, eternal, and progressively growing. Truntum batik motif is usually worn by the parents of the bride and groom on the day of their marriage, in the hope that the parents' love will be bequeathed to the bride and groom.

Etymologically, truntum itself comes from the words *teruntum-tuntum*, in the Javanese language means to grow again, or always sprouts or blooms again. Commonly with the dark background, truntum batik motif has a smooth and simple pattern which shapes like the sprinkling of small abstract flowers, or the like of jasmine flowers, seen from the above. Sometimes the pattern looks like the stars scattered in the sky.

It began in history when this type of truntum batik was first created. Around the year 1749-1788 AD, an empress named Queen Kencana, the consort of Paku Buwono III of Surakarta, felt ignored by the husband, attached herself to the Giver of Life one night, while she suddenly got an inspiration in her loneliness, she saw the twinkling stars in the sky, smelled the fragrance of flowers falling in garden. This inspired her to make his batik work to fill the emptiness.

The king later happened to found his queen drawing a beautiful cloth. Day after day, the king noticed the new activity of the queen and the beautiful fabric she produced which had him brought back the feelings of affection. This gives the answer to the meaning of truntum as a symbol of the king's love that blossomed back.

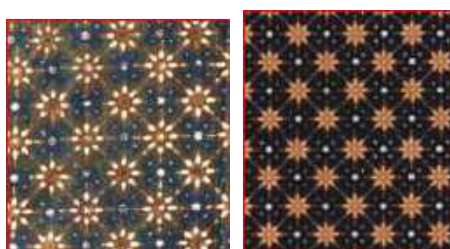


Figure 2-68 The 'Truntum' Batik Motif Patterns

<https://rantingkemuning.wordpress.com/2014/01/06/makna-di-balik-motif-truntum/>

8. Batik Tumpal motif Batik motif has a basic shape of the isosceles triangle, which contains the floral motif inside, adding an aesthetic quality to motif. Usually, this motif is used as accompaniment only and applied on the edges of batik cloth in the traditional garments like 'sarong' or 'selendang'. The cloths with this motif in the 16<sup>th</sup> century brought by the traders of Coromandel, India through the trading voyages to the archipelagos. These batiks named as 'Serasah', 'Sembagi', or 'Kumitir' in Java had the triangle motif in the border design similar to the Javanese traditional motifs applied in the batik design nowadays. To the native, it symbolizes the resistance of the disasters.



Figure 2-69 The 'Tumpal' Motif Patterns marked by the Triangles

<https://tekoneko.net/ragam-hias-geometris/>



## 2.8.9 Various Regional Motif Designs Reflect the Regional Cultures and Natural Surroundings

Along with the growing popularity of batik cloth today, the batik artists in many areas in Indonesia have developed more and more kinds of batik design according to their respective regional cultures, in which the batik products will reflect their own characteristics. This is done in order to develop the new designs, to improve the aesthetic quality of batiks so as to achieve the higher market value. Each region has their most famous and excellent motif designs. In some areas in Java people can find the central of batik cloth with certain characteristics, for instance, Solo in the central Java is famous for its 'parang' batik motif, Yogyakarta area is famous for its 'kawung' motif and in the northern coastal area of Java island, such Pekalongan area is notable for the 'Jlamprang' (nitik) motif. In addition to the three areas mentioned above, of course, there are famous batik designs which reflects the icons of the regions they come from.

In this case, the writer will explore the features of design according to their motifs and coloring in several batik regions in Java and outside Java so gives an illustration of the diversity of Indonesian batik motifs.

### 1. The Batik design of Malang

Batik motif in Malang city in East Java is characterized by the pattern of plants sometimes accompanied by temples or monuments as what is shown in picture (a) and (b) below. This is just like the symbol of the Malang city in East Java where there are many temples found in several regions. With the colors of background that tend to be bright with the white outlines of the ornaments. Three motifs below show the stylized plants motif marked with curve lines and rhythmical patterns illustrating the semen motif, one of the Indonesian traditional basic batik motif. Though the city is located in the inland area of the east of Java, far away from the coastal area, in these the batik designs, it is adopted one of the features of the coastal batik which displaying the striking colors



Figure 2-70 Batik Motifs from Malang

<http://batikmalangbyputriayu.blogspot.tw/>

### 2. The Tasik batik motif

This motif is developed from one of the Sundanese regions in the West Java., Tasikmalaya. Just like other areas that have their own characteristics that describe the area.



Tasikmalaya batik motifs derived from the shape of their natural surrounding such as the elements of the flora, and the fauna. The coloring pattern consists of the monochromatic, or monochromatic with various gradation, combined with the achromatic colors.



Figure 2-71 Batik Motifs from Tasik

<https://www.scoop.it/t/batik-works/p/4058010651/2016/01/10/sejarah-batik-tasikmalaya-dan-penjelasaannya-batik-tulis>

### 3. The Betawi batik motif

The uniqueness of Batik Betawi in West Java appears in its vibrant color in accordance with the taste of the festive mood of Betawi people. Batik Betawi motifs and patterns cannot be separated from the culture that developed in Betawi and much influenced by the cultures of China, Arab, India, and the Netherlands. The schemes are dominated by bright colors combined with one or two chromatic colors. The influence of Chinese culture emerged through bright coloration such as red or yellow. The background of the coloring as referred in the images below shows the black or dark colored background.



Figure 2-72 Batik Motifs from Betawi

<https://fitinonline.com/article/read/batik-betawi/>

### 4. The batik design of Aceh

According to the custom of the region, batik clothing of Aceh which model is suitable for women is the model of the long and loose gown with batik pattern. The Aceh motifs look unique because they display the natural elements which reflect the Aceh Culture. Most designs are dominated by bright coloring, like red, green, or yellow. Since most of the population of the Aceh region are Muslim, which the patterns of animals are forbidden to use, hence they will use circular lines of plants or stylized motif patterns other than the patterns of animation.



Figure 2-73 Batik Motifs from Aceh  
<http://batik-tulis.com/blog/batik-aceh/>

### 5. The Sasambo Batik Design

Sasambo Batik motif is a kind of motif created by a combination of three ethnic groups in the West Nusa Tenggara, namely the Sasak tribe in Lombok, the Samawa tribe in Sumbawa, and the Mbojo tribe in Bima in the West Nusa Tenggara Province (NTB).

Sasambo batik motifs that seem abstract, very beautiful and mystically impressive. It has a very high value of history, art, and philosophy. Each motive is related to the daily tradition of communities in the West Nusa Tenggara, such as the motifs of traditional houses, men in their traditional garments or other motifs inspired by the natural surrounding such as plants and animals.



Figure 2-74 Sasambo-Batik Motif Patterns

<https://gpswisataindonesia.wordpress.com/2014/12/12/batik-lombok-batik-sasambo/>

### 6. The ‘manggur’ design of Probolinggo

The ‘manggur batik’ is a typical batik of Probolinggo city in East Java with the main motif of mangos and grapes which are the icons of Probolinggo City. The ‘manggur’ batik has unique features and special uniqueness, with ornaments and materials used to create batiks

with good quality. Natural colors derived from the environment around Probolinggo give natural beauty. Typical patterns of the batik of Probolinggo city traditionally derived from nature, the technique of the batik craft of Probolinggo is 'batik tulis', start from the patterning of design, applying the wax and coloring in the motifs.

According to the record, development in Probolinggo has gone through the long history. This can be traced from the statement as follow: “*History of Batik Manggur began in 1883, which was marked by a special exhibition Batik Probolinggo in Amsterdam of Netherlands with a total of 150 motives.*”<sup>67</sup>

Typical batik of Probolinggo with the motive that is naturally impressive is taken from elements of nature such as motifs of grapes, mangos, sailing yacht, and the wind, or a combination of these elements, thus providing a natural sense for the batik appreciators. In the city of Probolinggo known for the production of mango and grape plants, so their images are portrayed in the batik design.

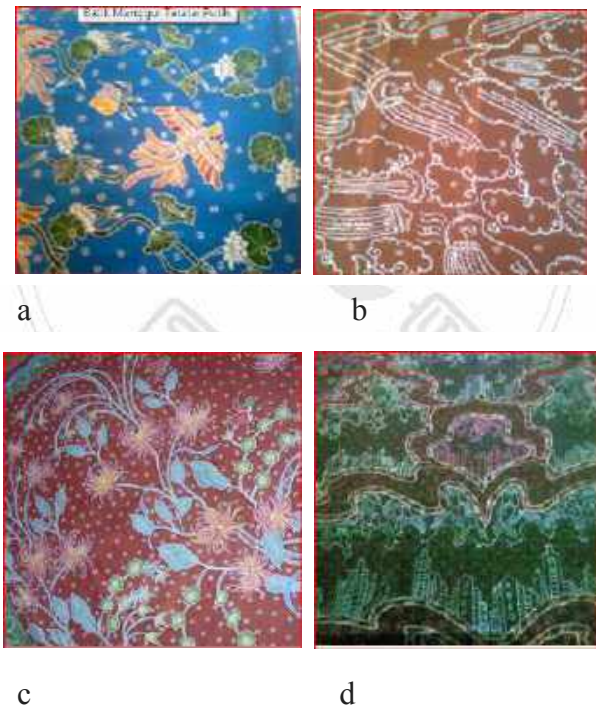


Figure 2-75 Batik Designs from Probolinggo

<https://fitinline.com/article/read/batik-probolinggo>

The bird and the flower motifs are illustrated in the image a and c. The image b illustrates the Gending wind in Probolinggo city, which usually blows strongly in mid-September in the area Gending Probolinggo, while the image d illustrates the Banger river together with the Probolinggo city as the city grown with the mango fruit.

<sup>67</sup> East Java.com, Probolinggo Tourism, Batik Probolinggo, Copyrights © 1998-2017 ([http://www.eastjava.com/tourism/probolinggo/city-tour/batik\\_probolinggo.html](http://www.eastjava.com/tourism/probolinggo/city-tour/batik_probolinggo.html))



From the illustration above it can be concluded that the motifs of Probolinggo hold the strong characteristics of the features of the environment.

#### 7. The 'Clay Batik' from Minangkabau.

Batik is not only known as a tradition from Java but is also found as a product of Minangkabau culture (West Sumatra). Clay batik, or 'tanah like' in the Minangkabau language or 'tanah liat' in Indonesia. The native seems to relate the name to the uses of the clay in the process of coloring, hence this batik is called clay batik. In the coloring process, the fabric was first soaked for a week in the clay, before it is washed and given other natural coloring derived from plants.

The traditional clay batik design commonly illustrates the variant of motifs from aquatic animals, traditional houses or 'rumah adat' to the motifs reflecting the Chinese culture. The Minangkabau traditional icons such as motifs of flora that reflect the cultures of Minangkabau.

Aside from the use of the clay, there are other natural dyeing substances such as 'jengkol' skin (*Pithecellobium jarina*), mangosteen (*Garcinia mangostana*), gambir sap (*Uncaria gambir*), rice straw (*Oryza sativa*), mahogany skin (*Sweetenia mahogani*), rambutan skin (*Nephelium lappaceum*) or other herbs which are traditionally used as dyes.

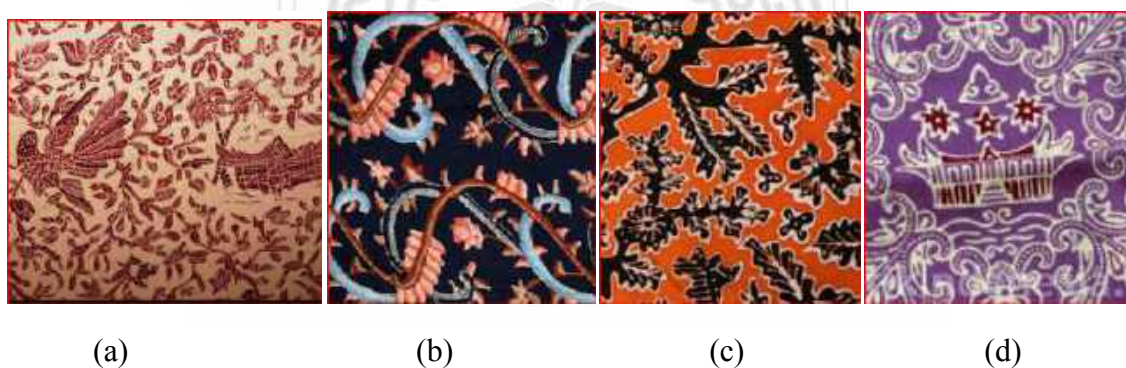


Figure 2-76 The Batiks from Minangkabau

<http://batikzone89.blogspot.tw/2016/02/batik-sumatera-barat-dan-penjelasannya.html>

Some batik motifs of West Sumatra are also influenced by Chinese culture. The touch of Chinese culture on the batik design of western Sumatra cannot be separated from the entry of traders from China to Minangkabau in the 16th century. The designs above show :

- (a) Semen motif as illustrated in (figure a) above using traditional color 'soga' brown
- (b) Keluak fern leaves motif inspired by fern plants are commonly easy to find in Indonesia, especially in the bank of the river. Keluak itself comes from the Minang language which means to twist, hence this motif depict the twisting fern leaves..
- (c) Pucuk Rebung Motif

This motif depicts a kind of traditional food derived from bamboo stems which are still young. This type of food is so popular in some areas that the name of bamboo shoots are also made as the batik motif which symbolizing fertility, prosperity, and hope.

(d) Rangkiang batik motif

This kind of motif is quite famous in West Sumatera. Origin of the 'rangkiang' name of this batik motif is derived from the name of the rice barn or rice storage area. In the Minang language, the granary is called rangkiang which is used for storing the rice symbolizing the main food source that supports the people of the archipelago.

8. The batik of Bengkulu, Southwest of Sumatera island.

In the Malay dialect, Bengkulu word, Besurek is interpreted as the letter writing or writing. The naming of besurek with batik motif typical Bengkulu concerns the 'besurek' batik is a kind of design that uses the motif with Arabic calligraphy as well as several pieces of verses which quotes from the Koran or the Islamic scriptures and invocations of Allah in Arabic script. At first Batik Besurek was introduced by Arab traders and also workers of Indian in the 17th century to the community in Bengkulu. The wearing of batik Motif Bengkulu is very different from Batik in Java, especially in the custom and tradition. Batik cloth is very sacred in the area of Bengkulu, usually used for the wedding ceremony, as a head covering, even also used to cover the corpse.

The original motif of batik cloth of Besurek motif has been known since hundreds of years ago patterned with Arabic characters. The motif in some fabrics, especially for traditional ceremonies consists of readable Arabic letters. This type of cloth is forbidden for casual use. In its development, the besurek motifs were later combined with other ornaments such as cloves, Raflesia Arnoldy flowers. Etc in order to further popularize the 'besurek' design.

Another motif applied to modern Besurek Batik looks like calligraphy which has no meaning but serves as decoration similar to the Arabic letters only. This modern batik of Basurek motif is intended to popularize the handicrafts so that they can be used not only for customary purposes.

Unlike the modern besurek batik, the usage of the traditional besurek motif is not as casual as batik cloth in general. In the traditional besurek motif he Arabic calligraphic motifs that generally contain prayers, praise to Allah, as well as pieces of the holy verses of the Qur'an, Muslim's holy book. This cloth is very sacred as it may serve as ceremonial cloth or cover the corpse. This type of fabric usually serves as a veil of the bride in a pilgrimage ceremony at the grave of the ancestors. The ceremony is so sacred that the use of this type of cloth should not be casual. Besurek batik should not be worn in the lower part of the body and should not be sat on.



Figure 2-77 The Batiks from Bengkulu

<https://fitinline.com/article/read/batik-besurek-bengkulu>

#### 9. The batik of the islands of Maluku

This batik motif originated from the Maluku islands describes the diversity of natural and cultural products. The Maluku Islands are a group of islands located on the Australian plate, in the eastern part of Indonesia, border with the island of Sulawesi in the west, Papua New Guinea in the northeast, Timor Island in the south. The islands of Maluku in the northeast of the archipelago is very famous for its spices, meanwhile, it is also notable for its marine products particularly the seashell, hence the batik makers in this islands of Maluku will adopt the images of nutmegs, cloves, and seashells for their batik design.

##### (1) The seashell motif from Maluku

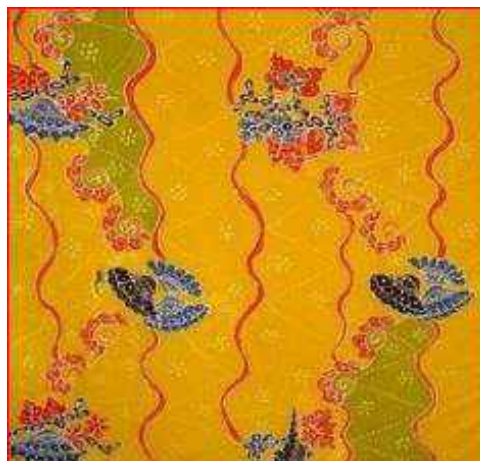


Figure 2-78 Seashell Motif from Maluku

<http://www.yppm-maluku.com/batik-ambon-motif-kerang/>

##### (2) The clove and nutmeg motifs from Maluku





Figure 2-79 The Clove and Nutmeg Motifs

(c) Cloves motif (d) nutmegs motif

<https://fitinline.com/article/read/batik-khas-maluku/>

#### 10. The batik of Bangka

Batik motif ‘Kain Cual Bangka’ is a batik motif coming from the island of Bangka and Belitung in the offshore of south Sumatra island. Cual Bangka cloth is the same as the typical woven fabric of Palembang namely the ‘songket’, which motifs are derived from the process of weaving method. However, ‘Cual Bangka’ has distinctive color schemes.

When used in various events and places, the batik design of Bangka has the unique Malay color schemes that look brighter with the flora and fauna motifs which are more conspicuous compared to the batik design for casual use.

Characteristic of batik of Bangka is a variety of decoration on the sheet fabric composed of hand-drawing, stamping technique or combination of both methods in such a way so as to form a unity in the design. The cual fabric design consists of two types, one style derived from the stamping method while the other derived from the weaving method.

The weaving method applied in this kind of batik displays distinctive Malay color that is brighter and has the curve lines display flora and fauna motifs. Done manually by people who have been skillful in the art of ‘cual batik craft’. In the weaving process, the metallic threads are inserted in between the silk or cotton weft threads in a technique called supplementary weft weaving technique, displaying the intricate patterns as they apply the hand-woven method in silk or cotton with gold or silver threads. The metallic threads stand out against the background cloth to create a shimmering effect.



Figure 2-80 The Supplementary Weft Weaving Motifs from Bangka  
<https://fitinonline.com/article/read/batik-bangka-belitung/>

### 11. The Batik of Toraja

Toraja batik motif is batik from South Sulawesi area which often gives rise to the theme of the proverb that has a calling to the virtues that are practiced there. For example, the picture of a buffalo that symbolizes the greatness or the grouse that describes the glory. Batik motif in Toraja is the development of Toraja culture that is previously only existed in the carving of their traditional houses. But over time it developed into batik motif.



Figure 2-81 The batik from Toraja

<https://wovensouls.org/2017/05/14/antique-batik-toraja-ceremonial-textile-artwork/>

### 11. The batik of Bali

Inspired by Javanese batik, Batik Bali has developed into beautiful designs where the motif is dominated by natural surroundings, religious mythologies. At the beginning of the making, the batik makers still use the technique of stamping batik with the help of a loom that is still manual. Initially, there were still few people who know this motif because the design is only limited to the circle of local people. Although there are also some motifs that are mingled from the culture of the inhabitants and the culture of the foreigners. Balinese batik has a fairly expensive price, this is because from the stage of design is made by hand directly also use the

natural dye.



Figure 2-82 The Motifs from Bali

<http://maxpixel.freegreatpicture.com/Indonesia-Printing-Batik-Reasons-Bali-Fabric-1321504>

<http://www.balibatiku.com/catalog/material/mm070.jpg>

<http://www.balibatiku.com/catalog/material/mm015.jpg>

The designs above show the typical Bali motifs, the first picture consists of ‘Barong Lion’ a lion motif of the mythology of Bali. The picture in the middle above illustrates the stylized bird and flowers, while in the third picture illustrates tree of life.

### 13. The batik design of Jambi

In Jambi area, in the south of Sumatera, batik had been worn for long, only by the people with the highest level like the nobility and kings. This is because Jambi once became the central administration of the Melayu kingdom. Though the people do not know the exact the time the motifs originated from Jambi began to develop, today they are spread among the batik makers to the inhabitants with the motifs reflecting the typical region. Jambi batik motifs display the stylized flora and fauna designs with the unique looks, displaying the natural coloring. Among many motifs there are several motifs quoted as follow:





Figure 2-83 The Batik Motifs from Jambi

<http://www.batikbumi.net/2016/10/batik-jambi.html>

#### 14. The batik design of Jepara

Jepara region in central Java produces motif with kinds of motifs, namely old motifs and new motifs. The initial batik design from Jepara, the northern coastal Java, is characterized by tendrils and a green leaf which later is widened with more variations. Many people call this batik the Kartini batik, according to the name of a noble-born heroine who came from the Jepara region, has been notable for fighting for the right of education for the nation during the Dutch occupation.



Figure 2-84 The Batik motifs from Jepara

<http://batikku.club/wp-content/uploads/2014/09/batik-motif-jepara.jpg>

## **2.9. Summary**

The exploration of the history of the origin of batik culture in Java, religions in Java from the earlier centuries, history of Java and the development of batik culture in the following centuries facilitate the illustration of the impact of social phenomena in Java on the formation of the batik culture in Java and the vice versa.

### **2.9.1 The Early Relations**

According to the early testimony, historians inferred that since the first century there has been the commerce between India and South-east Asia. The discovery of inscriptions written in Sanskrit which were found in Java, Borneo and the Malay peninsula proved that the cultural interaction between the Indian subcontinent and the archipelago was realized as early as the fourth century AD. Meanwhile, from the written record on Fa Xien, the Chinese pilgrim gave a sign that the relationship between China and Southeast Asia has begun since the 5<sup>th</sup> century. These gave rise to the conclusion that at the end of the fifth century there had been busy world trade among China, South East Asia, and India.

The strategic location of the Indonesian archipelago, with the strait Malacca and its elongated sea of Java, rendered the Sumatera and Java the entrepots for the seafarers, became the cosmopolitan traffic routes. This set the stage for the establishment of the Sriwijaya kingdom, whose ambition of rulers was to gain control of the Malacca Strait by using its navy and the trust of foreign states.

### **2.9.2 The Era of Hinduism-Buddhism**

The reliefs and monuments built in the eras of Sriwijaya, the ancient temples of Prambanan, Borobudur and other ancient temples in Java, gave a sign that Buddhism and Hinduism coexisted in that period. These temples which reflect the ancient Javanese culture which was enhanced by the influence of India providing the visual reference to the batik motifs.

The transition of the power of administration to the Majapahit, the kingdom of Buddhism from the 13<sup>th</sup> – 16<sup>th</sup> century, though the arts and architectures were given the considerable prominence, due to the absence of documentation, the fragile of the fabric material and the humidity of the tropical regions, the development of the fabric decorative art is undetectable.

### **2.9.3 The Islamism**

In Java during the reign of the Islamic Mataram kingdom in the 17<sup>th</sup> century since batik was accorded important ceremonial function, many new designs were added to the existed motifs based on the previous icons of the ancient Hinduism-Buddhism temples in the previous eras. Since Islamism proscribed against the blatant depiction of living beings on the batik design, the depiction of animals and humans had to be stylized.



#### **2.9.4 The Coming of Dutch**

The coming of Dutch since the late 16<sup>th</sup> century, with the expansion of the economic policies, was begun with the establishment of VOC, the Vereenigde Oostindische Compagnie, which had the right of monopoly over the trade activities in Southeast Asia.

In the 18<sup>th</sup> century, in the succession war of Java in the fighting with the VOC, resulted in the decline of Mataram, and consequently, the Mataram was divided into two territories, the Yogyakarta and Surakarta. During the late of the 18<sup>th</sup> century, batiks with certain patterns were designated for the use in the circles of the rulers of Yogyakarta and Surakarta in central Java.

In 1799, due to its failure to fulfill the Dutch government's expectation, VOC was declined and the Dutch government took control of its possession in the Dutch East Indies (Indonesia). Dutch gradual encroachment of Java shortly after the Java war (1825-1830) had turned Java's status of the hereditary power of the Sultans to the Dutch colony. It was eventually through the dress that the Dutch made their statement that they were in control of the Java island. By fighting away the privilege of wearing and producing the batik of the aristocracy, the Dutch in the Dutch East Indies adopted the batik sarong as their daily clothing.

The emergence of the creative batik artists in the Dutch circles in the Dutch East Indies causing the development of batik design in the coastal regions of Java. This design bears new distinct characteristic of the coastal design among the designs of other foreigners' influence, such as the Arabian, Persian, Indian, China. The transition of political power to the Dutch colony had naturally caused the Sultans in the Javanese aristocracy to focus on the refinement of the art and culture. Under the wall of the aristocracy, the royal batik reached a high level of development.

#### **2.9.5 The Japanese Occupation**

The Japanese occupation during the world war II, (1942, 1945), there was the Java-Hokokai movement, whose purpose was promoting a pan-Asian state and culture. Batik was designated beside for the Japanese market, it was also used as the political tool to encourage the native who had merit in the Japanese Hokokai mission.

During the Japanese era, the 'mori' or fabric cloth as the raw material for making the batik was very hard to obtain, had to be imported from the European countries. Under this circumstance, every piece of fabric was highly valued and the batik designers would through their meticulous work expressed the beauty of the design to the full. Hence the design of the Hokokai Batik consisted of design filled with the detailed, intricate motifs of small and crowded ornamentation. Unlike the Javanese-Dutch batik which involved the Dutch batik artists in creating the design, in the design of the Japanese influence, the design was created

by entrepreneurs of the Dutch, Arabian, and Chinese descendants in order to fulfill the demand of the 'Hokokai' association.

### **2.9.6 The Chinese Community**

Meanwhile, in the northern coastal areas of Java in the 19<sup>th</sup> and 20<sup>th</sup> century, there were Chinese descendants who established the batik industries a few decades after the emergence of the Dutch batik entrepreneurs. The Chinese produced the batik particularly for the 'Peranakan Chinese' in Java who followed the Javanese tradition in the dressing and food, but in some way, they still maintained the characteristics of the Chinese culture.

### **2.9.7 The Era of Post-Independence and the New Order**

After the independence, the first president, Soekarno launched one of his strategies to increase the nation's sense of identity. He declared the Kain Panjang with Kebaya and Selendang the national costume for women. The batik shirt, though cut in the western style, was gradually popular for men. The president introduced his concept that the artistic and cultural merit of batik should be a mark of national identity and simultaneously expressed the message of Indonesian unity: batik in the future would no longer be known as coming from a specific batik-producing area but would reflect Indonesian unity in its elements, both design and colors. He designated the mission to Hardjonagoro, the culturalist who came from the batik family, to create the batik which conveys the national identity.

In the second half of the 20<sup>th</sup> century, during the administration of the new order, the prominent artist, Iwan Tirta through the innovation, by incorporating the batik design into the western silhouette, he introduced Indonesian batik to the world community.

### 3. Methodology of the Study

The methodology of the study comprises three components: theoretical analysis, the procedure of analysis which consists of the stages illustrated in the theoretical analysis, and element analysis as described in the content analytical approach.

#### 3.1. Theoretical Analysis

The theory applied in the study which through the logical thinking will bear the result and reach the conclusion, either the conclusion is strong or weak, depends greatly on theoretical analysis. Here, the writer will use several kinds of approach and reasoning to reach the conclusion. Since the objective of the study is to find the explanation of the problem which has arisen in the society and seeking a solution to the problem, the method of analysis applied in this applied is the qualitative method of analysis. This a method concerns the process of seeking an in-depth understanding of social phenomena within their natural setting. The first of all the writer has to be sensitive to the social phenomena with the background or natural setting which create certain circumstances that give rise to the problem. In this study, the writer will go through the process of the literature review to get a close look at the social phenomena. Although the phenomena come from the natural condition, when a problem arises, seeking a solution is necessary. Several theoretical analyses applied in this study are stated below.

##### 3.1.1 Inductive Reasoning

In the qualitative method, the author has to go through the process of reasoning as the theoretical analysis to seek conclusions, judgments, or inferences from facts, assumption, through the logical thinking. When tracing back to the eras of Aristotle in order to decide the reasoning method find out what constitutes the truth, there is a method of reasoning as defined with the statements below:

*“Aristotle took inductive reasoning by emphasizing the need for observations to support knowledge. He believed that we can reason only from discernable phenomena. From there, we use logic to infer causes.”*<sup>68</sup>

Having judging a strict definition, generally, the inductive reasoning is used to proves the general principle. In order to spread a conception of something, people go through a process of observations, highlight a series of specific events, determine the trends of the events. The aim of the inductive reasoning is to strengthen a theory. Hence in this study of batik design, author sticks on inductive reasoning method of study, to prove the general rules which set for the elements of the batik study.

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<sup>68</sup> <https://fs.blog/2018/05/deductive-inductive-reasoning/>

### 3.1.2 History Analytical Approach

Since the study concerns the batik motifs represent the eras of the history, the writer will probe into the data of the history to gain an understanding about the events in the eras impacted on the batik craft. Historical research is the systematically collecting data of the objective judgment on the happenings in the history, analyzing the reasons and consequences of the events, then suggest the accurate explanation or illustration, which give aid to the explanation of the current circumstances and to the prediction of the future course of events. In the history analytical approach, it is imperative to find a channel of a specific stage in the history, analyze in details the factors which affected the subject of the discussion.

By exploring the data in the history, draw the detail of explanation from the generally known facts. From the grouping or data classifying, the writer will sort out the elements to find more detail from the data classification, to define a method which can be formulated in a theory which gives the explanation to each classification.

Manson, and others, 1997 stated the following steps through the historical method to do the study: “*Focusing questions, specify the domain, gather the evidence, critique the evidence, determine patterns, tell the story, write the transcript.*”<sup>69</sup>

From the definition above, the process of the study can be concluded as follow:

1. Focusing questions, the questions in this study relate to the principles of the batik motif.
2. specify the domain. In this aspect, the area of activity or the domain consists of the batik craft, which consists of the analyzing of the motif patterns which symbolize the historical eras.
3. Gathering the evidence. As what has been stated that the evidence is derived from the trusted source of information, such as books, dissertation, theses, journals, articles and so on.
3. Critique the evidence. Give the feedback to the opinions, or the pictures illustrate the motif patterns. For instances how the motifs viewed from the aesthetic perspective.
4. Determine the patterns of the study. This consists of the explanation of the facts. Determine the order of the mode, hence it can reveal the truth of history.
5. Distinguishing the route of the history. In this case, the study of the route of history to find the classification of the patterns which are determined according to the route of history.
6. Telling the story. Telling the story is an interesting and real method of presentation, the story should be integrated with evidence to be presented, (emphasize the wholeness and integration between the evidence and the story). The writer will tell the stories of batik culture, included in the part of analyzing and conclusion, by giving examples and explanation.
7. Writing the transcript. The purpose of writing the transcript is to use an inductive method to sort out the recorded documents, which will be helpful to the ones who do the study in the

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<sup>69</sup> 張紹勤: 研究方法: (Lisrel Amos: Research Method). 出版者: 滄海書局, 台中, p..308

same field. Here, the writer will base on the rules of motif patterns which have been determined, to strengthen the principles of Indonesian batik.

### 3.1.3 Content Analytical Approach

In this method, the writer has to go through the process as initially stated by Beredom (1954): 'Going through the process of classification, objectively, systematically, quantitatively manifest into the content analysis of the study.'<sup>70</sup>

Through content analysis in the batik study, the writer will do a further analysis of the nature of the elements. The elements for analyzing consist of various batik motifs and color schemes as well, which are derived from different sources.

Three benefits of this 'Content Analysis' which can be derived from the content analysis: -by focusing on the wide range of data, researcher to gain abundance of elements as the content for the research.

- In the content analysis which applied the data classification according to the characteristics and quantity of the research elements, the writer will systematically, objectively probe into the data to gain an insight about the elements of the research. The analyzing of the elements which have been classified for a further study will give a better understanding of each classification of the elements.

- In the content analysis, following the purpose of the study is carried out by the process of analyzing the elements which give the solution to the questions posed for the study. Through the further analyzing of the batik motifs as the content of the analysis, the writer will find the answer to the solution of the matters.

Basing on the general characteristic of each motif designs and the meaning implied in the motif symbols, the writer will learn how the symbols applied in each classification, to Through the layout, of the designs, the writer will find the theme of the design, and determine the kinds of designs, find of the typical features of the designs by the steps as follow:

1. Classifying the kinds of motifs according to the characters mentioned above
2. Analyze the layout of the motifs, such as studying the combination between the background motif designs and the main motif designs to create the harmonious pattern, the combination of the border designs and the main designs to create an integrated pattern.
3. Studying how one motif is combined with another to create new but harmonious designs.
4. Observing the coloration, such as the arrangement of colors to create a harmonious effect.
5. Learning the evolution of the traditional motif designs to the diverse patterns to display the creativity of the designers, in some perspectives, such as how the arrangement of the ornamentation to show the dynamic pattern, or how the applying of pattern and colors to create or harmonious look. How the illustration of lines to create the movement or rhythmical

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<sup>70</sup> 張紹勤: 研究方法: (Lisrel Amos: Research Method). 出版者: 滄海書局, 台中, p. 428



patterns.

### **3.1.4 Comparative Analytical Approach**

Another method applied in the investigation is the comparative research methodology. The comparison is aimed at finding the similarity and the differences of each classification, which will be useful for the formulation of the solution.

Berry, 1969 determined the following steps for the comparative approach method:

1. The different cultures are comparable if they belong to the functionally equivalent behavior, thus from this condition, the study will be carried out.
2. Begin the study of the behavior in one culture, and the same behavior applied in another culture.
3. Before the adjustment, the classification is made, to state a viewpoint about the nature of local culture, which reflects in another culture.
4. Dig out the same accomplishment from a different kind of classification, to make the new classification.
5. To use the derivation method above, as the basic point of view to design the scale and method of study, in order to enable each classified culture to represent the meaning.<sup>71</sup>

This comparative analytical approach when applied in the batik study, the writer will seek comparison by following the steps:

1. The study is begun with the condition that based on the same nature of classification, each comparable motif is put into the grouping for study.
2. Analyze how the batik makers reacted to the environment in creating the design.
3. Study how local batik makers symbolized their design in one region compared with those of other regions.
4. Specify the aesthetic of the origin motif batik patterns and respectify of the aesthetic of the batik patterns in other classification.
5. Study the typical design of each classification, the features of one classification reflected in the features of another classification, and make further analysis in the modern design.

### **3.2 The Procedure of the Study**

The procedure comprises the steps the writer will go through along the study, starts with the following phases:

1. Seek the problems that prompted the study. Herein the writer will think of a way to find a possible solution of the problem continues with investigating data, sorting data, and classifying the data. The study continues with the theoretical analysis to find the conclusion as an answer to the solution of the problems. In this case, the problems arise since the country has to face the competition among the batik producers. The writer found that it is necessary to

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<sup>71</sup> 張紹勤: 研究方法: (Lisrel Amos: Research Method). 出版者: 滄海書局, 台中, p.478

find the significance reveal the aesthetic of Indonesian batik to maintain its standing in the world community.

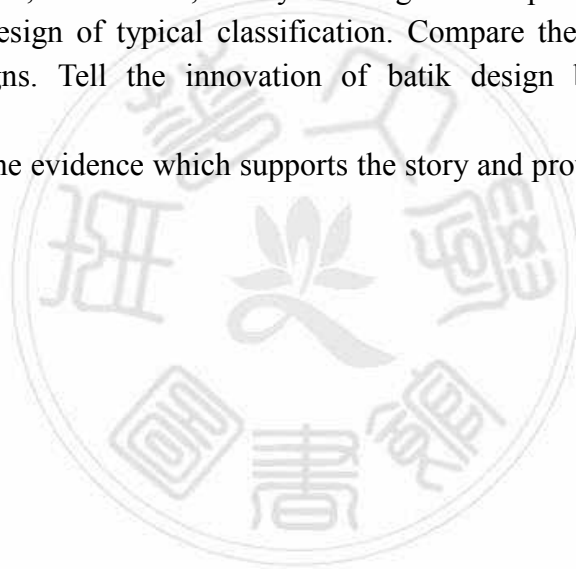
2. Go through the history to gain a clear insight of the background of the development of Indonesian batik craft, to study the motif designs which took important roles in the batik craft since the era of Hindu, Buddhist and Islamic kingdom. Probing into the history of medieval age, the era of colonialism which had dominantly influenced the development of batik crafts reflected their culture through the batik motifs.

3. Determine the scope of the study, by the classifying sorting data of history according to the stages of the development of batik craft to find the iconic elements that mark the formation of the batik motifs. Based on the iconic elements, the formation of the batik motifs and technique applied to the batik craft, the researcher will try to find out the artistic perspective of the batik motif designs.

4. Study the motif pattern, the element, the layout and give an explanation in words.

5. Identify the batik design of typical classification. Compare the categories. Illustrate the aesthetic of the designs. Tell the innovation of batik design between the comparable categories.

5 Tell story including the evidence which supports the story and provides the principles of the batik motif design.



## **4. Design-Analyzing through the Content Analytical Approach**

In order to view the typical batik designs from various perspectives, to give a thorough insight of the Javanese batik motifs which symbolize the historical events, the analysis of the batik motif design in the content analytical approach is divided into two main groups and seven classifications as follow:

### **I. Division of the Motif Design According to Styles/ Regions**

#### **1 The Royal Batik Design**

#### **2 The Coastal Batik Design/ Batik Design of the Foreign Influence:**

##### **a. The Javanese-Dutch Batik Design**

##### **b. The Javanese-Chinese Batik Design**

##### **c. The Javanese-Hokokai Batik Design/ Batik Design of the Japanese Influence**

### **II. Division of the Motif Design in the New Eras**

#### **1. The Batik Creation of K.R.T. in the era of post-independence**

#### **2. The Collection Batik Design of Iwan Tirta in the era of the new order**

The purpose of this part of this analysis is to derive the insight of general characteristics of the motif and color as the elements in the study. In every category, the author will provide the tables as an illustration for the study.

### **4.1 Division According to Styles/ Regions**

Since the culture of batik was considered initially developed in the circle of the sultanates or royal houses which mostly located in the inland areas of the island of Java, people named the batik originated from those regions the inland batik or royal batik. The batik craft later spread from the inland regions to the coastal areas.

There are differences between the traditional royal batik design produced in the inland/royal regions and the batik design created in the coastal areas. The batik designs developed in the inland areas have strong characteristics of the royal design either in the motif pattern or the color scheme. While the batik designs developed in the coastal areas, having been altered from the basic royal motif patterns are lacking symbolism in the design.

The batik makers in the coastal areas, in creating the batik designs were much inspired by the subject in their natural surrounding of their regions. Years ago, the foreigners who came on religion mission, diplomatic course or trading would cast their anchors and make the settlement in the northern coastal areas of Java. Some had settled and brought along their culture which impacted the acculturation in coastal areas of Java, causing the difference in the formation of the designs between the inland and coastal areas.

In the first division, the analysis of the regional inland and coastal batik designs are illustrated below. There are twenty samples for each category. Each sample is used as the subject of the study to find out the typical each classification from the aspects of motif and color elements. While in the second division, the designs depict the innovation supported by the government in the era of post-independence (after 1945) and the new order (since the

1970s).

#### 4.1.1 Regional Inland Batik/ Royal Batik Design

In the royal batik design analysis, the batik designs are randomly selected from the products originated from the regions which are known to be the places where the royal batik developed, namely the royal regions of Cirebon, Yogyakarta, Surakarta, and Sumanep.

##### a. batik of Cirebon region

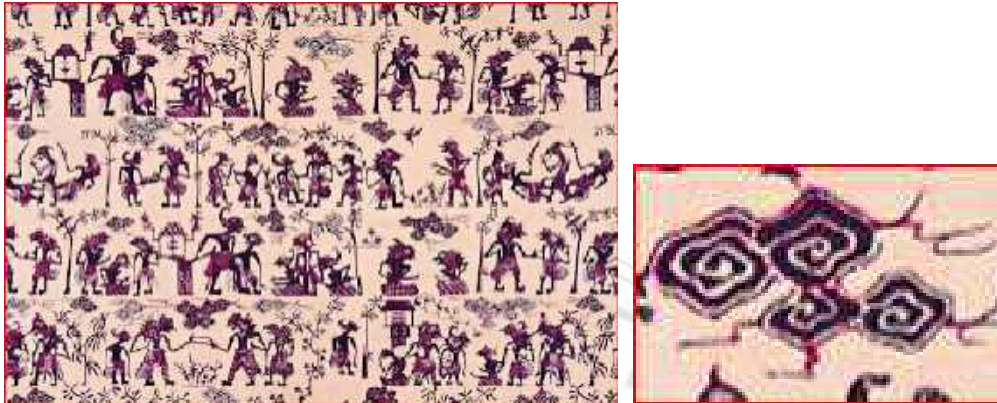


Figure 4-1 The Puppet Motif Design

<http://www.northcoastjavanesebatik.com/2012/01/>

Origin of batik: Cirebon region, northwestern part of the west Java

Motif element: puppets motif with puppets, with trees, plants, clouds, and birds

Year of Creation: 2010

Kind of batik: hand-drawn batik

Coloring: red, black and beige/ ivory

Geometric characteristic of the motif pattern : asymmetrical in the scattered pattern

Analyzing of the motif pattern: The puppet motif with various postures, showing the traditional culture of the leather puppet performance, depicting the contest between the warriors. The clouds motif or ‘mega mendung’ becomes the icon of the Cirebon, northern coastal part of Java where the batik motifs were influenced by the Chinese culture. The coloring of the red and black was set on the background of the beige with red tint, providing the contrast of lightness.



Figure 4-2 The Lion Motif Design

<https://budayacirebon.wordpress.com/2011/05/03/batik-cirebon-rahasia-dan-teknik-pewarnaan-batik-trusmi/>

Kind of batik: Cirebon Batik

Place of production: Cirebon, North Coast of West Java

Year of the creation: 1900

Motifs: lions, trees and clouds

Coloring: white, black, brownish orange, grey, brown

Geometric characteristic: symmetrical

Design-analyzing: The design consists of a kind of building depicting the shape of a pillar between the two animals. The animal motif is illustrated with the lion or 'barong'. The color scheme of the lion consists of orange, brown and the achromatic colors: grey, black and white. The design is set on the white background looks harmony with the distinct colors of the ornamentation. Due to Hinduism-Buddhism period in the 9<sup>th</sup> century, the symbol of lion represents a benevolent and protective power.



Figure 4-3 The Peksinagaliman Motif Design



<https://www.raparapa.com/gambar-batik/>

Origin of batik: Cirebon region

Kind: handdrawn batik

Motif element: scenes with the winged elephant-like creature, vehicle, birds

Coloring : Yellow, brown , white, black

Geometric characteristic: symmetrical

Design-analyzing:

The animal motif is presented in the symmetrical pattern. Each of the two elephant-like creatures is illustrated as though driving on a vehicle. There is a shape of a shrine illustrated between them. Sheltered in a kind of umbrella's shape, they are surrounded with birds and plants which are also illustrated in the symmetrical pattern, giving the sense of balance and harmony.

The color scheme is dominated with yellow, accompanied with dark greyish green on the white background creating an exotic sense in the color combination. The modification of the cloud motif pattern into a unique shape is illustrated at the bottom of the design echoing the typical Cirebon royal motif, reflecting the influence of the Chinese culture.



Figure 4-4 The Bird Motif Design

<https://kepulauanbatik.com/>

Origin of batik: Cirebon region, northeastern coast of West Java

Motif element: natural scene consists of stylized fowl, cloud, trees

Coloration: blue, beige

Geometric characteristic: symmetrical

Design-analyzing: The stylized birds are presented in the symmetrical pattern. The scene is illustrated with the world of fauna and flora which creating the lively impression. The

coloration between the light and dark blue creating a gradation while the dominance of the darker color of the ornamentation while contrasted with the background of beige color derives the contrast of lightness.



Figure 4-5 The Butterfly Motif Design

<https://www.pinterest.com/playonsniper/batik/?lp=true>

<https://www.pinterest.com/pin/326088829256060257/>

Origin: Cirebon region, northeastern coast of west Java

Kind of batik: hand-drawn batik

Motif element: cloud with butterflies, isosceles triangles

Coloring: golden yellow, orange, grey, black

Geometric characteristic: asymmetrical

Design-analyzing: With the background motif dominated with the cloud image, this motif shows a strong influence of Chinese culture. The butterflies and clouds are presented in an asymmetrical pattern, while the border consists of isosceles triangles ornamented with the geometric and stylized flowers echoing the color of the butterflies.

b. Yogyakarta Batik



Figure 4-6 The Kawung Design

<https://batik-tulis.com/blog/batik-yogyakarta/>

Origin of batik: Yogyakarta

Motif element: Kawung motif with stylized flower pattern combined with parang motif/ and Garuda bird motif.

Coloring: Brown, beige, black

Geometric characteristic: parallel

Design-analyzing: This motif indicates the religions that have existed in the lives of the natives in the earlier centuries. The kawung pattern and motif of Garuda bird reflect the strong influence of Hinduism, while the parang pattern with the wavy/ S shape displays the tradition of the Islamic royal.



Figure 4-7 The Emblematic Garuda/Wing Motif Design

<https://rebanas.com/gambar/images/batikidku-motif-semen-rama-jogja-gambar-batik-cuwiri>

Origin of batik : Yogyakarta

Motif element: Garuda motif with wings pattern

Coloration: Brown, beige

Geometric characteristic: symmetrical

Design-analyzing: Presented in symmetrical pattern, the motif is applied on the background with the web-like repeated pattern. The 'lar' pattern is illustrated with the schematic wing, reflects the influence of Hindu religion, symbolizes the weapons of the god of Wisnu. The traditional color sogabrown is applied on the beige background shows the typical of the inland of royal batik or traditional coloring.

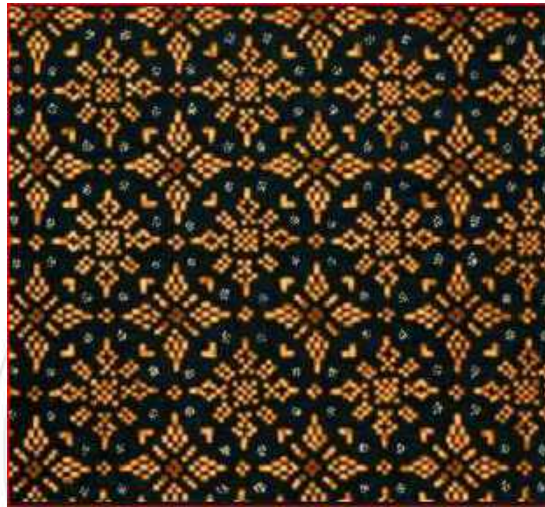


Figure 4-8 The Nitik Motif Design

<http://batikazizah.com/baju-batik/motif-batik-yogyakarta/>

Origin of batik: Yogyakarta

Motif element: Nitik motif

Coloration: yellowish brown, brown and dark blue

Geometric characteristic: symmetrical and parallel

Design-analyzing: the geometric 'nitik' pattern, is categorized as one of the traditional batik pattern, which was inspired by the Indian 'Patola' cloth. This design is characterized by small dots forming the geometric motif pattern, The color scheme consists of 'sogabrown' and indigo blue, reflecting the typical traditional royal batik.





Figure 4-9 Figure 9 The Puppet Motif Design

<https://www.pinterest.com/pin/570268371542297974/?lp=true>

Origin of batik: Yogyakarta, royal batik

Motif element: 'wayang' or puppet motif

Coloring: black, orangish brown, yellow and white

Geometric characteristic: asymmetrical

Design-analyzing: The puppet shows the character in the Javanese legend. The color applied consists of black and white creating the contrast of lightness.

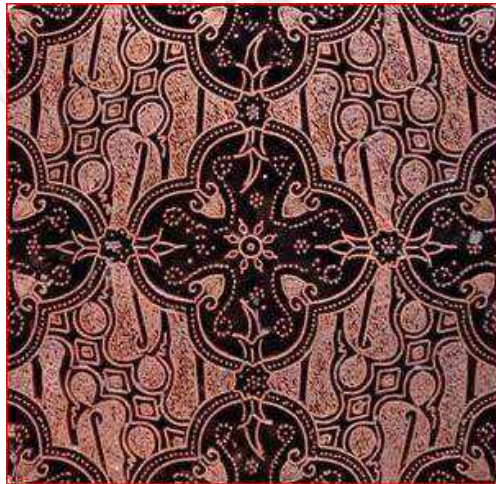


Figure 4-10 The 'Tjeplok' Design

<https://www.pinterest.de/pin/406168460120309047/>

Origin of batik: Yogyakarta

Motif element: stylized flower in the tjeplok design with the parang background

Coloration: black, soft maroon or reddish brown

Geometric characteristic: symmetrical

Design-analyzing: The tjeplok motif is applied on the traditional parang motif, the stylized floral pattern serves as the fillers to the motif pattern. The monochromatic soft marron or



brownish red combined with black displaying the light-dark color contrast.

c. Batik of Surakarta/ Solo



Figure 4-11 The Tjeplok Design

<http://www.bestofbatik.com/batik-fabric-silk-surakarta-PH23.html>

Origin of batik : Surakarta/ Solo in central Java

Fabric: Silk

Motif element: tjeplok and semen design combined with a lereng pattern with the filler of repeated shapes, geometric shapes, and stylized flowers.

Coloration: green, beige, grey, white

Geometric characteristic: parallel and symmetrical

Design-analyzing: the combination of repeated shapes and plant motifs display the influence of Islamic patterns, which following the diagonal pattern or the traditional lereng pattern. The bluish-green becomes the color dominance, when combined with an achromatic color pattern: grey and white, gives the distinctive characteristic to the design.



Figure 4-12 The Dragon Motif Design

<https://armendasyifa.files.wordpress.com/2011/10/naga-ukel.jpg>

Origin: Solo/ Surakarta, central Java

Motif element: dragon motif ornamented with fish, plants, and 'meru' or mountain

Geometric characteristic: symmetrical

Coloration: earth brown, blue, black, beige

Design-analyzing: Presented in the symmetrical pattern, the blue and the 'sogan' color reflect the typical traditional royal batik coloring, though the motif of dragon and fish indicates the influence either of Hinduism or the Chinese culture.



Figure 4-13 The Tjeplok Motif Design

<http://ambatikindonesia.blogspot.tw/2014/09/ciri-khas-batik-solo-jogja-pekalongan.html>

Origin of batik: Solo/ Surakarta region in Central Java

Motif element: Geometric shapes, tjeplok design

Coloring: blue, white, brown

Geometric characteristic: symmetrical and parallel

Design-analyzing: the motif displays the tjeplok design, illustrated with the square, circles, stylized flowers. The coloring displays the traditional sogan brown and indigo blue. The presence of the white, when combined with the dark blue, provides the light-dark color contrast.



Figure 4-14 The Semen Motif Design

<https://www.pinterest.com.au/pin/320459329704905148/?lp=true>

Origin of Batik: Surakarta region, central Java

Motif element: stylized peacock ornamented with flowers

Coloration: yellow, violet, blue, brown, beige, black

Geometrical characteristic: symmetrical

Design-analyzing: The birds are presented symmetrically in the harmonious pattern, accompanied with the stylized floral motif. The yellow is contrasted with the violet and blue providing the cool-warm contrast. The black of the background adds the brilliance to the illustration. The stylized pattern reflects the influence of Islam.



Figure 4-15 The Plant Motif - Semen Design

<https://lifestyle.kompas.com/read/2017/10/03/190254620/bagaimana-membedakan-batik-jogja-dan-solo>

Origin: Surakarta

Motif element: paddy plants in the semen design

Coloration: brown and black

Geometric characteristic: parallel

Design-analyzing: The motif of paddy plant, as the main staple food of the nation, beautified with the foliage and floral motif. This illustrates the life of the nation which consists of agriculture as part of their lifestyle. Brown illustrates the feature of the royal motif which is presented in various gradation, adding the dynamic to the overall design, while the black of the background adds the brilliance to the illustration.

d. Batik of the Sumanep royal region



Figure 4-16 The Semen Motif Design

<http://aroy-collection.blogspot.tw/2012/03/kumpulan-batik-tulis-khas-sumenep.html>

Origin of batik design: Sumanep region in East Java

Kind of batik: hand-drawn batik

Motif element: stylized plant motif

Coloration: green, blue, red, brown, greenish grey

Geometric characteristic: asymmetrical

Design-analyzing: The stylized motif is presented with the plant motif illustrated in an unrealistic way, thus represents an abstract style. The background is dominated with red, ornamented with the motif of the ring. Thorny shapes of the foliage are illustrated in different sizes giving a sense of dynamism. The color pattern displays the cool warm harmony.



Figure 4-17 The Lereng Motif Design

<http://aroy-collection.blogspot.tw/2012/03/kumpulan-batik-tulis-khas-sumenep.html>

Origin of batik design: Sumanep. Royal batik

Motif pattern: wavy lines, stylized flowers in the lereng design

Technique: hand-drawn

Coloration: Yellow, green, white, black

Geometric characteristic: parallel

Design-analyzing:

The Lereng motif, marked by the diagonal lines, filled with the orderly repeated pattern, display the traditional batik motif. The coloration look harmony with the combination of yellow and green, display a warm primary color with the cool secondary color. The crackle motif is applied to display the distinctive artistry of the designer.





Figure 4-18 The Stylized Animal - Semen Design

<http://aroy-collection.blogspot.tw/2012/03/kumpulan-batik-tulis-khas-sumenep.html>

Origin of batik: Sumanep region in east Java

Motif element: horse and flower

Technique: hand-drawn

Coloration: Yellow, blue, pink

Background color: yellow

Geometric characteristic: symmetrical

Analyzing motif design: Presented in the symmetrical pattern, the horse accompanied with floral pattern and the shape of shrine or pillar is placed the middle forming an integral pattern. The color scheme displays the contrast of lightness.



Figure 4-19 The Grinsing Motif Design

<http://aroy-collection.blogspot.tw/2012/03/kumpulan-batik-tulis-khas-sumenep.html>

Kind or origin: Sumanep

Motif element: the stylized flower in the 'grinsing' design

Coloration: Brown, beige, orange, red, green

Geometric characteristic: asymmetrical



Design-analyzing: Illustrated in a stylized way, the flowers and foliage look very distinctive. The coloration displays typical of the royal motif with brown dominance, though fancied with the striking colors: yellow, red and green.



Figure 4-20 The Kawung Motif Design

<http://aroy-collection.blogspot.tw/2012/03/kumpulan-batik-tulis-khas-sumenep.html>

Origin of batik Sumanep region

Motif element: peacock ornamented with flowers, applied on the kawung pattern, with stylized flower motif.

Technique: hand-drawn and stamping

Coloration: Brown white various gradation, white, green, pink

Geometric characteristic: parallel and symmetrical

Design-analyzing: This motif reflects the Chinese culture with the peacock motif, and so is the coloring of the flower motif: the pastel red and green. In the background either for the motif and color scheme, the designer chose the features of the traditional royal batik reflects the kawung motif and the geometric pattern.

#### 4.1.1.1 Identification of the Royal Batik Design

Table 4-1: Table of the Royal Batik Motif – Element(1)  
Identification of the Inland/Royal Batik Design

Division of Royal Regions	No.	Fig.	Motif Design	geo-metric	curvy /"S" shape	curvy line	garuda bird	wing	web	dots	triangle	crackle	human/puppet	vehicle	cloud
				1	2	3	4	5	6	7	8	9	10	11	12
Cirebon	1	1	puppet										1		1
	2	2	lion												1
	3	3	Peksinaga Liman											1	1
	4	4	bird												1
	5	5	butterfly	1							1				1
Yogyakarta	6	6	kawung	1	1		1								
	7	7	garuda					1	1						
	8	8	nitik	1						1					
	9	9	puppet	1					1				1		
	10	10	tjeplok	1	1										
Surakarta	11	11	tjeplok	1	1										
	12	12	dragon			1									
	13	13	tjeplok	1						1					
	14	14	semen												
	15	15	semen												
Sumanep	16	16	semen												
	17	17	lereng			1				1		1			
	18	18	semen												
	19	19	grinsing												
	20	20	kawung	1											
<b>Total</b>				<b>8</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>5</b>

The motif element of the royal batik design is illustrated in the table above and continued in the table on the next page.

Table 4-2: Table of the Royal Batik Motif – Element(2)  
Identification of the Inland/Royal Batik Design

Division of Royal Regions	No.	Fig.	Motif Design	shrine	moun-tain	regular Shape	fish scale/ small circle	flower and foliage	plant/ tree	insect/ butterfly	bird	dragon	fish	animal	um-brella	Total
				13	14	15	16	17	18	19	20	21	22	23	24	
Cirebon	1	1	puppet						1							3
	2	2	lion	1					1					1	1	5
	3	3	Peksinaga Liman	1					1		1			1	1	7
	4	4	bird	1					1		1					4
	5	5	butterfly			1				1						5
Yogyakarta	6	6	kawung			1										4
	7	7	garuda													2
	8	8	nitik													2
	9	9	puppet													3
	10	10	tjeplok			1										3
Surakarta	11	11	tjeplok			1		1								4
	12	12	dragon		1			1				1	1			5
	13	13	tjeplok			1			1							4
	14	14	semen					1			1					2
	15	15	semen						1							1
Sumanep	16	16	semen					1								1
	17	17	lereng			1										4
	18	18	semen	1				1						1		3
	19	19	grinsing				1	1								2
	20	20	kawung					1			1					3
Total				4	1	6	1	7	6	1	4	1	1	3	2	67

From the content analysis approach, there are 24 motifs found through observation of a series of batik designs originated from the royal regions. When calculating all the motifs, including the motifs which are used repeatedly from one design to another, it is found a total number of 67 of motifs applied in 20 designs. The frequency of each motif being used in the series of designs is shown in the following table.

Table 4-3: Table of Frequency of the Royal Motif Element  
Identification of the Inland/ Royal Batik Design

No	Motif	FREQ.
1	geometric	8
2	flower and foliage	7
3	regular shape	6
4	plant	6
5	cloud	5
6	shrine	4
7	bird	4
8	curvy /"S" shape	3
9	dots	3
10	animal	3
11	curvy line	2
12	web	2
13	human/puppet	2
14	umbrella	2
15	garuda bird	1
16	wing of garuda	1
17	triangle	1
18	crackle	1
19	vehicle	1
20	mountain	1
21	fish scale/ small circle	1
22	insect/ butterfly	1
23	dragon	1
24	fish	1
	Total	67

In the table of frequency, the most frequent motif applied in the royal design is the geometric shape, followed by the flower ornament and the regular shapes which form the stylized flowers or other regular patterns. These are followed by the other elements:

- a. the elements illustrate the nature and environment: plant, cloud, bird, animal, insect/ butterfly, mountain, fish scales or fish.
- b. the variant of shapes consists of dots, the curvy shape, curvy line, web shapes, crackles or triangle.
- c. the elements show the typical culture of one origin: shrine, umbrella, puppet image or dragon.

Table 4-4: The Royal Batik Color – Element  
Identification of the Inland/ Royal Batik Design

Division of Royal Region	No.	Fig.	Motif Design	Color Element													Total	
				Black	Grey	White	Beige	Yellow	orange	brown	red	pink	purple	violet	blue	green		
No.				1	2	3	4	5	6	7	8	9	10	11	12	13		
Cirebon	1	1	puppet	1			1				1						3	
	2	2	lion	1	1	1			1	1							5	
	3	3	peksinaga- liman	1		1		1		1					1		5	
	4	4	bird			1												1
	5	5	butterfly	1	1			1	1									4
Yogyakarta	6	6	kawung	1			1			1							3	
	7	7	garuda				1			1							2	
	8	8	nitik							1					1		2	
	9	9	puppet	1		1		1		1							4	
	10	10	tjeplock	1						1							2	
Surakarta	11	11	tjeplock		1	1										1	3	
	12	12	dragon	1			1			1				1			4	
	13	13	tjeplok			1				1				1			3	
	14	14	semen	1			1	1		1			1	1			6	
	15	15	semen	1						1							2	
Sumanep	16	16	semen		1					1	1				1	1	5	
	17	17	lereng	1		1		1								1	4	
	18	18	semen					1				1			1		3	
	19	19	grinsing				1		1	1	1					1	5	
	20	20	kawung			1				1		1				1	4	
<b>Total</b>				<b>11</b>	<b>4</b>	<b>8</b>	<b>6</b>	<b>6</b>	<b>3</b>	<b>14</b>	<b>3</b>	<b>2</b>	<b>0</b>	<b>1</b>	<b>7</b>	<b>5</b>	<b>70</b>	

The most frequent color applied in the royal design is the brown color and the number of frequency is 14. This most dominant color is successively followed by black, white, blue and so one. The most frequent colors applied to characterize the royal batik design display the customary the traditional colors derived from or based on the natural substances: the ‘sogan’ brown from the ‘soga’ tree, black from the morinda fruit and the blue from the indigo plant. Though now the dyeing substance are avavailable in the synthetic form.



## 4.1.2 The Design of the Foreign Influence

The coming of the foreigners brought the impact of acculturation between the nations. Among the foreigners, the Dutch, Japanese, and Chinese cultures brought significant influence in the Javanese batik design which developed in the coastal regions. The coming of the Dutch and the Japanese marked the history of the Indonesian archipelago, while the Chinese form the cultural structure of the Javanese communities.

### 4.1.2.1 The Javanese-Dutch Batik Design

Though Dutch had come at the end of 16<sup>th</sup> century, the batik craft reflecting the Dutch culture was developed not until about the 19<sup>th</sup> century. Dutch batik emerged in 1840 and reached its popularity in 1890 to 1920 in the north coast of Java, people could find colors and variety of motifs with distinctive styles presented in the unique designs. The famous Dutch Batik Motifs which were generally applied in the batik craft are the bouquet motif, the tale motif, and the motif depicts the scene of war. The 'Buketan' or bouquet motif features a series of flowers illustrated repeatedly in the design, usually accompanied by additional ornamental butterflies and birds. The fairy tale depicts European fairy tales like Roodkapje (The Red Riding Hood), Hanzel and Gretel, and others. Other motifs featured war soldiers and war tools or warship or train as the mean of transportation in the colonial era. The author picked 20 examples of the Javanese- Dutch Batik in the content analysis illustrated below to see how the application of the motifs and colors in each design.



Figure 4-21 The Bouquet Motif Design

<https://www.worthpoint.com/worthopedia/old-kain-batik-belanda-textile-cloth-dutch-javan>

Motif element: Bouquet motif

Coloration: Blue, green, red, beige

Geometric characteristic: parallel

Design-analyzing: The bouquet motif, the curve lines of the foliage and the position of each flowers forming the rhythmical pattern. Presented in two color patterns, one side consists of the monochromatic beige on the red background, while the other side consists of the flowers with warm-cool contrast illustrated on the beige color background.



Figure 4-22 The Fairy Tale Motif Design

<http://batiksfabric.com/carolina-josephine-van-franquemont-and-dutch-batik/>

Kind of batik: Dutch batik

Designer: Carolina Josephine van Franquemont( active since the year 1840)

Motif element: Scene of the fairy tale: girl, wolf, and tree

Technique: hand-painted

Coloring: soft brown, grey, brownish red, black

Design-analyzing: Adopted from the European fairy tale, the picture is illustrated in the repeated pattern, while the beige in the background makes the picture look brighter. The red border of the red bands echoes the red of the girl's headdress, making the overall image look integrated.



Figure 4-23 The Horses in Procession

<http://www.alamy.com/stock-photo-a-batik-cloth-panel-made-for-the-dutch-market-60313827.html>

A batik cloth panel made for the Dutch market.

Country of Origin: Indonesia. Culture: Javanese. Date/Period: c.1920. Place of Origin: Java.

Material Size: Cotton. **Photographer:** Werner Forman Archive

Motif element: The scene of a state coach drives in procession. The element of the motif consists of humans, horse, carriage, plant, and flowers for the border

Coloration: Monochromatic brown with gradation

Technique: hand-drawn

Geometric characteristic: asymmetrical

Design-Analyzing: This design shows the coach in the horse-drawn carriage with six horses in the natural surrounding depicted with trees reflecting the picture of the European scene. The border is surrounded with floral motif makes the scene as though appear on the screen with the frame.



Figure 4-24 Nature (1)

<http://batiksfabric.com/wp-content/uploads/2014/04/batik5.jpg>

<http://batiksfabric.com/carolina-josephine-van-franquemont-and-dutch-batik/>

Designer: Carolina Josephine van Franquemont

Design-analyzing

Motif element: scene of nature: floral motif accompanied with birds.

Coloration blue, green, and orange, beige

Geometric characteristic: parallel

Design-analyzing: Illustrated in the stylized lotus flowers, while the curves of the stems flow in different directions, creating movement and rhythmical pattern. The diagonal bands on the left is colored with blue, turn to greenish blue in the adjacent line, creating a dynamic pattern. The designer chose the complementary colors between blue and orange combined with green which looks harmonious with the beige of the background color. The jagged green line near the bottom depicts the grasses growing from the water.





Figure 4-25 The Bouquet Motif Design

<http://museumbatikpekalongan.info/?p=585>

Designer: Van Zuylen, 1900 (photo: Batik Belanda 1840 – 1940, Hermen C Veldhuisen, Gaya Favorit Press 2007), source: Pasattimur Fajar Dewa, Museum Batik Pekalongan, Era Perkembangan Barik Belanda, Published 2016

Motif element: bouquet motif

Coloring: beige, reddish orange, blue, golden brown

Geometric characteristic: parallel

Design-analyzing: The long lines illustrate the beauty of the curvy lines displaying a rhythmical pattern. The coloration shows complimentary contrast between the modification of orange to reddish orange and blue. The left part shows the pattern of a pair of storks, the bird motif pattern, on the contrary to the floral motif as the main ornamentation.



Figure 4-26 The Puppet and Wings of Garuda Design

<http://batiksfabric.com/carolina-josephine-van-franquemont-and-dutch-batik/>

<http://museumbatikpekalongan.info/?p=592>

Kind of batik: the Javanese-Dutch Batik

Designer: Batik Von Franquemont (1840-1940)

Motif pattern: wayang or Indonesian puppet, animals, and plants motif

Border motif: 'tumpal motif' which consists of isosceles triangles

Coloration: brownish red, dark green, beige

Geometric Characteristic: symmetrical and parallel

Design-analyzing: The stylized humans are illustrated in the symmetrical pattern. Every human in one posture is balanced by either side from a middle line. In this way, it is observable that this motif pattern shows an orderly pattern. For the posture of every two puppets, viewers can imagine that if a line was drawn between the middle of them, the image on the left side would be virtually identical to the right one. Green is applied in the stylized tree in the shape of a triangle interspersing the ‘wings’ symbolizing the Hinduism. When the red serves as the border to the picture with the beige with red tint in the background, provides the contrast of lightness. The red of the ornamentation when combined with the dark green results in the complementary contrast.



Figure 4-27 The Fairy Tale Motif (Hansel & Gretel)

<http://batikdan.blogspot.tw/2011/09/batik-belanda.html>

Motif element: houses, surrounded by the humans, depicting the scene of folk tale (Hansel and Gretel)

Coloration: red with various gradation, beige and greyish brown

Geometrical characteristic: symmetrical and parallel

Design-analyzing: The designer has fancied the pattern by illustrating each house having its symmetrical balance from both the vertical and horizontal middle line. Hence two houses on the upper side are placed upside down to gain the balance horizontally. Humans were illustrated in the scattered pattern in all around as if doing some activities. The ornamentation in the left was arranged in triangles in the middle and vertical bands on both the left and right sides together with the fine flower filler makes the whole layout looks more detailed. The wavy line placed at the bottom of the design makes the layout look more decorative.





Figure 4-28 The Bouquet Motif Design (1)

<http://batikdan.blogspot.com/2011/09/batik-belanda.html>

Kind of batik: Dutch Batik

Motif element: bouquet motif

Coloration: Beige, brownish red, greyish blue

Technique: hand-painted

Geometric characteristic: parallel

Design-analyzing: The bouquet motif reflects the typical Dutch culture. The bouquet image from the lower to the upper part becomes smaller displaying gradation. The grey color when applied in different gradation gives the impact of dimension and makes the image more life-like. To avoid the dull effect of the achromatic grey, the designer has contrasted the achromatic color of the bouquet with the chromatic red color on the left. With the winding lines in the left part, the designer gives a dynamic sense to the layout of the design.



Figure 4-29 The Bouquet Motif Design (2)

<http://batikdan.blogspot.tw/2011/09/batik-belanda.html>

Kind of batik: Dutch batik

Motif element: bouquet motif accompanied with the swastika pattern

Coloration: blue, soft blue, beige

Technique: hand-drawn batik

Geometric characteristic: parallel

Design-analyzing: The geometric pattern with zigzag pattern displays the shape of banji or swastika with the blue flower fillers is parallel with the color of the background in the left.



Figure 4-30 The Semen Motif Design

<http://kurniabatikantik.blogspot.tw/2016/03/batik-belanda-putri-eropa.html>

Kind of Motif: Dutch Batik

Motif element: bouquet motif consists of flowers, human and floral motif on the left

Coloration: Blue, red and soft yellow

Technique: hand-drawn batik

Geometric characteristic: symmetrical

Design-analyzing: The design displays the tendrils with the flowers of the red and blue combination. Beige color applied to the background is decorated with geometric diagonal lines intersecting one another. The lady in the middle is wearing a kind of red costume and a blue skirt surrounded by and elaborately decorated with the plant forming the U shape.



Figure 4-31 Scene of War

<https://i.pinimg.com/originals/ff/f1/16/fff116e273a0e0696c931214feb97904.jpg>

Kind of Batik: Dutch Batik, designed in the year 1920

Origin: Pekalongan city

Motif pattern: scene motif consists of: Humans, trains, coconut trees, plants, airplanes, ship, birds, butterflies

Border motif: floral motif

Coloration: red, green, blue, white

Background color: beige

Geometric Characteristic: parallel

Analyzing of the motif pattern: Three kinds of vehicles are presented, accompanied by men with weapons as if illustrating the time of war. The image of the coconut trees implies the regions of Indonesia, in which many coastal areas which are suitable for the coconuts to grow. This batik seems to display the view of the war in Indonesia during the Dutch occupation. The border is decorated with the floral ornamentation makes the layout of the design more decorative. The red dominates the color pattern of the design while accompanied by green and blue providing a kind of complementary and cold-warm contrast.



Figure 4-32 Nutmeg Tree

<https://www.google.com/culturalinstitute/beta/asset/tubular-skirt-with-a-nutmeg-tree-batik-by-c-j-von-franquemont/agGfaAxc9AeQ5A>

Title: Tubular skirt with nutmeg tree

Designer: Carolina Josephina von Fanquemont (1840-1867)

Location: Semarang:

Kind of batik: Dutch batik

Motif element: tree pattern

Coloration: Brownish red, soft brown, green, beige.

Geometric characteristic: asymmetrical

Design-analyzing: the nutmeg tree is presented in light brown and dark green colors hence create a light-dark contrast. The motif of the border consists of isosceles, in green and beige. As the green of the triangles is contrasted with the red of the background, creating the complementary color harmony.





Figure 4-33 The Stork Motif

<http://museumbatikpekalongan.info/?p=592>

*L Metzelaardan batik bangau, 1900 (photo: Batik Belanda 1840 – 1940, Hermen C Veldhuisen, Gaya Favorit Press 2007)*

Title: Stork

Kind of batik: Dutch batik created in Pekalongan

Designer: Lien Metzelaardan (active: 1880-1920)

Motif pattern; scene of nature: storks, plants, birds, lotus flowers

Technique: hand-drawn batik

Coloration: grey, brown, beige, reddish orange

Geometric characteristic: parallel

Design-analyzing: The illustration gives the image of stork in the water with aquatic plants around. The smaller storks were made darker to create a sense of distance apart from the storks in the front. The flying birds in the sky depict the more lively scene to the design. The reddish-orange brings the warm color scheme to the scene, when the reddish orange combined with the brown provides a contrast of saturation, the contrast between the pure color and the diluted color.



Figure 4-34 The Art of Nouveau Design

<http://www.kunstwereld.eu/archive/>

Kind of batik: the Indo-Dutch Art Nouveau batik (Batik Belanda-Indo)

Place of production: Pekalongan, North Coast of Java, in 1900

Signed: Simonet (Mr. tan Ien Nio)

Motif element: floral motif with stylized floral pattern

Coloration: light yellow and red

Tecnique : hand-drawn batik

Geometric characteristic: parallel

Design-analyzing: The design displays ‘the art of Nouveau’,<sup>72</sup> which is characterized by the use of the long sinuous lines displaying the beauty of the curve lines of the organic structure. The light yellow combined with and red derives contrast of lightness in the color combination.



Figure 4-35 Scene of War

<http://www.kunstwereld.eu/archive/>

Kind of batik: Dutch batik

Title: War of Lombok

Motif element: scene of war: Houses, horses, carriages, men with weapons, plants

Coloration: reddish orange, brown, beige

Geometric characteristic: parallel for some human images, asymmetrical for the houses and carriages.

Design-analyzing: The house with legs, the horses with carriages, display the typical Dutch culture. According to some source, this motif illustrates the war between the native and the Dutch in 1894. The combination of the orange and brown, placed against the background of

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<sup>72</sup> The term Art Nouveau first appeared in the Belgian art journal *L'Art Moderne* in 1884 to describe the work of Les Vingt, a society of 20 progressive artists that included James Ensor. These painters responded to leading theories by French architect Eugène-Emmanuel Viollet-le-Duc and British critic John Ruskin, who advocated for the unity of all arts. (<https://www.artsy.net/article/artsy-editorial-art-nouveau>)



soft color, yet maintain the warmer color scheme rather than the cold one.



Figure 4-36 The Geometric Motif Design

<http://museumbatikpekalongan.info/wp-content/uploads/2016/05/batik-carolin-van-oesten.jpg>

Designer: Catharina Carolina Van Oosterom

Kind of Batik: Dutch batik

Motif pattern: Udan Liris: Diagonal lines and geometric motif filler

Coloration: Reddish orange, brownish orange, light orange, dark brown

Geometric characteristic: parallel

Analyzing of the motif: The motif consists diagonal bands filled with geometrical patterns such as square, or triangle and the stylized flower, and other orderly repeated patterns, The design on the left consists of isosceles triangles, diagonal squares and floral motifs decorated with different motif fillers, hence providing variant in the shapes. The monochromatic orange is conveyed in gradation, combined with the dark color adding the brilliance to the color scheme.



Figure 4-37 The Bouquet Motif Design

<http://museumbatikpekalongan.info/?p=592>

Designer: Van Zuylen

Kind of batik Dutch batik

Motif pattern: bouquet pattern

Coloration: orange, light brownish green, dark brownish green, beige, brown

Geometric characteristic: parallel

Design-analyzing: The bouquet is presented in the orange and brown creates the dimension

for the bouquet, besides providing a contrast of saturation, a combination of an intense orange with a diluted orange. Dark brown of the background in the border motif, serves as the foil to the floral ornamentation, the beige of the flowers provides the light-dark contrast to the dark brown of the background color.



Figure 4-38 The Fleet of Ship

<https://fitinline.com/article/read/batik-belanda/>

Kind of batik: Dutch Batik

Motif pattern: Scene of ships in the ocean: ship in the stylized flower motif

Coloration: soft yellow, brown of various gradation, greenish blue, orange

Geometric characteristic: asymmetrical

Design-analyzing: The fleet consists of a ship and boats is likely illustrating the ship entered the area of Dutch East Hindi during the Dutch occupation. The coloration of the border consists of brown with gradation combined with the soft yellow of the background display a light dark and the contrast of saturation. The flowers of the ornamentation are illustrated with blue and orange displaying the complementary harmony.



Figure 4-39 The Semen Design-Peacock Motif

[http://classicalbatik.blogspot.tw/2008/07/masterpieces-of-batik-pesisir-north\\_24.html](http://classicalbatik.blogspot.tw/2008/07/masterpieces-of-batik-pesisir-north_24.html)

Designer: Caronlian Josephina von Franquemont, year of creation: 1850

Kind of batik: Dutch Batik

Motif element: The semen design consists of stork / bird and floral motif

Border motif: Tumpal and the floral repeated patterns

Kind of Clothing: Woman's Hip Wrapper (Sarung)

Coloration: Monochromatic brown color.

Geometric characteristic: asymmetrical

Design-analyzing: The peacocks are perching on the plants presented in a various position displaying the beauty of nature. The brown hue which is extended using its shade, tones and tints produces the variant of the same hue.



Figure 4-40 The Semen Design

<https://www.gettyimages.ca/detail/news-photo/detail-of-a-batik-sarong-batikers-were-brought-from-java-to-news-photo/152188259>

Kind of batik: Dutch Batik

Motif element: the stylized bird, humans, flowers, animal in the semen design

Coloration: Soft maroon (brownish red), blue, black

Geometrical characteristic: symmetrical

Design-analyzing: The image of two ladies blowing the wind musical instrument is illustrated in the symmetrical pattern, The bird and flowers fill the space harmoniously in the middle following the curve lines which match the outlines of the images among one another. The coloration displays the contrast of hue between red and blue, while black accentuates the color scheme.

#### 4.1.2.1.1 Identification of the Javanese-Dutch Coastal Design

Table 4-5 The Javanese - Dutch Batik Motif Element

Identification of the Javanese – Dutch Batik Design

No	Fg.	Motif Design	geo - metric shape	triangle	swastika (卐)	sinuous lines	puppet/ human	wings	vehicle/ ship	house	flower/foliage/fruit	plant /tree	bird/ fowl	butterfly	other creature /animal	Total
			1	2	3	4	5	6	7	8	9	10	11	12	13	
1	21	bouquet									1					1
2	22	tale/ story									1	1	1		1	4
3	23	horses in procession					1		1		1	1				4
4	24	nature									1		1			2
5	25	bouquet									1		1			2
6	26	puppet		1			1	1				1				4
7	27	fairy tale		1			1			1	1					4
8	28	bouquet									1		1			2
9	29	bouquet			1						1			1		3
10	30	bouquet	1								1		1	1		4
11	31	scene of war					1		1			1	1	1		5
12	32	tree		1								1				2
13	33	stork/bird									1	1	1			3
14	34	floral				1					1					2
15	35	scene of war					1		1	1		1			1	5
16	36	geometric	1	1							1		1		1	5
17	37	bouquet									1					1
18	38	fleet of ship					1		1		1					3
19	39	semen		1							1		1			3
20	40	semen					1				1		1		1	4
			2	5	1	1	7	1	4	2	16	7	10	3	4	63

The Javanese-Dutch artists made use of the flower motif as the dominant decorative element in their design. The most frequent element appears is the flower motif which is successively followed by the bird, human character, plant/ tree and so on. The using of human characters is observable in the fairy tale motif and the motif depicts the scene of war. These characterize the Dutch decorative batik art which was developed during the Dutch occupation in the Dutch East Indies.



Table 4-6 The Javanese - Dutch Batik Color Element  
Identification of the Javanese - Dutch Batik Design

No	Fg.	Motif Design	Color													Total
			black	grey	white	beige	yellow	orange	brown	red	pink	purple	violet	blue	green	
			1	2	3	4	5	6	7	8	9	10	12	13	14	
1	21	bouquet				1				1				1	1	4
2	22	tale/ Story	1	1					1	1						4
3	23	horses in procession				1			1							2
4	24	nature						1		1				1	1	4
5	25	bouquet				1		1	1					1		4
6	26	puppet				1				1					1	3
7	27	fairy tale				1			1	1						3
8	28	bouquet				1		1						1		3
9	29	bouquet				1								1		2
10	30	bouquet				1				1				1		3
11	31	scene of war			1					1				1	1	4
12	32	tree				1			1	1					1	4
13	33	stork/bird			1	1		1	1							4
14	34	floral				1				1						2
15	35	scene of war				1		1	1							3
16	36	geometric						1	1							2
17	37	bouquet				1		1	1						1	4
18	38	fleet of ship					1	1	1					1		4
19	39	semen							1							1
20	40	semen	1							1				1		3
			2	1	2	13	1	8	11	10	0	0	0	9	6	63

The table of the color schemes above shows the beige color appears the most frequent, followed by the brown, red, blue and so one, reflecting the natural color scheme.



#### 4.1.2.2 The Javanese-Chinese Batik Design

The batik produced by the Chinese descendent is also called the batik of Peranakan Chinese. The word *Peranakan* is derived from ‘*anak*’ meaning child or descendant. The word Peranakan Chinese refers to the settlers of the Chinese descents in the archipelago. There had been the process of acculturation since coming of the Chinese people since the early 5<sup>th</sup> century AD, These resulted in the new settlers in some places which followed by the cultural interaction with the native, in the long run, the process acculturation can be traced from the such as the culture of food and clothing of the Peranakan Chinese.

In the clothing culture, the Chinese followed the way the natives dressed themselves. Nevertheless, they still maintained their owned culture, consequently there was a mingling between the culture of clothing between the Chinese and the native. The batik motifs or the batik designs in the Peranakan community were influenced by the culture which was developed during the Dutch colonialism and Japanese occupation in Java. The basic traditional motifs were combined with the motifs symbolizing the Chinese culture, or the motif of the typical Chinese culture resulted in the unique design for peranakan Chinese batik motif.

The Chinese batik entrepreneurs set up their batik industries which were much developed in the 19 and 20 centuries along the northern coastal areas, such as Indramayu, Pekalongan, Demak, Lasem, Tuban, Gresik and so on.

In this study, there are 20 batik designs reflecting the batik craft in the circle of the Chinese community as shown below:



Figure 4-41 The Fairy Tale Motif Design

<http://www.northcoastjavanesebatik.com/2012/08/pekalongan-european-fairy-tales.html>

Kind of batik: Peranakan batik

Motif element: girl and wolf accompanied with plants, birds butterflies

Coloration: red, green and blue

Geometric characteristic: symmetrical

Design-analyzing: Adopted from European fairy tale, the design is illustrated in the parallel pattern. Red of various shades dominated the color scheme. The hues of the butterflies and

plants consist of red, green and blue echoing the colors of the girl's dress.



Figure 4-42 The Dragon and Phoenix Motif Design

<http://naughtynyonya.blogspot.com/2014/04/peranakan-museum-at-altar.html>

Kind of batik: Peranakan batik for the altar

Motif element: the stylized plants, crabs, dragon, Phoenix in semen motif

Coloration: blue, red, with the beige background

Geometric characteristic: symmetrical

Design-analyzing: The dragon which is the favorable design in the Chinese culture, drawn on the both sides, facing the circle in the middle with the phoenix motif inside. The paddy plants are illustrated in the mirror pattern. In third design, it implies that Chinese ornaments are not restricted to the animal in the land, but also sea creature. The combination color of red and blue derives the contrast of the primary hues.



Figure 4-43 The Floral Motif Design (1)

<https://i.pinimg.com/originals/d1/f4/37/d1f437167ecb092c6e7927dadd1b4b9d.jpg>

Kind of design: Peranakan Chinese design

Motif element: floral motif

Coloring: green, beige, soft orange, violet

Geometric characteristic: asymmetrical

Analyzing of the motif pattern: The depiction of the flowers are relatively large so that they covered a large part of the space giving a sense of dynamism. The color combination with soft orange, beige and soft green, while the background cold color of violet covered a large part of the design giving a calm impression to the viewers.



Figure 4-44 The Floral Motif Design (2)

[http://4.bp.blogspot.com/-iIL-eFOwr9o/UOLGkghlIII/AAAAAAAAAzcl/UBtwTS6pM4s/s1600/IMG\\_2512.jpg](http://4.bp.blogspot.com/-iIL-eFOwr9o/UOLGkghlIII/AAAAAAAAAzcl/UBtwTS6pM4s/s1600/IMG_2512.jpg)

Kind of motif: Batik of Peranakan Chinese

Motif element: natural scene of the floral motif: hibiscus

Coloration: Soft red, magenta or reddish purple, green, blue.

Technique: hand-drawn batik

Geometric characteristic: asymmetrical

Design-analyzing: The small flowers were presented to accompany the bigger ones so as to give a sense of dimension. The illustration of the blue flowers in the accompaniment to the red ones displays a kind of warm-cool contrast. The stamens in the center part of the flowers and the leaves display the life-like image. The uniqueness of the artistry derived from the application of the blue color on the half part of the leaves gives the distinct to the design. The background with reddish purple reflects the soft pastel coloring, while the floral ornamentation contains both the warm and cool: red and blue color gives a sense of harmony.





Figure 4-45 The Bouquet Motif Design

<http://www.marymartin.com/web/selectedIndex?mEntry=234008>

Style of design: Peranakan Chinese batik design

Motif element: bouquet pattern accompanied with butterflies

Designer: Oey Soe Tjoen ( active since 1920)

Coloration: green, blue, orange, and beige

Technique: hand-written batik

Geometric characteristic: parallel

Design-analyzing: The design consists of two parts with the same ornamentation but different background. The flowers in the bouquet are presented in different shapes and proportion to create a gradation. The flow of flowers and the stems display rhythmical pattern. The combination of the soft blue and soft orange of the flowers create the harmony of the complementary hues.



Figure 4-46 The Bouquet & Kawung Motif Design

<https://nga.gov.au/indonesiantextiles/Code/Detail.cfm?IRN=96326>

Technique: hand-painting, natural dye

Designer: Oey Soe Tjoen

Motif element: kawung motif and bouquet motif accompanied with butterflies

Coloration: light orange, light brownish yellow, brown, violet, black, beige

Geometric characteristic: parallel geometric pattern

Design-analyzing: The bouquet motif is accompanied by the butterflies showing the Japanese and Dutch influence. The pattern of the right side consists of geometric kawung pattern, Indonesian classical royal pattern, applied with beige and dark brown, while the pattern of the left is illustrated with bouquet with the combination of warm color (orange) and the cool color: violet with the background of black color showing the light-dark contrast to the adjacent kawung design.



Figure 4-47 The Bouquet Motif Design

<http://www.asianart.com/indokain/gallery1/d3844.html>

<http://www.asianart.com/indokain//large/soichenpake.jpg>

Designer: Oey Soe Tjoen

Year of design: early 20<sup>th</sup> century

Motif pattern: Bouquet motifs accompanied with butterflies

Border Motif: stylized floral motifs

Geometric characteristic: symmetrical

Coloration: Blue, yellow, red with various gradation, black

Technique: written batik; natural dyes

Design-analyzing: In this 'peranakan' batik motif, the pattern of the bouquet reflects the Dutch influence. The flows of the willowy stems display the rhythmical pattern. The cold blue color of the flowers, when combined with the red of the background, give the contrast of the primary colors. The designer applied soft yellow color on the leaves instead of the natural green color of leaves so as to create a kind of bold-soft contrast between the bold red color and the soft color of the yellow.





Figure 4-48 The Semen Design

<http://museumbatikpekalongan.info/wp-content/uploads/2016/05/bang-biron.jpg>

<http://museumbatikpekalongan.info/?p=611>

Kind of Batik: Peranakan batik

Motif element: flowers and birds in the semen design

Coloration: purplish red with various gradation on the beige background with red tint

Geometric characteristic: parallel

Technique: hand-drawn batik;

Analyzing of the motif pattern: the flows of tendrils with flowers gives the impact of movement while the bird motif displays the spirit of life. The phoenix reflects the icon which is the favourable motif in the Chinese circle. The monochromatic red colors with different gradation provides a dynamic color pattern.



Figure 4-49 The Dragon Motif-Semen Design

<http://museumbatikpekalongan.info/?p=611>

Designer: Oey Soe Tjoen (active since 1925)

Motif element: dragon and clouds

Coloring: dark blue with the white background

Technique: hand-drawn batik

Geometric characteristic: asymmetrical

Design-analyzing: The dragon and cloud are the typical Chinese culture in the art decoration. The dragon is the sign of auspiciousness and prosperity in the Chinese culture. The lines of the clouds go together with the curve line of the dragon forming a parallel pattern. The coloring displays the distinct of the monochromatic blue on the white setting.



Figure 4-50 The Floral Motif – Semen Design

<https://www.pinterest.com/pin/118923246379973384/>

<https://www.pinterest.co.uk/pin/485122191086770916/?lp=true>

Designer: Oey Soe Tjoen (active since 1920)

Kind of batik : Javanese-Chinese / Batik Chinese Peranakan

Motif element: peony flower motif in the semen design

Coloration: blue and yellow in the ornamentation, orange in the background accompanied by the purple curvy lines.

Technique: written batik

Geometric characteristic: asymmetrical

Design-analyzing: the flowers are presented in different sized giving dynamic to the pattern.

The combination provides a complementary color harmony between the yellow and violet and the orange and blue as well. The blue and yellow in the ornamentation and orange in the background accompanied by the purple twigs giving the fancy to the design.



Figure 4-51 Nature (2)

Rudolf G.Smend & Donald Harper, Batik, Traditional Textiles of Indonesia, Tuttle Publisher, Singapore, 2015, p. 52

Designer: Oey Soe Tjoen

Origin: Pekalongan

Year of Creation: estimated 1930

Kind of batik : Javanese-Chinese / Batik Chinese Peranakan

Motif element: crane and flower motifs

Color: blue, black, yellowish green

Technique: hand-drawn batik

Geometric characteristic: asymmetrical

Design-analyzing: The design depicts the scene of nature, consists of the stork/crane, smaller birds, aquatic plants and butterflies. The color scheme is dominated by cool hues: blue, black, yellowish green, bordered with foliage pattern.



Figure 4-52 Nature (3)

<https://www.indonesiatravelmagazine.com/oei-khing-liem-traditional-textiles-batik-artist/>

Style of design: Peranakan Chinese batik

Motif element: scene of nature Floral and bird pattern,

Kind of clothing: Woman's hip wrapper or sarung

Designer: Oei Khing Liem

Technique: hand-drawn batik, synthetic dyes.

Design-analyzing: The blue stork with the lotuses in the right part brings the viewers to the life of the aquatic creature, giving the life-like image. This image reflects the typical Chinese culture with the lotus motif. The color reflects the soft pastel color displaying the cool-warm contrast.



Figure 4-53 Nature (4)

[https://commons.wikimedia.org/wiki/File:Peranakan\\_batik\\_altar\\_cloth,\\_late\\_19th\\_century,\\_East-West\\_Center.JPG](https://commons.wikimedia.org/wiki/File:Peranakan_batik_altar_cloth,_late_19th_century,_East-West_Center.JPG)

Style of design : Peranakan batik altar cloth from Indonesia, cotton, late 19th century

Motif element: scene of nature: bird and plant motifs

Technique: hand-drawn on the altar cloth

Coloring: red and blue with different gradation on the background of beige coloring

Geometric characteristic: asymmetrical

Design-analyzing: Each bird is illustrated in different position perching on the grape plants makes the image looks natural. The coloring displays the cool warm harmony. The altar cloth is one of the introductions of the Chinese batik artifact in the size other than the native Javanese traditional clothing.





Figure 4-54 Nature (5)

<http://aspertina.org/artikel/catatan-publik/2012/11/06/aneka-batik-peranakan-tionghoa/>

Style of batik design : Peranakan-Chinese batik

Motif element: peacock and plant motifs in the natural scene

Color: red, dark blue, beige

Technique: hand-drawn batik

Geometric characteristic: parallel

Design-analyzing: The birds are illustrated together with the plants, depicting the scene of nature. Two pairs of birds are illustrated in the parallel pattern, The coloration displays the cool- warm contrast.



Figure 4-55 The Stylized Bird – Semen Design

<https://www.pinterest.com/pin/378513543656438192/?lp=true>

<https://www.pinterest.com/pin/52706258117156236/>

Kind of batik: Peranakan-Chinese batik

Designer: Tjoa's family

Origin: Pekalongan, Solo, Lasem



Motif element: bird and flower in the semen design

Technique: hand-drawn

Coloration: red, blue, violet, yellow

Geometric characteristic: The bird, flower, and foliage are illustrated in the stylized pattern with such curvy lines that it gives a sense of dynamism. The coloration displays the contrast of primary hues : blue, red and yellow reflecting the natural colors of the Batik Tiga Negeri or ‘the three country-batik’.



Figure 4-56 Fish - Semen Design

<http://davidartprimitif.blogspot.com/2018/02/sarung-batik-tulis-tiga-negeri-buket.html?m=1>

Kind of batik: Peranakan –Chinese Batik

Motif element: semen design with fish and flower motif

Designer: the Tjoa’s family

Technique: hand-drawn

Coloration: red, blue, yellow

Technique: written batik

Geometric characteristic: asymmetrical

Design-analyzing: the flowers, foliage, and fish are illustrated in a pattern, which each image fits the space in such a way that it matches the outlines of the adjacent image. The coloration of the primary hues makes the design look bold in the color combination.



Figure 4-57 Semen Design with Stylized Birds, Flowers, and Wings

<http://aspertina.org/artikel/catatan-publik/2012/11/06/aneka-batik-peranakan-tionghoa/>

Kind of batik: Peranakan-Chinese batik

Batik Method: hand-drawn

Motif element: semen motif with the wing motif, chrysanthemum, foliage and birds

Color: yellow, orange, purple, brown, violet, green, white

Technique: hand-drawn batik

Geometric characteristic: asymmetrical

Design-analyzing: the flowers, foliage, and birds are all illustrated in the stylized pattern, reflecting the features of the Javanese tradition. The flowers ornamentation is dominated with the warm color, while green color of the background serves as the foil to the ornamentation which looks harmony in the cool warm combination.



Figure 4-58 The Folk Tale Motif Design

[https://lianrohima.files.wordpress.com/2012/01/oey-khing-liem\\_02.jpg](https://lianrohima.files.wordpress.com/2012/01/oey-khing-liem_02.jpg)

<https://lianrohima.wordpress.com/2012/01/19/batik-and-chineses-influences/>

Motif element: the tale design consists of human, bird and plant motifs.

Designer: Oey Khing Liem (active since 1910)

Coloration: brown and grey for the ornamentation and beige for the background

Design-analyzing: The human beings are illustrated seemingly to perform some dancing ritual in a garden surrounded with flowers and trees. The goddess riding a kind of flying birds are watching above. This motif depicts the ancient myth of Chinese. This is a sarong which depicts Chinese's old story about Hsi Wang Mu, the goddess that lives in the west of heaven, hence this motif depicts the ancient myth of the Chinese.



Figure 4-59 Floral Motif – Semen Design

<https://www.pinterest.co.uk/pin/485122191086770916/?lp=true>

Motif element: flower motif

Origin: Pekalongan, Solo, Lasem

Designer: the Tjoa's family (active since 1910)

Technique: hand-drawn

Coloring: red, blue, green, yellow and brown

Geometric feature: asymmetrical

Design-analyzing: Both the peonies and chrysanthemums with the cold-warm color contrast reflects the Chinese batik coloring. The combination of blue and yellow applied on the background, with the disorderly repeated pattern displaying the contrast of hues. From the aspect of coloring, this batik design was known as the three country-batik (batik Tiga Negri), the term used to refer to the dyeing process which is done in three regions to get the best effect of the coloring. It is regarded that the to get the best effect of the dyeing, the dyeing process is done in three regions where every region is believed to produce the particular best color due to the minerals contained in the water of each region.



Figure 4-60 The Animal Motif – Semen Design

<https://www.pinterest.co.uk/pin/485122191086770916/?lp=true>

Designer: Mrs. Tjoa Tjoan Tiong

Motif pattern: tiger accompanied by floral motif

Coloration: blue, brownish yellow, red, yellow,

Geometric characteristic: asymmetrical

Design-analyzing: Tiger, is accompanied by the flower motif to add the liveliness to the design. The blue of the animal motif and red of the flowers ornamentation set on the bright brownish yellow of the background forms the strong contrast of the primary hues.

#### 4.1.2.2.1 Identification of the Peranakan-Chinese Coastal Design

Table 4-7 The Peranakan Chinese Batik Motif Element

Identification of the Peranakan Chinese Batik Design

No.	Fig.	Motif Design	banji 卍	tumpal/ triangles	geo- metric shape	human	cloud	wing	flower/ foliage	species (flower)	plant/ tree/f ruit	butter fly or insect	bird	species (bird)	dragon	fish/ sea creature	Other Creature or animal	Total
			1	2	3	4	5	6	7		8	9	10		11	12	13	
1	41	tale/ story	1			1			1		1					1	1	6
2	42	semen							1				1	phoenix	1	1		4
3	43	flower							1	chrysan themum								1
4	44	flower							1	hibiscus								1
5	45	bouquet							1			1						2
6	46	bouquet			1				1	stylized		1						3
7	47	bouquet							1			1						2
8	48	semen		1					1				1	phoenix				3
9	49	semen					1								1			2
10	50	semen							1	peony								1
11	51	nature							1	lotus	1	1	1	stork				4
12	52	nature							1		1		1	stork				3
13	53	nature									1	1	1					3
14	54	nature									1		1	peacock				2
15	55	semen							1				1	phoenix				2
16	56	semen							1		1					1		3
17	57	semen						1	1	chrysan themum			1					3
18	58	folk tale				1			1		1	1	1					5
19	59	semen							1	peony, chrysan themum								1
20	60	Semen							1								1	2
			1	1	1	2	1	1	17		7	6	9		2	3	2	53

The table of Peranakan Chinese batik design above displays the application of the 13 motifs in 20 designs. Altogether there are 53 motifs including those which are applied repeatedly from one design to another. The flower/foilage appears the most frequent with the number of the frequency equals 17. This number is successively followed by the numbers of the frequency of the motif of bird, plant/ tree, butterfly, and so on.



Table 4-8 The Javanese - Chinese Batik Coloring Element  
Identification of the Javanese-Chinese Batik Design

No.	Fig.	Motif Design	Color Element												Total
			black	grey	white	beige	yellow	orange	brown	red	purple	violet	blue	green	
			1	2	3	4	5	6	7	8	9	10	11	12	
1	41	tale/ Story				1				1			1	1	4
2	42	semen				1				1			1		3
3	43	flower				1		1					1	1	4
4	44	flower								1	1		1	1	4
5	45	bouquet				1		1					1	1	4
6	46	bouquet	1			1	1	1	1			1		1	7
7	47	bouquet	1				1			1			1		4
8	48	semen				1				1					2
9	49	semen			1								1		2
10	50	semen					1	1				1	1		4
11	51	nature	1			1							1	1	4
12	52	nature				1			1	1			1	1	5
13	53	nature				1				1			1	1	4
14	54	nature				1				1			1		3
15	55	semen					1			1		1	1		4
16	56	semen					1			1			1		3
17	57	semen			1		1	1	1		1	1		1	7
18	58	folk tale		1					1						2
19	59	semen					1		1	1			1	1	5
20	60	semen					1			1			1		3
			3	1	2	10	8	5	5	12	2	4	16	10	78

The most frequent color applied in the Peranakan Chinese batik is blue, followed by red, green, beige, yellow and so one. The characteristic of the Peranakan batik reflects the contrast of hues: blue and red, blue and yellow (fig. 4-41, 4-42, 4-47, 4-50, 4-54, 4-55, 4-56, 4-59, 4-60) while others reflect the soft or pastel colors as which are illustrated in the figures: 4-43, 4-44, 4-45, 4-46, 4-52. 4-53)

#### 4.1.2.3 Javanese- Hokokai Batik/ Batik Design of Japanese Influence



Figure 4-61 The Flower and Peacock Motif – Semen Design  
<https://www.pinterest.com/pin/118923246379973384/?lp=true>

Kind of batik: Hokokai

Motif element: semen motif: flowers, butterflies, peacock

Coloration: yellow, red, greenish blue, green, violet, soft brown.

Geometric characteristic: parallel

Design-analyzing: The flowers scattered in all direction display the complementary contrast: red and green: yellow and purple. The butterflies surround the flower garden reflecting the typical Japanese decorative art. The background coloring is contrasted with the blue of the diagonal bands form the cool-warm contrast.



Figure 4-62 The Parang Pattern with Butterflies and Flowers  
<https://www.pinterest.com/pin/676173331531967073/>

Kind of batik: Hokokai

Origin: Pekalongan

Motif element: parang motif ornamented with flowers and butterflies

Coloration: brown, beige, blue, violet, purple, pink

Geometric characteristic: parallel

Design-analyzing: The flowers combined with the butterfly ornamentation decorating the

parang motif marked with the craggy shapes with the diagonal pattern running from the lower left to the upper right following the Surakarta tradition. The color scheme shows the chromatic gradation of cold to warm colors ( from blue, violet, purple and pink), accordingly it achieves a kind of beauty in the color combination.



Figure 4-63 The Lereng and Parang Pattern, with Flowers and Butterflies

<https://www.boombastis.com/batik-hokokai/42185>

Kind of batik: Hokokai

Motif element: Lereng or diagonal pattern with the geometric shapes, flowers and butterflies

Coloration: red, yellow, brownish orange, brown, pink, blue, purple, and violet

Geometric characteristic: parallel in the stripes, butterflies and flowers ornamentation

Design-analyzing: Motif 'Udan Liris' consists of some different motifs arranged between the slope lines. Framed with the pattern of butterflies and flowers on the left, while on the right, the diagonal lines are ornamented with the geometric fillers with flower decoration forming the regular pattern. The application of warm yellow, brown, pink, red dominating the coloration, while the cool colors of blue and violet cover the smaller space of the design making the coloring of the overall design look warmer.



Figure 4-64 The Garuda Motif and Flower Motif in the Lereng Pattern

<http://batikdan.blogspot.tw/2011/07/batik-jawa-hokokai.html>

Kind of design: Hokokai

Motif element: Udan Liris with the stylized flower motif on the left side and horizontal lines with Gurda or Garuda bird Motif on the right.

Coloring: green, red, brown, orange, yellow, white and black



Geometric characteristic: parallel

Design-analyzing: The stylized colorful flowers which form the parallel diagonal pattern on the left form. It shows the flowers in green combined with the yellow and red, while the background fillers consist repeated dots pattern of brown coloring. The garuda motif on the right symbolizes the vehicle of the God of Vishnu in the Hindu mythology, also becomes the symbol of Indonesian ideology. The color pattern consists of warm colors contrasted with the cool color: green.

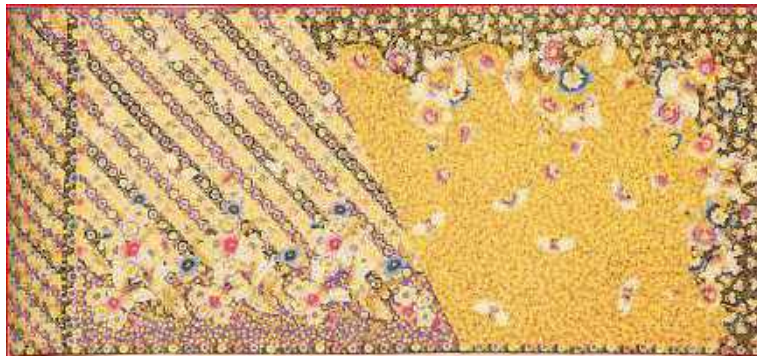


Figure 4-65 The Butterfly and Flower Motif in the Lereng Design

<http://batikdan.blogspot.tw/2011/07/batik-jawa-hokokai.html>

Kind of design: Hokokai

Motif element: flower and butterfly

Coloration: Yellow, soft purple, blue, red, green and beige

Geometric characteristic: parallel in the stripes and flower and butterfly motif

Design-analyzing; The diagonal pattern with flower filler on the left, while the right side displays the background with dots forming an irregular pattern. The application of the yellow dominance is contrasted with the soft purple of the flower motif in the diagonal pattern forming the complimentary harmony. Both the right and left sides consist of the flower and butterfly motifs forming the frame for the design.



Figure 4-66 Parang Design Decorated with Flowers and Butterflies

<http://kancilhouseofbatik.blogspot.tw/2011/08/batik-jawa-hokokai.html>

Kind of batik: Hokokai

Motif element: parang motif decorated with flower and butterflies

Coloration: blue, blue-green, red, purple and yellow

Geometric characteristic: parallel

Design-analyzing: The parang pattern forming the diagonal lines of the design , interspersed with the tiny floral pattern for the fillers. The pure white of the parang motif while combined with the blue of the background provide a soft color combination. The combination of the yellow and red/pink in the flowers and butterflies forms the cool-warm contrast. The flows of the leaves together with the flowers convey a rhythmical pattern giving a life-like image to the overall design.



Figure 4-67 Colorful Butterflies and Flowers Motif with Parang Design

<https://tukadabu.wordpress.com/2014lines/06/21/batik-jawa-hokokai-memiliki-pengaruh-dari-jepang/batik-tulis-pekalongan-hokokai-tema-kupu-kupu/>

Kind of batik: Hokokai

Motif element: parang motif ornamented with flowers and butterflies

Coloration: beige, yellow, pink, violet, green, brown and blue

Geometric characteristic: parallel, asymmetrical

Design-Analyzing: The background displays the parang motif mark with the diagonal craggy lines from left top to right bottom which represent the Yogyakarta royal motif pattern. The flowers form the pattern in the border consist of yellow, blue, violet, red and pink displaying the cool-warm contrast in the color scheme.





Figure 4-68 The Peacock, Flower and Butterfly Motif Design

<https://indonesianbatik.id/2018/02/13/batik-jawa-hokokai-indonesian-batik-colaboration-japanese-culture/>

Kind of batik: Hokokai

Motif element: Udan Liris and semen design ornamented with birds and flowers

Coloration: Brown, Yellow, blue, violet, red, pink

Geometric characteristic: parallel and symmetrical

Design-analyzing: Two kinds of motif patterns. the left side displays peacocks, with 'lereng motif' which consists of the diagonal lines in the background. Each pair of peacocks forms a symmetrical balance. The right side displays the flower motif, besides forming the symmetrical pattern, they are also densely placed as the filler in the background. The color scheme consists of the complementary contrast: yellow and purple, cool-warm contrast: red and blue. The brown color with gradation adds the warm hue to the color scheme.



Figure 4-69 The Map Motif Design

<https://www.pinterest.co.uk/pratiwiherman/love-batik-indonesia/?lp=true>

Kind of Batik: Hokokai

Motif element: Flowers and butterflies and parang motif in the map or 'Sekar Jagat' design

Coloration: gray, green, red, pink, orange, blue, violet

Geometric characteristic: parallel and asymmetrical

Design-analyzing: The background consists of the division of spaces illustrate the 'map' motif

which implies the beauty and diversity of the universe. The widest space is dominated with green which serves as the foil to the colorful flowers which consist mostly of warm colors: red, orange, yellow providing the cold-warm contrast, while the grey and violet accentuate the design. The parang motif is illustrated as the filler in the map motif.



Figure 4-70 The Bird and Flower Motif

<http://www.northcoastjavanesebatik.com/2013/03/pekalongan-oey-djien-nio.html>

<https://www.pinterest.com/pin/413697915745994679/?lp=true>

Motif: natural scene of Birds and Daffodile

Color: violet, red, blue, green and brown with gradation

Technique: written batik

Geometric characteristic: asymmetrical

Design-analyzing: The combination of warm and cool color: red, brown with violet and blue, gives a sense of harmony. The ornamentation in the background marked by the little dots, the small flowers with soft/ pastel color scheme, illustrates the transparency of the image, portraying the image of a veil. The flowers and the birds ornamentation follow the curve lines of the frame besides giving the flowing impression on the illustration also enhancing the beauty of the design.



Figure 4-71 Nature (6)

<http://batiknudo.com/en/product/batik-artwork-psh-004/>

Kind of Batik: Java Hokokai

Type: Hand-painted

Motif pattern: scene of nature of Stork and floral motif

Coloration: Blue, light green, dark green, violet, reddish brown, orange, pink

Geometric characteristic: asymmetrical

Design-analyzing: The combination of the cold color and warm causing the design to be more dynamic. The reddish brown of the border echos the color of the heads of the storks, The image of the storks, as the water birds serve as the focal point while the water plant serves as the motif of accompaniment to the storks illustrated in the rhythmical pattern makes the image look elegant.



Figure 4-72 The Map Motif Pattern

<http://muriabatikkudus.com/motif-detail/motif-sekar-jagad-hokokai-1/>

Kind of Batik: Sekar Jakat design in Hokokai batik

Motif design: butterflies and flowers in the map or 'Sekar Jagad' pattern

Coloration: violet, blue, green, yellow, pink, orange, beige, light brown

Geometric Characteristic: asymmetrical

Design-analyzing: The Sejar Jakat describes the worldwide diversity. The motif pattern is marked with the division of the areas with wavy lines such as the areas in the map, while the



filler motifs consist of the stylized floral and foliage pattern. Illustrated in various position and proportion, the butterflies convey a sense of dynamism. The ornamentation dominated with blue is contrasted with the orange color of the background providing the complementary harmony.



Figure 4-73 The Nature with Birds and Flowers

<http://muriabatikkudus.com/motif-detail/motif-pagi-sore-panjang/>

Kind of the batik: Hokokai

Motif pattern: scene of nature with birds and flowers motif

Coloration: pink, yellow, light brown, dark brown, black, green, blue and purple

Geometric characteristic: asymmetrical

Design-analyzing: The pheonixes, are illustrated in various position, flying and perching around the flowers, giving the life-like impression, The tan color of the background combined with the dark colors on the left provides the light-dark contrast.



Figure 4-74 The Mantis and Floral Motif in the Parang Pattern

<https://www.pinterest.co.uk/pin/493847915365918313/?lp=true>

Kind of batik: Hokokai

Motif pattern: parang motif accompanied with flowers and stylized grasshopper.

Coloration: greenish grey, pink, yellow, red, orange, blue, purple and black.

Geometric characteristic: parallel

Design-analyzing: The parang motif is accompanied with the floral and stylized insects as the

ornamentation giving the distinct to the design. The wavy line with the purple hue at the bottom adds the chromatic warm hue to the color scheme in contrast with the achromatic grey.



Figure 4-75 The Butterflies and Flowers in the Semen Design  
<https://www.pinterest.com/pin/326440672969718060/?lp=true>

Kind of batik: Hokokai

Motif element: butterflies, flowers, and the kawung presented in the lereng or diagonal pattern

Coloration: Orange, yellow, blue, violet, green, beige

Geometric characteristic: asymmetrical

Design-analyzing: The butterflies become the focal points, ornamented with flowers of blue, violet, and yellow flowers. The background design is illustrated with the stylized plants with winding twigs or tendrils, and the kawung motif presented in the diagonal pattern. The color combination shows two kinds of complementary color harmony: between yellow and violet; blue and orange as well.



Figure 4-76 The Bouquet Motif

<http://pepperlim.tumblr.com/post/63429553197/batik-nyonya-lily-yew/embed>

Kind of batik: Hokokai

Motif element: bouquet motif accompanied by butterflies

Coloration: orange, pink, blue with gradation, green

Geometric characteristic: asymmetrical in the main motif



Design-analyzing: The flowers, when illustrated with the cold and warm colors, giving a sense of harmony. The flowers are illustrated with different proportion, the bigger ones serve as the focal points while the smaller ones serve as the foil to the bigger blossoms. The designer varies the background between the left and right sides by the diagonal lines on the left, creating a variant of the background.



Figure 4-77 The Flower Motif – Semen Design

<https://carousell.com/itismybatik/>

Kind of batik: Hokokai batik

Motif design: flower and parang pattern

Coloration: pink, orange, red, purple, blue, green

Geometric characteristic: asymmetrical

Design-analyzing: The floral motif accompanied with traditional parang pattern distinguishes the Indonesian modern batik with the traditional characteristic. The circular pattern in background gives the sense of movement. The pink color of the background while combined with the purple color of the border shows an alteration from a warmer color to the cooler one, from the light to the dark hue which adheres to the red tint providing a sense of color harmony.



Figure 4-78 The Floral and Butterly Motif

<https://www.pinterest.co.uk/pin/391672498821197558/?lp=true>

Kind of batik: Hokokai

Motif element: peonies accompanied by butterflies

Geometric characteristic: asymmetrical

Coloration: bluish green, yellowish green, violet, red, pink, orange, yellow, black, brown

Design-analyzing: The flowers appear in different proportions, illustrated in the bigger image at the bottom giving a sense of balance, while the butterflies are placed either in the middle or on the bottom, giving a lively impression. The coloring consists of the warm hues in combination with cool hues displaying the cool-warm contrast. The black of the background adds the brilliance to the color scheme.



Figure 4-79 Butterflies and Flowers and the Parang Pattern

<https://www.pinterest.com/pin/308918855665534869/>

Style of batik: Javanese Hokokai

Motif element: the parang pattern accompanied with flowers and butterflies

Coloration: brown, beige, green, red

Geometric characteristic parallel in parang motif, asymmetrical in the flowers and butterflies

Design-analyzing: The flowers and butterflies serve as decoration to the parang pattern with the red at the bottom, echoing the colors of the foliage and butterflies. The combination of the ornamentation shows the complementary red-green harmony.



Figure 4-80 The 'Sekar Jagad' or the Map Motif Ornamented with Flowers

<https://www.pinterest.com/pin/559431584934877804/>

Style of design: Hokokai

Motif element: flowers and butterflies, ornamented the map motif

Coloration: violet, green, brownish green, yellow, soft orange, red, white

Geometric characteristic: asymmetrical

Design-analyzing: The flowers with different proportion from top to bottom display a kind of gradation. The flower together with the butterfly motif decorates the map pattern. The fillers in the background consist of the parang pattern indicated with the slanted craggy lines. The semen design is illustrated with the plants or tendrils, and the tjeplok pattern is presented with the repeated shapes, all depict the combination of the traditional basic pattern. The green in the background dominates the widest space of the color scheme brings the design to the cool coloring rather than the warm color pattern.



### 4.1.2.3.1 Identification of the Javanese-Hokokai Coastal Design

Table 4-9 Table of the Javanese Hokokai Motif Element

Identification of the Javanese Hokokai Design

No	Fig.	Motif	wavy shape	map motif	garuda	dots	geometric shape	Flower / foliage	species	butterfly / insect	bird	species	plant	Total
			1	2	3	4	5	6		7	8		9	
1	61	semen						1		1	1	peacock		3
2	62	parang	1					1		1				3
3	63	lereng	1				1	1		1				4
4	64	lereng			1	1		1						3
5	65	lereng						1		1				2
6	66	parang	1					1		1				3
7	67	parang	1					1		1				3
8	68	parang					1	1		1	1	peacock		4
9	69	map	1	1			1	1		1				5
10	70	semen						1	daffodile		1			2
11	71	nature						1			1	stork	1	3
12	72	map		1				1		1				3
13	73	nature					1	1			1			3
14	74	parang	1					1		1				3
15	75	semen		1			1	1		1				4
16	76	bouquet						1	rose	1				2
17	77	semen	1					1	peony					2
18	78	floral						1	peony	1				2
19	79	semen	1					1		1				3
20	80	map	1	1			1	1		1				5
			9	4	1	1	6	20		15	5		1	62

The motifs applied in the Javanese Hokokai batik design or the Javanese batik of the Japanese influence in the table of the motif element above shows the most frequently used motif element is the flower motif, followed by butterfly, wavy shape of the parang pattern, geometric shape, map motif and so on. They are only 9 motifs shown in the table motif element. When calculating all the motifs in s series of 20 designs including the motifs used repeatedly from one design to another, there are 62 motifs found in the 20 designs.

Table 4-10 Table of the Javanese Hokokai Color Element  
Identification of the Javanese Hokokai Design

No.	Fig.	Motif Design	Color Element													Total
			Black	Grey	White	Beige	Yellow	orange	brown	red	pink	purple	violet	blue	green	
			1	2	3	4	5	6	7	8	9	10	11	12	13	
1	61	semen					1		1	1			1	1	1	6
2	62	parang			1	1			1		1	1	1	1		7
3	63	lereng					1	1	1	1	1	1	1	1		8
4	64	lereng	1		1		1	1	1	1					1	7
5	65	lereng				1	1			1		1		1	1	6
6	66	parang			1		1				1	1		1	1	6
7	67	parang	1			1	1		1		1		1	1	1	8
8	68	parang	1				1		1	1	1	1		1		7
9	69	map	1	1	1	1		1	1	1	1		1		1	10
10	70	semen							1	1			1	1	1	5
11	71	nature						1	1		1	1	1	1	1	7
12	72	map			1	1	1	1				1	1	1	1	7
13	73	nature	1				1		1		1	1		1	1	7
14	74	parang	1	1			1	1		1	1	1				7
15	75	semen				1	1	1					1	1	1	6
16	76	bouquet						1			1			1	1	4
17	77	semen		1				1		1	1	1		1	1	7
18	78	floral	1				1	1	1	1	1		1	1	1	9
19	79	semen				1			1	1					1	4
20	80	map			1		1	1	1	1			1		1	7
			7	3	6	7	13	11	13	12	12	9	11	15	16	135

In the study of the color schemes applied in the Javanese Hokokai batik design, the most diverse color patterns are found as one element which distinguishes the Javanese Hokokai design. The complementary contrast is shown in some color patterns (fig. 4-69, 4-72, 4-45) though most shows the pastel colors in many color schemes (fig. 4-61, 4-62, 4-63, 6-65, 4-66, 4-4-74, 4-68, 4-74, 4-76, 4-77, 4-78, 4-80).



## 4.2 Division According to the Innovation in the New Eras

The innovation of the design to convey the national identity, marked by the innovation made in the era of the post-independence by Hardjonagoro and the era of the new order by Iwan Tirta.

### 4.2.1 Batik Design of Hardjonagoro's Creation

After the independence of the country, president Soekarno (ruled in the 1945-1968), the first president of Indonesia through his patriotism, took initiation to improve the standing of batik as the national cultural heritage. In a traditional dancing performance, the president was captivated by the performance of K.R.T. Hardjonagoro, or so-called Go Tik Swan, an appreciator of Javanese culture, who got involved in the field of literature and art. Upon knowing that he came from the family who dealt with the business of batik, the president assigned the duty to Hardjonagoro to create the design which reflects Indonesian Unity.

Hardjonagoro took the challenge and he gave new vitality to tradition, expanded it. Through analysis the typical batik of various regions, he created new designs and demonstrated the batik as a dynamic art that which was relevant to the contemporary, without leaving the values of the old tradition.

There are 20 examples of batik motif designs of Hardjonagoro which the author randomly picked for this study as shown below:



Figure 4-81 The Kawung Motif Design

<http://www.thelanguageofcloth.com/2017/09/21/batik-go-tik-swan-penambahan-hardjonagoro-jakarta-textile-museum/>

Designer: Hardjonagoro

Motif Design: Kawung motif, marked by a repeated geometric motif pattern symbolizes the part of kapok plant which is diagonally separate the part into four groups for every circle.

Color: red and greenish yellow, beige

Technique: Stamping batik

Geometric characteristic: parallel

Design-analyzing: This design presents the basic traditional kawung motif which reflects the icon of the Javanese ancient Hindu temple. From the color combination, the combination of

red and yellow displays the warm color expression, reflecting the color scheme of the coastal region.



Figure 4-82 The 'Tjeplok' Motif Design

<http://www.thelanguageofcloth.com/2017/09/21/batik-go-tik-swan-penambahan-hardjonagoro-jakarta-textile-museum/>

Motif: the tjeplock design consists of the stylized floral pattern

Color: brownish green and beige

Geometric characteristic: parallel

Technique: stamping

Design Analyzing: In the motif pattern, the stylized motif shows the strong influence of Arabic or Islamic influence. In the color scheme, the combination of green and beige with green tint produces the harmonious light-dark contrast.



Figure 4-83 The 'Sawunggaling' Motif Design

<http://www.thelanguageofcloth.com/2017/09/21/batik-go-tik-swan-penambahan-hardjonagoro-jakarta-textile-museum/>

Motif pattern; birds and flowers ornamentation

Motif element: fighting rooster/ the sawunggaling

Color: red, yellow, brown,

Geometric characteristic: asymmetrical

Analyzing of the motif pattern: Design of Hardjonagoro depicts the coastal influence in the color combination using the striking colors in the other side, the motif design presented through the stylized motif reflects the Islamic influence.



Figure 4-84 The Sawunggaling Motif Design

<http://www.thelanguageofcloth.com/2017/09/21/batik-go-tik-swan-penambahan-hardjonagoro-jakarta-textile-museum/>

Motif element: the sawunggaling or fighting rooster

Designer: Hardjonagoro

Color: dark blue and white

Geometric characteristic: asymmetrical

Design Analyzing: The peacock motif is also stylized, while in the coloration, this design has the characteristic of the royal batik with the traditional color: indigo blue.



Figure 4-85 The Parang Design

<http://www.thelanguageofcloth.com/2017/09/21/batik-go-tik-swan-penambahan-hardjonagoro-jakarta-textile-museum/>

The motif design: The motif applied is Parang Rusak or Damaged Cliff

Color combination: yellow, black, and the 'sogan' brown.

Geometric characteristic: parallel

Design Analyzing: In the pattern design: the motif of Parang Rusak is the traditional royal motif. The application of the motif pattern showed in the diagonal parallel pattern with different sizes gives the sense of movement. The motif pattern has diagonal running from right top to left bottom display the influence of the royal batik of Surakarta region.



Figure 4-86 The Stylized Elephant in the Semen Design

<http://picsbu.com/explore-hashtag/hardjonagoro>

Designer: Hardjonagoro Go Tik Swan

Technique: hand-drawn

Motif pattern: the classic semen motif consists of stylized elephant and flowers

Origin of design: Surakarta/ Solo

Coloration: brown, beige, and black

Geometric characteristic: symmetrical

Design Analyzing: Displaying the elephant motif in the stylized pattern. In the Hinduism, the elephant symbolizes the lord of wisdom. This stylized elephant motif reflects the mixed culture between Hindu and Islam.



Figure 4-87 'Gurda' and 'Parang' Pattern

<http://batikantique.blogspot.tw/2016/01/batik-tulis-sogan-go-tik-swan-motif.html>

Designer: Hardjonagoro

Motif element: Gurdo motif on the parang pattern, the traditional royal design batik.

Technique: Hand-drawn wax resist on machine-woven cotton



Color: brown , blue, and beige

Geometric characteristic: parallel

Design Analyzing: This design displays the traditional royal pattern either in the motif of color application, while the motif of Garuda and Parang design shows the influence of Hindu and Islam. In the design, the designer has widened the pattern by applying the Parang pattern for the background and the Garuda motif marked by the bird of Garuda, in the Hindu belief. The bird is the vehicle of the god of Vishnu. In the ancient Hindu temple, it was illustrated as a large bird-like creature with the body and face of a man but wings and a beak of an eagle. In the Islamic Mataram kingdom, this bird of Garuda motif was adopted as a motif batik pattern for the king.



Figure 4-88 Stylized Peacock in the Semen Pattern

<https://www.indonesiatravelinguide.com/c55-java-textile/solo-batik-traditional-textiles/>

Designer: Kangjeng Raden Tumenggung Hardjonagoro

Motif pattern: Semen motif with peacocks and flowers image

Coloration: beige with brown tint, brown

Geometric characteristic: parallel

Design-analyzing: This design is presented in the stylized motif and fixed parallel pattern or the geometric pattern to abide by the Islamic proscription against the illustration of animals in the blatant shapes.



Figure 4-89 The Stylized Bird Motif



<http://picsbu.com/explore-hashtag/hardjonagoro>

Designer: GTS/ Hardjonagoro

Motif element: bird motif accompanied with flowers designed on shoulder clothing

Origin of design: Surakarta

Coloration: purple and blue

Geometrical pattern: asymmetrical

Technique: hand-drawn

Design-analyzing: The stylized bird motif is drawn in the exaggerated pattern, a rather abstract in the style but looks decorative and distinct with the curve lines. This reflects the typical coastal batik culture, but the shapes of the flowers conveyed in the schematic pattern displaying Islamic influence. In the coloration, the combination of the two colors looks striking, reflecting the coloration of the coastal batik.



Figure 4-90 The Nitik Design

<http://picsbu.com/explore-hashtag/hardjonagoro>

Name of design: Ceplok nitik warna (Colourful Nitik and Ceplok)

Designer: Hardjonagoro

Motif element: nitik and tjeplok motif applied on kain panjang

Origin: Surakarta

Technique: hand-drawn

Coloration: violet, orange, green, black, brown

Geometric characteristic: parallel and symmetrical

Design-analyzing: This design displays the tjeplok motif, marked by the repeated pattern, composed of the curve lines, circles, floral motif, forming beautiful patterns. While illustrated with the nitik motifs marked by the small dots, it characterizes the classic motifs in the patola clothing originated from India. Dominated with the cool colors; violet and green the orange flowers appear to accentuate the color scheme.



Figure 4-91 The Gringsing Pattern

<http://picsbu.com/explore-hashtag/hardjonagoro>

<http://gramha.com/media/1778165231441409385>

Name of the design: The Twins of Nagaraja Latar Gringsing

Designer: GTS Hardjonagoro

Origin: Surakarta Royal motif

Coloration: blue, brown

Technique: hand-drawn

Geometric characteristic: symmetrical

Analyzing of the batik design: Two dragons, which are presented in a symmetrical pattern, displaying the influence of Islam. The motif in the background is the gringsing which is so-called the fish scale pattern, consisting of small circles, neatly arranged, with a dot in the center of each circle. The coloration of indigo blue and 'sogan brown' color reflects the typical royal batik design.



Figure 4-92 The Stylized Bird in the Semen Design

<http://picsbu.com/explore-hashtag/hardjonagoro>

Motif pattern: the semen motif with birds and floral motif

Technique: hand-drawn

Origin: Surakarta /Solo

Designer: GTS / Hardjonagoro

Coloration: blue and brown

Geometric Characteristic: symmetrical

Design Analyzing: Illustrated in the symmetrical pattern, the motif is dominated with brown, while the indigo blue serves as the background color, both imply the feature of the royal batik in coloration.



Figure 4-93 Peacock and Stylized Floral Motif in the Semen Design

<http://picsbu.com/explore-hashtag/hardjonagoro>

Name of batik design: Peacocks and Flowers (Merak Puspa)

Technique: hand-drawn design

Designer: Hardjonagoro

Motif element: bird: peacock and stylized flower motif

Coloration: green, blue, reddish orange, purplish red, violet, soft yellow, and brown

Geometric characteristic: asymmetrical

Design-analyzing: The design consists of the bird and flower motif, presented in curve lines giving a sense of dynamism. The motif shows the beauty of nature in the stylized pattern reflecting the royal tradition, but the application of the bright color scheme shows the influence of the coastal batik culture.



Figure 4-94 'Tambal' or Patching Motif Design

<http://picsbu.com/explore-hashtag/hardjonagoro>

Name of batik: Tambal Pamiluto by Go Tik Swan/Hardjonagoro

Kind of batik: hand-drawn batik, Surakarta classic pattern

Motif element: the tambal or patchwork motif

Coloration: grey, brown, black, blue, white

Geometric pattern: asymmetrical

Design analyzing: This is the Indonesian classic motif with patchwork pattern which illustrates the patchwork drawn in triangles with various motifs as if the cloth is sewn from patching work. When related to the Javanese philosophy, this motif design has the practical purpose that the wearer is hoped to recover from illness.



Figure 4-95 The 'Cuwiri' Motif Design

<http://picsbu.com/explore-hashtag/hardjonagoro>

Designer: GTS Hardjonagoro

Origin of design: Surakarta/ Solo

Technique: hand-drawn

Motif element: the cuwiri motif marked by the repeated bird of Garuda, and the repeated curve lines below and above each Garuda image, ornamented with foliage, applied on 'Kain Panjang'

Coloration: indigo blue, brown, white

Geometric characteristic: symmetrical

Design-analyzing: The motif displays the classic inland batik pattern, with the Garuda motif accompanied by the wavy lines around each bird gives the distinct to the design. This kind of design is traditionally worn by the Javanese woman when celebrating the full 7<sup>th</sup> month of her pregnancy called the 'mitoni' ceremony. The purpose of a woman wearing the clothing with this pattern is to look appropriate and gain respect by the society during the pregnancy. Applied in indigo blue and stylized motif, this design displays the royal batik tradition.





Figure 4-96 The Parang Pattern and Floral Motif Combination

<http://picsbu.com/explore-hashtag/hardjonagoro>

Designer: Go Tik Swan/ Hardjonagoro

Name of design: Parang warna (colored parang)

Motif element: parang motif is accompanied with the stylized floral pattern applied on kain panjang.

Coloration: reddish pink, green, black

Technique: handdrwan

Origin: Surakarta royal

Geometric characteristic: parallel

Analyzing of the motif design: Though displaying the Surakarta royal motif, the design shows a breakthrough in coloration. Instead of applying the traditional coloring, the designer applied the color scheme with the combination of warm and cool colors.



Figure 4-97 The Parang Pattern

<http://picsbu.com/explore-hashtag/hardjonagoro>

Name of design: Parang Baris Parang Baris Seling Warna. (Rows of parang pattern with colors at the interval)

Designer: GTS/ Panembahan Hardjonagoro

Origin: Surakarta



Motif element: parang motif combined with the tumpal motif and the stylized geometric pattern applied on Kain Panjang

Technique: hand-drawn

Coloration: brown, beige, green, blue, red, black

Geometric characteristic: parallel

Design-analyzing: The main parang pattern is presented with the finer motif, while the border with the flower filler is combined with some geometric motifs makes the design look more detailed. The coloration of beige, brown and black, shows the alteration from the lightest to the dark hues providing a harmonious combination.



Figure 4-98 The Butterflies and Strawberries in the Semen Design

<http://picsbu.com/explore-hashtag/hardjonagoro>

Designer: GTS

Motif design: butterflies and strawberry with the nitik motif background

Origin of design: Surakarta, the central Java

Technique: hand-drawn

Motif element: semen design, composed of stylized flowers, butterflies, strawberries, pine and maple leaves applied on kain Panjang.

Coloration: indigo blue, white, green, violet, brown, beige, red

Geometric characteristic: asymmetrical

Design-analyzing: The motif, according to the source above is a motif adopted from Garut region in the West Java, which is likely using the element of flora or natural surrounding, combined with the stylized pattern. The 'sogan brown' and indigo blue dominate the design, reflecting the characteristic of the royal batik in the coloring.



Figure 4-99 The 'Tjeplok' Design

<http://picsbu.com/explore-hashtag/hardjonagoro>

<http://gramha.com/media/1741788398835860431>

Name of batik design: The Sogan series in barbarian Solo

Origin of design: Solo/ Surakarta

Motif element: tjeplock design, with plant motif serves as the filler

Technique: hand-drawn

Coloration: Soga brown, beige, black

Geometric characteristic: parallel

Design-analyzing: This motif illustrates the traditional or classic tjeplok pattern, so as in the coloration, it displays the traditional inland motif of the 'sogan' color. The combination of the brown with beige shows the traditional color pattern.



Figure 4-100 The 'Pucuk Rebung' Motif Design

<http://picsbu.com/explore-hashtag/hardjonagoro>

Name of design: Kumudowati Pucuk Rebung

Designer: GTS Hardjonagoro

Origin of design: Surakarta/Solo

Motif element: Pucuk Rebung: a kind of plant, birds and flowers motif applied on kain panjang

Coloration: Yellow, green, black

Geometric Characteristic: asymmetrical

Technique: hand-drawn

Design-analyzing: This motif depicts the winding tendril with the triangles represent the 'pucuk rebung' or bamboo shoot, part of bamboo stems which are still young which has traditionally become the food of the nation. This type of food is so popular in some areas where the race of Melayu inhabited, mainly in the Riau province, the east coast of the Sumatera island, consequently, the name of bamboo shoot motif is illustrated in the batik design. To the nation, this motif symbolizes fertility, prosperity, and hope. The coloration in this design consists of yellow, and green, which look bright and brilliant with the dark colored-background, showing the feature of the coastal batik culture.



### 4.2.1.1 Identification of Hardjonagoro's Batik Design

Table 4-11 Table of the Motif Element of the Hardjonagoro's Creation (1)

Identification of Hardjonagoro's Batik Design

No.	Fig.	Motif Design	wavy/S shape	wavy line	geo-metric	fish scale/ small circle	garuda	Dots (nitik)	triangle	stylized plant	(stylized) flower / foliage	plant/ tree/ fruit	butter-fly/ insect	bird	dragon	elephant	Total
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	
1	81	kawung			1												1
2	82	tjeplcok								1							1
3	83	sawunggaling									1			1			2
4	84	sawunggaling									1			1			2
5	85	parang	1		1												2
6	86	semen									1			1		1	3
7	87	garuda	1				1										2
8	88	semen									1			1			2
9	89	semen									1			1			2
10	90	nitik			1			1			1						3
11	91	grinsing				1		1							1		3
12	92	semen									1			1			2
13	93	semen									1			1			2
14	94	patchwork	1		1				1								3
15	95	cuwiri		1										1			2
16	96	parang	1								1						2
17	97	parang	1		1												2
18	98	semen						1			1	1	1				4
19	99	tjeplcok		1						1							2
20	100	semen							1		1			1			3
			5	2	5	1	1	3	2	2	11	1	1	9	1	1	45

The table of motif element above indicates the flower motif is the most frequent element in the Hardjonagoro batik creation. The second biggest number of the frequency is the bird motif followed by the wavy shapes of the parang pattern, geometric shapes and so on. Altogether there are 14 motifs, when applying in the 20 design, including the motifs which are used repeatedly, the total number derived is 45 motifs.

Table 4-12 Table of the Color Element of the Hardjonagoro's Creation (2)  
 Identification of Hardjonagoro's Batik Design

No	Fugure	Motif Design	Coloring													Total color
			Black	Grey	White	Beige	Yellow	orange	brown	red	pink	purple	violet	blue	green	
			1	2	3	4	5	6	7	8	9	10	11	12	13	
1	101	Kawung				1	1			1						3
2	102	tjeplcok				1									1	2
3	103	fowl/ rooster					1		1	1						3
4	104	fowl/ rooster			1									1		2
5	105	parang	1				1		1							3
6	106	semen	1			1			1							3
7	107	Gurdo				1			1					1		3
8	108	semen				1			1							2
9	109	bird									1			1		2
10	110	tjeplcok	1					1	1				1		1	5
11	111	Dragon							1					1		2
12	112	semen							1					1		2
13	113	Peacock & Flowers					1	1	1	1			1	1	1	7
14	114	patchwork	1	1	1				1					1		5
15	115	Cuwiri			1				1					1		3
16	116	parang	1								1				1	3
17	117	parang	1			1			1	1				1	1	6
18	118	Butterfly			1	1			1	1			1	1	1	7
19	119	tjeplcok	1			1			1							3
20	120	pucuk rebung	1				1								1	3
			8	1	4	8	5	2	14	5	2	0	3	10	7	69

The table of the color element shows the brown color is the most frequent number applied in Hardjonagoro batik design. This number is followed by the number of frequency of blue, black, beige and so on. This shows the typical Javanese royal batik color patterns which the designer adhered to, using mostly the natural substances which derived from the 'soga' tree, indigo plant.



#### 4.2.2. Design of Iwan Tirta's Batik Collection

While the first president took initiation to develop the batik art, in the period of the new order, the successor of the old order, continually encouraged the improvement of the batik culture. The improvement done since the 1970s through innovation in the fabric and design has brought the batik to the stage of international. In this period, Iwan Tirta, a famous designer who has caused batik to gain attention not only in Indonesia and but also in the circles of the world communities. Tirta is known to be the first International designer who has made fashion headlines in this regard. His sartorial constructions are indexical Indonesian modernity, reflecting the artifacts of the nation whose culture has been engaged in the globalized economy. Being a successful batik designer and businessman, he has involved himself in the tasks of marketing its own culture.

PT Iwan Tirta, under brand name Iwan Tirta Private Collection, was set up by the late Iwan Tirta who managed his private collection of haute couture batiks with the designs of the Javanese tradition. He has bequeathed the wealth of Iwan Tirta Private Collection's vast library of 10,000 batik motif/patterns which can be the source of inspiration to the batik designers. The author randomly selected 20 designs of Iwan Tirta as the subject for the study as shown below:



Figure 4-101 The Semen Design

<https://www.pinterest.com/pin/453667362441880812/>

<https://www.pinterest.com/IwanTirtaBatik/iwan-tirta-collection--hand-painted/?lp=true>

Motif pattern: the butterflies accompanied by the floral motifs

Coloring: greyish blue, bluish-green, violet, red, orange, brown, white, black.

Technique; hand-painted batik

Design-analyzing: The motif design is illustrated in the symmetrical geometric pattern displaying the Islamic Influence, dominated with butterflies reflects the influence of the Japanese culture. The coloring consists of the warm and cold colors interspersed with the green and brown of the leaves, with the dark background add the brilliance to the ornamentation.



Figure 4-102 The Parang Pattern

<https://www.pinterest.com/IwanTirtaBatik/iwan-tirta-collection--hand-painted/?lp=true>

<https://www.pinterest.com/pin/453667362441880800/>

Motif element: the parang motif combined with the butterfly and flower motif

Coloring: Black, brown, red, violet, orange, blue, green, white

Technique: hand-painted batik

Geometric characteristic : parallel

Design-analyzing: The design illustrates the typical fashion of Yogyakarta which is marked by the diagonal lines from upper left to lower right. Using the combination of parang motif and which reflects the royal motif design combined with the butterflies with more brilliance hues which displaying the coastal influence. The butterflies are dominated by red, interspersed by floral ornamentation of purple and orange reflects the cool-warm contrast. The dark background forms the dark-light contrast to the parang motif with the 'S' shape.



Figure 4-103 The Semen Design

<https://www.pinterest.com/pin/453667362441880795/>

<https://www.pinterest.com/IwanTirtaBatik/iwan-tirta-collection--hand-painted/?lp=true>

Motif element: Semen motif consists of flowers and foliage

Color: orange, red, purple, green, blue and grayish brown

Technique: hand-painted

Geometric characteristic: parallel

Design-analyzing: Beautifully arranged, the fern leaves with different hues, consists of brown and greyish brown in each leaf gives the impact of visual dimension.

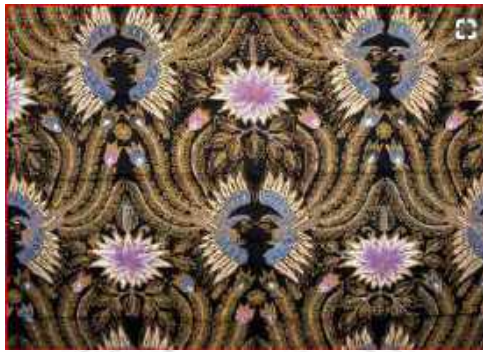


Figure 4-104 The Sawunggaling Motif

<https://www.pinterest.com/mantoid/batik-iwan-tirta/?lp=true>

<https://www.pinterest.com/pin/559431584934683226/>

Motif element: bird and floral motif in the semen pattern

Color: the application of blue, purple, white and golden brown with the black background.

Technique: hand-painted

Geometric characteristic: symmetrical

Design analyzing: Presented in the symmetrical and parallel pattern, this design reflects the royal tradition of batik pattern, while the color scheme displays the typical coastal design with the more brilliant coloring, other than the traditional ones.



Figure 4-105 The Semen Design

<https://i.pinimg.com/originals/70/5f/9d/705f9de00f1660975e3dfae05368031f.jpg>

Motif element: semen design consists of flower, chandelier light

Designer: Iwan Tirta

Coloration: red, orange, yellow, brown, blue, green, grey, black, white

Technique: Hand-painted

Geometric characteristic: symmetrical

Design-analyzing: The geometric pattern is illustrated by the curve lines gives the beauty to the plant ornamentation. The yellow ornamentation in the middle serves as the focal points to the overall design illustrated by the chandelier motif. In this creation, the designer seems to portray the western classical ornamentation with the warm color dominance.



Figure 4-106 The Floral Motif – Semen Design

<https://www.pinterest.com/pin/439523244859901841/>

<https://www.pinterest.com/mantoooid/batik-iwan-tirta/?lp=true>

Name of design: Kembang Bali (Blossoms of Bali)

Desinger: Iwan Tirta

Motif element: floral motif

Technique: handpainted

Coloration: yellow, red, pink, blue, orangish brown, brown, black, white

Geometric characteristic: asymmetrical

Design-analyzing: The image of the flowers looks similar to the shape of the daisy, illustrated in various proportion, displaying the dynamic pattern. The coloration of the floral ornamentation shows the features of the traditional coloring, which is dominated with brown, but on the other hand, this design displays the strong color contrast of yellow and red, showing the influence of the coastal color pattern.





Figure 4-107 The Garuda and Parang Pattern

<https://www.pinterest.com/pin/456622849701134682/>

Name of design: Parang Rusak Barong Wawat

Motif element: garuda bird motif applied to the background of parang design

Coloration: brown, black and beige

Geometric characteristic: parallel

Design-analyzing: The stylized garuda bird motif is illustrated with the paddy plants circling around each bird ornamentation, vertically placed against the parang design. The combination of the brown and beige shows the color scheme of the royal regions.



Figure 4-108 The Stylized Insect Motif – Semen Design

<https://www.pinterest.com/mantoooid/batik-iwan-tirta/?lp=true>

<https://www.pinterest.com/pin/439523244861197354/>

Name of design: Batik Kauman ( Kauman, the name refers to the Islamic worshippers who live in the parts of Yogyakarta)

Designer: Iwan Tirta

Motif pattern: the stylized insect in semen pattern



Coloration: Brown, orangish brown, beige, black

Geometric characteristic: symmetrical

Design Analyzing: The focal point displays the stylized motif. The upper side of this motif looks similar to the head of an insect. The part of the bottom looks like the parts of the plant, Referring to the coloring, this design shows the typical royal batik culture.

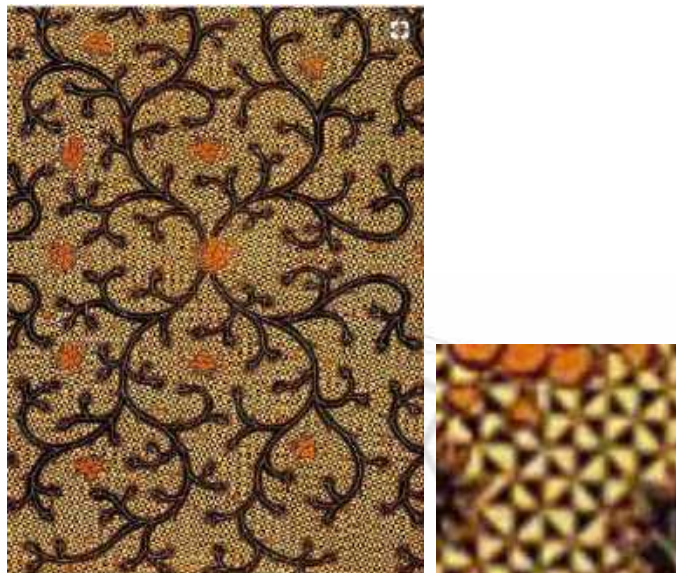


Figure 4-109 Honrs of Deer – Semen Design

<https://www.pinterest.com/mantoid/batik-iwan-tirta/?lp=true>

<https://www.pinterest.com/pin/439523244874953335/>

Name of design: Simbar Menjangan ( horns of deer)

Designer: Iwan Tirta

Technique: hand-painted and stamping

Motif pattern: Semen design consists of the stylized antlers ornamented with flowers, and the background consists of the regularly repeated motif.

Coloration: black, brownish beige, dark brown, orange

Geometric characteristic: symmetrical and parallel

Analyzing of the design: The designer has wisely adopted the element from nature, namely the horns of deer, presents them in curve lines with the symmetrical pattern, but when taking a closer look, not all pair of lines are identical, as the way it is commonly shown in the hand-drawn batik motif. The background displays the parallel kawung motif. The coloration displays the brown and yellow with beige. The orange color ornamentation accentuates the overall motif design, reflecting the beauty of the warn coloring.



Figure 4-110 The Semen Design

<http://www.iwantirta.net/pusaka-antiques#0>

<https://www.pinterest.com/IwanTirtaBatik/iwan-tirta-collection--hand-painted/?lp=true>

Motif pattern; Semen motif consists of stylized birds, mermaid, plants, meru or monuments that form the symmetrical pattern from one part to another

Designer: Iwan Tirta

Coloration: brown, beige and black

Technique: hand-painted batik

Geometrical characteristic: symmetrical

Design-analyzing: The focal points in the middle illustrate the shape of traditional houses, the curve shapes of mountains or 'meru' accompanied by the plants, elephants and birds. Facing the houses, the shape of living beings shooting the arrow from a bow, while in the other parts as if doing the gardening. The living beings are illustrated by the bodies of fish and the head of human-like brings the batik appreciators to the life in the myth.



Figure 4-111 The Tree of Life

<https://www.pinterest.com/IwanTirtaBatik/iwan-tirta-collection--hand-painted/?lp=true>

Motif element: nature: tree, birds, flowers

Coloring: dark blue, soft blue, red, green and the grayish blue, reddish brown

Technique: hand-painted batik

Geometrical characteristic: symmetrical in the ornament accompanied the tree

Design-analyzing: The tree of life, commonly marked as the icon of the Hindu temple is illustrated as the focal point of the design. The curve lines of the branches form the rhythmical pattern while the swan on either side serves as the accompaniment to the tree. The outline of the border is similar to the shape of the mosque-arch-door forming the frame to the image together with the flower decoration implying the Arabic art or Islamic influence.



Figure 4-112 Stork and Flowers – Semen Design

<https://www.pinterest.com/IwanTirtaBatik/iwan-tirta-collection--hand-painted/?lp=true>

<https://www.pinterest.com/niveaulabs/flamingos/?lp=true>

Designer: Iwan Tirta



Motif design: bird, plant and butterfly motif

Coloration: white, red of different gradation accompanied with grey

Technique: hand-painted

Geometric characteristic: symmetrical in the floral ornamentation

Design-analyzing: The bird in the middle depicts the flamingo is illustrated as the focal point which is surrounded by the round frame. Adopting the natural color of the flamingo, the designer applied the monochromatic red on the image. The coloration of the other ornamentation consists of the smaller birds and plants echoing the colors of the flamingo in the center. The grayish blue applied among the red ones, besides giving the accent to the layout, it also makes the design more dynamic.



Figure 4-113 The Floral Motif – Lereng Pattern

<http://www.iwantirta.net/pusaka-antiques#2>

<https://www.gettyimages.com/detail/photo/semi-double-pink-tree-peony-shintenchi-high-res-stock-photography/126368270>

Motif element: floral motif: peonies

Coloration: Green, greenish blue, greenish beige, brown

Technique: hand-painted

Geometric characteristic: symmetrical

Design-analyzing: The flower image looks similar to the parts of the peonies with stamens and layers of petals, reflecting the Chinese liking in the art decoration. The bigger flowers in the lines adjacent to each other are illustrated symmetrically, one facing upward, while the other facing downward, each is accompanied with the smaller flowers of different hues, creating the dynamic style for the floral pattern. The application of the green of different tints either for the background, leaves, and flowers provides a harmonious hue with gradation. The darker shades in the middle of the petals create the impact of visual dimension.



Figure 4-114 The Bouquet Motif Design

<http://www.iwantirta.net/pusaka-maha-karya#>

Kind of batik: Indonesian batik of Iwan Tirta's collection

Motif element: a bouquet of chrysanthemum accompanied by butterflies

Coloration: white, black and blue

Geometric characteristic: Asymmetrical

Design-analyzing: The design displays the European influence marked with the image of the bouquet motif surrounded by the butterflies. The smaller flowers accompany the big ones display a dynamic pattern, while the flow of the stems creates the rhythmical pattern. The white outline of the petals when illustrated on the black background displays the contrast of lightness.



Figure 4-115 The Cuwiri Design with 'Gurda', Deer and Tree of Life

<http://www.iwantirta.net/pusaka-antiques#3>

Motif pattern; semen motif, with the wings of Garuda bird accompanied by the stylized plants and animals.



Coloration: black, grey, brown and white

Technique: Hand-painted

Geometric characteristic: symmetrical

Design analyzing: This design reflects the Hindu influence, marked with the images of wings, the tree of life, and animals consist of birds and deer. When combined other stylized motif gives the mystical beauty. The wavy lines accompany the images mark the typical 'Cuwiri' traditional design. The application of colors reflects the coloring of the traditional royal design batik, consists of blue and brown, the blue serves as the dominant color, while the brown seemingly gives accent to the design.



Figure 4-116 Tree of Life and Peacock Motif

<http://www.iwantirta.net/pusaka-antiques#4>

Kind of batik: batik Indonesia of Iwan Tirta's design

Motif element: the natural scene with the stylized pattern: peacocks, trees, and flowers

Technique: hand-painted

Coloration: violet, red, green, yellowish brown, reddish brown, white

Geometric characteristic: symmetrical

Design-analyzing: Gorgeously arranged, the flowers are illustrated in the different proportions, forming a dynamic pattern. Though the ornamentation consists of warm and cool colors, the dominance of the violet in the background draws the design to the cool colors rather than the warm ones. This design consists of the tree of life with symmetrical bird motif depicting the icon of the Hindu temple.



Figure 4-117 The Flower and Butterflie Motif

<https://www.pinterest.com/pin/456622849701135532/>

Batik Iwan Tirta: Kupu Hokokai

Motif pattern: butterflies and flowers motif with the repeated pattern on the background

Coloration: violet, blue, green, red, pink, beige, brown and black

Geometric characteristic: parallel

Design-analyzing: The butterflies surround the flowers marked the influence of the Japanese culture. The butterflies are illustrated in one line adjacent to another, following the flow of the curvy lines, displaying the dynamic pattern, The flowers in the black surface serve as the filler applied with pink and purple, when contrasted with the red and blue of the butterflies forming the cool-warm contrast of the purple, blue, pink and red which achieves a kind of beauty in color combination.



Figure 4-118 The Dragon Motif – Semen Design

<https://www.kaskus.co.id/thread/542c88bda1cb1727778b4568/inilah-tokoh-tokoh-yang-mengharumkan-batik-di-indonesia-dan-mancanegara/2>

Designer: Iwan Tirta

Motif element: dragon motif accompanied with plants ornamentation

Coloration: blue, golden yellow and black

Technique: painted batik

Geometric characteristic: the combination of symmetrical asymmetrical

Design Analyzing: The dragon motif is surrounded with floral ornamentation displays the Chinese influence. The application of golden yellow on the black background creates the brilliant look to the color of the ornament, while the blue is added to the plant ornamentation, drawing the design to the cool color scheme.



Figure 4-119 The Bird of Garuda Motif Design

<http://www.iwantirta.net/pusaka-maha-karya>

Designer: Iwan Tirta

Motif element: Stylized birds of Garuda interspersed with stylized flowers and monuments

Technique: handpainted

Coloration: blue, yellowish brown, orangish pink, white, greyish violet

Geometric characteristic: symmetrical and parallel

Design-analyzing: Each pair of garuda birds displays a symmetrical position in the parallel and vertical rows, interspersed with flower ornamentation. The color scheme is dominated with brown which is combined with the pink and small proportion of blue forming the warm color dominance.





Figure 4-120 The Peacock and Tree of Life - Motif

<https://www.pinterest.com/mantoid/batik-iwan-tirta/?lp=true>

<https://www.pinterest.com/pin/439523244874953332/>

Designer: Iwan Tirta

Motif pattern: Natural scene with the peacock, flower and plant motif combined with the Sekar Jagad or the map motif with the fillers of the stylized geometric pattern

Coloration: beige, white, black, brown, orange, brownish yellow

Geometrical characteristic: mirror pattern with the motif on both sides are not exactly identical

Design-analyzing: The bird in the middle, manifesting the shape of a peacock, serves as the focal point of the image. This motif depicts the natural scene consists of the stylized pattern in the ornamentation. The curve lines above which illustrates the cloud in a symmetrical pattern, so does the shape of the 'meru' or mountain from where the tree of life grows. The mount or so-called the meru which reflects the map motif is characterized by the division of spaces of the different motif fillers. The tree of life, with the branches and twigs, illustrated in curve lines, displaying the rhythmical pattern. The color scheme which is dominated with orange and brown shows the warm hues with black in the background, adding the brilliance to the color scheme.



#### 4.2.2.1 Identification of Iwan Tirta's Batik Collection

Table 4-13 The Motif Element of Iwan Tirta's Batik Collection (1)

Identification of the Batik Collection of Iwan Tirta's Batik Design

No	Fg.	Motif Design	map	garuda		dots	tumpal/ triangles	house/ shrine	curvy/ (S) shape	curvy line	geo- metric shape	meru or mountain
			1	2		3	4	5	6	7	8	9
1	101	semen										
2	102	parang							1			
3	103	semen										
4	104	sawunggaling										
5	105	semen										
6	106	semen										
7	107	garuda		1	sawat				1		1	
8	108	semen				1						
9	109	semen									1	
10	110	semen					1	1				1
11	111	tree of life										
12	112	semen										
13	113	lereng										
14	114	bouquet										
15	115	cuwiri		1	lar					1		
16	116	tree of life										
17	117	semen									1	
18	118	semen										
19	119	garuda		1			1					
20	120	tree of life	1								1	1
			1	3		1	2	1	2	1	4	2

The motif element used in Tirta's design is illustrated in the table above, which is continued in the table on the next page.

Table 4-14 The Motif Element of Iwan Tirta's Batik Collection (2)  
 Identification of the Batik Collection of Iwan Tirta's Batik Design

No	Fg.	Motif Design	chandelier light	flower / foliage	plant/ tree/ fruit	butterfly or insect	bird	species	dragon	other creature or animal	species	Total
			10	11	12	13	14		15	16		
1	101	semen		1		1						2
2	102	parang		1		1						3
3	103	semen		1								1
4	104	sawunggaling		1			1					2
5	105	semen	1	1								2
6	106	semen		1								1
7	107	garuda			1							4
8	108	semen			1	1						3
9	109	semen		1						1	deer's horns	3
10	110	semen		1	1		1			1	elephant, mermaid	7
11	111	tree of life		1	1		1					3
12	112	semen		1		1	1	flamingo				3
13	113	lereng		1								1
14	114	bouquet		1		1	1					2
15	115	cuwiri			1					1	deer	4
16	116	tree of life		1	1		1	peacock				3
17	117	semen		1		1						3
18	118	semen		1					1			2
19	119	garuda		1								3
20	120	tree of life		1	1		1	peacock				6
			1	17	7	6	7		1	3		59

From the table of the motif element, it is concluded that there are 16 motifs applied in Tirta's design, and totally there are 59 motifs derived from 20 designs, including those are used repeatedly from one design to another. The most frequent motifs applied is the flower/ foliage, followed by plant/tree, bird, butterfly, geometric, garuda and so on.

Table 4-15 Color Element of Iwan Tirta's Batik Collection  
Identification of the Design of Tirta's Batik Collection

No	Fig.	Motif Design	Color Element													Total
			black	grey	white	beige	yellow	orange	brown	red	pink	purple	violet	blue	green	
			1	2	3	4	5	6	7	8	9	10	11	12	13	
1	101	semen	1		1			1	1	1			1	1	1	8
2	102	parang	1		1			1	1	1			1	1	1	8
3	103	semen	1					1	1	1		1		1	1	7
4	104	sawunggaling	1		1				1			1		1		5
5	105	semen	1	1	1		1	1	1	1				1	1	9
6	106	semen	1		1		1		1	1	1				1	7
7	107	garuda	1			1			1							3
8	108	semen	1			1			1							3
9	109	semen	1			1		1	1							4
10	110	semen	1			1			1							3
11	111	tree of life				1			1	1				1	1	5
12	112	semen		1	1					1						3
13	113	lereng				1			1					1	1	4
14	114	bouquet	1		1									1		3
15	115	cuwiri	1	1	1				1							4
16	116	tree of life			1				1	1			1		1	5
17	117	semen	1						1	1	1		1	1	1	7
18	118	semen	1				1							1		3
19	119	garuda			1				1		1		1	1		5
20	120	tree of life	1		1	1	1	1	1							6
			15	3	11	7	4	6	17	9	3	2	5	11	9	102

According to the table above, there are 13 colors applied in a series of Tirta's batik designs. Altogether, there are 102 colors, including those used repeatedly in the 20 designs. The most dominant color is brown, followed by black, white, blue, red and so on. This shows the similarity to the Hardjonagoro's design which adheres to the custom of the traditional color patterns.

## **5. Design-Analyzing through the Comparative Analytical Approaches**

The Javanese coastal batik designs which were developed between in the late 19<sup>th</sup> – early 20<sup>th</sup> centuries, executed in the hand-drawn method were almost always in the form of sarong and initially made only in the coastal region of Pekalongan and Semarang.

In this part of the study, the author divides the analysis into two big components.

### **1. Analyzing on the layout of the sarong design**

While in the first analysis, the author provides the examples of the sarong which show the typical basic design of the traditional clothing worn by the Javanese since the 19<sup>th</sup> century in the era of the Islamic kingdom as the subject for analysis. Through the comparative analytical approach, the author will explore how the artists from the Javan coastal regions, conveyed their creativity by applying their cultural element in the adaptation of the traditional layout design of the royal region.

### **2. Analyzing on the adopted motif element reflected the cross-cultural interaction.**

In this second analysis, the author will select the style of batik design done by the artists from a circle of a particular community or ethnic which reflects the adoption of the motif from another ethnic. The aim of this analysis is to give an illustration of how the cultural contact from the adopted motif resulted in the batik design.

### **3. Analyzing on the pattern element.**

The author will select the design of the royal region and the coastal region, by emphasizing on the element pattern as the content for analysis to give an explanation of how the typical pattern of the royal region differs from that of the coastal design.

### **4. Analyzing on the motif and color in the design marks the innovation done in the post-independence and the new order administration.**

In this section, the author will explore into the batik design created by the prominent designers:

a. the design of K.R.T. Hardjonagoro. The aim is to give an explanation of how the application of the motif element in the innovation of the Indonesian batik design in the era of postindependence.

b the collection batik of Iwan Tirta. The purpose is to give an explanation of how the innovation of the design projected in modern clothing.

### **5.1 Analyzing on the Layout of the Sarong Design of the Foreign Influence**

In this part of analyzing, the layout design of the foreign influence is analyzed through the comparison of the layout of the traditional design of the royal region and the batik design of the foreign influence. The purpose of this analyzing is to give an explanation of how the batik artists adopted the elements of the foreign culture into the layout of the Javanese batik clothing.



Before going to the part of the analysis, it is imperative to introduce the layout of the traditional of the native clothing.

The illustration in the figure below shows the identification of the royal member wearing the sarong, a kind of tubular shape of a garment which covers the body from the waist to the ankles.



Figure 5-1 The Member of Aristocracy of Yogyakarta, c.1885

Source: Rudolf G. Smend, *Batik 75 selected masterpieces*, publisher Galerie Smend, Tuttle, Germany, 2006, p. 60

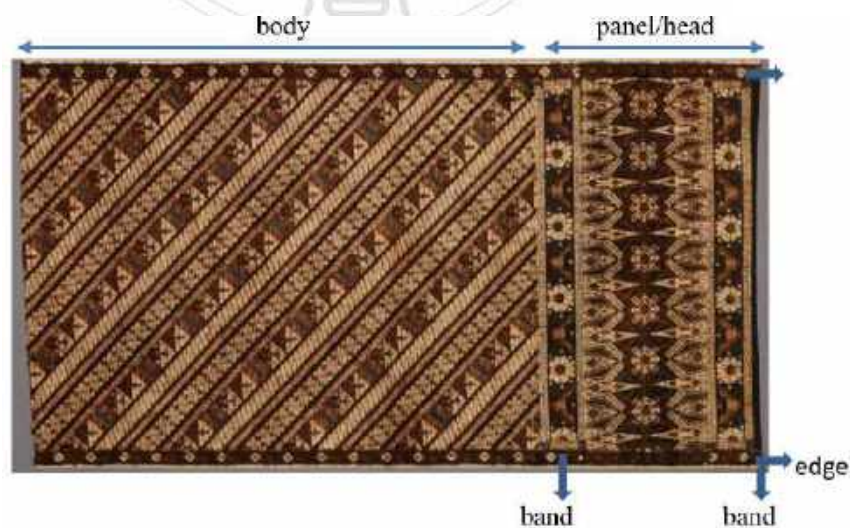


Figure 5-2 The Layout of Sarong

DMC ( Dallas Museum Collection), Texas, Collection of Batik Created Before 1930

<https://www.dma.org/art/exhibitions/waxed-batik-java>

The figure above illustrates the typical sarong designed in Java, created before 1930.

The layout of the traditional sarong consists of several segments:

- a. Head/Panel (kepala): the rectangular sheet that forms the distinct part of the layout
- b. Body (badan): the section/ sections adjacent to the panel
- c. Band (papan): the vertical border of the panel
- d. Edge (pinggir): horizontal border on the upper and lower parts of the design.

There are two ways for women to wear a batik sarong, with the panel either folded at the front or at the back, by placing it in the middle, and tied with the folds and gathered together either on the left or right side of the batik sarong.

### 5.1.1 Analyzing on the Layout of the Javanese-Dutch Sarongs

Regarding the part of this analysis is to explore the sarong design created in the era of Dutch colonization, the image below gives an illustration of the Indo-European woman wearing the Javanese sarong with the traditional batik design. The purpose of this analysis is to make the comparison to find an explanation of how the Dutch artists with their artistry applied the motif elements according to their taste and culture to the Javanese traditional design.



Figure 5-3 A European Woman Wearing the Batik Sarong of Traditional Design

<https://www.pinterest.com/pin/649081365020693558/?lp=true>

The image below shows the design of batik from central Java, the region of royal batik.

#### **Analysis I.A:**

Subject Analysis: A royal design in comparison to five examples of Javanese-Dutch design.

Focus: The layout element

Purpose of Analysing: To give an explanation of how the Dutch artists applied their cultural elements in adaption to the traditional layout of the royal region.

Example A:

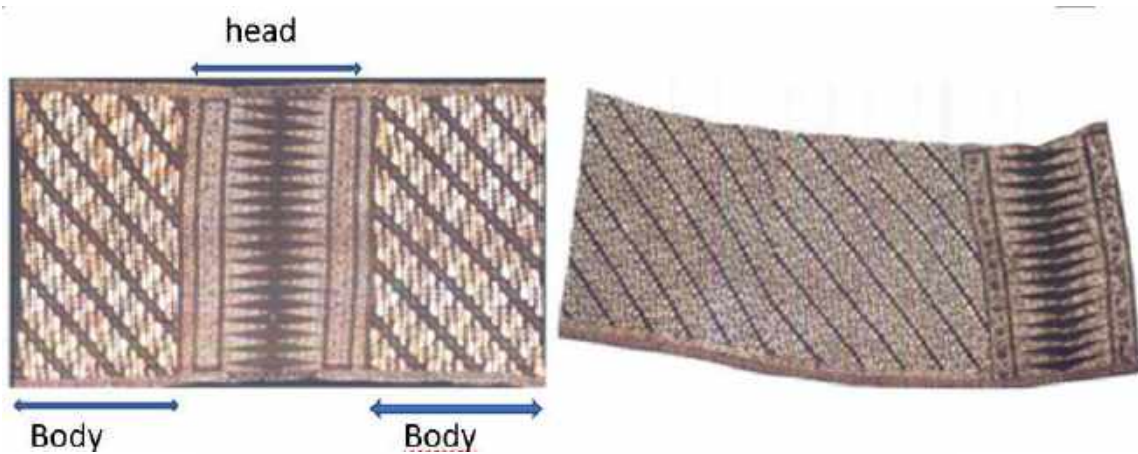


Figure 5-4 The Parang Motif – The Sarong Design of the Royal Region

Source: Roojen, P. V., *Batik Design* (2 ed.), Amsterdam: The Pepin Press, 1994 p.22; 61

Collection: Sir Thomas Stamford Raffles

Origin: Yogyakarta

Year of creation: estimated about 1910

Design-analyzing: The parts of the body were illustrated with lereng or diagonal pattern with the parang design while the tumpal or the isosceles triangle motif was filled in the head.

**Example 1:** The coastal batik design



Figure 5-5 The Lereng/Diagonal Pattern- Coastal Design

Source: Roojen P.V., *Batik Design*, The Pepin Press, Amsterdam, 1994, p. 100-101

Designer: Carolina Josephina von Franquemont

Origin of design: created in Semarang, north coast of central Java in about 1850

Design-analyzing: The diagonal motif marked as the Lereng motif, conveying the traditional pattern of the classic batik design, through the creativity of the designer, the ascending lines were illustrated with the wavy pattern, giving variation to the diagonal design. The filler consists of the element illustrating the aquatic creatures. The ship and human on the boat



motifs depict the life in the coastal surrounding.

**Example2: Javanese-Dutch/ Coastal Design**



Figure 5-6 The Geometric Motif- Coastal Design

Source: Roojen, P. V. (1994). *Batik Design* (2 ed.). Amsterdam: The Pepin Press, p.102-103  
<http://museumbatikpekalongan.info/wp-content/uploads/2016/05/batik-carolin-van-oesten.jpg>

Designer: Indo-European

Origin: Yogyakarta, created in the year 1890s

Design-analyzing: The motif in the panel consists of the circular floral composition. Part of the body is illustrated in the diagonal pattern consists of small ornamentation with a repeated pattern.

**Example 3: Javanese-Dutch/ Coastal Design**



Figure 5-7 The Fairy Tale - Motif

Source: Judi Achjadi, Rony Siswandi, etc, *Batik Spirit of Indonesia*, publisher Yayasan Batik Indonesia, 1999, West Java, p.53

Designer: Javanese-Dutch artist

Year of creation: the first half of the 20<sup>th</sup> century

Motif: Children Fairy Tale

Origin: Pekalongan

Design-analyzing: The panel consists of the bouquet motif, while the part of the body is filled with the motif consists of the characters of the fairy tale. The color reflects the monochromatic dominance of the orange hue.

**Example 4:**



Figure 5-8 The Bouquet

<https://rachnasandika.com/2017/12/18/batik-belanda-sejarah-industri-profil-pembatik-dan-informasi-lengkap/>

Designer: Van Zuylen (active in the late 19th century-1940)

Motif pattern: bouquet pattern

Origin: Pekalongan

Design-analyzing: In the body, the shapes of the bouquet were illustrated in parallel pattern with the reversed color schemes between the body and the panel.

**Example 5:**



Figure 5-9 The Wings and Peacock Motif

Source: Roojen, P. V. (1994). *Batik Design* (2 ed.). Amsterdam: The Pepin Press, 1994, p.95

Designer: Van Zuylen (active in the late 19th century-1940)



Motif pattern: bouquet pattern estimated the year of creation 1890

Origin: Pekalongan,

Design-analyzing: The motif in the panel is illustrated with the floral motif, while in the body, the traditional kawung variant. From the color combination, it can be surmised that it was made for the Chinese clientele, for the wearing during the time or mourning.

### **Comparison:**

The comparison of the various designs of the coastal batik and a design of the royal region above shows that in the coastal batik in example I & II above, the Dutch artists still were bound to the traditional pattern, applying the traditional triangle motif in the panel (eg. I), and the diagonal motif in the body (eg.II), and the bands bordering the panel (eg.I&II).

The bands were omitted and replaced with the lace pattern (as shown in the e.g.II, IV, V). Most of the designs consist of the bouquet motif either in the panel, or body or both the panel or body. (e.g. II, II, IV, V). Though the illustration of the fairy tale was also applied in the design. (e.g.3).

### **5.1.2 Analyzing on the Layout of the Sarongs of the Chinese Descendant**

The purpose of this analysis is to explore the sarong design created in the 19<sup>th</sup> and 20<sup>th</sup> century by the Chinese descendants, the image below gives an illustration of the Peranakan Chinese woman wearing the Javanese sarong with the traditional batik design. The purpose of this analysis is to make the comparison to find an explanation of how the Chinese artists with their artistry applied the motif elements according to their taste and cultural elements in the adaption to the layout of the Javanese traditional design.



Figure 5-10 The Chinese Peranakan With the Sarong of Semen Design

Source: Rudolf Smend, Donald Harper, Batik, Traditional Textile of Indonesia, publisher: Tuttle, Singapore, 2015, p.56

**Analysis I.B:**

Subject Analysis: A coastal design of Indian influence in comparison to five examples of coastal design of reflecting various designs of the Chinese culture developed in Java.

Focus: The layout element

Purpose of analysing: To give an explanation of how the artists of the Chinese descendants in Java applied their cultural elements in the sarong design.

**Example B:** A Coastal Batik shows Indian influence



Figure 5-11 The Typical Sarong of Coastal Design of Indian Influence

DMC ( Dallas Museum Collection), Texas, Collection of Batik Created Before 1930

<https://www.dma.org/art/exhibitions/waxed-batik-java>

Designer: Unstated

Motif pattern: bouquet pattern estimated in the early 20<sup>th</sup> century

Origin: North Coast of Java

Design-analyzing: The motif in the panel is illustrated with traditional triangle motif, the bands border the panel, while the part of the body consists of the flower motif with curve and lines similar to the Indian chintz motif shown in the image below.



Figure 5-12 The 1700 year's Chinzt of Indian

<https://www.pinterest.com/pin/46865652342518398/?lp=true>

**Example 6:**



<https://indonesiatraveling.com/pekalongan-traditional-batik/>

Figure 5-13 The Bird Motif

Designer: Peranakan Chinese People

Motif pattern: bouquet pattern estimated the year of creation 1880

Origin: Pekalongan

Design-analyzing: The motif in the panel is illustrated with traditional triangle motif, while in the body, the traditional semen design consists of bird motif conveyed in a dynamic pattern.

**Example 7:**



Figure 5-14 The Animal Motif

Source: Roojen, P.V., *Batik Design* (2 ed.). Amsterdam: The Pepin Press, 1994, p.115

Designer: Peranakan Chinese People, created in the late 19<sup>th</sup> century

Motif pattern: semen design with the animal motif



Origin: Pekalongan

Design-analyzing: The motif in the panel is illustrated with the triangle motif, while in the body consists of the stylized animals. This design shows the Chinese artists follow the royal tradition in the illustration of the motif in the regular parallel pattern in the body, and the traditional triangles pattern on the head or panel.

**Example 8:**



Figure 5-15 The Bouquet and Swastika Motif

Source: Roojen, P. V., *Batik Design* (2 ed.). Amsterdam: The Pepin Press, 1994, p.114

Designer: Peranakan Chinese People

Motif pattern: bouquet pattern, estimated year of creation: the late 19<sup>th</sup> century

Origin: Lasem

Design-analyzing: The motif in the panel is illustrated with bouquet motif, while in the body consists of the swastika/ banji motif.

**Example 9:**



Figure 5-16 The Chinese Surrounding

<https://indonesiatraveling.com/pekalongan-traditional-batik/>

Designer: Peranakan Chinese People



Motif pattern: Natural View, estimated year of creation 1915

Origin: Pekalongan

Design-analyzing: The motif in the panel is illustrated with a scene of nature, consists of human, birds displaying the life of the environment of the Chinese community.

**Example 10:**



Figure 5-17 The Bouquet Motif- Javanese-Chinese-Coastal Design

Source: Helen Ishwara, *Batik Pesisir Pusaka Indonesia*, publisher: KPG, Jakarta, 2011, p. 70

Designer: Kwee Nettie

Created in: 1940

Kind of batik: coastal batik of Chinese descendants

Motif pattern: bouquet

Origin: Pekalongan

Design-analyzing: Either the part of the panel or the body is illustrated with bouquet motif. The color scheme displays the pastel coloring, the pinkish red combined with light blue on the beige background.

**Comparison:**

Comparison of batik design of the Indian influence with other designs reflecting the element cultures of the Chinese descendants, shows either in the design of the Indian influence shows in example B the design in the e.g VI and e.g VII, the Chinese artists adjusted to the tradition of the royal region either in the coloring or the application of the motif, using the traditional triangle motif in the panel and the stylization for the animal motif. The bouquet motif reflects the European influence on the design of the Peranakan Chinese. (in the e.g. 8 and 10), though the coloring reflects the pastel color scheme (e.g. 10). While in the e.g VIII and IX, reflects the typical Chinese culture, with the banji symbol and the atmosphere of the Chinese community with the traditional clothing.

### 5.1.3 Analyzing on the Layout in the Javanese Hokokai Batik Designs

In this part of the analysis, the Java Hokokia Batik, though represent the era of the Japanese occupation, the cultural elements inspired by mixed cultures of the European, Chinese and Javanese communities, combined with the elements symbolizing the favorable

design of the Japanese people which mainly consist of flowers and butterflies. Regarding the application of the design was created on the kain Panjang, the traditional Javanese clothing longer than sarong, the example taken as the subject for analysis is the design of kain Panjang reflected in the typical Javanese design as shown below.

**Analysis I.C:**

Subject Analysis: Two pieces kain panjang of the typical design of the royal region in comparison to five examples of the Javanese-Hokokai batik design

Focus: The layout element

Purpose of Analysing: To give an explanation of the differences among the layout and the cultural icons in the batik Hokokai design applied by the European, Chinese and the indigenous Javanese artists in the comparison with the layout of the kain panjang (traditional clothing) of the typical royal design.

**Example C:**



Figure 5-18 Wraparound skirt (kain panjang) with the motif of the principality Batik on cotton, hand-drawn, Dallas Museum of Art  
<https://www.dma.org/art/exhibitions/waxed-batik-java>

Designer: Unstated

Created in: circa 1900

Kind of batik: kain panjang

Origin: Indramayu, the northern coastal area of Java

Design-analyzing: Though executed in the coastal region, the design illustrates the traditional kain panjang typical motif of the royal region. The design consists of two parts of the panel displaying the triangle motif. The filler on the bands consists of stylized birds and flowers, while the part of the body displays the kawung, the motif of the principality.

Example D:



Figure 5-19 Wraparound skirt (kain panjang)-royal region  
<https://collections.lacma.org/node/172245>

Designer: Unstated

Created in: estimated 1900-1920

Kind of batik: kain panjang

Origin: Lasem, Surakarta

Design-analyzing: Similar to the layout design of the kain panjang in the illustrated in the e.g C above, the heads consist of the triangle motifs occupy the parts of the panels. The motif in the body consists of vines or tendrils displaying the Indian chintz influence. From the origin came from the coastal area of Lasem and the central Java of Surakarta, it can be inferred that the dyeing procedures were done in two regions to derive the best effect of the color scheme produced by each region.

**Example 11:**

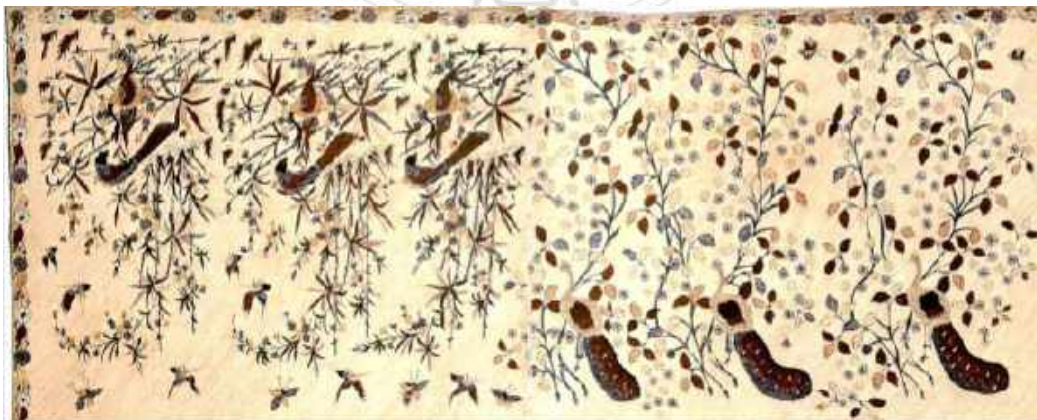


Figure 5-20 The Peacock and Plant Motif - Hokokai

Source: Roojen, P. V., *Batik Design* (2 ed.). Amsterdam: The Pepin Press, 1994, p.128,129

Designer: Indo – European

Year of creation: 1920s

Motif pattern: Bird motif in the Hokokai Design



Origin: Banyumas

Design-analyzing: This fabric consists of designs divided by an imaginary vertical line in the middle. The image features the peacocks in the scene of nature. The color scheme features the European style in the Hokokai design.

**Example 12:**



Figure 5-21 The Crane and Aquatic Plant Motif - Hokokai

Source: Roojen, P. V. (1994). *Batik Design* (2 ed.). Amsterdam: The Pepin Press, p.130

Designer: Indo – European

Year of creation: 1930s

Motif pattern: Bird motif in the Hokokai Design

Origin: Garut

Design-analyzing: The traditional kawing and parang, alternated with floral motifs are shown on the left, while the design on the right consists of cranes and aquatic plants. Unlike the design shown in example VI, the designs are divided with a diagonal line. The color with the beige dominance features the European style.



**Example 13:**



Figure 5-22 The Peacock and Garuda Motif - Hokokai

<https://indonesiatraveling.com/pekalongan-traditional-batik/>

Designer: Javanese - People

Year of creation: in the mid 20<sup>th</sup> century

Motif pattern: Bird motif in the Hokokai Design

Origin: Pekalongan

Design-analyzing: The emblematic Garuda birds are illustrated on the left side, while the design on the right consists of floral and peacock motif on the background with a diagonal pattern. The color scheme and motif show a strong influence of the royal region.

**Example 14:**



Figure 5-23 The Flower, Butterfly and Udan Liris Motif – Hokokai

Source: Roojen, P. V. (1994). *Batik Design* (2 ed.). Amsterdam: The Pepin Press, p.142,143

Designer: Peranakan Chinese community

Year of creation: Estimated in the first half of the 20<sup>th</sup> century

Motif pattern: Butterflies and flowers

Origin: Pekalongan

Design-analyzing: The design consists of the bouquet and butterfly motif on the left, and diagonal pattern with the flowers and butterfly ornamentation on the right. The color scheme consists of brown dominance with the combination of the cool and warm color scheme for the ornamentation.

**Example 15:**



Figure 5-24 The Floral Motif with Udan Liris Pattern - Hokokai

Source: Judi Achjadi, *Batik, Spirit of Indonesia*, Yayasan Batik Indonesia, West Java, 1999p.50, 51

Designer: Peranakan Chinese community

Year of creation: Estimated in the early 1940s

Motif pattern: Flowers and butterflies

Origin: Pekalongan

Design-analyzing: The design consists of the traditional flowers and butterflies, done in an intricate design. The fabric is diagonally divided in two designs, the design on the left displays the semen design, while the diagonal pattern is found on the right side. The borders on the left and right display the floral-frame-pattern, the coloring consist of red, green and yellow, displaying the complimentary contrast.

**Comparison:**

The comparison of the layout on the Hokokai design with the Javanese design of the royal regions display the most distinguished characteristic of the Hokokai Batik is two designs executed in one fabric divided with a vertical or diagonal line. The omission of the triangle motif as the panel motif by the artists, resulted in the Hokokia without the part of panel suggest the typical traditional 'kain Panjang' of the Javanese Hokokai. The motif can be a combination of the traditional diagonal motif of the traditional motif of the royal region, with either flower motif, flower and butterfly motif, flower and bird motif, or the bird of garuda motif. The execution of the Hokokai batik shown in the examples 11 and 12, done by European artists reflects the characteristics in the European interest, with beige became their



color dominance. The design executed by the indigenous Javanese displays the element of garuda motif and the brown color dominance show the typical royal design, while the Hokokai batik executed by the Chinese community, shows the more variation in the color schemes.

## 5.2 Analyzing on the Adopted Motif Resulted from the Acculturation

This analysis is done by focusing on the element motif symbolizing the icon of one nation, adopted by the artist of another nation resulted in the batik design.

### Analysis II.A:

Subject Analysis: The emblematic garuda or wings and peacock motif

Focus: Motif- Element

Purpose of Analysing: To give an explanation of how the application of the emblematic garuda or wings and peacock motif done by the Javanese artists of the Chinese descendant, Javanese Dutch artist, and the Javanese artist of the royal region.

### Example: 16



Figure 5-25 The Wings and Peacock Motif – Coastal Design (1)

<http://www.thelanguageofcloth.com/2017/11/26/batik-oey-soe-tjoen-three-generations/>  
source on the right: Roojen P.V., Batik Design, The Pepin Press, Amsterdam, 1994, p. 112

Designer: Oey Soe Tjoen, (active since 1920)

Origin: Pekalongan, coastal Java

Design-analyzing: The design is done in the Javanese Hokokai design. The wings motif was illustrated in curves and rows, while the peacock motif was conveyed in the outline of a peacock from the side view serving as accompaniment.

### Example 17:



Figure 5-26 The Wings and Peacock Motif – Coastal Design (2)

Source: Roojen, P. V. (1994). *Batik Design* (2 ed.). Amsterdam: The Pepin Press, p.124

Designer: Javanese-Dutch artist

Year of creation: estimated in 1960

Origin: Semarang

Design-analyzing: The Dutch artists adopted the traditional wings of Garuda-motif interspersed with stylized peacock and other circular ornaments. The head or panel consists of the tumpal (triangle motif) with the filler of the flower motif illustrated in the intricate flower pattern, similar to those of the lacing ornaments.

**Example 18:**



Figure 5-27 Wings of Garuda and Peacock Motif- Royal Design

Source Roojen, P. V. (1994). *Batik Design* (2 ed.), Amsterdam: The Pepin Press, p.71

Origin: Yogyakarta royal region

Year of creation: estimated in the 19th century

Design-analyzing: The motif consists of the Garuda wings illustrated in the downward direction. The peacock element serves as the accompaniment to the wing motif. The coloring reflects the traditional natural 'sogan' color: brown.

**Comparison:** In the peacock image of the design created by the Chinese artist, the shape of the peacock shows a little more nearness to the real shape of a peacock rather than a stylized shape as displayed in the e.g. 17 created by the Dutch artist and e.g 18, created by the artist from the royal region. A more simplified of the wings of the Garuda and peacock design is found in the body design of the Javanese - Dutch batik compared to the design of wings and peacock of the royal batik design. The significant difference shown here is the proportion of the wings or emblematic garuda to the stylized peacock motif which conveyed differently between the two designs mentioned above.



### **Analysis II.B:**

Subject Analysis: The fairy tale motif (the red riding hood)

Focus: Motif- Element

Purpose of Analysing: To give an explanation of how the application of the fairy tale-motif by the Chinese artist differs from the Dutch artist.

### **Example 19**



Figure 5-28 Dutch Batik Motif

<http://batiksfabric.com/carolina-josephine-van-franquemont-and-dutch-batik/>

Kind of batik: Dutch batik

Designer: Carolina Josephine van Franquemont (active since 1840)

Motif pattern: Scene in the fairy tale: girl, wolf and tree

Technique: hand-painted

Design-Analyzing: Adopted from the same European fairy tale, the picture was illustrated in a repeated parallel pattern, while the beige background was contrasted with the motif of the rather dark coloring. The design without the panel suggested it might be done as a wall hanging or the housing decoration.

### **Example 20:**



Figure 5-29 Tale Motif

<http://www.northcoastjavanesebatik.com/2012/08/pekalongan-european-fairy-tales.html>

Kind of batik: Peranakan batik

Motif pattern: girl and wolf accompanied by the plant, bird and butterfly

Design-analyzing: The part of the panel consists of a wide brand with the diagonal pattern, bordered with thinner strips. The girl and the wolf which serves as the main motif in the body is illustrated in the parallel pattern. The pattern of the background shows a derivation from the banji/ swastika motif. Red of various shades dominates the color scheme, while the green and blue seem to accentuate the color scheme.

**Comparison:** Besides the banji variant in the background, brought the typical of Chinese culture, compared to the design of red riding hood created by the Dutch artist as shown in the picture below, the shape of the wolf in the design of the Chinese artist reflects the shape of a qilin, the animal which is favored in Chinese mythology, as shown in the sculpture above. The color scheme of the butterflies and plants consist of red, green and blue echoes the costume of the girls. It can be inferred that the illustration of the in the part of the fish and prawn in head or panel is the depiction of the coastal atmosphere in the design.

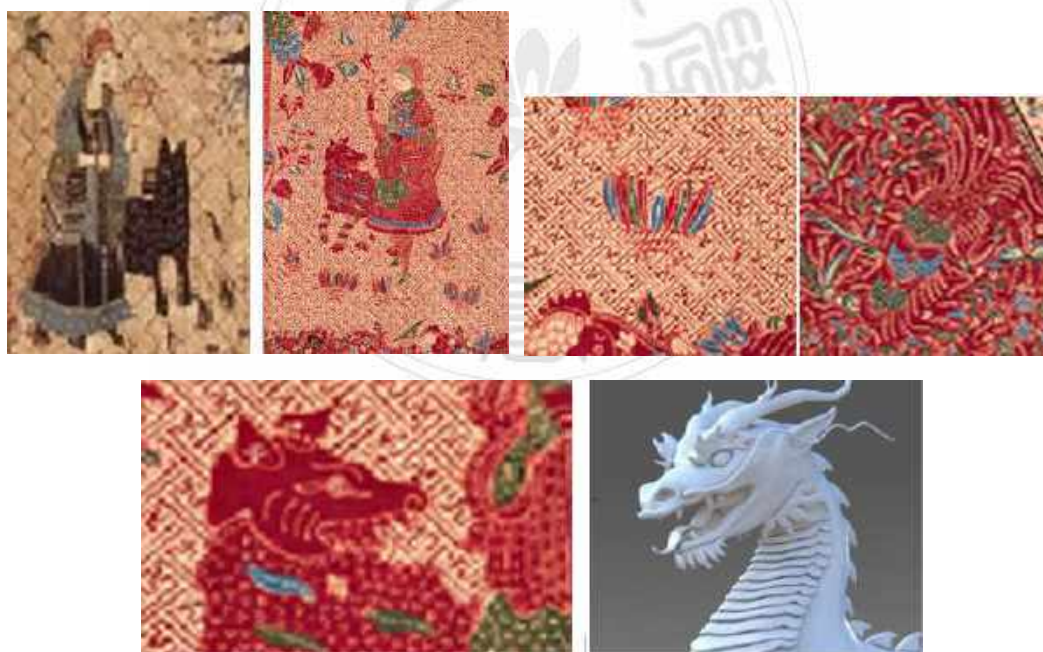


Figure 5-30 The Qilin

[https://robotnik.artstation.com/projects/w42QZ?album\\_id=80233](https://robotnik.artstation.com/projects/w42QZ?album_id=80233)

### 5.3 Analyzing on the Patterns which Distinguish the Typical Patterns of the Coastal and Royal Designs

#### Analysis III:

This analysis is done by highlighting on the element pattern as the content- analysis to give an explanation of how the application of the pattern in the royal and coastal batik design



differs from that of the coastal design.

**Analysis III** – Analyzing of the Pattern-Design

Subject of analysis: A Javanese Dutch design in comparison to a Javanese royal design

Focus: The pattern element

Purpose of analysis: To seek the explanation of the distinguishing characteristic of pattern element in the batik design of the royal region in comparison to that of the coastal design.

**Example 21:**



Figure 5-31 The Peacock Motif- Coastal Design(1)

[http://classicalbatik.blogspot.tw/2008/07/masterpieces-of-batik-pesisir-north\\_24.html](http://classicalbatik.blogspot.tw/2008/07/masterpieces-of-batik-pesisir-north_24.html)

Designer: Carolina Josephina von Franquemont (active in the 19th century)

Origin of design: Semarang, northern coastal Java

Kind of batik: Javanese Dutch - Coastal Batik

Design-analyzing: The peacocks, presented in various positions and postures, decorated with flower and foliage-motifs displaying the beauty of nature. The brown hue extended using its shade, tones and tints, produces the variant of the same hue.

**Example 22:**



Figure 5-32 The Peacock Motif-Coastal Design(2)

Rudolf G. Smend & Donald J. Harper, *Batik, 75 selected Master Pieces*, Tuttle, Germany, 2006, p.86

Designer: Chinese batik

Origin of design: Lasem

Year of Creation: 1900-1910

Kind of batik: Coastal Batik

Design-analyzing: Unlike the arrangement of the peacock motif shown above, the peacock and foliage motif was scarcely positioned, and the coloring reflects the lighter brown hue.

**Example 23:**



Figure 5-33 The Peacock Motif- Royal Design

<https://www.indonesiatravelingguide.com/c55-java-textile/solo-batik-traditional-textiles/>

Designer: KRT. Hardjonagoro (active since the mid20th century)

Origin of design: Surakarta, the royal region of central Java

Design Analyzing: The peacocks were illustrated in the diagonal parallel pattern. From a closer inspection, there are two pairs of imaginary lines intersect each other. The smaller birds follow the parallel lines from the upper left to lower right, while the bigger birds follow the parallel lines from the lower right to the upper left.

**Comparison:** The bird-motifs in the coastal batik shows the dynamic but irregular pattern, while the illustration of peacock-motif of the artist from the royal region follows the fixed diagonal pattern.

## 5.4 The Difference between Hardjonagoro's and Tirta's Creations in the Batik Motifs

To find the detail which distinguishes the innovation made by Hardjonagoro in the post-independence period and the period after the new order, the author takes two examples of the motif to display the striking difference between the two styles of batik creation.

**Analysis IV (A)** – Analyzing of the Motif and Color Elements

The subject of analysis: A design of butterfly motif created by Hardjonagoro in comparison to the design of Iwan Tirta

Focus: The motif



Purpose of analysis: To seek the explanation of the distinct characteristic of Hardjonagoro and Iwan Tirta design.

**Example 24:**



Figure 5-34 Hand-drawn Batik, Created by Hardjonagoro  
<http://gramha.com/media/1738415530661141340>

**Example 25:**



Figure 5-35 Hand-painted Batik, Created by Iwan Tirta  
<https://www.pinterest.com/pin/453667362441880812/>

**Comparison:** The shapes of butterfly in the creation of Hardjonagoro seemed to emphasized on the curve lines, conveying the rhythmical pattern, The artist illustrated the wings of the butterfly consists of the veins so that it looks like the part of the leaves. In example 25, the artist reversely seemed to distinguish the motifs of plants and butterflies by differentiating the color scheme of each element.

**Analysis IV (B) – Design-analyzing**

The Subject of analysis: A design of bird motif created by Hardjonagoro in comparison to a

couple of bird

Focus: The motif element

Purpose of analysis: To seek the explanation of the distinct characteristic of Hardjonagoro and Iwan Tirta design.

**Example 26:**



Figure 5-36 Motif of Bird by Hardjonagoro and Motif in the Temple

<http://picsbu.com/explore-hashtag/hardjonagoro>

Foto: Prasetyao, DS Drajad Wibowo: Sulu- journal: DEFORMATION OF BATIK MOTIVES FROM RELIEF OF NURI BIRD ORNAMENTS ON PLAOSAN TEMPLE, p.23

**Example 27:**



Figure 5-37 Motif of Birds and Tree of Life by Iwan Tirta

<https://www.pinterest.com/IwanTirtaBatik/iwan-tirta-collection--hand-painted/?lp=true>

<http://www.swulinski.com/travels/Prambanan.html>



Figure 5-38 Design of Walter Crane

[https://en.wikipedia.org/wiki/Art\\_Nouveau](https://en.wikipedia.org/wiki/Art_Nouveau)

Swan, rush and iris wallpaper design by Walter Crane

**Comparison:** Either the bird motif of Hardjonagoro's design in the fig. 5-37 or the motif of swan of Iwan Tirta in the figure 5-38 seems to be inspired by the motif in the ancient temples, which were illustrated in the symmetrical pattern. The difference is conveyance through the rounded parts of the body gives the typical characteristic to the first design. Likewise the application of coloring in butterfly motif in figure 5-38, the artist also made use of the coloring to distinguish the plant and the swan motifs. In Tirta design (in the figure 5-38) The opened blossoms in the tree of life, display the Indian influence. In some way, the creation of Tirta looks similar to the creation of Walter Crane, the British decorative artist, who was active in The Art and Craft Movement in the late 19<sup>th</sup> century, which displayed the art in the simple forms with the conveyance of the flowing lines, which refers to the medieval, romantic, or folk styles of decoration in the design.

### 5.5 Analyzing on the Motif Element Reflected in the Modern Clothing

The era of the new order, the innovation has been done in the modernization of the design by introducing the haute-couture reflecting the globalization in the modern world, the author will present the attires as the subject for analyzing to give the insight of the application of the motif in the attire designed by Iwan Tirta.



Figure 5-39 The Tjeplok Design in the Exhibition in the Plaza Indonesia 2014

<http://beautynesia.id/253/>

<http://batikcandi.blogspot.com/2011/11/ragam-hias-candi-candi-sojiwan.html>

Motif pattern: Tjeplok, the geometric pattern consists of the stylized floral motif

Designer Iwan Tirta from central Java, produced in 2014

Design-analyzing: Illustrated with the classic tjeplok pattern which seems to be inspired by the motif in the Sojiwan ancient temple of Buddhism, built in the 9<sup>th</sup> century.





Figure 5-40 The Diagonal Repeated Motif

<https://www.pinterest.com/pin/328762841521192858/>

Roojen, P.V, Batik Design, The Pepin Press, 1994, p. 78

Motif pattern: Cemukiran / repeated diagonal pattern

Designer: Iwan Tirta from central Java, created: the 21th-century

Design-analyzing: Illustrated with the repeated pattern, with Cimukiran, diagonal ornament.



Figure 5-41 The Garuda and Parang Motif

<https://www.pinterest.com/pin/520025088201420416/Tirta>

Roojen P.V., Batik Design, The Pepin Press, Amsterdam, 1994, p. 70

<http://www.tintapendidikanindonesia.com/2017/05/garuda-pancasila-sebagai-lambang-negara.html>

Motif pattern: Parang and Garuda

Designer: Iwan Tirta from central Java, reflects the 21th-century design.

Design-analyzing: Illustrated with the classic repeated pattern, the motif reflects the identity



of the 19<sup>th</sup> century of the aristocracy the motif in the right shows the Garuda birds engravement in one of the ancient Hindu temple in central Java: ‘Sukuh ‘ temple, the Buddhism temple in Surakarta Central Java.



Figure 5-42 A Javanese girl 1860-1870

<https://i.pinimg.com/236x/ab/0e/db/ab0edbe946c07322f462afb14087a64a--tissu-batik-pattern-batik.jpg>

[https://www.metmuseum.org/art/collection/search/190016360?rpp=60&pg=220&ft=\\*&deptids=19&pos=13190](https://www.metmuseum.org/art/collection/search/190016360?rpp=60&pg=220&ft=*&deptids=19&pos=13190)

Istari T.M Rita, NON-STORY DECORATION IN THE TEMPLE RELIEF FOR THE DEVELOPMENT OF  
(THE CONTEMPORARY BATIK MOTIF, Balai Arkeologi Yogyakarta p. 76)

Motif pattern: Stylized birds and flowers in the semen design, combined with parang motif.

Designer: Iwan Tirta from central Java

Design-analyzing: Illustrated with the classic repeated pattern, the motif reflects the classical design of the sarong of the 19<sup>th</sup> century. The triangle motif features the engravement stone in the Plaosan, the ancient Buddhist temple in central Java built in the 9<sup>th</sup> century.



Figure 5-43 The Kawung Motif

<http://theactualstyle.com/jfw-2015-iwan-tirta-private-collection/>

[https://commons.wikimedia.org/wiki/File:COLLECTIE\\_TROPENMUSEUM\\_Prins\\_Tedjokoesoemo\\_zoon\\_van\\_Sultan\\_Hamengkoe\\_Boewono\\_VII\\_van\\_Yogyakarta\\_TMnr\\_10001342.jpg](https://commons.wikimedia.org/wiki/File:COLLECTIE_TROPENMUSEUM_Prins_Tedjokoesoemo_zoon_van_Sultan_Hamengkoe_Boewono_VII_van_Yogyakarta_TMnr_10001342.jpg)

Motif pattern: Kawung and Tjeplok traditional motif

Designer: Iwan Tirta from central Java,

The year of the exhibition: 2015

Design-analyzing: Illustrated with the classic repeated pattern, the motif reflects the classical design of the sarong of the 20<sup>th</sup> century of the aristocracy.

The creativity shown in the Iwan Tirta design reflects the integrated elements:

Though applied in the silhouette of the western garment, the design is illustrated in the traditional pattern: tjeplok, kawung, the Arabic image, parang and garuda motifs. The coloring display mostly the natural coloring reflects the royal color scheme.

## 6. Conclusion

The conclusion drawn from the content analytical approach and the comparative analytical approach is described below.

The Study on the Cultural Characteristics of Indonesian Batik pattern Design encompasses the design of the royal regions, which becomes the essence of the study concerning the core of the Javanese tradition and the design of the foreign influences, which reflects the most symbolizing features of the historical period in the archipelago: the Javanese Dutch, the Javanese Hokokai design and the batik design of Peranakan Chinese who formed the cultural structure of the Javanese community.

In the first part of the analysis, as described in chapter 4, the author uses the content analytical approach, judging the design, including the motif and color elements to gain a general perception of each typical design. There are 120 samples which are randomly collected from the design created in the 19<sup>th</sup> and 20<sup>th</sup> century. This number encompasses:

- 20 figures of the royal design
- 20 figures of the Javanese-Dutch design
- 20 figures of the Javanese-Chinese design
- 20 figures of the Javanese-Hokokai design
- 20 figures of KRT. Hardjonagoro's creation
- 20 figures of Iwan Tirta's batik collection

In the second part of the analysis as illustrated in chapter 5, the author uses the comparison analytical approach, compared the designs in several ways

### I. Comparison of the layout

a. 5 Javanese-Dutch (coastal design) in comparison to a royal design in order to give the explanation of the creativity of the Dutch artists in the adaption to the layout of the traditional batik sarong.

b. 5 Javanese-Chinese design in comparison to an early coastal design order to give the explanation of the creativity of the Chinese artists in the adaption to the layout of the traditional batik sarong.

c. 5 pieces of Javanese-Hokokai batik designed by the artists of different circles in comparison to the traditional clothing in the form of kain panjang originated from the royal region.

### II. Comparison of the adopted motif

a. the adopted royal emblematic garuda and peacock motif in the design of peranakan Chinese artist, Dutch artist compared to the emblematic garuda and peacock motif in the design of the royal region to give an explanation of how the adopted motif was performed by artists from different circles.

b. the adopted motif of the European tale: The Red Riding Hood motif design created by the Chinese artist in comparison to the same motif applied by the Dutch artist to see how the two designs differ from each other.

### III. Comparison of the pattern

This analysis is to compare the patterns of the peacock motif in the designs of the Javanese Dutch artist, Chinese artist and the artists of the royal region to see how the patterns differ from one to another

### IV. Comparison of the batik design created by KRT Hardjonagoro and Iwan Tirta

This analysis is to compare the butterfly motif and the bird motif created by Iwan Tirta and Hardjonagoro to see how the creation differs from each other.

V. Comparison of the design of the present and the past, to give an explanation of how the classical motif survives despite the changing of time and environment.

## **6.1 The Result of the Study through the Content Analytical Approach**

In Chapter IV of the study, the analysis done by selecting randomly the figures of batik design and classifying them in each category so as to derive the insight of typical motifs and color schemes gives the following result:

### **6.1.1 The Result of the Analyzing on the Royal Design**

The result of the analysis shows that the batik designs of the Islamic royal regions, hold several characteristics:

Symbolizing the iconography of the Hinduism and Buddhism (the bird of garuda, the wing motif the kawung motif, the dragon motif), using geometric pattern or stylized pattern for the application of animals displays the Islamic influence, the diagonal pattern is found to be the favorable pattern, the application of color shows the color scheme based on the natural substances of which the brown, blue, black, white and beige dominate the color pattern which characterizes the color scheme to the royal design.

### **6.1.2 The Result of the Analyzing on the Javanese-Dutch Design**

In the Javanese-Dutch batik analysis, the result shows the typical features belonging to the Dutch artists' creation where the bouquet motif dominates the design. This bouquet images were presented in the flowing lines displaying the rhythmical pattern. The conveyance of gradation in the shapes and colors gives the dimension to the image. Tracing the history of the Dutch flower painting, the emergence of the flower painters in Dutch in the 18<sup>th</sup> 19<sup>th</sup> century: (Jan Van Hyusum, Gerald van Spaendonck, Corneille van Spaendonck, Jean-Franquois van Dael, etc), the author inferred that they brought the later impact on the development of the art of textile decoration in the Dutch circle which indirectly impacted on Javanese coastal design during the Dutch occupation.

The illustration of the scene of war depicted by the men holding the gun, the war-ship, the plane is one of the themes of the Dutch batik design as shown in the figures reminds us to



the scene of wars in the period of Dutch colonization. The adoption of the royal puppet and wing motif (fig. 4-26) and the nutmeg tree with the triangle motif in the panel (fig. 4.32) bear the characteristic of the Javanese royal design, while the application of the red dominance, the stork image, the lotus flowers, the banji motif (fig. 4-24, 25, 29, 33) reflects the Chinese influence on the Dutch batik design. The table of identification on the coloring of the Javanese-Dutch batik design shows the beige dominance followed by brown, red, blue and the others.

### **6.1.3 The Result of the Analyzing on Peranakan-Chinese Design**

In the analysis of the design of the Peranakan Chinese, the result shows the typical features of the Chinese culture which encompass the illustration of the dragon, stork, peacock, Phoenix, fish, tiger, while the flower motif consists of chrysanthemum, daffodil, peony, lotus. The coloring shows the pastel coloring besides the contrast of primary hues.

### **6.1.4 The Result of the Analyzing on Javanese-Hokokai Design**

During the Japanese occupation, two designs were often applied to one fabric, vertically or diagonally divided. The butterfly motif is the dominant motif in the Hokokai design which reflects the favorite motif of the Japanese. The motif depicts peacocks or butterflies image combined with the traditional diagonal or kawung pattern; the application of the royal garuda batik combined with the flower motif with multicolored features reflects the typical coastal batik during the Javanese occupation. From the analysis of the color scheme, the Javanese Hokokai batik shows the application of the most considerable color schemes compared to the other classifications.

### **6.1.5 The Result of the Analyzing on the Design in the Innovation Made by Hardjonagoro**

In the post-independence, and the era of new order, the innovation done by the prominent artists through the application of the typical coastal batik in the royal motif, in the conveyance of butterfly motif as the icon symbolizing the era of the Japanese occupation, in order to express the royal characteristic, the application was done through stylization forming the symmetrical pattern, such as the stylization of peacock motif conveys the expression of artistry of the mixed Chinese and Javanese culture. The result of the analysis of the color element with the brown, blue, black and beige implies that the color patterns follow the Javan tradition.

### **6.1.6 The Result of the Analyzing on the Design of Tirta's Batik Collection**

The mingling of the coastal and the royal cultures, for instance, was shown in the use of the Chandelier like-ornament in the symmetrical pattern, the application of the indigo blue coloring on the bouquet motif. The coloration with the brown, blue and black dominate the color pattern, shows the innovations are receptive to the foreign influence, but goes along the line of the Javanese tradition.

## **6.2 The Result of the Study through the Comparative Analytical Approach**

The following result shows from the comparative analytical approach to the layout, adopted motif, pattern, and the comparison between the motif created by Hardjonagoro and Iwan Tirta followed by the batik motifs in the Iwan Tirta's batik clothing compared to the designs created in the 19<sup>th</sup> century.

### **6.2.1 The Result of the Comparison of the Layout between the Dutch and the Royal Batik Sarong Designs**

The aim of this comparative method is to give an explanation of the creativity of the foreign artists in the adaption to the layout of the Sarong and Kain Panjang, the Javanese traditional clothing.

The study shows from the result in the analysis I(A), the application of the triangle motif and the illustration of the diagonal pattern was the derivation of the tradition from the Javanese royal region. The Dutch icon, such as the bouquet motif would be somehow applied either in the panel or the body. The bouquet motif reflects the reminiscent art of flower paintings spread in the circles of the Dutch artists and the textile designers in the previous era, as Fugier-Grafe explained, *“When the Dutch and Flemish works went on permanent show in Salon des Fleurs, opened in 1808-the only museum in France entirely devoted to flower painting-their influence extended far beyond local textile designers, reflecting the taste of the time.”*<sup>73</sup>

### **6.2.2 The Result of the Comparison of the Layout between the Chinese and the Early Coastal Sarong Designs**

The designs executed by the Chinese artists reflect the application of their favorable motif: bird and animal motif. The stylization in both the design as shown in e.g.6 (fig.5-13) and e.g.7 (fig.5-14) gives an impression that they were produced for the Javanese native. In the other designs, the application of the lace pattern in the part of the bands and the in the application of the bouquet motif in the part of the body, the Chinese artists seemed to follow the footsteps of the Dutch artists. It was through the pastel coloring that the typical Chinese batik was reflected as shown in example 10 (fig. 5-17) in the analysis I (B). This is in accordance with Roojen's saying: *“One of the most important Chinese contributions to batik in Java was the introduction of the palette of colors used in Chinese decoration arts, which is dominated by bright colors and – to a lesser degree - pastel tints.”*<sup>74</sup>

### **6.2.3 The Result of the Comparison of the Layout of the Hoikokai Batik Sarong Designs Among the Designs of the Batik Artists from the Different Circles**

In the Hokokai batik design, executed by the Dutch artists brought the typical Dutch batik design. As shown in the analysis I(B), though the stylized peacock and stork with lotus

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<sup>73</sup> Fugier, E., & Grafe, E. (1989). *The Flower Paintings*. The USA: JG Press, p.20

<sup>74</sup> Roojen P.V., *Batik Design*, publisher: The Pepin Press, Amsterdam, 1994, p. 84

images were presented e.g.11 (fig. 5-20), e.g.12 (fig. 5-21), the color schemes with the beige dominance gives the typical Dutch artists' creation. The Javanese native in the application of the Hokokai design, gave attention to the detailed part of the kain panjang, applying the panel with the triangle pattern filled with the floral motif. The garuda and peacock motif was stylized and decorated with the flower ornamentation so as to provide elaborate style to the Hokokai design. On the other side, Hokokai design executed by the Chinese artists showed the crowded motifs applied with the more colorful scheme displaying the multicolored design.

#### **6. 2.4 The Result of the Comparison of the Peacock and Garuda Motif in between the Royal and the Coastal Designs**

In the analysis II (A), e.g.16 (fig.5-25), the garuda and peacock motif was the adopted motif from the royal design. In the comparison of the motifs, the Chinese who was interested in depicting the beauty of the bird would illustrate the contour of the peacock in finer details.

In the same analysis, in the adoption of the royal motifs made by the Dutch artist (e.g.17/fig.5-26), the illustration the emblematic garuda and peacock motif was presented in the stylized pattern. When compared to the emblematic garuda motif in the royal design (e.g.18/fig.5-27), the design of the Javanese Dutch artist shows the less intricacy. This shows the typical culture of the royal region which has developed for long, applied by the artists of the royal regions using stylization in the illustration of the motifs which have their own significance understood by the natives. For an instance, the protruding shape like what was illustrated under the peacock motif (fig. 5-27) was commonly defined as the mountain implying the 'meru' or the mountain which is believed to be the dwelling of Trimurti, gods in the Hinduism.

Unlike the creation of the Javanese-Dutch artist, the application of the wing-motif (as shown in the analysis II(A) fig.5-27) was illustrated by the artist of the royal region in the different proportion to the stylized peacock. This conveys the philosophy of the artist, viewing the wings as the sacred element associated with the god in the Javanese-Hindu belief, hence the wing-motif is considered as the important element, illustrated in the bigger size in proportion to the size of the peacock.

The application of tumpal motif by the Dutch artist in the panel of the sarong shown in the analysis II(B), figure 12 displays the repeated flower motif, reflects the intricacy of the design similar to the pattern of the lacing art. The Dutch artist transmitted the lace motif and pattern to the batik art indicating the artist's appreciation of the beauty of the western lace-pattern developed in the Dutch circles since the previous centuries. The art of lace was regarded not only as the art decoration but also as part of their life-ritual which had a 'practical purpose', as illustrated by Janson, "*Stories written down by English travelers from the seventeenth century tell us that Dutch houses were full of lace... The people of Holland had unusual customs with lace. For example, they tied lace around the door knocker of their*

home to announce a newborn baby.”<sup>75</sup>

### **6.2.5 The Result of the Comparison of the Adopted Motif : The Fairy Tale Motif Between the Dutch and Chinese Designs:**

In the comparative analytical approach in the analysis II(B), the Chinese artist adopted the motif element of the European folk tale: The Red Riding Hood, a popular Italian folk tale written in 1881, during the development of the Javanese Dutch batik. The motif shows the characters in the tale: the girl who wears the red hood and the wolf which was illustrated by the in a rather simplified motif by the Dutch artist. The Chinese artist illustrated the design, seemed to carry a number of the Chinese auspicious symbols in the design. The red color means prosperity, the etymology of the word banji came from the Chinese origin (卍字). This symbol in the Sanskrit word is Swastika, the Buddhist symbol. Either the word banji or Swastika carries the same meaning: happiness, longevity and wealth. The fish motif in the panel serves as an auspicious symbol as well. To the Chinese, the fish (魚) has the same pronunciation as (餘) which means surplus, abundance. Another auspicious symbol is the qilin, a fabulous animal in Chinese mythology which replaced the wolf image.

### **6.2.6 The Result of the Comparison of the Patterns between the Coastal and Royal Designs.**

In the analysis (III), the peacock motif shown either in the creation of the Javanese Dutch or Peranakan Chinese artist displays the irregular pattern, while the peacock motif in the royal design shows the regular fixed pattern. This implies the freedom of expression in art was reflected in the coastal batik patterns, while in the batik of the royal design, the artist was bound to the Javanese strict rules and traditions.

### **6.2.7 The Result of the Comparison of KRT Hardjonagoro’s and Tirta’s Motif Batik Designs.**

The comparison of the Hardjonagoro design, with the stylized animals similar to the parts of the vegetation, while the curve lines and rounded shapes give the typical feature to the motifs. This can be inferred that it was the reflection of the ancient art of Indian influence, which illustrated by Roojen as such: “... *the naturalistic images which began to appear in the decorative arts of the region mirror the early Hindu-Buddha concept of beauty, in which art parallels the forms that are portrayed but does not copy them directly: curves and angles are often more rounded, trees and other types of vegetation are depicted in flowing lines...*”<sup>76</sup>

Though the lines and shapes in Iwan Tirta design to some extent bear the similarity to the Hardjonagoro’s, his typical creation somewhat looks similar to the British art and movement design in the 19<sup>th</sup> century, the author inferred that Tirta in the conveyance of his artistry

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<sup>75</sup> Janson, J. (n.d.). Lace and Lacemaking in the Time of Vermeer. Retrieved from The Vermeer Newsletter: <http://www.essentialvermeer.com/lace/lace.html#.W-dLHZMzZPZ>

<sup>76</sup> Roojen P.V., Batik Design, The Pepin Press, Amsterdam, 1994, p.15



though still maintain the essence of the Javanese tradition, on the other side he was exposed to the western influence.

### **6.2.8 The Result of the Comparison of Tirta's Motif Design in the Modern Attires and the Design of the Batik Clothing of the Previous Era**

In the last analysis, the motif on the batik of Iwan Tirta shows the similarity to the batik of the royal aristocracy of the 19<sup>th</sup>-20<sup>th</sup> century indicates that the classical royal design withstands the changes of time and the outside influences for centuries.

### **6.3 Contribution**

Concerning the objective of the research, the advantages which the author provides in this study are as follow:

1. The Study provides the principle elements of the batik design which served as documentation and the method of the Javanese batik preservation.
2. The study conveys the significance of Indonesian batik culture, gives a sense of national identity to the nation so that they will take part in reinforcing the batik development.
3. The study serves as an introduction of the Indonesian batik to the world community in hope they will appreciate the aesthetic of the Indonesian batik as the world intangible cultural heritage.
4. The Study serves as an indication for the designers in choosing the right designs for the multiethnic society, and for the producers in choosing their market as the batik outlet according to the style of the design of their batik commodity.

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