

THE TRANSFORMATION OF MAJAPAHIT TEMPLE ORNAMENTS INTO BATIK MOTIFS

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ABSTRACT

Batik ERNA Mojokerto is a hand-written Mojokerto-style batik renowned for incorporating a Majapahit theme into its batik production. Some of the names of the batik motifs, such as the *Surya Majapahit*, *Alas Majapahit*, and *Bunga Cinta Majapahit*, have Majapahit nuances. The uniqueness of Batik Erna motivates this study to formulate the following research problem: how to transform the shape of the Majapahit heritage ornaments into Batik ERNA motifs? The purpose of this descriptive qualitative study is to investigate ERNA Batik motifs. Observation and interviews were utilized for data collecting, whereas data was examined using domain, taxonomy, and component analysis. The results of this study show that Batik ERNA transforms the ornaments of Majapahit heritage, such as the shape of the temple, flora and fauna ornaments on the relief walls, and the Majapahit royal signs into its batik motifs. The ornaments and the temple shapes have inspired the creation of batik motifs. The transformation results can be seen in the batik motifs of *Ukel Cambah*, *Surya Majapahit*, *Rawan Inggek*, and *Kembang Suruh*.

Keywords: Ornaments, batik motifs, Mojokerto, and Majapahit heritage.

ABSTRAK

Batik ERNA Mojokerto adalah batik tulis khas Mojokerto yang dikenal mengangkat tema Majapahit dalam produksi batiknya. Beberapa nama motif batiknya bernuansa Majapahit, seperti motif batik Surya Majapahit, Alas Majapahit, dan Bunga Cinta Majapahit. Kekhasan Batik ERNA tersebut menarik untuk diteliti dengan rumusan masalah yaitu bagaimana transformasi bentuk ornamen peninggalan Majapahit pada motif Batik ERNA? Penelitian ini menggunakan jenis penelitian Kualitatif Deskriptif dengan objek kajian motif pada Batik ERNA. Pengumpulan data menggunakan observasi dan interview, sedangkan teknis analisis data menggunakan analisis domain, taksonomi, dan komponensial. Hasil penelitian ini menunjukkan bahwa Batik Erna mentransformasikan ornamen peninggalan Majapahit, seperti bentuk candi, ornamen flora dan fauna pada dinding relief serta lambang kerajaan Majapahit ke dalam motif batiknya. Ornamen dan bentuk candi menjadi sumber inspirasi bagi penciptaan motif batiknya. Hasil transformasi tersebut tampak pada motif batik Ukel Cambah, Surya Majapahit, Rawan Inggek, dan Kembang Suruh.

Kata kunci: Ornamen, motif batik, Mojokerto, dan peninggalan Majapahit.

1. Introduction

Indonesia is a country that is rich in cultural diversity because it has many kinds of tribes scattered throughout the archipelago (Nusantara). The many ethnic groups give rise to the results of noble traditional arts. However, it is very unfortunate if the wealth of traditional arts will experience extinction and the next generation of young people will eventually no longer recognize the culture of their ancestral heritage.

One of the cultural heritages that is still being preserved from generation to generation is batik. Over time, batik, which used to be worn only by the nobility in the palace or on certain celebration days, now it has begun to become daily clothing and is worn by all people, from farmers, traders, employees, to officials and world leaders. In fact, Indonesian batik has spread to various countries such as Malaysia, India, Sri Lanka, China, Africa, Japan, and Thailand (Cahya, 2015). Indonesian Batik has also been officially recognized by UNESCO on October 2, 2009 as an Intangible Cultural Heritage (ICH) (Ramadhian, 2020). It was officially inaugurated on October 2, 2009 in Abu Dhabi, United Arab Emirates and later this moment was also commemorated as National Batik Day (Andwika, 2014).

The achievements of Indonesian batik are increasingly enlivening each region to develop batik as its identity and superior product. Each region has its own characteristics in terms of motifs, ornaments, colors, manufacturing techniques and material selection. This diversity is influenced by beliefs, history, geographical location, custom, flora and fauna in the vicinity. One of the batik-making areas that has developed since the heyday of Majapahit until now is Mojokerto (Wongmojokerto, 2009). There are several batik craftsmen in Mojokerto who still exist today. Each of the home industry of batik in Mojokerto try to develop their batik quality and characteristic (Guntur; Marwati, Sri; Sugihartono, 2015).

One of the batik craftswoman who succeeded in popularizing Mojokerto batik is Ernawati. Erna (nickname of Ernawati) is a craftsman and owner of Batik ERNA. Batik ERNA was founded in 2003, and her skills in batik were passed down from

generation to generation by her grandmother who is also a batik craftswoman.

Interestingly, some of the batik motifs are inspired by temple ornaments from Majapahit heritage. Some batik motifs that have been copyrighted include: *Merico Bolong*, *Sisik Gringsing*, *Rawan Inggek*, *Pring Sedapur*, *Koro Renteng*, *Matahari*, *Teratai Surya Majapahit*, *Bunga Cinta Majapahit*, *Cendrawasih di Bumi Majapahit*, and many others. Some of these motifs were developed with inspiration from the temple ornaments of Majapahit heritage which can be found in the vicinity, because Mojokerto was the center of Majapahit government and culture in the past.

Based on the background above, the formulation of the research problem can be determined, namely how to compose the shape of the Majapahit heritage ornaments on the Batik ERNA motif? The purpose of this study is to describe the ornaments transformation of the Majapahit heritage ornaments on the Batik ERNA motif.

2. Literature Review

In the article on Nusantara civilization, Prof. Dr. Sujoko, an ITB art expert, said that the first painters from Indonesia were Javanese women who “painted” using “*Canting*” on their woven material (Kolomnyawied, 2009). Batik is an old Javanese word that means “to dot” or “to stipple” (Wang, Letian; Sun, Yunke; Sugihartono, Ranang Agung; Hastuti, 2020). In Java, one of the great kingdoms that is often associated with decoration and batik is Majapahit.

Majapahit became a source of inspiration for artists who continued to pour their creations in later periods (Muljana, 1965). The history of batik in Indonesia cannot be separated from the Majapahit culture. The batik motifs that are currently developing can be traced back to the past in the clothes depicted on the statues of temples from the Majapahit era, for example, the *ceplok* motif on batik today can be found in the *ceplok* motif at Minak Jinggo Temple. The *tumpal* motif in batik today can be found in the *tumpal* decoration at Jedong and Kendalisodo temples. Those three Majapahit heritage temples are in Mojokerto.

The existence of batik in Mojokerto today cannot be separated from the history of the Majapahit kingdom. Mojokerto batik production centers, among others, are in Kwali, Mojosari, Betero, and Sidomulyo and are thought to be related to the beginnings of batik during the Majapahit era. In fact, there are estimates that the batik of Solo and Yogyakarta is a refinement of the previous style in Mojokerto (Guntur; Marwati, Sri; Sugihartono, 2014) (Heriyana; Rasyimah; Nurainun, 2008).

The word of 'ornament' comes from the Greek 'ornare', which means decoration or jewelry (Soepratno, 2004). The decorative form of the ornament serves to beautify the decorated object. The addition of ornaments is expected to beautify the appearance of objects to make them more attractive, especially in terms of aesthetics, so that they can add value to an artwork. Similarly, according to Aryo Sunaryo, ornaments are decorations that are added to decorative art products (Sunaryo, 2009).

Aryo Sunaryo in his book *Ornamen Nusantara*, groups ornaments based on their shape motifs into 2 types, namely: geometric ornaments and organic ornaments. *First*, geometric ornaments are the oldest motifs in ornaments, because they have been known since prehistoric times. The shape is composed of lines and shapes or forms that are recognized in the geometry field. A number of geometric ornaments include: wave lines, circles, diamonds, curls, swastikas, meanders, guirlandes, tumpals, and so on.

Second, organic ornaments describe about natural objects and can be recognized in their original form. The types of organic ornaments are: (1) human decorative ornaments such as giants or kala, ancestors, gods and wayang; (2) ornamental plant or flora ornaments, for example: tree of life and decorative motifs of natural objects, including natural scenery; and (3) animal or fauna decorative ornaments, for example: imaginative animals or creatures.

Experts have defined many batik motifs with very diverse definitions, but basically all of them have the same meaning. The motif is the main theme of decoration, the main element in an ornament (Sunaryo, 2009). From this opinion, it

can be concluded that the batik motif is a picture frame or shape which is a pattern of an embodiment, so as to form a motif as a whole.

3. Creation Methodology

This study uses descriptive qualitative research which aims to describe the problem, observe and analyze data with the object of Batik ERNA motif. The research location is in the home and studio of Batik ERNA on Jalan Surodinawan Gang 2 Number 26, Prajurit Kulon District, Mojokerto. The main data sources in this research are Ernawati's batik works and collections. Research informant is Erika Indah Puspita (27 years old) as Ernawati's eldest daughter who is also the admin and manager of the Batik ERNA shop. Documentation study in the form of photo archives and personal documents of Ernawati.

This study uses two methods of data collection, including direct interviews with Ernawati's eldest daughter, Erika, who is also the admin and manager of the Batik ERNA shop. Second, the observation method is carried out at the batik production house to observe the activities of making batik patterns or designs, *mencanting*, coloring and packaging.

The analysis in this study went through three stages of analysis, namely domain, taxonomy, and componential analysis. Domain Analysis is to obtain a general and comprehensive picture of the object of research or the social situation under study. Through general questions and detailed questions, the researcher found various categories or specific domains, especially the transformation of the Majapahit heritage temple ornaments which were applied to the Batik ERNA motif. *Second*, Taxonomic Analysis is carried out by describing the selected domains in more detail, to find out their internal structure with focused observations. Analysis of the overall data collected is based on a predetermined domain. Taxonomic analysis results can be presented in the form of a box diagram or table. In this case, the researcher conducted focused observations and interviews based on the transformation of the Majapahit temple ornaments, what were anything applied to the batik motifs. *Third*, Componential Analysis to look for specific characteristics in

each internal structure by contrasting between elements, researcher conducted interviews or selected observations to deepen data about transforming Majapahit temple ornaments into batik, and selecting differences information obtained so that there were no differences in the interview results and observation (Sugiyono, 2014).

4. Discussion

4.1. Development of Batik ERNA

Batik ERNA is a batik *tulis* production business in Mojokerto that still retains the characteristics of ancestral ornaments in its batik motifs. Ernawati (the owner) skill in batik was acquired since elementary school from her grandmother who is also a batik craftswoman. Various batik motifs have passed down from generation to generation by her grandmother. Erna's love for making batik was also passed on to her two daughters, so that her two daughters also often helped her in making batik (Ernawati, Interview 26 February 2010).



Figure 1. Ernawati (*right*) with one of the consumers from Australia
(Photo: Andhisti)

Ernawati's initial achievements began with participating in various national exhibitions, so that the typical batik motif with Majapahit ornaments became known to the wider community. Sales of Batik ERNA products are not only in the domestic market, but also in the international market. The fans/ consumers are from various countries such as the Netherlands, Australia, Thailand, Singapore, and Brunei Darussalam. Since then, Ernawati has often received invitations to provide batik

training both inside and outside the city of Mojokerto (Ernawati, Interview 26 February 2010).



Figure 2. Ernawati was *canting* in the process of making batik
(Photo: Andhisti)

Many of batiks produced by Ernawati have also been registered with copyright. Some of the batik motifs that already have copyrights include the motif of *Rawan Inggek*, *Ukel Cambah*, *Surya Majapahit*, *Kembang Suruh*, *Koro Renteng*, *Mrico Bolong*, *Pring Sedapur*, *Merak Glatik*, *Bunga Cinta Majapahit*, and *Cendrawasih di Bumi Majapahit*. Some of these motifs are used as the object of this study.



Rawan Inggek motif



Ukel Cambah motif



Surya Majapahit motif

Figure 3. Collection of Batik ERNA
(Photo: Andhisti)

4.2. Transformation of Ornaments in Batik Motifs

The creation of Batik ERNA motifs is often inspired by the ornamental variety of plants and animals found at Majapahit heritage sites in Mojokerto. The ornaments are then transformed and stylized into batik motifs. Here are some ornaments from Majapahit heritage that have been converted into Batik ERNA motifs into *Ukel Cambah*, *Surya Majapahit*, *Rawan Inggek*, and *Kembang Suruh* batik motifs (Andhisti, 2000).

1). Flower Ornaments at Bajangratu Temple

Bajangratu Temple located in Trowulan (Mojokerto Regency) is estimated to have been built between the 13th and 14th to honor Jayanegara. The characteristic of this temple is the existence of *Sri Tanjung* relief at the foot of the gate depicting the story of *peruwatan* (Perpusnas, 2014a). In this temple there is a flower ornament, precisely at the top of *Kala*'s head. That ornament was stylized by Ernawati into a filler motif for the *Ukel Cambah* batik motif. Inside the floral motif has been combined with *isen cecek*, while the main motif is in the form of *sulur*, tendrils or *ukel*, composed of sprouts on a brown background.



Flower ornaments at the
Bajang Ratu temple



Floral pattern



Ukel Cambah motif

Figure 3. Transformation in *Ukel Cambah* motif
(Photo: Andhisti and Kartika)

The flower ornament on the head of the Bajang Ratu temple has 5 flower petals and around the flower ornament there are *ukel-ukelan*. Meanwhile, in the *Ukel Cambah* batik motif shows that the flower ornament has been composed into 9 petals. The floral part is filled with *isen cecek* combined with a striped motif on the

edges of the flower petals. The floral ornaments on the *Ukel Cambah* batik motif are used as filler motifs and around the floral ornaments there are also *ukel-ukelan*.

2). Sun ornaments on the symbol of Surya Majapahit

Surya Majapahit (Sun of Majapahit) is a symbol that is often found in the ruins of buildings from the Majapahit era. This symbol takes the form of an eight-angled sun with a circular part in the middle showing Hindu gods (BPCB, 2020). These ornaments can be found on the artifacts collected by the Majapahit Museum in Trowulan Mojokerto, beside on the roofs of Majapahit temples such as those in Blitar and Kediri. The ornament is stylized into a *Surya Majapahit* batik motif combined with *isen cecek* inside.



The inscription of the
Surya Majapahit symbol

The pattern of the sun
motif

Surya Majapahit motif

Figure 4. Transformation in *Surya Majapahit* motif
(Photo: Andhisti and Kartika)

The symbol of Surya Majapahit is in the form of a sun with eight rays of light. The part of the beam is curved in the shape of a cone. Inside (the circle) there are ornaments depicting eight gods, and 1 god in the core circle. The use of the Surya Majapahit symbol on Batik ERNA has been made simpler. The sun ornaments that are made remain similar by not eliminating the form of Surya Majapahit, namely 8 rays of light. In the *Surya Majapahit* batik motif, the ornament is filled with *isen-isen* radiating lines on the edges and *cecek* (small dots) on the circle ornament.

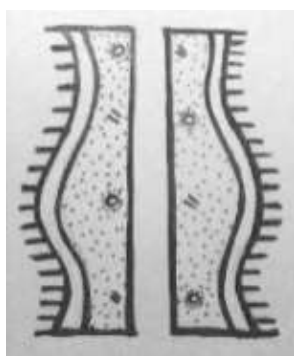
3). The shape of the gate at Wringinlawang Temple

Wringinlawang is a *bentar* temple, which is a gate without a roof. *Candi*

Bentar usually functions as the outer gate of a building complex. If we look at its shape, the Wringinlawang Gate is thought to be a gate to one of the building complexes in the city of Majapahit (Perpusnas, 2014b). The gate is simplified into a filler motif on the *Surya Majapahit* batik with a white base color.



Wringinlawang Temple



Patterns of gate motifs



Surya Majapahit motif

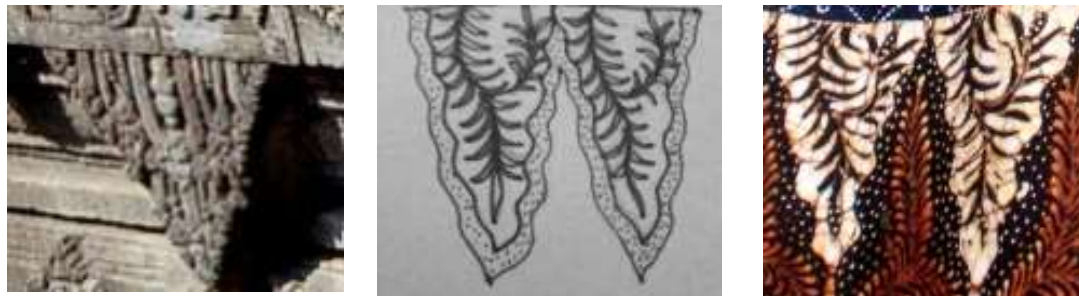
Figure 4. Transformation in *Surya Majapahit* motif
(Photo: Andhisti and Kartika)

The form of the Wringinlawang gate does not have ornamental carvings. The contour of the gate is used as a filler ornament in the batik motif. The use of these contours into batik motifs seems to be done by changing the original shape of the gate into a gate ornament that is quite unique. The edges of the gate are depicted with lines pointing outward, and the inside is filled with of *isen* (stuffing) *cecek* (small dots).

4). Tumpal ornaments on the Watu Ombo site

The Watu Ombo site is in the form of a yoni and is also called the Tribuana Tungga Dewi *petilasan* (site). The site is located in Sooko District (Mojokerto Regency) which is estimated to have been built by King Hayam Wuruk in 1372 (Chariris, 2018). On the yoni there is a tumpal ornament. In addition to that yoni, tumpal ornaments can also be found at Jedong Temple, which is located in Ngoro District, Mojokerto Regency. The tumpal ornament on the *Rawan Inggek* batik motif produced by Batik ERNA is a stylization of the tumpal shape that adorns the side of the yoni at the Watu Ombo site. The shape of the tumpal was simplified by stuffing

sulur (tendrils) as an ornament to decorate the edges of the *Rawan Inggek* batik motif.



The tumpal ornament on
the Watu Ombo yoni

The tumpal pattern

Rawan Inggek motif

Figure 5. Transformation in *Surya Majapahit* motif
(Photo: Andhisti and Kartika)

The tumpal ornament on the Watu Ombo yoni is fully filled with ornate carvings. The tumpal ornament was applied to the *Rawan Inggek* batik motif, composing the ornament with plant style *isen*. Around the tumpal ornaments are filled with *isenan* (stuffing) *cecek* and plants stylization.

5). *Ukel* or *Sulur* Ornament at Minak Jinggo Temple

Minak Jinggo Temple is located in Trowulan District, Mojokerto Regency, 500 meters to the east of Segaran Pond (*Kolam Segaran*). The reliefs on the temple tell the story of a fable entitled Tantri Kamandaka, Panji Kuda Semirang, and everyday people's lives (BPCB, 2020). The *ukel* or *sulur* (tendrils) ornament on the batik motif *Kembang Suruh* produced by Ernawati is a stylization and simplification of the shape of *sulur* (tendrils) found in the ruins of the Minak Jinggo site.

Ukel or *sulur* (tendrils) found in the Minak Jinggo temple are also applied to the *Kembang Suruh* batik motif. When applied to batik motifs, the *ukel* or *sulur* (tendrils) ornaments are not much composed as a whole. In the batik motif, each part of the *ukel* is given an *isen cecek* and a line.



Ukel ornaments or tendrils on the ruins of the Minak Jinggo site



Tendrill pattern



Kembang Suruh motif

Figure 6. Transformation in *Kembang Suruh* motif
(Photo: Andhisti and Kartika)

The analysis above shows that the ornaments on the batik motifs produced by Ernawati are mostly inspired by ornaments on the surrounding Majapahit heritage sites. The temple ornaments were then transformed and distilled in the Ernawati style. This is reinforced by the confession of Ernawati who often visits Majapahit heritage sites and observes the shape of the ornaments.

In addition to several forms of Majapahit heritage ornaments used as batik motifs, several batik motifs also use titles with Majapahit nuances, such as batik *Surya Majapahit*, *Alas Majapahit*, *Teratai Surya Majapahit*, *Cendrawasih Di Bumi Majapahit*, *Bunga Cinta Majapahit* and many others (Erika, Interview 10 October 2022).

Ernawati's awareness as a resident of Mojokerto about the wealth of her area with many Majapahit heritage sites became a special motivation for her to create batik motifs. For Ernawati, batik motifs with Majapahit nuances can be used to introduce the history and heritage of Majapahit to the public so as not to forget the history and identity of the area of origin. This is in line with the opinion that the processing and redevelopment of cultural heritage from ancestors become a new idea and packaging so that it is useful for the sustainability of people's lives (Marwati, 2021).

Her persistence in working with Majapahit-inspired batik finally got a lot of appreciation from observers, batik enthusiasts and the local government by

facilitating the registration of copyright on some of her batik works. In addition, another form of appreciation from the Mojokerto government is to make one of Batik ERNA's motifs, namely the *Matahari* batik motif, into an official uniform in Mojokerto City government agencies (Erika, Interview 10 October 2022).

5. Conclusion

The transformation of Batik ERNA ornaments was inspired by many ornaments from Majapahit heritage, such as the shape of the temple, flora and fauna ornaments found on the relief walls and on the symbol of the Majapahit kingdom. The temple ornaments were transformed and simplified by Ernawati. Some of the ornaments that were transformed include, first, floral ornaments on the Bajangratu temple which were converted into ornaments on the *Ukel Cambah* batik motif. The sun ornament on the Surya Majapahit symbol was transformed into the main motif, and the shape of the Wringinlawang gate became a supporting motif for the *Surya Majapahit* batik motif. The tumpal ornament on the *Rawan Inggek* batik motif is the result of the transformation of the ornaments on the Watu Ombo yoni. The *Kembang Suruh* batik motif is made by composing *ukel* or *sulur* (tendrils) ornaments from the ruins of the Minak Jinggo temple.

In the process of searching for ideas for her batik motifs, Ernawati often visits and observes directly the shapes and ornaments on Majapahit heritage sites. These empirical experiences became the basic ideas to later be transformed and patterned on her batik works. In addition to the batik motifs produced by transforming the ornaments and the shape of the temple, the naming of batik motifs also uses names that have Majapahit nuances, one of which is the *Surya Majapahit* motif.

Ernawati's motivation to create various batik motifs by transforming from Majapahit heritage ornaments is as an effort to introduce the history and heritage of Majapahit to the wider community, especially the people of Mojokerto so that they do not forget their historical origins and regional identity and also still love the cultural heritage of their ancestors.

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ARTISTIC : International Journal of Creation and Innovation

Publisher:
Program Pascasarjana
Institut Seni Indonesia (ISI) Surakarta

Available online at:
<https://jurnal.isi-ska.ac.id/index.php/artistic>

How to Cite:
Andhisti, Ken.. (2022). The Transformation of Majapahit Temple Ornaments into Batik Motifs. *ARTISTIC : International Journal of Creation and Innovation*, 3(2), 177-191.