

The Motif of Vorstenlanden Batik: An Esthetic Perspective and Authentic Study

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The acculturation process greatly influences the development of Indonesian cultural heritage. The mixture of Indonesian origin culture was set from varied resources coming from different countries such as; Japan. Netherlands. China and India, including a religion of Moslem. Through expansion and trade, western cultures, especially from Netherland, play a significant role in influencing the development of Indonesia' s batik motif. To collect the data, an interview with "open-ended" characteristics is conducted. and to increase the validity of the data in this study. It is used the " triangulation data." The analysis is done by using an interaction model (Model of Analysis). The result of the research discussion includes the varieties of in Vorstenlanden Batik, which are categorized into three broad groups, name I y; Figurative, Non Geometric, and Geometric adornments. In the figurative adornment, it covers decorative forms that use human objects that ure drawn by obtaining styling. The Non Geometric has basic from motif s like ordinary geometry, such as rectangles. rectangles. circles and kites as appeared in Sultur- Suluran motif. The Geometric pattern is complex shape that have high aesthetic value are formed fmm simple patterns that can make with simple tools such as bows und rulers coming fmm Yogyakarta and Surakarta. It can be found in. Sidomukti, Kawuug , Lar-Laran , Truntum motif. The essential part of Vorstenlanden batik is ultimately affected by the mixture cultures between Indonesian Javanese and the Netherlands.

Key words: *Aesthetics, Batik Mmij', Cullure.s, History.*

Introduction

History of Batik in Indonesia is closely related to the development of the Majapahit kingdom and the kingdom of the kingdom thereafter. Batik art in general extends in Indonesia and specifically on the island of Java after the end of XVIII or the beginning of the XIX century. Batik also has been recognized from the UNESCO as the intangible and oral heritage of humanity masterpiece of Indonesia (Nurwandi, Abdulhak, Sumantri, & Ardiwinata, 2019). It has been widely used, found, and produced across Indonesia as the cultural identity (Sharifah, Nurul, & Khairusshima, 2017). At today's perspective, Batik has come into various motif with manual skills on the process and the use of computer based applications (Ramli, Shuhaizain, I amaldin, & Hazinan, 2019).

G. P Rouftaer, a researcher from the Netherlands reported that batik with Gringsing patterns has been known since the 12th century in Kediri, East Java. He concluded that this pattern could only be formed using a canting device, so he argued that the canting was found in Java at that time. Other carved details resembling batik patterns were introduced by Prajnaparainita, the statue of the goddess of wisdom for Buddhists and East Java in the 13th century. Clothing details display elaborate plant and flower patterns and patterns similar to traditional Javanese batik patterns that can be found today. This shows that making complicated batik patterns that can only be made with canting has been known in Java since the 1st or 3rd century or even earlier. The legend in 17th century Malay literature, Sulalatus Salatin tells of Admiral Hang Nadim who was ordered by Sultan Mahmud to sail to India to get 140 pieces of litter cloth with a pattern of 40 types of flowers on each sheet. Unable to fulfill the order, he made the cloth himself. But unfortunately the ship sank on the way home and was only able to bring four sheets so that made the Sultan disappointed. By some interpreters, litter is interpreted as batik.

In European literature, this batik technique was first told in the book History of Java (London, 1817) written by Sir Thomas Stamford Raffles. He was once the Governor of England on Java during Napoleon's occupation of the Netherlands. In 1873, a Dutch merchant, Van Rijekevorsel gave a piece of batik he obtained while visiting Indonesia to the Ethnic Museum in Rotterdam and it was at the beginning of the 19th century that batik began to reach its golden age.

Vorstenlanden batik is one of the example of the motif resulted from the cultural blending of Indonesian especially Javanese with the European which is Dutch that is categorized as the traditional one. The Javanese values are still inserted in such deep meaningful way to give a message of lesson in life while the Dutch adornments is functioned as the esthetical touch for beauty appearance.

Literature Review

Batik

The Batik Formations

Batik has two main components, namely color and lines. Without a harmonious and harmonious blend between the two main components there will be no appropriate decoration or pattern and motif. The combination also depends on the processing and creativity of the batik craftsman. Color is the first component where a specific spectrum is contained in a perfect light (white). A color can be determined from the wavelength of light. In fine arts, color can be the brain's interpretation of a mixture of three primary colors of light namely red, green and blue. In fineart, color can be interpreted as a certain reflection of light that is influenced by pigments found on the surface of objects. Each color is able to give a certain impression and identity according to the observer's social conditions. People have different views and thoughts about colors. This is influenced by environmental conditions, outlook on life, social status, and others. Thinking about colors can also be influenced by a person's psychological and emotional state. The second is line where it is a result of a scratch found on the surface of the object / area of the image. The line is a guide that becomes a depiction of the pattern in batik. These lines will later form batik patterns and motifs into beautiful images. Without a line used as a guide, a batik motif will not match what is desired (Rizali, 2006).

Batik Aesthetics

Susanto (1980) Batik as a batik artist's work, is a manifestation of the conditions that surround it, while Doellah (2002) meaning that what is expressed in the media used to make batik is an outpouring of feelings and thoughts about forces outside themselves. The batik produces batik designs through the process of self-deposition and meditation to get the whispers of the heart. Making batik, in the sense of written batik, is not only physical activity but has a depth dimension that contains prayer or hope, as well as lessons. With written batik one can trace the "fibers" of life and arrange them in a woven framework of events in harmony with the reality of life. This gives a magical feel to traditional batik products so far. Batik is not only beautiful and high in value but also shows how the Indonesian nation is rich in symbolic treasury (Susanto, 1982, pp. 212- 213).

As a work of art, traditional batik crafts have elements in the form of proportions, colors, and lines expressed in the form of motifs, patterns, and ornaments that are full of symbolic and magical meanings. There are also those who argue, batik is a work of art full of symbolic meaning, especially in decoration. A decorative motif contains a message or meaning to be conveyed by the painter. Traditional batik art is a complete symbol. It is said so, because these symbols were created from the desire to convey messages and the mandate to be passed

on to the next generation. The symbolic meaning contained in traditional batik can be viewed in two aspects, namely in terms of color and in terms of motifs. (Anas, 1997, p. 3)

The Batik Motif Based on the Era and Environment Influence

Batik tradition was originally a tradition of hereditary, so that sometimes a motif can be identified from a particular family batik. Some batik may indicate the status of a person. Even today some traditional batik motifs are only used by the Yogyakarta and Surakarta palace families. The types and styles of traditional batik are classified as very numerous, but the patterns and variations are in accordance with the philosophy and culture of each region which is very diverse. The richness of Indonesian culture has encouraged the birth of various shades and types of traditional batik with its own specific characteristics:

The Dutch Batik Motif

Dutch batik refers to batik cloths created by Dutch and Indo-European batik makers who live in the north coast and major cities on Java. Dutch batik has a unique motif which is very popular and is favored both by the Indo-Europeans and among the descendants of Chinese and indigenous people. Dutch batik motifs display a variety of flower with many bright colors that are attractive (Veldhuisen, 1993. p. 12).

The Background of the Dutch Batik Motif Creation

Before the Dutch batik was created, there was cloth with batik motif produced in England. This cloth was initiated by Governor Sir Thomas Stamford Raffles, who was interested in using the batik motif as the print motif on fabric. The fabric was commonly called the imitation batik because it had a batik motif but the technique using a printing technique.

The development of Dutch batik began with the pleasure of the Dutch people for their rich colored motifs. At first, the Dutch people in Indonesia were very fond of Sembagi cloth from the Coramandel Coast or Patola cloth from Gujarat, both in India. In the mid to late 19th century, the pleasure of Indian cloth turned to Batik cloth as a result of the reduced import of cloth from India. Batik at that time also imitated many motifs and patterns of Indian fabric colors, until finally batik descendants of the Dutch led to a new trend of motifs tailored to European tastes. The emergence of Indo-European batik entrepreneurs began from around the middle of the 19th century. One factor was to help the economy. Many of them are widows, and they have to get additional income apart from the salaries of their retired husband who died. Van Franquemont was one of the first Dutch batik makers. He started the Batik business around 1840 in Surabaya, then moved to Ungaran Semarang. The batik pattern is known as "Prankemon" batik,



featuring a s'ariety of batik motifs such as fairytale motifs, pu ppet motifs, poetic motifs, and naturalist motifs. There is also Catharina Carolina Van Oosteroin who started a batik business in Ungaran, then in 1867 moved to Banyumas. Van Oosterom Batik is known as " Panastroman " batik, featuring many motifs influenced by Indian fabrics, and also naturalist motifs (Veldhuisen, 1993, p. 28).

Aesthetic.s

It is a situation related to the sensation of beauty that can only be felt by someone if there is a harmonious blend between elements that exist in an object. It is closely related to human feelings, especially beautiful feelings or positive feelings. The beauty referred to here is not only something that can be seen in its form, but also the meaning or meaning contained therein. (Dharsono, 2007, p. 1).

The objective discussion on the an work is intended to gain the knowledge or the answer to the problems of the art composition, formation anatomy, and the st yle development from era to era (Dharsono, 2007, pp. 67 -68). The aesthetic formation, in general, is existed in the artwork. The common characteristics of the aesthetic appearance, as explained by an aesthetic expert, DeWitt H. Parker, are divided into 6, e. g:

The whole unity principle means that every element within an artwork is necessary to the work value, and the work does not contain the unnecessary part. Still, on the other hand, it should include all elements needed.

The thematic principle, within the artwork, usually exists one or some main ideas or roles which are very dominant in any form (formation, color, rhythem pattern, character, or meaning). This is the center point of the whole anwor k.

The variation principle, according to the theme of the artwork, must be completed by reverberating it continuously.

The balance principle is the similarity of the contrast element and the controver sial one.

The improveinent principle is the united process in which the last element determines the following feature and simultaneously creates a whole meaning.

The ged arrangement is a specific arrangement of the element mentioned.

The relation among the knowledge, philosophy, and art was very closely coloring the development of skill in the 19th century in the West. Therefore it became the essential point in creating modern art idolized by contemporary artists.

Benedotte Croce suggests his/her aesthetic theory in the philosophical system, which is based on idealism, all things are ideal if they are the mind activities. The mind activities are divided into two parts; they are theoretic (logic and aesthetics) and practice (economic and ethics).

The ornament variety on the textile material in West tends to logic and artificial, and it is like on the classic aesthetics that tends to imitation from nature without changing too much the original visual element on the cloth motif. In the Plato era, people placed the art, now considered as a beautiful work, as an imitation (artificial) work product.

Kant's idea (1724-1804) exposed that Art is always related to aesthetics because art is something beautiful. In accordance with its understanding, aesthetics is the science (teachings or philosophy) about art and beauty and human responses to it; sensitivity to art and beauty. Aesthetics is one of the benchmarks for assessing whether an art is good or not. In aesthetics there are three aspects that can be used to judge a work of art: Absolutism, Anarchy, and Relativism. Absolutism is the evaluation of an absolute work of art, not negotiable. This assessment is based on existing conventions or rules. Then, Anarchy is a judgment based on the opinion of each person. This assessment is subjective and there is no need for accountability. However, the assessment is still based on applicable art rules. Finally, Relativism is an assessment of someone who is not absolute (absolute) and is still objective (Haldani D, 2013, p. 11)

The aesthetic concept within the art was the beauty product that emphasized on experience by expressing the different values, depending on the value senses, but it can be more expansive fields, including the processes of psychophysics, like emotion, imagination, desire, and comprehension (Rizali, 2013, p. 153). Sutrisno; Verhaak (1993, pp. 117-118) said that the point aesthetics of Japanese society that influenced the east aesthetic always related to nature, because nature was the only inspiration resource within the art to deepen religiosity and the life spirit, so it was the nature that became the aesthetic point within one of the specific which influenced the east aesthetics.

The concepts of the east aesthetics very much influence the batik aesthetics, but it has been processed and united within the culture, an environment of local nature, so it becomes the specific characteristic appearance of the term "Nusantara Esthetic" (Dharsono, 2007, p. 105).



Methodology

Qualitative methods put more emphasis on observing phenomena and more examining the substance of the meaning of the phenomena. Analysis and sharpness of qualitative research is greatly influenced by the strength of words and sentences used. The focus of qualitative research is on the process and the meaning of the results. The attention of qualitative research is more focused on human elements, objects, and institutions, as well as the relationships or interactions between these elements, in an effort to understand an event, behavior, or phenomenon (Lincoln and Guba, 1985). The focus in this study was to figure out the Vorstenlanden Batik Motif in Pekalongan, Central Java by applying authentic and esthetic point of view. It applied a single case study to gain the data through multi interactions (Yin, 1987, p. 25).

The data resources gathered in this research; (a) the Archives, documents and notes gained from many other parties that can support this research, like the notes on Vorstenlanden Batik. (b) the artwork in forms of Vorstenlanden Batik, (c) the Experts who understand the handicraft related to Vorstenlanden Batik, (d) the Informant consisting of artists who understand the Vorstenlanden batik, both the professional and academic ones, and the ones who understand the problems, in Pekalongan,

The technique for interview implemented in this research was open-ended way where the questions that describe the choices for the interview to respond. In answering this type of question, they can provide responses or answers that are free and open.

In collecting the data, it also did direct observation. The researchers collect the data they need by becoming part of the situation that occurs. He/ she is physically present at the scene, and observes and records systematically the information obtained. Researchers also play a role in the ongoing situation. He becomes one of the people doing the activity under study. Thus, they gain direct experience of these activities so that the information obtained more in-depth. (Sutopo, 2000, pp. 25 — 26). It also included triangulation data processing to have flow model analysis (Patton, 1984; Sutopo, 2000, pp. 39 — 41).

Results and Discussions

The General Discussion and History the Historical Discussion

The Batik Pekalongan, as the name implies, is one type of batik made by the Pekalongan community. The majority of Pekalongan batik artisans live in the north coast of Java. This makes Pekalongan batik also commonly referred to as coastal batik.



Pekalongan City is a city in the north of Java which is directly bordered by Batang Regency on the east side, then Java Sea on the north side, and Pekalongan Regency on the south and west side. According to the regional autonomy sheet KTPS-PPD/00351/11/1958: the origin of the name Pekalongan comes from several connection words that have the basic word "halong" from the Dutch language to "A-Pek-Halong-An" which means the prediction in Javanese and means income in Indonesian. The city is also located in the pantura area that connects Jakarta to Semarang-Surabaya via the northern route which is about 100 km from Semarang and 384 km from the city of Jakarta and don't forget to taste the megono rice (sliced jackfruit mixed with coconut grated chili sauce, served while warm, mixed with grilled fish) which is a typical Pekalongan food. Pekalongan city has a quite eccentric nickname, Pekalongan batik city, which made the city into a creative city network by UNESCO in the category of crafts & folk art at the end of 2014 and has a city branding namely World's city of Batik.

The history of Pekalongan batik notes that there is a cultural influence factor from the surrounding community which is always changing and mimicking each other at first so that it creates creativity of its artisans to always make new motifs, this in my opinion is a development of Sudagaran batik itself which tends to be free in its motives but still refers to the grip of batik. It became more developed after a Dutch batik entrepreneur named Eliza Van Zuylen built a workshop in the region. Based on the direction of the entrepreneur, the new motif was also successfully created by the craftsmen who specifically made the latest motif to be sold to the batik entrepreneur. Eliza Van Zuylen is also one of the people who has a big role in the emergence of new motifs from it. Through the hands of these entrepreneurs, it was able to penetrate the European market share where van Zuylen batik buyers, on average, European aristocrats, also uploaded the popularity of van Zuylen themselves in Europe in the span of time between 1923 and the end of 1946. This entrepreneur was very famous for his batik products superior to the smoothness of the fabric with batik motifs of plants until now better known as a characteristic Pekalongan batik motif, in addition to the Ilamprang motif. It has its own advantages when compared to other regional batik cloth products, namely in terms of coloring which tends to be brighter and more attractive.

The Study of Vorstenlanden Batik

The term Vorstenlanden is not heard much in everyday life. Perhaps, the disappearance of the term Vorstenlanden had occurred when the Japanese evicted the Dutch from the archipelago in 1942. Thus, the term Vorstenlanden faded the same as a number of mentions of areas in the Dutch language so that Japan ruled in Indonesia in 1942-1945, continued with the independence of Indonesia since 1945, then was replaced with terms in Indonesian. Remember what happened with Batavia which was replaced by Jakarta,



Buitenzorg which was replaced by Bogor, and Fort de Cock which was replaced by Bukittinggi.

Even so, the term *Vorstenlanden* also did not really disappear. The term has so far clung to the types of high quality tobacco cultivated around Klaten Regency. The term *Vorstenlanden galib* is also used to refer to batik fabrics in Surakarta and Yogyakarta styles that tend to have basic colors of soga to white, and seem to have classic motifs. The use of this term for batik from Surakarta and Yogyakarta is as a differentiator with batik from North Coast which is generally more colorful. In terms of the use of the term *Vorstenlanden* in tobacco cultivation and batik production, the language is generally positive, not always remembered and associated with its existence in the colonial era. This seems to be a reflection of the classic image and charm of Western / European civilization which indeed clings to the *Vorstenlanden* term.

The Need for Clothing Materials

The role of the West before 1850 was expressed by importing into Java fabric from India and displaying a body in shroud as a symbol of authority. Since the middle of the nineteenth century, the role of the West in costume changes in Java was demonstrated in the acceptance of special elements of Western clothing for men. A few years later women began to accept Western influence on the style of clothing they wore. Changes from the acceptance of these influences are the start of wearing trousers, suits, and shoes for men while women's clothing is the acceptance of batik as clothing for everyone (Veldhuisen, 1993, p. 30).

The shift in symbolic meaning that occurred in the use of clothing in Java, especially in Pekalongan occurred since the arrival of the VOC which implemented restrictions on the use of the same clothing for every citizen with the aim as a form of social control of the VOC against the colonial community. Javanese costumes themselves in the VOC period in the form of non-cut rectangular cloth covering the lower body, a variety of wrap cloths covering the chest and hips, and shoulder cloth. The costume is worn by men and women, and is basically the same for all classes. The status of a person is indicated by the quality of the fabric used, designs and jewelry. Slippers are used by members of the palace. During the VOC period, palace men and women began to wear batik cloth as material for clothing. Furthermore, batik is now worn by noble men in two new modes, namely *dodot* fabric and pants made of silk that are embroidered or decorated with braided ribbons at the ankle, while women only have *dodot* mode and wearing *kebaya*. Special batik designs are used by nobles and their royal court, and their use is determined by special rules.

Economic Factors

The "Vorstenlanden Batik" term is a reference for batik works made in the batik industry owned by Indo-European business females, and it can be recognized from its European-patterns and motives. These batik industries produce batik for commercial purposes. It is contrary to the batik produced at home by the Javanese females, which is for being worn by them (Veldhuisen, 1993, p. 62). The Vorstenlanden Batik does not only have European patterns and motif, but it also has the batik pattern and motif which is made or produced by the Dutch batik industry with the ornament variety in Javanese nuance.

Before the Vorstenlanden batik is created, there has been an imitation batik from England. This kind of batik is not batik, but it is a cloth which its surface design is processed by printing, and its pattern imitates batik pattern. During the era of the interim government of England in Java (1811 - 1816), Governor Thomas Stamford Raffles, concerned much about the textile industry need of his country. Having arrived in Java, soon, he sent batik cloth to England as examples for the textile industries, which used printing machines in producing imitation batik (Veldhuisen, 1993, p. 29).

The Dutch batik factory in Java also made traditional batik for sale. A piece of batik kept in the Dinar Hadi Ancient Batik Gallery is categorized as the batik from Banyuwangi or Batik Banyuwangi. Still, this batik is considered being made by Oosterom's batik factory. The museums of Pekalongan batik, Yogyakarta batik, and the textile museum in Jakarta keep many kinds of batik made during this era. This batik is not only for their society's satisfaction when they are wearing it, but it is also for the business of Vorstenlanden batik outside of the Dutch community in Java.

This study is focused on the thing (goals) analysis, e. g-the Vorstenlanden batik. The Vorstenlanden batik has a lot of varieties, among others there is a batik variant that is commonly known and becomes Vorstenlanden batik identity, e. g. Story Batik, Thematic Batik, Buketan Batik, and the combination motif of Flora and Fauna gave Javanese batik elements. The batik motif above has ornament varieties differing from another batik. The uniqueness of Vorstenlanden batik is its motif variation, and it is a motif combination between the West and the East. The cultural acculturation between Javanese and European cultures influences very much on the Vorstenlanden batik motif.

The Aesthetic Study of Vorstenlanden Batik Motif

Batik art means refers to works that have masterpieces such as broken machete, Sidomu kti, Truntu in, Bangotul ak, Gringsing, Kawung, Semen, and Udanliris. The work shows the degree of visual quality and content of its

meaning, which can be traced through technical complexity, accuracy of ornamentation, color depth, and its symbolism. Most of these motives, only limited its use, may only be used by people who are permitted to wear it. Batik motifs included in the prohibition pattern are a) Kawung batik motifs, b) Parang batik motif, c) Parang Rusak batik motif, d) Cemu kiran batik motif, e) batik motif Udang Liris, f) Semen batik motifs, g) Sawat batik motifs, and h) Alas-Reasons batik motifs., e. g. floral arrangement, large Boketan, or heron bird in the middle of the water plant cluster (Santosa, 2002, pp. 164 — 165).

Vorstenlanden batik, however, functions as a cloth that is used at every ceremony and religious relatives of the palace, bound by rules that cover the status of the user, manners and procedures for use, as well as decorative and symbolic types he bears. With the changing times, including cultural changes, batik art gives a wider meaning space. Nowadays batik art is shifting as works of art that are free from mere 'function', directed as language expressions, as representations of objects, and all of them show as aesthetic exploration. Batik kawung now has experienced a development of motifs. This can be seen in various kawung batik motif products used by the public various functions. Kawung motifs are very diverse and their use is no longer consider norms / rules like in earlier times. Development of batik motifs kawung is influenced by various factors, such as shifting values as a result and cultural change and technological development. The use of batik as clothing for men and women is still being done, even the design of motifs has been done experiencing development and various other functions such as home furnishings stairs, crafts, and interiors.

Vorstenlanden batik is batik from Solo and Yogya. Batik originating from the palace and batik which has a very strong influence from the palace, both the decoration and color. Based on the nature of the decoration and its color, Vorstenlanden batik has a characteristic, among others, the ornamental variety is symbolic set in Hindu -Javanese culture, colors tend to be brown, sogan, indigo, black and white. The dominant colors of Javanese classical batik cloth were initially found as follows: the brown color (Dragem Sogan) is symbolic of the color of fertile clay, which can arouse a sense of humility, simplicity and "down to earth", in addition to warmth for the wearer. Dark blue (Wulung), clothing with this color gives the effect of a sense of calmness, trust, gentleness, sincerity, and a sense of loyalty. The dark blue color is usually found in the classic batik motifs of Yogyakarta, for example in the Mcdang Motif. The white color symbolizes the east, appears on the Yogyakarta gagrak motif and shows the impression of innocent (innocence), purity, peace of heart and courage as well as the forgiving nature of the wearer.

Figurative Story Batik

Figurative motifs are very interesting motives. In various regions in Indonesia there are some who use configurative motifs. This time we will discuss about figurative ornamental drawings. Before you learn more about figurative drawing, you need to learn also the meaning of decoration, patterns, motifs, types, and ways to draw. Decorative art is a work of art taken from forms of flora (vegetal), fauna (animal), Figuran (human) and other geometric forms. In this case decoration is a two-dimensional and three-dimensional medium. Figurative decoration is a human or human-like image. In various regions such as Kalimantan, especially Dayaks, They have a special motive which is traditional cloth.

Thematic Batik

There are various types of thematic batik motifs. One of them is unity in diversity. This motif was made due to the rise of the issue of divisions in Indonesia caused by ethnic, racial and religious differences. Indonesia is a pluralistic country consisting of various races, ethnicities or religions. Clusters of islands that form the archipelago are inseparable but reversed united by the ocean. The diversity of cultures, ethnicities and religions in Indonesia is a wealth that must be preserved and considered as differences. Through the thematic motives Bhineka Tunggal Ika Smart Batik Indonesia invites all Indonesian people to always ask for unity and integrity. Then, there are also motifs with thematic batik themes with Agriculture. A piece of batik cloth with a picture of a farmer carrying a hoe, a view of rice fields around a mountain, and pictures of agricultural products such as rice, cassava and corn became an interesting theme for Indonesian farmers. The farmer is one of the heroes of life who sustains the lives of all the people but is denied service. Through this piece of batik cloth Batik Pintar wants to revive the public about the service-farmers who are very important to travel. In addition to raising Smart Batik Indonesia farmers also raised the issue of education. Patterned batik education contains scratches related to education. There are pictures of buildings, laptops, shoes, bags, pencils, rulers and gowns.

Kapal Api (steam Ship Batik) Buketan Batik Motif

The beauty of batik buketan is the combination of diverse flowers and the smoothness of graceful curves and flower stems. Bouquet is usually added with small bird accents, storks and butterfly flies. The colors on the buketan batik were classified as dazzling and bold colors for that period. Integration which sometimes seemed odd but turned out to be producing an extraordinarily beautiful work. Because the art of batik was passed down from generation to generation without literature / standard teachings, it was amazing to them can combine colors that are really beautiful and interesting.

Geometric

Geometric Batik Motifs Are Geometric Motifs That Have Not Been Found In a Variety

of wall decoration ornaments or various types of clothing made from woven fabrics or embroidered fabrics with batik motifs. This motif consists of various geometric shapes such as square, rectangle, rhombus, circle, and so forth. One example of geometric batik motifs. The motif above has a basic circle shape. Several types of batik geometric motifs that already exist in the community, including banji batik motifs, swastika batik motifs, pilin batik motifs, winding batik motifs, tumpal batik motifs, and cloak batik motifs.

Non-Geometric.

Non-geometric batik motifs is slightly different from the previous motif, non-geometric batik motifs mostly have shapes and irregular arrangement of motifs. Decorative patterns included in the non-geometric batik motif group are composed of ornamental plants, temples, and animals in an irregular arrangement. The development of geometric motifs itself starts from the form of dots, lines, and then fields that repeat from simple to more complicated patterns. Geometric decoration is generally widely applied to embroidered fabrics, batik fabrics, woven fabrics, embroidery fabrics, buildings, temples, household furniture, carvings on objects. Geometric decoration, flora, and fauna are widely applied to woven fabrics, batik fabrics, embroidery fabrics, embroidery fabrics, house buildings, temples, carvings, household furniture, handicrafts, and so on. Here are some basic motifs from geometric batik motifs: swastika. Decorative motifs that are shaped like the basic letter z aling. Some batik motifs include in this type are the cement motif, buketan, moonlight. Non-geometric motif motifs are composed of ornamentation of plants, meru, living trees, temples, animals, birds, garuda, snakes (dragons) in irregular arrangements according to geometric fields even though in broad field will occur again the arrangement of motifs.

The Function of Dutch Batik

Initially Dutch batik, especially those produced by pioneers such as Franquemont and Oosterom, only featured red noni and indigo blue, both light blue and dark blue. The patterns are still many that display decorative variations similar to slopes and lungs, as well as fairy tale themed. Along with the influence of the times who want patterns that display a clear identity, such patterns are no longer visible and replaced by patterns that really nuanced European or Dutch, namely a series of flowers, bouquets or storks in the middle clumps of aquatic plants. The color also shifts little by little towards more than two colors, especially when they begin to use synthetic dyes. Although previously Dutch entrepreneurs refused to use these dyes. This is due to their reputation as batik artists that are built through the special colors of their concoctions from natural dyes. Dutch batik entrepreneurs who live in the

interior produce batik which is greatly influenced by their environment. Keraton batik patterns and colors appear together with Dutch batik patterns in the form of a sarong, both with a spicy head and a bu ketan head. The main pattern is still breathing European tastes, namely flowers, bouquets, birds, butterflies and flower arrangements in the background with traditional Javanese isen such as gringsing, galaran, grapes, and ginger root arranged in dark blue colors, white, and very young soga colors. This kind of Dutch batik, among others, was made by M Coenraad and E Coenraad in Pacitan; Van Gentz Gottlieb, and Jonas in Surakarta; Gobel and De Boer in Yogyakarta; and Williams and Mat heron in Banyumas. Javanese decoration in Matheron batik is usually more prominent because it uses soga colors and classic patterns such as slopes and Sekar Jagad. But there are also a variety of decorations inspired by European tales as theme patterns, including "Little Red Riding Hood", "Snow White", and "Hazel and Gretel". There are even patterns that display influences of Chinese culture such as Dewi His Wang Mu, as well as puppet patterns and circus patterns (Santosa, 2002, pp. 154- 155).

Conclusion

Many changes have occurred in the arrangement of the pattern in Vorstenlanden batik. Not all parts of the head uses the decoration of a tumpal decoration. The type of ornamental tumpal that was originally dominant was replaced by a string of flowers or a variety of ornamental lace that served as the boundary between the head and the body of the sarong. The patterns on the head are diverse, for example the pattern of machetes, slopes, and buketan with isen tanah. Dutch batik also changed all the usual rules applied to the head and body pattern of the sarong. In its latest development, it appears that the body and head patterns are not bouquets, but are quite distinguished by the different blend of colors used. In addition, the head is not always placed at the end of the sheath, but is moved to the middle of the sheath. Likewise, the board is removed.

The presence of Dutch batik on Java on the one hand is a witness to the development of batik in the Dutch era, which was colored by times, events, and the environment. The turmoil caused by the outbreak of World War II greatly affected the continuity of Dutch batik production. The arrival of Japanese troops caused many Dutch and Indo-Dutch people to be detained and put into camps by the Japanese army. Therefore, almost all Dutch batik companies, a school that gives a special touch to the journey of batik in the archipelago stopped producing. On the other hand, Dutch batik presents works which are masterpieces of batik works that have already existed before and are the result of cultural arts that are of very high value. Although its beauty is only visual beauty.



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