



廈門大學
XIAMEN UNIVERSITY



UNIVERSITAS KATOLIK
立教大学
RIKKYO UNIVERSITY



UNIVERSITAS
INDONESIA



UNIVERSITAS
KRISTEN MARANATHA



UNIVERSITY
OF MALAYA



UNIVERSITAS
TARUMANAGARA



UNIVERSITAS
KRISTEN
PETRA

The 5th INTERNATIONAL CONFERENCE ON CHINESE
INDONESIAN STUDIES (The 5th ICCIS)

第五届印尼华裔研究国际论坛

The Maritime Silk Road and Southeast Asian
Chinese Diaspora: Past, Present and Future
海上丝绸之路与东南亚华侨华人：
历史、现状与展望

会议手册

主办单位 Organized by

厦门大学国际关系学院/南洋研究院

School of International Relations/School for Southeast
Asian Studies, Xiamen University, China

中国海外交通史研究会/福建省泉州海外交通史博物馆

China Society for Maritime History Studies & Quanzhou
Maritime Museum, China

中国·厦门·泉州

Xiamen · Quanzhou · China

2018.11.24-2018.11.27



“第五届印尼华裔研究国际论坛”

暨“海上丝绸之路与东南亚华侨华人：历史 现状与展望”

The 5th INTERNATIONAL CONFERENCE ON CHINESE INDONESIAN STUDIES (The 5th ICCIS)

I Overview

- ※ Theme: **The Maritime Silk Road and Southeast Asian Chinese Diaspora: Past, Present and Future**
- ※ Time: 25th Nov-26th Nov
- ※ Venue: No.7 Conference Room, Science & Arts Center, Xiamen University
Nan'an Building, Siming Campus, Xiamen University
Quanzhou Maritime Museum, Quanzhou, China
- ※ Working Language: Chinese, English

II Organizers

- ※ Organized by:
School of International Relations/School for Southeast Asian Studies,
Xiamen University, Xiamen, China
China Society for Maritime History Studies & Quanzhou Maritime Museum,
Quanzhou, China
- ※ Co-organized by: Universitas Kristen Maranatha, Indonesia
Universitas Kristen Petra, Indonesia
Universitas Tarumanagara, Indonesia
Universitas Indonesia, Indonesia
Universitas Katolik Soegijapranata, Indonesia
Rikkyo University, Japan
University of Malaya, Malaysia

III Conference Schedule

24 th November (Saturday)	All day	Guest Arrival & Registration 入住酒店&注册
25 th November (Sunday)	8:00-9:00	Registration 注册 Venue: 2nd Floor, Science & Arts Center, Siming Campus, Xiamen University 地点: 厦门大学科学艺术中心二楼
	9:00-12:45	Plenary Session: Opening Ceremony&Keynote Speech 开幕式、主题发言与大会发言 Venue: No.7 Conference Room, Science & Arts Center, Siming Campus, Xiamen University 地点: 厦门大学科学艺术中心七号会议室
	14:00-18:00	Parallel Session: Panel 1-12 分组讨论 Venue: Nan'an Building 地点: 南安楼
	18:00-19:30	Dinner 晚餐 Venue: Yifu Restaurant, Xiamen University 地点: 逸夫楼中餐厅
26 th November (Monday)	8:30	Pick-up at Science & Arts Center, Xiamen University and Transfer to Quanzhou Maritime Museum 出发前往泉州海交馆会场
	10:45-16:00	Speeches& Museum Tour 大会发言与实地考察 Venue: Quanzhou Maritime Museum 地点: 泉州海交馆
	16:00-18:00	Return to Xiamen 返回厦门
	18:00-19:30	Dinner 晚餐 Venue: Nan Pu Tuo Vegetarian Restaurant 地点: 南普陀素菜餐厅
27 th November (Tuesday)	All day	Departure 返程

IV Conference Program

25 th Nov (Sunday) 8:00-14:00		
Registration	8:00-9:00	Venue: No.7 Conference Room, Science & Arts Center, Siming Campus, Xiamen University 地点: 厦门大学科学艺术中心
Opening Ceremony	Moderator: Prof. Shi Xueqin 主持人: 施雪琴教授	
	9:15-9:30	Welcome Remarks by Xiamen University Official 厦门大学领导致欢迎辞
	9:30-9:45	Remarks by H.E. Mr. Djauhari Oratmangun, Ambassador of the Republic of Indonesia to the People's Republic of China and Mongolia 印尼驻中国及蒙古国大使致辞
	9:45-10:20	Group Photo & Tea Break 合影 茶歇
Plenary Session & Keynote Speech	Moderator: Dr. Zhang Miao 主持人: 张淼博士	
	10:20-11:00	Keynote Speech by Zhuang Guotu, Distinguished Professor, School of International Relations/School for Southeast Asian Studies, Xiamen University 主题发言: 厦门大学特聘教授 庄国土 <i>Maritime Silk Road and Fujianese Migrants in Southeast Asia</i> 海上丝绸之路与东南亚福建移民
	11:00-11:25	Plenary Speech by Setefanus Suprajitno (林鸿安), Universitas Kristen Petra <i>Questioning the Ties that Bind: Chinese Indonesians' Responses to China's New Maritime Silk Road</i> 纽带与联接: 关于印尼华人对中国“新海丝”倡议的反应的一些问题与思考
	11:25-11:50	Plenary Speech by Krismanto Kusbiantoro, Universitas Kristen Maranatha <i>The Intercultural Tourism Potentials of Chinese Heritages in Bandung: Its sustainability towards China's one belt one road initiatives</i> 万隆华人传统的跨文化旅游前景: 对一带一路倡议的可持续性意义探讨

	11:50-12:15	Plenary Speech by Wong Sin Kiong, National University of Singapore, <i>A Study on the Chinese Consuls and Leaders at Both Sides of the Malacca Strait in the late 19th and early 20th Centuries: Issues and Methodology</i> 清末民初马六甲海峡两岸的中国领事和侨领：研究问题与方法
	12:15-12:45	Q&A Session
Lunch Time & Break	12:45-14:00	Venue: Nan'an Building 地点：南安楼

25 th Nov (Sunday) 14:00-16:00	
Parallel Session-Panel 1: Chinese Indonesian: Culture Heritage and Impact (I)	
Moderator: Evelyn Cabanban, Tawid Heritage Centre, the Philippines Venue: Room 101, Nan 'an Building	
14:00-14:15	Sugiri Kustedja Universitas Kristen Maranatha <i>15th-16th Centuries Chinese Muslims from Southern China Influenced Java Muslims History</i> 15-16 世纪中国南方穆斯林对爪哇穆斯林的影响
14:15-14:30	Irena Vanessa Gunawan&Krisyanto Kusbiantoro Universitas Kristen Maranatha <i>Study of the Residential Architectures of the Chinese Descendants in Gedong Village at Bangka Island</i> 华裔对印尼邦加岛乡村建筑的影响研究
14:30-14:45	Esther Kuntjara Universitas Kristen Petra <i>Juggling the Chineseness in the lives of the Chinese in Indonesia</i> 印尼华人生活中的中华特征
14:45-15:00	Dali S Naga, Universitas Tarumanagara, <i>From Indonesian Chinese to Chinese Indonesians: Integration, Assimilation, and Sinergi Paradigms</i> 从印尼华侨到印尼华人：融合、同化与调适范式
15: 00-15:20	Q&A Session
15:20-16:00	Tea Break

25 th Nov (Sunday) 14:00-16:00	
Parallel Session-Panel 2: New Maritime Silk Road and Indonesian Chinese Community	
Moderator: Sugaya Nariko, Ehime University, Japan Venue: Room 102 , Nan 'an Building	
14:00-14:15	Ping LIN ChungCheng University, Taiwan <i>Discovering the Xin Yimin in Jakarta: a Preliminary Study on people from Mainland China and Taiwan</i> 雅加达的中国新移民：一项初步研究
14:15-14:30	Rudolf Yuniarto Research Center for Regional Resources, Indonesian Institute of Sciences <i>In Search People to People Connectivity: Indonesian and Chinese Migration under the Belt Road Initiative Project</i> 人文交流：一带一路倡议下中印尼人口跨国迁移
14:30-14:45	Ardhitya Eduard Yeremia Xiamen University Universitas Indonesia <i>Indonesian Perceptions of China-led Belt and Road Initiative</i> 印尼对中国一带一路战略的认知
14:45-15:00	Joseph W W Chan Hong Kong Society for Indonesian Studies (HKSIS) <i>The Role of HK's Indonesian Community in the China-Indonesia Belt & Road Initiatives</i> 香港的印尼移民在印中一带一路倡议中的角色
15:00-15:20	Q&A Session
15:20-16:00	Tea Break

25 th Nov (Sunday) 14:00-16:00	
Parallel Session-Panel 3: Maritime Silk Road and Southeast Asia	
Moderator: Setefanus Suprajitno, Universitas Kristen Petra, Indonesia Venue :Room103 , Nan 'an Building	
14:00-14:15	Ann Shu Ju CHIU Chinese University of Hong Kong Library Jonathan H.X. LEE Asian American Studies, San Francisco State University <i>The Narratives of Zheng He (鄭和): A Legend Among Old Southeast Asian Chinese, and New Fuzhou Migrants in New York</i> <i>郑和: 一个在东南亚华侨中的传奇故事与在纽约的福州新移民</i>
14:15-14:30	Christine Claudia Lukman Universitas Kristen Maranatha <i>The influence of Chinese culture on Java's northern coastal batik as a result of Maritime Silk Road in the past</i> <i>海上丝绸之路与华人对爪哇北岸印染花布业的影响</i>
14:30-14:45	R. Tuty Nur Mutia Universitas Indonesia <i>'Amoy' Leads Singkawang : A Success Story of Harmonization</i> <i>厦门人在山口洋: 一个和谐相处的成功故事</i>
14:45-15:00	Jap Tji Beng & Sri Tiatri, Universitas Tarumanagara <i>Modeling the Participation of the Networked Chinese Indonesian Community in the Southeast Asian Part of Maritime Silk Road: An Actor Network Analysis Approach</i> <i>海丝与东南亚: 印尼华人社会的跨国网络研究</i>
15:00-15:20	Q&A Session
15:20-16:00	Tea Break

11月25日(周日) 14:00-16:00	
Parallel Session-Panel 4: 侨乡侨批及华侨华人研究 主持人: 郑一省 评议人: 沈惠芬 地点: 南安楼 301(3)	
14:00-14:15	邹坤怡 (ZOU Kunyi) 清迈大学(Chiang Mai University) <i>Changing PRC Chinese Conception of the Chinese in Thailand from the 1980s to 2010s</i> 上世纪八十年代到近来中国学界对泰国华人华侨认识的转变
14:15-14:30	梁白瑜 中国闽台缘博物馆 <i>漂洋过海作番客 魂萦梦牵是故乡——永春人下南洋及侨批研究</i>
14:30-14:45	蒙启宙 中国建设银行广东省分行 <i>近代广府东南亚侨批的交割与买卖</i>
14:45-15:00	阮湧伽 马来西亚华社研究中心 <i>被历史遗忘了四个世纪的闽南籍侨领——马六甲华人甲必丹郑芳扬</i>
15:00-15:15	王付兵 厦门大学 <i>新加坡和西马闽籍华人的职业构成</i>
15:15-15:30	评论
15:30-16:00	茶歇

11月25日（周日） 14:00-16:00	
Parallel Session-Panel 5: 中国与东南亚关系史研究 主持人：冯立军 评议人：沈燕清 地点：南安楼 303	
14:00-14:15	胡春涛 广西艺术学院 泰国拉达纳哥信时代寺庙壁画中的华人生活图景与中国元素
14:15-14:30	孙魏 中国社会科学院中国边疆研究所 15世纪“满刺加航线”的开拓及满刺加的华人
14:30-14:45	李彩霞 海南大学人文传播学院 《顺风相送》印度尼西亚地名及针路考辨
14:45-15:00	刘涛 福建省漳州市长泰县政协文史委 “海客乌莪”与“漳人制舟”文本背后的故事——番薯入闽口岸及闽人迁移东南亚船型考
15:00-15:15	邱显存 贵州财经大学 海上丝绸之路的纷争：菲律宾声索南沙群岛的历史考察
15:15-15:30	评论
15:30-16:00	茶歇

11月25日(周日) 14:00-16:00	
Parallel Session-Panel 6: “一带一路”与东南亚 主持人: 李勇 评议人: 李彩霞 地点: 南安楼 309	
14:00-14:15	林梅 厦门大学 <i>新发展主义: 印尼佐科维总统的执政方略</i>
14:15-14:30	李其荣 浙江丽水学院 <i>华侨华人与中华文化在海外的播迁及其影响</i>
14:30-14:45	康晓丽 厦门市社会主义学院统战理论教研部 <i>福建海上丝绸之路核心区建设与东南亚闽籍华人社团合作研究</i>
14:45-15:00	王发龙 临沂大学 <i>“一带一路”建设的非传统政治风险与中国的战略应对</i>
15:00-15:15	Mariko TANIGAKI University of Tokyo <i>香港与东南亚的学术交往——以香港的中国研究为例</i>
15:15-15:30	倪捷 东京大学综合文化研究科地域文化研究 <i>东南亚华侨华人与1970年代的保钓运动</i>
15:30-15:40	评论
15:40-16:00	茶歇

25 th Nov (Sunday) 16:00-18:30	
Parallel Session-Panel 7: Contemporary Chinese Indonesian Community: Cultural and Identity Moderator: Esther Kuntjara, Universitas Kristen Petra, Indonesia Venue :Room101 Nan'an Building	
16:00-16:15	Qianqian Luli&Nurni Wahyu Wuryandari Universitas Indonesia <i>Resinicization: A Formation of the Ethnic Chinese Cultural Identity in Indonesia: A Study of Chinese-Indonesian Families in the Trilingual School</i> 再华化：当代印尼华裔文化认同的形成：关于三语学校印尼华裔家庭的研究
16:15-16:30	Saiful Hakam Indonesian Institute of Sciences (PSDR LIPI) <i>The Story of Abdurrahaman Wahid as a Father of Chinese Indonesian</i> 印尼华人之父瓦希德的故事
16:30-16:45	Ariesa Pandanwangi &Krisyanto Kusbiantoro &Leonardo Universitas Kristen Maranatha <i>Overseas Chinese Formed The Forerunner Of the Factors That Influenced The Indigenous Social System In Bawomataluo–Nias</i> 印尼华人对印尼社会体制的影响：对 Bawomataluo - Nias 的观察
16:45-17:00	Elizabeth Susanti Gunawan Universitas Kristen Maranatha <i>Cultural Imaginary of Chinese Indonesian in Post Suharto Era</i> 后苏哈托时期印尼华人的文化想象
17:00-17:30	Q&A Session
17:30-18:30	Dinner Venue: Yifu Restaurant, Xiamen University

25 th Nov (Sunday) 16:00-18:30	
Parallel Session-Panel 8: Southeast Asian Chinese Ethnic: Other Countries' Views I Moderator: Sugiri Kustedja, Universitas Kristen Maranatha, Indonesia Venue :Room102 Nan'an Building	
16:00-16:15	Evelyn Cabanban, HC Tawid Heritage Center and Tawid Publications, Philippines <i>Overseas Chinese In Southeast Asia Specifically In San Fernando City, And San Juan, La Union, Philippines: An Overview Of Their Activities And Influences In Commerce And Trade, Culture, Religion, Education, Politics, Social, Tourism, And Language</i> 菲律宾联合省的华人及其经济文化影响
16:15-16:30	Sugaya Nariko Ehime University <i>Chinese in Spanish Manila in Transition, ca. 1780-1820: Their Activities in a Changing Colonial Environment.</i> 西殖时期菲律宾华侨活动的嬗变: 1780-1820
16:30-16:45	Peng Hui Hua Zhong Normal University, China <i>Filipino Chinese Christian In Davao</i> 菲律宾达沃的华人基督教徒
16:45-17:15	Q&A Session
17:30-18:30	Dinner Venue: Yifu Restaurant, Xiamen University

25 th Nov (Sunday) 16:00-18:30	
Parallel Session-Panel 9: Southeast Asian Chinese Ethnic: Other Countries' View II Moderator: Jap Tji Beng, Universitas Tarumanagara,, Indonesia Venue :Room103 Nan'an Building	
16:00-16:15	Betti Rosita Sari the Indonesian Institute of Sciences <i>Economic Entrepreneurship among the Yunnanese Chinese Muslim Diaspora in Thailand-Myanmar Border Area</i> 泰缅边境的云南籍华人穆斯林企业家
16:15-16:30	Amorisa Wiratri Indonesian Institute of Sciences <i>Culture Contestation and Negotiation among Chinese Diaspora in the Border of Vietnam Case study: Lang Son and Mong Cai</i> 华人文化抗争与协调：越南的个案
16:30-16:45	Wang Zhaoyuan University of Malaya <i>The Origin and Spread of Datuk Gong Worship Among Malaysian Chinese</i> 马来西亚华人拿督公崇拜的起源与传播
16:45-17:00	Shen Hui Feng Xiamen University <i>Letters from Southeast Asia: Transnational Moves and Home Ties</i> 来自东南亚的家书：闽南侨乡的跨国流动与联系
17:00-17:30	Q&A Session
17:30-18:30	Dinner Venue: Yifu Restaurant, Xiamen University

11月25日(周日) 16:00-18:30	
Parallel Session-Panel 10: 东南亚华人社会史研究 I 主持人: 王付兵 评议人: 冯立军 地点: 南安楼 301(3)	
16:00-16:15	Wei-an Chang National Chiao Tung University Han-pi Chang&Fen-fang Tsai <i>National Central University</i> <i>Hakka Marriage Immigrants in Taiwan from Sngkawang City, Indonesia</i> 台湾的印尼山口洋客家婚姻移民
16:15-16:30	郑一省 广西民族大学 <i>印尼美达村的华人乩童与庙宇宗教仪式</i>
16:30-16:45	张倍瑜 新加坡国立大学 <i>中国戏班的游埠史: 追溯剧团在东南亚离散地的表演路线, 流动性和戏曲传播, 1900—1930</i>
16:45-17:00	童莹 福建社会科学院华侨华人研究所 <i>族群空间再地域化: 印尼北马鲁古省社会冲突后华人社会重建</i>
17:00-17:15	Cannitalia Susanto (詹丽雅) 厦门大学在读博士生 <i>印度尼西亚华人教育三语学校的定义</i>
17:15-17:30	评论
17:30-18:30	晚餐 地点: 逸夫楼中餐厅

11月25日(周日) 16:00-18:30	
Parallel Session-Panel 11:东南亚华人社会史研究 II 主持人: 康晓丽 评议人: Mariko TANIGAKI 地点: 南安楼 303	
16:00-16:15	沈燕清 厦门大学 <i>吧国公堂华人婚姻登记制度探析—以《婚姻簿》档案为中心</i>
16:15-16:30	陈彬强、张惠萍 泉州师范学院图书馆 <i>南洋华裔族群谱牒数字化建设研究</i>
16:30-16:45	李勇 <i>二战前东南亚华校国家认同形塑研究:以新加坡养正学校为例</i>
16:45-17:00	吕俊昌 聊城大学 <i>16-18世纪亚洲海域华人天主教徒的活动与角色</i>
17:15-17:30	评论
17:30-18:30	晚餐 地点: 逸夫楼中餐厅

11月25日(周日) 16:00-18:30	
Parallel Session-Panel 12:印尼华人及中印尼关系研究 主持人: 施雪琴 评议人: 童莹 地点: 南安楼 309	
16:00-16:15	杨宏云 福州大学 <i>印尼华商发展现状、总体特征与未来趋势</i>
16:15-16:30	高艳杰 厦门大学 <i>九·三〇事件后台湾当局对中印尼关系的认识与反应</i>
16:30-16:45	刘勇 厦门大学 <i>近代爪哇茶业的兴起</i>
16:45-17:00	赖剑文 (Harryanto Aryodiguno) President University, Indonesia <i>印尼华人史与印尼华人政治地位的变化</i>
17:00-17:15	叶丽萍 厦门大学 <i>再华化与印尼华人的身份重构:以印尼客家人为例</i>
17:15-17:30	评论
17:30-18:30	晚餐 地点: 逸夫楼中餐厅

26th Nov, Saturday

Venue : Quanzhou Maritime Museum

8:30	Pick-up	Pick-up at Science & Arts Center, Xiamen University and transfer to Quanzhou Maritime Museum
10:30	Arrival at Quanzhou	Venue: Conference Room, Quanzhou Maritime Museum
10:45-11:15	Guest Speech	Moderator: Dr.Ding Yuling, Quanzhou Maritime Museum
		Nie Dening Xiamen University <i>Introduction for English translation and annotation of The Chinese Annals of Batavia, The Kai Ba Lidai Shiji and Other Stories (1610-1795)</i> 《开吧历代史记》英译本介绍
11:15-12:00	Conclusion Speech	Wang Lian Mao, Quanzhou Maritime Museum <i>Searching Migrants History in Southern China Genealogy</i> 闽南族谱中海外移民资料的研究
12:00-13:30	Lunch	Quanzhou Maritime Museum
14:00-16:00	Museum Tour	Quanzhou Maritime Museum
16:00-18:00	Return to Xiamen	Return to Xiamen
18:00-19:30	Dinner	Nan Pu Tuo Vegetarian Restaurant

V List of participants

- 1、 Zhuang Guotu, Xiamen University
- 2、 Setefanus Suprajitno, Universitas Kristen Petra
- 3、 Krismanto Kusbiantoro, Universitas Kristen Maranatha
- 4、 Wong Sin Kiong, National University of Singapore
- 5、 Sugiri Kustedja, Universitas Kristen Maranatha
- 6、 Irena Vanessa Gunawan, Universitas Kristen Maranatha
- 7、 Esther Kuntjara, Universitas Kristen Petra
- 8、 Dali S Naga, Universitas Tarumanagara,
- 9、 Ping Lin, ChungCheng University, Taiwan
- 10、 Rudolf Yuniarto, Research Center for Regional Resources, Indonesian Institute of Sciences
- 11、 Ardhitya Eduard Yeremia, Xiamen University
- 12、 Joseph W W Chan, Hong Kong Society for Indonesian Studies (HKSIS)
- 13、 Ann Shu Ju CHIU, Chinese University of Hong Kong Library
- 14、 Jonathan H.X. LEE, Asian American Studies, San Francisco State University
- 15、 Christine Claudia Lukman, Universitas Kristen Maranatha
- 16、 R. Tuty Nur Mutia, Universitas Indonesia
- 17、 Ariesa Pandanwangi, Universitas Kristen Maranatha
- 18、 Krismanto Kusbiantoro, Universitas Kristen Maranatha
- 19、 Leonardo, Universitas Kristen Maranatha
- 20、 Jap Tji Beng, Universitas Tarumanagara
- 21、 Sri Tiatri, Universitas Tarumanagara
- 22、 ZOU Kunyi, Chiang Mai University
- 23、 Liang Baiyu, China Mintaiyuan Museum
- 24、 Meng Qizhou, China Construction Bank Guangdong branch
- 25、 Yon Weng Woe, Centre for Malaysian Chinese Studies
- 26、 Wang Fubing, Xiamen University
- 27、 Hu Chuntao, Guangxi Arts University
- 28、 Sun Wei, China Frontier Research Institute, Chinese Academy of Social Sciences
- 29、 Li Caixia, School of Humanities and communication, Hainan University
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The influence of Chinese culture on Java's northern coastal batik as a result of Maritime Silk Road in the past

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ABSTRACT

President Xi Jinping speech on 21st Century Maritime Silk Road initiative to the Indonesian Parliament in October 2013 has a historical foundation derived from China and Indonesia relationship that have been going on for thousands of years beginning in the form of maritime trade.

The maritime trade was done by junk ships that navigating the sea routes from ports in the southern part of China to Indonesian archipelago. The voyage required a long time stopover because the departure time depended entirely on the monsoon. This led to early settlements of Chinese merchants in several port towns along the northern coast of Java. Cross-cultural communication between Chinese merchants and local people took place in those cities. The ability of Chinese merchants to communicate, negotiate and work with people from other cultures was vital to their international business at the time.

Some Chinese merchants decided to settle down in those cities and then married local women. Descendants of these inter-ethnic marriages formed *Tionghoa Peranakan* community. They combined Chinese and Indonesian cultures in their everyday life. As an example of this cultural hybridity practice: *Tionghoa Peranakan* women wore *kebaya* and *encim batik* or Chinese batik, while their men wore *tuikhim* shirts and baggy pants. *Encim batik* was produced by *Tionghoa Peranakan* entrepreneurs in several cities in north coast of Java such as Indramayu, Cirebon, Pekalongan, and Lasem. Aside from used for domestic purposes, *batik* also exported to several areas outside Java such as Sumatera, Malaysia, Singapore, and Phukett.

The visual style of *encim batik* from each city had similarities as well as differences. This research aims to study the influence of Chinese culture on batik from these cities

based on its visual style hybridity. The analysis applies perspectives from sociology, semiotics, and visual arts.

Keywords: maritime trade, cross-culture, *Tionghoa Peranakan*, *encim batik*

A. INTRODUCTION

A.1 Background

The maritime trade between China and Indonesia has been going on for thousands of years, and was done by junk ships that navigating the sea routes from ports in the southern part of China to Indonesian archipelago. Chinese merchants sold ceramics and porcelain from China, and bought spices, pepper, sandalwood, teak, sea cucumbers from Indonesia.

Since 11th century the maritime trade was done by junk ships that navigating the sea routes from ports in the southern part of China (Provinces of Fujian and Guangdong) to Indonesian archipelago. This voyage required a long time stopover because the departure time depended entirely on the monsoon. This led to early settlements of Chinese merchants in several port towns along the northern coast of Java: from Banten, Jayakarta, Indramayu, Cirebon, Pekalongan, Semarang, Lasem, Tuban, Gresik to Madura. Cross-cultural communication between Chinese merchants and local people took place in these cities. The ability of Chinese merchants to communicate, negotiate and work effectively with people from other cultures was vital to their international business at that time.

Some Chinese merchants decided to settle down in those cities and took local women to wife since Chinese women were not legally allowed to leave China. After several generations, from these inter-ethnic marriages evolved a distinct Sino Indonesian community with its unique culture. This community was referred to as *Tionghoa Peranakan*. They settled in coastal Java and Sumatra as early as the 15th century. In addition there were also *Tionghoa Peranakan* community in Melaka, and also Phuket. The *Tionghoa Peranakan* community was successful as merchants.

This community combined Chinese and Indonesian cultures in their everyday life. An example of this cultural hybridity can be seen from their clothes. *Tionghoa Peranakan* women or *nyonya* wore *kebaya* and *encim batik* or Chinese *batik*, while their men or

baba wore *tuiikhim* shirts and baggy pants. *Kebaya* (shirt) and *encim batik* heavily influenced by local women's traditional clothing in Indonesia, while *tuiikhim* shirts and baggy pants was Chinese men clothing at that time. Tionghoa Peranakan women continued to use *kebaya* and *encim batik* until the mid-20th century.

Batik is a colored designs textile. To make *batik*, an artisan must selected areas of the cloth to be blocked out by drawing hot wax over them, and then cloth is dyed. The parts covered in wax resist the dye and remain the original color. This process of waxing and dyeing can be repeated to create more elaborate and colorful designs. After the final dyeing the wax is removed and the cloth is ready for wearing or showing.

Encim batik is one type of batik pesisir (coastal batik) that has different visual style from *batik vorstenlanden* or rural batik from the court-centered area of Yogyakarta and Surakarta. The abstract decorative motif of Yogyakarta and Surakarta batik has a symbolic meaning influenced by Hindu-Javanese culture. This *batik* is dominated with the colors of *sogan* (brown), blue (indigo), black, and white; while *encim batik* has naturalistic decorative motif, and is characterized by typical Chinese cheerful colors. Even so *encim batik* also shows the influence of Javanese, and Dutch visual styles. Thus it can be said that the visual style of *encim batik* was the result of the hybridity of several visual cultures.

Encim batik industries developed rapidly in the 19th century until the mid-20th century. The owners were Tionghoa Peranakan entrepreneurs. They employed local Indonesian artisans in several cities in north coast of Java such as Indramayu, Cirebon, Pekalongan, and Lasem. Aside from used for domestic purposes, *encim batik* also exported to several areas outside Java such as Sumatera, Melaka, Penang, Singapore, and Phukett. Some of the famous *encim batik* entrepreneurs were The Tie Siet, Oey Soen King, Oey Kok Sing, Liem Giok Kwie, Liem Siok Hien, Kiem Boe In, Liem Boen Gan, and Oey Soe Tjoen.

The visual style of *encim batik* in each city had similarities as well as differences. *Encim batik* made by *Tionghoa Peranakan* entrepreneurs in Indramayu, Cirebon, Pekalongan, and Lasem had different colors composition, and motifs. This research aims to reveal how significant was the influence of Chinese visual style on batik in each city that had different socio-cultural dan political condition at the time (colonial era of the Dutch East Indies).

A.2 Problem Formulation

The similarities and differences visual style of *encim batik* in several cities on the north coast of Java was the result of the visual culture hybridity, which depends on the socio-cultural and political conditions of each city.

A.3 Research Objective

This research aims to study the influence of Chinese culture on batik from Indramayu, Cirebon, Pekalongan, and Lasem, which had different socio-cultural and political condition, based on its visual style hybridity.

B. Literature review:

B.1 Cultural Hybridity

Chang-Yau Hoon (2012: 17) explicated that cultural hybridity is a process of translation and continuously cultural negotiations, intertwined with each other, and never accomplished. Bhabha's concept of "intermediate space" was used by Hoon to explain the translation and negotiation lines between dominant and minority populations. The "intermediate space" is a liminal space where the subject lies between several cultures whose dividing line is never stable and unclear. In "intermediate space" hybridity occurs as a form of cultural change.

Bhabha related the concept of hybridity and of cultural translation. He argued that cultural translation perform cultural difference by maintaining 'a foreign element' in its performance, therefore hybridity must contain the element of residual difference without which it would become a simple mixture, fusion, resolution of the difference between the other and the same. The concept of cultural translation seems to offer a means for thinking about the ways in which cultures are transported, transmitted, reinterpreted and re-aligned through other cultures with which migrants come into contact (Young, 2012: 156).

As the descendants of Chinese diaspora, Chinese-Indonesian people always experience the process of mixing, crossing, and translating, both in language and culture causing cultural hybridity. Hoon (2012: 18-19) explained that cultural hybridity between majority (dominant) and minority (subordinate) groups is not a balanced form of syncretism between two cultures, but a complex and intersecting process of negotiation and identification with the forces of globalization,

modernization, primordialism, and localization. Hybridity, in the context of interaction between cultures, is not merely an inevitable cultural mix but a negotiating process, and politically intercultural contestation. Bhabha (1994) mentioned that cultural hybridity is presented through iteration, and translation. Iteration is the act of repeating, while translation is not simply a process of changing a culture with another culture but is a negotiation and contestation of various cultures relating to aspects of power, and socio-culture. Therefore translation always related to the questions of power, of resistance, and of domination

B.2 Bourdieu's Theory on Aesthetic Taste

Pierre Bourdieu developed the theory of aesthetic taste in his book "Distinction: A Social Critique of the Judgment of Taste". Bourdieu believes that aesthetic tastes are constructed socially in a real historical field. Taste is an attribute in human being that must be understood in its relationship to social classes, subcultures and lifestyles because it is the result of struggle in art relations and power strategies to monopolize the appreciation of art (Martini, 2003).

Taste is always based on the standard recognition of a "legitimated" model within the scope of a particular concept. As long as a practice occurs in social field then the aesthetic choice of a person is influenced by various interests, at least symbolic interest (Bourdieu, 1998: 75-86). Society inserted "symbolic goods, especially those considered to be attributes of equity in the strategy of distinction" (Bourdieu1984: 66). Differences in taste as cultural capital are used to signify differences between classes of society. Bourdieu believes that class distinctions and tastes derived from dispositions embedded in social agents will determine their aesthetic preferences.

The aesthetic preference of a social agent will create a class faction (social group) that is actively distinguished from other social classes. Bourdieu explained that in every class faction (determined by the combination of different degrees of ownership of social, economic, and cultural capital) parents teach aesthetic preferences or taste to their children. One's choice of a particular social group is generated through internalization (embedded in the unconscious) of objects and behaviors preferences that appropriate to a particular social class. Analysis of taste, according to Bourdieu, should be based on consideration of individual as a social agent, namely as an element in a dynamic and total system. Society needs to be seen as a place of distribution and motif of taste related to various social factors such as class, profession, wealth, and

education. It can be asserted that Bourdieu's assumption about the group preference of aesthetic taste is an affirmation of differences to other group's taste.

Taste in Bourdieu's view is a practice that must be understood in relation to the concepts of habitus, field, and capital to explain the relationship between the structure of social objects (practice, discourse, sphere, ideology) with daily practice (what people do and why) (Webb, Schirato, and Danaher, 2002: 1). Taste is a result from a disposition embedded in the habitus as a cultural capital that involves the crossing of social and cultural class relationships. The change of taste is motivated by the desire to dominate the social class culturally so that the taste of dominating group is perceived as legitimate taste.

Bourdieu (1998: vii) argued that habitus is a durable, transposable disposition and functioning as a generative basis of structured practices. Since habitus is durable and practical-oriented, habitus (disposition, knowledge, and values) always has the potential to be modified. This happens when the habitus is no longer appropriate to social field. The outdated habitus is called *hysteresis*. Therefore, a social agent can have several habitus that is used in accordance with the social field where he/she struggles to achieve the thing he wants. The primary habitus comes from the family environment and is formed early in life, while the secondary and tertiary habitus is modified through education and other social environments.

Habitus can also be understood as the values and dispositions derived from the trajectory (cultural history) of a person according to the context. These values and dispositions enable a social agent to respond in a variety of ways to cultural rules that allow for improvisation. The response is always determined or governed by the position of the social agent in a cultural and social field (Webb, Schirato, and Danaher, 2002: 37).

Actually habitus is arbitrary because it is not natural or essential to the values, desires, or practices that bind a social agent (Webb, et al, 2002: 38), yet the habitus is motivated by power, politics and self-interest. Habitus is a network of relations between objective positions in a social order separate from the individual consciousness that allows one to spontaneously engage with others. Interaction process between social agents forms the social field which is a network of relationships of objective positions (Richard Harker et al., as quoted Bagus Takwim 2009: xviii-xix).

Bourdieu viewed capital as a medium to operate the social field. The notion of capital extended to "all material, symbolic goods which are rare and valuable things to look for in particular social formations" (Richard Harker, et al, 1990: 1). Bourdieu argues that capital operates through a process of recognition and rewards. Capital is only valuable, especially in its most symbolic form, if it is considered valuable through social reproduction in that social field. Capital is a rare commodity that serves to determine social distinction based on the difference in the amount of capital held by social agents in the realm. So even though everyone recognizes the value of capital, yet not everyone can have it.

Bourdieu (1990c: 127) suggested three types of basic capital namely cultural capital, economic capital, and social capital. Another important type of capital is symbolic capital. Cultural capital is the overall intellectual qualification generated through formal education as well as family inheritance, which deals with ownership of attitudes and equipment that symbolically have cultural value. Cultural capital can be expressed in a variety of symbolic ways that are highly valued by social agents which are sharing positions within a domain.

Economic capital is the most material form of capital associated with wealth or financial ownership, such as income, land, and buildings. Social capital refers to a person's personal relations network that has a symbolic nature. A person is valued from the his/her relationships, because this network can "buy" profits, similar to money. Social capital acts to strengthen the efficiency of economic and cultural capital (Grenfell and Hardy, 2007: 30). Symbolic capital is the accumulation of all forms of prestige, status, authority, and legitimacy.

These forms of capital can be interchangeable; the greater a person accumulates a certain capital then the more likely it is to convert with another capital. A community group is identified through the configuration of its capital type through a motif of ownership, that determined by the group's position in social field.

Bourdieu (1993: 72) proposed the concept of field to map social positioning structures, and the fundamental logic. In this sense, field is a structured space from a number of positions that has its own property so that the characteristics of its social agents can be analyzed independently.

C. Research Methodology

This qualitative research is conducted through interdisciplinary approach to understanding the hybridity of aesthetic taste as a practice that occurred in some cities or fields that have different constellation of power. The aesthetic taste of Tionghoa Peranakan entrepreneurs was manifested through the visual style of batik. In semiotic study, design of batik can be viewed as a text studied in relation to aesthetic, power, and socio-cultural aspects.

The characteristics of this cultural study are dynamic and dialectical. It is dynamic because culture is flexible, and dialectical because it depends on a special locative aspect. This study uses an interdisciplinary perspective derived from sociology, semiotics, and visual arts to examine the taste of Tionghoa Peranakan entrepreneurs in several different cities. The sociological point of view is used to examine the aspects of power that occur in the social field of each city. Visual arts theory used to examine the aesthetic aspects of batik, while semiotics to examine the relationship between Chinese entrepreneurs' taste with batik aesthetic aspects. This research uses purposive sampling strategy.

D. Analysis

Batiks that are used as purposive samples are *encim batik* from Indramayu, Cirebon, Pekalongan, and Lasem produced in early 20th century which influenced by Chinese culture.

D.1 Analysis of *batik Lokcan* from Indramayu

D.1.1 Sociological analysis: domains, capital, and habitus

Indramayu is an area on the north coast of West Java province. This place has never been the center of any kingdom so that its society is more egalitarian and pragmatic. As a city that has a strategic sea-port in the 16th century, namely the Port Cimanuk, Indramayu residents often come into contact with foreigners, including merchants from India, China, and Arab.

Several Tionghoa Peranakan *batik* entrepreneurs from Lasem also came to this place. Batik Indramayu is estimated to have been around since 200 to 300 years ago.

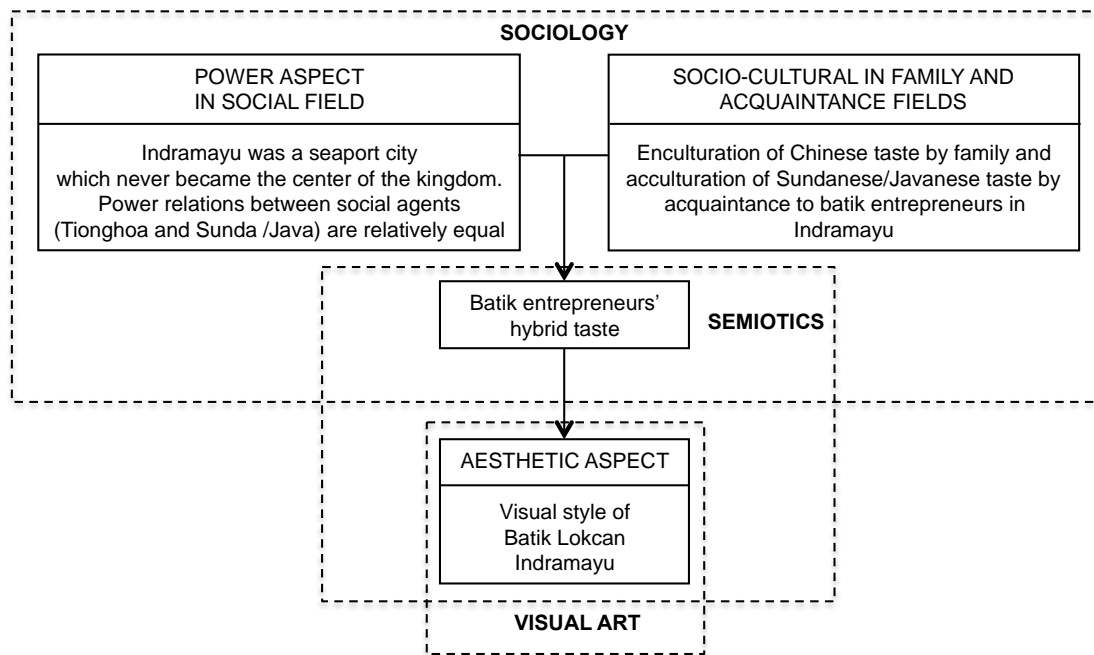


Figure 1. Interdisciplinair study to analyze relationship between hybrid taste of Tionghoa Peranakan entrepreneurs with visual style of *encim batik* in Indramayu (based on Lukman's diagram model in 2016).

Figure 1 shows that Indramayu was an egalitarian social field and its social agents (city dwellers) who were Chinese and Javanese or Sundanese have a social position that tends to be equal. This condition made *batik* entrepreneurs who mostly were Tionghoa Peranakan, could produce *batik* visual style in accordance with their taste. As Tionghoa Peranakan, they had a habitus (inclination) to combine Chinese and Indonesian culture in their daily practice; so their aesthetic taste was a hybrid taste. This was shown in the visual style of Indramayu *encim batik* made by the Javanese/Sundanese artisans (employees of batik workshop) based on direction of their employer (Tionghoa Peranakan entrepreneur). The purposive sample of *encim batik* in Indramayu is *batik Lokcan*.

D.1.2 Aesthetic Analysis: Visual Style and Semiotic

The visual style of Indramayu *batik Lokcan* is analyzed through semiotics to reveal the signs and codes used. The visual style elements are decorative motif (or image), color, and composition.



Figure 2. Batik Lokcan from Indramayu at the left
 (retrieved from <http://batik.or.id/ciri-khas-motif-batik-indramayu/>),
 and vase from China
 (retrieved from https://www.antiques-atlas.com/antique/chinese_kangxi_blue__white_phoenix_baluster_vase/as694a110)

Lokcan was one type of *encim batik* from Indramayu that was influenced by the visual style of China. *Lokcan* was originally made from silk (Chinese: *Chan* = silk). *Batik Lokcan* was dominated by blue, especially light blue (Chinese: *Lok* = blue), on white or beige background. It is estimated that *batik* artisans imitate the color of the Chinese vase brought by Chinese merchants to Indramayu. Not only the color that resembles to Chinese vase, but also its decorative motifs: phoenix and intertwined flowering plants. Indramayu as a sea port city that trades valuable items such as Chinese ceramics and silk, played a role in introducing Indramayu people to the beauty of Chinese decoration.

Lokcan use the iconic signs of the phoenix, and flowering plants. Its symbolic sign can only be understood by referring to the code in Chinese culture. Phoenix is a symbol of prosperity, and when combined with flowering plants in a dense composition means prosperity and harmonious community. The compositions of blue and white are the codes of the famous Ming ceramics.

Despite the resemblances to Chinese vase, *Lokcan* decorative motif and color show some differences. The visual style of phoenix on *lokcan* more simple, but its color was added with grey. The visual styles of flowering plants are more complex and use more color than those found in Chinese vases.

D.1.3 Analysis on relationship between social field condition in Indramayu with the visual style of batik Lokcan

From the analysis of social field conditions in Indramayu at that time with the visual style of *Lokcan* can be concluded several things. First, as a seaport without sultan or Dutch colonial government apparatus, then Chinese and Javanese/Sundanese as social agents had an almost equal position. As a region inhabited by many Chinese people, *batik* entrepreneurs were heavily influenced by the Chinese aesthetic taste that were visualized on decorative motif on ceramic items that were widely traded at that time. In this process of culture translation, the phoenix motif from China's visual culture are maintained, while the colors are newness derived from local's. Chinese culture seems dominant in the process of visual style hybridity in Indramayu batik.

D.2 Analysis of batik Mega Mendung from Cirebon

D.2.1 Sociological analysis: domains, capital, and habitus

Different from Indramayu which was an egalitarian city, Cirebon was a feudal city because it was governed by a sultan (king). As one of the centers of Islamic empires in Java, Cirebon was heavily influenced by Arab culture, but as a maritime trading town Cirebon was also influenced by Chinese culture. The Chinese culture influence grew stronger after Sultan Syarief Hidayatullah of Cirebon married Princess Ong Tien Nio (believed by some people as a daughter of Emperor Hong Gie of the Ming Dyansty) in 16th century. The princess brought many valuable items from China such as fine ceramics and fabrics. Kusnin Asa (2014) stated that since 1765 Cirebon batik began to receive influence from Chinese art as seen in the brighter colors. These colors were inspired by Chinese paintings and the palace decorations brought by Princess Ong Tien Nio. Social agents who occupy the highest position in the social field of Cirebon were sultan and the royal family so that their aesthetic taste was considered as a legitimate taste.

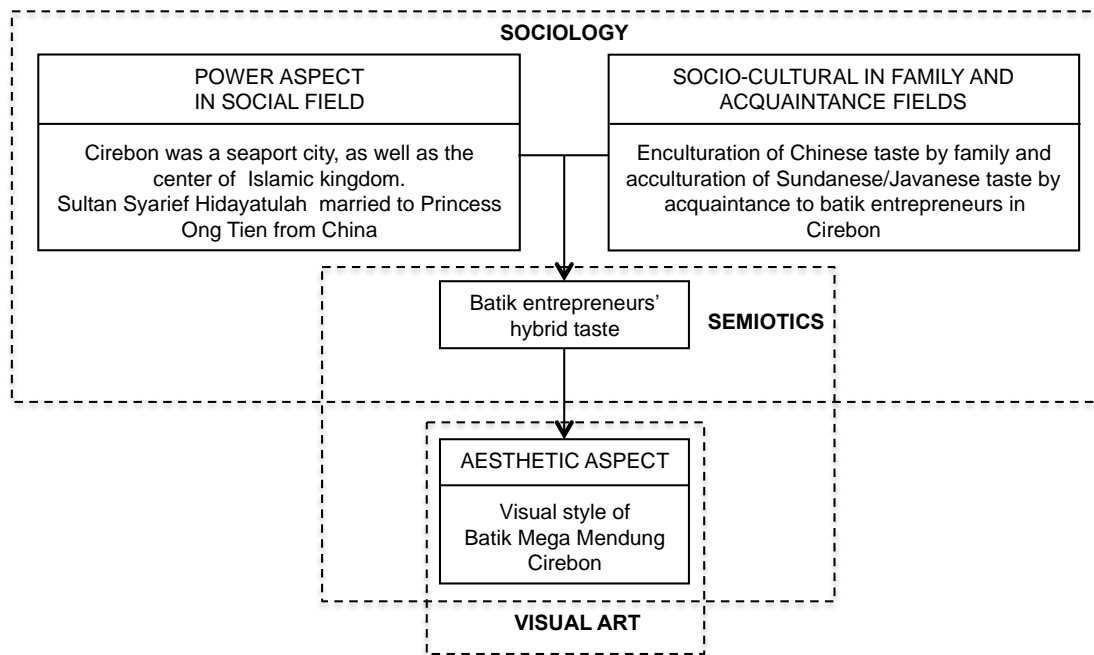


Figure 3. Interdisciplinair study to analyze relationship between hybrid taste of Tionghoa Peranakan entrepreneurs with visual style of *batik Mega Mendung* in Cirebon
(based on Lukman's diagram model in 2016).

Figure 3. shows that Cirebon was a feudal social field and the social agents that occupied the highest position was sultan with his royal family. Lower-ranking social agents, including Tionghoa Peranakan, will adjust their habitus and aesthetic taste to them. Incidentally Princess Ong Tien Nio brought valuable items, such as ceramics and silk, which were cultural capital as well symbolic capital that can serve as a reference about legitimated high class taste. However, the Arabic or Islamic aesthetic taste was also a legitimate taste so that the reference of fine taste was Chinese and Islamic hybrid taste. The purposive sample of *batik* Cirebon in this research is *Mega Mendung* batik, which is heavily influenced by Chinese culture.

D.2.2 Aesthetic Analysis on *Mega Mendung Batik*: Visual Style and Semiotic

The visual style of Cirebon *Mega Mendung batik* is analyzed through semiotics to reveal the signs and codes used. The visual style elements are decorative motif (or image), color, and composition. *Mega Mendung batik* decorative motif can not be completely said as coastal batik since the cultural background of the palace was very dominant.



Figure 4. Mega Mendung Batik at the left (retrieved from:

<http://www.medogh.com/blog/artikel-batik/batik-mega-mendung-khas-cirebon/>), and

Chinese ceramic plate at the right (retrieved from: [http://www.ebay.ie/itm/Chinese-Blue-and-white-porcelain-Hand-Painted-Bats-Plate-Qianlong-Mark-](http://www.ebay.ie/itm/Chinese-Blue-and-white-porcelain-Hand-Painted-Bats-Plate-Qianlong-Mark-ZJ0129/152766077101?hash=item23919158ad:g:BecAAOSw8axZ91K-)

[Blue-and-white-porcelain-Hand-Painted-Bats-Plate-Qianlong-Mark-](http://www.ebay.ie/itm/Chinese-Blue-and-white-porcelain-Hand-Painted-Bats-Plate-Qianlong-Mark-ZJ0129/152766077101?hash=item23919158ad:g:BecAAOSw8axZ91K-)

[ZJ0129/152766077101?hash=item23919158ad:g:BecAAOSw8axZ91K-](http://www.ebay.ie/itm/Chinese-Blue-and-white-porcelain-Hand-Painted-Bats-Plate-Qianlong-Mark-ZJ0129/152766077101?hash=item23919158ad:g:BecAAOSw8axZ91K-))

Mega Mendung (means: heavy mega about to rain) was one type of *batik* that heavily influenced by Chinese decorative motif. This *batik* has symbolic meaning for Chinese culture. *Xiangyun* (auspicious cloud) is ancient Chinese motif that represents the heaven and also ‘good luck’ because the Chinese word for cloud (*yun*) has the same pronunciation for ‘luck’ or ‘fortune’. In agrarian society, heavy clouds are associated with rain that fertilizes the soil to be considered a lucky bearer. When the cloud motif repeated, it symbolizes never-ending fortune. In the 16th century Islamic visual art, cloud images were used by Sufis to represent the great world or the outdoors. This symbolic meaning can only be understood through the China and Islam cultural codes. Although almost similar, *xiangyu* and *Mega Mendung* have different shapes. *Xiangyun* motif is more rounded, while *Mega Mendung* tend to be more oval, and pointed.

In addition to its decorative motif, the colors of *Mega Mendung batik* is also a symbolic sign. Blue is the index sign of sky, and is a rain-bearer that is a blessing to farmers for giving fertility and life. Red is the symbol of royal ruler. Combination of blue and red in *batik Mega Mendung* means hope for the royal ruler to give prosperity to his subjects. *Mega Mendung* has 7 gradations of blue that refers to 7 layers of heaven, as well as 7 layers of soil, and the number of days in a week. This code was derived from Islam teaching.

D.2.3 Analysis on relationship between social field condition in Cirebon with the visual style of its batik Mega Mendung

From the analysis of social field conditions in Cirebon in the past with the visual style of *Mega Mendung batik* can be concluded several things. First, as a seaport with sultan and royal family at the highest position, Chinese and Javanese/Sundanese occupied lower position. The visual style of Cirebon batik shows the cross cultural design that hybridize Islamic and China symbolic meaning. The marriage of Sultan Syarief Hidayatullah with Princess Ong Tien Nio produced a strong Chinese influences on Cirebon *batik* as *Mega Mendung*. Nevertheless there was an attempt to modify the shape of the rounded *xiangyun* motif into more oval and pointed shape that was more in line with local aesthetic taste. In this process of culture translation, the cloud motif from China's visual culture are maintained, while the colors are newness derived from local visual style. The influence of Chinese visual culture is balanced with local visual culture in *Mega Mendung batik*.

D.3 Analysis of *batik Buketan* from Pekalongan

D.2.1 Sociological analysis: domains, capital, and habitus

Since 12th century Chinese merchant ships arrived at Pekalongan to buy pepper, clove, sandalwood, eaglewood, and cardamon; and sold valuable items from China as ceramics or porcelains, and silk. By early 17th century Pekalongan became a part of Mataran Kingdom through treaty and marriage alliances. It became a wealthy area by the end of 17th century, but went into economic decline during the 18th century, and the Dutch East India Company (Vereenigde Oostindische Compagnie or VOC) began to gain significant influence over the area's political and economic life. It can be said that since the 18th century VOC apparatus occupied the highest position in social field in Pekalongan, but on December 31, 1799, VOC was dissolved. Pekalongan, then, was taken over by Dutch colonial government apparatus. In 1854, Dutch East Indies Government established the policy that distinguished the community into 3 classes: the upper class being white (European, American, Japanese), the second class being the foreign east (Arabic, Indian, Chinese), and the third class was indigenous (local people of Indonesia).

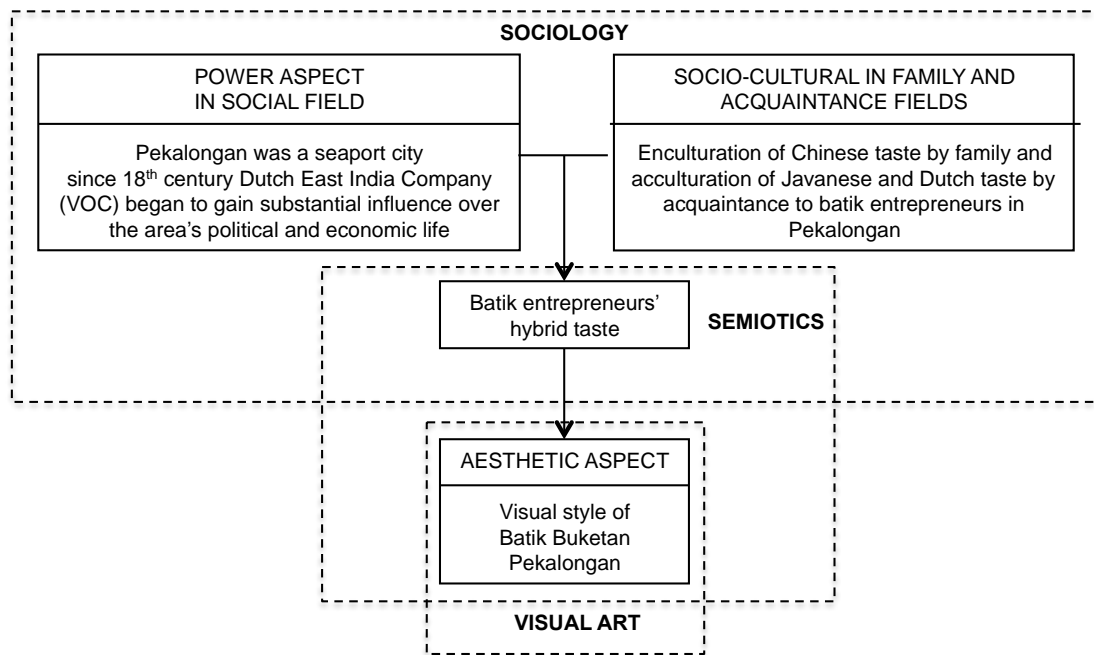


Figure 5. Interdisciplinair study to analyze relationship between hybrid taste of Tionghoa Peranakan entrepreneurs with visual style of encim batik in Pekalongan (based on Lukman’s diagram model in 2016).

The business of *batik* began around 1850 in Pekalongan. Most of its inhabitants – Javanese, Chinese, Arab – were involved in batik business. Indische community (descendants of inter-ethnic marriages of Dutchman and Javanese woman) also involved in manufacture of *batik*. Their batik (called as “*batik Belanda*” or “Dutch *batik*”) using soft pastel colors and floral decoration motifs from Europe (iris, tulip, carnation), or fairy tales characters (Red Riding Hood, Snow White, Hansel and Gretel). This *batik* was produced only for Indische or Dutch women. Until 1910, Chinese and Javanese women were prohibited from wearing Dutch *batik*. Around 1850 a strong Chinese middle class had already existed for more than a century and a half. They were intimately involved in the design, production, and wearing of batik. Elliot (1984: 118-119) noted that *batik* made by the Pekalongan *Tionghoa Peranakan* has two distinctive visual styles. Before 1910 *encim* batik resembles traditional north-coast batik: the rich natural colors of indigo blue and *mengkudu* red set on cream or tan background. After 1910, *Tionghoa Peranakan* Pekalongan *batik* burst into full color with an exhibition of flowers, multicolored shadings, and tiny textures of intricate filling for both designs and backgrounds. *Encim batik* altered dramatically after 1910 in part because of the new synthetic dyes, in part because of new political

situation, when a new law – called *Gelijkgesteld* (meaning "to equalized") decreed that every child born in East Indies of Chinese parents would be considered as Dutch subject, albeit not a Dutch citizen. *Tionghoa Peranakan* community were suddenly raised to a higher social position and could wear and make Dutch *batik*. In this research the purposive sample of batik Pekalongan is *Buketan batik*, which was made after 1910. *Buketan* means a bouquet of flowers.

D.3.2 Aesthetic Analysis on *Buketan Batik* Pekalongan: Visual Style and Semiotic

The visual style of Pekalongan *batik* (*Buketan*) is analyzed through semiotics to reveal the signs and codes used. The visual style elements are decorative motif (or image), color, and composition.



Figure 6. Dutch batik at the left (source:Elliot, 1984: 109),
buketan batik at the center (retrieved from: https://upload.wikimedia.org/wikipedia/commons/a/a8/Batik_Buketan_Pekalongan_Tulis_1.jpg), and enameled vase from China at the right (retrieved from:

https://www.aliexpress.com/item/Exquisite-Chinese-Antique-Handmade-Enamel-
Colorful-Porcelain-Flowers-and-Birds-Ornament-Vase-Made-by-China-
Jingdezhen/32628125832.html

Buketan batik was a type of batik made by Pekalongan *Tionghoa Peranakan* entrepreneur after 1910 to show a rise of their position (being equal to the Dutch) in social field. Between 1840-1940 Dutch batik was produced by Indisch entrepreneurs such as Len Metzelaar, and Eliza van Zuylen in Pekalongan. The decorative motifs of

Belanda batik were then imitated by Pekalongan Tionghoa Peranakan entrepreneurs, but with stronger and brighter colors. The strong and bright colors may be influenced by the colors in China enamel vases, which was more in line with the aesthetic taste of Pekalongan Tionghoa Peranakan community at that time. Another distinction between *Belanda batik* and *Buketan batik* was the background. *Belanda batik* usually displayed a plain background or with a little texture, while *Buketan batik* displayed complex and complicated detail background. The flowers bouquet combined with butterflies on *Buketan batik* was not only icon signs, but had the symbolic meaning of true love. The meaning can only be understood by knowing Chinese love story “Sampek and Engtay” (Liang Shanbo and Zhu Yingtai).

D.3.3 Analysis on relationship between social field condition in Pekalongan with the visual style of its *batik Buketan*

From the analysis of social field conditions in Pekalongan in the past with the visual style of *Buketan batik* can be concluded several things. The Dutch colonial government regulation placed the white man in highest position, the Chinese in middle position, and indigenous people in lowest position. Decreed that equalized the position of Chinese and Dutch caused the Pekalongan Tionghoa Peranakan imitated *Dutch batik*. One of the imitated decorative motifs was a bouquet of flowers that originally only iconic signs but then became symbolically meaningful when combined with butterfly images. *Buketan batik* colors also had code as follows: pastel-colored batik for young lady, darker-colored batik for older lady, blue and white batik for lady who were in mourning situation. In this process of culture translation, the bright colors and background denser composition from China’s visual culture are maintained, while the flower bouquet are newness derived from Dutch visual style. The influence of Chinese visual culture is balanced with Dutch visual culture in *Buketan batik*.

D.4 Analysis of *batik Naga* from Lasem

D.4.1 Sociological analysis: domains, capital, and habitus

Lasem (Lao Sam) was one of the largest Chinese settlements in Java by 15th century. The great fleet of Admiral Zheng Ho came to Java around 1413 as the ambassador of Chinese Emperor of Ming Dynasty. They want to promote bilateral relations with Majapahit, especially in the field of culture and commerce. They gained legitimacy

for their commercial activities and then many lived and settled in the northern coastal areas of Java Island. In 1740 there was a Chinese uprising in Batavia against VOC (*Vereenigde Oostindische Compagnie* or Dutch East Indisch Company). The Chinese were defeated and massacred. Many Chinese from Batavia came to Lasem to evacuate. Their arrival was welcomed by the Duke of Lasem Tumenggung Widyaningrat (Oei Ing Kiat) who allowed them to open several new villages. Unlike Pekalongan Tionghoa Peranakan that had close relationship with the Dutch, then Lasem Tionghoa Peranakan closer to the Javanese. They, in fact, once joined to fight VOC in a war called the “Perang Kuning” or Yellow War (1741-1750). Along with the turbulent rebellion against VOC by a Javanese-Chinese force, Lasem residents appointed three leaders named Panji Margono (a Javanese), Oei Ing Kiat, and Tan Kee Wie. These troops managed to conquer Rembang, but suffered defeat when attacking Jepara.

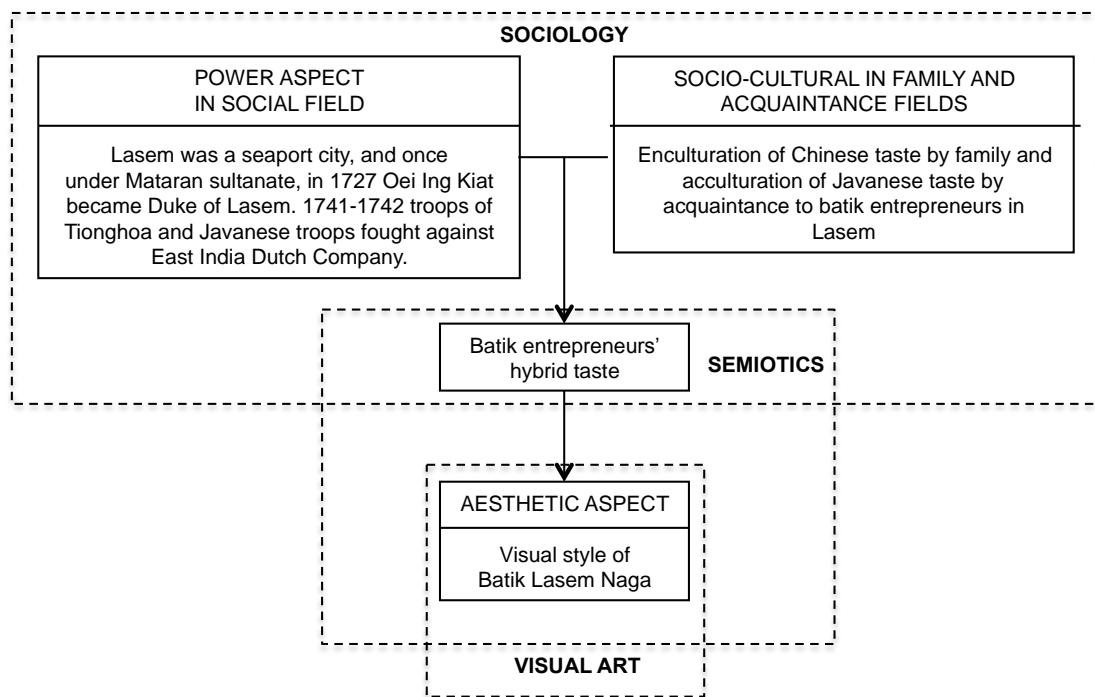


Figure 7. Interdisciplinair study to analyze relationship between hybrid taste of Tionghoa Peranakan entrepreneurs with visual style of batik Naga in Pekalongan (based on Lukman’s diagram model in 2016).

Memories of the massacres in Batavia and Perang Kuning caused Lasem Chinese to distance themselves from the Dutch aesthetic taste in their batik visual style. Batik Naga (dragon) is used as purposive sample of batik Lasem in this research.

D.4.2 Aesthetic Analysis on *Batik Naga* Lasem: Visual Style and Semiotic

The visual style of *batik Naga* (dragon) Lasem is analyzed through semiotics to reveal the signs and codes used. The visual style elements are decorative motif (or image), color, and composition.



Figure 8. *Batik Naga* from Lasem at the left

(source: <http://rumahukm.com/wp-content/uploads/2015/06/Batik-Lasem-072.jpg>),

and Chinese vase at the right (source:

<https://www.pinterest.com/pin/495958977686351634/>)

Batik Naga Lasem shows a very strong influence of Chinese culture. Dragon and Phoenix are symbol sign of success and prosperity. They are also the symbol of love and marital joy. Phoenix is the “female” and dragon is the “male”. The green dragon and red phoenix believed as celestial guards. The motif of flowering plants symbolizes prosperity and happiness if marriage life. The decorative motif on *batik Naga* batik is very similar to the decorative motif on Chinese vase.

D.4.3 Analysis on relationship between social field condition in Lasem with the visual style of its *Naga* batik

From the analysis of social field conditions in Lasem in the past with the visual style of *Naga* batik can be concluded several things. The Chinese had settled very long in Lasem, and some of them were dukes or leaders. They had occupied a high position in the social field so they could more freely to visualize their aesthetic taste in batik.

Naga batik are examples of Lasem batik that is strongly influenced by Chinese culture. In this process of culture translation, the dragon motif and the colors from China's visual culture are maintained. The influence of Chinese visual culture is very significant in this dragon batik.

E. CONCLUSION

The 21st Century Maritime Silk Road initiative presented by Xi Jin Ping in the Indonesian parliament is prominent thing and has a strong historical foundation. Since the 11th century had occurred trade carried by sea between China and Indonesia. Through a harmonious cross-cultural communication between traders from China and Indonesia formed an international business network.

Some Chinese merchants settled in Indonesia and married local women. From these inter-ethnic marriages were formed *Tionghoa Peranakan* communities. They produced *Encim batik* as a result of cultural hybridity between China and Java culture. The cities on the northern coast of Java Island were residential areas of Peranakan Chinese who produced *encim batik*. Originally *encim batik* made for the Tionghoa Peranakan women daily wear, but later became commodity goods exported to various regions in Sumatra, Malaysia, Singapore, and Phuket.

The visual styles of batiks from these coastal cities (Indramayu, Cirebon, Pekalongan, and Lasem) show the similarities and differences. The result of analysis of each purposive sample *batik* from the four cities can be summarized as follows:

- *Tionghoa Peranakan*, who became batik entrepreneurs, had a habitus to hybrid Chinese culture with local culture in their daily life.
- The habitus affects their aesthetic taste therefore they like to combine China visual styles with Java or Dutch visual style.
- The social situations concerning the constellation of power and the position of the social agents determine the legitimate aesthetic taste in social field. In social field occupied by agents who have equal position (egalitarian), *batik* entrepreneurs can express their personal taste freely. It can be seen from batik that used as purposive sample from Indramayu and Lasem. In the social field that has several different positions, then the batik entrepreneurs had to adjust their tastes with the agents' taste in higher position. In Cirebon legitimate taste

referred to Sultan' who hybridize Arab, Chinese and Javanese tastes, whereas the legitimate taste in Pekalongan are the taste of the Dutch.

- The heavy influence of Chinese culture is seen in *Lokcan batik* from Indramayu, and *Naga batik* from Lasem; while the moderate ones are from *Megamendung batik* from Cirebon and *Buketan batik* from Pekalongan. *Megamendung batik* visual style is a result of hybridization between Chinese and Islamic visual culture, while Pekalongan between Chinese and Dutch visual culture.
- Batik entrepreneurs tried to modify their habitus and taste in order to produce batik that is considered high quality and can be used as cultural capital as well as symbolic capital by the owner.

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