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THE RELIGIOUS MEANING OF ISLAMIC INSCRIPTION IN KOTA TINGGI CEMETERY, SIAK, RIAU PROVINCE

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Abstract

This research discusses religious inscription found on the cemetery site in Kota Tinggi Siak Riau Province. The background of this research is based on the changes in the Malay tradition of Islam. Nuanced religious buildings (material culture) such as mosques, tombs and other buildings have undergone substantial changes, some even total changes, one of which is the replacement of Arabic calligraphy in the mosque or cemeteries with new ones. Whereas, before, it is the pride of the people about their Islamic tradition in the past. Many things become historical documents of development, social, cultural and community traditions in Siak. Inscriptions in the environment Kota Tinggi Cemetery contains data about the Kings, his royal family and the commanders of Siak Kingdom. This can help in discovering the history of the old Siak Kingdom, both from the genealogy of the Kings, the process of the establishment of the Siak Kingdom, its genealogy, development of the Islamic region and other sources. The inscriptions found in this area reveal the religious traditions of the Siak society at that time. Moreover, it can be used as evidence on the proximity between the Siak Kingdom and the teachings of Islam. Not all of the available contents of the inscriptions can be revealed in this research. This study uses archaeological research in the form of data collection, both literature data and field data obtained through the method of assessment, survey and related research, data processing techniques classification by type, material, location, dimensions and others. Interpretation or meaning of the data obtained through those stages are then incorporated with data obtained through the help of scientific historical analogies (historical), ethnographic, and experiment. However, given technical limitations, this study will only be analyzed through a historical approach.

Keywords: *Inscription, Religious Meanings, Cemetery, Calligraphy, Kota Tinggi Siak.*

Abstrak

Penelitian ini mengangkat objek inskripsi keagamaan yang terdapat pada situs pemakaman Kota Tinggi di Siak Provinsi Riau. Latar belakang penelitian ini didasari oleh terjadi perubahan pada tradisi Melayu Islam. Bangunan yang bernuansa keagamaan (matrerial culture) seperti masjid, kubur, dan bangunan lainnya banyak mengalami perubahan bahkan berubah total, salah satu diantaranya adalah digantinya kaligrafi Arab yang ada di masjid atau kubur dengan yang baru, padahal sebelumnya merupakan kebanggaan masyarakat akan tradisi Islam masa lalu. Banyak hal yang menjadi dokumen perkembangan sejarah, sosial, budaya, dan tradisi di masyarakat Siak. Insripsi yang ada di lingkungan pemakaman Kota Tinggi memuat data tentang para raja, keluarganya dan para panglima kerajaan Siak. Hal ini dapat membantu dalam mengungkap sejarah kerajaan Siak lama baik dari silsilah raja-raja, proses berdirinya kerajaan Siak, geneologi, perkembangan wilayah dan lainnya. Dalam inskripsi yang ditemukan dapat mengungkap tradisi keagamaan masyarakat pada saat itu dan lebih dari itu dapat digunakan sebagai kedekatan antara kerajaan Siak dan ajaran Islam. Adanya Insripsi yang sampai saat dilakukan penelitian belum semuanya terungkap isinya. Dalam mengungkap berbagai aspek permasalahan pada penelitian ini menggunakan kajian arkeologi berupa pengumpulan data, baik data kepustakaan maupun data lapangan yang diperoleh melalui metode penjajagan, survey dan yang terkait dengan penelitian, pengolahan data dengan teknik klasifikasi berdasar jenis, materi, lokasi, dimensi dan lain-lain. Penafsiran atau pemaknaan dari data yang telah diperoleh melalui tahap tersebut yang kemudian disatukan dengan data yang diperoleh melalui bantuan keilmuan analogi sejarah (historis), etnografis, dan eksperimen. Mengingat keterbatasan teknis, maka dalam penelitian ini hanya akan di analisis melalui pendekatan sejarah saja.

Kata Kunci: *Inskripsi, keagamaan, Pemakaman, Kaligrafi, Kota Tinggi Siak.*

Introduction

The arrival of the Muslims from India, Arabia, Persia, and even China to Indonesia followed the shipping and trade routes formed the Muslim community trade centers. Therefore, these elements of trade, chronologically and geographically, are important patterns in the spread of Islam in Indonesia.

Coastal areas and areas that have large waterways are part of the trade routes. Most of them were already port cities before Islam came, yet there were others that had not been functioning as cities. However, in the process of Islamisation, these areas become cities and were characterized by Islam, such as Samudra Pasai and Pidie in Aceh, Riau, Palembang, Malacca,

Jambi, Demak, Gresik, Tuban, Cirebon, Banten, Ternate, Tidore, Goa, Makassar, Banjarmasin, and so on. Among the cities that were functioning as the city centers of the Kingdom, there were also cities that served as districts, and others that served as a port cities.

Riau, known by its Malay name, is one Malay area that is synonymous with Islam. Urban centers like Siak Kingdom, Rokan Hilir, Rokan Hulu and Kampar/Bangkinang are known for their Islamic Malay culture. Husni Thamrin said, "...that it is identical to the Melayu Islam is a process of enculturation, in which the imperial institution of Malay Islam plays an important role in the process of enculturation. Imperial institutions that implement the constitution and Islamic value system have been able to scrape the old Malay traditions of animism and dynamism-Hinduism to Islam Malay system" (Husni Thamrin, 2007). Husni Thamrin also said that, in the process of enculturation, Malay empire was not limited in the values of Islam. But also, included the emblem/symbol, objects and religious buildings (homes, mosques and graves). Therefore, Islamic religious material culture remains abundant in the environment around the empire or Malay Islamic kingdom. Arabic or *Jawi* calligraphy was one decoration that was widely applied in the Palace, Mosque, Graves and other buildings.

To show its Islamic faith, in terms of writing, the Malay kingdom tried to shift the old written tradition into the form of Arabic script (*Jawi*). The script was written in the model of *Jawi* writing, although its implementation was still not uniform. In 1857 AD, the Raja Ali Haji created a guideline for writing Malay with Arabic language point of view, i.e. the book of *Bustan al-Katibin* and the Malay Dictionary. With these two books, the use of the Malay language in the Arabic script was growing, especially those related to Islamic teachings. The Islamization of Malay language with the use of Arabic-Malay unleashed a wave of Islamization of Malay culture, which was tremendous in Riau (Husni dan Koko, 2009).

The existence of the past Arabic script that Malay Arabic (*Jawi*) and religious artifacts, like calligraphic remains, are reflections of the religious dimensions at that time. These objects indicate the condition

of the religious community during that era. Arabic calligraphy that was applied on the dome, pulpit, mosque and tomb was a sign or symbolic sense of religious community. Moreover, the writings on a headstone area or *cungkub* (dome, in local language) tomb, were inscriptions and the outpouring of prayers for the dead¹.

The influx of modern culture, especially during the New Order era, brought some changes in the Malay tradition of Islam. Religious buildings (material culture) such as mosques, tombs and other buildings had undergone many changes, some even changed completely. One change was the replacement of the Arabic calligraphy in mosques that were replaced with new ones. Whereas, before, they were the pride of the people towards the past traditions of Islam.

Most of the Riau people were less concerned about the maintenance of the older physical culture. Many writings and embellishments on Islamic relics such as tombs and mosques that read old calligraphy were restored. They were replaced with new calligraphy and decorations, even though the past object had a higher historical value to the development of the Malay community. Even more valuable when it is associated with the history of the past, in which “Malay is synonymous with Islam”. Accordingly increased tourism, related to religious tourism development, recognizes that while the old data, written or remains of the past, are not yet standardized (Aswan, Budpar of Riau Province).

The Enrizal and Edi Yulisman (Riau Provincial Museum), and Pekanbaru community tend to undervalue the physical cultural relics of the past, such as the ornaments and Arabic calligraphy in mosques. Currently, almost all of the old calligraphy and relics no longer exist due to irresponsible restoration. This is similar to what was said by the officials of Bubpar Riau province, namely Aswam Marnata Purba, they stated that many valuable relics of the past, with local cultural values, have been lost due to the restoration of buildings. They were restored without permission from the Department of Culture and Tourism (Budpar). Except in the palace and mosque of Siak Air Tiris, the traditional market that is still maintained, and its objects of cultural heritage are protected. It is also stated by officials of the Museum and Budpar, Panji Ade (Kabagset

Kanwil Kamenag Riau), located in the former center of the kingdom like Kampar, Rokan Hulu and Rokan Hilir, that the calligraphy in mosques and tombs has been widely restored, and damaged. They have been replaced with new, more “beautiful” calligraphy.

This research was conducted in the city of Siak Indragiri, arguing that in the public areas of the environment of the province of Riau, a former administrative center empire Malay, such as Pekanbaru, Rokan Hilir, Rokan Hulu and Kampar/Bangkinang, there has been a change of orientation in terms of the restoration of old sites, such as mosques or graves. The remains (sites), that have long been associated with particular forms and carving calligraphy/inscription, are amended by the model of modern buildings and new calligraphy. In fact, these sites have a value indicating greatness of royal Malay in Riau. Meanwhile, in Siak, old sites such as the relics of king/sultan i.e. cemetery, Palace, Mosque, meeting hall and other buildings are still largely maintained.

The museum and tourism community in Riau expect to continue studying the local culture that is associated with the old writings, especially calligraphy in historic religious buildings. This is important because, according to their knowledge, up to now there has been no study or research related to it, especially inscription. Inscriptions in the High City Cemetery area contain data about the royal family, kings and the military commanders of Siak. The writings reveal the history of the old Siak Kingdom, in terms of the genealogy of the kings, the process of the establishment of the kingdom of Siak, development of the region and other valuable historical information. Such symbols as “*Muhammad Bertangkup*,” prayers, names and terms that exist in the inscription reveal the religious traditions of society at that time. Moreover, it can be used as an indicator of the relationship and its affinity between the royalty of Siak and the teachings of Islam.

This inscription research has not revealed all of its contents. This study will focus on: (1) How many religious inscriptions (written) are contained at the religious sites in Siak district? What forms of media and the kinds of calligraphy are used in those Islamic inscriptions? What is the meaning contained in the inscriptions?

This study aims to (1) create an inventory of religious inscriptions contained at the religious sites in Siak; (2) describe the religious inscriptions found, including the media, the kind of writing, materials, layout and others, and (3) reveal the religious significance of the religious inscriptions.

Meanwhile, the benefits and significance of this research is to determine the number of written religious inscriptions that can be found scattered around the communities in Riau Siak community, in terms of quantity, content, history, and background information. The usefulness of this research is to reveal the past history of the development of Islamic culture in Riau (Siak) as a reflection on the present and future. Also, to understand the past treasures of Muslim culture to connect the life of the present with the future. The research is expected to be a study in the field of written religious inscriptions contained at religious sites and should encourage subsequent studies. The results of this study are expected to provide information to the public as a historical document of culture and religion. The meaning of “inscription” in this study are the words inscribed on stone monuments or stamped on coins, medals or trophies.

Short History of Siak Sri Indrapura

The district of Siak consists mostly of lowlands in the East and some plateaus in the West. In general, the soil structure consists of yellow and red podsolic rock, alluvial soil, organosol and gley humus in the form of swamps, or wet soil. This kind of land is fertile for the development of agriculture, farming and fisheries. The area is a tropical climate with temperatures between 25 ° - 32 ° Celsius.

The Siak River divides the territory of Siak, the area also has many lakes scattered in several sub-districts. The Siak River is best known as the deepest river in Indonesia, so it has high economic value, especially as a means of transportation and infrastructure.

The potential for flooding is ever present in the area along the Siak River, since morphology the surrounding banks are relatively flat. In addition to the Siak River, this area is also fed by other rivers, namely

the Sungai Mandau, Gasib River, Apit River, Middle River, Sungai Rawa, Sungai Buntan, Sungai Limau, and Spinach River. While lakes scattered in the area are: Lake Ketialau, Black Water Lake, Lake Iron, Lake Tembatu Sonsang, Big Island Lake, Emerald Lake, Lower Island Lake, Upper Island Lake, and Lake Swamp (Sources from Badan Promosi dan Investasi of Siak, 2010).

A historical review of Siak Kingdom as one of the kingdoms in Indonesia gives food for thought for all of us, because of their existence the Riau people feel a sense of freedom. The Kingdom of Siak Sri Indrapura was founded in 1723 AD by Raja Kecil, the title of Sultan Abdul Jalil Rahmat Shah son of King Johor (Sultan Mahmud Shah), and his wife Encik Pong. The center of the kingdom is in Buntan. The name of Siak was allegedly derive from the name of a type of vegetation that is widely available there.

Before the founding of the Siak kingdom, some areas in the region were under the authority of Johor, who governed and oversaw the area. The king was designated and appointed by the Sultan of Johor. However, for nearly 100 years. The area is supervised by the harbor master, who is appointed to levy an excise tax for forest products and seafood. In early 1699 the Royal Johor Sultan Shah, title of Sultan Mahmud II died; he was assassinated by Magat Sri Rama. Encik Pong, the Shah's wife was pregnant and she was rushed to Singapore, then to Jambi (Jamil, Nizami,O.K, dkk, 2010).

On the way to Jambi, Raja Kecil was born. He was then raised in the Pagaruyung Kingdom of Minangkabau. Meanwhile, the helm of the kingdom was occupied by Datuk Bendahara Johor tun Habib, title of Sultan Abdul Jalil Shah Riayat. In 1717, Raja Kecil became powerful and managed to seize the throne of Johor. In 1722 the Kingdom of Johor was recaptured by Tengku Sulaiman, Raja Kecil's in-law, who was the son of Sultan Abdul Jalil RiayatShah.

Tengku Sulaiman was aided, by some nobleman of Bugis, in recapturing the Kingdom of Johor. There was a civil war that resulted in substantial losses on both sides, then each party eventually resigned. The Johor Party resigned to Pahang, and Raja Kecil resigned to Bintan and a

new kingdom was established on the edge of the Buantan River (a tributary of the Siak River), (Jamil, Nizami,O.K, dkk, 2010).

Thus, this is the short history of the beginning of the kingdom of Siak in Buantan. However, the center did not settle in the Kingdom of Siak Buantan. The capital of kingdom always moved from one place to another, i.e. from Buantan to Mempura. It then moved to Senapelan Pekanbaru, and back again to Mempura. During the reign of the Sultan Ismail Sultan Syarif Assyaidis Jalil Jalaluddin Ismail (1827-1864) the center of the Siak Kingdom was moved to Siak Sri Indrapura city and eventually settled there until the reign of the last Sultan Siak.

During the reign of the 11th Sultan, Sultan Syarif Hasyim Abdul Jalil Assayaidis Syaifuddin who ruled in 1889-1908, a magnificent palace was located in the town of Siak and the palace was named Asseraiyah Hasyimiah. The palace was built in 1889. In the reign of Sultan Syarif Hasyim this Siak made significant progress, especially in the economic field. And this time he also had the opportunity to pay a visit to Europe, namely Germany and the Netherlands. After his death, he was succeeded by his son who was a child and attending school in Batavia, namely Tengku Sulung Syarif Kasim, and only in 1915 he was designated as the 12th Sultan of Siak with a tittle “Assayaidis Syarif Kasim Abdul Jalil Syaifuddin” and also, known by the name of “Sultan Syarif Kasim Tsani (Sultan Syarif Kasim II), ((Jamil, Nizami,O.K, dkk, 2010).

Along with the proclamation of Independence of the Republic of Indonesia in 1945, he shall raise the new flag of Indonesia, red and white, on the Siak Palace. Not long after this, he went to Java to meet Ir. Soekarno, joining the Republic of Indonesia. He handed down the Royal Crown, and money as much as Ten Thousand Gulden. And since then he left Siak and settled in Jakarta.

Only in 1960 he returned to Siak and died in Rumbai in 1968. He did not leave descendants either from the First Empress Tengku Agung, or from the Second Empress Tengku Maharatu. In 1997 Sultan Syarif Kasim II received the title of Honorary Hero as a National Hero of the Republic of Indonesia. The tomb of Sultan Syarif Kasim II lies in the middle of Siak Sri

Indrapura City, adjacent to the Sultan Mosque, the mosque Syahabuddin ((Jamil, Nizami,O.K, dkk, 2010).

At the beginning of Government of the Republic of Indonesia, Siak was a region under Bengkalis. The status was changed to the District of Siak. It was only in 1999 it turned into Siak Regency, with its capital Siak Sri Indrapura, under the Law No. 53 of 1999 (Jamil, Nizami,O.K, dkk, 2010).

Religious Inscription in Kota Tinggi Cemetery, in Syahabuddin Mosque, and in Sultanate Meeting Hall

This inscription research focuses on four areas, namely Kota Tinggi Cemetery, Syahabuddin Mosque, the Sultanate Meeting Hall, three of them are located in the city of Siak. Finally, it also focuses on the tomb of Sultan Abdul Jalil Shah Muzafar (Tengku Suang Asmara) in Mampura. Three focus (No 1, 2 and 3) are located in the adjacent neighborhood, while the tomb of Shah Sultan Muzafar is located outside the city Siak (Mampura), in a village that is approximately 15 km from the city of Siak. Perhaps in the past, it was a sanctuary for Tengku Suang Asmara.

In the four locations, within the city of Siak, we found 66 calligraphy inscriptions: at the Kota Tinggi Cemetery there are 22 inscriptions. They were written on the tombstones of the Sultan's families. At the Dome of the tomb of the Sultan XI (*Makam* Sultan Abdul Jalil Saifuddin) there are 40 inscriptions. At Syahabuddin Mosque there are two inscriptions, located above the front door and on the pulpit. Within the Sultanate Meeting Hall there is one, and in the Tomb of Sultan Abdul Jalil Shah Muzafar (Tengku Suang Asmara) in Mampura, there is also one inscription. Tengku Suang Asmara is the second Sultan of Siak, and in this tomb there is no inscription on the headstone. The calligraphy was found in the tomb next to them.

The inscription content on the tombstone consists of identity and titles of the deceased, prayers, verses of the Qur'an, and the name of the Prophet's family and companions. The mosque consists of the name and its year of construction. While at the meeting hall there is a symbol of the empire, and this symbol is obtained in places like the Palace, old mosques and other places that contain historical value.

The materials used consisted of wood, river rock, temple stone and marbles. Generally the existing inscriptions on tombstones have suffered damage and some have been replaced with a new inscription, even if the old one is still visible at the bottom of the headstone. A headstone size is generally between 85 -100 cm. Headstones for men are mostly spherical (phallus) and for women they have a flattened shape (a kind of board).

Findings

To better help understand our research findings, there are examples of the inscription findings. Although the meaning is not necessarily precise due to the distance of time between the incident and the time of the research. The tombs in Kota Tinggi are divided into two parts; the first part is located within an enclosed building. The tombs contained therein are close relatives of the sultans and their armies, today is no one is added. In the second part, there are tombs located outside the building but surrounded by fences as high as 80 cm. The people buried in these places are the royal sultans' families, and here we still find some new tombs.

Materials used consist of wood, river rock (sandstone), stone statues (andesite) and marble, and most have been damaged. Generally the inscriptions on tombstones have been damaged, and some have been replaced with new ones. The headstone size is generally between 85 -100 cm. The headstones for men are round (phallus) and for women they have a flat shape.

The language is Arabic and Malay, with Arabic and *Jawi* writing. The gravestone inscription is located in the right part of the tomb (north) and includes the identity/name of the deceased, while on the left (south) is a prayer for the dead. The words most used to indicate the tomb are lafaz *ḍarīḥ*, not a tomb or grave, like these the word: “*ḥaḏā ḍarīḥ...*”. The people buried in Kota Tinggi were the royal families of the sultans and their armies.



*Photo 1. The tomb of Qadhi Sultan Siak, a writing on the stone wall.
Doc. Dede, 2014.*



*Photo 2. Some tombs and graves with unidentified names of the deceased.
Doc. Dede, 2014.*

Makam I, a writing on the tombstone in the head position

Photo I. The materials are stone, the tombstone in the head part, the height is 154cm, width 104cm.

هذا - ضريح المغفور له الحاج - زكريا بن الحاج عبد المطلب - قاضي سلطان سيك
قد - توفي ... في ...

Which means,

This is the tomb of (may God forgive him) Haji Zakaria bin Haji Abdul Muthalib, the *Qadhi* (judge) of Siak Sultan. And, he had died... on ...

Photo II. Materials are stone, the tombstone is the head, height 54cm.

The inscription says:

هذا - ضريح الراجي - للعفو والغفران

This is a grave hoping for apology and forgiveness.

Such tombs as those mentioned above are commonly found in Siak, and most of them use the word “*ḍarīḥ*,” and not “*makam*” or “*kubur*” like in other areas.

1. *Makam* (Tomb)

“*Makam*” or tomb comes from an Arabic word meaning place, position. In Indonesia, the word “*makam*” is often used to mean a Muslim burial place. This understanding is not appropriate given the tomb is not identical with the place of burial. The burial place is called “*kubur*” which means “incorporated into the soil.” Therefore, “*makam*” can be differentiated into several categories: (a) *makam* as a place to stand or places visited by someone in his wanderings and (b) *makam* as the burial place of a Muslim. In Indonesia, the meaning of the word *makam* is defined as the tomb of a person (the meaning of section b), that is the tomb of a person after leaving the natural world. Most people still respect tombs, especially given the fact that certain people are considered sacred and their spirits are believed to communicate and relate back to those who are alive.

The research data revealed that the word “*ḍarīḥ*” was used to indicate the tomb (shown on gravestones). In the two cemeteries studied, the word “*ḥazā ḍarīḥ*” (هذا ضريح) was used, not “*makam*” or “*kubur*”. Likewise, a Siak public cemetery area, in this study, used the same word of “*ḍarīḥ*.” This word was rarely used on the tombstones in the cemetery in other areas, especially in Java, where generally the word “*makam*” or “*kubur*” is used, or even just the name of the deceased on the tombstone.

There are also differences in the model inscriptions found on the headstones in the Kota Tinggi cemetery when compared with gravestones from other regions. Gravestones in this cemetery use two inscription

signs, one is at the head part where an inscription or writing identifies the name and title of the person concerned. Meanwhile, at the foot of the gravestone, there is a writing of a prayer written for the deceased. Here is an example:

At the head part/ on the right side

هَذَا - ضَرِيح اَمْتِكَ الرَّاجِيَّه مِنْكَ الْعَفْو - وَالرَّضَىٰ الْاَنْجِيء سُورِي بِنْت الدَّائُو الْحَاج -
قَاسِمُ اللّٰهُمَّ اغْفِرْ لَهَا وَارْحَمْهَا بِرَحْمَتِكَ - يَا اَرْحَمَ الرَّاحِمِينَ كَادَتْنِ وَفَاتْنِ يَائْتْ هَارِي -
رَبُوع كَفْد تَارِيخْ تَوَجَّه دَارِي بُولَنْ - جُمَادِ الْاٰخِر سَنَةِ 1320.

Which means:

This is the tomb of Your people, who expect Your forgiveness and blessing, Mrs. Suri binti Haji Datuk Qosim. Our Lord, please forgive and love her with Your mercy, O God the Merciful, of all loving. The state of her death, which is Wednesday, 7th of Jumadil Akhir, in 1320 H, or to coincide with August 12, 1902 M.



*Photo 3. The tomb of Mr. Suri Bint Al-Haji Datuk Qosim, died Wednesday 7th of Jumadil Akhir in 1320 Hijriyah, written in the Upper Timber; Head Position.
Doc. Dede, 2014.*

The inscription in the photo 3 is as follows:

هَذَا - ضَرِيح اَمْتِكَ الرَّاجِيَّه مِنْكَ الْعَفْو - وَالرَّضَىٰ الْاَنْجِيء سُورِي بِنْت الدَّائُو الْحَاج -
قَاسِمُ اللّٰهُمَّ اغْفِرْ لَهَا وَارْحَمْهَا بِرَحْمَتِكَ - يَا اَرْحَمَ الرَّاحِمِينَ كَادَتْنِ وَفَاتْنِ
يَائْتْ هَارِي - رَبُوع كَفْد تَارِيخْ تَوَجَّه دَارِي بُولَنْ - جُمَادِ الْاٰخِر سَنَةِ 1320.

This is the tomb of Your people, who expect Your forgiveness and blessing, Mrs. Suri binti Haji Datuk Qosim. Our Lord, please forgive and love her with Your mercy, O God the Merciful, of all loving. The state of her death, which is Wednesday, 7th of Jumadil Akhir, in 1320 H, or to coincide with August 12, 1902 M.

The tombstone of Encik Suri binti Datuk Al Haji Qosim, wafat hari Rabu 7 Jumadil Akhir Tahun 1320 H. The head part of the tombstone material is made of wood, height 1 m, the width of middle tombstone 34.5 cm, in box 22 x 22 cm, written in 1320 Hijriyah.



*Photo 4. Written posts in the upper wood, at the foot position
Doc. Dede, 2014.*

Feet part/on the left

بسم الله الرحمن الرحيم - اللهم انت ربها وانت خلقتها والله - قبضت روحها وانت
اعلم بسرها - وعلايتها فاغفر لها وارحمها انك - انت الغفور الرحيم وصلى الله على
سيدنا محمد واله وصحبه وسلم - مغت فدا جماد الاخر سنة 1320.

This means:

With the name of Allah, the Most Gracious, the Most Merciful. Our Lord, You are the maintainer and Who created her, and handheld her soul. You are more aware of the hidden things and apparent from her. So forgive and love her, You are Forgiving and Merciful. May the grace and salvation

devoted to the family of the Prophet Muhammad and his companions. Died on 7 Jumadil akhir in 1320 H. The material at the foot of the gravestone is made of wood, 1m tall headstone, width 34.5 cm, inbox 22 x 22 cm, inscribed in the year 1320 H.

In the beginning, we find it difficult to understand the word “*ḍarīḥ*,” although it is understood that the word means a grave or tomb. Having conducted a search to open the dictionary in Arabic, Al-Munawir, the word *ḍarīḥ* is synonymous with the word grave or tomb. The word *ḍarīḥ* is also commonly found in the tombs in the city of Siak. Having conducted observations and interviews with local figures and leaders in the area, the word *ḍarīḥ* is indeed commonly used in the region. This word was used for a long time at the tombs in the Sultan’s family cemetery.

The inscription at the foot of the gravestone is a prayer for the deceased, and it is expected to be read by the visitors and a reminder to her family. This model cannot be found on gravestones in other areas. The text of prayer was usually taken from the prayers normally used at the time, or a summary of prayers in the books of the scholars or Prophetic tradition handbooks. These prayers were written as a recommendation or religious orders, especially for families and the Muslims praying for their fellow Muslims who had died. Moreover, this was expected to be a memorial for pilgrims to the graves of the people who had died, and only expected a prayer from the living.

People who were buried in the cemeteries of Kota Tinggi and Tengku Suang Asmara in Mampura were the royal Sultan’s family, wives, brothers, sisters and children. There was also the commander of the sultanate, who generally was a close relative of the sultan. From the data inscription, either the name or the year in the gravestones, it can be used as data to disclose either the Siak royal history, be that of genealogy, royal officials, the order of the sultans, the period/year of tenure, descendants and others. Please keep in mind that the names on the tombstones, are the names that used the words “Sultan, commander, Tengku, Masayu, Habib, Encik and others”.

In terms of writing, the model used was the naskhi style. However, the writing was not purely naskhi, because there were also similarities to the sulus style. The writing was pretty good, but the media (made of

wood) had been used for a long time, it looked almost obsolete and poorly maintained. This made it somewhat difficult to read, and required tools such as brushes and chalk. Indented writing may result from carvings. It is assumed that this writing is made by a writer who was quite mastered in the Arabic script.

The wood used for the gravestone is a kind of *Kayu Ulin* (ironwood). The fiber is fragmented and less smooth, but its strength is relatively good. Unlike with teakwood, its fine fiber is not broken. On the island of Java, tombstones were made of teakwood so they were relatively more subtle. When viewed from the era, many graves were made between 1320 H (1908 AD) to the present 1432H (2011 AD), which means those existing tombstones are 113 years old.

2. The Sultanate Meeting Hall

In the area of Balai Kerapatan Tinggi, or Meeting Hall, in the Siak Sultanate, we did not find a lot of inscriptions. In this hall, we only found one inscription located inside a meeting room, and it was placed in the top left window. At the bottom there was a chair chairperson. This symbol was shaped by painting two names of the Prophet Muhammad (combined), and this symbol was called “*Muhammad Bertangkup*.” The emblem was made of wood and well carved, at first glance it was a bit difficult to read, unless you looked carefully. This symbol was made possible in conjunction with the establishment of Balai Kerapatan Tinggi (literally means High Density Hall) of Siak Sultanate in 1889 until 1895 AD during the 11th Sultan, As-Sayyid Hashim Abdul Jalil Saefuddin (1889-1908M).

As depicted in the picture below, which was not included in the above findings, namely: this “*Muhammad Bertangkup*” was a symbol Siak sultanate. Some officials and local clerics interpreted this emblem as a symbol of the closeness of the Siak sultanate and the community with Islam, “Adat was joined with Syara’, and Syara’ was joined with the Book of God.” The Adat, or local customs were indigenous, and their behavior was based on the teachings of Islam. Until now there are many people of Siak who adhere to the teachings of Islam regarding inheritance, marriage, customs and other teachings.

This is the symbol of the greatness SiakIndrapuri kingdom, in mosques, in palaces and places that have a long history of value, emblazoned with the emblem of “*Muhammad Bertangkap.*”



Photo 5. “Muhammad Bertangkap,” is the symbol of the greatness Siak Indrapuri kingdom, in mosques, in palaces and places that have a long history of value, emblazoned with the emblem of “Muhammad Bertangkap.”
Doc. Dede, 2014.

3. Mosque



Photo 6. Masjid Syahabuddin dengan kaligrafi modern
Doc. Dede, 2014.

This mosque was named Masjid Syahabuddin, and was located at the western tomb of the 12th Sultan of Siak kingdom. This mosque has been renovated using a modern building model. On the inside it is surrounded by modern calligraphy, made with a metal material that has a golden color (yellow). There are two old calligraphy, made of wood and

affixed on the outside and on the pulpit. On the outside, the identity of the mosque (photo 7) and the construction of the first mosque, where the words “Masjid Shahabuddin al-Muharom sanah 1302 H, coincide with the 1884 M,” was written with Arabic script and Arabic. Construction of the second mosque was conducted during the Sultan Syarif Qasim Syed Abdul Jalil Saefuddin I (1864M-1889M).



*Photo 7. The calligraphy in the pulpit of Syahabuddin Mosque.
Doc. Dede, 2014.*

The Arabic word:

مَسْجِدُ شَهَابُ الدِّينِ الْحَرَمِ سَنَةِ 1302 هـ

The second calligraphy (photo 8) contained in the pulpit of the mosque Syahabuddin, estimated reads “*Tārīkhah* year in the month of Muharram initially passing an end-Nubuwwah Hijrah 1178”. The inscription on this pulpit was written in the sulus style and lies in the media that the arch-shaped (three arches). The inscription on this rostrum was in Malay with Arabic script *Jawi*. This writing has not been widely known by the mosque’s congregation and even by elders in the area. This research was helped by observation and assisted by Mr. Didin Sirajuddin, MA “Didin Sirojuddin is an expert in national calligraphy, and by chance when the research was conducted in Siak, he was also working in the area to train a team of Siak calligraphers to participate in the Musabaqah Tilawatil Quran (MTQ).

Indeed, it is rather difficult to explain the two calligraphies in this Mosque. At the front of the upper door, it shows the year 1302 H / 1884M,

while at the pulpit it shows 1178 H / 1764 AD. From this data it is estimated that the mosque was built in three (3) phases: the first in the year 1178 H / 1764 during the third sultan of Siak, Sultan Ismail Abdul Jalil Shah Jalal. The second construction phase was in the year 1302 H / 1764 AD by the name of Masjid Syahabuddin during the tenth Sultan of Siak, As-Sayyid Abdul Jalil Syarif Qasim I Saefuddin. It later became a mosque that was built in 1935 by Sayyid Syarif Qasim II or the 12th Sultan of Siak, who was the last sultan in the Siak sultanate.



*Photo 8. This calligraphy was found on the pulpit of Syahabuddin Mosque.
Doc. Dede, 2014.*

It says:

تاريخة تاهن فد بولن محرم اول برلا لن اخر هجرة النبوة 1178

The inscriptions above are inseparable from the artistic value attached to them. In Indonesia, calligraphy is the art form of Islamic culture that was first discovered, even the marked the arrival of Islam in Indonesia. The expression was not without reason; based on the results of research, on archaeological data of Islamic calligraphy, done by Prof. Dr. Hasan Muarif Ambary, the *Kufi* calligraphy style evolved in the 11th century, the data found the information for the tomb tombstone Fatima bint Maimun in Gresik (died 495 AH / 1082 AD) and for several graves of centuries-15. Even recognized also since his arrival to Southeast Asia and the archipelago. Besides used for writing tombstones on the graves, Arabic characters are (read: calligraphy) also widely used for the writings of the subject matter, a personal note, law, treaty of an official in the local language, on coinage, stamps, letter heads, and so forth. Arabic letters used in the local language are termed in Arabic Malay,

Javanese Arabic or Arabic Pegon. During the 18th and 20th centuries, calligraphy turned into the activities of Indonesian artists, creations were realized in a variety of media such as wood, paper, metal, glass, and other media. Arabic writing is included here as the writing of the Mushaf-Mushaf Al-Quran; old paper materials and paper deluang were imported. Since the late sixteenth century, habit of writing the Qur'an was pioneered by many great scholars in Islamic schools, although not all scholars or students were good at writing kaligrafi beautifully and correctly. It was very difficult to find a featured *khattat* in the late nineteenth century or early twentieth century, since there seem to be no qualified calligraphy teachers or available textbooks which contain the rules of calligraphy. In the next development, calligraphy was not only limited to writing beautifully *berkaidah*, but also the writing was developed in the context of artistic or visual art. In this context calligraphy was an escape for artists who were hesitate to paint or draw a living creature. In the artistic aspect, calligraphy has the advantage fisioplastisnya factors, geometric patterns, as well as graceful arches ritmisnya so easily varied and inspired on an ongoing basis. The word calligraphy comes from the Greek. καλλι (kallos) meaning beautiful, and γραφος (graphe) which means writing.

According to <http://kbbi.web.id/kaligrafi>, calligraphy is the art of beautiful writing with a pen as a garnish. That is, the calligraphy is beautiful writing produced by hand. Calligraphy in our language is often associated with Arabic script; although not all the beautiful handwriting can be called with calligraphy. Perhaps because Indonesians, who are not quite literate, can appreciate the beautiful writing in the Indonesian language (posts do exist, but are not concerned with aesthetics script). Since the discovery of paper as a medium, calligraphy has rapidly increased. For example, in China, the culture of calligraphy became a hallmark of the educated, also in Japan and Europe. Calligraphy accompanied the brightness of science at that time. Using brushes and ink, scholars writing Chinese poems drew the strokes on pieces of paper. Important records of the Renaissance was also inscribed in a book. Unfortunately, the development of writing then shifted. Since entering

the digital era-with the introduction of computer-operating systems, it is as if calligraphy has become “old school” and obsolete. When writing with a perfect composition the font size and style can be beautifully etched using a software. Then the results are printed using a printer². In terms of calligraphy there is a font known as *Khat*.

Art *Khat* is a science that introduced forms of single letters, preparation and ways to put them together into a structured writing. *Khat* is the art of beautiful writing that values subtlety and artistry. High value because it is easy to be changed by writing, even writing as if it has a rhythm. He contemplated on subjects relating to religion and used to write the holy verses and words of wisdom cleverly (*hukama*). *Khat* art evolved with the development of the art of engraving and sometimes the art was not to be separated from each lain. I also be beautiful writing *graffiti* art rather than subtlety of flavor and sharpness of human thought that creating art in writing as a symbol to the words being spoken, The difference with the other letters are in terms of its beauty, easy to change, anchored in the matters relating to religion and used to write the holy verses. *Khat* art is concerned with the advancing stages of civilization itself.

Therefore it is the result of a developed society and bertamadun activity. One purpose of the Holy Prophet Mohammad was that Muslims read and write the verses of al-Quran well; and in this way to facilitate further contemplation, learning and memorization. The beauty of writing is a finger softness and subtlety of thought and taste of the author. The Prophet encouraged the writing of *Khat*, “Be ye heed therefore unlock *Khat* art sustenance.” Saidina Ali once said: “Teach your children with the art science writing because writing is the most crucial and great matters.” Literary art gave birth to high-quality artistic works, and calligraphy has rules and special techniques in the process; not only in the techniques of writing, but also in the selection of colors, materials writing, medium, and the pen. Technically calligraphy is also very dependent on the geometry of the principles and the balance rules. Rules of this balance were fundamentally supported by letters alif and the point was that it became a marker and a differentiator for some Arabic letters. In its development there appear hundreds of styles of calligraphy, not all of these styles

survived until today. There are eight popular calligraphy writing styles known by lovers of the calligraphy art, such as:

1. *Khat Kufi*
2. *Khat Naskhi*
3. *Khat Riq'ah*
4. *Khat Diwani Jali*
5. *Khat Śuluś*
6. *Khat Farisi*
7. *Khat Raihani*
8. *Khat Diwani*

The type of calligraphy used in the inscription Siak consisted of:

- 1) *Masakh* or *naskhi*, one of the earliest types of *Khat* that was increasing. It was first introduced by a master calligrapher named Imam Muqlah in the 10th century. Then it was further developed by bn Bawwab and other calligraphers in writing the text of Quran. Because *Khat* was relatively very readable and writable, the writing became the most widely used by Muslims and Arabs in parts of the world.
- 2) *Śuluś* or *Śuluśy Khat Śuluś* were first built in the 7th century. Umayyad caliph was developed in the late 9th century. *Śuluś* means third, probably because the paper has a size of over a third compared to other writing styles. Although this paper is rarely used for writing the Qur'an, tsuluts remain very popular and play an important role especially for paper ornaments / decorations, titles, and letter head. This paper is also the most popular for the decoration of mosques, prayer rooms and other calligraphy products.
- 3) *Diwani*, there are two kinds of *diwani* 'aady and *diwani Jaly*. This paper was widespread in the late 15th century, led by a calligrapher Ibrahim Munif of Turkey. They reached their peak in the 17th century through the services of a famous calligrapher namely Shala Pasha. Like the writing *riq'ah*, *diwani* was a favorite article at the time of the Ottoman Empire. *Diwani Jaly* is writing *diwani* nuanced ornament or decoration. It was first developed by Hafiz Usman.

- 4) *Ta'liq* or *Farisi*. *Ta'liq* means to hang, because the writing style is impressive when hanging. This article was first developed by the Persians (Iran). *Ta'liq* also called *Farisi*, was a simple writing style used since the beginning of the 9th century. Abdul Hayy, a calligrapher who played a major role in the early development of this paper style. He was motivated by Shah Ismail and used the foundations were *Ta'liq* writing. This style was favored by the Arabs and was the original style of calligraphy for Persia, India, and Turkey.
- 5) *Riq'ah* or *riq'iyis* also called *ruq'ah*, was developed from the abrogating and *Šuluš*, but still the mimiliki had different characteristics. *Riq'ah* was much simpler, had a rod shape with bold, short letters and alif was never written on the head. *Riq'ah* was the first and the favorite posts of the Ottoman calligraphers, and was developed by Syakh Hamdullah al Amasi. Then *riq'ah* was revised by other calligraphers and became a popular writing style used widely in the Arab world.
- 6) *Kufi*, including the writings of the most dominant in the ancient times, was created after the establishment of two Muslims cities, Basra and Kufah, in the second decade of the Islamic era around the 8th century AD. *Kufi* had a proportional typeface that was rigid and square. Kufa said it is known as Kufic inscription.

Until now, six kinds of writing that were often entered in competitions, in the world and national level. Including in Indonesia, six kinds of writing became mandatory in branch calligraphy, *Khat* for class script (writing), the MTQ of municipal/district level to national level³. In relation to the existing inscriptions on the tomb siak, especially in Kota Tinggi, Syahabuddin Mosque, The meeting Hall of the Sultanate, and the tomb of Sultan Abdul Jalil Shah Muzafar (Tengku Suang Asmara) in Mampura, almost all of the writings were influenced by the calligraphy styles above.

Conclusion

This inscription research was conducted in Indragiri Siak. This

experiment is the first research of its kind, and has never been done by other agencies, either individuals or groups. This study focuses on four areas, namely *Makam* Kota Tinggi, Syahabuddin Mosque, Meeting Hall of the Sultanate, and the tomb of Sultan Abdul Jalil Shah Muzafar (Tengku Suang Asmara) in Mampura.

In those four places, 66 inscriptions/calligraphy were found at the *Makam* Kota Tinggi. There were 22 inscriptions. They were written on the Sultan's family grave marker. At the Dome of the tomb of the Sultan XI (*Makam* Sultan Abdul Jalil Saifuddin) there were 40 inscriptions. At Masjid Syahabuddin there were 2 inscriptions (located above the front door and on the pulpit). At Balai Siak Sultanate density there was 1 inscription, and at the Tomb of Sultan Abdul Jalil Shah Muzafar (Tengku Suang Asmara) in Mampura, there was one inscription. The content found on the inscription on the tombstone consists of the identities and titles of the deceased, prayers, verses of the Qur'an, and the name of the Prophet's family and his companions.

Meanwhile, the mosque included the mosque name and the year of its construction. At the Meeting Hall, there was the symbol of the Kingdom. Materials used consisted of wood, river rock, stone and marble temples. The condition of the existing inscriptions on tombstones generally was damaged. The headstones size were generally between 85-100 cm. Headstones for men were mostly spherical (phallus), while those of women were flat headstones.

EndNotes

- 1 Interview with Abd. Syukur Kemenag Kab. Siyak, 22-6-2012
- 2 Taken from artikel kaligrafi., July 13, 2011 in <http://artikel-kaligrafi.com>.
- 3 Taken from <http://artikel-kaligrafi.blogspot.com/2012/01/jenis-huruf-kaligrafi.html> July 12, 2011.

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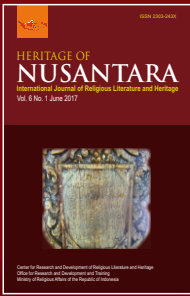
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في كتابه آداب العالم و المتعلم

*Min Malāmiḥ al-Fikr al-Tarbawī al-Islāmī 'inda Kiyāḥai al-Haj
Hāsyim Asy'arī fī Kitābihi Ādāb al-'Ālim wa Al-muta'allim*

Syahrizal and Syabuddin Gade

الجزور الفكرية للتطرف وحل مشكلاتها

Al-juẓūr al-Fikriyyah li al-Taṭarruf wa Ḥall Muṣkilātihā

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