





Islamic Cultural Acculturation in Arabic Inscription in the Katangka Ancient Tomb Complex, Gowa South Sulawesi

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Abstract. This paper aims to explain the history of the development of Islam in Makassar, especially the meaning of the inscriptions at the Katangka Islamic tomb complex. In this case, it will be explained the form and style of the inscription as well as its content and meaning to be able to understand how the process of Islamization was in the past in that area. Archaeological and historical studies are the methods used in this research. As a result, the development of Islam in Gowa (Makassar) shows an acculturation between Islam and local culture. This can be seen from the inscriptions found on the tombs using Arabic letters in Arabic and Makassarese (Serang script) and the shape and style of the inscriptions. The contents and meanings include the self-identity and religious spirit of the person being buried. Generally, those buried in the dome are the Makassar aristocracy. This treatment was a combination of pre-Islamic traditions and Islamic influence which placed the king and his family as a social group that received special treatment from the society.

Keywords: inscriptions · tombs · Islamization · culture · acculturation

1 Introduction

Arabic letter inscriptions or better known as calligraphy is a tool for Islamic artists to show the beauty of Perso-Arabic letters which are generally quoted from Al-Qu'ran verses which are embodied in architecture and other aspects of decoration (Ambary, 1987). Arabic letter inscription is a manifestation and implementation of the pattern of thoughts, character, feelings, and human will³, both in material and spiritual variety which are consistent and balanced in their use, to achieve a harmonious balance in the order of human life or in other words, the development of Islamic culture (inscriptions) is the root of the development of Islamic culture, as found in the tombs in Gowa-Makassar.

Institutionally, the spread of Islam in Makassar began in the 17th century when Mangkubumi of the Kingdom of Gowa who also served as King of Tallo, I Malingkang Daeng Manyonri, accepted Islam on the night of Friday 9 Jumadil Awal 1014 H (22 September 1605). After embracing Islam, he was titled Sultan Abdullah Awwalul Islam. At the same time, the King of Gowa XIV, I Mangarangi Daeng Manrabia, converted to Islam with the title Sultan Alauddin (Noorduyn, 1983).

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The development of Islamic glory (from Arabic, Middle East) to the Archipelago is closely related to maritime trading activities (Burger, 1962), which are supported by an emporia system. Complete facilities in various emporiums meant that merchants from the Middle East did not have to take all the routes to reach the archipelago, it was enough to reach the Kalicut area (India), then the Indian merchants continued to Malacca (Leirissa, 1996). This emporia system causes trade routes to be shorter, saves manpower and costs, and reduces the risk of accidents at sea⁶. According to Azyumardi Azra (Asra, 1999), the relationship between the Middle East and the Archipelago since the rise of Islam in the VIII century to the second half of the XVII century has gone through three phases. The first phase (end of the VIII century to the XII century), where relations were established in trade. Initiatives in this connection were mostly initiated by Muslim merchants from the Middle East, especially Arabs and Persians. The second phase (end of the XII century to the XIII century), in which the relations between the two regions took on broader aspects. Arab and Persian Muslims, both traders and Sufi travelers, have started to intensify the spread of Islamic teachings in various regions of the archipelago. In this phase, religious and cultural relations are more closely intertwined. The third phase (the sixteenth century to the second half of the seventeenth century), where the relationship is more political, in addition to religious. One important factor in this development was the arrival and escalation of the struggle between the political forces of the Portuguese and the Ottoman Empire in the Indian Ocean region. In this phase, the Muslims of the Archipelago took many initiatives to establish political and religious relations and at the same time play an active role in trade in the Indian Ocean.

The system of emporia and communication has implications for the existence of a growing variety of Islamic cultural influences. Each region has a variety of cultures that have developed and have lasted a long time. There was a combination of Islamic elements with local culture, which proves that Islamic teachings are not exclusive, but rather more flexible⁸ in their development. Therefore, historically the development of Islam, especially in the form of material culture, shows various characteristics in each area that have been influenced by Islamic teachings. However, this context does not apply rigidly, that each region has its own variety. In the development of Islamic culture, there appears to be a correlation, both in terms of the value and material aspects it produces. This connection can be obtained from the development of Islamic teachings, which originally came from Arab lands (the Middle East) and then spread to various parts of the world and underwent various changes. For example, inscriptions (calligraphy) that developed in Arabic lands used Arabic letters and language, underwent changes when the inscriptions developed in Makassar. Even though they still use Arabic letters, the language already uses Makassar language, which is commonly called Serang Arabic, the writing is italic according to the shape of the letters and starts from right to left.

Based on the above way of thinking, then many scientists have different arguments about Islamic and culture in Indonesia. Each argument is based on an approach to evidence, both material and non-material, relating to Islamization. Aspects of schools of thought and material art (forms of tombs, gravestones, and inscriptions) are often the main approaches in analyzing (regional origin) the influence of Islam that is developing in an area.

Some archaeological findings are very helpful in understanding the history of Islamic teachings in Indonesia. For example, the tomb of Fatimah Binti Maemun in Leran Village, Gresik, is written using the Koufi khat with the year 474 H (1082 AD). This data is the oldest Islamic heritage in the archipelago, which is the same time as a tomb in Pandurangga (now a region of Vietnam). In Gresik there is also a tomb made of marble material originating from Gujarat, Cambay, which is inscribed with Koufi khat. According to what is stated on the tombstone, the tomb is the tomb of Maulana Malik Ibrahim who died in 882 H (1419 AD) (Ambary, 1988).

Particularly for textual data in the form of inscriptions, both those found in tombs and other media have not been studied optimally by historical researchers. In fact, by examining aspects of inscription, knowledge can be obtained about the form and style of inscription, its content and meaning, and the role of local culture in this interaction. In this way, the Islamization network that was built from the Middle East to finally develop in Makassar can be found as a connection domain in the history of Islamization.

2 Method

In this study using archaeological data in the form of inscriptions contained in tombs as primary data and historical sources as secondary data. The inscription on the tomb consists of two, an inscription in Arabic script and an inscription in Lontara script. Arabic script inscriptions use (1) Arabic which generally contains prayers or verses in the Qur'an, (2) the regional language (Makassar) called Serang letters containing names, titles, information about when buried, genealogy, position, and role while still alive. Historical data was obtained from interviews, especially to find out the role of the person who was buried, and the understanding and meaning of grave culture.

3 Discussion

Arabic letter inscriptions found in the ancient tombs of Katangka, Gowa Regency, have experienced a long process in the course of their history. Thus, an explanation of the history of its development is very important in understanding the inscriptions on these tombs. The adoption and adaptation of Arab culture in Makassar is part of the space for Arab Muslim activity in the archipelago, especially since the VII century AD. It is possible that the Arabic inscriptions originated directly from the Middle East, or were they continuous and developed from other regions, such as Persia, India (Gujarat), Malabar), Java and Sumatra.

Arabic culture, such as Arabic inscriptions that developed during the Islamic period (since the VII century AD), have been used to record the holy verses of the Koran. Officially the writing of the Koran began during the time of Caliph Uthman bin Affan. The Arabic script used is Uthman's mushaf, writing without affixing a harakah sign (syakl). Subsequent writing uses khat koufi, khat rahani, khat tsuluts and finally khath naskhi (this type is used in writing the Koran in Indonesia). The development of the art of writing beautiful Arabic letters (calligraphy) began in the VII century AD during the Umayyad dynasty (661–750) centered in Damascus until the Abbasid dynasty (750–1258 AD) in Baghdad. In Egypt, the development of calligraphy took place during the

reigns of the Fatimids (969–1171 AD), Ayyub (1171–1250 AD), and the Mamelukes (1250–1517 AD). There were also developments during the Ottoman Turks (1299–1922) and the Safawi Persians (1500–1800 AD)¹¹. Thus, its development went through a long period until it reached maturity as is found in Arabic calligraphy today.

In general, Arabic writing is grouped into six types of khat (the six major styles of writing): Koufi, Tsuluts, Naskhi, Pharisees, Diwani, and Riq'ah (Ambery, 1998).

3.1 Six Types of Khat

3.1.1 Koufi

This khat is also commonly called muzawwah khat, which is a type of Arabic script that is in the shape of a right angle. Originally this article was from Khat Hier (Hirah), an area near Koufa (Iraq). However, after Koufa emerged as a centre of religion and political development, then the Hier khat changed its name to the Koufi khat. Khat koufi reached its peak of development in the VIII century AD, the end of the Umayyad dynasty. In Egypt, Islamic artists use this khat to decorate textiles, rugs, and various types of ceramics. In the XI century, its use was expanded again in the form of decorative ornaments (ornamental letters), which at the same time enriched the decorations of mosque rooms and palace rooms of the sultans in Turkey, Persia, and Egypt.

3.1.2 Tsuluts

The name of this type of khat is taken from the word tsuluts which means one-third. This style is the parameter of all types of classical cursive group inscription (calligraphy). Because of that, the Tsuluts script is called the “Mother” of all cursive Arabic writing.

3.1.3 Naskhi

Naskhi khat is a type of handwriting in cursive form, the khat moves around which is easy to read. In the historical records of Islamic calligraphy, this khat is the first khat to appear. At first, it played little role in its use, but since Ibn Muqlah perfected it with formulas for writing khat¹³, this khat later became famous and much admired by other Arab artists (calligraphers). Therefore, it is one of the types of writing that ranks high among other Arabic scripts.

3.1.4 Farisi

This type of khat is widely developed in Persia, Pakistan, India, and Turkey. It has its own style where the writing is slightly inclined to the right, the letters often have unequal widths, so that when writing it requires a special skill from the writer.

3.1.5 Diwani

Diwani khat experienced developments in Persia at the same time as Pharisaic script at the end of the 15th century AD. Initially, this khat was used as official writing in the offices of the Ottoman empire, especially for the benefit of the government council. It is

from this word that the term *diwani* is derived. The pattern is slanted and overlapping. The writing style has a slight form of punctuation. Its characteristics, has an exaggerated decorative pattern, highlighting more in terms of decoration than in terms of spelling. Therefore, it is rarely used to write religious texts and Al-Quran manuscripts. This *khat* is more often used for self-name stamps.

3.2 Environmental Conditions and Forms of Inscription at the Katangka Islamic Tomb

The Katangka Ancient Tomb Complex is in Katangka Village, Somba Opu District, Gowa Regency, South Sulawesi Province, which is located east of Makassar City. Katangka is known as the centre of the palace of the Gowa Kingdom in the past, having a wide area of power and influence among the small kingdoms in Gowa. However, the records from Makassar manuscript do not disclose this name. According to the oral tradition that developed in the community, the word Katangka comes from the name of a large and sacred tree. The katangka tree, based on animist beliefs before the arrival of Islam, was sacred to the people at that time, even because the tree was large and shady, sometimes the kings' negotiated at that place. Therefore, the name Katangka in the Makassar language means a holy village, which is the centre of the past Gowa Kingdom which was considered sacred. Thus, when the king dies he must be buried in that holy place.

On the site of the Katangka Tomb Complex, there is the Al-Hilal Katangka Old Mosque, which is said to have been founded at the beginning of the arrival of Islam in South Sulawesi in 1603 AD. On the south and west sides of the old mosque there are rows of old tombs placed inside the dome. The tomb complex covers about 6000 m², including the location of the mosque. The tomb domes are placed in a row from east to west with seven dome buildings. The construction of the dome building resembles a pyramid shape composed of bricks, the base is square and on the south side there is an entrance. The base size of the dome is 400 cm each, the walls are 70 cm thick, and the dome is about 600 cm high. Inside the dome there are two rows of tomb buildings from east to west. In general, the north-south orientation is the same as other Islamic tombs, there are tombs, *gunungan* and *jirat* made of wood and marble. Arabic inscriptions and various decorative motifs are found abundantly on the north-south side of the *gunungan* and tombstones.

It will be described in the form of inscriptions found on the tombs along with other related elements. This description will be divided into each dome starting from the eastern dome building, Dome I to Dome VII in the west.

3.2.1 Dome I

The first dome consists of eight tombs where there are six tombs made of wooden construction and two tombs made of marble.

3.2.2 Dome II

The number of tombs in Dome II is ten, seven of which are still intact and three tombs that have been damaged and have undergone repairs. The decorations on the tombs

have three-dimensional shapes with sculptural techniques and two-dimensional made by painting without previous scratches. On the *jirat*, *gunungan*, and tombstones there are various plant decorations drawn realistically using blue, red, and green coloured. The decoration in the form of leaf tendrils coming out of the blooming flowers looks more dominating. Apart from tendrils, Arabic letter inscriptions also dominate the areas found on the *jirat*, *gunungan* and tombstones. There are 13 calligraphies applied to the dome tomb building using classical Arabic letters. Angled letterforms and even line segments and letter thickness are combined with a soft writing form. Calligraphy is applied to writing media in the form of ten circular curly brackets resembling the shape of a *lotus* or *padma* showing the division (distribution) of letters or words, words do not accumulate and cram into one corner of the room. In addition, there is a media in the form of a hexagon where all the spaces are filled with a very regular balance of letters according to the writing medium. The perfection of this inscription lies in the compositional order, namely the placement of letters, words, and dots in spaces that are considered appropriate.

3.2.3 Dome III

In the Dome III building there are ten tombs, all of which are still intact with the dominance of decoration which is more crowded than all the tombs in the other domes. The decoration in the form of tendrils of leaves protruding from the blooming flowers can be seen on the *jirat*, *gunungan* and tombstones. The decoration is dominated by yellow gold with a red base through embossed sculptural techniques. The calligraphy used is six pieces of khat which are applied to the *jirat*, *gunungan* and tombstones. The letters that are applied show overlapping writing because they are placed on a rectangular body, but still pay attention to the space provided for the placement of letters with a balanced composition where all spaces are filled. While the colouring shows a combination of red, yellow gold with a black base.

3.2.4 Dome IV

The number of tombs contained in the Dome IV building is five, four are still intact while one is damaged. All the tombs are decorated with embossed sculptural techniques in golden yellow with a red and black base. Decorative motifs are applied in the form of tendrils of leaves that dominate the *jirat*, *gunungan* and tombstones. The tendrils are formed in such a way as to follow the writing media. Likewise, for the *jirat*, the arrangement pattern is made to follow the *jirat* in the forms a symmetrical pattern. Meanwhile, Arabic letter inscriptions are placed on certain panels, such as on *gunungan*. The form of the Arabic letter inscription shows the curvature of the letter which begins with the elongation of the letter. The writing media is on *gunungan* and *jirat* combined with leaf tendrils that surround the edge of the *jirat* or *gunungan*, as well as the use of striking colours such as brownish yellow on a black base coupled with red and yellow tendrils. An inscription in Arabic letters found in one of the tombs, located on a triangular-shaped panel, overlaps between letters, words, and vowels so that they are integrated with each other.

3.2.5 Dome V

Inside this dome there are three tombs which are still intact, all three are lined up from east to west. The three tombs are dominated by decorations with leaf and flower tendril motifs. The northern and southern tombs are decorated with stylized leaves following the shape of the *gunungan* above the tombs to form a symmetrical pattern. While the walls of the tomb are decorated with floral and leaf motifs with a single pattern made repeatedly to fill all the panels using embossed and etched chisel making techniques. On several other panels, 14 Arabic letter inscriptions are engraved with unclear writing rules. However, the placement of letters and regularity is clearly visible on the pentagon-shaped panel, there is no stacking of letters and stuffing of words in the corners of the space. An Arabic letter inscription that is applied unlike the tombs in other domes, but the calligraphy is applied at the entrance to the dome. Overall, the inscription applied to the V Dome tomb building shows a panel filled with the placement of letters whose composition is very neat.

3.2.6 Dome VI

In this dome, there were no tombs with inscriptions, either on the walls of the dome or on the *jirat*, *gunungan* and tombstones.

3.2.7 Dome VII

This dome is located at the western end of the Katangka Ancient Tomb Complex or west of the Katangka Mosque. Inside the dome there are six tombs, only two of which are still intact while the other tombs were badly damaged, and some of the tombs whose components were gravestones, *jirat* and *gunungan* are no longer found. In the dome VII, there is a different shape of the headstone from the other gravestones, in the form of a headstone that resembles the shape of a pineapple, but the shape is still categorized as a flat shape. In the middle of the tomb there is a geometric medallion with a sun motif on the inside while the outside is an Arabic letter inscription with four khat from the four graves.

3.3 Content and Meaning of the Inscription

Arabic letter writing has its own characteristics that may be difficult to find a comparison, where the simplicity and the small number of letters gives its own style. In the long journey of spreading the religion of Islam and then spreading to various parts of the world, including to Indonesia, the Arabic language and script as the language used in the Al-Qur'an were brought along. In this regard, Arabic letter inscriptions applied to Muslim holy buildings, especially tombs, are of course motivated by the Islamic ideas of the creators. This idea cannot be separated from the local cultural background, the views of the clergy and bureaucrats. For example, the application of Arabic letter inscriptions is contrary to the strict attitude towards naturalist art or animate pictorial art (Nur, 2008).

Based on the results of the transliteration and transcription of the Arabic letter inscriptions found in the Katangka Tomb Complex, it can be seen the contents and meanings contained in the inscriptions. In general, it can be divided into two parts, in the form of

inscriptions using Arabic letters in Arabic as well and inscriptions using Arabic letters using Makassar language. Inscriptions written in Arabic are related to religious matters, including monotheism, *aqeedah*, *muamalah* and human morality, while inscriptions written in Arabic in the Makassar language are related to the issue of buried figures who reveal their names, who, where they came from, date of death and role.

Inscriptions related to religious issues in the form of prayers for safety for the deceased and prayers for those who are left behind, are the complete surrender of a servant to his Lord. However, these prayers are also intended for visiting pilgrims as a sign of still feeling small in front of Allah SWT, added to increase awareness in life as well as a warning that one day we will go to the afterlife. Inscriptions in Arabic letters related to religious matters, apart from prayers, there are also quotations from the holy verses of the Qur'an which are monotheism and the submission of servants to their Lord. Al-IkhIas Surah, Al-Falaq, An-Naas and Kursi verses in Al-Baqarah Surah, verses 255) address humanity that there is no God but Allah.

The development of the application of Arabic letter inscriptions in the form of quotations of holy verses cannot be separated from the profound influence of Sufis among Indonesian Muslims. Islam adhered to in South Sulawesi cannot be separated from the influence of Sufism with the fact that religious *tareqats* are thriving with activities centered on *zikrullah* (remembrance of Allah SWT). The way of thinking for those who are religious, whether the influence is in the form of good or bad, is strongly influenced by the ideology of Sufism that is developing in the area. The essence of Sufism, which is generally more inclined to the soul, sincere attitude because of Allah SWT, longing for divine love so that the latent longing of religious people is expressed through inscriptions containing monotheistic sentences on the graves of influential people. This can be seen in the inscriptions applied to the tombs in the Katangka tomb complex, such as the phrase "*Laa Ilaaha Illa Allah Muhammadan Rasulullah*" repeatedly appearing, a statement of surrender to Allah SWT and acknowledgment of the existence of Muhammad as His messenger.

The inscription which reveals the name appears to be read on the inscription on the tomb of Sultan Abdul Kadir Muhammad Aididdin whose transcription reads "This is the tomb of King I Kumala Sultan Abdul Kadir Muhammad Aididdin Ibn Muhammad, who faced Allah SWT and he built a mosque in Gowa", in another part of the tomb I Kumala also has an inscription that gives information when he died, this is printed on the outer southern *gunungan* whose transcription reads "Facing Allah SWT Karaeng (King) Gowa on Sunday 11 Rajab 1310 Hijriah".

The inscriptions in attack letters also provide information on the whereabouts of the deceased who was buried in the Katangka Cemetery Complex, that those buried in the complex are of the same descendant. This can be read from the inscriptions that reveal the descendants of the deceased. An example is the inscription found on the north *gunungan* on the inside of the fourth tomb on dome I, the transcript of which roughly means "This is the tomb of the son of the King of Gowa, Sultan Abdul Kadir Muhammad Aididdin Ibnu Mahmud, named Andi Riu, whose Makassar name is Daeng Tompo. While his royal title is Karaeng Bontolangkasa, he was king in Bontolangkasa for 25 years and was sworn in as Tumailalang Lolo and his position was transferred to his son named I Mappagiling Daeng Padulu as king in Bontolangkasa for five years and was appointed

again as Tumakkajannangang for two years in Gowa and finally he returned to Allah's mercy on Sunday in November 1904 to coincide with 27 Sha'ban 1366 Hijri.

In addition to revealing the descendants of the deceased, the inscription above also provides information about the government system that once existed in the Kingdom of Gowa, for example besides the king, there were Tumailalang Lolo and Tumakkajannangang as well as the small kingdoms under the authority of the Kingdom of Gowa. Inscriptions related to bureaucracy can be further revealed through further studies with other disciplines. The application of Arabic letter inscriptions on tombs is used as a vessel to show the existence of life which was an identity during his lifetime. Then the development of the inscription itself as explained above will not be separated from the perspective of religious doctrine in the form of Sufism teachings which underlie it as a manifestation of religious spirit which eventually becomes a typical feature of Islamic civilization in Indonesia. In addition, the development of Arabic letter inscriptions was also influenced by a historical perspective where the role of kings and nobility supported the development of Arabic letter writing as applied to the Katangka Tomb Complex.

4 Conclusion

The ancient Islamic tombs in the Katangka complex are evidence of the past which provide a lot of valuable information in understanding the history of the development of Islam in Makassar. The various decorations and carvings that appear on the tomb are basically a reflection of the culture of the era or in other words, the "ambassadors" of the past wanted to convey social and religious messages through several inscriptions on the tombs.

Judging from social status, those buried in the dome are Makassar nobility. The two kings who were buried were the King of Gowa XXXII, I Kumala Sultan Abdul Kadir Muhammad Aidid (ruled 1826–1893) and the King of Gowa XXXIII, I Malingkaang Daeng Nyonri Karaeng Katangka with the title Sultan Muhammad Idris Ibnu Abdul Kadir Muhammad Aidid (ruled 893–1895). While the others (also his grave in the dome room) are close relatives of the Makassar king or nobles. This shows that there is special treatment for meritorious people (kings) and their families.

Its connection with the existence of the tombs of the kings and nobles of Makassar reflects pre-Islamic culture that was integrated with Islam. His position was firm as a ruler, as is usual for other Islamic rulers, by using the title "Sultan". In the view of Islam, the Sultan is a priest whose words and steps are obeyed by his followers. Thus, special treatment for him is the practice of old traditions and the Islamic religion. Therefore, it is not excessive if the king and his family are buried in a special room or dome. In addition, the combination of elements of old traditions with Islamic influences can be seen in several displays on the tomb. Arabic letter inscriptions applied to Katangka Islamic graves show the ability of Arabic letters to adapt to local culture, which existed before with the introduction of Serang Letters (Arabic letters as a new cultural element with Makassar language as a local element). In terms of language, the Arabic scripts used are broadly divided into two, Arabic inscriptions and Makassarese inscriptions. The form and structure of the Arabic letters used do not show any application that follows the rules for writing classical/pure Arabic letters. Other elements can be seen in the form

of media, such as triangles that resemble mountains, and media in the form of circles or medallions, which are pre-Islamic cultural values. The media then acculturated with the media for applying Arabic letter inscriptions that came later.

The content and meaning of the Arabic script inscriptions found in the ancient Islamic tomb complex in Katangka in the form of names, biography, when he died, genealogy, services of the deceased, and the bureaucratic system are written in offensive letters. Whereas inscriptions written in Arabic are in the form of prayers, Al-Ikhlas Surah, Al-Falaq, An-Naas, Creed, Verses of the Qursi, Basmalah which have differences from classical period inscriptions which contain the determination of fiefs, laws constitutional law which usually begins with the words of worship to the Highest God. It can be explained that the application of inscriptions on tombs is inseparable from two perspectives: the perspective of religious doctrine and the historical perspective. The perspective of religious doctrine is strongly influenced by the developing teachings of Sufism, while the historical perspective is influenced by the freedom given to artists by kings or nobles in applying Arabic inscriptions.

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