




From Manuscript to Fashion: Philology Revival

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Abstract. This article describes the results of the Minangkabau manuscript illumination study. Until now, some philological researchers in Indonesia still underestimate studies on manuscript illumination. On the other hand, modern philology that does not only consider original texts demands the continuation of philological studies. In fact, Minangkabau manuscript illumination can be processed and developed into creative industry alternatives, which are *batik* motifs. The development of illumination-based *batik* motif designs is an alternative to developing philology studies in Indonesia, which simultaneously serves to develop micro and medium entrepreneurial units. In practice, one form of manuscript illumination can become a variety of batik motif designs ready to be utilized. As a result, this *batik* with motifs based on the illumination of Minangkabau manuscripts has received the attention of various government and private parties in West Sumatra. Several districts have used the results of this study to become the primary motif for school and public service uniforms.

Keywords: batik, manuscript, illumination, Minangkabau, fashion

1 Introduction

Indonesia is one of the countries with a wide variety of traditional decoration motifs. Also, traditional cultural products in Indonesia are generally closely related to decoration. What decoration means is the subject accompanying the image area (painting or other types of work) as part of the structure inside. In some fields, decoration is also known as an ornament [1]. Furthermore, this decoration consists of patterns and motifs. The pattern is the distribution of shapes and colors in an inevitable repetition, while the motif is the basic theme of an ornament [2].

This decoration is also found in many (ancient) manuscripts, including those in Minangkabau. The manuscript has two types of images: illustrations (explaining the contents) and illumination (decoration or frames). As with other traditional decorations in Indonesia, the illumination on manuscripts in Minangkabau is generally based on plant and animal motifs. Examples of such decorative motifs that are widely known are the *itiak pulang patang* and the *kaluak paku* [1]. This primary motive is then developed into many creative motives.

As part of philological studies, studies on illumination in Indonesia in the last decade have begun to show growth and development. The study of illumination includes stud

manuscript illumination in Indonesia are still dominated by manuscript studies on Java. Some of them are as follows. A study of the influence of Javanese culture on illumination was conducted by Syahrazad [3]. In this case, Syahrazad conducted an illumination study of two of the five Quranic *mushafs* in the collection of Pura Pakualaman Surakarta. He found that the decoration in the *mushaf* had no relation to the meaning of the Quranic verses. According to Syahrazad, the decoration of the *renggan wedana* and the *renggan gapura wedana* in the Quranic *mushafs* shows the influence of the Javanese scriptwriting tradition in the copying of the Quranic *mushafs* in Java, especially in Pakualaman Temple.

Illumination is also studied in terms of signs and signifying. This study was conducted by Umirnawati [4]. Umirnawati uses a semiotic theoretical framework in research on illumination in the *Assilakalaibineng* manuscript. As a result, she found motifs in the illumination, namely geometric patterns, floral motifs, technological object motifs, and calligraphy forms. As for the meaning of these patterns and motifs, Umirnawati views the meaning of spirituality. In this case, spirituality involves enlightening inner experience, deep belief (in noble values), and the journey to reach the awareness of the nature of life to achieve wisdom.

A similar study was conducted by Ekowati et al. [5]. Ekowati et al. researched the illumination of the *Babad Pecinna* manuscript in the Yogyakarta Sono Budoyo Museum collection. Using heuristic and hermeneutic studies, they examine patterns, motives, and their meanings in the context of character education. The research results show that the illumination in the text is flower buds and blooming flowers, which depict life patterns. The illumination of flowers that are blooming when associated with the content of the text symbolizes the existence of beauty in the story, such as the good character of a leader as a reflection of character education. The character education contained in the illumination of the *Babad Pecinna* manuscript is (1) a leader's purity of heart, (2) humility, (3) courageous character, (4) authoritative and respected leadership character by the people, and (5) religious.

Meanwhile, studies on manuscript illumination in Minangkabau, although much has been done, are still textual in nature. The study is still focused on signs and their meanings as well as the relationship between motives and Minangkabauan philosophy. In 2015, Musri et al. [6] researched the illumination of the Minangkabau classical *mushaf* in the Museum Nagari Aditiawarman Padang collection. This study found that the decorative patterns visualized showed the characteristics of the local Minangkabau decoration, likewise with the use of colors that are more prominent red, yellow, and black, as well as gold. On other pages, the decoration of the verse text uses more of the usual frame illumination, which consists of black and red straight lines. The application of the philosophy of *alam takambang jadi guru* in the illumination of the Minangkabau *mushaf* in this study is found in paintings of decorative motifs characteristic of the Minangkabau. In general, the decoration in Minangkabau consists of three forms, namely geometric shapes, flora shapes, and fauna shapes. All forms of Minangkabau decoration are applied to the carving of the *rumah gadang*. Some Minangkabau patterns, motifs, and decorative designs include *pucuak rabuang*, *kaluak paku*, and *aka cino sagangang*.

On the other hand, some studies are starting to lead to the use of illumination for practical products. Rusmiatiningsih [7] conducted this study. Rusmiatiningsih tries to unravel the existence of the visualization tradition of the Malay community in the illumination of Malay manuscripts in the archipelago and detects the redesign of the legacy of illumination in the interests of today's society. As a result, the visualization tradition in the illumination of the Malay Archipelago manuscript reflects the intellectuality of the written tradition, which is an indicator of cultural phenomena in the form of ideas, social systems, and practices. The main element always present in the Malay script in the archipelago is *pucuk rebung* 'bamboo shoots,' which have a philosophy of growing tall, solid, and strong from the wind. The redesign of the Malay manuscript illumination visualization tradition still occurs today, especially in the interests of socio-economic welfare for the creative industry, which is contained in the revitalization of the illumination design into a digital vector form which helps make it easier to apply in various design formats for invitations, paintings, book cover frames, paintings, and batik. One that has materialized is to become batik cloth in various Malay regions. Indeed, the Malay Archipelago script has a great opportunity to be redesigned in the current context. Thus, in addition to preserving the Malay manuscript illumination visualization tradition through a distinctive representation of meaning, it is a valuable cultural heritage.

However, illumination study has developed quite rapidly in the last two decades. Not only in the context of the study of meaning, but this study of illumination has developed into a study of pattern, design, and use. Generally, manuscript illuminations in Indonesia (Nusantara) are used for developing creative industries, especially by designing batik motifs. Yanuarmi [8] transforms manuscript illumination into batik motifs to revitalize cultural heritage. The motifs that have been applied are manuscript motifs found in the Pakandangan area of Kabupaten Padangpariaman and Lunang Silaut of Kabupaten Pesisir Selatan. Some of these works were designed by students of the Craft Arts Study Program at the Institut Seni Indonesia Padangpanjang interested in textiles. They were made using natural and synthetic dyes. So that creative, innovative, and competitive illumination batik was born. Pandanwangi et al. [9] also did the same thing and examined the shape and process of transforming illumination in the Yogyakarta Palace manuscripts into batik motifs. According to researchers, the resulting batik motifs contain novelty in the treasures of batik in Java. However, in-depth socialization is needed so that users of this batik motif understand the meaning of the batik motifs they wear.

The decorative illumination of the Surau Parak Laweh manuscript collection in Kabupaten Tanah Datar, Sumatra Barat, has also been transformed into batik motifs [10]. There are three reasons the researcher conducted this case study. First, Pariangan is the world's most beautiful village, according to American Budget Travelers, a well-known tourism magazine from America. Second, Pariangan has many ancient manuscripts with beautiful decorations or illuminations, still stored in surau, *rumah gadang*, and private community collections. Third, to empower residents about their lost tradition, namely dyeing cloth. As a result, thirteen batik designs have been registered as Copyright and Intellectual Property Rights to the Ministry of Law and Human Rights of the Republic of Indonesia.

Besides engineering batik motifs based on manuscript illumination, Pramono [11] also offers the publishing field. According to researchers, research on Islamic manuscripts in the West Sumatra region can be used to develop tourism. Compilation of text editions of texts containing biographies of tarekat scholars, and their teachings can revive the creative industry, especially the publishing sector. The publication of text editions of selected manuscripts and the production of illuminated batik manuscripts can be used as unique souvenirs from religious pilgrimage tours in tarekat suraus in West Sumatra.

2 Methods

This research uses a mixed method to develop and utilize decorative motifs in Minangkabau manuscript illumination for this batik motif. At the development stage, the method used is qualitative. Meanwhile, at the stage of practical utilization, the method used is quantitative.

The manuscript material used by researchers, in this case, were manuscripts obtained at the Rumah Gadang Balun Muara Labuh, Solok Selatan Regency; Surau Pariangan Parak Laweh, Tanah Datar Regency; and Surau Syeh Malin Bayang, Sijunjung Regency. The researcher sorts and selects patterns and motifs of illumination that repeatedly appear in the several manuscripts found. The repeated use in several manuscripts is the basis for the researcher's suspicion that this motif is considered the most well-known motif by illumination painters. In addition, this motif is also seen as a regional specialty (Minangkabau). Sorting and selecting are based on geometric patterns, namely circles, spirals, ellipses, triangles, and rectangles, and motifs, namely plants and animals. These patterns and motifs were then developed creatively into several batik motif designs.

In the next phase, creative design results are conducted for several potential users. Authors also accommodate criticism and suggestions for creative design through Focus Group Discussion (FGD). In addition, authors compiled questionnaires and polling to obtain the preferences of potential users for the resulting creative designs. Based on this phase, the creative design is then applied to become a batik motif design and produced into batik cloth.

It should also be noted here that until now, the author has not found any research that reveals patterns and motifs as Minangkabau's distinctive features and motifs. Therefore, the basis for mentioning a motif as a Minangkabau motif in this study is its resemblance to the patterns and motifs of the *rumah gadang* carvings.

3 Result and Discussion

In this paper, the authors convey a small part of the creative process and results of the development of manuscript illumination into batik motifs that have been carried out. The materials are manuscripts obtained from the Gadang Balun Muara Labuh House, South Solok Regency, Parak Laweh Pariangan Surau, Tanah Datar Regency, and Syeh

Malin Bayang Surau, Sijunjung Regency. The illumination in the three manuscripts is the material for preparing manuscript-based Minangkabau batik motifs.

Before explaining the results of this research, the following is a description of the three manuscripts. First, Tambo Balun. Tambo Balun can be called the most extended Minangkabau tambo script. The size of this manuscript is 34 x 169 cm and is written in black ink and contains *rubrications* (some writing in red ink). In general, this manuscript contains a very concise historiography of Minangkabau, more concise when compared to other Minangkabau texts. In the beginning, it tells the origin of the Minangkabau and its kings; in the middle about the origins of Nagari Sungai Pagu and the power of the Balun Kingdom; and at the end about Adam's story. Second, the manuscripts of Surau Parak Laweh are religious texts dominated by familiar Islamic texts. A particular sect or congregation does not dominate these texts. Then, Islamic texts from the Syatariyah school of thought occupy the second dominance. In this regard, in Sumpur and Malalo, for example, in general, the congregation of the surau where many manuscripts were found stated clearly that they were followers of the Syatariyah Order, which was based in Ulakan, Padang Pariaman [11].

Third, the manuscript of Surau Sheik Malin Bayang is the *Mizān al-Qarb* manuscript which contains four chapters: 1) the year's calculation starts from the calculation of the world year since the time of the Prophet Adam, the birth of the Prophet Muhammad, and the Day of Resurrection; 2) regarding the division of the Syamsiah and lumber years; 3) regarding the *taqwīm hijri* calendar system; and 4) regarding the determination of fasting. In the context of Minangkabau local Islamic discourse, this complete *takwīm* text is fundamental. The debate over determining the beginning of the month in the Hijri year was among Minangkabau scholars at the beginning of the 20th century [12].

Plant motifs dominate the illumination in those three manuscripts are the form of leaves and flowers. However, if it is juxtaposed with the *rumah gadang* decoration, animal and tool motifs are contained in the motif's name. Several recurring motifs are found in the manuscript, even though they appear different. It can be seen in Figure 1-3.



Fig. 1. Illumination on the Rumah Gadang Balun manuscript.



Fig. 2. Illumination in the Pariangan manuscript.



Fig. 3. Illumination on the Surau Syeh Malin Bayang manuscript.

The illumination motif above shows a pattern of plant motifs (flowers and leaves). However, it turns out that the basic pattern of this motif is closer to the tool-based pattern, namely *carano kanso* (Figures 1 and 2). *Carano* is a container for betel leaves for nuts generally made of *kanso* (copper). Meanwhile, Figure 3 shows similarities with the motif of the *rumah gadang* carving, namely *panca bungo matoari*.



Fig. 4. *Carano kanso* carving motif.



Fig. 5. *Panca bungo matoari* carving motif.

This similarity raises suspicions that manuscript illumination also uses and creates Minangkabau-style decorations. The *carano kanso* and *panca bungo matoari* motifs are known as one of the decorative carvings on the *rumah gadang*. This form of creativity ultimately encouraged researchers to do the same with the illumination motif of the Minangkabau manuscripts. The primary motifs obtained are then processed and developed with several stages and techniques.

Based on the illumination above, the team processed some motifs into creative ones. Figure 6 shows the basic motif taken from the manuscript illumination. Then, the primary motif is processed and developed through a combination of motifs, coloring, and the addition of ornaments.

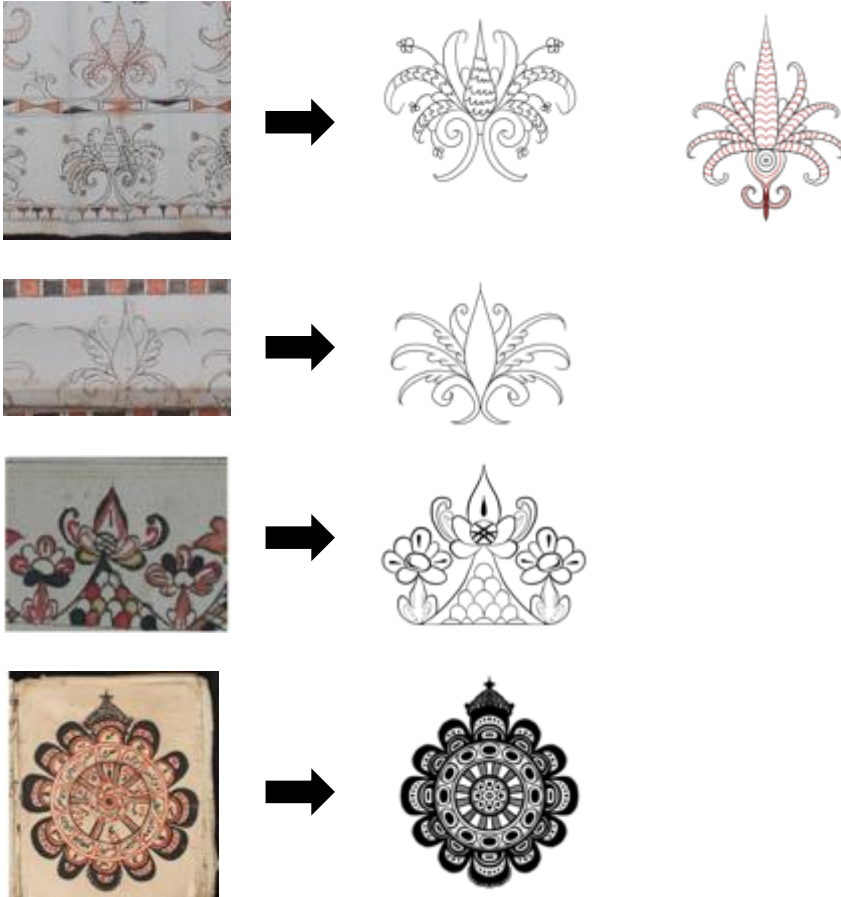


Fig. 6. Example of taking the illumination part for the basic motif.

The first technique is processing ornaments in motifs. In this technique, the primary motif is developed again by adding or removing ornaments. The ornament in question is in lines, dots, or shading. An example of the results can be seen in Figure 7.

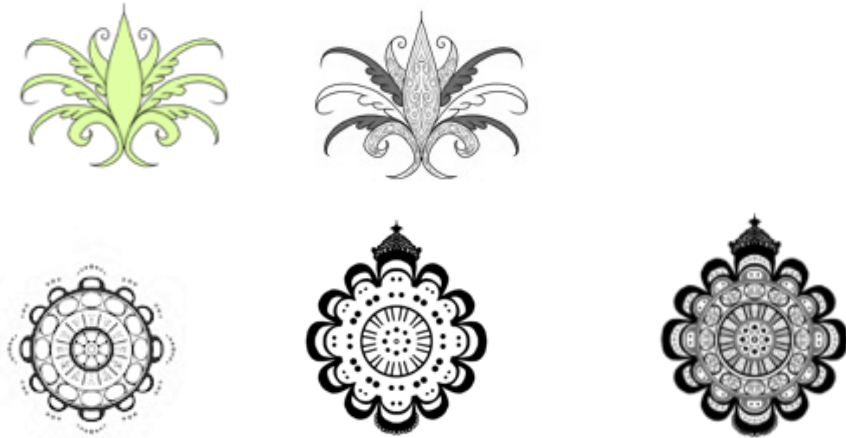


Fig. 7. Development of basic motifs with ornament processing.

The second technique is coloring. The motif from the first technique is then processed with color harmonization. Although Minangkabau is familiar with red, yellow, and black, there is no priority in choosing colors in this technique. The main consideration for choosing colors is the harmonization and designation of these motifs. Figure 8 is an example of the results of this color processing.



Fig. 8. Developing motifs with coloring.

The results of developing and processing basic motifs into creative motifs are then applied to become batik motifs. It should be emphasized that the batik here is tulis 'writing' and cap 'stamping' with wax. It follows the understanding of batik, which includes the process and results, namely the giving of color by dyeing colors on a white base cloth which has previously been given a pattern using a waxed by canting [13–15]. In addition, Soekamto [16] emphasized that batik comes from the Javanese words amba 'to write' and tik 'point.'

The batik process is known by three techniques: writing, stamping, and combining the two [15,17]. Meanwhile, in this activity, the batik process uses the second

technique. The resulting motif is applied to a stamp made of aluminum. The canting writing technique is applied to clarify the dots and lines in the motif.



Fig. 9. Stamping.



Fig. 10. Writing with canting.



Fig. 11. Wide field waxing process.



Fig. 12. Pelorotan 'clearing wax'.



Fig. 13. Drying process.

Figures 9 to 13 above are the batik process. The process of batik follows the process that is done traditionally. The process includes stamping, writing, coloring, stripping, and drying.

Until now, batik cloth based on manuscript illumination motifs in Minangkabau has been applied to several types of goods, including clothing, scarves, bags, sarongs, and prayer rugs. The Governments of Kabupaten Tanah Datar and Kabupaten Pesisir Selatan have used one of these motifs as uniforms in their working areas. Similarly, schools in Kabupaten Tanah Datar have used this batik as a school uniform every Thursday.

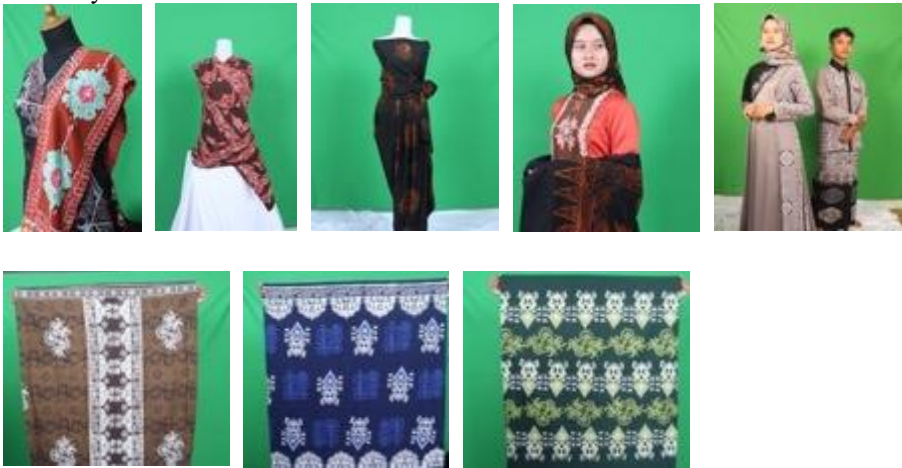


Fig. 14. Some examples of finished batik goods are based on Minangkabau manuscript illumination.

4 Conclusion

Currently, the use of manuscripts has penetrated various fields. Stories in manuscripts have been processed into children's stories and comics as teaching materials and have even been transformed into film scenarios. It is no longer the time to treat philology as a science that deals with the past through manuscripts. Indeed, textual studies are still very much needed to introduce and understand past knowledge. However, it is time for this knowledge to be used daily.

The study of manuscript illumination has also developed, not only textually. Manuscript illumination has contributed to developing graphic design, painting, and even batik motifs. Philology has developed into a science that can utilize the results of its studies in practical and economic terms.

This research shows that philology as a field of science can reach further into practical applications. The study of illumination is one form of analysis that can be used to develop creative industries. Illumination patterns and motifs in manuscripts can become motifs and decorative fabrics, especially batik. With creative capital, manuscript illumination can be developed into other creative industry products.

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