

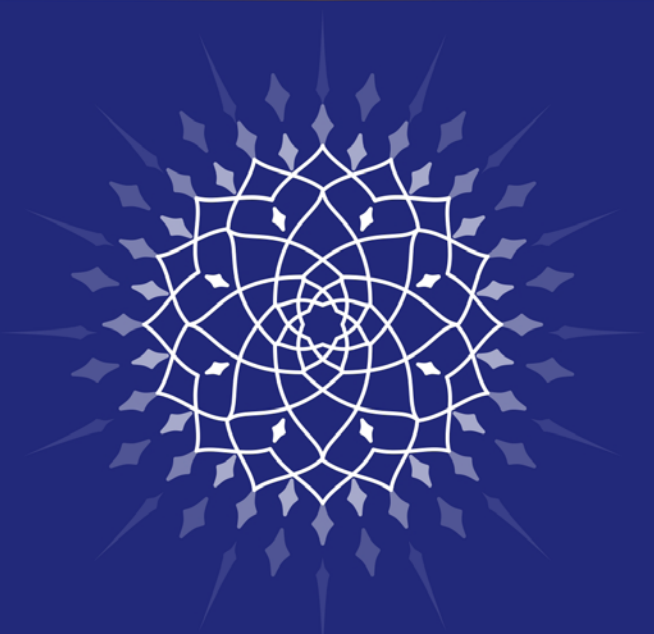
Volume 5, Number 1, June 2016/1437

ISSN *Print* : 2301-9166

ISSN *Online*: 2356-3877



# Jurnal Pendidikan Islam



## NUSANTARA ISLAMIC EDUCATION

CULTIVATING CULTURAL EDUCATION VALUES OF ISLAM NUSANTARA  
IN MA (ISLAMIC SENIOR HIGH SCHOOL) ALI MAKSUM KRAPYAK

Sembodo Ardi Widodo

THE DYNAMICS OF ISLAMIC CALLIGRAPHY TEACHING  
AND LEARNING IN SOUTH SULAWESI

Abd. Aziz Ahmad

TRACING THE HISTORY OF THE ARABIC-JAVANESE LANGUAGE  
TRANSLATION BOOKS IN NUSANTARA ISLAMIC EDUCATION

Abdul Munip

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



Volume 5, Number 1, June 2016/1437

P-ISSN : 2301-9166

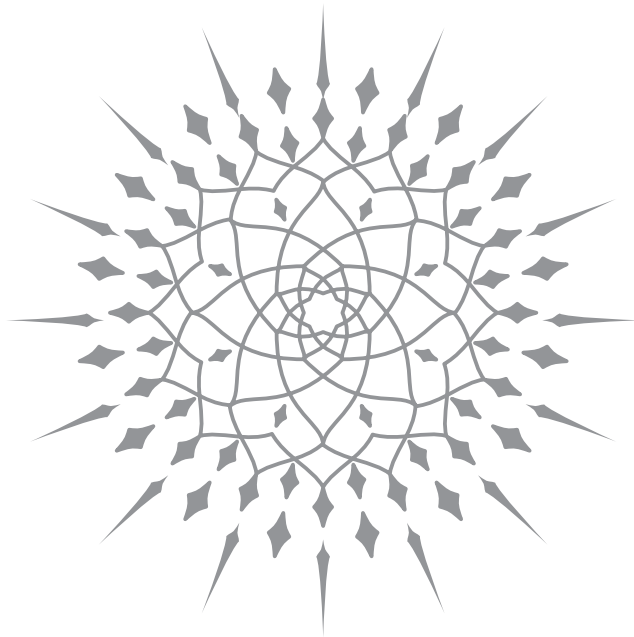
E-ISSN : 2356-3877



# Jurnal

## Pendidikan Islam

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**Jurnal Pendidikan Islam (*Journal of Islamic Education*) – JPI**, is a periodically scientific journal published by the Faculty of Tarbiyah and Teaching Science, State Islamic University (UIN) Sunan Kalijaga Yogyakarta. The journal focuses its scope on the issues of Islamic education. We invite scientists, scholars, researchers, as well as professionals in the field of Islamic education to publish their researches in our Journal. This Journal is published every June and December annually.

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**Jurnal Pendidikan Islam (*Journal of Islamic Education*) – JPI**, has been accredited by the Ministry of Research, Technology and Higher Education with Keputusan Direktur Jenderal Penguatan Riset dan Pengembangan Kementerian Riset, Teknologi, dan Pendidikan Tinggi Republik Indonesia No. 1/E/KPT/2015, date 21 September 2015.

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# The Dynamics of Islamic Calligraphy Teaching and Learning in South Sulawesi

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DOI : 10.14421/jpi.2016.51.21-42

*Received: 19 March 2016*

*Revised: 04 June 2016*

*Approved: 15 June 2016*

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## Abstract

This is a library research studying data collected from library as well as interviews which were then analysed by means of description, arrangement, and interpretation. The result shows that Islamic calligraphy teaching and learning was introduced at the same time as the arrival of Islam in South Sulawesi in 1600s by three Islamic clerics. *Pesantren* was the main place for such teaching conducted through traditional method in which teacher exemplified handwritten Islamic calligraphy on board then students reproduced the example on paper. The results were then assessed by the teacher. In several Universities in Makassar, such as at Makassar State University (UNM) and State Islamic University (UIN) Alauddin Makassar, *Khat* (calligraphy) is taught through lecture, demonstration, and assignment. The teachings are performed in class using some media, such as video recording, audio recording, material from the internet, etc. One of calligraphy course institution in South Sulawesi is *Lekfiah* which was established in 2002. However, this institution experiences decline since the teachers are not fully engaged in managing the teaching. One type of Islamic calligraphy painting technique can be explained over four steps, 1) making basic pattern in form of infinity line, 2) creating background, 3) adding Islamic calligraphy text, and 4) finishing.

**Keywords:** *Teaching and Learning, Islamic Calligraphy, Calligraphy Painting*

## Abstrak

Penelitian ini merupakan penelitian kepustakaan (*library research*) dengan pengumpulan data menggunakan bahan yang ada di perpustakaan serta hasil wawancara. Setelah data terkumpul penulis melakukan analisis yakni menggambarkan data, menyusun, dan menginterpretasikannya. Ditemukan bahwa Pembelajaran kaligrafi Islam bersamaan dengan masuknya Islam di Sulawesi Selatan yang dibawa oleh tiga orang ulama dari Minangkabau tahun 1600-an. Pesantren merupakan basic tempat pembelajaran kaligrafi dengan metode tradisional, yaitu guru memberi contoh kaligrafi di papan tulis dan siswa menyalinnya di atas kertas satu halaman penuh, setelah itu guru memberi koreksian dan penilaian. Di beberapa perguruan tinggi di kota Makassar, seperti di UNM dan UIN Alauddin Makassar, pembelajaran khat (kaligrafi) menggunakan metode ceramah, demonstrasi dan pemberian tugas. Pembelajaran dilakukan di dalam kelas dengan media pembelajaran menggunakan video rekaman, audio rekaman, mengunduh materi dari internet, dan sebagainya. Salah satu lembaga kursus yang ada di Sulawesi Selatan adalah Lekfiah, didirikan pada tahun 2002. Perkembangan terakhir mengindikasikan adanya penurunan disebabkan gurunya kurang fokus mengurus pengajaran kaligrafi. Salah satu teknik melukis kaligrafi Islam, terdiri dari empat langkah praktis yaitu 1) membuat pola dasar berupa garis infinitas, 2) membuat latar belakang, 3) menambahkan kaligrafi Islam dan 4) penyelesaian akhir (*finishing*) karya.

**Kata Kunci:** Pembelajaran, Kaligrafi Islam, Lukisan Kaligrafi

## Introduction

The 14<sup>th</sup> century is considered as the arrival of Islam and at the same time the beginning of the spread of Islam in Indonesia. If it is scrutinized further, this episode was along with the awakening of Islamic spirituality (*Sufism*) which was the main power of the Islamic world. This definitely has strong correlation with the process of Islam proliferation in *Nusantara*. Social-religious transformation in some areas are likely to occur not only due to the process of the spread of Islam, but also the presence of Islam adherents originating from abroad who then resided and traded in *Nusantara*. Subsequently, they became permanent residents from marriage with local women who then bore their descendants. In some part of Sulawesi, particularly in South Sulawesi, as well as in inland of Java, Islam proliferated through the excellence of Islamic patterned kingdoms controlling the area. These kingdoms likewise defeated surrounding authorities existing under other religious foundation. Besides its function as the centre of social, political, and economic power, Islamic

patterned kingdoms also shade overarching emergent areas such as philosophy, education, and science.<sup>1</sup>

The history of the spread of Islam in South Sulawesi is often associated with the arrival of three Islamic clerics came from Minangkabau to Gowa-Tallo Empire. The three clerics are Abdul Makmur Khatib Tunggal a.k.a Datuk ri Bandang, Syekh Nurdin Ariyani a.k.a Datuk ri Tiro and Khatib Sulung Datuk Sulaiman a.k.a Datuk ri Patimang. They successfully established Islam as official religion in South Sulawesi's Kingdoms started from Gowa Empire. If this is the foundation, then Islam reached South Sulawesi in 1600s along with the arrival of the three clerics. Another idea was proposed by K.H.S. Jamaluddin Assagaf in his book entitled *Kafaah dalam Perkawinan dan Dimensi Masyarakat Sulsel*. He stated that a man who was a descendant of Rasullullah named Sayyid Jamaluddin al-Akbar al-Husaini and his entourage arrived in South Sulawesi in 1320. They came from Aceh by invitation from The King of Majapahit Prabu Wijaya. As they met, Sayyid Jamaluddin and his followers, counted for 15 people, continued their journey to South Sulawesi, exactly in Tosora, District Wajo through the Bojo coastline, District Barru.<sup>2</sup>

At the beginning of the spread of Islam, apart from religious lectures on Islamic studies, the first teaching also included reading and writing Arabic in non-formal schools since formal religious schools had not existed at that time. Non-formal Islamic education, as suggested by Zuhairini,<sup>3</sup> were *Kuttab* or *Maktab* which is rooted from *kataba* meaning to write. Therefore, *Katab* is a place to learn writing. Before the introduction of Islam, *Kuttab* had actually been existent in Arab, although it was not popular. Some of Mecca citizens who initially learned to write Arabic alphabet were Sufyan Ibnu Umayyah Ibnu Abdu Syams, and Abu Qais Ibnu Abdi Manaf Ibnu Zuhroh Ibnu Kilat. At first, calligraphy teaching and learning was not designed in a systematic curriculum. Instead, it depended on the teacher as well as the material. Calligraphy teaching and learning is well known as *Khat* which is usually attributed to *Imla'*. Ali Akbar advocates that calligraphy has special place among other Islamic arts. Unlike music or architecture, which, on some degree, is influenced by local styles as well as non-Moslem artists, calligraphy indeed reached the peak of its beauty on the hand of Moslem artists, without any intervention from other parties. Therefore, without the presence of Islam, perhaps Arabic alphabet will be vain.<sup>4</sup>

<sup>1</sup> [www.wacananusantara.org/islam-Di-Nusantara](http://www.wacananusantara.org/islam-Di-Nusantara), May 1, 2016.

<sup>2</sup> <http://kabarmakassar.com/menelusuri-Awal-Masuknya-Islam-Di-Sulsel>, Mei 2016.

<sup>3</sup> Zuhairini dkk, *Sejarah Pendidikan Islam* (Jakarta: Bumi Aksara bekerjasama dengan Direktorat Jenderal Pembinaan Kelembagaan Agama Islam Departemen Agama, 2004), 89.

<sup>4</sup> Ali Akbar, *Kaidah Menulis Dan Karya-Karya Master Kaligrafi Islam* (Jakarta: Pustaka Firdaus, 1992), 9.

Indonesian artists referred to Arab world and summarized some Islamic concepts then adjusted them to Indonesian context, *Nusantara*. These adjustments appear in arts products from Aceh until Maluku. In calligraphy, for instance, Indonesian create subtle human and animal figure in order to avoid Islamic prohibition infringement of portraying living creatures.<sup>5</sup> The development of calligraphy cannot be impeded. At the start, it was simply for the purpose of Islamic books writing, but then it increased to the stage of art work competition. Further, it achieved its magnificence and constituted contemporary calligraphy which is equal to other modern painting arts. This was exceptionally distinctive to the situation in other part of the world which intended to obliterate Arabic writing. As Al-Baba stated that at the beginning of 1970s, a movement toward annihilating Arabic *fusha* and inaugurating Arabic '*amiyah*' instead emerged in Lebanon. Along with this, there had been rigorous effort to eliminate Arabic letters from either written or printed media and substituted it with Latin letters.<sup>6</sup> This is ironic, since Arabic and Latin are actually capable of flourishing concurrently. Undeniably, a vast number of countries employ Latin alphabet as official script including Indonesia.

### **Islamic Calligraphy Teaching-Learning**

Teaching and learning process, according to M. Atwi Suparman, is a set of planned activities arranged by educational institution or teacher aimed at specific purposes. Learning sources can be either learning materials solitary or combined with the presence of teacher. In other words, either with the presence of teacher or not, as long as it is prepared with a planning designed to achieve specific learning outcome, then it is called as teaching and learning process.<sup>7</sup> Meanwhile, Arif S. Sadiman et.al suggested that teaching and learning process is synonymous with the word 'instruction' which has broader meaning than the word 'teaching'. The word 'teaching' is used in teacher-learner relationship within formal classroom context, while teaching and learning process or 'instruction' also comprises teaching and learning with the absence of teacher. Therefore, since 'instruction' emphasizes on learning process, then all forms of planned works designed for manipulating learning sources so that students can learn is considered as 'teaching and learning process'.<sup>8</sup> Moreover, Sigit Prasetyo asserted that teaching and learning process appears through various methods as students discover the material in scientific phenomena, struggle with challenging problems then question them, as well as interact with their peers

<sup>5</sup> [Www.wacananusantara.org/islam-Di-Nusantara](http://www.wacananusantara.org/islam-Di-Nusantara), Mei 2016.

<sup>6</sup> Kamil Al-Baba, *Dinamika Kaligrafi Islam. Alih-basa Dan Pengantar D. Sirojuddin AR* (Jakarta: Darul Ulum Press., 1992), 5.

<sup>7</sup> M Atwi Suparman, *Desain Instruksional Modern* (Jakarta: Erlangga, 2012), 10.

<sup>8</sup> Arief S. Sadiman dkk, *Media Pendidikan: Pengertian, Pengembangan, Dan Pemanfaatannya* (Jakarta: Pustekom Dikbud dan C.V. Rajawali, 1990), 7.

through knowledge sources (video recording or books), and eventually demonstrate their own thought.<sup>9</sup> Consequently, it is teacher's responsibility to prepare facilities needed by the students, such as books, laboratory, computer, studio, video recording, audio recording, and other supporting facilities.

## Islamic Calligraphy

The term calligraphy has been very popular among our citizens as if it is incorporated in and constitutes as inseparable part of Bahasa Indonesia. Calligraphy is adapted from the Greek, *Kalligraphia*, which could possibly be rooted from the Latin *Calligraphie*. The Greek *kalos* meaning beautiful or *kallos* meaning beauty is combined with *graphia* or *graphy*. In terms of terminology, calligraphy, according to H.Nurul Makin,<sup>10</sup> is a beautiful tidy handwritten work piece. Likewise, it could also be described as an art of writing. Meanwhile, in Arabic, calligraphy is known as *fan al khat* or *khat* which means art of writing.

Rose Folsom defines calligraphy as: *Calligraphy from the Greek Calli (beautiful) and graphein (to write). It is thought the word first into use in the early 17<sup>th</sup> c., and usually refers to beautifully formed letters written directly with a pen or brush. However, the word is often used more generally to include not only WRITING, but also LETTERING and ILLUMINATION.*<sup>11</sup>

A short definition is given by Judi Martin: "*The term calligraphy simply means beautiful writin*".<sup>12</sup> Referring to this definition, the writer proposes the term 'aksarindah' as acronym of *aksara* and *indah*. In Japan, calligraphy is recognized as "*Shodoo*" - *Calligraphy (shodoo: "the way of writing") is the art of writing beautifully.*<sup>13</sup> In Arabic, it is named *khat* meaning line or beautiful writing (*al-kitabah al-jamilah*).

A more comprehensive definition of Islamic calligraphy is asserted by Syekh Syamsuddin Akfani in Sirojuddin A.R. It is said that "*khat/calligraphy* is a science which introduces the forms of letters, the positions, and the way they are organized to be an arranged writing; or everything that is written on lines, techniques to write them and selection of unnecessary part; spellings modification which requires alteration as well as the technique of alterations."<sup>14</sup>

<sup>9</sup> Sigit Prasetyo, "Pengembangan Media Lectora Inspire Dalam Pembelajaran Sains Di Madrasah Ibtidaiyah," *Jurnal Pendidikan Islam* IV (2) (Desember /1437: 323 2015).

<sup>10</sup> H Nurul Makin, *Kapita Selekta Kaligrafi Islami* (Jakarta: Pustaka Panjimas, 1995), 1.

<sup>11</sup> Rose Folsom, *The Calligraphers' Dictionary* (London: Thames and Hudson Ltd, 1990), 25.

<sup>12</sup> Judi Martin, *The Complete Guide to Calligraphy and Materials* (London: Grange Books, 1996), 8.

<sup>13</sup> [Http://www.japan-guide.com/e/e2095.html](http://www.japan-guide.com/e/e2095.html), 7 Mei 2016.

<sup>14</sup> Sirojuddin AR, *Seni Kaligrafi Islam* (Bandung: Remaja Rosdakarya, 2000), 3.

Nonetheless, there are some popular terms concerning calligraphy. Some people refer to *Qur'anic calligraphy* since the main source of the writing is from *Al-Qur'anul Karim*. On the other hand, there are also groups of people who prefer to use the term of *Arabic calligraphy* because of the use of the Arabic letters. However, the most popular term is *Islamic calligraphy* as the agent developing this sort of art is Moslems on their own.

## The Development of Calligraphy in South Sulawesi

The simultaneous development on calligraphy is provided in Islamic boarding schools (*Pesantren*). Sukiman A.Rachman states that Islamic patterned education was established in Wajo, such as an Islamic School called MAI (*Madrasatul Arabiyatul Islamiyah*) in which people usually label it as *Arabic school*. It was established by H. As'Ad bin H. Abdul Rasyid in 1930. Initially, the school occupied *Masjid Raya Sengkang* dan *Masjid Jami*. The students were from District Bone, Parepare, Soppeng, Barru, Palopo, while the teachers were H. Ambo Dalle, H. Daud Ismail, H. M. Yunus Martan, H. Abdul Rauf and H. As'ad himself. The purpose of *Madrasatul Arabiyatul Islamiyah* was to prepare individuals particularly Moslems in studying God's teaching.<sup>15</sup> Thereafter, Nawir explained that, after the founding of the *Pesantren* in 1930, it is followed by another school establishment within the same month named *Al-Madrasatul Arabiyatul Islamiyah* (MAI) under K.H. As'ad leadership control. Both the *Pesantren* and the school progressed significantly until his decease on Monday, 12 Rabiul Akhir 1372 H. or 29 December 1952, in Sengkang when he was just 45. It was the time when *Al Madrasatul Arabiyatul Islamiyah* (M.A.I.) changed its name to *Madrasah As'adiyah* (M.A.) or *Pesantren As'adiyah* for the sake of commemorating the founder, K.H. Muh. As'ad.<sup>16</sup> Nowadays, the road in which *Masjid Jami* located is called Jl. K.H. Muh. As'ad (K.H. Muh. As'ad Road).

Afterward, in 1960s, *Madrasah Ibtidaiyah* (Islamic elementary school) 6 years, PGA (Religious Teacher Education) 4 years (now *Tsanawiyah*), and PGA 6 years with academic duration of 2 years were established. In these schools, calligraphy was taught traditionally. As stated by Dr. H. Baharuddin H.S (*Pesantren As'adiyah* alumnae) the teaching method was lecturing continued by task giving. The material was popular Arabic poems or subject chosen by the teacher. The practice was carried out by duplicating the writing which was exemplified and demonstrated by the

<sup>15</sup> Sukirman A. Rachman, *Sejarah Islam Di Daerah Wajo* (Ujung Pandang: Balai Kajian Sejarah dan Nilai Tradisional Direktorat Jenderal Kebudayaan Dep. P &, 1999), 11.

<sup>16</sup> Nawir, *Sejarah Pesantren As'adiyah Di Sengkang Kabupaten Wajo* (Ujung Pandang: Balai Kajian Sejarah dan Nilai Tradisional Direktorat Jenderal Kebudayaan Dep. P &, 1999), 75.

teacher on the board. The students reproduced the writing several times until one or two full pages, after that it will be corrected by the teacher.<sup>17</sup>

In South Sulawesi, there is an institution which offers considerable attention on the development of Islamic calligraphy namely Lembaga Kaligrafi Azzuhrofiah (*Lekfiah*). As indicated by Syaharuddin, the founder, the name *Azzuhrofiah* was taken from the Arabic which means 'decoration'.<sup>18</sup> He took this word as he once won the first champion in a calligraphy competition under category "decoration" at MTQ National XVIII in 1997 in Jambi. To understand more about this institution, the writer will elaborate the profile of *Lekfiah* as well as the process of calligraphy teaching and learning carried out within this institution.

### **The Institute of Calligraphy Azzuhrofiah (Lekfiah)**

An institute of Islamic calligraphy has been established by Syaharuddin in 21 July 2002 in South Sulawesi named Lembaga Kaligrafi Azzuhrofiah (*Lekfiah*). Further, in December 2002, *Lekfiah* began to execute the activity by opening the first group of calligraphy class attended by 14 students. Afterwards, the students in the second class increased to 20. *Lekfiah* started to receive popularity on national calligraphy competition held in Asrama haji Sudian Makassar as it successfully won the second champion. *Lekfiah* is located in Bontorita No.39 Village Aeng Batu-batu Subdistrict Galesong Utara, District Takalar, bordered directly with two districts/cities, i.e. district Gowa and Makassar city. *Lekfiah* has specific goal to be a prominent place to develop calligraphy in South Sulawesi, with several visions: 1) preparing Islamic calligraphy as an important art to learn as well as Moslems' pride in terms of arts. 2) improving calligraphy not only as a hobby but also as skills and science. 3) building fraternity bond among *khattat* and *khattatah*. Meanwhile, the missions are, 1) improving the development of youngsters' interest and talents, 2) developing art potential as well as calligraphy scientific horizon through dialogue and other activities, 3) holding trainings and courses for calligraphy enthusiasts, 4) improving cooperation with religious as well as youth organizations.

### ***Lekfiah* teaching and learning activities**

Course constitutes the primary activity among other activities in *Lekfiah*. It has four levels namely 1) Basic I, learning *Khat naskhi* with additional subject on the history of calligraphy, 2) Basic II, Learning *Khat Tsuluts* with additional material on

<sup>17</sup> Interview with Dr. H. Baharuddin Hs, M.Ag, May 3, 2016, Jln. Jenderal M. Yusuf Lrg. 256/257 No. 6 Makassar.

<sup>18</sup> Interview with Syaharuddin, S.Ag, May 5, 2016, Jln. Poros Galesong Utara Bontorita Desa Aeng Batu-Batu Kecamatan Galesong Utara Kabupaten Takalar South Sulawesi.

the basic of Islamic art, 3) Basic III, learning *Khat Diwani* with additional subject on Islamic art, 4) Basic IV, learning on colouring and other calligraphy styles. Every level is undertaken within 3 months comprises 12 meetings with 120 minutes allotment for each class. Student accomplished one level deserves for a certificate then he/she will continue to the next level.

## Education and Training

Besides courses, *Lekfiah* also manages education and training which is aimed at providing intensive coaching for individuals intending to master calligraphy. As indicated by Syaharuddin, the students come from several district surrounding South Sulawesi, such as, District Bone, Maros, Enrekang, Wajo, Makassar, Gowa, as well as from Takalar. Their attendance is based on their own intention. Not only individuals, some of them join the training on behalf of certain groups or communities or districts as they are to represent the group in the competition of *Musabaqah Tilawatil Qur'an* (MTQ) under the category of calligraphy. At the end of May 2016, an Islamic calligraphy competition will be held in city of Barru, South Sulawesi as part of MTQ competition.

Another activity held by *Lekfiah* is calligraphy competition among students within the institution at the end of the programs. The purpose is to motivate as well as to encourage the students to be more impassioned and creative. Other than that, *Lekfiah* also delegates some students to join competitions in other districts such as, Bantaeng, Maros, Enrekang, Gowa, Takalar, Makassar etc. Therefore, the competitors are actually their fellow students in *Lekfiah* who represent different districts. *Lekfiah* also organized excursions on conditional circumstances. This program will be arranged if the students seem to be bored with the routines of calligraphy teaching and learning activities. Moreover, with this program, the students are expected to discovery ideas and inspiration in writing calligraphy. The destination is typically not far from the area, such as beaches close to *Lekfiah*.

## Teaching and Learning Method

The teaching and learning method applied in *Lekfiah* are, lecturing, demonstration, task giving, and excursion. In lecturing, teacher stands in front the class deliver the subject orally. This method is carried out to explain knowledge on Islamic arts, the history of calligraphy, calligrapher experience, and to introduce task accomplishment procedure to the students. In demonstrations, a teacher, accompanied by one or two teaching assistants, demonstrates how to hold a pen correctly, how to put a pen on a paper, and how to write letters

appropriately. The teacher, in front of the class, demonstrates letters writing using chalk on board. While the teacher is explaining and demonstrating the technique of writing, the assistants facilitate the students with persuasive coaching table to table. The demonstration method is often combined with lecturing method to give comprehensive understanding. Regarding the task giving, the students are given assignments as homework at the end of class. The assignments should be completed outside classroom to give extra practice. The finished task will be corrected by the teacher during next class. Excursion, on the other hand, is organized to offer students with refresher program after a number of demanding classes. The destination could be arts exhibitions or beaches.

### **Tools and Materials for Calligraphy Practice**

The tools and the materials utilized by the students vary depends on the type of calligraphy being studied. Initially, they use little black or blue 'snowman' marker, while the teacher corrects the work by red ink. The students write on A3 stripped paper (42cm x 29.7cm). If the students are to attend calligraphy competition of *Musabaqah Tilawatil Qur'an* (MTQ), the practice tools will be slightly different. They use black dyed Chinese ink on white paper, with a pen made of bamboo or *handam*. Meanwhile, the students in Basic IV use paint, acrylic, marker, or oil-paint to attend competition under the category of Decoration. The primed colours are red, blue, and yellow with additional black and white. However, some students prefer to prepare various colours grouped into primary, secondary and tertiary colours. They also use various types of brush, from small size to bigger size. The former is used to paint details or to fill in narrow and complicated areas, whereas, the bigger is purposed to write out large areas or to fill out the background.

As affirmed by Syaharuddin, *Lekfiah* has experienced decline recently.<sup>19</sup> There are some reasons underlying this situation. First, the teachers are not focus to teach due to opening their own business, such as, photography shop, videography, publishing, etc. Second may come from the students, as their motivations weaken. It can be seen from their infrequent attendance at the course. They come to join the course only if the time gets closer to the D-day of the competition. Occasionally, the students arrive while the teachers are absent which in fact demotivate them. For those who have high motivation, they will initiate to contact the teacher confirming their presence. However, in terms of media, *facebook* is also utilized to consult students' work. Besides, there is *blog* to share articles about calligraphy.

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<sup>19</sup> Ibid.

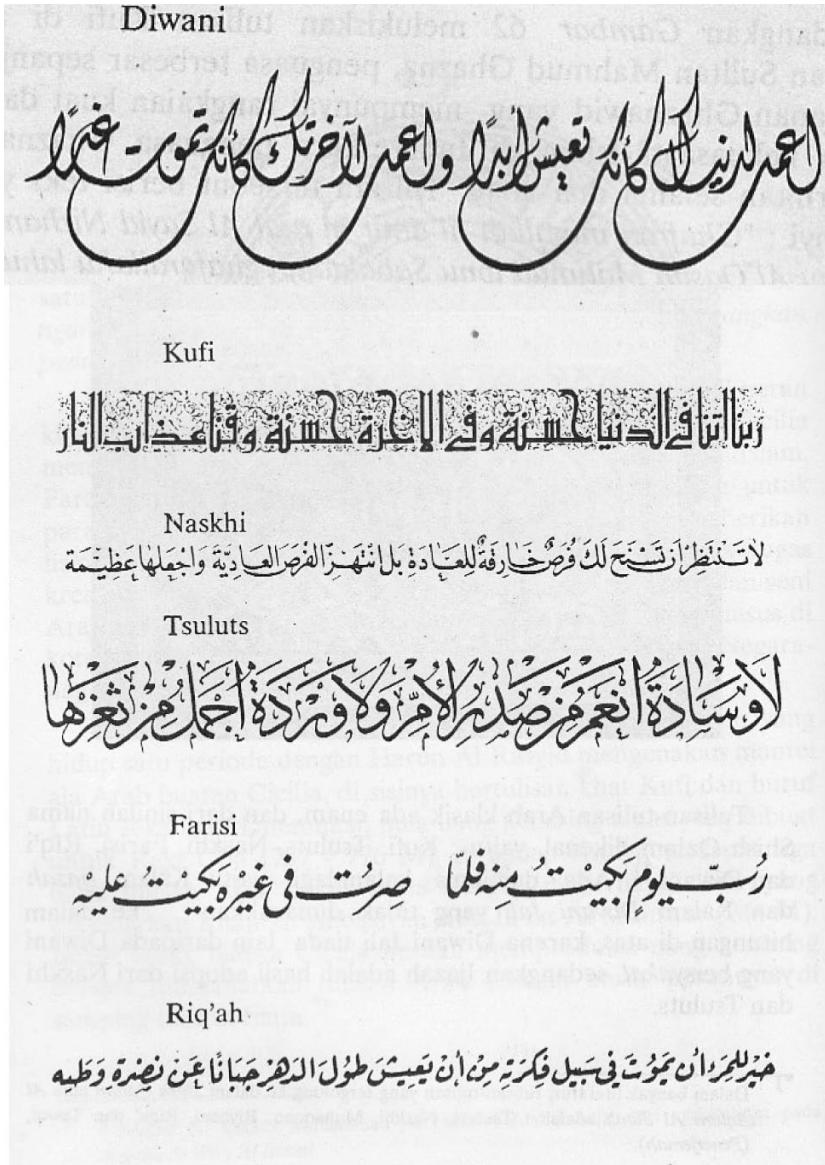
## Lemka, Qur'anic Calligraphy Boarding School (*Pesantren*)

As a comparison to *Lekfiah*, there is the Institute of Qur'anic Calligraphy as pioneer and lighthouse in developing calligraphy nationwide. In fact, Syaharuddin, the founder of *Lekfiah*, was the student even the teacher (1997-2002) in *Lemka*, Jakarta as well as in Sukabumi West Java. At that time *Lemka* was a part of the faculty of Adab at The State Islamic Institute Syarif Hidayatullah Jakarta. *Lemka* was the first calligraphy boarding school (*Pesantren*). It was inaugurated on 9 August 1998 on endowments land (*wakaf*) in village Keramat subdistrict Gunung Puyuh, Sukabumi city, West Java. This boarding school, established by Drs. H.D. Sirojuddin AR, M.Ag who was also the founder of *Lemka* Jakarta, is managed to provide education and training especially in calligraphy art. In its embryo, this boarding school which was a laboratory for developing calligraphy, offered four months coaching for young beginner calligrapher. It was then increased into one year calligraphy training. As the students accomplished the training, they returned to their homeland in order to retrain other young calligrapher within the area. Syaharuddin was included in the group of those students who had been trained in *Lemka* who then spread the knowledge as well as the skills to beginner calligraphers in his area, South Sulawesi. The key materials thought in *Lemka* are: 1) letters comprehension and the schools of calligraphy, 2) painting calligraphy in mass media, 3) art, culture, and ethics, 4) the study of *Tafsir al-Qalam* and *Bahsul Masaail*, 5) gallery organization and coaching training, 6) Entrepreneurship, 7) competition and exhibition, 8) Extravagance and art trip, 9) liturgy.

This art patterned boarding school arranged its activities as 'art recreation'. This is with the intention of exposing calligraphy as an easy-to-learn art as well as enjoyable entertainment industry to accelerate its development.<sup>20</sup> Hence, active, innovative, creative, effective, and enjoyable teaching and learning (*PAIKEM*) is expected to be implemented to achieve effective and efficient process.

To comprehend Islamic calligraphy, a calligrapher needs to master various classical styles of calligraphy, namely, *Kufi*, *Naskhi*, *Tsulul*, *Farisi*, *Riq'ah*, and *Diwani*. These writing styles constitute the basic instructions taught both in *Lemka* and *Lekfiah*. Generally, it starts with mastery of *khat Naskhi* then it moves to other types of writing styles since *khat Naskhi* represents basic standards of Islamic calligraphy teaching and learning.

<sup>20</sup> Sirojuddin AR, D, *Keterampilan Menulis Kaligrafi Bagi Santri Pondok Pesantren*. (Jakarta: Departemen Agama RI, 2001), 48–49.



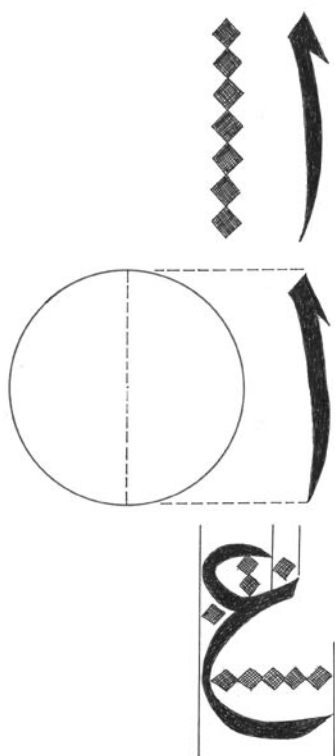
**Figure 1:** Six types of Classical Arabic Calligraphy  
(*Kufi, Naski, Tsuluts, Farisi, Riq'ah, dan Diwani*)  
The work of Kamil Al-Baba. <sup>21</sup>

Above, it is exemplified six types of standardized *khat* calligraphy mostly used on various purposes be it is script writing or text decorating.

<sup>21</sup> Al-Baba, *Dinamika Kaligrafi Islam. Alibasa Dan Pengantar D. Sirojuddin AR*, 116–17.

## Developing Calligraphy

In its development, students, particularly at university level, tend to choose contemporary calligraphy due to the inclusion of this type of calligraphy as one of major category in national MTQ which was merely classified as an exhibition in previous year. The material learnt in basic *khat* is primarily *khat Naskhi*, as what has been implemented at Arabic Education study program, the faculty of language and literature, Makassar State University. In the first semester, the material is *khat Naskhi*, followed by *khat Tsuluts*, *khat Diwani* and other types of calligraphy including materials on various characters of Islamic calligraphy paintings. This process is also carried out in UIN Alauddin Makassar in which the lecturer demonstrates the techniques of calligraphy writing on board which then replicated several times by students on their paper.



**Figure 2:** The Ibn Muqlah writing system.  
Above: Alif, sized seven rhombic laid side by side;  
Middle: Standard Alif and standard circle;  
Bottom: estimating size of 'Ayn.

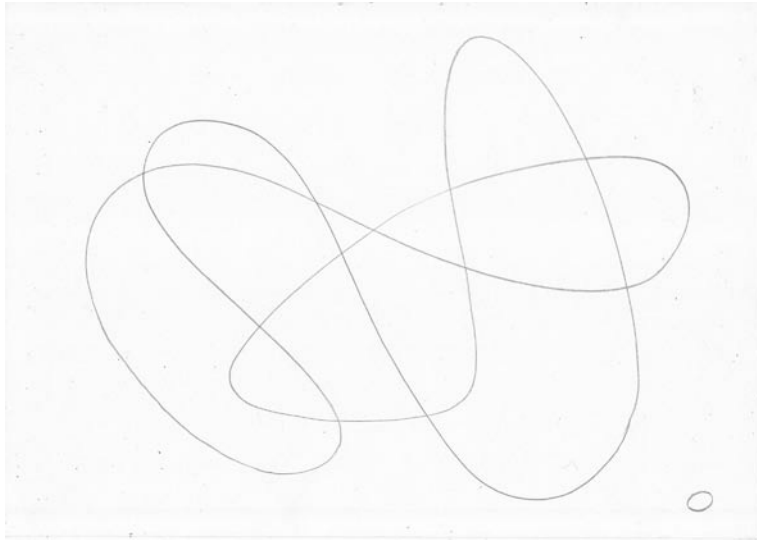
By examining the history of Arabic writing development, it is understood that the first type of writing is *khat kufi*. The pattern is rather rigid as the Latin block letters. Therefore, it is less feasible since it requires a ruler to write a neat *khat kufi* with right angles. Compared to other cursive types of writing, such as *Naskhi*, *Tsuluts*, *Diwani*, *Riq'ah* and *Farisi* which do not necessitate ruler and therefore result in artistic masterpiece with elastic, smooth and flexible lines, *khat kufi* seemed to be stiff. Undeniably, this type of art work should be accredited to 'Ali Muhammad ibn Muqlah (died in 328 H/940 a.d), a prominent Baghdadi calligrapher and his brother Abu 'Abd Allah. They had been potential calligraphers in Baghdad at their young age.' Ali Muhammad ibn Muqlah's genius coupled with his comprehensive knowledge on geometry successfully brought noticeable improvement on Arabic calligraphy. Moreover, he also succeeded to create a writing formula called the system of Ibnu Muqlah. As written by Yasin Hamid Safadi that Ibnu Muqlah positioned himself as the designer of cursive writing and at the same time produced well-balanced, beautiful and perfect writings which

capable of contending *kufi* type of writing.<sup>22</sup> In its further development, Ibnu Muqlah writing system was refined by his student, Ibnu Bawwab (Abu Al Hasan Ali Ibnu Hilal) whose father was a custodian (*bawwab*) in the office of court in Baghdad. According to Nurul Makin, Ibnu Bawwab's contribution on the dynamics of calligraphy development was his clear explanation on Ibnu Muqlah's writing system with some additional adjustments completed the maestro's work, particularly with mathematics approach led to elegant, great, artistic piece of Arabic calligraphy work.<sup>23</sup>

Additionally, involved here are several techniques of calligraphy writing applied by the writer either in *khat* teaching and learning or in the subject of typography. Calligraphy or *khat* is offered in two semesters, semester I and semester II, in Arabic education study program at the major of foreign language education, the faculty of language and literature, Makassar state university (UNM). Meanwhile, Typography is delivered in fine arts education and visual communication design study program, the faculty of arts and design UNM Makassar. Typography includes writing practice and designing Latin letters and *Lontara* (Bugis, Makassar letters) as well as Arabic or Islamic calligraphy. Standardized Arabic letters teaching and learning is offered in semester I, while in semester II the students are autonomous to create novel types of letters including Arabic. Therefore, the students are committed to systematized type of *khat* then on the next semester it improves to expressive calligraphy. Expressive calligraphy or contemporary calligraphy has several characters, such as, sharp, heavy, thin, fire, etc. Nonetheless, a book entitled *Ragam Karakter Kaligrafi Islam*<sup>24</sup> provides 12 examples of calligraphy characters. Below is the example of calligraphy characterized as 'thin'. Serving as the learning materials, the making of Islamic calligraphy paintings is elaborated into four practical steps; first, basic pattern which comprises infinity lines; second, additional objects drawing as background; third, calligraphy text writing; fourth, finishing which includes shading on certain areas.

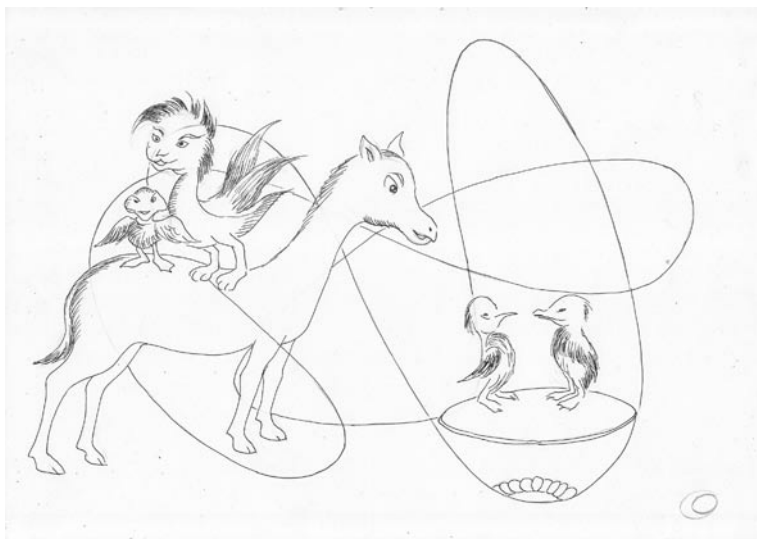
<sup>22</sup> Yasin Hamid Safadi, *Kaligrafi Islam, Translation. Abdul Hadi W.M* (Jakarta: Panca Simpati, 1986), 18.

<sup>23</sup> Nurul Makin, *Kapita Selektta Kaligrafi Islami*, 51.  
Abd Aziz Ahmad, *Ragam Karakter Kaligrafi Islam: Mengupas Tuntas Kaligrafi Ekspresi. Second Edition*, (Jakarta: Amzah, 2006) Includes 12 characters of letters: fire, water, sharp, heavy, thin, rope, Bamboo, folds, block, chessboard, leaf, and fish. .



**Figure 3:** Basic pattern, infinity line

This line ends at the point where it is started, which is the reason it is called as infinity line. It is undoubtedly difficult to figure out the starting point without direct observation of its making as it is for the finding the ending. This basic pattern functions as a stepping stone to arrange fine arts elements need to be organized further.



**Figure 4:** Adding extra objects

Depicted in figure 4 is fine arts element with animals and birds as its additional objects purposed as background. The background can be substituted with various themes, such as, scenery, geometrical patterns, or abstract paintings rather than animals, or vegetation.



**Figure 5.** Laying Islamic calligraphy text

Islamic calligraphy involves verses from Qur'an or hadits which occasionally followed with the translation. On figure 5, the text is taken from Qur'anic verses, *Surah: Ali Imran*, verses: 133-134. The text can also be cited from Arabic poems, wise words, etc.



**Figure 6.** Finishing

Title: Heaven Dweller, made in Makassar, 16 January 2016 a.d/ 6 Rabiul Akhir 1437 H.  
 Size: 21x29.7cm. Media: Chinese ink on paper.

Shading is applied on particular areas, by scratching series of line repeatedly whether vertically, horizontally, or diagonally to provide artistic impressions, such as dark-bright, far-near, etc. The above calligraphy is taken from Qur'an, *Surah: Ali Imran; 133-134*, meaning: "and hasten to forgiveness from your Lord and a garden as wide as the heavens and earth, prepared for the righteous. Who spend (in the cause of Allah) during ease and hardship and who restrain anger and who pardon the people – and Allah loves doers of good."<sup>25</sup> Regarding Islamic views on animate picture, Kamil Al-Baba said that, *Jahiliyah* Arabian had never been in a state in which they were unhampered to develop the arts of paintings and carving since they lived nomadic life as *Baduy*. They strived for oasis and grass for their livestock survival. This kind of disordered life hindered possibility for art cultivation.<sup>26</sup> Meanwhile, creating art work requires in depth concentration as well as allowed free time. In comparison, people in Bali, Indonesia, cultivate paddy field as their livelihood. They have considerably ample time while waiting for harvest period. Therefore, they utilize their leisure time to create art works such as paintings or carvings either for their own necessity or for trading purposes. Moreover, Kamil Al-Baba affirmed that Moslem artists have their own styles in scratching painting on canvas. They do not paint human, animals and vegetation on real photographic depiction, rather, they draw on their feelings as well as their arts intuitions while holding on their faith firmly. Thus, their paintings drawn and tell divine quality driven by fertile imagination. This results in distinctive consideration given by European art history observers.<sup>27</sup> However, discussion on living creatures' portrayal remains debatable. Yusuf Qardhawi summarized that if two dimensional animate creature paintings are not intended for worshipping, yet constitutes luxurious living style, such as to cover walls, then, this is considered as *makruh*.<sup>28</sup> Hence, if such paintings created not for the intention of worshipping or luxurious living style, then it is regarded as *mubah*. Moreover, the drawings are expected for Islamic proselytizing. The case will be different with three dimensional living creatures' arts. Many Moslems scholars forbid the creation of three dimensional living creatures' arts due to apprehension of venerating the subject, since the greatest sin is worshipping other than Allah. Nevertheless, the discussion always ends with "*innamal a'maalu binniyyaat*" meaning everything is weighed on the intention.

<sup>25</sup> *Al Qur'an Dan Terjemahnya* (P.O. Box 6262 Saudi Arabia: Mujamma' Al Malik Fahd Li Thiba'at Al Mush-haf Asy-syarif Medinah Munawwarah, 1971), 98.

<sup>26</sup> Al-Baba, *Dinamika Kaligrafi Islam. Alih-basa Dan Pengantar D. Sirojuddin AR*, 46.

<sup>27</sup> *Ibid.*, 49.

<sup>28</sup> Yusuf Qardhawi, *Islam Bicara Seni. Terj. Wahid Ahmadi, M. Gazali, Lc., Fadhlani A. Hasyim, Lc* (Solo: Era Intermedia, 2004), 147.

Further development on the calligraphy teaching and learning particularly at university level is that the material can be downloaded from the internet. For instance, in searching information on the definition of calligraphy, the history of Arabic writing, the types of Islamic calligraphy, the stories of calligraphers, or for paper writing, internet can be utilized as reference source besides books. Excessive development on information, technology, and communication, especially computer usage, give considerable advantage for teachers thus it can be employed either as teaching and learning media or as teaching and learning material. One of teaching and learning video produced by UNM Makassar entitled *Pengembangan Video Pembelajaran Kaligrafi Islam sebagai Media dan Sumber Belajar*. This video contains the demonstration of Arabic letters writing process since it is more effective to show the sequence of the writing activities process through audio visual media (video). It is called audio visual media or videobecause it encompasses auditory as well as pictures.

Intensely, Barbara B. Seels and Rita C. Richey stated that audiovisual technology has certain features, such as:

1. It is linier;
2. It presents dynamics visuals;
3. It is typically used according to the techniques decided by the designer/ developer;
4. It tends to be a physical representative of abstract as well as real ideas;
5. It is developed under behavioral psychology as well as cognitive principals;
6. It is often teacher-centered with less interaction on teaching and learning activities.<sup>29</sup>

Calligraphy teaching and learning is primarily directed for letters writing skill training rather than memorizing the theories. With more practice, it is expected that the wrist will become flexible in scratching lines whether vertical or horizontal. For instance, it requires skills to scratch a vertical line to write 'Alif, a horizontal line to write Ba, curve to write Ha', etc. These skills comprise basic trainings for mastering Islamic calligraphy. Following are several examples of calligraphy, highlighting the letters' character:

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<sup>29</sup> Barbara B. Seels and Rita C. Richey, *Instructional Technology: The Definition and Domains of the Field* (Washington, DC: Association for Educational Communications and Technology, 1994), 39.



**Figure 7:** Islamic calligraphy “Heavy” (Hadits)  
Made in Makassar, 25 March 2016 a.d. / 16 Jumadil Akhir 1437 H  
Size: 21x29.7cm. Media: Chinese ink on paper.  
Source: <http://azakaligrafi.wordpress.com>



**Figure 8:** Islamic calligraphy “Sharp”  
Qur'an *Surah Al-Ikhlâs* (1-4)  
Made in Makassar 21 April 2016 a.d. /13 Rajab 1437 H  
Size: 21x29.7cm. Media: Chinese ink on paper.  
Source: <http://azakaligrafi.wordpress.com>

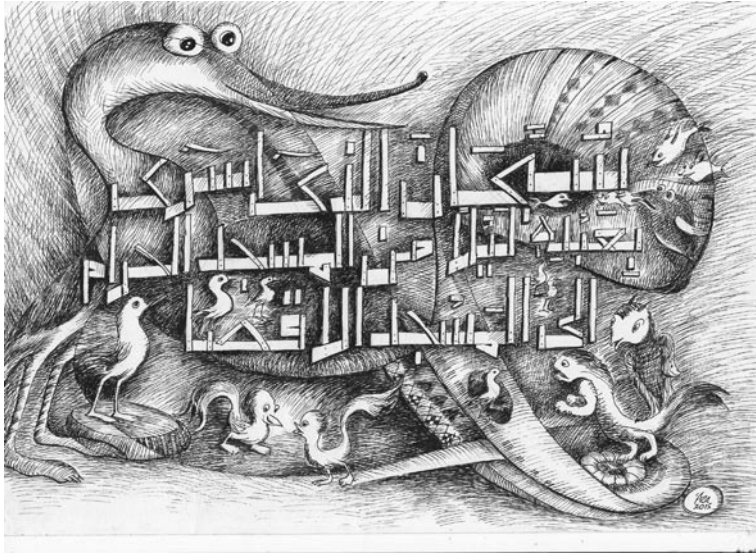


Figure 9: Islamic calligraphy “Block Letter”  
Qur’an *Surah Al-Israa’:1*  
Made in Makassar 29 May 2015 a.d. / 10 Sya’ban 1436 H  
Size: 21x29.7cm. Media: Chinese ink on paper.  
Source: Personal collection

## Conclusion

All in all, from the above discussion, it is concluded that; the initial Islamic calligraphy teaching and learning process cannot be separated from the arrival of Islam in South Sulawesi brought by three Islamic clerics, Abdul Makmur Khatib Tunggal a.k.a Datuk ri Bandang, Syekh Nurdin Ariyani a.k.a Datuk ri Tiro and Khatib Sulung Datuk Sulaiman a.k.a Datuk ri Patimang. In 1960s *As’adiyah* Islamic boarding school was established in Sengkang, District Wajo and at the same time *Madrasah Ibtidaiyah (Islamic Elementary School)*, *Tsanawiyah (Islamic Junior High School)* or also called PGA 4 years and PGA 6 years. *Khat* (calligraphy) was included in the curriculum of these schools. The method implemented was largely task giving after teacher’s demonstration on board. The materials were taken from Arabic poems, or on teachers’ inclination. The students duplicated the example several times on paper to train the skills. *Lekfiah*, is one of calligraphy institute adopting *Lembaga Kaligrafi Alqur’an Lemka’s* teaching and learning system, i.e. Basic I: *Khat Naskhi*, Basic II: *Khat Tsuluts*, Basic III: *Khat Diwani*, Basic IV: Colouring. Meanwhile, calligraphy teaching and learning in university level has utilized the sophisticated information technology such as in paper completion, reference search, as well as calligraphy teaching tutorial taken from the internet.

Lecturers serve as facilitators directing students in finding various reference sources to widen their knowledge on calligraphy. Besides the use of the internet, a video on calligraphy teaching has also been produced; function appropriately either as media or materials for Islamic calligraphy learning. To have broader knowledge on expressive calligraphy or contemporary calligraphy, students can browse on <http://azakaligrafi.wordpress.com>

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