

# Homage to the Figure of Ki Ageng Henis of Laweyan Surakarta a Hagiographical Studies

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## ABSTRACT

*This study aims to make a claim of cultural significance of a hagiographic figure in the past named Ki Ageng Henis through observation of his tomb. The research problem and objectives to be achieved through this study are what the visual description of Ki Ageng Henis' tomb and the context of his figure are like. Data were obtained through visual observation of the tomb, then given context using literature studies, and confirmed with experts (aural data). Research findings: 1) there are 3 important sites in the complex, namely the tomb of Ki Henis, the Laweyan Mosque, and the settlement of residents who were once relatives of Ki Henis; 2) the complex is the core of the Laweyan Batik Area and the Surakarta City Government is trying to integrate the historical city with tourist attractions and social bond artifacts; 3) people routinely visit the complex with various motives, the most common of which is pilgrimage on certain days (at night) with the intention of getting God's guidance. The actions of the government and the community are the best respect for the deceased.*

## ABSTRAK

Makalah ini menyediakan *template* untuk menyiapkan makalah untuk produksi elektronik Filitra Cultura Journal. Abstrak yang disiapkan dengan baik memungkinkan pembaca untuk mengidentifikasi konten dasar suatu dokumen dengan cepat dan akurat, untuk menentukan relevansinya dengan minat mereka, dan dengan demikian memutuskan apakah akan membaca dokumen tersebut secara keseluruhan. Abstrak harus informatif dan sepenuhnya dapat dijelaskan sendiri, memberikan pernyataan yang jelas tentang masalah, pendekatan atau solusi yang diusulkan, dan menunjukkan temuan utama dan ringkasan kesimpulan yang berdampak. Abstrak tidak boleh lebih dari 250 kata. Abstrak harus ditulis dalam bentuk lampau. Tata nama standar harus digunakan dan singkatan harus dihindari. Tidak ada literatur yang boleh dikutip. Daftar kata kunci memberikan kesempatan untuk menambahkan kata kunci, yang digunakan oleh layanan pengindeksan dan pengabstraksian, selain yang sudah ada dalam judul. Penggunaan kata kunci yang bijaksana dapat meningkatkan kemudahan bagi pihak yang berkepentingan untuk menemukan artikel kami.

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## 1. INTRODUCTION

Cultural city is a label for Surakarta City, one of the cities in Central Java. Attached to the RPJMD (Regional Medium-Term Development Plan) of Surakarta City for 2016-2021, the vision of Surakarta City is to realize a cultural city. The branding of a cultural city is in line with the relatively large number of historical and cultural heritages of Java. This is supported by the cultural heritage policy which aims to protect all heritages (history and cultural diversity) where the integration of both will bring economic and social benefits. There are several tourist attractions in Surakarta ranging from cultural, culinary, historical tourism, and even no less important is religious tourism. One of these cultural heritages is the tomb of Ki Ageng Henis located in Laweyan Village.

Ki Ageng Henis was a cleric who spread Islam in Surakarta, especially in the Pajang area, Laweyan. Ki Ageng Henis' contribution to the spread of Islam is certainly undeniable, he is considered the founder or pioneer of the spread of Islam in the Surakarta area and its surroundings. As a cleric, Ki Ageng Henis is known to often preach Islam to many people, including the Laweyan community. The approach used by Ki Ageng Henis for preaching in the Laweyan area pays attention to local culture, so that many Hindus in the Laweyan area now embrace Islam (Shodiq. 2017).

The tomb of Ki Ageng Henis is located in Pajang, Laweyan district, Surakarta city, Central Java Province. The tomb is behind the Laweyan Mosque. The tomb of Ki Ageng Henis is also designated as a Cultural Heritage in Chapter 2 of the Surakarta Mayor Regulation Number 65 of 2024 and is protected by Law of the Republic of Indonesia Law Number 11 of 2010 and is also developed by the Laweyan Batik Village Development Forum (FPKBL). With its position, the tomb of Ki Ageng Henis is increasingly visited by pilgrims. Pilgrims come to visit the tomb of one of these great figures. The group of pilgrims is not only from the palace family, but also from civil society and government officials. Pilgrims not only come to pray for him, but also ask for his blessing as someone who is considered the ancestor of kings.

With the aim of describing the existence of the figure of Ki Ageng Henis and his complex, this study poses a research problem, "How is the visual and contextual description of the tomb complex?" The research problem is intended to guide data collection, data analysis, and claims of the significance of the figure and the tomb in terms of culture, social, and economy.

## 2. LITERATURE REVIEW

In conducting this research, the author took several previous studies as references and comparisons. The first study that the author took was by Fajar Shodiq entitled "Kyai Ageng Henis in the History of the Laweyan Surakarta Batik Industry." In his report, Fajar Shodiq discussed the role of Ki Ageng Henis in the development of the batik industry and the spread of Islam in the Laweyan area. The main focus of this research is the search for a common thread between Islamic preaching and the development of batik, especially in Laweyan.

The next study that the author took was by Hieronymus Purwanta and Victor Novianto entitled "The Three Warriors from Laweyan". This research focuses on the history of Ki Ageng Henis' three sons, namely Ki Ageng Pamanahan, Ki Ageng Panjawi, and Ki Juru Martani. This research also highlights the Javanese political culture that occurred between Ki Ageng Henis and Sultan Hadiwijaya.

Another study is from Nurnaningsih Nurnaningsih entitled "The Shape and Function of Kyai Ageng Henis and The Laweyan Mosque as A Strengthening Education of Character". The focus of this study is on the use of oral history about Ki Ageng Henis and the Laweyan mosque in character education. In addition, it also mentions the role of oral history as a projecting system in society and a reflection of the culture of the community concerned. Although the three previous studies have different focuses, there are similarities between the three. The similarity is regarding the role of Ki Ageng Henis who has an influence on the history of Java and Laweyan in particular. This role is also the basis of the research that the author did. What distinguishes the author's research from the three studies is the author's focus which leads to the legitimacy of Ki Ageng Henis as an important figure in history based on one of the sites related to him, namely the Pasareyan Dalem Laweyan.

## 3. METHOD

As reflected through the title and problems, this research is qualitative in the interpretive paradigm. The data used in this study are as follows: 1) primary data: visual observation of the complex consisting of tombs, mosques, and residential areas; 2) auxiliary data as a validator, namely interviews with several informants (people who visit the complex, Solo City Government officials, and experts). In addition to being used as a validator, the auxiliary data is also used as a means of providing contextual meaning to the figure of Ki Ageng Henis and the cemetery complex.

The data is expected to present the validity of the findings of the practice of respect for Islamic scholars in the past. The form of respect that is trying to be described through this study is the policy of making the Ki Ageng Henis tomb complex the core of Kampung Batik Laweyan and the community's pilgrimage to the place on days that are considered sacred.

## 4. RESULTS AND DISCUSSION

Surakarta is a cultural city that has many connections with Javanese history and traditions. This is because for hundreds of years Surakarta has been the center of Javanese civilization, culture, and society (Zainuddin, et al. 2022). One proof of this cultural center is Laweyan. Laweyan is an area that used to be the land of the Surakarta Palace, but after independence this area became one of the sub-districts in Surakarta (Widodo and Putra. 2024). Laweyan itself has a long history, even before the Surakarta Palace was established.

Laweyan has been established since 1564 AD during the Pajang Sultanate (Wibowo. 2020). Laweyan comes from the word Lawe which in Javanese means thread used to weave cloth. At that time Laweyan was indeed known as an area that produced good cloth until after the arrival of Ki Ageng Henis Laweyan began to shift the image of its area to "Batik Village". This area is known as the "Batik Village" with many batik craftsmen and entrepreneurs there. The batik motifs that are typical of the Laweyan area are the Tirta teja and Truntum motifs (Musman and Arini. 2011: 109). The colors of Laweyan batik are generally sogan or reddish brown. The existence of Laweyan

cannot be separated from one of the high-ranking figures of the kingdom and cleric during the Pajang Sultanate, namely Ki Ageng Henis. In "Babad Tanah Jawi" or "The Chronicle of Java" (Rommelink. 2022: 69), Ki Ageng Henis was the youngest son of Ki Ageng Sela. Ki Ageng Sela himself was the eldest of Ki Getas Pandawa who was a descendant of the Brawijaya lineage from Majapahit (Olthof. 2008: 44). This shows that Ki Ageng Henis was still a nobleman. Even later, the descendants of Ki Ageng Henis became kings in Islamic Mataram. Ki Ageng Henis later had a son, Ki Ageng Pamanahan, who had a son, Panembahan Senopati, and then gave birth to kings in Mataram.

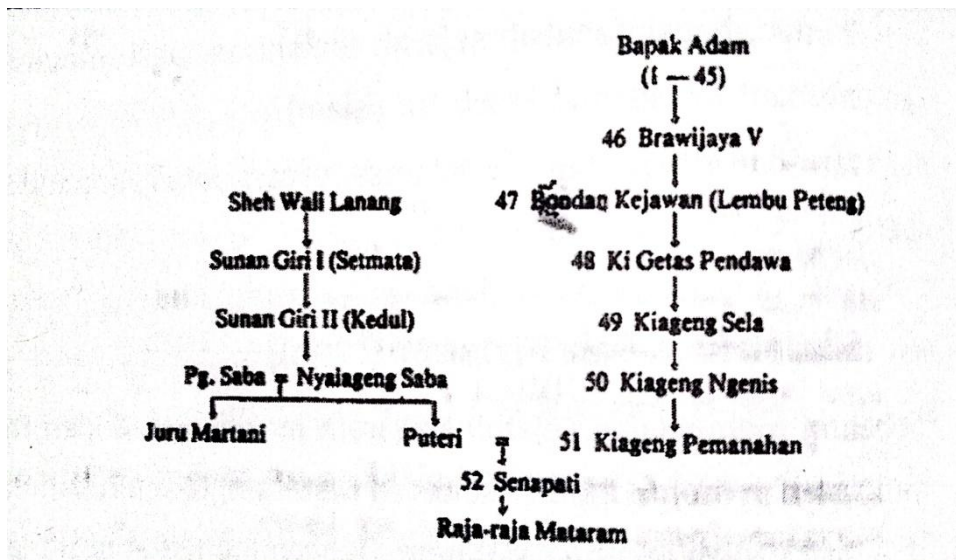


Figure 1. The genealogy of the Mataram lineage from Prophet Adam (Soedjipto, 2014:354).

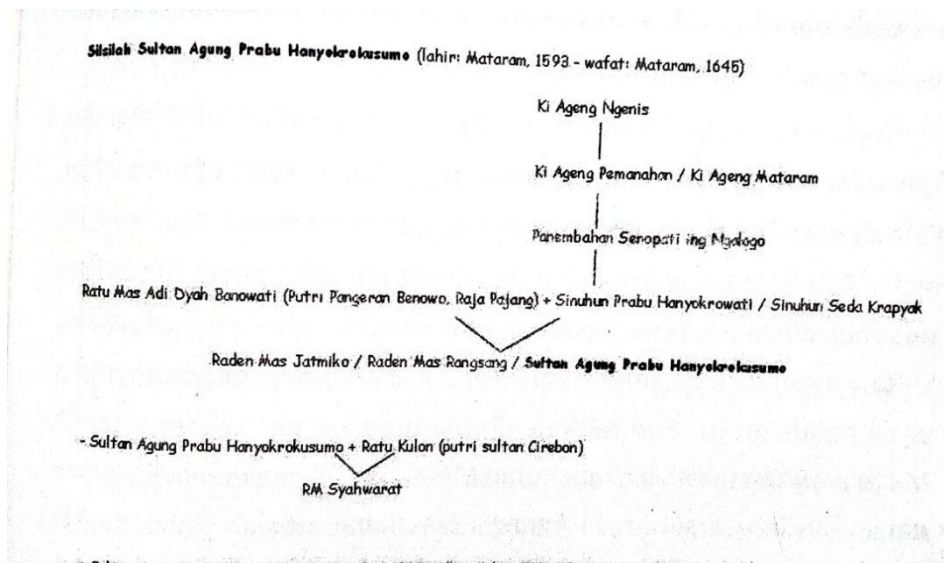


Figure 2. The genealogy of the Sultan Agung Hanyakrakusuma (Soedjipto, 2014:354).

Ki Ageng Henis was the only son of Ki Ageng Sela out of seven siblings. Ki Ageng Henis' other siblings were female. His sisters, in order, were Nyai Ageng Luruh Tengah, Nyai Ageng Saba, Nyai Ageng Bangsri, Nyai Ageng Jati, Nyai Ageng Patanen, Nyai Ageng Pakis Dadu.

Ki Ageng Henis himself had three sons, namely Ki Pamanahan, Ki Panjawi, and Ki Juru Martani. Ki Panjawi was actually a nephew who was later adopted by Ki Ageng Henis as a brother to his two sons. Ki Ageng Henis' three sons then studied with Sunan Kalijaga who introduced them to Jaka Tingkir (who later became the king of the Pajang Sultanate with the title Sultan Hadiwijaya). They formed a close brotherhood like siblings.

Ki Ageng Henis himself was a cleric who was also one of Sunan Kalijaga's students. So that later he also helped spread the teachings of Islam. One of his students was Jaka Tingkir or Sultan Hadiwijaya himself. He was one of Sultan Hadiwijaya's spiritual teachers, so he was highly respected by the sultan, in addition to having a close brotherly relationship with Ki Ageng Henis.

Later, according to Sultan Hadiwijaya's request, Ki Ageng Henis then lived in Laweyan. Meanwhile, his three sons became palace officials. Ki Pamanahan and Ki Panjawi were appointed as leaders of the non-commissioned troops. Ki Jurumartani then became the caretaker of Ki Pamanahan and Ki Panjawi.

In Laweyan, Ki Ageng Henis, who was spreading Islam at that time, then faced Ki Ageng Beluk. Ki Ageng Beluk was a Hindu religious leader (priest) who lived in Belukan Village, Laweyan. However, the two had a good relationship, even establishing friendship. Because of Ki Ageng Henis's nobility in spreading Islam, Ki Ageng Beluk decided to follow the teachings of Islam. Later, Ki Ageng Beluk handed over the temple in Belukan to Ki Ageng Henis. The temple was then rebuilt into a mosque called the Laweyan Mosque (Shodiq. 2017).

The Laweyan Mosque was also developed into a center for Islamic religious teachings or Islamic boarding school by Ki Ageng Henis. In between teaching, as a palace official who mastered the technique of batik, at that time the technique of batik was only limited to the palace, especially the palace daughters as a way to fill their free time. Ki Ageng Henis also taught batik techniques to his students, then the batik technique also reached the Laweyan community in general, so that Laweyan was known for its batik production. Since 2004, Laweyan has been designated as a Batik Village by the Surakarta City government and on September 25 the Laweyan Batik Village Development Forum (FPBKL) was formed (Al Amin. 2024. Tribunsolowiki.com).

Ki Ageng Henis died in 1903 and was buried in the Pasareyan Dalem next to the Laweyan Mosque. The tomb and the Laweyan Mosque itself were restored during the reign of Sri Susuhunan Pakubuwana X, as seen from the sign that says PB X on the regol (gate) building located there. Then, in addition to being restored during the reign of Sri Susuhunan Pakubuwana X, the tomb was also restored again. This restoration was initiated by K.R.M.H. Indro Hadi Ningrat on November 26, 1980. So now the tomb of Ki Ageng Henis appears to be made of black ceramic.

Inside the Pasareyan Dalem, Ki Ageng Henis was buried side by side between the tombs of Nyai Ageng Pati and Nyai Ageng Pandanaran. In an interview with *Tribun Jateng* with one of the servants of the Surakarta palace, Imam said that Nyai Ageng Pati was the mother of Ki Panjawai, while Nyai Ageng Pandanaran was the wife of Sunan Bayat or Sunan Tembayat. Both were still the older siblings of Ki Ageng Henis (Sholekan. 2020).

Another figure buried in the Pasareyan Dalem Laweyan is Sri Susuhunan Pakubuwana II who was the king of the Mataram kingdom after Amangkurat IV who was crowned in April 1762. He was crowned at a very young age, namely 16 years old (Ricklefs. 1998: 1). Then there is also the tomb of Ki Ageng Prabayeksa who according to the caretaker of the tomb that the compiler interviewed, Sri Hartini is the guardian of the northern sea of Java. There is also the tomb of Ki Anjang Mas or Ki Suma Dilaga, a palace puppeteer who according to the caretaker once performed at the Laut Selatan palace. Then there is the tomb of Prince Widjil I who was a poet in the palace during the reign of Sri Susuhunan Pakubuwana II to Sri Susuhunan Pakubuwana III.

When visiting the Laweyan Pasareyan Dalem, the compiler was not faced with strict rules like in other Pasareyan Dalem, such as in Imogiri which requires the use of kemben and so on. Pilgrims are only required to dress modestly and remove footwear when entering the inside of the tomb. Then from the results of the report from the Trans 7 team with K.G.P.H. Puger, there is also a written rule, namely to kneel and sungkem or pay respect in Javanese style at every gate to the tomb. This is done as a form of respect for the ancestors and the supernatural inhabitants of the Pasareyan Dalem.

Another unwritten rule is the absence of a *cungkup* or small roofed building used to surround the tomb, even though those buried there are high-ranking palace officials. According to the caretaker, this was done to honor Ki Ageng Henis as the oldest person there, because from the beginning, Ki Ageng Henis' tomb itself was not given a *cungkup*. Pasareyan dalem Laweyan was used as a cemetery for the previous palace officials up to the wayah dalem of the king of the Surakarta palace who was in power at that time. Therefore, according to Sri Hartini, during the ruwah period or before the month of Ramadan, the pasareyan dalem would be visited by palace officials or palace envoys, both from the Surakarta and Mangkunegaran palaces, especially to make a pilgrimage to the tomb of Ki Ageng Henis. Likewise, if there were members of the palace family who were going to hold a wedding, the pasareyan dalem as the final resting place of the palace ancestors would often be visited as a manifestation of asking for blessings from the ancestors. In addition to those days, the pasareyan dalem was also often visited by officials on the anniversary of the city of Surakarta (in Trans 7's report). Furthermore, the pasareyan dalem would be opened by the caretaker if there were pilgrims who wanted to stop by and make a pilgrimage there.

Until now, Pasareyan Dalem Laweyan is still often visited, even by ordinary people. This can be seen from the statement of one of the sources in the Trans 7 report on February 9, 2023, namely Sari, who said that the tomb is often visited by pilgrims. Likewise, when the author visited Pasareyan Dalem Laweyan on Saturday, November 9, 2024, there was a group of two cars making a pilgrimage. However, unfortunately the author was unable to conduct an interview due to the unfavorable weather at that time. The existence of pilgrims, unwritten rules, and restoration carried out at Pasareyan Dalem Laweyan are a sign of the greatness of Ki Ageng Henis for the community. Pilgrims still often visit his tomb considering that he was a figure who spread Islam in Laweyan. As a religious figure, Ki Ageng Henis is considered a highly knowledgeable person and has miracles, so that the

community makes pilgrimages to respect the height of his knowledge. The community considered his presence as an intermediary in the solemnity of their prayers.

The unwritten rules that are carried out are also a form of respect for his existence. In addition to being a cleric, Ki Ageng Henis is also an ancestor of the Mataram kingdom, which means he is the ancestor of every Javanese kingdom in the Central Java-Yogyakarta region today. So according to custom, it is only right that Ki Ageng Henis receive such respect. In accordance with one of the ethical principles in Javanese culture, namely respect (Magnis-Suseno. 1984: 60).

The restoration carried out is not only for the purpose of beautifying, but also respect. Beautifying a tomb belonging to an ancestor is done to honor the ancestor. Especially if he has left a service that is timeless. Ki Ageng Henis himself was a cleric who not only spread Islam, but also taught batik skills to the wider community. Until now, the community has experienced a change of fate with many of them becoming batik entrepreneurs.

The existence of the tomb or pasareyan dalem bagi is proof of the community's respect for the figure of Ki Ageng Henis, seen in how pilgrims treat the tomb. He is considered an ancestor, who is respected and honored. In Javanese ethics, treating ancestors with respect is a must. This respectful behavior can be done while the person is still around or even when he is gone. In this case, because Ki Ageng Henis has passed away, the only thing that can be considered as his physical manifestation is the tomb. Therefore, as a form of respect, the tomb will be visited and cared for in such a way, even restored. This is like a child giving a gift to the parents who raised him. The tomb or pasareyan dalem Laweyan is a means for pilgrims (children) to respect (give gifts) to Ki Ageng Henis (parents). This form of respect can be in the form of prayer, maintaining the rules of words and actions, maintaining cleanliness, and even restoring the tomb.

## 5. CONCLUSION

Ki Ageng Henis is a figure who has great influence in the Java region, especially Laweyan. He is the ancestor of the kings of Mataram to the kingdoms in the Central Java-Yogyakarta region today. He is also a cleric who helped spread Islam around Laweyan, and has also been instrumental in teaching batik techniques to the Laweyan community. So that now Laweyan is known as "Laweyan Batik Village". With his great role, it is not surprising that his tomb in Pasareyan Dalem Laweyan is often visited by members of the palace and ordinary people, and is also respected with unwritten rules, as well as tomb restoration. These things show the "figure" of Ki Ageng Henis.

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Video.	YouTube.	URL
		<a href="https://www.youtube.com/watch?v=v393DNpwoT8&amp;list=PLZ2WNZNVLRLt0mXhJuId6vhuhTP2xF223&amp;index=1">https://www.youtube.com/watch?v=v393DNpwoT8&amp;list=PLZ2WNZNVLRLt0mXhJuId6vhuhTP2xF223&amp;index=1</a> .

### The Informan

Sri Hartini, 65 years, tomb caretaker.