

Masjid Tua Palopo

also known as "Palopo Old Mosque"

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Entry tags: Tomb, Islamic Traditions, Religious Group, Sufi, Buginese, Religious Place

Masjid Tua Palopo or the Palopo Old Mosque is a seventeenth century royal mosque located in the Indonesian city of Palopo, South Sulawesi that was a part of the erstwhile Buginese principality of Luwu until 1905. Palopo in the Buginese language etymologically refers to insertion of pegs in the holes of the pillar of buildings during construction. The word Palopo in itself describes the specific process of mosque construction. According to anthropologists and historians specializing on South Sulawesi, Luwu is in some ways central to understand the cultural history of South Sulawesi. Luwu was the most powerful kingdom in pre-Islamic South Sulawesi between the tenth and the fourteenth centuries. The Lontara (Buginese palm-leaf manuscripts) claim that at the time petty principalities from South Sulawesi such as Selayar and Buli-Buli claimed that their first kings originally came from Luwu. South Sulawesi, particularly the principalities of Gowa and Makassar, were acquainted with Islam since at least the sixteenth century. At the time, Malay traders had settled on the Southwestern coast of Sulawesi. During the reign of Makassar king Karaeng Tunjalla (1546-65), Muslim traders from Champa, Patani, Pahang, Johor and West Sumatra secured several concessions in the port city of Makassar. At the turn of the seventeenth century, South Sulawesi was drawn into the maritime trading network that included Champa, Pattani, Aceh, West Sumatra, Banjarmasin, Giri and Ternate. Historians contend that Islamization in South Sulawesi dates to the Legend of the Three Datok. The Three Datok were Minangkabau muballigh or preachers from West Sumatra who succeeded in converting the local rulers to Islam. Historians contend that the expansion of Islam in South Sulawesi was gradual. Initially, until at least the turn of the seventeenth century, the Buginese principalities of Bone, Wajo and Soppeng rejected Islam. Oral tradition of the Buginese mentions that before the Three Datok arrived in Gowa, they reached the Buginese kingdom of Luwu and succeeded in converting the local ruler Datu Payung Luwu (the holder of Luwu's Umbrella) La Patiware Daeng Parabbung (also known as Sultan Muhammad after his conversion to Islam in 1604). Historians are uncertain about the duration of his reign (see also Andaya 1981). The Islamization of South Sulawesi kingdoms involved the blending of Islam with Adat (customary law) such that Islam was not seen as an alien belief. Datok Patimang, for example, drew parallels between the Islamic notion of Tauhid or Oneness of God with the Buginese notion of One God, Dewata Seuwae. Historians contend that the Three Datok chose Luwu for initially propagating Islam instead of the Buginese principalities of Bone or Wajo or the Makassar kingdom of Gowa for two strategic reasons. First, Luwu was the cradle of Buginese nobility. Second, places mentioned in the Buginese epic I La Galigo were associated with the principality of Luwu. The conversion of the ruler of Luwu in turn, would pave way for the Islamization of South Sulawesi, more generally. The construction of Palopo mosque by Datok Patimang in 1604 was representative of the Islamic character of the Luwu principality. The mosque also indicated the shift of the Luwu capital from Malangke to Palopo. The latter was on the coast and was well-connected with coastal trade. A salient character of royal mosques in Indonesia, including the Palopo Old Mosque, is proximity of the mosque to the Luwu royal palace. The Old Mosque's architecture reflects a fusion of pre-Islamic Buginese and Islamic symbolism with Javanese architecture and embodies traces of Hindu-Buddhist and Chinese art. In accordance with Buginese cosmology, the Soko Guru Tunggal or the mosque's main pillar indicates Posi Bola or the central position of twelve Luwu Buginese clans and the center of the Luwu principality. The main pillar is also representative of the Buginese traditional house. From an Islamic perspective, the Soko Guru Tunggal represents individuals' relationship with God. Apart from the Soko Guru Tunggal, the mosque foundation is supported by four Soko Guru. The five Soko Guru represent the five commandments of Islam (profession of faith or shahada; prayer or salat; almsgiving or zakat; fasting during the Holy Month

of Ramadan; and, Hajj or pilgrimage to Mecca at least once during lifetime). The five Soko Guru also collectively represent Buginese Adat or Pangadereng. The five main pillars of Pangadereng include Wari (Order), Tuppu (Harmony), Rapang (History), Bicara (Written Law) and lastly, Adat anchored in Sara (Sharia or Islamic Law). The Old Mosque of Palopo has a rectangular layout. The three-layered Tajug roof structure is influenced by Javanese architecture. The roof structure incorporates Memolo decoration, symbolic of Mount Meru or Semeru of Hindu and Javanese cosmology that is considered to be the center of physical, spiritual and metaphysical universes. Above the apex of the roof, a blue ceramic jar is placed upside down. The inverted ceramic jar represents a Sufi theme: the unfathomability and oneness of God. From the perspective of Islamic values, the three overlapping roof structures represent surrender to the will of God (Islam), faith (Iman), and Ihsan (perfection). Twenty large windows of the Old Mosque represent the twenty attributes of Allah. Ventilation of the mosque depicts the Bulu or Turtle analogy. Turtle represents humility. The walls and Soko Guru were constructed from locally available materials. The thickness of the walls is approximately three feet and were constructed out of a mixture of locally-quarried mountain stones, egg white mixture and lime. Locally available Cinna Guri hardwood (botanical equivalent unknown) was used in the construction of the Soko Guru. Lotus motifs, evident at the base of the wall of the old mosque, reflects Javanese Candi (Hindu-Buddhist shrine) art. The Mirhab (prayer niche in the west-facing Qiblah Wall facing Mecca) is influenced by the Candi architecture of ancient Java. The main gate of the mosque is shaped like a Makara, a mythical sea-animal (probably a crocodile according to Apte's Sanskrit Dictionary, published in 1957). The Makara is a distinct Javanese imprint on the Palopo Old Mosque's architecture. The Makara is a decorative and symbolic element of Hindu-Buddhist temple architecture of India and Java. As an aquatic creature although the Makara is an affirmative symbol producing life in its endless convolutions, the Makara as the mount (vahana) of river goddess Ganga epitomizes the destruction of life. The union of Makara and lion is depicted in ancient Indian and Javanese art. In the Hindu art of Indonesia, the joint figure is known as the Kala-Makara; the lion with its voracious nature, depicts the sun that consumes all things in its role as an instrument of time. In Indic thought, Kala-the word for time-becomes a synonym for death and thus a designation of Yama or the Hindu god of death (Darlan 1976). The rectangular shape of the Palopo Old Mosque is identical to the features of the Javanese Pendopo (a fundamental element unique to central Java). The Pendopo is a large pavilion-like structure built on four columns and provides ventilation and sunlight. The Pendopo symbolizes the equality amidst the congregation. A study of the Palopo Old Mosque indicates that the gradual Islamization of South Sulawesi did not affect local architectural styles. On the contrary, local architecture from the Indies archipelago blended with Islamic symbolism and influences from Java. A salient feature of royal mosques in the islands of Java and Sulawesi is tomb of the Sufi mystic behind the mosque, an Austronesian tradition, that reflects reverence for one's ancestors. What distinguishes the Palopo Old Mosque from its counterparts in Java and Sulawesi is the position of the tomb. Near the pulpit of the Old Mosque lies the tomb of the architect Fung Man Te (possibly of Chinese descent), who assisted Datok Patimang in mosque construction. On the contrary, the tomb of Datok Patimang is located in the town of Malangke.



Date Range: 1604 CE - 1905 CE

Region: South Sulawesi

Region tags: Southeast Asia, Indonesia, South Sulawesi

The Palopo Old Mosque (built 1603) is located in the coastal city of Palopo in South Sulawesi province, Indonesia.

Status of Participants:

✓ Elite ✓ Religious Specialists

General Variables

Sources and Excavations

Print Sources

Print sources used for understanding this subject:

- Source 1: Christian Pelras, " Religion, Tradition and the Dynamics of Islamization in South South Sulawesi," *Archipel* 29, no. 1 (1985).
- Source 2: Muhammad Adlin Sila, *Maudu: A Way of Union with God* (Canberra: ANU Press, 2015).
- Source 3: Abidin Andi Zainal, " The Emergence of Early Kingdoms in South Sulawesi: A Preliminary Remark on Governmental Contracts from the Thirteenth to the Fifteenth Century," *Southeast Asian Studies* 20, no. 4 (1983).

Notes: The three references mentioned above critically assess the synchronization between Islam and Adat (customary law) in the Buginese principality of Luwu during the sixteenth and the seventeenth centuries. Christian Pelras' article (1985) notes that according to the Buginese epic *I La Galigo*, Batara Guru, the eldest son of the main god of heaven (Patotoque) is believed to have set foot on earth which was still unpopulated. His first still-born son changed itself to rice. Batara Guru's grandson was Sawerigading, considered as the cultural hero of the Buginese. In introducing Islam to the Luwu Buginese, Datok Patimang did not teach " Tauhid" or the Oneness of God in the conventional Islamic way but appealed to the Buginese belief of One God (Dewata Seuwae). Subsequent to the acceptance of Islam in the Buginese principality of Luwu in 1604, there were many interpolations to the *I La Galigo* story (as reflected in the Lontara manuscripts) related to the genesis. Adam and Eve were depicted as the parents of Buginese gods. In a similar vein, Sawerigading was shown as a kind of prophet, who before his descent to the Underworld, announced the coming of Islam.

- Source 1: Mohammad Sustrisno, Sudaryono Sastroajmito and Ahmad Sarwadi, " Posi Bola of Jami Mosque as Spatial Transformation Symbol," *Journal of Islamic Architecture* 5, no. 4 (2019).
- Source 2: Bulu Bulu, Nuryani and Abdul Rahim Karim, " The Peaceful Teaching Method of Datok Sulaiman in Spreading Islam in Tanah Luwu." *Nadwa: Jurnal Pendidikan Islam* 14, no. 1 (2020). DOI: 10.21580/nw.2020.14.1.5215

Notes: The two recently published articles highlighted above are critical for understanding religious symbolism of Islamic architecture in South Sulawesi. Additionally, Bulu Bulu, Nuryani and Abdul Rahim Karim's article, using semi-structured interviews, explores the process of Islamization in South Sulawesi during the 17th century. Datok Patimang alias Datok Sulaiman was instrumental in introducing Islam to the Buginese principality of Luwu. He had a philosophical debate about the meaning and nature of life with Maddika Bua, an Adat leader. Towards the end of the philosophical debate, Maddika Bua was convinced about the credibility of Islam. The authors deconstruct the symbolic structure of the roof of Masjid Tua Palopo. In Islam, the three roofs of Masjid Tua Palopo stand for the three elements of monotheism. Correspondingly, in Buginese tradition, the three roofs stand for honesty, faith and righteousness.

- Source 1: Leonard Andaya, *The Heritage of Arung Palakka: A History of South Sulawesi (Celebes) in the Seventeenth Century* (Leiden: Springer, 1981).

Notes: Leonard Andaya's monograph sketches the political history of Buginese principalities during the seventeenth century and lists the chronology of seventeenth century Luwu Buginese monarchs.

- Source 1: Steven Darian, " The Other Face of the Makara," *Artibus Asiae* 38, no. 1 (1976).

Notes: A nuanced interpretation of the Makara in Indian mythology.

- Source 1: Zainal Abidin and Campbell Macknight, "The *I La Galigo* Epic Cycle of South Celebes and Its Diffusion," *Indonesia* 17 (1974).

Notes: The article illustrates the cyclical notion of time amongst the Buginese, as evident in the I La Galigo epic.

– Source 1: I.W. Mabbett, " The Symbolism of Mount Meru," *History of Religions* 23, no. 1 (1983).

Notes: In Hindu-Buddhist cosmology, Mount Meru is not only the highest point of earth but represents the earth's navel from which creation began. Links microcosm with macrocosm, gods with humans, timelessness with time.

– Source 1: Gunawan Tjahjono, *Indonesian Heritage Architecture Volume 6* (Singapore: Archipelago, 1998).

– Source 2: Isman Pratama Nasution, " The Royal Mosques of Indonesia from the Sixteenth to Early Twentieth Centuries as a Power Representation," *International Journal of Heritage Architecture* 1 , no. 3 (2017).

– Source 3: Muhammad Ali Saptura, " Masjid Jami Tua Palopo," *Pusaka* 1, no. 1 (2013).

Notes: The three references highlighted here collectively outline underlining features of Indonesian mosque architecture, i.e. the fusion between Islamic, Hindu-Buddhist, Javanese, Chinese and local elements.

– Source 1: Sirtjo Koolhof, "The 'La Galigo': A Bugis Encyclopedia and its Growth," *Bijdragen tot de Taal-, Land-en Volkenkunde* 155, no. 3 (1999)

Notes: Koolhof's article highlights the encyclopedic value of the I La Galigo epic: chronicles of various Buginese kingdoms, medical or religious treatises and sayings of wise men.

Online Sources

Online sources used for understanding this subject:

– Source 1 URL: https://dsal.uchicago.edu/cgi-bin/app/apte_query.py?page=1218V

– Source 1 Description: Vaman Shivram Apte, Revised and Enlarged edition of Prin. V. S. Apte's *The Practical Sanskrit-English Dictionary*, 3 vols. (Pune: Prasad Prakashan, 1957).

Notes: makaraḥ is a kind of sea-animal, a crocodile, shark.

– Source 1 URL: https://play.google.com/store/books/details/Langkanae_Kedatuan_Luwu?id=Ha9cEAAAQBAJ&hl=en_US&gl=US

– Source 1 Description: Suaedi Andi, Syaifuddin Kaddiraja, Andi Saddakati, Hadi Pajarianto, and Nafsiah Aswawi, *Langkanae Kedatuan Luwu* (Pare Pare: Dewantara Press, 2021).

– Source 2 URL: <http://repositori.kemdikbud.go.id/7794/>

– Source 2 Description: *Monumen Islam di Sulawesi Selatan*, edited by Muslimin Effendi (Makassar: Balai Pelestarian Cagar Budaya Makassar, 2013).

Notes: A rich pictorial and empirical description of Islamic monuments in South Sulawesi.

Has this place been the focus of excavation (pre-modern, illicit, or scientific):

Answer 'Yes' for each period or type of excavation.

– No

Topographical Context

Is the place associated with a feature in the landscape

– Other [specify]: No

Does the place involve human-made features besides structure:

Other features might be ground clearing, terracing, other modifications of the local environment.

– No

Is the place situated in an urban or significantly urbanized area:

– Yes



Is there a distinct boundary between the place and the urban fabric:

– Yes

Notes: The Palopo Old Mosque is situated within an enclosure.



Is the place located significantly within the urban fabric:

Is the place centrally located, or at the crossroads of significant pathways?

– Yes

Notes: The Old Mosque of Palopo is located in the city center, to the northwest of the Luwu royal palace.

Is the place situated in a rural setting:

– No

Is the place situated far removed from non-religious places of habitation:

– No

Structures Present

Are there structures or features present:

Instructions: Answer once for each structure/feature or group that can be differentiated.

– Yes



A single structure

– Yes

↳ The structure has a definite shape
– Rectangular

↳ One single feature
–Other [specify]: No

↳ A group of structures:
– No

↳ A group of features:
– Yes

↳ Are they part of a single design/construction stage:
– Yes

↳ Is it part of a larger place/sanctuary:
– Yes

Notes: The Palopo Old Mosque was a royal mosque and is situated towards the northwest of the royal palace.

↳ What is the function of the structure/feature or group:
Answer "Yes" once for each distinct function
– Worship

↳ Worship:
–Other [specify]: Royal mosque. But in 1905, the Dutch converted the mosque into a museum. Subsequent to the independence of Indonesia in 1945, the mosque has been renovated two times (1951 and 1981) and has been used for communal worship.

↳ Is the structure/feature finished:
– Yes

↳ Was the structure/feature intended to last beyond a generation:
– Yes

↳ Was the structure/feature modified through time:
– Yes

↳ Was the structure/feature destroyed:
– Field doesn't know

↳ Has the structure/feature been reconstructed:
– Yes

↳ In antiquity
– Once

↳ In modernity
– Post-Renaissance

Reasons for Creation/Construction/Consecration

Is the place used for the worship of/communication with non-human supernatural beings:
– No

Is the place used for the worship of a semi-divine human being:
– No

Is the place used for the worship of non-divine ancestors:
– No

Notes: Proscribed in Islam.

Was the place commissioned/built by an official political entity:
A political entity is a local power structure that leverages a workforce.
– Yes

↳ Specify
– King or emperor
– Religious specialists affiliated with political entity
– Other [specify]: Built by Minangkabau Ulama Datok Patimang but commissioned by the Sultan Muhamad of Luwu who embraced Islam in 1604.

Were the Structures built by specific groups of people:
– Field doesn't know

Was the place thought to have originated as the result of divine intervention:

– No

Was the place created to mark or commemorate the birthplace of a supernatural or human being:

– No

Was the place created as the result of an event:

– Yes

↳ Specify

–Other [specify]: Islamization of the Buginese principality of Luwu.

Was the creation of the place sponsored by an external financial/material donation:

– Field doesn't know

Was the establishment of the place motivated by:

–Other [specify]: Reflection of the Islamic character of the Buginese principality of Luwu.

Was the place built specifically for housing scriptures/sacred texts:

– No

Design and Material Remains

Overall Structure

Is the place made up of multiple built structures:

– No

Is monumental architecture present:

Monumental architecture is defined here as a built structure that surpasses average human proportions and in general is larger and more complex than is necessary to fulfill the structure's utilitarian function(s). Examples of monumental architecture include Mesopotamian Ziggurats, Egyptian Pyramids, Greek and Roman temples, Mesoamerican Pyramids, North American and Aegean burial mounds, etc.

– No

– No

Is the structure/feature made out of natural materials:

Answer [Yes] for each material type

– Yes

↳ Earth
– No

↳ Sand
– No

↳ Clay
– No

↳ Plaster
– No

↳ Wood
– Yes

↳ Is this material sourced locally:
– Yes

↳ Is this material lacking in the local natural environment:
– No

↳ Grass
– No

↳ Stone
– Yes

↳ Is this material sourced locally:
– Yes

↳ Is this material lacking in the local natural environment:
– No

↳ Other

– Other [specify]: Lime and egg white.

Is the structure/feature made out of human-made materials

– Yes [specify]: Importation of tiles from Singapore for the roof structure when the Old Mosque was renovated in 1951.

Decoration

Is decoration present:

– Yes

↳ Is decoration part of the building (permanent):

– Yes

↳ On the outside:

– Yes

↳ On the inside:

– Yes

↳ Is decoration attached to the building, i.e. movable reliefs or tapestries

– No

↳ Is the decoration figural:

A figural representation is defined here as one that contains the depiction of discernible human, anthropomorphic, animal, or zoomorphic forms. In general, it differentiates between animate and inanimate beings, as well as between narrative compositions and still life, landscapes, abstraction, etc. Answer [Yes] for each type of figure depicted

– Yes

↳ Are there gods depicted:

– No

↳ Are there other supernatural beings depicted:

– No

↳ Are there humans depicted:

– No

↳ Are there animals depicted:

– Yes

Notes: Mythical creature Makara from Hindu-Buddhist art depicted on the main gate. Ventilators are turtle-shaped, symbolizing the importance of humility.

↳ Are there animal-human hybrids depicted:

– No

↳ Is the decoration non-figural:

– Yes

↳ Is it geometric/abstract

– Yes

↳ Floral motifs

– Yes

Notes: Floral motifs, representing Padmanabha or Lotus from Hindu-Buddhist art featured at the base of the walls of the Old Mosque.

↳ Is it writing/caligraphy

– Field doesn't know

↳ Other [Specify]

–Other [specify]: Fusion of Buginese and Islamic symbolism in architecture, particularly the roof architecture of the mosque. Three overlapping roof structures inspired by the Javanese Joglo style of architecture.

↳ Is the decoration hidden or restricted from view:

– No

↳ Are there statues present:

– No

↳ Are there reliefs present:

A relief as opposed to sculpture carved on the round is a work of sculpture in which the figures project from a background support, generally a flat surface. Reliefs can be carved out of stone,

clay, or a similar material.

– No

↳ Are there paintings present:

– No

↳ Are there mosaics present:

– Field doesn't know

↳ Are there inscriptions as part of the decoration:

– Field doesn't know

↳ Other type of decoration:

– Field doesn't know

Iconography

Are there distinct features in the places iconography:

– Yes

↳ Eyes (stylized or not)

– No

↳ Supernatural beings (zoomorphic)

– No

↳ Supernatural beings (geomorphic)

– No

↳ Supernatural beings (anthropomorphic)

– No

↳ Supernatural beings (abstract)

– Yes

Notes: The overlapping roof structure is representative of Mount Meru from Hindu-Buddhist mythology. The overlapping roofs are also representative of the descent of Buginese Gods on earth.

↳ Portrayals of afterlife

– No

↳ Aspects of doctrine (e.g. cross, trinity, Mithraic symbols)

– No

Notes: The Palopo Old Mosque does not possess a minaret or dome, seen in several pre-19th century mosques across the Indies archipelago. Instead of a minaret there is an inverted porcelain jar placed at the apex of the roof that symbolizes the oneness and the unfathomability of God.

↳ Humans

– No

↳ Supernatural narratives

– No

↳ Human narratives

– No

↳ Other [Specify]

–Other [specify]: Sufi narrative. The inverted porcelain jar on the apex of the roof symbolizes the oneness of God as expounded by Datok Patimang and how he drew parallels between the notion of Dewata Seuwae, Supreme God of the Buginese and monotheism of Islam.

Beliefs and Practices

Funerary Associations

Is this place a tomb/burial:

– Yes

Is this a place for the worship of the dead:

– No

Is this a place for treatment of the corpse:

– No

Are co-sacrifices present in tomb/burial:

Co-sacrifices are animal/human sacrifices prompted by the death of the primary occupant of the

tomb/burial.

– No

Are grave goods present:

– No

Are formal burials present:

– No

Supernatural Beings

Is a supreme high god is present:

– Yes

↳ Are they anthropomorphic:

– No

↳ Are they sky deity:

– No

↳ Are they chthonic (underworld)

– No

↳ Are they fused with king/kingship role (king = high god)

– Yes

Notes: Among pre-Islamic Buginese, rulers claimed descent from Batara Guru who descended from the sky.

↳ Are they the monarch is seen as a manifestation or emanation of the high god:

– Yes

Notes: Pre-Islamic Buginese monarchs were seen as emanation of the high god.

↳ Are they kin relation to elites:

– No

↳ Are they other type of loyalty or connection to elites:

– Field doesn't know

↳ Are they unquestionably good:

– Field doesn't know

↳ Are they other:

– Other [specify]: Pre-Islamic Buginese were polytheistic but believed in the notion of Dewata Seuwae or One God.

Does the supreme high god communicate with the living at this place:

– No

Are previously human spirits present:

– No

Do human spirits communicate with the living at this place:

– No

Are nonhuman supernatural beings present:

– No

Do nonhuman spirits communicate with the living at this place:

– No

Are mixed human-divine beings present:

– No

Do mixed human-divine beings communicate with the living at this place:

– No

Is the supernatural being/high god present in the form of a cult statue(s):

– No

Supernatural Interactions

Is supernatural monitoring present:

– No

Notes: Islam forbids appealing to spirits (jinn) or using sorcery.

Do visitors communicate with the gods or supernatural beings:

– No

Ritual and Performance

Sacrifices, Offerings, and Maintenance

Are sacrifices performed at this place:

– No

Are there self-sacrifices present:

– No

Are material offerings present:

– No

Is attendance to worship/sacrifice mandatory:

– Yes

↳ By all the community

– Yes

↳ By specific individuals

– Yes [specify]: In the past by the Luwu royal family.

Is maintenance of the place performed:

– Yes

↳ Is it required:

– Yes

↳ Is there cleansing (for the maintenance):

– I don't know

↳ Are there periodic repairs/reconstructions:

– Yes

Notes: Renovations took place at the turn of the eighteenth century, 1951 and more recently,

in 1981.



Is the maintenance performed by permanent staff:

– Field doesn't know



Other

– Other [specify]: The pulpit had to be recently refurbished as it was eaten away by termites.

Pilgrimage and Festivals

Are pilgrimages present:

– Field doesn't know

Is this place a venue for feasting:

– No

Are festivals present:

– Field doesn't know

Divination and Healing

Is divination present:

– No

Is healing present/practiced at this place:

– No

Do rituals occur at this place:

Rituals are visibly enacted behaviors by one or more people for the purposes of religious observance.

– No

Institutions and Scriptures

Religious Specialists

Are religious specialists present/in charge of this place:

Religious specialists are individuals whose primary duties within a population group are not concerned with subsistence or craft production but the maintenance of the religious landscape and culture of the

group.

– Field doesn't know

Does this place incorporate a living space for religious specialists:

– Field doesn't know

Is this place used for the training of religious specialists:

– Field doesn't know

Are there formal institutions for the maintenance of the place:

Institutions that are authorized by the religious community or political leaders

– Yes

Notes: Under Indonesia's decentralized administration (since 2002), the management of historical monuments including the Palopo Old Mosque were entrusted to the city administration. The Mayor of Palopo city is in-charge of conservation of the monuments.

Bureaucracy

Is there a formal bureaucracy present at this place:

A bureaucracy consists of a hierarchical system of accounting and rule maintenance primarily concerned with material wealth.

– I don't know

Does this place control economic resources (land, goods, tools):

– I don't know

Public Works

Does this place serve as a location for services to the community:

– Field doesn't know

Writing/Scriptures

Is non-religious writing stored at this place:

Economic documents, records etc.

– No

Are there scriptures associated with this place:

– No