



RECONSTRUCTION OF THE BIOGRAPHY OF SULTAN MUHAMMAD TSAFIUDDIN I (MURHUM SULAIMAN), THE FIRST KING OF SAMBAS: A STUDY OF THE MANUSCRIPT SILSILAH SULTHAN-SULTHAN SAMBAS

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ABSTRACT

This study examines the manuscript Silsilah Sultan-sultan Sambas based on its colophon, which indicates that the text was written by Sultan Muhammad Tsafiudsdin II on 14 Ramadan 1321 AH / 4 December 1903 CE. The central research question concerns the descriptive characteristics of the Silsilah Sultan-sultan Sambas manuscript. The research was conducted using a qualitative, library-based method with a philological approach, drawing upon official manuscripts of the Sambas Sultanate as well as copies and comparative collections held at the National Library of the Republic of Indonesia. The findings show that Silsilah Sultan-sultan Sambas is an autograph manuscript written on European paper produced in Italy, employing Jawi script and the Malay language. The manuscript comprises 55 pages arranged into four quires of 14 pages each, with its content organized into twelve sections. It is bound with thread, while the cover is made of cloth embellished with gold thread, reflecting its status as an official court document. The manuscript's content affirms the genealogical connections of the Sambas Sultanate to major centers of power in Borneo and to other kingdoms across the Malay-Indonesian archipelago. This study demonstrates that the manuscript constitutes a significant primary source for reconstructing the biography of Sultan Muhammad Tsafiuddin I (Raden Sulaiman) and the development of Islamic political authority in Sambas. These findings enrich local historiographical studies and highlight the role of Malay manuscript traditions in shaping historical memory and cultural identity in the Borneo region.

Keywords: Manuscript; Philology; Sambas

1. INTRODUCTION

The Sambas Sultanate is located in the northern region of West Kalimantan and represents the continuation of the earlier Sambas Kingdom (Sambas Tua) (Musa, 2003). The political transformation from a locally oriented kingdom into an Islamic sultanate can be traced through the figure of Raja Tengah of Brunei. Raja Tengah—the grandson of the ninth Sultan of Brunei, Sultan Muhammad Hasan (1582–1602)—received a mandate from his brother, Sultan Abdul Jalil

Akbar, to govern the Sarawak region. This event not only reflects the internal dynamics of the Brunei Sultanate but also illustrates Brunei's significant role in the Islamization of the Bornean region. The political mandate granted to Raja Tengah served as a vehicle for extending Islamic religious and political influence, ultimately paving the way for the establishment of the Islamic Sambas Sultanate under the leadership of Raden Sulaiman.

The Islamization of Sambas became increasingly structured through the emergence of Raden Sulaiman's political role. Several manuscripts record that he was inaugurated as the first Sultan of Sambas on 10 Dhu al-Hijjah 1040 AH / 9 July 1631 CE (Manuscript, 1903b). This moment marked the transformation of Sambas from a traditional kingdom into an Islamic sultanate with a new political configuration. The *Silsilah Sulṭhān-Sulṭhān Sambas* manuscript describes that, following the end of Ratu Sepudak's rule in Kota Lama, Raden Sulaiman married Raden Mas Ayu Bungsu, the daughter of Ratu Sepudak, thereby integrating local legitimacy with Islamic religious authority. His enthronement initiated the institutionalization of Islam in Sambas politics, linking the local dynasty with the seventeenth-century Malay-Islamic cosmology of power. Since its establishment as an Islamic sultanate, Sambas was ruled by fifteen sultans, all of whom were descendants of Raden Sulaiman and Raden Mas Ayu Bungsu. This patrilineal pattern of succession reflects the consistency of the Malay-Islamic political tradition, in which the title "Sultan" signifies not only genealogical authority but also religious legitimacy grounded in well-established models of Islamic political order (Azyumardi Azra, 2006).

One of the principal sources on the genealogy and early history of the Sambas Sultanate is the *Silsilah Sulṭhān-Sulṭhān Sambas* manuscript, compiled by Sultan Muhammad Tsafiuddin II (1865–1924) in 1903. This Jawi-script manuscript consists of 55 pages arranged into eleven sections, containing a narrative that spans from the arrival of Sultan Tengah in Sukadana to the dispersion of his descendants across various regions of Borneo. In historical studies, this text holds a particularly significant position as an authoritative primary source. E. U. Kratz underscores that such local texts constitute an essential foundation for understanding the history of Malay polities, including that of Sambas (Kratz, 1980). The historical value of the manuscript extends far beyond its documentary function. Titik Pudjiastuti emphasizes that the study of manuscripts enables multidimensional exploration, as their contents reflect the social, political, economic, and cultural dynamics of the society in which they were produced (Pudjiastuti, 2006). From a philological perspective, manuscripts serve as an entry point not only for examining the written text but also for uncovering the social contexts that shaped it. Accordingly, *Silsilah Sulṭhān-Sulṭhān Sambas* functions as an archive of knowledge that illustrates how the people of Sambas understood, naturalized, and transmitted their political and Islamic identities.

Within the Malay intellectual tradition, the emphasis on royal genealogy, patterns of succession, and inter-polity political networks constitutes a common strategy of legitimation. Manuscripts do not merely convey historical facts; they also construct dynastic authority through language, symbols, and narratives that affirm the socio-political identity of the community that produced them. For this reason, such texts must be read as both historical and ideological documents. This perspective accords with Henri Chambert-Loir's assertion that the informational richness of manuscripts extends far beyond the mere recording of events (Tjandrasasmita, 2006). Then, Azyumardi Azra positions manuscripts as "products of their time," that is, direct representations of the sociocultural conditions in which they were written. Neglecting manuscripts in historical writing leads to narratives that are inaccurate or even misleading, for manuscripts function both as repositories of collective memory and as instruments of political legitimation. Thus, manuscripts enable historians to read the past with greater authenticity while also revealing how a society defines itself within a broader historical horizon (Azra, 2009).

In this context, the present study positions *Silsilah Sulṭhan-Sulṭhan Sambas* as the principal source for reconstructing the biography of Sultan Muhammad Tsafiuddin I (Raden Sulaiman). The selection of this manuscript is based on three academic considerations: (1) it is an official document produced within the royal court, thus possessing strong historical authority; (2) the manuscript requires philological editing to ensure the integrity and validity of the text due to variations and duplications within its copying tradition; and (3) its contents preserve genealogical data and political networks that are crucial for understanding the dynamics of power and the process of Islamization in seventeenth-century Borneo. Accordingly, the focus of this study is to examine the descriptive characteristics of the *Silsilah Sulṭhan-Sulṭhan Sambas* manuscript. Thus, the reconstruction of the biography of Sultan Muhammad Tsafiuddin I through a philological study of the *Silsilah Sulṭhan-Sulṭhan Sambas* manuscript not only enriches the local historiography of Sambas but also contributes significantly to the broader scholarship on Malay-Islamic history and the process of Islamization in West Kalimantan.

2. METHODS

This study is a library-based research, conducted by examining theories, concepts, and generalizations that serve as the foundational framework of analysis (Suryabrata, 1997). This approach is employed to analyze the research problem by utilizing existing literature from previous studies. The present inquiry falls within the domain of social sciences, specifically historical research, which aims to reconstruct the past systematically and objectively through the collection, evaluation, and analysis of evidence in order to establish reliable facts and well-founded conclusions (Suryabrata, 1997). In this regard, historical research plays an essential role, as emphasized by Kuntowijoyo, who asserts that only by understanding the past can we build a better future. (Kuntowijoyo, 2003).

The philological approach constitutes one of the systematic disciplines employed in examining and analyzing classical manuscripts, both as intellectual heritage and as cultural products of past societies. The tradition of philological studies on Nusantara manuscripts has deep historical roots, particularly through research on literary texts that began to develop from the early nineteenth century to its close (Siti Baroroh Baried, Siti Chamamah Soeratno, Sawoe, Sulastin Soetrisno, 1985). During this period, the institution that played a central role in initiating early manuscript research was the *Koninklijke Militaire Academie* (KMA), or the Royal Military Academy in Breda, the Netherlands. Through this institution, Nusantara philology evolved with an emphasis on textual criticism, focusing on reconstructing texts as closely as possible to their original form (Hasjim, 1993), while also identifying the various textual variants produced within the copying tradition.

As scholarly attention toward classical manuscripts increased, both in Western academia and within the intellectual sphere of the Nusantara, philological studies underwent significant methodological developments. No longer confined solely to textual criticism, philological research has expanded to encompass broader dimensions, linking manuscripts to the social, cultural, religious, and intellectual contexts of their time. This development demonstrates that philology is not merely a technical effort to produce critical editions of texts, but also a means of reviving the intellectual dynamics, value systems, and cultural expressions embedded within the manuscripts.

Oman Fathurahman explains that modern philological studies of Nusantara manuscripts have developed a more comprehensive methodological framework. He outlines seven stages of philological research: (1) determining the text that serves as the object of study; (2) inventorying

manuscripts to identify the number and distribution of extant copies; (3) describing the manuscripts to provide an account of their physical, codicological, and material characteristics; (4) comparing manuscripts and texts in order to identify variants and assess their authenticity; (5) producing a critical edition of the text that meets scholarly standards; (6) translating the text into a language more accessible to contemporary readers; and (7) conducting content analysis that enables the interpretation of the values, meanings, and functions of the manuscript within its historical and cultural contexts (Faturrahman, 2015).

Thus, the development of philological approaches in the study of classical Nusantara manuscripts not only reflects methodological advancements, but also demonstrates a paradigmatic shift from mere textual criticism toward a more interdisciplinary and contextual form of inquiry. This new paradigm enables manuscripts to be understood not as static texts frozen in the past, but as dynamic media that both preserve and reflect the intellectual, spiritual, and cultural traces of the societies that produced them. Through this framework, philological research does not end with the reconstruction of an authoritative text; rather, it also uncovers the values, discourses, and social practices that animate the world behind the text.

In the context of this study, the philological approach is employed to analyze, examine, and present primary sources so that they may be understood critically and comprehensively. These sources consist primarily of classical manuscripts originating from the circles of the Sambas Sultanate, as well as manuscript collections preserved at the National Library of the Republic of Indonesia. For manuscripts housed in the National Library, the researcher utilized online digital access available through the Khastara portal on the library's official website. One of the key manuscripts examined in this study is Manuscript No. 146, a text written by Haji Khairuddin bin H. Komaruddin that contains the genealogy of the Sambas Sultanate. This manuscript holds significant historiographical value, as it not only records the lineage of Sambas rulers but also reflects political legitimacy and symbols of kinship within courtly tradition.

3. RESULTS AND DISCUSSION

Manuscript Inventory

The *Silsilah Sultan-sultan Sambas* manuscript is a unique, singular text held exclusively by the royal family of the Sambas Sultanate. It is the only known copy preserved within the royal environment and kept specifically in the Sambas Palace. The uniqueness and exclusivity of this manuscript are evident from its absence in major catalogues of Malay manuscripts compiled by European philologists and Orientalists—such as those by van Ronkel (1909), P. Voorhoeve (1977), C. Juynboll (1900), and others—which have long served as primary references for mapping classical Malay manuscript collections. A thorough examination of these catalogues confirms that the *Silsilah Sultan-sultan Sambas* manuscript has never been documented within their collections, thereby reinforcing its status as a local manuscript that has remained beyond the reach of modern academic documentation.

Furthermore, the investigation was carried out through the Khastara digital portal of the National Library of the Republic of Indonesia, which serves as the official database of the nation's manuscript collections. In this search, the researcher identified a manuscript directly related to the Sultanate of Sambas, namely the item catalogued under number 62962 and titled *Silsilah Asal Segala Raja-Raja Sambas* (Manuscripts, 1859). This manuscript contains information concerning the origins and genealogy of the rulers of Sambas; however, the collection does not include, nor does it explicitly mention, the *Silsilah Sultan-sultan Sambas* manuscript. This finding reinforces the conclusion that the *Silsilah Sultan-sultan Sambas* constitutes a rare and limited textual

heritage, whose existence is presently known only within the internal milieu of the Sambas Sultanate.

Manuscripts originating from West Kalimantan, particularly from the Sambas region, are indeed exceedingly difficult to locate. As noted by Henri Chambert-Loir during his visit to West Kalimantan in 1985 for the purpose of surveying old manuscripts, he found virtually nothing except a set of judicial reports in Pontianak. He recognized that literary activity had once emerged and flourished in this region; however, in his assessment, manuscripts have become truly scarce in this area (Loir, 2011). Based on its catalogue description, the manuscript held in the National Library is clearly distinct from the *Silsilah Sultan-sultan Sambas*. The same applies to the manuscript examined by U. E. Kratz, which he obtained from the collections of P. J. Veth and Hollander. This manuscript bears neither an author's name nor a date of composition; nonetheless, Kratz considers it highly significant for depicting Sambas in the seventeenth century, prior to the arrival of the Bugis (Kratz, 1980). In addition, the corpus of ancient manuscripts preserved in the National Library of the Republic of Indonesia, such as those listed in A. B. Cohen Stuart's catalogue, does not contain any genealogical texts or materials related to the Sultanate of Sambas. Rather, it includes a single manuscript connected to Sambas during the reign of Sultan Umar Kamaluddin (1854–1866). This document provides information on administrative offices in effect during his rule, complemented by lists of various plant names as well as measurement units used in Sambas at the time. (Manuskrip, n.d.). Based on the foregoing explanation, the researcher's investigation indicates that there exists only a single copy of the *Silsilah Sultan-sultan Sambas*, preserved by the heirs of the Sambas Sultanate. This manuscript constitutes an autograph text, that is, a manuscript handwritten by its original author.

Manuscript Description

The *Silsilah Sultan-sultan Sambas* manuscript is well preserved by members of the Sambas royal family. Its continued existence reflects the palace family's commitment to safeguarding documentary heritage of significant historical and cultural value. Based on the researcher's findings, this manuscript is known to exist in only a single copy. Accordingly, it may be classified as an autograph manuscript—that is, an original text written directly by its author or produced during the author's lifetime (Siti Baroroh Baried, Siti Chamamah Soeratno, Sawoe, Sulastin Soetrisno, 1985). This autograph status confers a high degree of authenticity upon the *Silsilah Sultan-sultan Sambas*, rendering it an indispensable primary source for historical, philological, and Islamic cultural studies concerning Sambas and, more broadly, the region of Kalimantan.

The *Silsilah Sultan-sultan Sambas* manuscript is written on European paper originating from Italy. This can be identified through the watermark employed, which features two garuda-like birds bearing a crown above them, each holding a sword on the left and right sides. Beneath these figures appears a crescent moon shaped as a human face, framed by a pair of symmetrical opposing shields, along with the letters *P* and *C*. According to Russell Jones, paper of this type was produced by the Galvani family company. (Jones, 2021).

Italy, as one of the early centers of paper production, began manufacturing paper as early as the thirteenth century and is regarded as the most advanced paper-producing region of its time. It was during this period that the use of watermarks on paper was first recorded. By the end of that century, papermaking had been introduced to Veneto, the province in which Pordenone is located (Jones, 2021). According to Russell Jones, Italian paper entered the Malay–Indonesian world in the nineteenth century. He documented the presence of Andrian Galvani/Pordenone paper for the first time in a Malay manuscript dated to 1870 (Jones, 2021).

This manuscript is organized into twelve sections and consists of fifty-five folios. Its base covering is made of yellow cloth adorned with gold-threaded *songket*, reflecting the luxury and high symbolic value characteristic of palace traditions. The decorative motifs consist of floral patterns embroidered with gold thread, indicating that the manuscript is not merely a textual document but also an artistic work representing the aristocratic status of its author or owner. The physical dimensions of the manuscript reach 173 × 25 centimeters, an unusually long format compared to most manuscripts. The script employed is Arabic Jawi, and the language used is Classical Malay, which was commonly utilized in official and religious documents within royal administrative contexts.

From a technical binding perspective, the manuscript is sewn using thread neatly stitched along its center, indicating a traditional binding method that is both durable and long-lasting. The paper or cloth used was folded into four parts, forming four *quires* or gatherings. Each quire consists of fourteen pages, which were subsequently bound together into a complete volume containing a total of fifty-six pages. This arrangement demonstrates that the manuscript was produced with careful planning, both in terms of its textual content and its physical structure. It therefore suggests that the manuscript held a position of considerable importance within the historical and cultural context of writing practices in its period.



Figure 1. Manuscript Base Cover (Source: Researcher's Personal Documentation)

This manuscript is written on only one side of each folio, with the text rendered in Jawi script (Arabic–Malay). Each page generally consists of eighteen lines; however, the first, second, and final pages contain fewer than eighteen lines. The first page, which serves as the manuscript's title page, contains only eight lines, namely:

"Salsilah Sultan Muhammad Shafiuddin, yaitu Marhum Sulaiman Raja Sambas yang pertama, bertahta kerajaan hari sepuluh Muharram Tahun 1080 [H]. Kembali ke Rahmat Allah Ta'ala pada hari Jumat, umur 70 tahun 10 bulan (English translation "The genealogy of Sultan Muhammad Shafiuddin, namely Marhum Sulaiman, the first Raja of Sambas, who ascended the throne on the tenth day of Muharram in the year 1080 [H]. He returned

to the mercy of Allah the Exalted on a Friday, at the age of 70 years and 10 months")
(Manuskrip, 1903a)

On this first page, the title of the manuscript is placed on the first line and is written in two ink colours: black and red. Black serves as the primary colour used by the scribe in composing the *Silsilah* manuscript. The red ink follows the black text in such a way that it appears as a shadow of the main writing. In addition, red underlining is present beneath the first three lines, including the title. This feature appears to function as an emphasis or marker to highlight the manuscript's title.

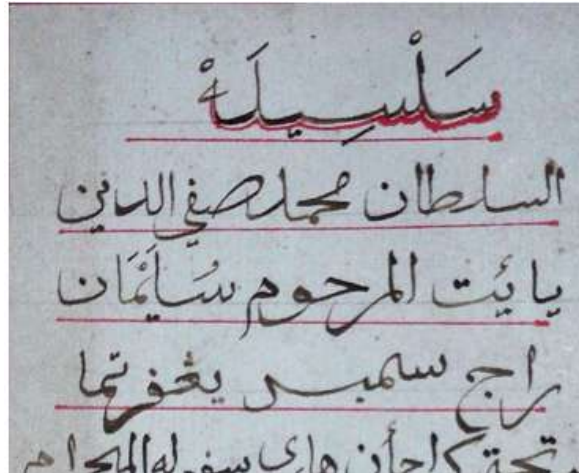


Figure 2. Title Page of the *Silsilah Sultan-sultan Sambas* Manuscript

The second page contains the manuscript's colophon, consisting of eight lines and accompanied by the author's signature:

"kita Sri Paduka Sultan Muhammad Shafiuddin sendiri menyuratnya ini silsilah kepada malam jum'at pada empat belas hari bulan ramadhan tahun 1321 [H] bersamaan 4 Desember 1903 [M] Shafiuddin al Barkah. (English translation "We, Sri Paduka Sultan Muhammad Shafiuddin, wrote this genealogy ourselves on the night of Friday, on the fourteenth day of the month of Ramadan in the year 1321 [H], corresponding to 4 December 1903 [M]. Shafiuddin al-Barkah.") (Manuskrip, 1903a)

Meanwhile, the final page contains only six lines, namely:

"Bernama Raden Haji beranak dua orang, yang tuanya Perempuan Bernama berlakikan Panembahan Landak. Yang kedua Laki² berdama Tiya' Muhammad Sholeh berbinikan Urai Tijah anak Pangeran Cakra Negara Muhammad Ali Kampung Tumok Negeri Sambas. Tiada ada beranak kemudian Urai Tijah berlakikan Urai Bujang, tiada juga beranak. Abislah turunannya. (English translation "Named Raden Haji, who had two children. The elder was a daughter, married to the Panembahan of Landak. The second was a son named Tiya' Muhammad Sholeh, married to Urai Tijah, the daughter of Pangeran Cakra Negara Muhammad Ali of Kampung Tumok, in the State of Sambas. They had no children. Thereafter, Urai Tijah married Urai Bujang, but they likewise had no children. Thus ended

their lineage.”(Manuskrip, 1903c)

On the final page of this manuscript, there is an intentional blank space left by the scribe, located on the second line.

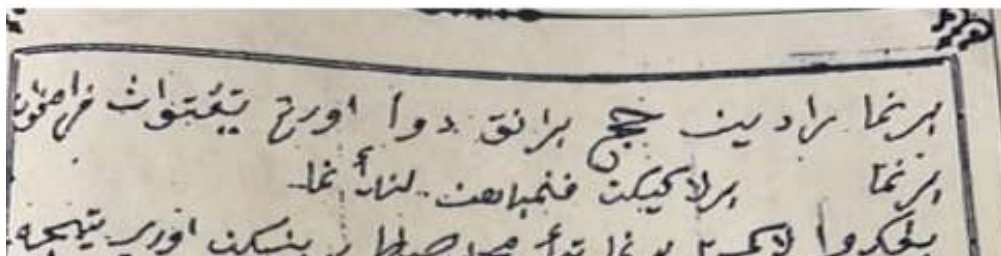


Figure 3. Line Intentionally Left Blank by the Scribe

In general, this manuscript is in good condition and shows no signs of fragility. This is likely due to the fact that it has been preserved by members of the Sambas royal family and that its origin is the autograph of Sultan Muhammad Tsafiuddin II, prompting careful maintenance and protection. This stands in contrast to most other manuscripts found in Sambas, many of which are in deteriorated or concerning condition.

Contents of the Manuscript

The Silsilah Sultan-sultan Sambas manuscript is structured into several sections or chapters. In general, the contents of the manuscript, organized according to these chapters, are as follows:

First Chapter It recounts the initial arrival of Raja Tengah from Sukadana to Sungai Sambas. This chapter describes the process of personal diplomacy between Raja Tengah and Sultan Muhammad Shafiuddin, conducted through a formal audience. Although the Sultan did not immediately respond, after consulting with his ministers, military officers, and court officials, Raja Tengah's request was approved on the condition of a reciprocal relationship, that is, Raja Tengah was expected to provide assistance should the Sultan face difficulties in the future. This chapter also reflects the Malay political patronage tradition, which positioned kinship and loyalty as the basis for legitimacy.

Second Chapter It elaborates on the strategic reasons why Raja Tengah chose Sungai Sambas as his destination for migration. The text explains that, at the time, the Sambas region was an important hub for trade and navigation along the western coast of Borneo, with access to international maritime routes and rivers connecting the interior. Its relative security, economic potential, and the presence of Malay and Dayak communities that had long interacted with foreign traders made it an ideal location for establishing a new power base.

Third Chapter It recounts Raja Tengah's departure to Sungai Sambas with considerable symbolic and military strength: forty fully armed boats, his immediate family, and loyal followers. This fleet served not only as a means of transportation but also as a demonstration of power and political legitimacy. The arrival at Kota Bangun marked the initial stage in establishing a new center of

authority, involving the organization of residences, the deployment of troops, and efforts to build relations with the local elit.

Fourth Chapter It narrates Raja Tengah's strategy for consolidating his political position through marriage alliances. His eldest son, Raden Sulaiman, was married to Mas Ayu Bungsu, the daughter of Ratu Sepudak from Kota Lama. This marriage not only united two influential families but also made Raden Sulaiman the brother-in-law of Ratu Kesuma Yuda, the ruler of Kota Lama. The alliance expanded the network of power and reinforced Raja Tengah's family's political claims in the Sambas region.

Fifth Chapter It recounts Raja Tengah's subsequent departure, this time to Sarawak, after having established Raden Sulaiman in Sambas. This departure was not a complete withdrawal but rather a strategy to position a representative who possessed dual legitimacy: direct descent from Raja Tengah and political kinship with the Sambas elite. This arrangement provided Raden Sulaiman with a crucial advantage to compete politically with other figures, such as Pangeran Mangkurat.

Six Chapter It explains the dynamics of the relationship between Raden Sulaiman and the Sambas nobility following the departure of Raja Tengah. This article emphasizes how Raden Sulaiman managed political support, secured strategic territories, and established trade relations with external parties. These strategies reinforced his position as a prominent figure within the Sambas power structure.

Seven Chapter It contains an explanation of the implications of Raja Tengah's migration for the political development of Sambas. This event not only introduced new figures into the local elite but also triggered changes in the power structure with the incorporation of political elements from Sukadana. Kinship ties, military support, and involvement in international trade networks became factors that accelerated the process of power consolidation under the influence of Raja Tengah's family, ultimately paving the way for Raden Sulaiman's rise as Sultan of Sambas.

Eight Chapter It contains the account of the journey of Raden Bima, son of Sultan Muhammad Shofiuddin of Sambas, who was sent by his father to sail to the Kingdom of Sukadana with the purpose of visiting maternal relatives of Queen Surya. Raden Bima departed with three fully armed boats. Upon arriving in Sukadana, he learned that Sultan Muhammad Shofiuddin of Sukadana (the brother of Queen Surya and his maternal grandfather) had passed away and been succeeded by his son, Sultan Zainuddin. Sultan Zainuddin had a sister named Princess Indra Kesuma, who was Raden Bima's maternal cousin. With the consent of the family, Raden Bima married Princess Indra Kesuma. During their stay in Sukadana, the couple was blessed with a son, born in Sungai Milia and named Raden Milia. Remarkably, Raden Milia was able to walk at six months of age. Raden Bima then returned to Sambas with his wife and son. Their arrival was warmly received by Sultan Muhammad Shofiuddin and Queen Surya, particularly in regard to their grandson, Raden Milia. Some time later, Sultan Muhammad Shofiuddin again instructed Raden Bima to embark on a journey, this time to the Kingdom of Brunei to pay homage to His Majesty the Sultan of Brunei.

Nine Chapter, This article narrates the journey of Raden Bima from Sambas to Brunei (referred to as Berunai), traveling with three fully armed boats. At that time, Sultan Mahyuddin of Brunei was in Kelakak. Raden Bima presented himself to the Sultan, during which the kinship ties among the royal families of Sambas, Sukadana, and Brunei were revealed:

Raden Bima was the son of Sultan Muhammad Shofiuddin of Sambas.

Sultan Muhammad Shofiuddin was the son of Raden Sulaiman of Sukadana, who had married the daughter of the Raja of Sambas.

Raden Sulaiman himself was the child of Queen Surya Kesuma (sister of Sultan Muhammad Shofiuddin of Sukadana) and Raja Tengah of Brunei.

Thus, Raden Bima was the grandson of Raja Tengah of Brunei.

Following this meeting, Sultan Mahyuddin brought Raden Bima to Brunei, installed him as Sultan Anom, and conferred upon him royal insignia and the nobat (palace musical instruments symbolizing the legitimacy of power). Some time later, Raden Bima returned to Sambas with his new title and the symbols of authority granted by Brunei.

Upon his arrival in Sambas, he was warmly welcomed by his father, Sultan Muhammad Shofiuddin, who subsequently transferred the throne to him. The wazirs, ministers, and the populace endorsed this enthronement, and Raden Bima assumed the title Sultan Muhammad Tajuddin. Shortly after ascending the throne, Sultan Muhammad Tajuddin relocated the royal center from Lubuk Madung to Muara Ulakkan with the approval of his father.

Ten Chapter This section provides an explanation of the political agreement between His Majesty Sultan Muhammad Tajuddin and the wazirs, ministers, and Pangeran Mangku Negara regarding the appointment of key positions within the government. Under this agreement, Pangeran Ahmad (son of Raden Abdul Wahab, the brother of Sultan Muhammad Tajuddin) was appointed as Bendahara with the title Pangeran Bendahara Sri Maharaja. Following the conclusion of this political agreement, a new administrative center was established at Muara Ulan, complete with a walled city (kota parik), a palace, and defensive fortifications at Muara Sungai Betung, a location deemed strategic by the Sultan. This section also records the passing of Yang Dipertuan Muhammad Shofiuddin (also referred to as Marhum Sulaiman), the father of Sultan Muhammad Tajuddin. This event occurred on 10 Muharram 1080 H. His remains were interred to the north of the palace, precisely at the junction of the Subah River. The manuscript notes that he was 71 years old at the time of his death and memorializes his burial site as part of the historical memory of the palace.

Eleven Chapter This section provides an explanation of the genealogy of His Majesty Sultan Muhammad Shofiuddin, son of Raja Tengah, tracing his direct lineage from the Sultans of Brunei back to the Prophet Muhammad (peace be upon him) through Syarif Ali (Sultan Barkat). The manuscript records his birth as Raden Sulaiman in the Kingdom of Sukadana on 10 Shawwal 1009 H, his enthronement as Sultan Muhammad Shofiuddin on 10 Dhu al-Hijjah 1040 H, and his passing on 15 Muharram 1081 H. This article also details his wife, Mas Ayu Bungsu, daughter of Queen Sepudak, and their three children

1. Raden Bima (eldest son).
2. Raden Ratna Wati, who married Pangeran Kesuma Yuda and bore a son, Raden Putra (Pangeran Suma Yuda); however, this line eventually became extinct.
3. Raden Ratna Dewi, who married Pangeran Dipa of the Kingdom of Landak, giving rise to several prominent figures.

The manuscript then **details the branches of Pangeran Dipa's lineage, who had four children.:**

1. Uray Kuma married Sultan Umar Akamaddin (Marhum Adil) and fathered Sultan Abu Bakar Kamaluddin (Marhum Bungsu).
2. Gusti Usman (Pangeran Dipa II) sired Pangeran Muka and Pangeran Temenggung, whose lineage extended to the Kingdom of Mukah (a Brunei territory).

3. Pangeran Laksamana had six children, whose descendants spread across Sambas, Landak, Terengganu, Bugis, Deli, Siam, and Mempawah, with the complete genealogy traced down to great-grandchildren.
4. Raden Badaruddin fathered Raden Abdul Hamid (who left no descendants) and Raden Abdul Kadir, whose line included the Imam of the Kingdom of Landak, Pangeran Wiranata (who once served as Deputy Penembahan of Landak before falling ill), as well as other figures who married into the noble families of Sambas and Landak.

This article essentially serves as a royal genealogy document, connecting the generations of Sultan Muhammad Shofiuddin with various nobles and regional rulers across Kalimantan and its surroundings, while also recording branches of the lineage that became extinct as well as those that continued up to the time of the manuscript's composition.

According to Haji Brahim (Ampuan Haji Tengah, 2012), the manuscript *Silsilah Sultan-sultan Sambas* is considered an extraordinary work of Malay literature, created by a Malay author. Moreover, the Malay language used to record the genealogies of the Sambas sultans is very clear and easily comprehensible. Haji Brahim further notes that it can be compared to other Malay manuscripts that discuss the origins of a kingdom, such as the *Sejarah Melayu*, known in the Malay Peninsula.

This manuscript comprises eight main sections, or chapters, as organized by the author, beginning with a *muqaddimah* spanning eight pages, which includes the manuscript's title, colophon, and the stated purpose of its composition. The introduction proceeds with opening remarks and the origins of the Brunei Sultanate, which subsequently produced the sultans of both Brunei and Sambas. In the section explaining the purpose of the manuscript, it appears that the scribe drew upon narratives recounted by previous sultans, namely Sultan Muhyiddin and Sultan Kamaluddin.:

"la mendengar daripada Murhum Bungsu Sultan Muhyiddin dan Sri Paduka Maulana Sultan Kamaluddin, kedua raja itu menyuruh menyuratkan datuk ninik moyangnya supaya diketahui oleh segala anak cucu cicitnya yang sekarang ini dan dikemudian hari" (Manuskrip, 1903b).

"He heard from Marhum Bungsu Sultan Muhyiddin and Sri Paduka Maulana Sultan Kamaluddin, that these two rulers commanded the genealogy of their forebears to be recorded so that it would be known by all their descendants, both present and future."

Oral tradition has long flourished within the traditional society of Sambas, being transmitted from generation to generation. This is a characteristic feature of traditional societies, including those within the palace environment. Oral tradition also forms part of the development of written literature and often serves as the foundation for subsequent written traditions. In early manuscripts, particularly those concerning genealogies and *hikayat*, authors typically begin with phrases such as *"kata sahibul hikayat"* ("according to the storyteller"), *"menurut yang empunya cerita"* ("as narrated by the owner of the story"), or similar expressions, indicating that the manuscript derives from oral narratives later transcribed into written form (Mona Lahonda, 2011). In the Malay world, these texts were generally written in Jawi script..

In the subsequent section, after the author provides the rationale for composing the manuscript, the origins of the Sambas Sultanate are traced through its genealogy until its

connection with the Brunei Sultanate is established. On the first page, it is noted that the origins of the Brunei kingdom derive from Johor, Minangkabau, and the Kingdom of Siguntang:

"Maka tersebutlah ceritakannya segala zaman masanya sesuatu Sultan yaitu // bahwa inilah silsilah segala raja² yang mempunyai tahta memiliki kerajaan di dalam Negeri Berunai Darussalam yang turun menurun yang mengambil pusaka nobat negara dan genta alamat dari Negeri Johor Kamalul Makam dan mengambil pula nobat negara itu dari Negeri Minangkabau, yaitu Negeri Seguntang atau Negeri Andalas" (Manuskrip, 1903b).

"Thus is recounted the story of every era of a Sultan, namely that this is the genealogy of all the kings who held the throne and ruled in the State of Brunei Darussalam, passed down through generations, who inherited the state's nobat (royal musical instruments) and ceremonial gongs from the State of Johor, as well as the state nobat from the Minangkabau lands, namely the State of Siguntang or the State of Andalas."

The origins of a kingdom within Malay political organization are of paramount importance, serving to legitimize that the successor to power, or Sultan, does not come from common lineage but possesses a genealogy linked to prominent previous rulers. Particularly after the Malay community embraced Islam, a Sultan's genealogy was sometimes traced back to the Ahlul Bait (the Prophet's family) or to major historical figures such as Iskandar Zulkarnain. Accounts of the origins of the Malay kingdoms have been extensively recorded by the Malays themselves, the most well-known being the work *Sulâlat al-Salâtîn* (Ahmad, 2008). This text has been widely studied and edited by historians, including in Malaysia by the Dewan Bahasa Malaysia, and is specifically used for educational purposes among students.

The book discusses the origins of the Malay Kingdom and other kingdoms across the Nusantara region, illustrating the subsequent development of Malay political traditions. Var der Worm commented on this work, stating: "Anyone interested in the Malay language should study a book entitled *Sulâlat al-Salâtîn* or The Genealogy of All Kings, not only because of its language but also because of its content, which recounts the origins of the Malay royal lineages and the fate of the Malay kingdoms up to the arrival of the Portuguese" (Fang, 2011). In this book, the origins of the Malay people are described, tracing their roots to Bukit Siguntung Mahameru in Palembang, as follows:

"Alkisah maka tersebutlah perkataan sebuah negeri di tanah Andalas, Palembang namanya; nama rajanya Demang Lebar Daun, asalnya daripada anak cucu Raja Sulan juga. Adapun negeri Palembang itu, Palembang yang ada sekarang inilah. Muara Tatang nama sungainya, di hulunya itu ada sebuah sungai, Melayu namanya. Adalah dalam sungai itu ada satu bukit bernama Bukit Si Guntang; di hulunya Gunung Mahamiru, di daratnya ada satu padang bernama Padang Penjaringan." (Ahmad, 2008).

"Once upon a time, there is recounted the story of a state in the land of Andalas, named Palembang; its ruler was Demang Lebar Daun, descended from the lineage of Raja Sulan. As for the Palembang of that time, it corresponds to the

present-day Palembang. Its river is called Muara Tatang, and upstream there is another river named Melayu. In that river stands a hill called Bukit Siguntang; upstream lies Mount Mahamiru, and on the land there is a plain named Padang Penjarangan"

The account of the origins of the Malays, as recorded in the *Sulalatus Salatin*, actually blends fact and mythology. For example, it is stated that Malay leadership derives from a great king who ruled the world, namely Iskandar Zulkarnain, or Alexander the Great (MS, 2008). It further mentions Raja Sulan as the ruler governing the Palembang region, specifically at Bukit Siguntang. This narrative has been traditionally regarded as a foundational reference for understanding Malay origins. Moreover, it is noted that when European scholars documented sources on Malay origins in the seventeenth and eighteenth centuries, they continued to identify Sumatra (the central eastern or southern coasts) as the "homeland" of the Malays, from which they later spread to the Malay Peninsula. Three of these European writers were Petrus van der Worm, Valentijn, and W. Marsden (Isjoni, 2007).

The *Silsilah Sultan-sultan Sambas* manuscript appears to suggest that Brunei was also part of the early Malay kingdom centered at Bukit Siguntang and connected to Sultan Iskandar Zulkarnain, and later gave rise to the sultans of Sambas. The content found in the *Sulalatus Salatin*, particularly the sections recounting the origins of the Malays, seems to serve as the primary reference for understanding the genealogy of the Sambas Sultanate. Indeed, as noted in several scholarly commentaries on Malay history, the work also narrates the fate of other Malay kingdoms. This text was composed in the seventeenth and eighteenth centuries by Tun Sri Lanang (Ahmad, 2008). Consequently, the genealogy of the Sambas Sultanate is traced back to the State of Siguntang, paralleling the origins of Brunei.

4. CONCLUSION

The *Silsilah Sultan-sultan Sambas* manuscript is an autograph text, written by its own author. The paper used is European in origin, specifically Italian Adrian Calvani paper. The manuscript comprises fifty-five pages organized into twelve chapters, with each page containing eighteen lines, except for the front page, the title page, which contains only eight lines. The physical dimensions of the manuscript measure 173 × 25 centimeters. **Textual Content of the *Silsilah Sultan Muhammad Tsafiuddin I* Manuscript:** The *Silsilah Sultan Muhammad Tsafiuddin I* manuscript provides a detailed account of the life of Sultan Muhammad Tsafiuddin I and his descendants, who intermarried with major kingdoms in Kalimantan, such as Landak, Matan, Mempawah, Pontianak, and Brunei. The manuscript begins with an explanation regarding its author, Sultan Muhammad Tsafiuddin I, also known as Marhum Sulaiman, who recorded his family history and their relations with other Islamic kingdoms. The text also narrates the history of the State of Brunei under the influence of Johor, which, in turn, was affected by the authority of the Siguntang kingdom, a major polity that once played a significant role in Malay history.

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