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Front Cover: The image (The illuminated frontispiece - folios 1 verso -2 recto) is fully adopted from the image in the article of *The Idea of an Old Qur'an Manuscript: On the Commercialization of the Indonesian Islamic Heritage*

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Heritage of Nusantara specializes in religious studies in the field of literature either contemporarily or classically and heritage located in Southeast Asia. This journal warmly welcomes contributions from scholars of related disciplines.

Center for Research and Development of Religious Literature and Heritage

Address: Gedung Kementerian Agama RI Lt. 18, Jl. M.H. Thamrin No.6 Jakarta-Indonesia, Phone/Fax. 6221-3920713, 6221-3920718

E-mail : heritage-nusantara@kemenag.go.id

URL : www.heritage.lektur.kemenag.go.id

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THE IDEA OF AN OLD QUR'AN MANUSCRIPT: ON THE COMMERCIALIZATION OF THE INDONESIAN ISLAMIC HERITAGE

Edwin Wieringa

University of Cologne, Germany
ewiering@uni-koeln.de

Abstract

A Qur'an manuscript, now in the possession of the University of Cologne, Germany (call number Cod. Malaiologie 001/2012), can be regarded as a "fake" in the sense of having a misleading appearance. This manuscript is a fairly recent bricolage which aims to represent the idea of an old Qur'an manuscript, thereby catering to the increased demand on the international market for old manuscripts from insular Southeast Asia.

Keywords: *Qur'an, Muṣḥaf, Old Manuscript, Religious commodification, Heritage.*

Abstrak

Sebuah Naskah kuno Al-Qur'an yang sekarang ada di Universitas Cologne, Jerman (Kode pustaka Cod. Malaiologie 001/2012), dapat dianggap sebagai "sebuah kepalsuan" dalam konteks munculnya kesalahan di dalamnya. Naskah kuno ini menjadi tempat pijak (bricolage) yang bertujuan untuk merepresentasikan ide naskah Al-Qur'an yang sudah kuno. Dengan demikian dapat meningkatkan tuntutan pasar internasional untuk sebuah naskah kuno dari Asia Tenggara.

Kata Kunci: *Qur'an, Mushaf, Naskah Kuno, Komodifikasi Agama, Warisan budaya.*

Fairly recently, in May 2012, an auction took place at Burgersdijk & Niermansin the Dutch town of Leiden, selling, among others, the personal library of C.A.O. (Chris) van Nieuwenhuijze (1920-2011), who, in 1945, took his Ph.D at the University of Leiden, focusing on Islam in Indonesia, the subject which would determine his further career. Browsing the catalogue, freely accessible on the auctioneer's internet homepage, my attention was drawn by lot number 918.¹ This item was described as follows:

“ARABIC MANUSCRIPT -- SOUTH EAST ASIAN KORAN, 18th c. Ms. on paper, 109 lvs., 13 lines to a page. 280 x 195 mm. Written in clear, large and elegant Naski-script in black ink on dluang (Javanese tree bark) paper. First and last two pages handsomely illuminated in gold, red, green, brown a.o. colours. All headings in red ink. Or. limp cover made of local bark paper. (Leaf 98 w. minor damage causing the loss of a few letters, leaf 107 margins missing, a bit soiled/used throughout).”²

The description was accompanied by an image of one of the manuscript's illuminated pages, viz. folio 2 *recto*, which further heightened my interest. Unfortunately, due to other commitments, I could not make use of the possibility of viewing the manuscript before the actual auction. As I was also unable to attend the auction personally, I conducted the bidding over the telephone. In my function as director of the division “Indonesian and Malay Languages and Literatures” at the University of Cologne, I bought the manuscript for the institute's library where it is now shelf-marked as Cod. Malaiologie 001/2012 and free for inspection to anyone interested. However, estimated at €250, I had to invest a good deal more, and it finally cost €450 of German tax-payer money.

The question whether this money was well spent requires a qualified answer. At the outset, I should like to point out that I am well aware that the trade in manuscripts is a controversial issue in Indonesia. Not all readers of this journal, which is concerned with the promotion of the religiously based heritages of Nusantara, will agree with the profane business of buying and selling Islamic manuscripts, fearing that what is perceived as the “heritage of the ancestors” (*warisan leluhur*) is in danger of disappearing forever from its native land. As for this concern and uneasiness, I am reminded of the hue and cry raised, of late, in

the Indonesian media against a sell-out of “precious” manuscripts to eager foreign buyers, esp. from neighboring Malaysia. Elsewhere I have already touched upon this, in my opinion, rather dubious lament (Wieringa, 2009: 113-134) and I see no further need to dwell here on this particular matter, all the more so because, as I hope to demonstrate in the following pages, the manuscript which I bought must have been specifically created for the market.

This opinion is evidenced by the design of the manuscript, which is basically a composite of two parts, consisting of an incomplete *muṣḥaf* (copy of the Qur’an in the codex form), which is rather prosaic in its execution, to which four folios with illuminations, written on different material and in a different hand, have been added at the beginning and the end, serving to create a more attractive look (see Figs. 1 and 2). Unfortunately, I have no information on the former ownership of the manuscript. I learned through a telephone call with one of the auction house’s staff members that at least it had not belonged to Chris van Nieuwenhuijze’s collection. In all fairness, it must be said that the catalogue merely mentioned the sale of “the libraries/collections of Prof. Dr. H. van der Linden (History of Law), Prof. Dr. C.A. van Peursen (History of Philosophy), Prof. Dr. M.F. Fresco (Philosophy), and Prof. Dr. C.A.O. van Nieuwenhuijze (Islamic Studies)”.³ Although the latter’s name and discipline perhaps might have raised certain expectations, it is also stated that the auction “furthermore” involved “a large collection of Children’s Books, numerous old Statius-editions, as well as other libraries and collections”.⁴ However, the catalogue does not record the provenance of the items and upon my inquiry about the former owner of lot 918, the auction house was, for good reason, unwilling to disclose it.

As I was otherwise engaged, for the next several months the newly required manuscript remained on the shelf, but when I finally came around to inspect it, in September 2013, I was puzzled about its estimated age. Generally speaking, manuscripts written on *dluwangor* indigenous bark paper mostly date from the 19th century (see below). Unfortunately, the “beautifying”

additions happen to be written on brownish paper without watermark, not allowing precise dating. However, although I am no paper specialist, it seems that we are dealing here with cardboard paper, known in Indonesia as *kertas semen* or *kertassamson*, which may easily create the false impression of being old (Akbar, 2012). In any case, however, the 18th century seems to be too wild a guess. Another telephone call to the auctioneer shed more light on the matter: I was informed that in this particular case the catalogue description had been based upon data supplied by the (anonymous) vendor. Specializing in Western books, manuscripts, and prints, the auction house had not called in the help of an external specialist in this rather uncommon case, as this would have considerably reduced the profit margin.

I have no doubt that the auction house acted in good faith and I would like to emphasize that I do not regret buying the manuscript. However, it is a “fake,” a term which I am using here in the purely technical sense of “having a misleading appearance” and not in any accusatory manner. It is what Ali Akbar, the leading Indonesian specialist on Qur'an manuscripts from Southeast Asia, would call a “pseudo-ancient Qur'an” (*Qur'an kuno-kunoan*).⁵ Ali Akbar reports that over the past five years he has seen dozens of these Qur'ans which are “supposedly old” (*se-akan-akan kuno*), not only for sale in Jakarta, but also in such outer regions as Kalimantan and Papua (Akbar, 2012). As one of the characteristic features of the “fakes”, he mentions the use of cardboard paper (Akbar, 2012).

Annabel Teh Gallop, well-known for her ground-breaking work on Qur'an manuscripts from Southeast Asia, has written a very thoughtful paper on the issue of “fakes,” unfortunately still unpublished, in which she suggests the more neutral expression of “problematic” manuscripts (Gallop, 2006). As she explains, the phenomenon of problematic manuscripts is fairly recent, intimately bound up with the rise in market demand, primarily fuelled by intense collecting activities of institutions in Malaysia from the 1980s onwards (Gallop, 2006:1). Malay(sian) collections were to be filled with artifacts from the so-called “Malay World” (*Alam Melayu*) for which Indonesia offered a rich hunt-

ing field. As mentioned above, over the last few years, public attention in Indonesia has focused upon “the manuscript drain” of the Indonesian literary heritage to Malaysia (and elsewhere), but as the development of “fakes” shows, Indonesians are not just pitiful victims in the international manuscript business, but also may have an agency of their own. Demand creates supply and “fakes” fill a gap in the market. Nowadays, Indonesian “antique dealers” actively seek to sell inventive pseudo-old Qur’ans (Akbar, 2013b: 3).

Gallop speaks of “a veritable cottage industry” that has sprung up in Java, where for the past few years illuminated Qur’an manuscripts have been produced to cater for international demand. (Gallop, 2006: 3). However, the illuminated pages, usually situated at the beginning and end of the manuscript, constitute newly created, late 20th and early 21st century additions, for the express purpose of “enhancing” older Qur’an manuscripts written on *dluwang*. Gallop uses the term “enhanced manuscripts” for these products. According to Gallop, “genuine, probably 19th century Qur’an manuscripts” which are “probably still easily and cheaply available” are used for these fabrications. This assessment of the age makes sense considering that *dluwang* used to be a very common writing material in *pesantrèns* (Islamic boarding schools), being a cheap alternative to European paper, but this tradition came to an end in the 20th century. In fact, the production of *dluwang* practically ended around the turn of the last century (Teygeler, 1995:9).

No detailed codicological and paleographical study is needed in order to prove that Cod. Malaiologie 001/2012 is an Arabic artifact made in Java. The occurrence of *dluwang* or “Javanese paper” is already a strong origin indicator, but other features, too, identify it as deriving from Java. For a technical reason, left-over pages from an Arabic text dealing with the *ṣalāt* (ritual prayer) and *wuḍū’* (ritual ablution) were recycled as binding materials. The final (unnumbered) page of the manuscript, which was used for the binding and is pasted upon the inside of the cover, contains marginal notes in Javanese and has been pasted upon another page containing a Javanese text in Javanese script

of which only a very small part is still visible (Fig. 3). Probably in order to reduce costs, the final two illuminated folios are also left-over pages: folio 109 *verso* contains an Arabic text with interlinear Javanese translation on *zakāt* (obligatory payments), citing *ḥadīṣ*, while folio 108 *recto* featuring Sūrah 112 (*al-Ikhlāṣ*) is written on a page which already contained three lines in Javanese (mentioning, *inter alia*, the names of the Javanese verse forms *sinom* and *kasmaran*, i.e. *asmaradana*) (Fig. 4).

In fact, the “genuine” *muṣḥaf*, written on *dluwang*, is a rather unassuming manuscript, containing an incomplete copy of the Qur'an. This part begins on folio 3 *recto* somewhere at the beginning of Sūrah 2 (*al-Baqarah*), namely verse 44, continuing with Sūrah 3 (*Āli 'Imrān*, folio 25 *verso*); Sūrah 4 (*al-Nisā'*, folio 40 *verso*); Sūrah 5 (*al-Mā'idah*, folio 58 *recto*); Sūrah 6 (*al-An'ām*, folio 70 *verso*); Sūrah 7 (*al-A'rāf*, folio 84 *recto*); Sūrah 8 (*al-Anfāl*, folio 99 *recto*), and Sūrah 9 (*at-Taubah*, folio 104 *verso*), which breaks off with verse 37. My references to the folios follow the pencil numberings made in the manuscript. However, it should be noted that folio 54 is “missing” due to a mistake in the counting by the former owner. There are no catchwords.

As is typical of Javanese Qur'ans, the text of the “genuine” *muṣḥaf* is written in traditional, fully vocalized *naskh* script in black ink with Sūrah headings in red. Further following Javanese convention, the verse markers are hollow circles outlined in red ink with a black dot in the middle. However, from folio 101 *verso* until the end, this marking is lacking which indicates that these textual signs must have been added at a later stage. The placing of the text is within ruled lines, which is also a common feature of page design in Javanese Qur'ans. The Sūrah headings are set within a simple frame and, as is no less typical of Qur'ans from Java, the script of the headings has been influenced by local calligraphy. A typical example is the way the joined letters *yā'* and *tā' marbūṭah* are written, involving knots and loop shapes, which in the *pesantrèn* milieu is jokingly and naughtily likened to a joining of male and female in union, the *yā'* representing testicles and the *tā' marbūṭah* breasts with nipples (Fig. 5).⁶ Remarkably, there are almost no marginalia, not even the nor-

mally ubiquitous ‘*ayn* marking the *rukū*’. Only on folio 10 *verso* we find a rubricated marginal indication for the second *juz*’, on folio 21 *recto* for the third *juz*’ and on folio 55 *verso* for the seventh *juz*’ (Fig. 6). These omissions, together with the missing verse markers from folio 101 *verso* onwards suggest that this *muṣḥaf* had never been finished.

The “finishing touch,” so to say, must have taken place relatively recently, as the “framing” is a very new addition, which enhances the manuscript, but by no means completing the text. The illuminated frontispiece (folios 1 *verso*-2 *recto*) begins, as is usual for (Javanese) Qur’an manuscripts, with Sūrah 1 (*al-Fātiḥah*, right-hand page) and the start of Sūrah 2 (*al-Baqarah*, left-hand page) (Fig. 6). However, folio 2 *verso* merely covers the contents of Sūrah 2 until verse 14 (i.e. its opening words), and hence does not link up with (Sūrah 2) verse 44 on folio 3 *recto*. The last word on folio 107 *verso* is the final word of Sūrah 9: 37, viz. *al-Kāfirūn*, which may have inspired the “enhancer” to start the additional text on folio 108 *recto* with Sūrah 109 (*al-Kāfirūn*). This is followed by Sūrah 110 (*al-Naṣr*) and Sūrah 111 (*al-Lahab*). Finally, the illuminated end folios (108 *verso*-109 *recto*) contain Sūrah 112 (*al-Ikhlāṣ*) on the right-handpage, whereas Sūrah 114 (*an-Nās*) is on the left, oddly omitting Sūrah 113 (*al-Falaq*) (see Fig. 2).

It is a matter of taste whether the frontispiece and end folios are “handsomely illuminated” as the vendor would have it. The floral motifs, esp. the outer blue clover like leafs, are very simple and of the kind young adolescents like to use for decorations (see Figs. 1 and 2). In fact, the overall impression is that the enhancing opening and final texts were written by a beginning *santri* (student of a *pesantrèn* or Islamic boarding school).⁷ For example, the way the joined letters *yā*’ and *nūn* are written is typical for students of a *pesantrèn* where this form is jokingly likened to Semar, as the bulging shape of the lower right-hand side of the ligature is reminiscent of the potbelly of this clown-servant in Javanese shadow puppet theater (see Fig. 7; the smaller top right-hand side protuberance would represent the head).⁸ The execution of the (initial) letter *bā*’ (with, so to speak,

“flag atop”) in the *basmalah*, too, betrays the writing of a *santri* schooled at a traditional *pesantrèn* (see Figs. 1 and 2).⁹ The script is definitively not by a professional calligrapher: the elongated letter *kāf*, which is a common decorative form in Javanese Islamic manuscripts, appears lacking in refinement and coarse rather than beautiful in a calligraphic sense (folio 108 *verso*, lines 5 and 6, see Fig. 4). Intriguingly, the upper and lower panels, which are normally used for a calligraphic display of the Sūrah heading, are left vacant. The fact that the copyist did not write the *hamzah* above the *alif* at the beginning of a word may perhaps be due to his possible following of the example of modern day printed Qur'ans in Indonesia where this is also usual. However, those familiar with Arabic can easily spot many errors in the text of the incipit pages (Fig. 1). Intriguingly, verse markers are omitted here, which seems to be a typical feature of pseudo ancient Qur'ans. (Ali, Akbar, 2012).

In this article, I have rather briefly discussed an example of the religious commercialization of Indonesia's Islamic heritage. Let me be clear that by speaking about “the idea of an old Qur'an manuscript,” I am not implying that Cod. Malaiologie 001/2012 is not in fact “old.” It is of course old, but not as old as it would like to appear. The point here is that the term “old” has a certain resonance which is supposed to raise its value. Such manuscripts as the one discussed here could perhaps be categorized with the Indonesian term *aspal*, which is an acronym meaning *asli tapi palsu* or “original but counterfeited”. The main part of a *muṣḥaf* like Cod. Malaiologie 001/2012 is “original” and also “old,” but the decorated frames at the beginning and end are “counterfeited,” i.e. deliberately made in order that the manuscript may look “complete,” “genuine,” even “ancient” (*kuno*), and hence more valuable. The latter word is crucial here: was it the intention to create a work that would be (1) “a thing of high value, a choice article” or (2) “worth a lot of money”?

As Gallop rightly points out, “there is a long and illustrious tradition of the embellishing of Qur'an manuscripts as a mark of honour for the text of the Divine Revelation”. (Gallop, 2006:6). But was this lofty tradition of glorifying God really behind the

intention which motivated the enhancement and embellishment? We cannot be sure, as the people behind this business understandably prefer to remain in the dark. However, Ali Akbar notes the hearsay anecdote that some unidentified person, who was involved in making a pseudo-ancient Qur'an, had claimed to be honest and sincere, only wishing to create a "unique" artifact. He had even sold it very cheaply and was apparently unaware of the high prices of "antique sellers" (Akbar, 2012). Ali Akbar is understandably rather skeptical about this declaration and recommends that in order to avoid misunderstandings, a colophon should be added to such a newly created manuscript, stating at least the date of its production (Akbar, 2012). Hakiem Syukrie, a colleague of Ali Akbar at the *Lajnah Pentashihan Mushaf al-Qur'an* in Jakarta, has made a rejoinder, giving the "halal-ness" of the new industry the benefit of the doubt. (Hakiem, 2012).¹⁰ He, too, reports on devout copyists wishing to create attractive handwritten Qur'ans, whereas dealers seem to be the ones with their eyes on the money.

I agree with Gallop's remark that "in the case of the newly-stridently-coloured Javanese *dluwang* Qur'ans, the motivation certainly appears to be clearly for financial rather than spiritual gain" (Gallop, 2006: 6). Yet it takes two to tango and it should be remembered that the supply of these manuscripts is to a large extent demand-driven. For buyers, too, religion may not always be of primary importance and there are diverse reasons for purchasing them, e.g. as business investments, material for research purposes, or identity markers (Kitiarsa, 2010: 578). Commodification or commercialization of religion is controversial and the expression itself may seem an oxymoron: "By nature, religion stands and preaches against greed and vices rooted in desire, illusion and material madness" (Kitiarsa, 2010: 565). However, the interrelation between religion and the market economy is a complex issue which warrants a separate discussion.

Just a final thought: the Javanese *dluwang* Qur'an copies are products from the traditionalist *pesantrèn* environment which is affiliated with the *Nahdlatul Ulama* ("Renaissance of the Islamic Scholars," commonly abbreviated as NU). It might be argued

that in its own way the “upgrading” of left-over Qur'an manuscripts with the help of newly created illuminated frames could be viewed as a creative interpretation of NU's slogan, viz. “conserve the old traditions that are good, while adapting to the new ones that are better”.

References

I did not wish to inflate the bibliography with sources that were not actually footnoted. For a comprehensive survey of research on Qur'an manuscripts from Southeast Asia, the reader is referred to the bibliography compiled by Ali Akbar (last updated on 26 May 2012), which is posted on his website, viz. <http://quran-nusantara.blogspot.de/2012/04/bibliografi-kajian-mushafalquran.html>. All internet sources in this article were last accessed on 17 March 2013.

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Fig. 1: The illuminated frontispiece (folios 1 verso-2 recto)



Fig. 2: Illuminated end pages (folios 108 verso-109 recto), containing Sūrah 112 (*al-Ikhlāṣ*) on the right-hand page, whereas Sūrah 114 (*an-Nās*) is on the left.

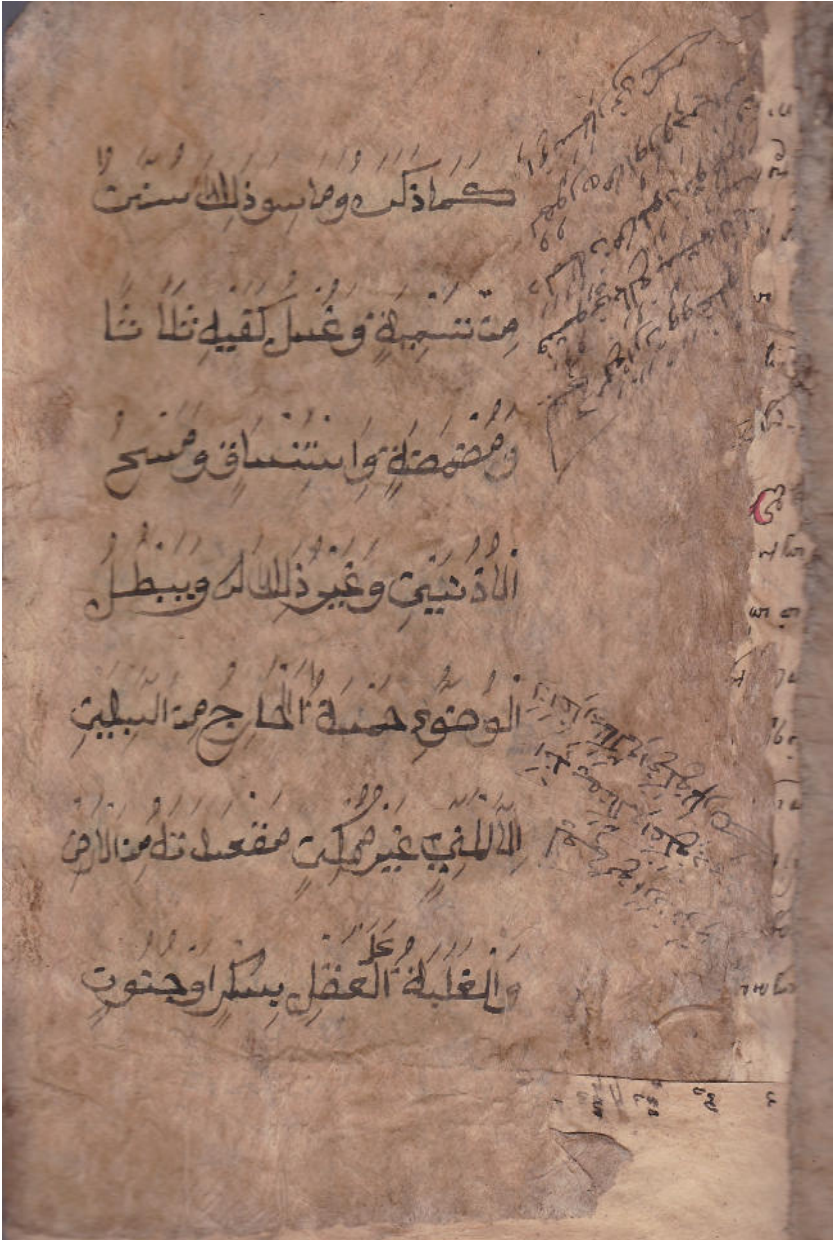


Fig. 3: Final (unnumbered) page of the manuscript, which was used for the binding and is pasted upon the inside of the cover. The Arabic text contains marginal notes in Javanese (upside down) and has been pasted upon another page with a Javanese text in Javanese script of which only a very small part is still visible.



Fig. 4: Detail from folio 108 *recto*, showing that this page already contained three lines in Javanese. As the rather coarse writing of the letter *kāf* shows, the copyist lacked professional calligraphic skills.

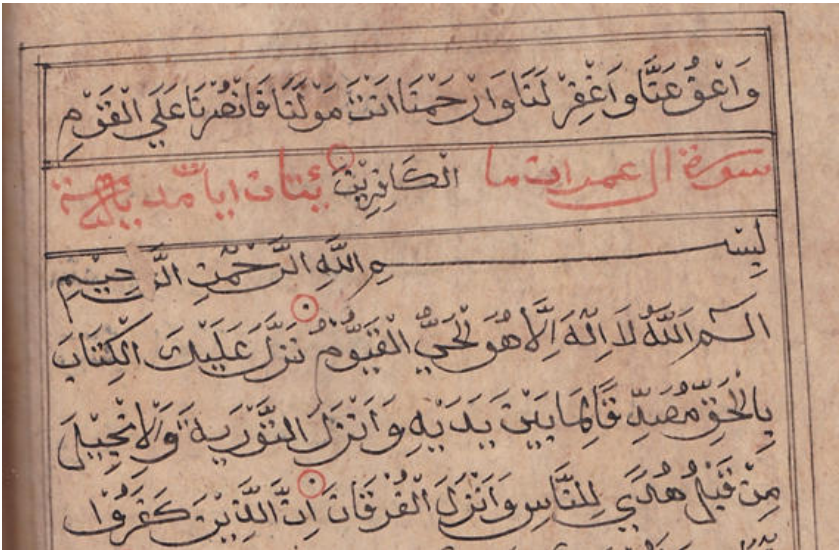


Fig. 5: Detail from folio 25 *verso*, featuring the heading of Sūrah 3 (*Ālī 'Imrān*). The joined letters *yā'* and *tā' marbūṭah* of its final word are written in such a way that the result is likened in the *pesantrèn* milieu to a depiction of testicles (*yā'*) and breasts with nipples (*tā' marbūṭah*).

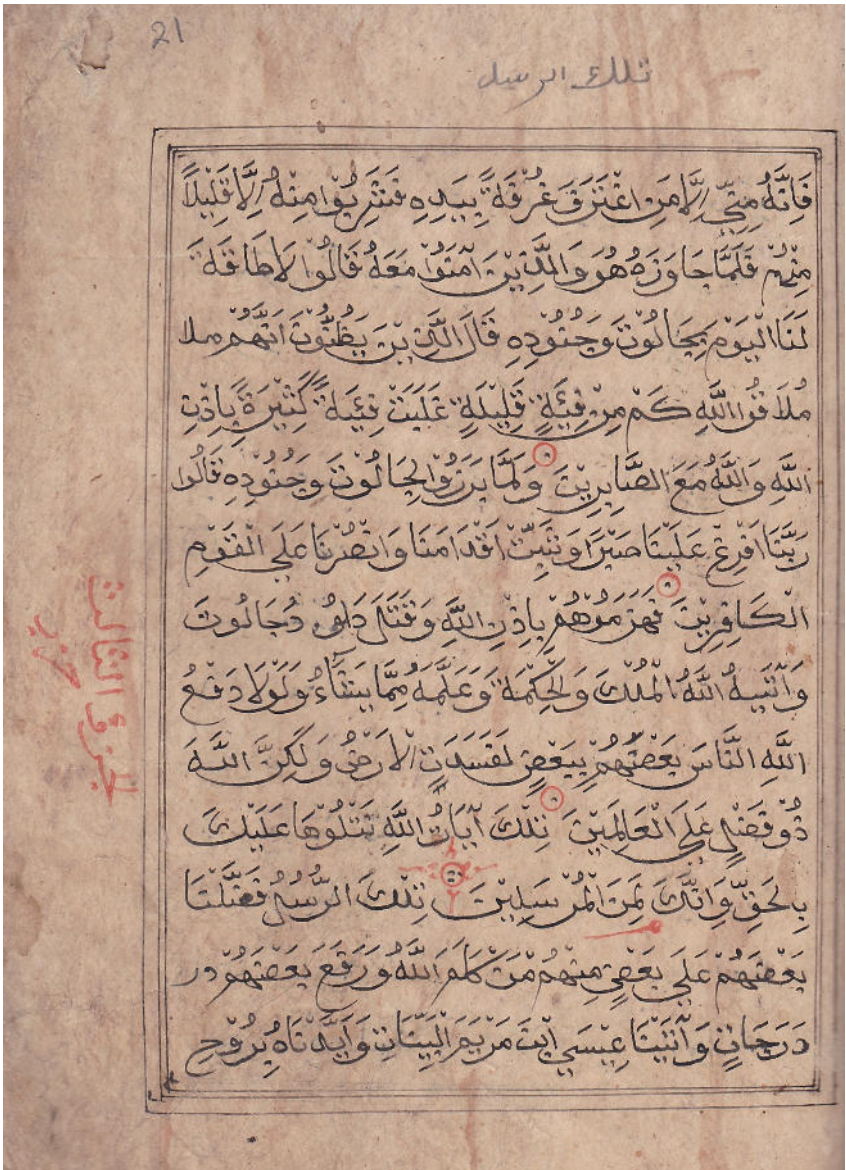


Fig. 6: Marginal indication for the second *juz'* (folio 21 *recto*).

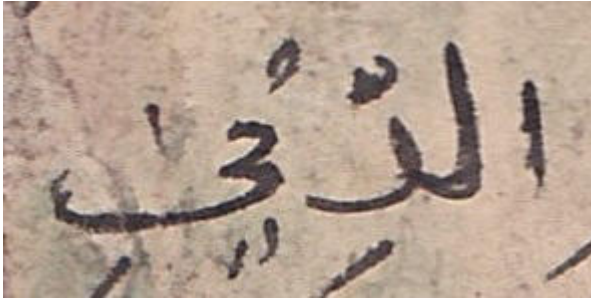


Fig. 7: Detail (enlarged) from the incipit page (folio 1 verso), line 3. The two joined final letters *yā'* and *nūn* form a bulging shape, which is reminiscent of the physique of the clown-servant Semar with his potbelly protruding.

Endnotes

- ¹ It is still accessible at http://www.b-n.nl/new_index.php?page=auction&lang=eng&AuctionNumber=335&GroupNumber=67.
- ² See http://www.b-n.nl/new_index.php?page=auction&lang=eng&AuctionNumber=335&GroupNumber=67.
- ³ See http://www.b-n.nl/new_index.php?page=auction&AuctionNumber=335.
- ⁴ See http://www.b-n.nl/new_index.php?page=auction&AuctionNumber=335.
- ⁵ On his most informative website called *Khazanah Mushaf al-Qur'an Nusantara* (Treasure Chamber of Qur'an Manuscripts from Southeast Asia) he has posted three articles on this issue, see below (bibliography) for references.
- ⁶ I owe this information to Dr. Media Zainul Bahri, himself an alumnus of *pesantrèn* education.
- ⁷ I owe this observation to Dr. Media Zainul Bahri.
- ⁸ Information from Dr. Media Zainul Bahri.
- ⁹ Information from Dr. Media Zainul Bahri.
- ¹⁰ See also accessible at <http://lajnah.kemenag.go.id/artikel/49-feature/127-memaknai-keberlangsungan-sebuah-tradisi-sebuah-pendekatan-antropologi-quran.html>.

Author Guidelines

Heritage of Nusantara is a specific journal for the studies of Nusantara heritage. Nusantara meant in this journal is the areas covering Indonesia, Malaysia, Brunei, Southern Part of Thailand, Southern Part of the Philipines and also Timor Leste.

Heritage of Nusantara is a peer reviewed journal using bilingual (English and Arabic). The aims of the journal is to introduce the richness of the cultural legacies or heritage of Nusantara in particular and to show its relations as well as contributions to the world heritage in general by publishing the research papers, articles and literary criticism or book reviews concerned. It is hopefully intended to give a better and wider outlook and understanding to the readers concerning the heritage of Nusantara, and above all offers a wide variety of analysis on how to preserve and develop the heritage of Nusantara.

Therefore, the journal welcomes the papers from the scholars and experts from all disciplines of humanity, social sciences, and religious studies related to the mission of the journal.

The journal requires the article submitted to be original based on academic works (academic writing and research). In addition to that, the article submitted is never published before in any journal or is being reviewed for possible publication in certain time in other journal. All the articles submitted will be reviewed by certain editors, editorial board as well as blind reviewers appointed by the journal. Any article does not meet the requirement of the guidelines will not be considered and will be declined.

The number of the words of the article is between 10000 to 15.000 words at length. References, tables, figures, appendices and notes are included in those words. As for the abstract, it must not exceed from 150 words with 5 key words. The articles with quotations and passages from local or foreign language should be translated into English. Electronic submissions are welcome and should be sent to mail journal.

Referencing Guidelines

Referencing is the very important system in the academic writing to show that the work has a high quality of academic writing. Therefore referencing is required for the article submitted to this journal. The journal uses the Harvard referencing system as follow:

A. Citation in the Text (Author-date method)

All statements, opinions, conclusions etc. taken from another writer's work should be cited, whether the work is directly quoted, paraphrased or summarised. In the Harvard System, cited publications are referred to in the text by giving the author's surname and the year of publication in one of the forms shown below. If details of particular parts of a document are required, e.g. page numbers, they should be given after the year within the parentheses.

1. If the author's name occurs naturally in the sentence the year is given in the parentheses:- e.g. In a popular study, Harvey (1992, P.556) argued that....
2. If however, the name does not occur naturally in the sentence, both name and year are given in the parentheses:- e.g. More recent studies (Bartlett 1996; James 1998) show that....

3. When an author has published more than one cited document in the same year, these are distinguished by adding lower case letters (a,b,c, etc) after the year and within the parentheses:-e.g. Johnson (1994a) discussed the subject....
4. If there are two authors, the surnames of both should be given:- e.g. Matthews and Jones (1993) have proposed that....
5. If there are more than two authors the surname of the first author only should be given, followed by et al:- e.g. Wilson et al. (1997) conclude that....
6. If there is no originator then "Anon" should be used:-e.g. A recent article (Anon 1993) stated that....
7. If you refer to a source quoted in another work you cite both in the text:-e.g. A study by Smith (1960 cited Jones 1994 p. 24) showed that.... (You need to list the work you have used, i.e. Jones, in the main bibliography)
8. Page Number: If you are referring to the overall argument of a book or article, do not use page numbers, e.g. "Nunan (1986) presents many different varieties of syllabus." If, however, you are referring to a specific point within a book or article, mention the page number(s), e.g. "Allwright (1982 p. 56) provides an example of intervention in a lesson."
9. Quotations:- A short quotation of less than a line may be included in the body of the text in quotation marks. e.g. ...so "good practices must be taught" (Smith 1996, P. 15) and we should... But if it is longer, start a new line and indent it. You must include the page number. Theory rises out of practice, and once validated, returns to direct or explain the practice (Stevens 1997, p. 92).
10. Diagrams:- Diagrams should be referenced as though they were a quotation, with the author and date given alongside and full details in the list of references.

B. Additional Notes about Citations

Personal communications:-Taken from: APA, 1983, *Publication Manual of the American Psychological Association*. 3rd ed. Washington: APA.

These do not provide recoverable data and so are not included in the reference list. Cite personal communications in the text only.

Give initials as well as the surname of the communicator and provide as exact a date as possible. e.g. Many designers do not understand the needs of disabled people, according to J.O. Reiss (personal communication, April 18, 1997).

C. The Bibliography at the End of a Piece of Work

The term bibliography describes references to cited documents given in a list at the end of the text. These are usually described as bibliographic references.

(In some departments the bibliography is called a references list and there is a separate bibliography of works that have been read but not cited.)

In the Harvard System, the references are listed in *alphabetical order of authors' surnames*.

If you have cited more than one item by a specific author they should be listed chronologically (earliest first), and by letter (1993a, 1993b) if more than one item has been published during a specific year.

Whenever possible, elements of a bibliographical reference should be taken from the title page of the publication.

Each reference should use the elements and punctuation given in the following examples for the different types of published work you may have cited.

Reference to a book

Elements to cite:

Author's Surname, Initials.,

Year of publication.

Title.

Edition. (if not the first).

Place of publication:

Publisher.

e.g. Mercer, P.A. and Smith, G., 1993. Private viewdata in the UK. 2nd ed. London: Longman.

Reference to a contribution in a book

Elements to cite:

Contributing author's Surname, Initials.,
Year of publication.

Title of contribution. Followed by *In*.

Initials. Surname, of author or editor of publication by ed. or eds if relevant

Title of book.

Place of publication:

Publisher,

Page number(s) of contribution.

e.g. Bantz, C.R., 1995. Social dimensions of software development.
In. J.A. Anderson, ed. Annual review of software management and development. Newbury Park, C: Sage, 502-510.

Reference to an article in a journal

Elements to cite:

Author's Surname, Initials.,

Year of publication.

Title of journal

Volume number and (part number),

Page numbers of contribution.

e.g. Evans, W.A., 1994, Approaches to intelligent information retrieval. Information processing and management, 7 (2), 147-168.

Reference to a conference paper

Elements to cite:

Contributing author's Surname, Initials.,

Year of publication.

Title of contribution. Followed by *In*:

Initials. Surname, of editor of conference proceedings (if applicable) followed by ed. or eds.

Title of conference proceedings including date and place of conference.

Place of publication:

Publisher.

Page numbers of contribution.

e.g. Silver, K., 1991. Electronic mail: the new way to communicate.
In: D.I. Raitt, ed 9th international online information meeting,
London 3-5 December 1990. Oxford: Learned Information, 323-
330.

**Reference to a publication from a corporate body
(e.g. a government department or other organisation).**

Elements to cite:

Name Of Issuing Body,

Year of publication.

Title of publication.

Place of publication:

Publisher,

Report Number (where relevant).

e.g. Unesco, 1993. *General information programme and UNISIST*.
Paris: Unesco, (PGI-93/WS/22).

Reference to a thesis

Elements to cite:

Author's Surname, Initials.,

Year of publication.

Title of thesis.

Designation, (any type).

Name of institution to which submitted.

e.g. Agutter, A.J., 1995. The linguistic significance of current
British slang.

Thesis (PhD). Edinburgh University.

Electronic material - following the Harvard System

No standard method for citing electronic sources of information has yet been agreed upon. The recommendations in this document follow the practices most likely to be adopted and are intended as guidance for those needing to cite electronic sources of information now. Those intending to use such citations in papers submitted to scholarly journals should check whether an alternative method is used by that journal.

This section taken from:

Holland, M. (1996). Harvard system [online]. Bournemouth University.

Available from:

<http://www.bournemouth.ac.uk/service-depts/newslis/LISGen.citation/harvardsystint.html> [15 Apr 1996].

Elements to include in the list of references at the end of a work

1. Reference to individual works

Author/editor. (Year). *Title* [online]. (Edition). Place of publication, Publisher (if ascertainable). Available from: URL [Accessed Date].

e.g. Holland, M. (1996). *Harvard system* [online]. Poole, Bournemouth University. Available from: <http://www.bournemouth.ac.uk/service-depts/lis/LISPub/harvardsyst.html> [Accessed 15 Apr 1996].

Library Services. (1995). *Internet user glossary* [online]. North Carolina, North Carolina State University. Available from:-

<gopher://dewey.lib.ncsu.edu:70/7waisrc%3A/.wais/Internet-user-glossary> [Accessed 15 Apr 1996].

2. Reference to E-Journals

Author. (Year). Title. *Journal Title* [online], volume (issue), location within host. Available from : URL [Accessed Date].

e.g. Korb, K.B. (1995). Persons and things: book review of Bringsjord on Robot-Consciousness. *Psychology* [online], 6 (15). Available from: <gopher://wachau.ai.univie.ac.at:70/00/-archives/psychology/95.V6/0162> [Accessed 17 Jun 1996].

3. Reference to mailbase/listserv e-mail lists

Author. (Day Month Year). Subject of message. *Discussion List* [online] Available from: list e-mail address [Accessed Date].

e.g. Brack, E.V. (2 May 1995). Re: Computing short courses. *Lis-link* [online]. Available from: mailbase@mailbase.ac.uk [Accessed 17 Apr 1996].

Jensen, L.R. (12 Dec 1995). Recommendation of student radio/tv in English. *LASTAR* [online]. Available from: Listserv@ftp.nrg.dtu.dk [Accessed 29 Apr 1996].

It should be noted that items may only be kept on discussion group servers for a short time and hence may not be suitable for referencing. A local copy could be kept by the author who is giving the citation, with a note to this effect.

4. Reference to personal electronic communications (E-mail)

Sender (Sender's E-mail address). (Day Month Year). *Subject of Message*. E-mail to Recipient (Recipient's E-mail address).
Lowman, D. (deborah-lowman@pbsinc.com). (4 Apr 1996). RE>>*ProCite and Internet Refere*. E-mail to P. Cross (pcross@bournemouth.ac.uk)

5. Reference to CD-ROMs

This section refers to CD-ROMS which are works in their own right and non bibliographic databases.

Author/editor. (Year). *Title* [type of medium CD-ROM]. (Edition). Place of publication, publisher (if ascertainable). Available from: Supplier/Database identifier or number (optional) [Accessed Date] (optional).

e.g. Hawking, S.W. (1994). *A Brief history of time: an interactive adventure* [CD-ROM]. Crunch Media (See Harvard Referencing style)

Detail of the requirement of the writing system in this journal is as follow:

1. Articles should be written in the format of 1.5 space
2. Articles should be written in standard Letter (8.5x11) margin: top 1.2 cm, below: 0.6, left: 0.8 and right: 0.6.
3. The capital letter and bold must be used for the title with 12 Times New Roman
4. The name of the author should be written in Capital and bold with 10 times New Roman
5. The affiliation of the institute should be written with the capital letter with 10 Times New Roman
6. If the article has Sub title, 10 point (Times New Roman) with capital letter should be used

7. The distance between title and the author as well as the affiliation of the author is 1.5 space
8. The space of the paragraph is 1.5
9. The writing should be begun with the abstract and key words
10. Title of the article, the author, affiliation abstract and key word has the format of 1 space.
11. If the author is more than one, they should be written as follow: The first author, the second and so on. Each has the foot note explain the name of the university, institution/organization, region, state as well as the email address.
12. The author should not more than 5 persons.
13. Sub title should be numbered and separated with 1 space if another sub title appears.
14. The structure of the article should consist of the following:
 - a. Title, author, email and the affiliation of the author
Abstract and key words
 - b. Introduction
 - c. Method of the writing
 - d. Theoretical Framework (the theory used by the author in the writing.) In this case, the author is able to demonstrate the accuracy of the theory used to analyze the problem with accurate arguments.
 - e. Discussion (including the analysis from the author on the problem)
 - f. Conclusion
 - g. Acknowledgement if any
 - h. List of References

Authors Obligation

1. Author should be able to show the accuracy of the data in the research done. It should be done honestly to avoid deception and plagiarism.
2. The corresponding author must have the permission from other authors for every publication.
3. Ghost authorships and gift authorships are forbidden, i.e., the author mentions all people without explaining their roles and contributions in helping the research.

4. Originality of the article submitted is the most important thing. Thus, the paper submitted must be original from the author's work. The author wants to submit the previous article that has not been published yet for some reasons, the materials used needs to be renewed to have different perspective and result. Therefore it will be different from the previous version.
5. All material which is based on prior work, including from the same authors, must be properly attributed to the prior publication by proper citation.
6. The Authors must fairly and honestly mentions the sources of the data used/cited in the article including the theoretical foundation or references as the basis of the analysis.
7. The author is permitted to make academic criticism based on accurate academic arguments and on the contrary is strictly forbidden to make personal criticism.
8. The research itself, as reported in the manuscript, should have been conducted in accordance with commonly accepted ethical standards.
9. The authors have the obligation to notify the editor immediately should any of the statements in this list cease to be true.

Publication Ethic and Malpractice Statement

Heritage of Nusantara is a peer-reviewed international journal. The Journal is available in print and online and is published twice in a year. This statement is based on COPE's Best Practice Guidelines for Journal.

The Board of Research of the Ministry of Religious affairs of the Republic of Indonesia as the publisher of this journal, will takes all the responsibilities for all the process of the publication of the journal. The committee appointed by the Board of Research will be independent in making editorial process of the article. Any financial policies from the Board of Research will have not any impact at all on editorial decisions.

Publication decisions

The editor of the Heritage of Nusantara has the authority to select the article to be published in the Heritage of Nusantara. However, it is worth noting that the authority is based on academic responsibility to present high academic standard of International Journal. It is for that reasons, the heritage of Nusantra has some criteria in making the academic rules.

Fair play

The board of the editors will treat all the articles submitted fairly by disregarding the race, gender, sexual orientation, religious belief, and ethnic origin, citizenship, or political philosophy, gender, religious belief of the authors. Further, the board of the editors will stick to the agreed rules to give equal treatment to all those who want to submit the paper.

Confidentiality

The editor and any editorial staff must keep all the data and any relevant information concerning the data, author and reviewers confidential to avoid bias in the process of judging the article.

Disclosure and conflicts of interest

To keep the intellectual property rights of the author, the editor will not use the unpublished material without the permission from the author formally in written letter.

Duties of Reviewers

The reviewers are supposed to help the editors to give valuable comment on the article to make it easy for the editor to select the appropriate paper to be published in the journal. As for the Peer reviewer, help the editor by building communication with the author for the betterment of the article.

Time

All the reviewers are hoped to pay a great attention to the time decided for the collection of the paper after being reviewed. Under special circumstances, for example the reviewers need more time or

cannot perform the duty to review the article, and have an objection or excuse concerning the time, should notify the editors.

Confidentiality

Any manuscripts received for review must be treated as confidential documents. They must not be shown to or discussed with others except as authorized by the editor.

Objectivity

Reviews must give an objective comments and critics on the quality of the article and not on the author's personality. It is worth noting that the comments and critics given should be based on academic arguments.

هرتيج اوف

نوسانتارا

مجلة دولية لبحث المؤلفات والتراث الديني
السنة الثالثة، العدد 1، 2014

رئيس التحرير:

خير القواد يوسف

مدير التحرير:

فخرياتي

هيئة التحرير:

عبد الرحمن مسعود (وزارة الشؤون الدينية الاندونيسية)

أدوين ويرينجا (جامعة كولونيا)

أنابيل تيه جالوب (المكتبة البريطانية، المملكة المتحدة)

نيكو ج غ كاننين (جامعة لايدن، هولندا)

أحادياتي إكرام (جامعة إندونيسيا، إندونيسيا)

أزيوماردي أزرا (جامعة شريف هداية الله الإسلامية الحكومية جاكرتا)

امام طلحة (وزارة الشؤون الدينية الاندونيسية)

عاتق سوسيلو (جامعة شريف هداية الله الإسلامية الحكومية جاكرتا)

المحررون:

لقمان الحكيم

آبانج أتريرا يقين

أحمد رحمان

محمد مرتضى

رضوان بوستامام

ماسميديا بينم

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مساعد هيئة التحرير:

ياسين رحمان أنصاري

كوسنانو

عارف شبرا ملسي

الصورة (The illuminated frontispiece - folios 1 verso-2 recto) في الغلاف الأمامي مأخوذة من الصورة في المقالة

The Idea of an Old Qur'an Manuscript: On the Commercialization of the Indonesian Islamic Heritage

محور هذه المجلة هو تزويد القراء بمعلومات حول خطة إندونيسية ودولية في تطوير المؤلفات والتراث الديني من خلال نشر المقالات والتقارير

البحثية ومراجعات الكتب.

تركزت هرتيج اوف نوسانتارا للبحث في المؤلفات الدينية سواء كانت معاصرة أو قديمة، والتراث الديني الواقع في جنوب شرق آسيا،

وترحب بمساهمات المتقنين والعلماء المتخصصين في هذا المجال.

مركز البحوث وتطوير المؤلفات والتراث الديني

العنوان: مبنى وزارة الشؤون الدينية الاندونيسية الطابق الثامن عشر، الشارع محمد حسني تامرين رقم 6 جاكرتا اندونيسيا

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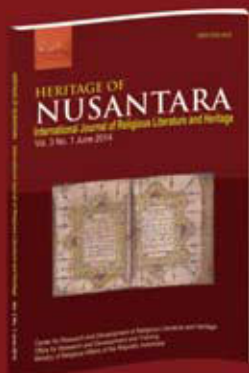
البريد الإلكتروني: heritage-nusantara@kemenag.go.id

الموقع: www.heritage.lektur.kemenag.go.id

هریتیج اوف

نوسانتارا

مجلة دولية لبحث المؤلفات والتراث الديني
السنة الثالثة، العدد 1، 2014



The Idea of an Old Qur'an Manuscript:
On the Commercialization of the Indonesian Islamic Heritage
Edwin Wieringa

The Role of Wali, Ancient Mosques and Sacred Tombs
in the Dynamics of Islamisation in Lombok
Erni Budiwanti

The Role of Indonesian National Library
in Preserving and Disseminating Manuscripts
Alfida

Chinese Muslim Predicament in Indonesia's Post Reformation
Zainal Abidin Eko Putro

The History of Muslims and Christians in Papua:
Tracing Cultural and Religious Heritage
Cahyo Pamungkas

Three Writers of Arabic Texts in Yogyakarta
Muhamad Murtadho

Misinterpretation of Qur'anic Verses on the "Islamic" Jihad
Choirul Fuad Yusuf

علم الميقات

في الحضارة العربية والإسلامية ودوره في المجتمع الإسلامي

'Ilmul Miqāt fīl Ḥaḍāratil 'Arabiyyah wal Islamiyyah wa Dauruhu fīl
Mujtama'il Islāmī

Arwin Juli Rakhmadi Butar-Butar

ISSN 2303-243X

