

Indonesian Manuscripts at Staatsbibliothek zu Berlin: A Codicological Review

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Abstract: Old manuscripts are cultural products of the ancestors of modern Indonesians and contain highly valuable cultural information. As such, they were sought after by other nations, who have managed to acquire them in various ways, including by taking them, bartering them with other items or buying them. It is thus no wonder that a lot of Indonesian manuscripts are now housed in various institutions in other countries, including the Staatsbibliothek zu Berlin (STABI) in Germany. This article aims to describe the Indonesian manuscripts that are now housed in STABI and to trace how they ended up there, with a particular focus on the physical condition of the manuscripts using the codicological approach. As the research shows, the Indonesian manuscripts housed in STABI are from various regions, including Java, the Batak lands, Aceh, Bima, Lampung and Makassar, and in the Malay language used all over Southeast Asia. The manuscripts date from the 15th century onwards, and they were acquired as a result of purchase or as gifts from certain institutions or individuals.

Keywords and phrases: old manuscripts, Indonesian manuscripts, Staatsbibliothek zu Berlin, philology, codicology

Introduction

One of the cultural products from the past that was produced by the ancestors of the Indonesian people is manuscripts. Hereafter, the word “manuscripts” refers to old manuscripts, produced up to the early 20th century. In the study of ancient cultures, manuscripts are the objects of philological and codicological studies. They become the objects of philology when the focus of the studies is on actualising the texts’ content so that they can be read and understood by contemporary readers.

In this case, philology works as a bridge of knowledge that transfers the ideas and thoughts of the ancestors to contemporary society. On the other hand, they become the objects of codicology when the physical manuscripts themselves are the focus of the study aimed at revealing the history of the manuscripts with regard to their origins, periods of existence and reason for their making.

Manuscript catalogues can be considered as a gateway, offering a way to study old manuscripts, allowing researchers to determine which manuscripts are needed for their research, and informing us of the condition of the manuscripts, where they are kept, and other important information such as:

1. The contents of the texts, which may be related to history, law, literature and so on,
2. The languages of the manuscripts, such as Malay, Javanese, Balinese, Bugis, Makasar and so on, and
3. The scripts used, such as Jawi, Hanacaraka, Lontara, Mbojo, Kaganga, and so on.

It is little wonder that foreign nations that understood the significance and value of these Indonesian manuscripts tried to obtain them. From the notes found in the manuscripts or in the catalogues, or through accounts by the manuscripts' owners, it was discovered that those Indonesian manuscripts were obtained through purchase, barter or seizure, or were given as gifts. Therefore, a lot of Indonesian manuscripts are now housed in other countries, in places such as libraries, museums, or in the private houses of researchers and art collectors.

From various catalogues of manuscripts and results of research conducted by scholars of ancient cultures who focus on the area of manuscript studies, we can trace the existence of Indonesian manuscripts now housed in other countries. Wieringa (1998; 2007), in his manuscript catalogue titled *Catalogue of Malay and Minangkabau Manuscripts* Vols. 1 and 2, described 16 collections of manuscripts in Malay and Minangkabau held in the library of the University of Leiden. This catalogue also contained many illustrations of the manuscripts and indexes.

Chambert-Loir (1980, 45–69) in his article “Catalogue des Catalogues de Manuscrits Malais” noted that 4,000 Malay manuscripts are held in public libraries. Based on journal articles and Malay manuscript catalogues, he said that Malay manuscripts could be found in libraries in 25 countries. Chambert-Loir's work on Malay manuscripts inspired van der Molen to carry out a similar study of Javanese

manuscripts all over the world. In his article called “A Catalogue of Catalogues of Javanese Manuscripts” (1984), similarly based on journal articles and manuscript catalogues, van der Molen documented Javanese manuscripts held in institutions in 20 countries.

Other information about Indonesian manuscripts being kept in foreign countries is also found in Naerssen, Pigeaud and Voorhoeve (1977) in the catalogue called *Catalogue of Indonesian Manuscripts Part 2*, which gives detailed descriptions of the collection of oriental manuscripts in the Royal Library in Copenhagen. The main source of reference is the *Catalogue of Oriental Manuscripts, Xylographs etc in Danish Collections* compiled by Grønbech (n.d.). This catalogue does not only give information on Indonesian manuscripts but also includes some inscriptions but does not give remarks or comments for all the manuscripts.

Indonesian manuscripts in Great Britain were described by Ricklefs and Voorhoeve (1977) in their catalogue called *Indonesian Manuscripts in Great Britain*, which was recently reissued as *A Catalogue of Manuscripts in Indonesian Languages in British Public Collections. New Edition with Addenda et Corrigenda* by Ricklefs, Voorhoeve and Gallop (2014). This catalogue also mentions the names of the manuscripts collector, including Charles Otto Blagden, Willam Bragge, Crawford (Lord Lindsay), John Crawford, etc. This catalogue also gives the full names and addresses of libraries which hold Indonesian manuscripts in Great Britain.

Pigeaud produced a catalogue of Javanese manuscripts held in the Netherlands. There are four volumes, Vol. 1 (1967) titled *Synopsis of Javanese Literature 900–1900 AD*; Vol. 2 (1968) called *Descriptive List of Javanese Manuscripts in the Library of the University of Leiden and Other Public Collections in the Netherlands*; Vol. 3 (1970) titled *Illustrations and Facsimiles of Manuscripts, Maps, Addenda and a general Index of Names and Subjects* and Vol. 4 (1980) titled *Supplement*. The Pigeaud catalogue became an important reference source for codicologists, and especially for subsequent cataloguers (see the catalogues of Ricklefs and Voorhoeve 1977; Wieringa 1998; 2007, etc.).

The manuscript catalogue edited by Brandes (1901; 1903; 1915) entitled *Beschrijving der Javaansche, Balinesche, en Sasaksche Handschriften Aangetroffen in de Nalatenschap van dr H.N. van der Tuuk, en Door hem Vermaakt aan de Leidche Universiteits-Bibliotheek* describes Indonesian manuscripts in The Netherlands, focusing on the Javanese, Balinese and Lombok manuscripts kept in the library of Leiden University. The catalogue by Brandes (1901) was based on earlier work done by H.N. van der Tuuk. Another cataloguer was Vreede

(1892). In his catalogue called *Catalogus van de Javaansche en Madoereesche Handschriften der Leidche Universiteits-Bibliotheek*, he described Javanese and Madura manuscripts held in the library of the University of Leiden.

At a meeting in 2015 at the Staatsbibliothek zu Berlin (hereafter written as STABI) between the Head of the Indonesian National Museum, the Head of STABI and Dr Thoralf Hanstein, who is in charge of the oriental manuscripts at STABI, it was learned that STABI houses around 800 Indonesian manuscripts. However, because Hanstein is an expert in Arabic rather than Indonesian manuscripts, he did not have much information on the Indonesian manuscripts in STABI. At that meeting, cooperation was agreed upon between the Indonesian National Museum and STABI to create a catalogue of the Indonesian manuscripts in the STABI collection. With financial support from Indonesian National Museum, the project of creating the Indonesian manuscript catalogue started in 2016. During the project, four Indonesian researchers and one foreign researcher from Hawaii University were sent to Berlin. They worked in STABI to identify and describe manuscripts from Java, Sunda, Bali, Lombok, Kalimantan, Bima, Bugis/Makassar regions, Lampung and Batak lands.

In fact, a number of catalogues of Indonesian manuscripts are already held in Germany, such as the catalogue of Malay manuscripts by Snouck Hurgronje (1989), the catalogue of the Batak manuscripts by Manik (1973) and the catalogue of the Javanese and Balinese manuscripts by Piegaud (1975). However, there was no comprehensive catalogue of all the Indonesian manuscripts in STABI. This article is therefore based on the recently published catalogue edited by Titik Pudjiastuti and Hanstein (2016). It outlines the Indonesian manuscripts that are kept in STABI and their histories and aims to open the door for researchers who want to know about and hope to carry out philological and codicological research on the Indonesian manuscripts in STABI. In particular, it aims to stimulate and support codicological research, because many aspects that never previously attracted the attention of scholars, such as the material of the manuscripts, the form of the scripts, colophons, illustrations, and other paratextual aspects, are presented in this article.

Most studies of manuscripts fall within the category of philological research, based on texts, with the results in the form of edited texts and analyses of their contents. In this study, the focus is on the physical form of the manuscripts themselves, with the final objective of understanding their history. By doing so, the origins of the manuscripts, the historical periods in which they were written, and the purpose of their writing can be understood better.

In the study of manuscripts, the study of physical aspects of manuscripts is called codicology. In the book titled *Les Manuscripts*, Dain (1975, 76) states that codicology is the study of manuscripts themselves and not the study of what is written in the manuscripts. The objective and scope of the study are related to, among others, the history of manuscripts, the history of the manuscripts collection, the making of catalogues, the trade in manuscripts, and the use of manuscripts. In the work of studying manuscripts, the codicology applies various approaches in accordance with aspects of the study.

Since the study of codicology has become more widespread, this science is getting more developed. Many aspects of the manuscripts have become the focus of the study and more and more research is being published on aspects such as bindings (Plomp 1993), illumination (Mu'jizah 2009), and the materials of manuscripts (Pudjiastuti 2006), and others. In the last 10 years, the study of codicology has greatly benefitted from technical developments aimed at conservation and preservation using photographic technology, namely the digitalisation of manuscripts. Manuscripts are digitised by being photographed neatly and in order, starting from the front cover to the back cover, with precision in lighting and colour, so that the result of the photo will be almost the same as the original manuscripts. In other words, digitalisation will ensure the preservation of information on the content and form of the manuscript.

Indonesian Manuscripts at STABI

This article is not a deep codicological analysis of the Indonesian manuscripts in the STABI collection but rather a general outline of the number and origin of the manuscripts, the languages and scripts used, genres and forms of the texts, the materials from which the manuscripts were made and their condition, illumination, colophons, the numbering system, and the history of the collection.

Their origins, language and number

Based on the list of the shelf marks or code numbers of the manuscripts as described by Dr Thoralf Hanstein, the Indonesian manuscripts housed in STABI are as follows:

1. 184 manuscripts in Javanese.
2. 146 manuscripts in Balinese.
3. 12 manuscripts in Sasak from Lombok.

4. 3 manuscripts in Sundanese from West Java.
5. 61 manuscripts in Batak, with its variant dialects/scripts.
6. 5 manuscripts in Lampung language.
7. 45 manuscripts in Bugis/Makasar.
8. 29 manuscripts in Malay.

From the provided data, we know that there are 618 Indonesian manuscripts written in 8 languages housed in STABI. They come from 15 regions. From a closer observation of the texts' description, it was found that there are actually 668 Indonesian manuscripts in STABI. This number derives from 618 manuscripts plus 50 other manuscripts that come from 5 manuscript numbers, each of which consists of 2 manuscripts to 29 manuscripts. Those 5 manuscript numbers are Hs. or. 10534 (consisting of 3 manuscripts), Hs. or. 10540 (2 manuscripts), Hs. or. 10542 (3 manuscripts), Hs. or. 10544 (7 manuscripts), Hs. or. 10545 (6 manuscripts), and Ms. or. oct. 403a (29 manuscripts).

During the checking of the shelf marks or codes, a number of manuscripts were discovered to be missing, some were found to be modern reproductions rather than original manuscripts, and some had been wrongly classified. The following are the details:

1. Missing manuscripts: Schoem. III. 46, found missing in 1993; Ms. or. fol. 481a, Ms. or. fol. 481b, and Ms. or. fol. 481c were found missing before being transported to Leiden to be described by Pigeaud; Ms. or. fol. 504 was found missing during World War II; Schoem III. 75, 2–9 was found missing after 1975, and Hs. or. 13459 was found missing without explanation.
2. "Reproduced manuscripts" are Batak manuscripts newly made for tourists, with incorrectly inscribed letters so that the texts are unreadable and meaningless. It was found that there are 15 reproduced manuscripts, which are Hs. or. 8378, Hs. or. 8485, Hs. or. 8486, Hs. or. 8487, Hs. or. 8488, Hs. or. 8514, Hs. or. 9691, Hs. or. 9692, Hs. or. 9747, Hs. or. 10632, Hs. or. 10636, Hs. or. 10638, Hs. or. 10639, Hs. or. 13827, and Hs. or. 13830.
3. Manuscripts that are wrongly classified. It was discovered that Javanese, Balinese, Bugis, Sundanese, Arabic, Chinese, and Turkish manuscripts are listed within the category of manuscripts written in Malay, while Indian manuscripts are classified as Balinese texts.

In addition to manuscripts, at STABI there is also one *afklat* (copy) of *prasasti* Kawali (Kawali epigraph) written in Old Sundanese and one inscribed plate made of metal (iron) that is from Palembang and written in Malay.

The scripts in the manuscripts

Various scripts are used in the Indonesian manuscripts, which can be separated into five groups, such as:

1. Arabic scripts

- a. Arabic script: This letter entered Indonesia at the same time as the coming of Islam. Arabic script is an alphabetical script, with 29 letters from *alif* to *ya*. In Arabic, *harakat* is used for the vowels “a”, “i”, “u”, “an”, “in”, “un” and doubled letters (*tasydid*), and for punctuation.
- b. Jawi: This script was adopted and adapted from Arabic script. It is also called *Arab Melayu* (Arabic Malay) because the shape of the letters is the same as those of Arabic, but they are pronounced using Malay phonemes. There are 34 Jawi letters, consisting of 29 Arabic letters (*alif* to *ya*) and 5 modified Jawi letters, i.e., چ “ca”, ف “pa”, ك “ka”, غ “nga” dan ن “nya” (Lewis 1958). Jawi script is also known as *Arab gundul* (bare Arabic) because the *harakat* (vocal signs) of *fathah* (a), *kasrah* (i) and *damma* (u) are not used with the letters. Instead of *harakat*, *huruf saksi* (testimony letters) are used: *alif* for “a”, *ya* for “i”, *wau* for “u”, and the diphthong “ai” and “au” (Pudjiastuti 2016, 3).
- c. Pegon: As in Jawi, the Pegon script was also adopted and adapted from Arabic, which means that the letters are shaped like Arabic, but the pronunciation follows the Javanese, Sundanese, or Madurese phonemes. In this article, the meaning of the word *Pegon* is limited to the Arabic letters used in the writing of Javanese texts. Pigeaud (1967, 26) defines *Pegon* as “a term which suggests wryness or obliquity”. The reason may be that Pegon letters, which have the shape of Arabic letters, are paralleled with Javanese letters, which are derived from India. The number of Pegon letters is the same as those of Hanacaraka, i.e., 20 letters. Of these 20 letters, only 13 came from Arabic, i.e., *ha*, *nun* (na), *ra*, *kaf* (ka), *dal* (da), *ta*, *sin* (sa), *wau* (wa), *lam* (la), *jim* (ja), *ya*, *mim* (ma) and *ba*. There are 5 modified Jawi letters: *ca*, *pa*, *nya*, *ga* and *nga*, as well as two Pegon modified letters, i.e., *dha* and *tha*, formed from the letter *dal* and with one or more dots underneath them. Pegon script is usually written with *harakat* (vocal signs). There are

6 vocal signs in Pegon, i.e., *fathah* for “a”, *kasra* for “i”, *wau* for “u”, a combination of *alif* and *ya* for “è” and “é”, a combination of *alif* and *wau* for “o”, and a wave sign above the letter for the sound “ê”. Pegon script without *harakat* is referred to as *pegon gundhil* (without hair).

2. Java-Bali scripts

- a. Hanacaraka: This script, also called Javanese, is derived from the Indic Nagari script. There are 20 basic letters in Hanacaraka, which are *ha, na, ca, ra, ka, da, ta, sa, wa, la, pa, dha, ja, ya, nya, ma, ga, ba, tha* and *nga*. In the Hanacaraka script, there are certain terms such as *pasangan* (pairs), *aksara murda* (for capital letters), *aksara swara* (for vowels) and *aksara rekan* (to write loan words, such as *kha* [van], etc.)
- b. Cacarakan: Basically, the Cacarakan script is the same as Hanacaraka, but it is used to write texts in Sundanese. The shape and pronunciation are the same Hanacaraka, but there are no sounds of *da* and *tha*. Thus, there are only 18 letters, i.e., *ha, na, ca, ra, ka, ta, sa, wa, la, pa, dha, ja, ya, nya, ma, ga, ba* and *nga*.
- c. Balinese: This script is also known as Hanacaraka in Bali, but it has only 19 letters because there is no sound of *ta*, and the shape of the letters is more rounded than those of the Javanese. The people of Bali call their writing system *purwa dresta* (Simpson and Wayan 1979). According to Suparta (2015, 178), the *purwa dresta* system consists of three parts, i.e., *aksara wreastra* (Hanacaraka letters), *aksara swalalita* (Kawi letters) and *aksara modre* (sacred letters).
- d. Jejawan: This is a term for the script used in the manuscripts from Lombok written in the Sasak language. Based on the shape of the letters, Pigeaud (1967, 25) states that *jejawan* is a variant of Balinese letters.
- e. Merapi-Merbabu script: Also known as *aksara buda* (*buda* letters) or *aksara gunung* (mountain letters) (Pigeaud 1967, 53–54). Their shape is strange, which is different from that of Hanacaraka and Balinese. A variant of these letters can be seen in the writing of Setyawati (2016), van der Molen (2011) and Wiryamartana (1990).

3. Batak-Lampung scripts

- a. Kaganga: This script is also known as Lampung script or *khad Lampung*. Lampung script is a syllabic script, which means that each sign represents one syllable (Pudjiastuti 1996/1997, 46). They are

also called the *basaja* letters because each letter contains the vowel “a” (Bakr 1984, 20). Some terms in Lampung script are *induk huruf* (*kelabai surat*) or “mother letters” and *anak huruf* (*benah surat*) or “derivative letters”. There are 19 to 20 letters that belong to the mother letters, i.e., *ka, ga, nga, pa, ba, ma, ta, da, na, ca, ja, nya, ya, ra, a, la, sa, wa, ha* and *gra*. On the other hand, there are 8 derivative letters used as vocal signs, consonants, diphthongs and punctuation (Pudjiastuti 2015, 188–189).

- b. Batak: This script is referred to as *surat Batak* (the letters of Batak), *surat Pustaka* or *surat na sampulusia* (Pudjiastuti 1997, 42). Like Lampung script, *surat Batak* or Batak script, is also a syllabic script, which means that each sign represents one syllable. *Surat Batak* consists of *indung surat* and *anak ni surat*. *Indung surat*, consisting of 5 dialects (Karo, Pakpak Dairi, Simalungun, Toba and Mandailing), has 20 to 30 letters, while *anak ni surat*, used to change the vowel “a” into another vowel by adding diacritic signs, consists of 8 letters (Kozok 2009, 97).
- c. Lontara: This script is used in Bugis and Makasar manuscripts. Similar to the Lampung script and Batak script, Lontara is also a syllabic script. There are 19 letters in Lontara, i.e., *ka, ga, nga, pa, ba, ma, ta, da, na, ca, ja, nya, ya, ra, i* (*la*), *wa, sa, a* and *ha*. Every letter in Lontara also contains the vowel “a” that can be replaced with the vowels “i”, “u”, “e”, “o”, and “ê” by adding the diacritic “sure” (Hadrawi 2015, 224).

4. Other scripts

- a. Kanji: The Chinese came to Indonesia around the 16th century, and monks, merchants and travellers from Southern China brought Kanji, especially the Hokkian, Hokchia, Henghoa, Hakka and Canton dialects, with them. The oldest Kanji writings found in Indonesia were written on Chinese coins that were widely used in Indonesia in the 14th to 15th centuries (Susanti, Trigangga and Pudjiastuti 2015, 63).
- b. Latin script was brought and introduced by the Portuguese, who came to Indonesia in the 16th century, but it was spread to various regions in Indonesia by the Dutch and the British. The Latin script started to be used by Indonesians practically in the early 20th century.

From a closer reading, it was discovered that not all texts in the Indonesian manuscripts in the STABI’s collection were written using a single script since a number of manuscripts were written using two or more scripts. For example, the

manuscript Schoem.VI.18 was written in two scripts, Lontara and Jawi. On the other hand, Ms. or. fol. 5476 was written using four scripts, i.e., Jawi, Latin, Kanji and Hanacaraka.

The genre of the texts

The Indonesian manuscripts in the STABI collection contain various genres of texts, including Islamic stories, Islamic teachings, the holy books (the Quran, the Torah, and the Bible), Hindu teachings, Hindu stories, Chinese stories, *primbon* (Javanese horoscopes), *usada* (medicine knowledge), *mantra* (spells), *wayang* (puppet performances) stories, *pakem wayang* (common rules in conducting puppet performances), *panji* stories (stories of love and heroic deeds from the classical Java period), *menak* stories, stories of origin, travel stories, historical stories (*babad*), fairy tales, myths, legends, talisman stories, astrology, geography, *pawukon* (Javanese and Balinese horoscopes), *gerongan* (songs sung by *sinden*, i.e., singers in a Javanese performance), *cangkriman* (riddles), *wangsalan* (utterances that contain riddles whose hints of the answers are already provided in the statements), regulations, *kanun* laws, *tika/kutika* (Balinese and Bataknese calendars), population census, knowledge of land cultivation, *kriya* (the making of kris and umbrellas for the palace), exhibition catalogues and dictionaries.

The types and thickness of the manuscripts

The Indonesian manuscripts at STABI are of various types, i.e., *syair* (verses), *hikayat* (sagas), *pantun* (quatrains), *macapat* (Javanese poetry traditionally recited in song form), *geguritan* (Javanese free verse), prose, *kakawin* (old Javanese epic poem), *kidung* (old Javanese poetry using Javanese meters), *silsilah* (family trees), tables, lists, calendars, reports, agreement letters and personal letters. Not all the manuscripts in the STABI collection contain single texts, for one manuscript can consist of more than one text, such as Ms. or. oct. 3999, *Serat Suluk Panaraga*, which has 19 texts.

The thickness of the manuscripts also varies. There are manuscripts that consist of only one page, such as Ms. or. fol. 547b *Peraturan Gubernur Jenderal atas Kampung Welandi (General Governor's Regulations for Welandi Village)* 1696, while others are quite thick, such as Ms. or. quart. 349 *Babad Pacina*, which has 1,304 pages.

The materials of the manuscripts

The materials used for the Indonesian manuscripts in STABI also vary, and include the following:

1. European paper: It is so-called because the paper had been imported from Europe. The European paper can usually be identified from its watermark, countermark, and/or chain lines and laid lines. The watermark can give information on where the paper was from and how old it is and may be identified by referring to lists of watermarks, for example, those by Churchill (1935) and Heawood (1950).
2. *Dluwang*: In Javanese it means “paper”. *Dluwang* is also called Javanese paper and is made from the bark of the *sepukau* tree (Latin: *Broussonetia papyrifera* Vent). The process of making *dluwang* from tree bark into paper takes two weeks. For more information, the process of making *dluwang* can be read in the writings of Ekadjati and Mc Glyn (1996, 116–117) and Pudjiastuti (2006, 39).
3. Lined paper.
4. Blank paper.
5. *Lontar*: This traditional material for manuscripts is made from the leaves of the *siwalan* tree (palm tree). The term *lontar* is a metathesis of the Javanese words *ron tal*, which means *tal* leaves (*siwalan* leaves). The process of making *lontar* into material for manuscripts takes 3 months to 12 months (Pudjiastuti 2006, 36–37).
6. Wooden slats: The traditional material for wooden slats is usually the trunk of the sandalwood tree.
7. *Embat-embatan*: The material for *embat-embatan* is the same as that of *lontar*, i.e., *siwalan* leaves, but its shape is different. One *lempir* of *lontar* consists of one single leaf (a single leaf = two pages), while one *lempir* of *embat-embatan* consists of two leaves that are still attached to the spine of the leaves (double leaves)
8. *Pustaha*: It is also known as “a folding book made from tree bark” and is shaped like an accordion. According to Teygeler (1993, 595) and Kozok (2009, 31–36), the material for the Batak *pustaha* is the bark of the *alim* tree (a species of *Aquilaria*).

9. *Gelumpai*: The people of Lampung call manuscripts which are made from a set of bamboo slats *gelumpai*. The number of bamboo slats in one *gelumpai* depends on the length of the text. The slats can either be short or long.
10. Bamboo: Manuscripts made from bamboo have been found quite a lot in Sumatra. The bamboo manuscript in the STABI collection came from Batak and Lampung regions.
11. Metal plates are actually not material for manuscripts. However, if inscribed metal plates have been classified as manuscripts, they can be considered as manuscripts.

Illumination

Illumination basically means decoration in manuscripts. According to Behrend (1996, 188), illumination refers to the illustrations or the enhancement of the pages of a manuscript by means of writing techniques, colouring patterns, decorative ornaments, or other ornaments, such as punctuation decorations, text framing, rubrication and calligraphic pictures. Originally, the term “illumination” was related to the gilding of gold found on a number of manuscript pages to create a beautiful effect (Mu’jizah 2009, 11). However, the term illumination can also be understood not simply as decoration in the form of pictures on the frontispiece, but in a broader sense, and can relate also to the text (Folsom 1990, 40).

With regard to the Javanese manuscripts, Saktimulya (2016, 8) calls the ornamental decorations that frame texts as *wedana* and the illustrations or pictures that help illustrate the content of the texts as *rerenggan*.

There are only 54 Indonesian manuscripts at STABI that are illuminated. Illumination in the form of decorative frames for texts can be found in 28 manuscripts, while illustrations can be found in 26 manuscripts.

Colophon

According to Dain (1975, 35), colophon is the last part of a manuscript, while Chamber-Loir (2010) defines it as the last paragraph that is added on purpose by the copyist. In the colophon, historical information is often found that is related to (1) the work (text) that has been copied, including information on the author, the location and date of the writing of the text, the condition of the text, and the

purpose of the text's writing, and (2) the copy itself (the manuscript), such as the date of copying, the copyist's name, the place of the copying, the details of the manuscript, the manuscript's owner, and the source manuscript.

There are 43 Indonesian manuscripts at STABI that contain a colophon, or about 6.4% of the entire collection. The contents of these colophons vary; some of them are complete and detailed, but there are others that mention only the years or dates when they were made. Based on the colophon, it was found that the Schoeman I.21 manuscript titled *Darmma Pātanjala* is the oldest manuscript. In the colophon, which takes the form of a chronogram, it is written: *Lawang nadah guna wwang* (= 1329 Śaka, conventionally AD 1407). The most recent text, on the other hand, is Ms. or. oct. 4004, *Serat Jitabsara*, in whose colophon is written: "Blora, November 14, 1901".

The classification and numbering system of the manuscripts

The Indonesian manuscripts at STABI are classified as eastern or oriental manuscripts, abbreviated "or.", with the numbering system based on:

1. The folding of the paper. Three terms are applied for this numbering system, i.e.:
 - a. Folio: Folded once, means that the paper/material of the manuscript is folded once and given the code "fol.", for example, Hs. or. fol. 405.
 - b. Quarto: Folded twice, means that the paper/material of the manuscript is folded twice times and given the code "quart.", for example, Ms. or. quart. 2112.
 - c. Octavo: Folded three times, means that the paper/material of the manuscript is folded three times and given the code "oct.", for example, Ms. or. oct. 173.
2. The names of the manuscripts' owners or the institutions from which the manuscripts were obtained, e.g., Phillips 1988, or Schoem V. 2.
 - a. Museum fur Indische Kunst, given the code MIK, for example, MIK 14847.
3. Apart from the two categories mentioned earlier, a code Hs. or. is given, for example, Hs. or. 4378.

The condition of the manuscripts

The Indonesian manuscripts at STABI are generally well taken care of. There are only 55 manuscripts that are marked as damaged or around 8.5% of the total number of the manuscripts (668 manuscripts). After being identified, there are mainly two types of damage, which are:

1. Light damage, which means that the texts are readable, such as;
 - a. The edges of the *lontar* are jagged.
 - b. The edges of the paper are torn.
 - c. The scratching of the letters on the *lontar* has not been inked in.
2. Heavy damage, which means the texts are no longer readable, because;
 - a. The *lontar* is broken or has turned into fragments.
 - b. There are holes on the *lontar* or paper, so letters are missing.
 - c. The long *lontar* (more than 70 cm) is curved, folded into two, and can no longer be straightened out.
 - d. The ink has spread or splayed, covering the letters, so that the text can no longer be read.

The history of the manuscript collection

The following information is regarding the early history of the coming together of Indonesian manuscripts at STABI according to Dr Thoralf Hanstein (in Pudjiastuti and Hanstein 2016). One person who can be named is John Crawfurd (1783–1868). He worked for the East Indian Company and served in Jogjakarta (1811–1816) and Singapore (1823–1826). As a local commander, it was easy for him to obtain Indonesian manuscripts. There is only one manuscript of Crawfurd in STABI, his other manuscripts are now in The British Library.

The next person to be given credit is Phillip Wilhem Adof Bastian (1826–1905). In the past, he was considered as the person that invented the name “Indonesia”. Bastian was one of the founders and the first director of the Royal Museum of Tribal Science in Berlin, which is now known as the Museum for Ethnology in Berlin-Dahlem. His Indonesian manuscripts, before becoming part of the STABI’s collection, were housed in and owned by the Museum of Indian Art (Museum für Indische Kunst or MIK).

In 1846, August Wilhelm von Schlegel (1767–1845) handed over three of his manuscripts to STABI. The three manuscripts are Ms. or. quart. 313, Ms. or. fol. 386, and Ms. or. fol. 387. Von Schegel was a famous philologist, Indianist, and translator who translated the works of Shakespeare. The next person to contribute manuscripts was Sir Thomas Phillips (1792–1872). Two of his Indonesian manuscripts are now in STABI (Phillips 1988, Phillips 1989). On the other hand, the manuscript Ms. or. fol. 568, before becoming part of STABI's collection, belonged to Karl Bernhard von Sachsen-Weimar-Eisenach (1792–1862), a prince and upper-class German nobleman. For three years, he was the commander in the Hindia Belanda's (Dutch East Indies') armed forces in Java.

In 1909, Nicholaas Dirk Schuurmans (1838–1908) handed over 14 of his manuscripts to STABI. Schuurmans (spelt by the Dutch as "Schoemann") used to be a pastor in the Dutch Calvinist Protestant Church in Surakarta. Now, there are many more Malay manuscripts from the Schurmans collection in STABI. In addition to receiving the manuscripts as gifts, STABI also managed to purchase 60 manuscripts that had been part of the collection of Indische Instelling Delft and Mrs Brill, in Leiden, the Netherlands. These 60 manuscripts used to belong to R.B. Paardekooper. STABI also managed to purchase 25 Indonesian manuscripts that belonged to Dr Friedrich Seltmann (Hs. or. 10533–10557), who was an expert on India and collector of *wayang golek* (Sundanese puppets used for show) and masks.

Conclusions

From the explanation, there are a few important points to be noted. First, the number of Indonesian manuscripts at STABI is not 800 but 668. The difference may be due to the fact that some manuscripts are missing, and some foreign manuscripts that were registered as Indonesian manuscripts have already been returned to the category that corresponds to the country to which they belong. Second, looking at the watermarks on the paper, the Indonesian manuscripts at STABI were mostly made from Dutch and British paper. Third, based on their colophons, the Indonesian manuscripts at STABI turn out to be quite old, with the oldest coming from the early 15th century, and the youngest from the early 20th century. Fourth, from the information regarding the history of their collection, it was found that the Indonesian manuscripts at STABI started to be collected in the middle of the 19th century. Those manuscripts were obtained through purchase or as donations from well-known institutions and persons in Germany. Fifth, from all the discussion, the author hope that this study will be useful for Indonesian researchers, to be a tool for further research for the philological and codicological study of

all Indonesian manuscripts that are kept in STABI. And sixth, this study aims to add to the information available about the presence of Indonesian manuscripts in foreign countries.

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