Titik Pudjiastuti and Thoralf Hanstein (eds), *Catalogue of Indonesian Manuscripts. Collection Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Bali, Java, Kalimantan, Lombok, Madura, Sulawesi, Sumatra, Sumbawa*. Jakarta: Museum Nasional, 2016, 873 pp. ISBN: NA, price: NA (hardcover).

This is the first time a comprehensive catalogue of the Indonesian manuscripts at the Staatsbibliothek zu Berlin (Berlin State Library) has been published. It was edited by Titik Pudjiastuti (University of Indonesia) and Thoralf Hanstein (Department of Oriental Manuscripts, Staatsbibliothek zu Berlin). The group of manuscript compilers consisted of Abimarda Kurniawan, I Made Supartha, Kartika Setyawati, Lisa Misliani, Muhlis Hadrawi, Munawar Holil, Titik Pudjiastuti, and Ulrich Kozok; others were also involved in the descriptions of the manuscripts. The translation into English from Indonesian was done by Dr. Achadiati Ikram.

The introductory chapter briefly discusses the collection and how it came into being. As usual, manuscripts were bought, donated, and presented to the library, which gradually increased the collection. However, some collectors are highlighted, among them John Crawford (wrongly spelled Crawford in the catalogue) (1783–1868), who was in Yogyakarta in Central Java from 1811–1816 and some of whose manuscripts are now in the Berlin collection. Another collector was Philip (wrongly spelled Phillip) Wilhelm Adolf Bastian (1826–1905) who, in the past, was credited with coining the term ‘Indonesia’. His collection was formerly part of the no longer existing Museum of Indian Art (Museum für Indische Kunst = MIK) and now under the authority of the Staatsbibliothek zu Berlin. Other collectors include August Wilhelm von Schlegel (1767–1845), Sir Thomas Phillipps (1792–1872), who is reputed to have been the largest manuscript collector of all times (Burrows 2016: 2), Karl Bernhard von Sachsen-Weimar-Eisenach (1792–1862), Nicolaas Dirk Schuurmans (1838–1908), the *Indische Instelling* (Municipal Training College for Civil Servants in the Indies) at Delft, R.B. Paardekooper (via Brill in 1942), and Dr. Friedrich Seltmann. It is a pity that the catalogue does not always clarify which owners used which manuscripts. Especially curious is that the introduction makes no mention of how and when the largest collection, the Schoemann, entered the library.

The collection in Berlin used to consist of about 700 manuscripts and, as in any library in the world, over time manuscripts got lost, some as early as 1879, some because of the Second World War (for example Ms.or.oct. 4022), and others as recently as the 1970s. At present, the total number of manuscripts is 609, with approximately 750 texts (p. 14). The bulk is Javanese, including Old

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Javanese with 234 followed by 151 manuscripts from Bali and Lombok, 82 Malay manuscripts, 4 Sundanese including Old Sundanese, 47 Buginese/Makassarese, 6 Lampung, 68 Batak, 9 Arabic, 5 Dutch, 1 Ngaju Dayak, 1 Sanskrit, and 1 manuscript in the language of Bima. Chinese and Arabic manuscripts with unclear provenance have been left out of the catalogue although they may very well come from the Indonesian Archipelago.

After the very brief introduction follows an explanation of the system of code-numbering/callmark used in the book. A large part of the collection simply has the signature Hs.or., followed by a number or a reference to their size (oct. and quart.). Others were given the names of their former owners, such as the Schoemann collection, Philipps collection, and MIK for the manuscripts formerly in the Museum of Indian Art. Modern transcripts of Balinese manuscripts made in the 1980s and 1990s are not seen as 'genuine' but rather as 'simulate' (the meaning is unclear but it probably means 'derivative') and therefore are not included in the catalogue, which is ordered as follows: 1. Hs.or., 2. MIK, 3. Ms.or.oct., 4. Ms.or.quart., 5. Ms.or.fol., 6. Philipps, and 7. Schoemann (p. 16).

The present book is a comprehensive catalogue that covers the entire collection, but this is not to say that older catalogues were not compiled, and their history is briefly related on pages 15 and 16. These old catalogues have been extensively used during the compilation of the present catalogue but the manuscripts have now been ordered in a systematic way and descriptions have been standardized. A puzzling point (5.) is made on page 16, which states that for palm leaf manuscripts a diplomatic way of editing has been used, but for texts on other materials (paper, tree bark paper, bamboo etc.), a critical edition has been applied. No further information is offered and one can only guess the rationale behind this curious choice.

What follows now are some general remarks about the volume. Photographs of pages of many manuscripts (but by no means all of them for undisclosed reasons) have been presented in the catalogue but nowhere is it explained why these particular pages were reproduced. Sometimes they are the first page of a manuscript with transliteration, sometimes a seemingly random page for which the reader has to guess why it has been included. Any explanation would have been welcome.

Spellings are sometimes messy. To name but one example, in Hs.or. 4375 I-IX number VII we find a *Primbon* (divination almanac) written by a Chinese man (*babah*) in part in Malay and in part in Javanese written in Latin script. The catalogue says that it starts with / *Oerut darie atoeran nomer 2 kaloo liat apaz djadi tidak makan lebih dahulu. Setoe paing no 1 sampe no ..., ngahat wage no 1 sampe 2, Senen legi No, 2 sampe 3, ... Nyang punya inie papan Babah Oe Nam*

Bok / (p. 31 under VII). One wonders where the letter /u/ comes from as in *Oerut*, *dahulu*, *punya* since the spelling at the time the manuscript was made did not use the letter /u/. Also the use of /ny/ would seem odd, since one would expect /nj/ as it was written at the time. If indeed /u/ and /ny/ were used this should have been cited as highly peculiar. I regret to say that a more careful reading of the entire book and the transliterations made of, especially of Javanese, texts by a knowledgeable and professional editor might have avoided these sorts of unfortunate inconsistencies and mistakes.

Technical terms are not consistently explained. I wonder if everybody knows what *pujangga*, *ajar*, or *lempir* are; also most texts in Indonesian languages that are included in the descriptions have not been translated into English. This means that the catalogue is of little use for people who do not know the original languages. Also, text in a manuscript that might explain its usage and is included in the descriptions is not always translated. For example, Hs.or. 10534 (*Kidung Wargasari*, p. 60) is kept in a bag on which is written in Balinese *Puniki lontar, Wwarggasari, mannge ritatkala, pihodalan rin pura* (spelling as in the catalogue) 'This is the lontar Wargasari to be used during a *piodalan* in the temple'. Although this information is later included in the description of the manuscript, the Balinese text itself is not translated, so the information is lost to anyone who does not know Balinese.

Sometimes interesting information is not mentioned in the description, although it may be gleaned from the accompanying photograph. For instance, for Ms.or.fol. 3150 with the assigned title *Undang-undang Palembang* (p. 400), the information offered is quite short but the photograph gives us much more. The photograph shows that it used to belong to the 'Indische Instelling' and was given by a retired 'resident' named J.P.G. Kruyt (?). It also has two stamps, one of the 'Bibliotheek van de instelling voor onderwijs in de Taal-, Land- en Volkenkunde van Nederlandsch Indië te Delft' and 'Ex Bibl. Regia Berelin', which means that it used to be part of the Royal Library in Berlin.

The sloppiness and lack of clarity is sometimes exacerbated by judgmental editorializing. I was sorry to read that scripts and spellings as found in the manuscripts are still called 'slovenly' or 'bad' and so forth when they are not pleasing to the eye. I think that we would rather not use this kind of negative vocabulary for manuscripts we are still in the process of understanding.

The catalogue includes many illustrations of manuscript pages and gives the users yet another glimpse into the variation of the scripts used in the archipelago. Luckily, the photographs, all in color and made by Jörg Huhmann, who did a very good job, are very clear and give us all the opportunity we need to study these scripts. As has become clear above, the photographs need to be looked at carefully because they may add information that is lacking in

the descriptions. The photographs of illustrated manuscripts are a special joy to behold, such as the beautiful opening pages of the Buginese manuscript of the *I La Galigo: Datu Bissue* (Ms.or.fol. 403, p. 351), *Hikayat Dewa Mandu* (Ms.or.fol. 404, p. 353) and the Javanese ceremonial sunshades in Ms.or.fol. 3169 (p. 425), to cite just a few. These illustrations are much needed for the study of illustrated and illuminated manuscripts that is still in its early stages.

The book ends with a bibliography (which is not complete), tables of alphabets and transliteration, an index of manuscript class marks, an index of titles, and an index according to the languages of the texts.

In conclusion, the catalogue is a welcome addition to the large number of catalogues produced in recent years. It again shows that interest in and attention to Indonesian manuscripts has not completely disappeared despite the little attention scholarly administrators afford the subject. If you think this 2.8 kilogram book is too heavy for carrying around, all the information is being uploaded on the internet (www.orient-digital.de), where it can be updated and corrected where necessary.

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Reference

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