



ISSN 2303-243X

HERITAGE OF NUSANTARA

International Journal of Religious Literature and Heritage

Vol. 5 No. 1 June 2016



Center for Research and Development of Religious Literature and Heritage
Office for Research and Development and Training
Ministry of Religious Affairs of the Republic of Indonesia

HERITAGE OF
NUSANTARA
International Journal of Religious Literature and Heritage

HERITAGE OF NUSANTARA

International Journal of Religious Literature and Heritage

Vol. 5 No. 1 June 2016

ISSN 2303-243X E-ISSN: 2442-9031

Editor-In-Chief

Choirul Fuad Yusuf

Managing Editor

Fakhriati

Editorial Board

Abd. Rachman Mas'ud (Ministry of Religious Affairs, The Republic of Indonesia)

Edwin Wieringa (University of Cologne, Germany)

Annabel Teh Gallop (British Library, United Kingdom)

Nico J.G. Kaptein (Leiden University, Netherlands)

Achadiati Ikram (University of Indonesia, Indonesia)

Azyumardi Azra (State Islamic University of Syarif Hidayatullah Jakarta, Indonesia)

Imam Tholikhah (Ministry of Religious Affairs, The Republic of Indonesia)

Atiq Susilo (State Islamic University of Syarif Hidayatullah Jakarta, Indonesia)

Joel Khan (University of Melbourne)

Fuad Wahab (State Islamic University of Sunan Gunung Djati Bandung, Indonesia)

HD Hidayat (State Islamic University of Syarif Hidayatullah Jakarta, Indonesia)

Editors

Shirley Baker

Lukmanul Hakim

Ayang Utriza Yakin

Nurrahmah

Ridwan Bustamam

Alfan Firmanto

Reza Perwira

Arif Syibromalisi

Asistant Editors

Ibnu Fatkhan

Kusnanto

Front Cover : The Image is fully adopted from the image in the article *Enlivening Cultural Environments through Sharing and Gotong Royong (Mutual Cooperation)*

The focus of this journal is to provide readers on understanding of Indonesia and International affairs related to religious literature and heritage and its present developments through publication of articles, research reports, and books reviews.

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@kemenag.go.id

URL : jurnallektur.kemenag.go.id/index.php/heritage

TABLE OF CONTENTS

ENLIVENING CULTURAL ENVIRONMENTS THROUGH SHARING AND *GOTONG ROYONG* (MUTUAL COOPERATION)

Diana Butler

1

THE TRANSLITERATION AND TRANSLATION OF THE LEIDEN MANUSCRIPT COD. OR. 5626 ON THE SIJILL OF THE QADI OF BANTEN 1754-1756 CE.

Ayang Utriza Yakín

23

ARABIC LINGUISTICS IN HISTORICAL AND ISLAMIC CULTURE PERSPECTIVES

Gayda Bachmid

77

DEVELOPING AN INDEPENDENCE STATE: SOME INSIGHTS FROM QALAM PUBLICATION

Norziati Mohd Rosman

105

منهج القياس في فقه مختلف الحديث عند ابن قتيبة الدينوري

MANHAJ AL QIYĀS FĪ FIQHĪ MUKHTALAF AL HADĪṢ ‘INDA IBNĪ
QUTAIBAH AD DĪNAWARĪ

Abdul Malik Ghazali

119

ENLIVENING CULTURAL ENVIRONMENTS THROUGH SHARING AND *GOTONG ROYONG* (MUTUAL COOPERATION)

Diana Butler

Associate Professor Cultural Studies, Udayana University, Indonesia
dianecarolbutler@gmail.com

Abstract

The development of best practices and cooperative approaches that ensure the active participation of local communities in identifying and safeguarding tangible and intangible cultural heritage for the long-term has become a major aim of cultural policies in recent decades. This paper proposes that the value of sharing and custom termed gotong royong (mutual cooperation), still an intrinsic part of daily life in most villages in Indonesia and in several Southeast Asian nations, is a means by which traditional cultural environments can be enlivened in the present. In particular, art practices show the contemporary value and efficacy of traditional forms of social cooperation and can foreground the continuing role of local ethnic communities, as the caretakers of the various elements of tangible and intangible cultural heritage present in their territory. To illustrate why and how, I draw on examples of art practice from public participatory intercultural events held in Bali and Java, Indonesia as well as in other countries.

Keywords : *safeguarding tangible and intangible cultural heritage, cultural environments, art practice, and mutual cooperation.*

Abstrak

Perkembangan praktek-praktek terbaik dan pendekatan kooperatif yang memastikan partisipasi aktif masyarakat setempat dalam mengidentifikasi dan melindungi warisan budaya bendawi dan takbenda untuk jangka panjang telah menjadi salah satu tujuan utama dalam kebijakan kebudayaan selama beberapa dekade terakhir. Makalah ini mengajukan bahwa nilai berbagi dan tradisi yang disebut gotong royong (mutual cooperation), yang masih merupakan bagian bawaan dalam kehidupan sehari-hari di sebagian besar desa di Indonesia dan di beberapa negara Asia Tenggara, adalah cara bagaimana lingkungan budaya tradisional dapat dihidupkan saat ini. Khususnya, praktek seni menunjukkan nilai kontemporer dan kemanjuran bentuk kerjasama sosial tradisional dan dapat mengedepankan kelanjutan peran masyarakat etnis lokal, sebagai pemelihara berbagai elemen warisan budaya bendawi dan takbenda yang ada di wilayahnya. Untuk menggambarkan mengapa dan bagaimana, saya mengacu pada contoh praktek seni dari kegiatan partisipatif antarbudaya terbuka yang diselenggarakan di Bali dan Jawa, Indonesia maupun di negara-negara lain.

Kata kunci : *pelindungan warisan budaya bendawi dan takbenda, lingkungan budaya, praktek kesenian, dan gotong royong.*

Introduction

The development of best practices and cooperative approaches that ensure the active participation of local communities in identifying and safeguarding tangible and intangible cultural heritage for the long-term has become a major aim of cultural policies in recent decades. This paper proposes that the value of sharing and custom termed *gotong royong* (mutual cooperation), still an intrinsic part of daily life in most village communities in Indonesia and in several Southeast Asian nations, is a means by which traditional cultural environments can be enlivened in the present. In particular, art practices show the contemporary value and efficacy of traditional forms of social cooperation and can foreground the continuing role of local ethnic communities, as the caretakers of the various elements of tangible and intangible cultural heritage present in their territory. Thus, these communities can be better understood as those who recreate and transmit important practical and ritual knowledges for the benefit of future generations. The horizontal social processes of sharing and *gotong royong* model best practices that civil society, governmental, and international organizations can also participate in as they seek to support the creative and heritage-sustaining practices of local communities without expropriating them. To illustrate why and how deliberate cultural programs can work

with such a cooperative approach, this paper will draw on examples of art practice from public participatory intercultural events held in Bali and Java, Indonesia as well as in other countries, which also served as the basis for my doctoral dissertation in Cultural Studies at Universitas Udayana, Bali. It is my hope that this article will be viewed as an initial contribution to a conversation and will inspire discussion and collaborative practices among artists, specialists, and scholars working in the field of culture.

Gotong Royong: A Practical and Theoretical Perspective

Looking back at the ways in which local communities in rural areas of Nusantara in particular, and the world in general, sustained and evolved religious art and sites of cultural value since ancient times until the industrial era - it is clear that their primary method was through the knowledge and skills derived directly from practice. Dancers danced; musicians sounded instruments; sages and bards sang legends and myths; priests, monks, nuns and laypeople chanted prayers and recited liturgy. Householders cooked ritual meals and hand-wove offerings. Some artisans carved, sculpted, wove, dyed or painted various materials; others inscribed symbols, texts, and poetry. Some shaped elements in the landscape to mark a sacred site; others designed and constructed places of worship, monuments, irrigation waterways, croplands, pastures, dwellings and settlements. So too, cultural values, knowledge, and wisdom stemming from the *genius loci* distinctive character and nature of each place were transmitted through practice.

One notable feature of these processes was its basis on a communal spirit of working together for the common good of all. As Kartohadikoesoemo remarked in his book *Desa* (1984 [1953]: 125, 138), traditional village societies “have attention to the movements of the aspects within nature”, respecting its capacity to give and take life. Whether they are in a rural or urban environment, compassion and responsibility for humanity is deeply significant. In the Indonesian Archipelago, this ethos of ‘carrying together’ is the heart of the custom of *gotong royong* (mutual cooperation).

Engaging in *gotong royong* can involve sharing labor, materials, funds or artforms for life-cycle ritual ceremonies such as at the time of pregnancy, birth, marriage, and death or a *slametan* ritual feast for the

safety and well-being of a village or for planting and harvesting crops; and also for building houses and daily farming work, maintaining public roads, irrigation waterways or a customary community pavilion, or reconstruction after a natural disaster. As a number of sociologists and anthropologists (see Barlocco, 2010 and Subejo, 2009) have remarked, alongside supporting activities, these traditional forms of mutual cooperation played (and still play) an important role in strengthening social ties, not only between kin, but also between villagers from varied socioeconomic spheres and ethnic groups and sometimes on an inter-village or even inter-regional level.

In light of the above, it is also interesting to look back at the ways in which modern western theoretical understanding associated with cultural heritage conservation has developed since the 1960s. In summary, chronologically speaking, standard-setting international instruments elaborated under the auspices of UNESCO such as the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage addressed the conservation of immovable and moveable tangible cultural heritage. Known as the World Heritage Convention, it encompasses built structures or sites, natural sites, monumental sculpture or painting, and cultural landscapes considered as World Heritage properties and other significant heritage sites. Thirty-one years later, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage addressed oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship. Subsequently, and significant for this discussion, the most recent texts stress the need for community-based policy, the active participation of local communities, and cooperative frameworks to support an integrated approach to tangible and intangible cultural heritage.

Noting that traditional societies constitute about 85% of the world's population (Posey, 1999: 3) - Indonesia, the fourth most populated country in the world, is composed of about five hundred ethnic groups residing primarily in villages and using 746 vernacular languages (Pusat Bahasa, 2009). For centuries an influx of peoples from South-East Asia, Indochina, India, Arabia, Polynesia, Europe, and the Americas has augmented its multiculturality (Ardika, 2004: 3-11). Yet, customs, traditions, and artforms handed down through generations continue to reflect the distinctiveness

of each cultural environment. Moreover, there are thousands of heritage structures and sites and sacred natural places across the archipelago. Also, many eminent artists and intellectuals residing in cities were born and raised in villages. But, the position of modern culture in the frame of urban environments is increasingly dominant. This pattern erodes village societies' confidence and, in essence, withers the roots of humanity's cultural heritage. It has also caused a widening gap between traditional and modern cultures.

Awareness of these conditions and theoretical reflections brings us to the question of how *gotong royong* (mutual cooperation) by sharing art can enrich the tangible and intangible aspects of cultural environments. The next sections of this article will discuss a means for doing so and concluding images will illustrate some of the results.

Traits and Brief History of Sharing Art / Srawung Seni

Firstly, we need to consider in what context and physical place can the creativity of traditional and modern cultures flourish together? In our experience it is the garden. As founder of Padepokan Lemah Putih movement artist Suprpto Suryodarmo (1997:1) proposed in "Web Art Garden - an Idea":

We need a realm that can accept all the human resources, all the nature resources and all the religiosity resources. Garden is the space and time in the middle of home society and road society; in the middle of human society and nature society; in the middle of temple society and public society... East, West, South, North can meet in the circulation of the garden...the contemplation, freshness, joy and healing of the garden can make it easier for us to find the dialogue to support each other, in our modern and traditional cultures in their development, with the value of diversity in unity.

It is in this sense that the cooperative efforts of Padepokan Lemah Putih (based in Solo, Java) with International Foundation for Dharma Nature Time (based in Bali), Sharing Movement (a network of colleagues from varied fields in Europe, the Americas, Asia, and Australia), and other informal and formal organizations have contributed significantly to the actualization of public participatory, practice-based, intercultural Sharing Art events.

Sharing Art (*Srawung* or *Pasamuan Seni*) are intercultural programs that:

- (a) evolve in a dynamic relation to the particular places it occurs and are, in that sense, site-specific;
- (b) offer an open forum for participation that can last from a few hours to several days, and;
- (c) are a unique context in which local and visiting participants from varied cultures, faiths, fields, age groups and socioeconomic spheres work together to establish themes and formats of artistic collaboration; and share perspectives and creative activities in informal gatherings, dialogues, workshops, prayers or meditations, artworks and ritual arts.

These events have attracted the participation of hundreds of artists, scholars and interreligious leaders (both tradition-bearers and contemporary practitioners) from provinces of Indonesia and several regions of the world. The intention of sharing in the arts, religiosity and nature is to support a common field in which all societies can gather, share and “interact concretely inter-culturally by various disciplines” (Suryodarmo, 2000: 3). As a result, both traditional and modern offerings can continue to be innovative, creative and dynamic practices mutually contributing to the enlivening of the tangible and intangible aspects of cultural environments.



Figure 1: A common field fostered by sharing in the arts, religiosity and nature (Butler, 2011: 203).

Enlivening Cultural Environments in Indonesia

In Indonesia, Padepokan Lemah Putih has cooperated with village and urban artists, ceremonial leaders, educators, culture specialists, and cultural organizations to offer events (see archives, 1986–) such as the 1997 international Movement Arts Teachers Society Meeting at Padepokan Lemah Putih and Central Java cultural heritage sites, followed by Open Day of Art Communication every second month. 1999 and 2000 initiatives with colleagues included Srawung Seni Ritual Kelautan in Makassar, South Sulawesi; Srawung Seni Tanah & Air in Bandung, West Java; Srawung Seni & Lingkungan Hidup at PPLH-Seloliman and Candi Jalatundo, East Java; Collaboration Asia- Europe in Art and Environment 2000 RONG in Tejakula, North Bali; and the Festival Art & Ritual in Toraja, South Sulawesi. 2002 events in Central Java included Srawung Seni & Sunya at Tanah Pulo, Mendut; Srawung Seni Sedekah Desa in Mojosoongo; and Pasamuan Budaya Desa Segara Gunung with the Karaton Surakarta and local fisherfolk in Cilacap. Since 1986, people of varied cultures have shared art at Candi Sukuh on Mount Lawu, which led to the 1st Annual Srawung Seni Candi at Sukuh Temple in 2004 and Sesaji Seni Samudra-Giri at the Parangtritis coast. In Solo, the 1st Annual Festival Seni Pasar Kumandang was offered in 2005 at over fifteen traditional markets. Then, in 2006 World Meditation Gathering opened at Sriwedari Cultural Park in Solo with a keynote message sent by the Council for a Parliament of the World's Religions. At the historic Graha Daya Atmadja, a full moon Hayu Cakra Mangilingan: Peace Circulating the Earth prayer was offered in cooperation with fifteen villages and cities worldwide at 9 p.m. local time. In 2007, the 1st Annual Festival Seni Panji was held in Trawas, East Java.

From 2001 to 2004, and in 2011, Pasamuan Seni & Ketuhanan/ Sharing Art & Religiosity was offered in the vicinity of the eleventh century Samuan Tiga temple in Bedulu, Bali and since 2001 Pasamuan Seni Samudra-Giri/Sharing Art Ocean-Mountain has been held at Candi Teja Amerta in the seacoast village of Tejakula, North Bali. Sharing Art Garden Ocean-Mountain at Candi Borobudur opened on World Heritage Day 2012 and then in 2013 and 2014 at the Sangiran Archaeological Museum. Since 2014, Srawung Cipta Seni Sembah/Sharing Creating Offering Art has been held in the handicraft market and temple gardens of Goa Gajah in Bedulu, Bali every six months on Tumpek Krulut/Compassion Day.

In 2012 and 2013, Lemah Putih co-initiated the 1st and 2nd Gelar Budaya Nusantara/Celebration of Nusantara Cultures held at Taman Mini Indonesia Indah in Jakarta with offerings by *komunitas* adat (customary communities) from several Indonesian provinces in the theme of Ritus-ritus Budaya Pangan Nusantara/Nusantara food-crop rituals.

The recent discovery of the circa ninth to tenth century Hindu Candi Kimpulan, including key artefacts such as a Ganesha statue and golden lotus, and integration of the temple into the landscape of the new library of Universitas Islam Indonesia Yogyakarta in Sleman inspired Digging the Literature Candi: discussion, performances, installation in February 2014. Cooperation between the citizens of Trowulan, East Java, the Indonesian Heritage Trust (BPPI), Padepokan Lemah Putih and other interest groups resulted in the 721st Commemoration of the Majapahit Empire via the Trowulan Majapahit Festival 2014 - Harmoniousness of the Diversity of Indonesia at Candi Brahu.

Enlivening Cultural Environments in Other Regions of the World

Seeds for a broader intercultural circulation were already growing by 1993 with the first Sharing Time in Köln, Germany. This thematic event was then held every second year in a different location in the world, such as: Ritual Arts & Cultural Environment 1995 in Surakarta, Central Java; Nature Movement Art 1997 at Buckfastleigh-Dartmoor, United Kingdom; Art-Temple-Art 1999 in Tejakula, North Bali, and Sharing Time 2001 in Hamburg, Germany.

Padepokan Lemah Putih with Sharing Movement colleagues held Sharing Art & Religiosity in Bolsena and Assisi, Italy from 1996 to 2001. June Solstice 2001 events included Celebration Ethnic Art in Time with seven villages at the Xochicalco Temple in Mexico and Art Human Nature in the coastal Redwood Forest of California. Open Day events for Awakening in Australia were held from 1997 to 2013 and for The Source of the Temple in Nature in Hampi, India in 2004.

Infinite Humanity: World Religions & Art for Peace and Respect of Life, initiated by Padepokan Lemah Putih with Dharma Nature Time (see archives, 2001-), Centro Francese Internazionale per il Dialogo, Assisi, and members of the Millennium World Peace Summit of Religious and

Spiritual Leaders, opened on 21 December 2001 at 12 noon in the United Nations Meditation Room followed by interreligious art and prayer circling ‘Ground Zero’ from the Battery Park Plaza to the Masjid Manhattan, African Burial Ground, Trinity Church, True Buddha Diamond Temple, Museum of Jewish Heritage, and South Cove in cooperation with parallel programs offered by artists in thirty-five villages and cities worldwide.

In 1997, Suryodarmo initiated a worldwide network of artists and presenting organizations called Web Art Garden (WAG). They too bring the concept of his essay “Web Art Garden - an Idea” into practice through annual Art, Culture, Environment-ACE events for the June 5th World Environment Day. In 1999, its initial year facilitated by UK member Sandra Reeve, WAG organizers in fifteen countries arranged activities in forty-seven locations that included collaborations with people from other countries - starting at sunrise in Australia, to the Philippines, Indonesia, Malaysia, Italy, Germany, Netherlands, France, Ireland, UK, Spain, USA, Bolivia, Mexico, and Venezuela. WAG June 5th events have continued, particularly at Avebury and the Stonehenge Sanctuary.

Also, delegations of Indonesian artists offered “Catur Bawono Manunggal” for the Asian Traditional Arts Festival: Shaman Festival in Namsangol Hanok Village, South Korea in 2004; and “Tari Sesaji Tri Yoni Saraswati” with the World Peace Barong for the 2004 Parliament of the World’s Religions in Barcelona and an expanded version for the 2009 Parliament in Melbourne.

These cultural programs mentioned above and others (see Padepokan Lemah Putih archives, 1986-; Sharing Movement Library, 1993-; Dharma Nature Time archives, 2001-) show that Sharing Art, conceived and implemented with local communities, has fostered exchanges between people from traditional and modern, rural and urban cultures of diverse ethnicities in varied cultural heritage sites in Indonesia and in other regions of the world. I find even the names Suryodarmo has given to these events stimulates sharing and speaks to the creative potential of each environment.

Conclusions

Training in the United States amidst dancers and companies from various traditions and countries; performing in site-specific dance works with

American, Asian and European artists in the United States, France, Japan and United Kingdom; teaching movement and creative process workshops in eastern and western Europe, northern America, Singapore, Malaysia, Australia, and in Java and Bali, Indonesia; taking part in the initiation of and engaging in intercultural programs with traditional and modern artists from numerous cultures in heritage sites; and fourteen years living in a village in Bali - has stimulated several reflections about the particular contributions of *gotong royong* (mutual cooperation) by sharing art.

I believe that the work and insights of arts practitioners should be deeply contemplated in terms of safeguarding tangible and intangible cultural heritage as well as enlivening traditional cultural environments for the long-term. Why? Because:

- In traditional societies throughout the world, art and religiosity are joined together to the extent that it is an integral part of daily life. Art, in this sense, is a medium of offering.
- The Indonesian ethos of *gotong royong* (mutual cooperation) has been and continues to be a basis for sharing and offering for the common good of all.
- Oral and kinesthetic practice-based traditions (traditional and modern) are still the main means by which human beings sustain and develop concepts and techniques as well as convey them to the next generation.
- The language of art is a primary gauge of cultural diversity; embodying the variety of worldviews and spatial-temporal kinesthetic cultural and spiritual values and knowledges, and innumerable creative practices of humankind in relation to the nature of each place, time and condition.
- The Sharing Art events cited above (and others) model best practices for integrating the safeguarding of tangible and intangible cultural heritage that:
 - (a) enable community members in "... the identification, protection, presentation and interpretation of heritage structures, sites or areas in their setting" (see ICOMOS, 2005 *Xi'an Declaration*); and

- (b) "... enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element[s] ..." of intangible cultural heritage and promote its role "... as an instrument of integration and intercultural dialogue ..." (see UNESCO, 2010 [2014]).

This capacity for mutual cooperation by sharing art, prayer, ideas, questions, dialogue, skills and materials is something that I have witnessed in many rural and urban settings over the years - whether by traditional artists practicing inherited artforms, evolving new approaches to them, or working in modern artforms stemming from their cultural traditions as well as modern artists working in tradition- inspired forms or exploring new genres. Just as an organic garden is composed of a variety of fauna and flora, each with its distinct hue, scent, beauty, and purpose; such an approach has made it possible for Sharing Art participants, with their diverse perceptions, understandings and practices, to also create together – enlivening cultural environments across the Earth.



Figure 2: Upacara Doa Tandır Nusantara / Nusantara Crop Planting Prayer Ceremony. Gelar Budaya Nusantara pre-program by customary artists from Banten; Sedulur Sikep of Sukolilo Village, Central Java; Banyuwangi, East Java; musicians of Makassar, South Sulawesi and Reog Ponorogo from Bantarangin, Jakarta with Suprpto Suryodarmo (Solo, Java), Ida Pedanda Wayahan Bun (Bali), Elly Luthan (Jakarta), Nurlida (Makassar), Yolanda Corona and Jessica Gámez (Mexico), Diane Butler (USA/Bali), Estefania Pifano (Venezuela) at the Anjungan Yogyakarta, Taman Mini Indonesia Indah, Jakarta, 9 October 2012. Photo by Ferry/tourismnews © 2012.



Figure 3: 4th Festival Seni Pasar Kumandang: Traditional Markets as Cultural Centers - Celebrating 100 Years National Arising Day. Tumpeng offerings and Loro Blonyo dance. Solo, Central Java, 18 to 20 May 2008. Photos by Ardus M. Sawega/KOMPAS © 2008.



Figure 4: Spirit Bumi / Earth Spirit. Wayang Wong Tejakula Bali collaboration with Nyoman Sura and Institut Seni Indonesia Bali dancers for 1st Srawung Seni Candi/Sharing Temple Art at Candi Suku, Mount Lawu, Central Java, 8 February. Photo by Suhadi Hadiwinoto © 2005.



Figure 5: Offering a Lullaby. [L. to r.] Ines Somellera (Jakarta/Mexico) and Juliana Faesler (Mexico) with Wangi Indriya (Indramayu, West Java) for 8th Srawung Seni Candi/Sharing Temple Art at Candi Suku, Mount Lawu, Central Java, 31 December. Photo by Reo © 2011.



Figure 6: *Umbul Donga Besalen Sesaji Gong Samuan Tiga.* Ritual forging and offering of a gong to Pura Samuan Tiga by Suprpto Suryodarmo (Solo, Java), Wayan Dibia (Singapadu, Bali), gongmaker Empu Supoyo (Solo, Java), Wayan Limbak (Bedulu, Bali), Rusini (Solo, Java), Suryani Rasyid (Makassar; South Sulawesi), Restu Kusumaningrum (Yayasan Bali Purnati); Ketut Rina (Teges, Bali), dancers from STSI–Denpasar; musicians of Tejakula, North Bali; Solo, Central Java; and Makassar, South Sulawesi. Gong received by Paruman Pura Samuan Tiga. Mandala Wisata Samuan Tiga, Bedulu, Bali: 19 February. Photo by Murdani Usman/The Jakarta Post



Figure 7: *Tari Sesaji Tri Yoni Saraswati.* [L. to r.] Nurlia Ruddin (Makassar; South Sulawesi), Gusti Koes Murtiyah (Kartan Surakarta), World Peace Barong, Ni Ketut Arini (Bali), Suprpto Suryodarmo (Solo, Java), Ida Pedanda Arimbawa and Istri Pedanda (Bali), Diane Butler (USA/Bali) for International Plenary of 2009 Parliament of the World's Religions in Melbourne, Australia, 5 December. Photo by Steve Rohrbach © 2009.



Figure 8: *Offering to the Sea.* By Inken Jansen (Hamburg, Germany) and Suryani Rasyid (Makassar, South Sulawesi) with women's Seka Gong Kebyar Tejakula (North Bali coast) for part two of 2nd Sharing Art & Religiosity at Taman Seni Cili Emas, Tejakula, North Bali, 25 March. Video still by Diane Butler © Dharma Nature Time 2002.

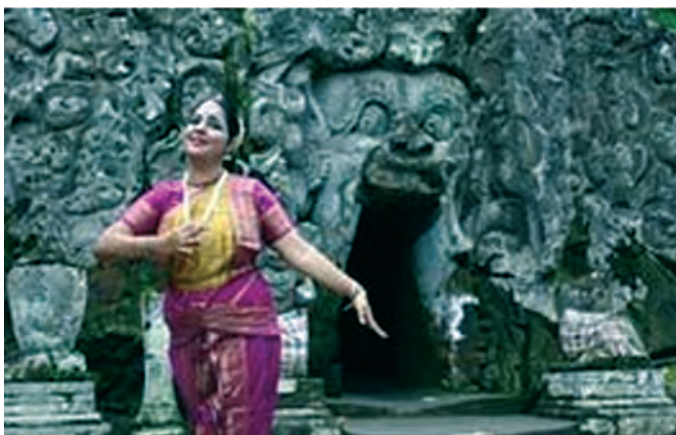


Figure 9: Bharatanatyam dance by Shreya Singh (Chennai, India) at the Goa Gajah temple, Bedulu, Bali. For *Sharing Art & Religiosity: 1,000 Years Wisdom of Samuan Tiga*, 15 April. Photo by Herpin Dewanto Putro//KOMPAS



Figure 10: Umbul Donga Segoro Gunung. Reog Bayu Seto and Reog Singoroda (Solo, Java); Topeng Ireng Borobudur; Wangi Indria (Indramayu, West Java); Suprpto Suryodarmo (Solo, Java) for Sharing Art Garden Ocean-Mountain at Candi Borobudur, Central Java, 28 April. Photo by Toni Junus © 2012.



Figure 11: The Zoo, the Ship, and the Beggar. New music composition by Tomoko Momiyama (Japan) with children from the village surrounding Candi Borobudur for Sharing Art Garden Ocean-Mountain, Central Java, 28 April. Photo by organizing committee © 2012.



Figure 12: *Ritual Kalahayu.* By Suprpto Suryodarmo (Solo, Java) with Pancho Barnett Astorga (Seri Tribe of Punta Chueca, Mexico) Aztec, Mayan and contemporary Mexican artists for Celebration Ethnic Art in Time at the Temple of the Feathered Serpent in Xochicalco, Mexico. 16 June. Photo courtesy of Geo Legorreta/Grupo Shaktala, Cuernavaca © 2000.



Figure 13: *Art Human Nature.* 21 June Solstice 2001, coastal Redwood Forest in Bolinas, California. With elder movement artists Anna Halprin (founder Tamalpa Institute, California), Suprpto Suryodarmo (founder Padepokan Lemah Putih, Solo, Java), Simone Forti (New York) and Barbara Dilley (founder Dance/Movement Studies at Naropa University, Colorado), and twenty-two artists from Sharing Movement, Tamalpa, Naropa, Prescott College Arizona, University New Mexico, New York University, School for New Dance Development Amsterdam, the UK, Germany, Switzerland, and Australia. Video still by Pooh Kaye © 2001 Dharma Nature Time.



Figure 14: *Common Compassion. Installation by Nissim Men with participants from Europe, southern and northern America and Indonesia for 6th Sharing Art & Religiosity in Assisi, Italy organized by Franca Fubini, 7 September. Photo by Nissim Men © 2001.*



Figure 15: *Gathering in Prayer and Purification of South Cove for Infinite Humanity: World Religions & Art for Peace and Respect of Life. [Pictured here] Butler, Mizzi, Suryodarmo, Tidswell, Gunadika, Arimbawa, Miss, Galanter, Martinez, Ito, Malkin, Jain, Wen, Willard et al., WTC site, New York, 21 December. Photo by Miyoko Tachibana © 2001 ASCA Overseas Cultural Exchange - Japan; video still by Claire Duplantier © 2001 Dharma Nature Time.*



Figure 16: *Web Art Garden: Art, Culture, Environment-ACE 2008 event for the June 5th World Environment Day. Organized by Keith Miller and Sandra Reeve UK facilitators at Avebury Stone Circle. Photo by Chris Steele-Perkins © 2008.*



Figure 17: *Rejang Rentang. Danced by Goa Gajah women handicraft vendors and Bedulu Women's Association guided by Ida Ayu Made Diastini (Singapadu) for 2nd Sharing Creating Offering Art on Tumpek Krulut/Compassion Day. A United Nations World Interfaith Harmony Week event and Pre-Parliament of the World's Religions event. Goa Gajah, Bedulu, Bali, 31 January. Photo by Handoko Kartika © 2015.*

Acknowledgements

I wish to thank the Rector of Udayana University, Director of Postgraduate Studies, and Chair of the Kajian Budaya (Cultural Studies) Program for the facilities and opportunities provided during my doctoral studies and current post as an Associate Professor. Gratitude also goes to the resource persons and my fellow alumni of the 2011 UNITAR Series on the Management and Conservation of World Heritage Sites held in Japan and initial executive director of the Indonesian Heritage Trust (BPPI) Suhadi Hadiwinoto for their sustained encouragement. Finally, deeply felt appreciation to founder of Padepokan Lemah Putih, Suprpto Suryodarmo, and to all of the people who shared art, prayer, ideas, questions, dialogue, skills and materials that made the Sharing Art programs in Indonesian provinces and in other countries mentioned in this article possible.

References

- Adishakti, Laretna T. 2003. “*Pusaka: Keanekaragaman, keunikan, dan kerangka dasar gerakan pelestarian*”. Paper presented for the Kongres Kebudayaan V, Bukittinggi. Ministry of Culture and Tourism Republic of Indonesia.
- Ardika, I Wayan. 2004. “Bukti-bukti arkeologi terbentuknya akar multikulturalisme”, in I Wayan Ardika and Darma Putra (eds), *Politik Kebudayaan dan Identitas Etnik*. Denpasar, Fakultas Sastra University Udayana and Bali Mangsi Press, 3-11.
- Bagus, I Gusti Ngurah. 2001. “Aplikasi Pola Ilmiah Pokok Kebudayaan di Universitas Udayana dan Prospeknya di Tengah Perubahan Paradigma Ilmu”. Paper presented for Postgraduate Studies program, Universitas Udayana, 31 August. Published in Bagus, I Gusti Ngurah. 2004. *Mengkritis Peradaban Hegemonik*. I Gede Mudana (ed.). Denpasar, Kajian Budaya Universitas Udayana, ch. 13.
- Barlocco, Fausto. 2010. “The village as a ‘community of practice’: constitution of village belonging through leisure sociality”. Leiden: *Bijdragen tot de Taal-, Land- en Volkenkunde*, 166 (4), 404-425.
- Butler, Diane. 2003. “Celebrating World Ethnic Art in Time”. The Jakarta Post. June 10. 2nd impr., *Impressions: International Magazine of Sharing Movement*, 9. Sharing Movement, 2005.
- Butler, Diane Carol. 2011. Religiosity in Art inspired by Samuan Tiga and Tejakula, Bali: Unity in Diversity. Thesis (Ph.D.), Universitas Udayana, Bali. Abstract and summary in *E-Journal of Cultural Studies*, 5 (2) Juli, [available online] <http://ojs.unud.ac.id/index.php/ecs/article/view/3643/2672>.
- Direktorat Pelestarian Cagar Budaya dan Permuseuman. 2015. “Cagar Budaya”. Jakarta, Ministry of Education and Culture Republic of Indonesia, 11 Mei. [Available online] <http://kebudayaan.kemdikbud.go.id/ditpcbm/2015/05/11/cagar-budaya/>.

- Dharma Nature Time archives. 2001-. Bedulu, Bali. Diane Butler, Archivist.
- Heron, John and Reason, Peter. 1997. "A Participatory Inquiry Paradigm". *Qualitative Inquiry*, 3 (3), 274-294.
- ICOMOS. 2005. *Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas*. Charenton-le-Pon: ICOMOS. <http://www.international.icomos.org/charters/xian-declaration.pdf>.
- Kartohadikoesoemo, Soetardjo. 1984. *Desa*. 3rd edn, Jakarta, Balai Pustaka. [Original edn, 1953].
- Norberg-Schulz, Christian. 1980. *Genius Loci, Towards a Phenomenology of Architecture*. New York, Rizzoli.
- Padepokan Lemah Putih archives. 1986. Solo, Java, Indonesia.
- Posey, Darrell Addison (ed.). 1999. *Cultural and Spiritual Values of Biodiversity: A Complementary Contribution to the Global Biodiversity Assessment*. London/Nairobi, Intermediate Technology Publications/UNEP. http://www.unep.org/pdf/Cultural_Spiritual_thebible.pdf.
- Pusat Bahasa. 2009. "Pusat Bahasa Peluncuran Peta Bahasa Indonesia". Pusat Pembinaan dan Pengembangan Bahasa, Depdiknas, 30 April. http://pusatbahasa.depdiknas.go.id/lamanv42/?q=detail_berita/555 [accessed 5 June 2010].
- Raharjo, Wiryono. 2012. "Unearthing the past, enlightening the future: the discovery and integration of Kimpulan Temple into Library Building of Universitas Islam Indonesia". Paper presented for International Seminar in conjunction with Sharing Art Garden Ocean-Mountain, Samudraraksa Ship Museum, Candi Borobudur, Central Java, 26 April.
- Sawega, Ardu M. 2008. "Bangkitlah bangsaku, bangkitlah pasarku!". *Kompas*, 24 Mei.
- Sedyawati, Edi. 2002. "The Balinese Banjar Concept and Globalization". Paper presented for Pasamuan Seni & Ketuhanan II. Mandala Wisata Samuan Tiga, Bedulu, Bali, 17 March.

- Sharing Movement Library. 1993. Devon, Isabel Moros, Archivist.
- Soebadio, Haryati. 1985. "Cultural policy in Indonesia". Based on annual reports of the Department of Education and Culture and material of the Centres and Directorates of the Directorate- General of Culture. Paris, UNESCO.
- Soebadio, Haryati. 1986. *Kepribadian budaya bangsa*. Ayatrohaedi (ed.), *Kepribadian Budaya Bangsa (Local Genius)*. Jakarta, Pustaka Jaya.
- Subejo. 2009. "Characteristics and functions of labor institutions in rural Java: a case study in Yogyakarta Province". *Journal of the International Society for Southeast Asian Agricultural Science*, 15 (1) June, 101-117.
- Suryodarmo, Suprpto. 1997. "Web Art Garden - an Idea". Padepokan Lemah Putih, Solo, Central Java. Published in UK by Sandra Reeve (international facilitator 1997-99), in *ACE: Art, Culture, Environment* initiative for annual worldwide cultural events for the June 5th World Environment Day.
- Suryodarmo, Suprpto. 2000. Background statement on purposes of Open Day of Art Communication in invitation for Sharing Art & Shadow 4 to 8 January 2001 at Padepokan Lemah Putih and Sukuh Temple, Central Java.
- UNESCO. 1972. *Convention Concerning the Protection of the World Cultural and Natural Heritage*. Paris: UNESCO. <http://whc.unesco.org/en/conventiontext/>.
- UNESCO. 1983. *Problems of culture and cultural values in the contemporary world*. Paris: UNESCO. <http://unesdoc.unesco.org/images/0005/000546/054681eo.pdf>.
- UNESCO. 2003. *Convention for the Safeguarding of the Intangible Cultural Heritage*. Paris: UNESCO. <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00022>.
- UNESCO. 2010. *Operational Directives for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage*. Paris: UNESCO. [rev. 2014] <http://www.unesco.org/culture/ich/en/directives/>.

UNESCO. 2011. *Preparing World Heritage Nominations*. [First Edition, 2010]. Coordinating author, Duncan Marshall. Paris: UNESCO World Heritage Centre. <http://whc.unesco.org/document/116069>.

Author Guidelines

Heritage of Nusantara is a peer reviewed journal using bilingual (English and Arabic). journal is the areas covering Indonesia, Malaysia, Brunei, Southern Part of Thailand (Patani), Singapore, Timor Leste dan Southern Part of the Philipines (Sulu).The aim is to introduce the richness of the Heritage of Nusantara in particular, to show its relations and contributions to the world heritage as well as to offer a wide variety of analysis on how to preserve and develop the richness of the Heritage of Nusantara. Therefore, the Journal welcomes the papers from the scholars and expert from all disciplines of humanity, social sciences and religious studies related.

The article submitted should be original based on academic works. The article submitted is never published before in any journal or is being reviewed for possible publication. 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 is between 10000 to 15.000 words. References, tables, figures, appendices and notes are included in those words. As for the abstract is 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

The Journal uses the Harvard Referencing System as follow:

A. Citation in the text

The citation referred in the text is written by giving the names.

1. If the author's name occurs naturally in the sentence, the year is given in the parentheses: e. g. In popular study, Harvey (1992: 56) argued that
2. If the names does not occur, both name and year are given in the parentheses: e.g. Recent studies (Barlett 1996; James 1998) show that
3. When the author published more than one cited document in the same year, case letters should be added: e.g. Johnson (1994a) discussed the subject.....
4. If more than two authors, only surname of the first author and at all: e.g. Wilson at all (1997) conclude that.....
5. Anonym is written: e.g. A recent article (Anon 1993) stated that.....
6. If the source is quoted from another work: e.g. Study by Smith (1960 cited in Jones 1994: 24) showed that.....(note: in the references, Jones is the main bibliography)
7. If the idea is cited, page numbers are not written.e.g. Nunan (1996) but if the idea is specific, number is required: e.g. Allwrith (1992: 56) provides an example of.....
8. Short quotation of less than one line or direct quotation may be written: e.g. "good practices be taught.....(Smith 1996: 15)
9. Diagrams should be referenced in full details (author and date).

B. Additional Notes about Citations

Personal communication is cited in the text only: e.g. According to J.O. Reiss, Many designers do not understand the needs of disabled people (Personal communication, April 18, 1977).

C. Bibliography at the End of a Piece of Work

The references are listed in alphabetical order of authors "surnames. If it is cited more than one item by a specific author, they should be listed chronologically and by letter (e.g.1993a, 1993b).

Reference to a book

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

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 (author, year, title, volume and part number as well as page number

E.g. Evans, E.A., 1994, Approaches to Intelligent Information Retrieval. Information Processing and Management, 7 (2), 147-168.

Reference to a conference paper

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 1996. Oxford: Learned Information, 323-330.

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

E.g. UNESCO, 1993. General Information Program and UNISIST. Paris: UNESCO, (PDI-93/WS/22).

Reference to a Thesis

E.g.: Agutter, A.J. 1995. The Linguistic Significance of Current British Slang. Thesis (PhD). Edinburgh University.

Reference to Electronic Material

1. Reference to individual works: e.g. Holland, M. (1996) Harvard System (online). Poole, Bournemouth University. Available from:

[http:// Bournemouth.ac.uk /service depths /lis / LISPub / harvardsys.html](http://Bournemouth.ac.uk/service/depths/lis/LISPub/harvardsys.html) (accessed 15 april 1996).

2. Reference to E-Journals (author, year, title, volume (issue), location and 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 / psicologia / 95.V6/0162 (Accessed 17 June 1996).
3. Reference to mailbase/listserv e-mail lists (author, time (day, month, year), subject, Discussion List (online) Available from and accessed date: e.g. Brack, E.V. (2 May 1995). Re: Computing Short Courses. List Link (online) Available from: mailbase@mailbase.ac.uk (Accessed 17 April 1996).
4. Reference to Personal Electronic Communication (E-mail): Senders, time (day, month, year), Subject of Message. Email to Recipient: e.g. Lowman, D. (Deborah-lowman@pbsinc.com). (4 April 1996). RE>> ProCite and Internet Refere. E-mail to P. Cross (pcross@bournemouth.ac.uk).
5. Reference to CD-ROMs: eg. Hawking, SW. (1994). A Brief History of Time: an Interactive Adventure (CD-ROM).Crunch Media.

Writing System of the Journal

1. Space is 1.5.
2. Standard Letter (8.5x11) margin: top 1.2cm, below: 0.6, left: 0.8 and right: 0.6.
3. The capital letter and bold with 12 Times New Roman.
4. The name of the Author: Written in Capital and Bold with 10 Times New Roman.
5. The affiliation of the institute: Written in Capital and Bold with 10 Times New Roman.
6. Sub title in the article: Written with 10 Times New Roman Capital letter.
7. The distance between title and the author as well as the affiliation of the author: 1.5 space.
8. The space of the paragraph: 1.5.

9. The beginning: Abstract and key words.
10. Space of the Title of the article, the author, affiliation, abstract and key word: 1.5 .
11. If the authors are more than one, they should be written in arrow such as the first, the second and so on. Each has a foot note explaining the name of the university, affiliation, 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:
 - a. Title, author, email and the affiliation of the author, Abstract and key words.
 - b. Introduction
 - c. Method of the writing
 - d. Theoretical Framework.
 - e. Discussion
 - f. Conclusion
 - g. Acknowledgement if any
 - h. List of References.

Author's Obligations

1. To show the accuracy of the data and to avoid deception and plagiarism.
2. To have the permission from other authors for corresponding author.
3. To mention the names are forbidden without explaining their roles in the research (Ghost authorship and gift authorships).
4. To give the original works.
5. To give proper citation.
6. To mention the sources fairly and honestly including the references for the basis of the analysis.
7. To give academic criticism based on academic arguments.
8. To follow ethical standards.
9. To notify the editor immediately for any changes and inaccuracy.

Publication Ethic and Malpractice Statement.

Heritage of Nusantara is a peer-reviewed International Journal and is available in print and online. It is published twice in a year. The Publisher is the Board of Research of the Ministry of Religious Affairs of the Republic of Indonesia and thus is responsible for all the process of publication and financial matters.

Publication Decision

The decision by the board of the editors to select the article is based on academic consideration and responsibility to present high academic standard of International Journal.

Fair Play

The board of the editors will treat all the articles fairly by disregarding the race, gender, sexual orientation, religious belief, ethical origin, citizenship or political philosophy of the author.

Confidentiality

Any relevant information concerning the data, authors and reviewers are kept confidentially to avoid bias in the process of selecting the articles. Furthermore, all the articles for review are treated as confidential documents and are not be shown or discussed with others except as authorized by the editors.

Disclosure and Conflict of Interest

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

Duties of the Reviewers

To give a valuable comments on the articles to make it easy for the editors to select the appropriate articles for the journal. As for the peer reviewers, they help the editors to build communication with the author.

Time

The time for the reviewers to collect the articles is allocated by the editors. Under special circumstances, the reviewers need more time or

cannot perform the duty, and have the objection or excuse concerning the time, they should notify the editors.

Objectivity

The comments and critics from the reviewers on the articles should be based on academic arguments and objective not author's personality.

هريتيج اوف

نوسانتارا

مجلة دولية لبحث المؤلفات والتراث الديني
السنة الخامسة، العدد 1، 2016

رئيس التحرير:

خير الفؤاد 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 كابتين (جامعة لايدن، هولندا)

أحادياتي إكرام (جامعة إندونيسيا، إندونيسيا)

أزيماردى أزرا (جامعة شريف هداية الله الإسلامية الحكومية جاكرتا)

امام طلحة (وزارة الشؤون الدينية الاندونيسية)

عائق سوسيلو (جامعة شريف هداية الله الإسلامية الحكومية جاكرتا)

جول حآن (جامعة ملبورن، أستراليا)

فواد وهاب (جامعة سونان غونوغ جاتي الإسلامية الحكومية باندونغ)

ها دا هدايات (جامعة شريف هداية الله الإسلامية الحكومية جاكرتا)

المحررون:

شرلي ا بكار

لقمان الحكيم

آيانج أترتزا يقين

القان فيرمان تو

رضوان بوستامام

نور رحمه

ريزا بارويرا

عارف شبرا ملسي

مساعد هيئة التحرير:

آبنو فاتحان

كوسناننو

الصورة في الغلاف الأمامي مأخوذة من الصورة في المقالة

Enlivening Cultural Environments through Sharing and Gotong Royong (Mutual Cooperation)

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 هريتيج اوف نوسانتارا للبحث في المؤلفات الدينية سواء كانت معاصرة أو قديمة، والتراث الديني الواقع في جنوب شرق آسيا، وترحب بمساهمات المثقفين 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

ت/الفاكس: 3920718 – 3920713 21 62+

البريد الإلكتروني: heritage@kemenag.go.id

الموقع: <http://jurnallektur.kemenag.go.id/index.php/heritage>

هریتیج اوف

نوسانتارا

مجلة دولية لبحث المؤلفات والتراث الديني

السنة الخامسة، العدد 1، 2016



LEMBAGA
ILMU PENGETAHUAN
INDONESIA



Panitia
Penilai
Majalah
Ilmiah



SERTIFIKAT

Nomor: 707/Akred/P2MI-LIPI/10/2015

Akreditasi Majalah Ilmiah

Kutipan Keputusan Kepala Lembaga Ilmu Pengetahuan Indonesia
Nomor 1215/E/2015 Tanggal 30 Oktober 2015

Nama Majalah : Heritage of Nusantara: International Journal of Religious Literature and Heritage
ISSN : 2303-243X
Redaksi : Center for Research and Development of Religious Literature and Heritage,
Ministry of Religious Affairs of The Republic of Indonesia,
Gedung Kementerian Agama RI, Lt. 18, Jl. M.H. Thamrin No. 6, Jakarta Pusat

Ditetapkan sebagai Majalah Ilmiah

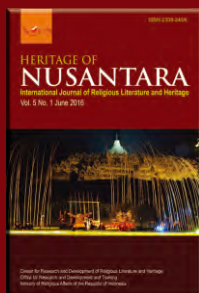
TERAKREDITASI

Akreditasi sebagaimana tersebut di atas
berlaku mulai Oktober 2015 - Oktober 2018

Cibinong, 30 Oktober 2015
Lembaga Ilmu Pengetahuan Indonesia
Sekretaris Panitia Penilai Majalah Ilmiah-LIPI

Minda

Prof. Dr. Ir. Husein Avicenna Akil, M.Sc.;
NIP 195604111984121001



Enlivening Cultural Environments through Sharing
and *Gotong Royong* (Mutual Cooperation)

Diane Butler

The Transliteration and Translation of the Leiden Manuscript COD
or. 5626 on the Sijill of the Qadi of Banten 1754-1756 CE.

Ayang Utriza Yakin

Arabic Linguistics in Historical and Islamic Culture Perspectives

Gayda Bachmid

Developing an Independence State: Some Insights from Qalam Publication

Norziati Mohd Rosman

منهج القياس في فقه مختلف الحديث عند ابن قتيبة الدينوري

Manhaj al Qiyās fī Fiqhi Mukhtalaf al Hadīṣ 'inda Ibnī Qutaibah ad Dīnawarī

Abdul Malik Ghazali

ISSN 2303-243X



9 772303 124310 1