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

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

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**علم المبقات**

في الحضارة العربية والإسلامية ودوره في المجتمع الإسلامي

‘*ILM AL MİQAT Fİ AL ḤAḌÂRAT AL ‘ARABIYYAH WA AL ISLÂMIYYAH WA DAURUHU Fİ AL MUJTAMA ‘ AL ISLÂMİ*

*Arwin Juli Rakhmadi Butar-Butar*
THE IDEA OF AN OLD QUR’AN MANUSCRIPT: ON THE COMMERCIALIZATION OF THE INDONESIAN ISLAMIC HERITAGE

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Abstract

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

Keywords: Qur’an, Mushaf, Old Manuscript, Religious commodification, Heritage.

Abstrak

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

Kata Kunci: Qur’an, Mushaf, Naskah Kuno, Komodifikasi Agama, Warisan budaya.
Fairly recently, in May 2012, an auction took place at Burgersdijk & Niermans in the Dutch town of Leiden, selling, among others, the personal library of C.A.O. (Chris) van Nieuwenhuijze (1920-2011), who, in 1945, took his Ph.D at the University of Leiden, focusing on Islam in Indonesia, the subject which would determine his further career. Browsing the catalogue, freely accessible on the auctioneer’s internet homepage, my attention was drawn by lot number 918. This item was described as follows:

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

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

The question whether this money was well spent requires a qualified answer. At the outset, I should like to point out that I am well aware that the trade in manuscripts is a controversial issue in Indonesia. Not all readers of this journal, which is concerned with the promotion of the religiously based heritages of Nusantara, will agree with the profane business of buying and selling Islamic manuscripts, fearing that what is perceived as the “heritage of the ancestors” (warisan leluhur) is in danger of disappearing forever from its native land. As for this concern and uneasiness, I am reminded of the hue and cry raised, of late, in
the Indonesian media against a sell-out of “precious” manuscripts to eager foreign buyers, esp. from neighboring Malaysia. Elsewhere I have already touched upon this, in my opinion, rather dubious lament (Wieringa, 2009: 113-134) and I see no further need to dwell here on this particular matter, all the more so because, as I hope to demonstrate in the following pages, the manuscript which I bought must have been specifically created for the market.

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

As I was otherwise engaged, for the next several months the newly required manuscript remained on the shelf, but when I finally came around to inspect it, in September 2013, I was puzzled about its estimated age. Generally speaking, manuscripts written on dluwang or indigenous bark paper mostly date from the 19th century (see below). Unfortunately, the “beautyfying”
additions happen to be written on brownish paper without water-mark, not allowing precise dating. However, although I am no paper specialist, it seems that we are dealing here with cardboard paper, known in Indonesia as kertas semen or kertasamson, which may easily create the false impression of being old (Akbar, 2012). In any case, however, the 18th century seems to be too wild a guess. Another telephone call to the auctioneer shed more light on the matter: I was informed that in this particular case the catalogue description had been based upon data supplied by the (anonymous) vendor. Specializing in Western books, manuscripts, and prints, the auction house had not called in the help of an external specialist in this rather uncommon case, as this would have considerably reduced the profit margin.

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

Annabel Teh Gallop, well-known for her ground-breaking work on Qur’an manuscripts from Southeast Asia, has written a very thoughtful paper on the issue of “fakes,” unfortunately still unpublished, in which she suggests the more neutral expression of “problematic” manuscripts (Gallop, 2006). As she explains, the phenomenon of problematic manuscripts is fairly recent, intimately bound up with the rise in market demand, primarily fuelled by intense collecting activities of institutions in Malaysia from the 1980s onwards (Gallop, 2006:1). Malay(sian) collections were to be filled with artifacts from the so-called “Malay World” (Alam Melayu) for which Indonesia offered a rich hunt-
ing field. As mentioned above, over the last few years, public attention in Indonesia has focused upon “the manuscript drain” of the Indonesian literary heritage to Malaysia (and elsewhere), but as the development of “fakes” shows, Indonesians are not just pitiful victims in the international manuscript business, but also may have an agency of their own. Demand creates supply and “fakes” fill a gap in the market. Nowadays, Indonesian “antique dealers” actively seek to sell inventive pseudo-old Qur’ans (Akbar, 2013b: 3).

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

No detailed codicological and paleographical study is needed in order to prove that Cod. Malaiologie 001/2012 is an Arabic artifact made in Java. The occurrence of dluwang or “Javanese paper” is already a strong origin indicator, but other features, too, identify it as deriving from Java. For a technical reason, leftover pages from an Arabic text dealing with the šalāt (ritual prayer) and wudū’ (ritual ablution) were recycled as binding materials. The final (unnumbered) page of the manuscript, which was used for the binding and is pasted upon the inside of the cover, contains marginal notes in Javanese and has been pasted upon another page containing a Javanese text in Javanese script.
of which only a very small part is still visible (Fig. 3). Probably in order to reduce costs, the final two illuminated folios are also left-over pages: folio 109 verso contains an Arabic text with interlinear Javanese translation on zakāt (obligatory payments), citing hadīṣ, while folio 108 recto featuring Sūrah 112 (al-Ikhlāṣ) is written on a page which already contained three lines in Javanese (mentioning, inter alia, the names of the Javanese verse forms sinom and kasmaran, i.e. asmaradana) (Fig. 4).

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

As is typical of Javanese Qur’ans, the text of the “genuine” mushaf is written in traditional, fully vocalized naskh script in black ink with Sūrah headings in red. Further following Javanese convention, the verse markers are hollow circles outlined in red ink with a black dot in the middle. However, from folio 101 verso until the end, this marking is lacking which indicates that these textual signs must have been added at a later stage. The placing of the text is within ruled lines, which is also a common feature of page design in Javanese Qur’ans. The Sūrah headings are set within a simple frame and, as is no less typical of Qur’ans from Java, the script of the headings has been influenced by local calligraphy. A typical example is the way the joined letters yā’ and tā’ marbūṭah are written, involving knots and loop shapes, which in the pesantrèn milieu is jokingly and naughtily likened to a joining of male and female in union, the yā’ representing testicles and the tā’ marbūṭah breasts with nipples (Fig. 5).² Remarkably, there are almost no marginalia, not even the nor-
mally ubiquitous ‘ayn marking the rukû’. Only on folio 10 verso we find a rubricated marginal indication for the second juz’, on folio 21 recto for the third juz’ and on folio 55 verso for the seventh juz’ (Fig. 6). These omissions, together with the missing verse markers from folio 101 verso onwards suggest that this muṣḥaf had never been finished.

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

It is a matter of taste whether the frontispiece and end folios are “handsomely illuminated” as the vendor would have it. The floral motifs, esp. the outer blue clover like leaves, are very simple and of the kind young adolescents like to use for decorations (see Figs. 1 and 2). In fact, the overall impression is that the enhancing opening and final texts were written by a beginning santrī (student of a pesantrèn or Islamic boarding school). For example, the way the joined letters yā’ and nūn are written is typical for students of a pesantrèn where this form is jokingly likened to Semar, as the bulging shape of the lower right-hand side of the ligature is reminiscent of the potbelly of this clown-servant in Javanese shadow puppet theater (see Fig. 7; the smaller top right-hand side protuberance would represent the head). The execution of the (initial) letter bā’ (with, so to speak,
“flag atop”) in the basmalah, too, betrays the writing of a santri schooled at a traditional pesantrèn (see Figs. 1 and 2). The script is definitively not by a professional calligrapher: the elongated letter káf, which is a common decorative form in Javanese Islamic manuscripts, appears lacking in refinement and coarse rather than beautiful in a calligraphic sense (folio 108 verso, lines 5 and 6, see Fig. 4). Intriguingly, the upper and lower panels, which are normally used for a calligraphic display of the Sūrah heading, are left vacant. The fact that the copyist did not write the hamzah above the alif at the beginning of a word may perhaps be due to his possible following of the example of modern day printed Qur’ans in Indonesia where this is also usual. However, those familiar with Arabic can easily spot many errors in the text of the incipit pages (Fig. 1). Intriguingly, verse markers are omitted here, which seems to be a typical feature of pseudo ancient Qur’ans. (Ali, Akbar, 2012).

In this article, I have rather briefly discussed an example of the religious commercialization of Indonesia’s Islamic heritage. Let me be clear that by speaking about “the idea of an old Qur’an manuscript,” I am not implying that Cod. Malaiologie 001/2012 is not in fact “old.” It is of course old, but not as old as it would like to appear. The point here is that the term “old” has a certain resonance which is supposed to raise its value. Such manuscripts as the one discussed here could perhaps be categorized with the Indonesian term aspal, which is an acronym meaning asli tapi palsu or “original but counterfeited”. The main part of a mushaf like Cod. Malaiologie 001/2012 is “original” and also “old,” but the decorated frames at the beginning and end are “counterfeited,” i.e. deliberately made in order that the manuscript may look “complete,” “genuine,” even “ancient” (kuno), and hence more valuable. The latter word is crucial here: was it the intention to create a work that would be (1) “a thing of high value, a choice article” or (2) “worth a lot of money”? As Gallop rightly points out, “there is a long and illustrious tradition of the embellishing of Qur’an manuscripts as a mark of honour for the text of the Divine Revelation”. (Gallop, 2006:6). But was this lofty tradition of glorifying God really behind the
intention which motivated the enhancement and embellishment? We cannot be sure, as the people behind this business understandably prefer to remain in the dark. However, Ali Akbar notes the hearsay anecdote that some unidentified person, who was involved in making a pseudo-ancient Qur’an, had claimed to be honest and sincere, only wishing to create a “unique” artifact. He had even sold it very cheaply and was apparently unaware of the high prices of “antique sellers” (Akbar, 2012). Ali Akbar is understandably rather skeptical about this declaration and recommends that in order to avoid misunderstandings, a colophon should be added to such a newly created manuscript, stating at least the date of its production (Akbar, 2012). Hakiem Syukrie, a colleague of Ali Akbar at the Lajnah Pentashihan Mushaf al-Qur’an in Jakarta, has made a rejoinder, giving the “halal-ness” of the new industry the benefit of the doubt. (Hakiem, 2012). He, too, reports on devout copyists wishing to create attractive handwritten Qur’ans, whereas dealers seem to be the ones with their eyes on the money.

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

Just a final thought: the Javanese dluwang Qur’an copies are products from the traditionalist pesantrèn environment which is affiliated with the Nahdatul Ulama (“Renaissance of the Islamic Scholars,” commonly abbreviated as NU). It might be argued
that in its own way the “upgrading” of left-over Qur’an manuscripts with the help of newly created illuminated frames could be viewed as a creative interpretation of NU’s slogan, viz. “conserve the old traditions that are good, while adapting to the new ones that are better”.

References

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


Acknowledgements
I have benefited substantially from the comments by Dr. Media Zainul Bahri, himself an alumnus of pesantrèn education and from 2012 to 2013 Alexander von Humboldt Fellow at my institute. Dr. Annabel Teh Gallop kindly commented on a first draft of this article. I am also greatful to Katherine Maye-Saidi, MA who diligently proofread this article. My daughter, Iris Wieringa, kindly helped me with the images.
Fig. 1: The illuminated frontispiece (folios 1 verso-2 recto)

Fig. 2: Illuminated end pages (folios 108 verso-109 recto), containing Sūrah 112 (al-Ikhlās) on the right-hand page, whereas Sūrah 114 (an-Nās) is on the left.
Fig. 3: Final (unnumbered) page of the manuscript, which was used for the binding and is pasted upon the inside of the cover. The Arabic text contains marginal notes in Javanese (upside down) and has been pasted upon another page with a Javanese text in Javanese script of which only a very small part is still visible.
Fig. 4: Detail from folio 108 recto, showing that this page already contained three lines in Javanese. As the rather coarse writing of the letter kāf shows, the copyist lacked professional calligraphic skills.

Fig. 5: Detail from folio 25 verso, featuring the heading of Sūrah 3 (Ālī’Imrān). The joined letters yā’ and tā’ marbūṭah of its final word are written in such a way that the result is likened in the pesantrèn milieu to a depiction of testicles (yā’) and breasts with nipples (tā’ marbūṭah).
Fig. 6: Marginal indication for the second juz’ (folio 21 recto).
The Idea of an Old Qur’an...

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

Endnotes

1 It is still accessible at http://www.b-n.nl/new_index.php?page=auction&lang=eng&Auction Number=335&GroupNumber=67.
5 On his most informative website called Khazanah Mushaf al-Qur’an Nusantara (Treasure Chamber of Qur’an Manuscripts from Southeast Asia) he has posted three articles on this issue, see below (bibliography) for references.
6 I owe this information to Dr. Media Zainul Bahri, himself an alumnus of pesantrèn education.
7 I owe this observation to Dr. Media Zainul Bahri.
8 Information from Dr. Media Zainul Bahri.
9 Information from Dr. Media Zainul Bahri.
Author Guidelines

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

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

Therefore, the journal welcomes the papers from the scholars and experts from all disciplines of humanity, social sciences, and religious studies related to the mission of the journal.
The journal requires the article submitted to be original based on academic works (academic writing and research). In addition to that, the article submitted is never published before in any journal or is being reviewed for possible publication in certain time in other journal. All the articles submitted will be reviewed by certain editors, editorial board as well as blind reviewers appointed by the journal. Any article does not meet the requirement of the guidelines will not be considered and will be declined.

The number of the words of the article is between 10000 to 15,000 words at length. References, tables, figures, appendices and notes are included in those words. As for the abstract, it must not exceed from 150 words with 5 key words. The articles with quotations and passages from local or foreign language should be translated into English. Electronic submissions are welcome and should be sent to mail journal.

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

1. If the author’s name occurs naturally in the sentence the year is given in the parentheses:- e.g. In a popular study, Harvey (1992, P.556) argued that.…
2. If however, the name does not occur naturally in the sentence, both name and year are given in the parentheses:- e.g. More recent studies (Bartlett 1996; James 1998) show that.…
3. When an author has published more than one cited document in the same year, these are distinguished by adding lower case letters (a,b,c, etc) after the year and within the parentheses:-e.g. Johnson (1994a) discussed the subject.

4. If there are two authors, the surnames of both should be given:-e.g. Matthews and Jones (1993) have proposed that.

5. If there are more than two authors the surname of the first author only should be given, followed by et al:- e.g. Wilson et al. (1997) conclude that.

6. If there is no originator then "Anon" should be used:-e.g. A recent article (Anon 1993) stated that.

7. If you refer to a source quoted in another work you cite both in the text:-e.g. A study by Smith (1960 cited Jones 1994 p. 24) showed that. (You need to list the work you have used, i.e. Jones, in the main bibliography)

8. Page Number: If you are referring to the overall argument of a book or article, do not use page numbers, e.g. “Nunan (1986) presents many different varieties of syllabus.” If, however, you are referring to a specific point within a book or article, mention the page number(s), e.g. “Allwright (1982 p. 56) provides an example of intervention in a lesson.”

9. Quotations:- A short quotation of less than a line may be included in the body of the text in quotation marks. e.g. …so “good practices must be taught” (Smith 1996, P. 15) and we should… But if it is longer, start a new line and indent it. You must include the page number. Theory rises out of practice, and once validated, returns to direct or explain the practice (Stevens 1997, p. 92).

10. Diagrams:- Diagrams should be referenced as though they were a quotation, with the author and date given alongside and full details in the list of references.

**B. Additional Notes about Citations**


These do not provide recoverable data and so are not included in the reference list. Cite personal communications in the text only.
Give initials as well as the surname of the communicator and provide as exact a date as possible. e.g. Many designers do not understand the needs of disabled people, according to J.O. Reiss (personal communication, April 18, 1997).

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

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

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

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

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

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Author's Surname, Initials.,
Year of publication.
Title.
Edition. (if not the first).
Place of publication:
Publisher.

Reference to a contribution in a book

Elements to cite:
Contributing author's Surname, Initials.,
Year of publication.
Title of contribution. Followed by In.
Initials. Surname, of author or editor of publication by ed. or eds if relevant
Title of book.
Place of publication:
Publisher,
Page number(s) of contribution.

Reference to an article in a journal

Elements to cite:
Author's Surname, Initials.,
Year of publication.
Title of journal
Volume number and (part number),
Page numbers of contribution.
e.g. Evans, W.A., 1994, Approaches to intelligent information retrieval. Information processing and management, 7 (2), 147-168.

Reference to a conference paper

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Title of contribution. Followed by In:
Initials. Surname, of editor of conference proceedings (if applicable) followed by ed. or eds.
Title of conference proceedings including date and place of conference.
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Page numbers of contribution.

Reference to a publication from a corporate body (e.g. a government department or other organisation).
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Year of publication.
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No standard method for citing electronic sources of information has yet been agreed upon. The recommendations in this document follow the practices most likely to be adopted and are intended as guidance for those needing to cite electronic sources of information now. Those intending to use such citations in papers submitted to scholarly journals should check whether an alternative method is used by that journal.

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

1. Reference to individual works


2. Reference to E-Journals
Author. (Year). Title. Journal Title [online], volume (issue), location within host. Available from : URL [Accessed Date].

3. Reference to mailbase/listserve e-mail lists
Author. (Day Month Year). Subject of message. Discussion List [online] Available from: list e-mail address [Accessed Date].
e.g. Brack, E.V. (2 May 1995). Re: Computing short courses. Lis-link [online]. Available from: mailbase@mailbase.ac.uk [Accessed 17 Apr 1996].

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

Sender (Sender's E-mail address). (Day Month Year). Subject of Message. E-mail to Recipient (Recipient's E-mail address).

Lowman, D. (deborah-lowman@pbsinc.com). (4 Apr 1996). RE>>-ProCite and Internet Refere. E-mail to P. Cross (pcross@bournemouth.ac.uk)

5. Reference to CD-ROMs

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


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

1. Articles should be written in the format of 1.5 space
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