

Indigenous Knowledge in Preserving Cirebon Old Manuscripts Collection

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Abstract: Cirebon old manuscripts collection, representing identity of our cultural heritage is one example of Indonesia's national wealth which has not been kept in one adequate holding or institution such as library, archive or even museum in the region. Since the location and owner of manuscripts are scattered, thus, it is assumed that they underwent a various kind of treatment adjusting towards the value and meaning of the owner. Attention that had been practiced in the tacit knowledge of the owners in preserving their existing condition, is understood to reflect the mind set of the owner. Thus it is worth to reveal this Indigenous Knowledge (IK) in preserving Cirebon old manuscripts. The purpose of this study is to identify IK methods in preserving Cirebon old manuscripts. in order to gain in depth understanding of the owner's point of view in preserving these manuscripts. This research was carried out using qualitative approach and analyzing it by referring to its value and meaning of the owner. Result shows that IK used in preserving Cirebon old manuscripts proof to be useful and could prevent from loss that had been practiced for years by the community. Giving value and meaning to the manuscripts, proof to enhance beneficial sustainability for their long term preservation. This study provide solution to the problem preserving manuscripts for other community.

Key words: Indigenous knowledge, Cirebon old manuscript, value, preservation, Indonesia

INTRODUCTION

Knowledge preservation is defined as the process of allowing ones knowledge to be selected, acquired and stored in order to make them available for individual and community usage (Agrifoglio and Metallo, 2015). In the past few decades, we have witnessed a growing interest in the development of knowledge preservation as one of the stages in the knowledge management cycle. In particular, there has been a variety of theoretical and empirical research concerning knowledge preservation activities in community of practice, from traditional until modern organization. Indonesia is known as a country having a wealth of culture with a variety of Indigenous Knowledge (IK) which could save and guard the cultural heritage, such as valuable manuscripts that are now kept in different institution and private owners. However, lack of attention and loss of IK in preserving these manuscripts, could end up in damaging and threatening these manuscripts.

Cirebon is located in West Java province, located in the eastern part which is directly adjacent to the province of Central Java. One of the uniqueness of Cirebon is having four courts at the same city of Cirebon. The court keraton among others are Kasepuhan Court, Kanoman Court, Kacirebonan Court and the Court Keprabon. This study is focusing in the knowledge preservation of

manuscripts in Cirebon society in terms of storage, care and maintenance of manuscripts belonging to the community. Preservation of manuscripts in terms of the actual content is very important because the manuscript is a cultural artifacts or objects that reveal traces of the results made by human hands, contains ideas, values of valuable cultural. Manuscripts can show user attitudes and behavior in social and cultural life of the nation. Preservation of manuscripts from the physical aspect is not less important because the script as a cultural artifact, if not intact or the physical condition is destroyed certainly there will be no more values that we all can be proud of, thus, it is an important fact for the nation in shaping the identity of the nation (nation identity). This research is expected to have benefit academically and practically. Academically, it aims to have a contribution to the development of preservation of library, archive materials, especially concerning manuscripts; expected research on indigenous knowledge can be applied in subsequent scientific studies with laboratory trials. While the practical benefits include providing solution to the problem of preservation of manuscripts at the community level who are not familiar with the manuscript preservation techniques which are easy, manageable and affordable. By using IK it is expected to minimize economic impact that can be taken from each individual community manuscript owners. Knowledge preservation of the

content could help small traditional industries develop cultural tourist attraction. The findings in the preservation of local wisdom texts are part of the cultural identity of the Indonesian nation. Therefore, the present invention needs to obtain recognition.

Information regarding the physical condition of Cirebon old manuscripts in Kasepuhan Court, showed the conditions under threat because it is not well-maintained. Perhaps what happened in Cirebon Kasepuhan Court would also occur in the manuscripts collection of individuals around Cirebon. In this court the physical condition of the manuscripts are showing signs of collapse. One cause of the malfunction mentioned is mold and moisture, thin manuscript sheets of dluwang paper and European paper (Multidisciplinary research conducted between Department Library and Information Science, FIB UI and Department Microbiology, FMIPA UI (Oetari *et al.* 2016; Oleg, 2006; Richard and Oleg, 1999). This shows how important the preservation knowledge in rescuing these manuscript. These concerns made the local government began to contemplate plans to allocate funds to build a building in the ancient Kasepuhan Cirebon Court Complex. None of these had happened until nowadays.

Research assumptions shows that from the results of previous studies in 1994 (Pudjiastuti) there were as many as 27% manuscript in good condition. It is assumed these manuscripts were conserved for their contribution methods of IK that come into play. This were investigated. Meanwhile, 46.50% manuscript in a bad state. Assumptions were these manuscripts are damaged by external factors such as inadequate environmental storage areas that are not eligible. Lack of attention and appreciation of future generations in preserving the manuscripts corresponding previous generation. As much as 3.70% of the script was not mentioned of the conditions generally and still others as much as 22.80% were not appear in the report.

Thus the research purposes herefore, is a study that seeks to understand IK in preserving Old Cirebon manuscripts, mapping the forms of IK in order to understand why IK is still used for this matter, so as to revitalizing IK techniques when possible to be applied and therefore would develop this IK results to be disseminated to the public owners of individual manuscripts.

Literature review

Indigenous knowledge: Preserving old manuscripts derives from tacit knowledge that are related to technology that surrounds the community throughout the years. in this matter should be approached from defining

it as “complex set of knowledge and technologies existing and developed around specific conditions of populations and communities indigenous to a particular geographic area” (Maurice, 2004; Njiraine *et al.*, 2010).

Characteristics and functions of IK: Referring to IK research in Kenya and South Africa using informetric study (2010), it is worth to note here that IK is possessed by community in rural or urban, settled or nomadic, original inhabitants or migrants. It is therefore worth to consider that IK is based on ideas, experiences, practices and information that are generated locally or other place, subsequently transformed by local people and afterwards blended in their way of life. In this process of transferring IK, it is important having the same languages, traditions, cultural experiences in one community. People from inside the IK, believed that IK is considered to be local: meaning, specific community; uncodified intangible knowledge which is passed through orally; have the character of experimental, repetitive, continuously changing, though IK is seen from outside to be static. The World Bank highlights the importance of IK as follows: “Indigenous knowledge provides the basis for problem-solving strategies for local communities, especially the poor; it represents an important component of global knowledge on development issues. IK is an underutilized resource in the development process. Learning from IK by investigating first what local communities know and have, can improve understanding of local conditions; provide a productive context for activities designed to help the communities; understanding IK can increase responsiveness to clients; adapting international practices to the local setting can help improve the impact and sustainability of development assistance; sharing IK within and across communities can help enhance cross-cultural understanding and promote the cultural.

MATERIALS AND METHODS

This study used a qualitative approach. Data were collected through interviews and observations. Structured interviews were conducted which adhered to the list of questions that had been developed previously. Using open-ended method of interview, keeping records and recording it. In addition to interviews, data collection is also conducted by direct observation, of the place of storage environment of old manuscripts. Observation is also associated with contributing factors causing damage to the manuscript, such as paper type, paper acidity level, temperature and humidity of the room.

Informants research: This research is using purposive sampling technique to determine the informants. Those

considered informants were those originated from Cirebon who owns manuscripts until now. Information was gathered from elders from the same region and from previous study on inventory and documentation of manuscript collections of Cirebon by Ruyin (2001). For purpose of this research, all of the informants are given pseudonym referring to the trees in Indonesia.

Data analysis: Data analysis was conducted by examining and studying all of the data collected using stages from data reduction, coding and afterwards summarized it into a conclusion and interpreting it as a finding.

RESULTS AND DISCUSSION

Profil of the owner: There are 15 informants which are located in different areas. One informant, Akasia had lived and worked in Jakarta for several years. He was an employee in a private oil company has background degree in economy and now he has retired as IT expert. At the beginning of his retirement, he then come up to think about his collection of old Cirebon manuscripts which are kept all these times in one big luggage when he moved to Jakarta. It was inherited from his late father. He planned to bring more of the others from Cirebon to look after them as family inheritance.

Four informants came from the surrounding area of Cirebon, a village called Mertasinga. Eboni, a well known practitioner of culture and art, in the Cirebon region, was deserted from Kanoman Palace (Keraton Kanoman). He owns two piles of manuscripts, in one rack of teak wood cupboard. He owns traditional instrument called karawitan Cirebon and a group of traditional dancers. Kemiri, was retired as an employee from Department of Education and Culture in Cirebon. He owns 21 leaves of Lontar manuscripts and one manuscripts made of European paper with water mark in it. He inherit the manuscripts from his ancestors (keturunan kuwu Kuwu is a name called for head of the village in Cirebon). Ulin, a local people, who owns one paper-based manuscripts. He was entrusted (Bedulan/Suranenggala Bedulan or often called Suranenggala implies to courageous/brave (sura) and weapons (nenggala). The founder of this village is Nyi Mas Baduran, a Mulsim who has prayer as his weapons. The regional Suranenggala/Bedulan include the village of Suranenggala Lor, Suranenggala Kidul, Suranenggala Kulon) of the manuscript which is a religious congregation (tarekat agama). Sengon, inherited 18 paper-based manuscripts from his ancestor.

Two informants lived in the Kedawung village. Firstly, Pinang, works as a teacher in an Islamic school,

Madrasah Tsanawiyah. He inherited 30 paper-based manuscripts. He lives in the axle or shaft road between Jakarta and Cirebon. He has other activities making mosaic art glass in his house, between his spare time which is one of the art craft of Cirebon. Secondly, Ketapang, lives also in the village of Kedawung. He owns one Qur'an manuscript. Paper-based manuscript was inherited from his ancestor.

Five of the next informants lived in the village of Suranenggala (Suranenggala a sub division or neighbouring village of Kapetakan which is separated in 2006 is also known as Bedulan). The first, Mahoni, inherited 2 paper-based manuscripts from his ancestor. The second, Damar, inherited 3 paper-based manuscripts from his parents. The third, Kenari, owned 3 paper-based manuscripts from his parents and relatives. The fourth, Kapuk, inherited 3 paper-based manuscripts from his parents. The fifth, Sindur, has one manuscript given by his neighbor, a manuscript of Qur'an. Sindur is a retiree employee from Department Education and Culture in Cirebon. The other four owners are all *dalang* Macapat (For the people of Cirebon and Indramayu, *dalang* Macapat are those who participate or have expertise in traditional ceremonies or performing arts. Thus, *dalang* has a broad meaning, *genjring* (tambourine) called *dalang genjring*, *pengidung* or *macapat artisan* called *macapat puppeteer*, *puppet player* called a *puppeteer* and so on).

The last three other owners of Cirebon old manuscripts, are all related to the ancestor of the court (keraton). The first, Kayu Manis, prince of Kacirebonan court (Keraton Kacirebonan), inherited from his ancestor, 1 teak wood cupboard of manuscript and one coated steel cupboard of manuscript. The second, Puspa, queen of Kanoman court (Keraton Kanoman), inherited from her ancestor one teak cupboard, consisting manuscripts, stored now in a wooden box and several manuscripts were already stored in several cardboard boxes. Puspa was a graduate master student in archaeology of faculty of humanities, Universitas Indonesia. The third, Matoa, prince of Kasepuhan court (Keraton Kasepuhan) was inherited by his ancestor one glass cabinet full of paper-based manuscripts and another one cabinet of manuscripts consisting of treaty agreement from the Dutch colonial time. One other glass cabinet were filled with manuscripts that are exhibited.

Indigenous knowledge in preserving manuscripts: In this research it was found that there are 2 types of purpose in preserving the manuscripts conducted by the owners. One is preserving the physical condition of the manuscript itself, in order to save the artifact of

manuscript. The second is preserving the information or the content of the manuscript, in order to preserve the knowledge contained and written in the manuscript.

Akasia, having an in depth appreciation and comprehension of the manuscripts read by his father during his younger years, he then tries to preserve them in his own way. The manuscripts that show some stain on the cover and on the leaves of paper were given treatment. He expressed in the interview that his father had them wrapped with cloth and had read to him from the manuscripts directly and told him the stories, in the past few years, about the Hikayat Sunan Gunung Djati. Thus he could not let these valuable manuscripts be lost because of his lack of attention in preserving them. Akasia realize that it was not only the stories that should not be lost but the memory of passing those stories of Sunan Gunung Djati, from father to son, still leave traces after all these years. This is why he would want these manuscripts to be preserve, as a trace of evidence of the ritual that had been going on as a set of culture mainly derived from the surrounding palace. Although, the culture of telling stories to the son had fade away but the content of it as well as the process of transferring it, should not be lost as one whole heritage after all. He underlined that these manuscripts could show attitudes and behavior of cultural and social life of the nation that should be passed down to the next generation as role models. It is all embedded in the surrounding of the manuscripts and how it is used. Thus Akasia had tried to preserve not only the manuscript itself but also the content of knowledge written in it. Akasia had preserve the cover of the manuscript by rebinding them with better hardcover. Some of the broken leaves of paper material were laminated in order to lessen the damage. Concerning the content of the manuscripts, Akasia had tried to translate them and at the end he had succeeded in printing them as well. One of the two books entitled *Sajarah Wali Syekh Syarif Hidayatullah Sunan Gunung Jati Hikayat* stories. In order not to have the original manuscript in further damage, thus while in the process of translating them, he made a photocopy out of it. Observing from the present collection, it shows that these manuscript collection had been well looked after.

Eboni, as a practitioner of culture and art, his activities ranged from giving traditional Cirebon karawitan course and traditional dancer course such as *tari topeng Cirebon*. His manuscripts collection are kept in one teak wood cupboard along with his *keris* collection (traditional armed weapon). His *keris* collection were located in the upper first rack, as his heirloom. He then store his two stacks of manuscripts, all covered by yellow paper-based folder, with the same size, in the second row. The last row

was for storing a small luggage-like suitcase. The cupboard was situated in a semi-dark room with other traditional instrument of *karawitan*. The room was equipped by wooden trellises and mosquito net. In his interview Eboni always routinely put incense (*kemenyan* or *dupa*) every once a week, in order to keep away the insect and other type of biota. He then tries to read the manuscript every once in a week. Result of observation showed that most of his manuscripts were still in good condition. He explained that this room was always kept in dark so as not to allow the light coming in too strong, exposing to his valuable treasure. The room had a 3 m high roof without ceiling. Grated air ventilation above each windows and doors which could clearly be observed from the design of the house, presumably contribute in creating a good environment for the collection. In spite of the fair dry sandy and sunny atmosphere of Cirebon region, there were lots of trees surrounding this house which in turn would be beneficial to capture the dirt and dust from the surrounding, thus this would give a good deed in the contribution to lessen the dust and dirt that could give bad damaging factor. All the manuscripts observed were very well looked after.

Kemiri, lived in the neighborhood in walking distance with Eboni. His collection of Lontar manuscript were kept in a shoe box and wrapped in an old newspaper, presumably unchanged routinely, whilst the paper-based manuscript that he owned was kept unwrapped, in the same shoe box. Observing the condition of the manuscripts, there were sign of biological factor which effect the damage of these two manuscripts. He kept these manuscripts in his wardrobe. Kemiri had shown that he knew the ways that his ancestors always do to preserve these manuscripts, such as giving poison (*sadak*) so as the pest would not come. Other than this he used cloves as an antiseptic. Now a days, they only give camphor to prevent.

Possessing only one manuscript, Ulin tries to preserve it by using camphor. He understood that this manuscript is a valuable work of his ancestor that must be looked after. He kept it in his wardrobe as well. While interviewing, Ulin did not show any sign of comprehension on preserving manuscript derived from his ancestor.

Sengon, another owner of 18 paper-based manuscripts, in the same village of Mertasinga, confessed in the interview that he did not conduct any specific method to preserve these manuscripts. He did not recall his ancestor's method in preserving these manuscripts. Having observed the physical condition of these manuscripts they were still in good condition.

Pinang had 30 paper-based manuscripts that are carefully treated by wrapping each one of them with

newspaper and compiling them in one glass cabinet neatly, in his living room. While observing, it is inspected that all of the manuscripts are all being wrapped using new wrapped newspaper. There were no indicator of manuscripts experience damage. This fact shows that the owner always change the wrapping of these manuscripts. Thus, it could be assumed that the owner gave much attention in treating the manuscripts. It was unlucky, the glass manuscript cabinet was located at the corner nearby the window. This was a concern, since very much exposure of sunlight from dawn to dusk might gave a certain influence in damaging the manuscripts. Luckily these manuscripts were layed on the lower rack of the cabinet which is more shady and could not be seen directly through the glass. The living room which is only one meter directly beside a sate (Sate is a traditional food originated from Madura, made from small pieces of meat or chicken skewered in such a way as to puncture with bamboo sticks or bamboo palm leaves and then grilled using wooden charcoal) (satay) restaurant were feared to threaten these manuscripts because of the smoke of the grilled sate. More over, the situation of the house that was directly in front of the axle or shaft road between Jakarta and Cirebon which the dust, dirt, sand would be a threat for the surroundings of the manuscripts. In spite of these threat, there were activities of mosaic decorating workshop in the living room behind which would be a threat when reading the manuscripts in the same room. In the interview conducted at the venue, Pinang mention that he only gave camphor to banish the manuscripts from harmful biota.

Living in the same village with Pinang, called Kedawung village, Ketapang only have one manuscript to look after. He expressed that he always laid kemiri (hazelnut herbs) in the manuscript that he owned. He gave high appreciation for the Qur'an manuscript that he owned from his ancestor. Result of observation showed that there was no indicator of bad damage.

Mahoni, when interviewed, he asserted that he had always wrapped both of his paper-based manuscripts with a red batik cloth before putting them back his wardrobe cabinet everyday. This method of treatment in preserving these two paper-based manuscripts, was inherited from his ancestor. As a practitioner of culture and art, Mahoni, used this manuscript to earn a living. As a dalang (For the people of Cirebon and Indramayu, dalang Macapat are those who participate or have expertise in relation to traditional ceremonies or performing arts. Macapat has a broad meaning, drummers *genjring* (Tambourine) called *dalang genjring*, *Pengidung* or artisan macapat called *macapat puppeteer*, puppet player called a puppeteer and so on) Macapat (Macapat is a very human life teachings,

applied in public life, to find peace of soul that leads to tranquility of life. This art culture is full of advice and philosophy), he used this manuscript as a guideline and reference to conduct his Macapat performance. The manuscripts are always read by dalang Macapat. Observation on the physical condition of the manuscripts showed that damage was seen on the binding which was not intact anymore.

Damar, who lived in the same village of Suramenggala, when interviewed, revealed that he had the custom of wrapping both of the manuscripts with *jarik* (Jarik is long cloth diverse batik motif, black coloured background with brown colour shades.) cloth and then put them in his cabinet wardrobe. Observation on the physical condition of the manuscripts showed still in good condition.

Kenari, as opposed to Mahoni and Damar, confessed that he had no special treatment in treating the manuscript. He explained that these manuscripts must be cherished. He often read and practiced it in his daily activities, as it is not only for himself but for the posterity and for the life hereafter. Kenari used this manuscript when he was prompted to perform as dalang Macapat. Having observed the physical condition of the manuscripts showed that damage were seen on one surface of the paper as it was a water stain but the paper manuscript was still in good condition and can be read.

Observing the maintenance of treating manuscripts belonged to Kapuk, he revealed in the interview that he always wrapped each of the three manuscripts that were inherited to him by wrapping them with a white cloth. Being a dalang Macapat, he felt barokah (benefit) by reading these manuscripts, an inner peace. He simply felt a survival of calmness. Observation of the physical condition showed that his collection were still in good condition, only track of paper that had been cut off.

The last owner of manuscript who is living in the same village of Suramenggala is Sindur. He showed us his manuscript collection which he stored in a plastic bag and kept them in a glass cabinet which is perforated inside a wall. Having understood the manuscript was a hand written Qur'an, then he tried to keep it in a safe place. Nevertheless, after observing the physical condition of the manuscript which is made of European paper, there were signs of curl, folded, torn, dusty sheets of paper. The binding of the cover was not intact with the sheets of paper manuscript. It is presumed that there were sheets of paper that had been lost in the years before.

Moving into the court of Kacirebonan, Kayu Manis, the prince in charge showed 2 cupboards of manuscripts

that was one made of teak wood and another of a coated steel cabinet. He explained that these manuscript are valuable, there are collection of manuscripts which is actually document containing treaty during the Dutch colonial period written in the year 1889. It was kept in a tube made of zinc with the diameter of 8.5, 40 cm long. The European-paper manuscript were already laminated. While observing along these manuscripts, Kayu Manis had explained that several years ago the National Archive and the National Library of Indonesia had come and helped them preserve these manuscripts by using treatment such as encapsulation using washi paper. He expressed that the Kacirebonan Court valued the manuscripts by keeping them in a safe aluminium coated steel cabinet and another teak wood cupboard. Nevertheless, there was manuscript that had not been opened yet, kept inside aluminium coated steel box and it was revealed damage when opening it. The manuscripts were wrapped with white shroud cloth. The sheets of paper were scattered in condition of curling off, folded, torn, dusty. Many crumble of paper material were on the bottom of the cloth. The manuscripts were found not in a good condition. Manuscripts that were kept in the aluminium coated steel cabinet were observed showing signs of broken sheets of paper. Other manuscript from the teak wood cupboard which was found hole in the posterior side, showed signs of biological factor and uncontrolled environment towards the manuscript. It is presumed that there were lack of understood concerning the knowledge in preserving the collection. Despite of the fact that the court of Kacirebonan still perform annual ceremony in order to preserve and implement customs and ceremonies such as amulet Pajang (Ritual ceremony during the Maulidan tradition, in order to wash some noble amulets (panjang), known as nyiram panjang, in a water container. Those amulets are twelve big trays made of ceramics and have been hundreds years engaged in the annual ritual. These trays will be used to bring some kinds of meal in the panjang jimat festival, a procession of noble amulets from langgar (small mosque) to masjid agung (larger mosque). ceremony, unluckily these manuscripts collection are not included being maintained to be read and be open for use by the public.

As we move to observe the collection of manuscripts in the Kanoman court, Puspa, who inherited the collection of manuscripts from her ancestor, expressed the obstacle in maintaining the collection. She had thought that there should be a special room to keep the manuscripts. In this case Kanoman Court had tried to clear up a room to make them dedicated only for storage of these manuscript. Having observe the location of the room, it is seen

that the room are given a process of pengukupan (Pengukupan means) perfumery burned (like dupa incense, setanggi incense) to fumigate clothes in order to get nice fragrant; flowers, such as jasmine flowers to scent tea; perfumery: perfumed water, water perfumery) scent of flower and wood burnt scent commonly referring to kemenyan (incense) which gave a certain scent of smoke burnt to repel insects and to maintain consistency of room temperature and room moisture. This process of pengukupan is conducted once a week to prevent from damaging the furniture surrounding. This is conducted since the manuscripts were not stored in a closed-access cupboard or cabinet. The manuscripts that could be observed were stored in teak wood box which had not been taken out since. The condition of the manuscript were loose leaves, not binded, consisting of sheets of European paper. Puspa had confirmed that she hoped not only the format of the manuscript that is going to be maintained for the future but also the information and knowledge acquire from the manuscript should be disseminated. She argued that if the Indonesian people could apply what is written in the manuscript, Indonesia could become a great country again. Kanoman court is going to make ancient text as symbol of ancestral knowledge of Indonesia, the values contained therein are expected to be disseminated to the public.

The last court to observe was the court of Kasepuhan. Being the most well maintained and the grandest of other court in Cirebon, the court Kasepuhan (Kasepuhan Court was named originally Pakungwati court, the wife of Sunan Gunung Jati.), possessed two complex of historic buildings: firstly, Dalem Agung Pakungwati, founded in 1430 by Prince Cakrabuana; secondly, Pakungwati court (now called Kasepuhan court), founded by Prince Mas Zainul Arifin 1529. Since 1988, the two rooms at the front of the Kasepuhan court, is functioned as a museum that holds collection of ancient objects, heritage of the palace, including the collection of ancient manuscripts (Masrina, 2011). Being the highest in its collection of manuscripts, 69 manuscripts (Keprabonan 32 manuscripts, Kacirebonan 14 manuscripts and Kanoman 9 manuscript (Ruyin, 2011), Kasepuhan court has a total of 45 manuscripts written on European paper besides daluang (Ruyin, 2011) which contain religious text, the way of life and also letters of agreement. Matoa, one of the family of the Kasepuhan court, explained they used camphor in maintaining moisture in the manuscript storage cabinet. This was done to avoid the appearance of mold in the manuscript. Aside of that, they also practice pengukupan for the outside surrounding of the manuscript cabinet, once a week to avoid coming of insect and stabilize the moisture and temperature surroundings.

Having observed the manuscripts itself, it is revealed that these manuscripts had experienced deterioration allegedly by fungi. There were indications of damage characterized by patches of brown to black on the paper surface, the presence of small black grains such as spores on paper and the smell of acid on the manuscript. Waosan Chronicle Galuh is one example of ancient manuscripts which looked to have a defect. This was due to lack of knowledge in the maintenance (preservation) manuscripts by the owners who store the text in a glass cabinet without ventilation, the dim lights and the arrangement of the manuscript which were not arranged in a proper manner.

Another thing that Matoa in the care of the manuscript is their courtiers who work in the Kasepuhan Courts received training from ANRI in performing maintenance activities of the manuscripts. However, from the Kasepuhan Courts itself does not allow too many treatments containing chemicals, since it could damage the distinctiveness in the script that is in the court. Modern action undertaken by the court is only the use of camphor in the storage closet manuscripts. It allowed for the use of camphor which has no further impact for the manuscripts.

CONCLUSION

Manuscripts could be well preserved when it is valued by the owner. Findings showed that the conduct of IK in preserving manuscript using IK manner reveals to give entertainment, economic and religious meaning.

The strength of IK: These manuscripts owned by the community of Cirebon might not all be of certain value, nevertheless the value and meaning that they intentionally gave to these manuscripts, showed as a role model of how indigenous knowledge in preserving these manuscripts could save them from losing them as a trace of masterpiece of Nusantara people.

The weakness of IK: IK of preserving these manuscripts have not been given priority from the government, in the sense that no technical support in attaining these valuable knowledge are yet written.

The opportunity of IK: BPAD (Badan Perpustakaan dan Arsip Daerah Cirebon) could pioneering in the monitoring and training for the owner and direct the owner to develop their skill in preserving not only the physical condition of the manuscripts but also preserving the knowledge content of the manuscript. Building several points of a

room to read manuscript in the matrix of the owner in the community could interest the attracted tourist from outside Cirebon. Kementrian Desa RI could be of some help in developing this programme as well thus integrating with the purpose to upgrade the substance level of life of the community.

The threat/obstacle of IK: Government perhaps have tried to gather by inventoring these manuscripts and try to collect them as one whole collection. Nevertheless, these manuscripts should be at its own matrix where they used to belong and practiced. Those manuscripts should be categorized into those that are not treated well should be given monitoring and training continuously.

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