



QUR'ANIC MANUSCRIPTS OF TERENGGANU AND ACEH (CODICOLOGICAL ANALYSIS OF QUR'ANIC MANUSCRIPTS A47 AND A694 FROM THE PNRI COLLECTION)

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Abstract

This study examines the codicological characteristics of two ancient Qur'anic manuscripts, A47 from Terengganu and A694 from Aceh, which are part of the collection of the National Library of the Republic of Indonesia (PNRI). Using a qualitative approach with descriptive-analytical methods, this research analyzes the physical aspects of the manuscripts including calligraphy, illumination, paper type, binding techniques, and additional texts, as well as textual aspects covering rasm, qira'at, dhabt, tajwid, and waqf signs. The results show that both manuscripts reflect a unique synthesis between Islamic traditions and local cultures. Manuscript A47 displays complex geometric patterns with gold color dominance, reflecting the aesthetics of Terengganu, while A694 shows minimalist floral illuminations with dominant red and black colors, characteristic of Acehnese culture. Textual analysis reveals variations in rasm and qira'at, with A694 tending to be more conservative in Rasm Uthmani and following certain qira'at such as Ibn Amir and Hamzah, while A47 is more accommodative to isbat alif and follows the majority qira'at of 'Asim via Hafsh. This study concludes that these manuscripts are not only religious texts but also cultural artifacts that reflect the dynamics of transmission and adaptation of the Qur'anic text according to the needs of Muslim communities in Terengganu and Aceh, as well as contributing to the understanding of the history of Islamic civilization in the Archipelago.

Keywords: Codicology; Qur'anic Manuscript; Terengganu; Aceh; Rasm; Illumination.

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Abstrak

Penelitian ini mengkaji karakteristik kodikologis dua manuskrip Al-Qur'an kuno, yaitu A47 dari Terengganu dan A694 dari Aceh, yang merupakan bagian dari koleksi Perpustakaan Nasional Republik Indonesia (PNRI). Dengan menggunakan pendekatan kualitatif dan metode deskriptif-analitis, penelitian ini menganalisis aspek fisik manuskrip yang meliputi kaligrafi, iluminasi, jenis kertas, teknik penjilidan, serta teks tambahan, dan juga aspek tekstual yang mencakup rasm, qira'at, dhabt, tajwid, serta tanda waqf. Hasil penelitian menunjukkan bahwa kedua manuskrip tersebut mencerminkan sintesis unik antara tradisi Islam dan budaya lokal. Manuskrip A47 menampilkan pola geometris kompleks dengan dominasi warna emas yang mencerminkan estetika Terengganu, sedangkan A694 menunjukkan iluminasi floral minimalis dengan dominasi warna merah dan hitam yang khas budaya Aceh. Analisis tekstual mengungkap adanya variasi dalam rasm dan qira'at, di mana A694 cenderung lebih konservatif dalam Rasm Utsmani dan mengikuti qira'at tertentu seperti Ibn Amir dan Hamzah, sementara A47 lebih akomodatif terhadap isbat alif dan mengikuti qira'at mayoritas 'Asim melalui Hafsh. Penelitian ini menyimpulkan bahwa manuskrip-manuskrip tersebut tidak hanya merupakan teks keagamaan, tetapi juga artefak budaya yang mencerminkan dinamika transmisi dan adaptasi teks Al-Qur'an sesuai dengan kebutuhan masyarakat Muslim di Terengganu dan Aceh, serta berkontribusi pada pemahaman sejarah peradaban Islam di Nusantara.

Kata Kunci: Kodikologi; Manuskrip Al-Qur'an; Terengganu; Aceh; Rasm; Iluminasi.

INTRODUCTION

The study of Qur'anic manuscripts has an important role in understanding the history, culture, and religion of Islam. These manuscripts provide deep insights into the development of Islamic thought, the socio-political context of the early Islamic period, and the transmission of religious texts that form the basis of Islamic teachings.¹ Qur'anic manuscripts serve as primary sources in analyzing the evolution of Islamic doctrine and practice, the interaction between Islamic and non-Islamic cultures, and their impact on the identity of Muslims, both in the past and present.²

In Southeast Asia, manuscripts play an important role in the transmission of sacred texts and the preservation of knowledge. Manuscripts function not only as religious symbols but also as cultural artifacts that reflect the interaction between local traditions and religious practice.³ The Qur'anic manuscripts A47 and A694, originating from Terengganu and Aceh, which are now part of the collection of the National Library of the Republic of Indonesia (PNRI), are significant examples of Islamic cultural heritage in Southeast Asia. These two manuscripts reflect the interaction between local traditions and religious influences, demonstrating how manuscripts function not only as repositories of sacred texts

¹Fred M Donner, "Muhammad und die frühe islamische Gemeinschaft aus historischer Sicht," *Chemistry-an Asian Journal* 68, no. 2 (2014): 439-51, <https://doi.org/10.1515/ASIA-2014-0028>.

²Ali Araafi Akbar, "A Historical-Contextualist Approach to the Joseph Chapter of the Qur'an," *Open Theology* 8, no. 1 (2022): 331-44, <https://doi.org/10.1515/opth-2022-0213>.

³Kunawi Basyir, "The "Acculturative Islam" As A Type of Home-Grown Islamic Tradition: Religion and Local Culture in Bali," *Journal of Indonesian Islam* 13, no. 2 (2019): 326-49, <https://doi.org/10.15642/JIIS.2019.13.2.326-349>.

but also as media for transmitting and adapting religious teachings into local socio-cultural contexts.⁴

Codicologically, the Qur'anic manuscripts A47 and A694 show unique differences in their production and design influenced by the geographical and cultural environments of their respective regions. The illuminations in these manuscripts incorporate local motifs, while the use of calligraphy and punctuation reflects adaptation to the needs of the local Muslim communities.⁵ The textual variations found in these two manuscripts also indicate the dynamics of Qur'anic text transmission in Southeast Asia, influenced by local traditions and cross-cultural interactions.⁶

From a historical and socio-cultural perspective, the Terengganu and Aceh manuscripts have extraordinary significance in illustrating the role of manuscripts as media in the formation and strengthening of religious identity and local power. The Terengganu manuscript reveals how local rulers supported the production of religious texts as part of their expression of power and religiosity.⁷ Meanwhile, the Aceh manuscript reflects Aceh's role as a center for the spread of Islam and religious learning in the Archipelago.⁸

This study aims to analyze the codicological characteristics of manuscripts A47 and A694 and explore their philological significance in the historical and cultural context of Islam in Southeast Asia. The focus of this research is on the analysis of Juz 14 of both manuscripts, with discussion limited to the physical aspects of the manuscripts and textual variations without reviewing other aspects such as colophons or translations. Thus, this research not only contributes to the study of Qur'anic manuscripts in general but also enriches understanding of the interaction between sacred texts and Muslim communities in this region.

LITERATURE REVIEW

A. Codicology as a Science

Codicology is a branch of science that studies books as physical artifacts, especially manuscripts, with emphasis on material structure, constituent materials, and production techniques.⁹ Through this approach, codicology is able to reveal the historical, cultural, and technological contexts underlying the process of copying and using a manuscript. In practice, this discipline closely intersects with paleography, which focuses on the study of ancient writing, so that together they provide a comprehensive analytical foundation for historical documents.

In its analysis, codicology focuses on observing the physical characteristics of manuscripts, such as paper type, presence of watermarks, layout, and binding techniques.¹⁰

⁴Piyapat Jarusawat, Andrew Cox, and Jo Bates, "Community Participation in the Management of Palm Leaf Manuscripts as Lanna Cultural Material in Thailand," *Journal of Documentation* 74, no. 5 (2018): 951-65, <https://doi.org/10.1108/JD-02-2018-0025>.

⁵The "Acculturative Islam" As A Type of Home-Grown Islamic Tradition: Religion and Local Culture in Bali."

⁶Jin Liang Jia, "Translation and Interaction: A New Examination of the Controversy over the Translation and Authenticity of the *Śūraṅgama-sūtra*," *Religions* 13, no. 6 (2022): 474, <https://doi.org/10.3390/rel13060474>.

⁷Nur Setiawati Mappaselleng, St. Samsuduha, and Bisyri Abdul Karim, "Manuscript as a Source of Cultural and Spiritual Inspiration," *Advances in Social Science, Education and Humanities Research*, 2022, <https://doi.org/10.2991/assehr.k.220408.076>.

⁸Jarusawat, Cox, and Bates, "Community Participation in the Management of Palm Leaf Manuscripts as Lanna Cultural Material in Thailand."

⁹Muhammad Alwi HS and Nurul Hasanah, "Historical Interpretation of Raden KH Sholeh Drajat's Al-Qur'an Mushaf Manuscript Through the Codicological Approach," *Jurnal Lektur Keagamaan* 21, no. 1 (2023): 23-58, <https://doi.org/10.31291/jlka.v21i1.1112>.

¹⁰HS and Hasanah.

The study of the Qur'anic manuscript by Raden KH Sholeh Drajat, for example, shows the use of European paper with a medallion-shaped watermark indicating that the manuscript dates from the 19th century. Aspects of format and layout are also important considerations, as seen in the Sankt Gallen manuscript which displays a hierarchy of text and colored initials, reflecting its scholastic function in the 12th century.¹¹

B. Philology and Textual Aspects of the Qur'an

Philology, particularly in the context of Islamic texts, involves the study of various linguistic and interpretive aspects, such as *rasm* (orthography), *qira'at* (readings), *dhabt* (precision), *tajwid* (elocution), and *waqf* (pausing).¹² These elements influence the interpretation and transmission of religious knowledge and play an important role in the preservation of sacred texts. *Rasm* refers to the orthographic representation of the Qur'anic text, which is important for maintaining the original text and ensuring the authenticity of the text over time.¹³ *Qira'at*, which involves different methods of reading the Qur'an, highlights variations in readings that can affect the meaning and interpretation of the text.¹⁴

The study of these philological aspects aims not only to preserve the text but also to understand the cultural and philosophical contexts that accompany it. The integration of philological studies with local wisdom and cultural practices shows the broader implications of this study in fostering social harmony and religious understanding.¹⁵

C. Previous Research

Several previous studies relevant to this research include: research by 'Arifah Mursyidah Illiashaq and Muhammad Fairuz A. Adi on *The Method of Writing Hamzah: A Comparative Study According to the Rasm Uthmani Method and Jawi Writing* (2020) which analyzed differences in writing hamzah.¹⁶ Fauzi Saleh and Ulil Azmi in their research **Rasm of Qur'anic Manuscripts: A Study of the Pedir Museum Aceh Collection Manuscript Number 278/16** (2019) discussed inconsistencies in rasm writing in Qur'anic manuscripts from Aceh.¹⁷ Amroeni and Rofiatul Khoiriah Nasution in their research *The Oldest Qur'anic Manuscript in North Sumatra* (2020) showed differences in rasm writing and the application of tajwid in the manuscripts studied.¹⁸

These studies demonstrate various aspects relevant to the study of Qur'anic manuscripts, particularly in terms of rasm, codicology, and philology. The novelty of this research lies in the comparison of manuscripts from two regions, namely Terengganu and Aceh, and the emphasis on socio-cultural influences affecting the tradition of Qur'anic writing in both regions.

¹¹HS and Hasanah.

¹²Mark Durie, "Semantic Decomposition of Four Quranic Words," *Russian Journal of Linguistics* 26, no. 4 (2022): 937-69, <https://doi.org/10.22363/2687-0088-30779>.

¹³Durie.

¹⁴Durie.

¹⁵Sumper Mulia Harahap and Hamka Hamka, "Investigating the roles of philosophy, culture, language and Islam in Angkola's local wisdom of 'Dalihan Na Tolu'," *Theological Studies/Teologiese Studies* 79, no. 3 (2023), <https://doi.org/10.4102/hts.v79i1.8164>.

¹⁶'Arifah Mursyidah Binti Illiashaq and Muhammad Fairuz A. Adi, "Kaedah Penulisan Hamzah: Kajian Perbandingan Menurut Kaedah Rasm Uthmani Dan Penulisan Jawi," *QIRAAT: Jurnal Al-Quran Dan Isu-Isu Kontemporari* 5, no. 2 (2022): 67-78, <https://doi.org/10.53840/qiraat.v5i2.50>.

¹⁷Fauzi Saleh and Ulil Azmi, "Rasm Manuskrip Mushaf Al-Qur'an: Kajian Terhadap Naskah Koleksi Pedir Museum Aceh Nomor 278/16," *TAFSE: Journal of Qur'anic Studies* 8, no. 1 (2023): 1, <https://doi.org/10.22373/tafse.v8i1.17986>.

¹⁸Amroeni Amroeni and Rofiatul Khoiriah Nasution, "Manuskrip Al-Qur'an Tertua di Sumatera Utara (Studi Kodikologi Dan Tekstologi Manuskrip Al-Qur'an)," *Ibn Abbas* 4, no. 2 (2022), <https://doi.org/10.51900/ias.v4i2.12566>.

METHOD

This study employs a qualitative research approach with descriptive-analytical methods, designed to systematically analyze the codicological and philological characteristics of Qur'anic manuscripts A47 and A694. The research design integrates direct manuscript observation with comprehensive literature review, enabling a holistic understanding of both physical and textual aspects of the manuscripts.

The qualitative approach was selected as it allows for in-depth examination of manuscript characteristics that cannot be quantified, such as artistic styles, calligraphic features, and orthographic variations. The descriptive-analytical method enables systematic documentation of observed features followed by critical interpretation of their significance within broader historical and cultural contexts.

The primary data consist of two Qur'anic manuscripts: Mushaf A47 (originating from Terengganu) and Mushaf A694 (originating from Aceh), both part of the collection of the National Library of the Republic of Indonesia (PNRI). These manuscripts were selected based on their representativeness of distinct regional traditions and their relatively well-preserved condition, which allows for comprehensive analysis. Secondary data include scholarly works on codicology, philology, and Qur'anic sciences, as well as previous studies on Southeast Asian manuscripts.

Data collection was conducted through two parallel approaches:

1. *Direct Manuscript Observation*: The researcher conducted systematic observation of the physical manuscripts at the PNRI repository over a period of three months (September-November 2024). Observations were guided by a structured checklist developed from established codicological frameworks, covering: (a) physical characteristics (paper type, watermarks, dimensions, binding techniques), (b) calligraphic features (script style, writing materials, line spacing), (c) illumination patterns (motifs, color schemes, decorative elements), (d) textual features (rasm variations, qira'at indicators, dhabt marks, tajwid symbols, waqf signs), and (e) additional texts or annotations. Each observation was documented through photographs, detailed notes, and measurements. Multiple observation sessions were conducted for each manuscript to ensure accuracy and consistency.
2. *Literature Review*: A comprehensive review of codicological and philological literature was conducted, focusing on works by Ad-Dani, Al-Hamd, Ad-Dabba', and other authorities in Qur'anic orthography. This review provided theoretical frameworks for analyzing observed features and enabled contextualization of findings within established scholarly traditions.

Data analysis employed integrated codicological and philological analysis techniques, proceeding through the following stages:

1. *Data Organization and Classification*: All observed data were systematically organized according to thematic categories: physical features (paper, binding, illumination, calligraphy) and textual features (rasm, qira'at, dhabt, tajwid, waqf). Each category was further subdivided based on the specific characteristics identified during observation.
2. *Comparative Analysis*: The two manuscripts were analyzed comparatively to identify similarities and differences in their physical and textual features. This comparative approach enables the identification of regional characteristics specific to Terengganu and Aceh traditions. For textual analysis, the Juz 14 (comprising Surah Al-Hijr and Surah An-Nahl) was selected as the focus for detailed comparison, allowing for systematic examination of rasm and qira'at variations.
3. *Contextual Interpretation*: Findings were interpreted within broader historical, cultural, and scholarly contexts. This involved tracing the origins of observed features to

established traditions in Qur'anic sciences, as documented in works by scholars such as Ad-Dani, Ibn Al-Jazari, and contemporary authorities.

4. *Cross-Validation*: To ensure reliability, findings were cross-validated through multiple strategies: (a) comparison with descriptions of similar manuscripts in existing literature, (b) consultation with experts in codicology and Qur'anic sciences, and (c) repeated observation sessions to verify initial findings. Discrepancies were resolved through additional observation and consultation.

The following strategies were employed to ensure the validity and reliability of the research findings:

1. *Triangulation*: Findings were triangulated across multiple sources, including direct manuscript observation, published descriptions of the manuscripts (Abdul Hakim et al., 2019), and established scholarly works on rasm and qira'at. This triangulation enables verification of observations against multiple evidence sources.
2. *Systematic Documentation*: All observations were systematically documented using standardized forms, with photographs serving as visual evidence. This documentation enables verification by other researchers and supports the replicability of the study.
3. *Peer Consultation*: Preliminary findings were discussed with colleagues specializing in codicology and Qur'anic sciences to obtain feedback and identify potential biases or oversights.
4. *Member Checking*: Where possible, findings were compared with existing scholarly works on the same manuscripts to ensure consistency with established descriptions.

This study acknowledges several limitations. First, the analysis is limited to two manuscripts, which may not represent the full diversity of manuscript traditions in Terengganu and Aceh. Second, the focus on Juz 14 for textual analysis, while enabling systematic comparison, may not capture the full range of rasm and qira'at variations present throughout the entire manuscripts. Third, the study does not include detailed analysis of colophons or marginal annotations, which could provide additional insights into the manuscripts' production contexts. Fourth, as a library research study, it does not involve laboratory analysis of materials (e.g., pigment composition, paper fiber analysis), which could provide additional data on production techniques. Future research should address these limitations by expanding the sample size, conducting comprehensive textual analysis, and incorporating scientific analysis of manuscript materials.

FINDINGS AND DISCUSSION

A. Description of Manuscripts A47 and A694

Manuscript A47 originates from Terengganu with collection number PNRI A.47. The physical condition of the manuscript has brown/black stains due to mold, black spots, and damaged binding, but the manuscript is complete in 30 juz. The manuscript is written on brown European paper and parts have been laminated. The writing is still clearly readable using black ink. The first two pages and the end are illuminated, each surah name and number of verses is written in red ink, including waqf signs in each verse. There is a paper watermark "Pro Patria" with the letter "B" below the image, and a countermark "Blauw & Briel". The manuscript has no colophon, however, based on comparison with similar manuscripts, it is estimated that Mushaf A.47 was made in the early 19th century. The manuscript has 552 pages with dimensions of 30 x 20 cm. The number of lines on pages 3-550 is 15 lines, while on illuminated pages there are 7 lines.¹⁹

¹⁹Fahrur Rozi Abdul hakim, Ahmad Jaeni, Ali Akbar, *Mushaf Kuno Nusantara Jawa*, ed. Harits Fadlly (Jakarta: Lajnah Pentashihan Mushaf Al-Qur'an Badan Litbang dan Diklat Kementerian Agama RI, 2019).

Manuscript A694 originates from Aceh with physical condition showing insect holes, acid damage, and black spots. The manuscript is written on European paper in brownish condition. The writing is still clearly readable using black ink, and certain parts in red. Written in prose form with thick cardboard cover, 7 cm thick, dimensions 32 x 22 cm and text field 21 x 12 cm. Total pages 716 with 15 lines, except for pages with special illumination at the beginning, middle and end of the manuscript. There is a colophon at the front in Latin script: "Donated by the owner in the month of Jumadil Akhir 1257 [1841] in Aceh." Illuminations at the beginning, middle, and end of the manuscript with dominant colors red, yellow and black, which are characteristic of Acehnese manuscripts.²⁰

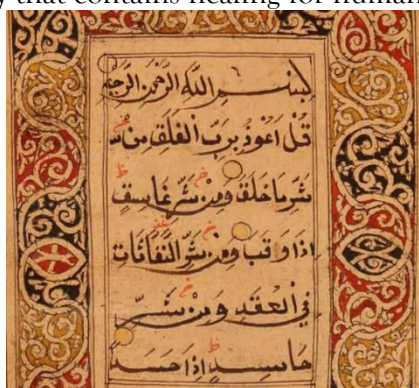
B. Physical Analysis of Manuscripts

1. Calligraphy

Both manuscripts use the *Naskhī* calligraphy style, which is the most common writing style in Qur'anic manuscripts due to its readability and aesthetic appeal.²¹ This style has an important role in Islamic tradition because of its clarity, making it easier to read religious texts. Its popularity made *Naskhī* the primary choice in the production of religious manuscripts in various regions of the Archipelago.²³ Surah Al-Hijr, which consists of 99 verses, and Surah An-Nahl, which consists of 128 verses, are both Makkiyah surahs, meaning they were revealed before the Prophet Muhammad's migration (Hijra) to Medina.

Surah Al-Hijr contains affirmation of monotheism, the oneness of Allah SWT, prophethood, resurrection, and recompense, reminding of the tragic fate of the disobedient and those who deny the messengers. Therefore, Surah Al-Hijr begins with warnings, threats, and condemnation. Meanwhile, Surah An-Nahl covers discussions on the principles of faith, namely divinity and oneness, resurrection, gathering, and revival. The discussion in this surah begins with an affirmation of the existence of resurrection and the nearness of the Hour. This is expressed in the past tense form, indicating the certainty of its occurrence."

Surah Al-Hijr is named so because it mentions the story of Ashhab al-Hijr (the inhabitants of Al-Hijr), namely the Thamud people. Al-Hijr is a valley located between Medina and Sham. Surah An-Nahl is named so because it contains the story of the bee (nahl), which is inspired by Allah SWT to suck the nectar of flowers and fruits and produce honey that contains healing for humans.²²



Picture 1. Mushaf A694.



Picture 2. Mushaf A47.

Source: National Library of Indonesia.

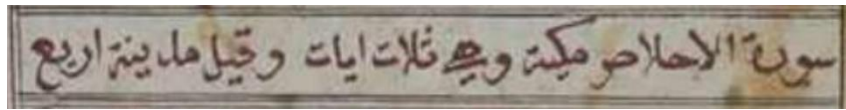
²⁰Abdul hakim, Ahmad Jaeni, Ali Akbar.

²¹Jajang A. Rohmana, "Empat Manuskrip Alquran Di Subang Jawa Barat (Studi Kodikologi Manuskrip Alquran)," *Wawasan: Jurnal Ilmiah Agama Dan Sosial Budaya* 3, no. 1 (2018): 1-16, <https://doi.org/10.15575/jw.v3i1.1964>.

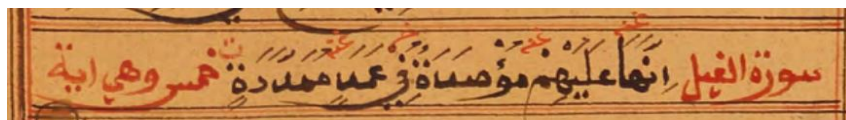
²²Abdul hakim, Ahmad Jaeni, Ali Akbar Prof. Dr. Wahbah Az-Zuhaily, *Tafsir Al-Munir: Akidah, Syariah, & Manhaj* (Depok: Gema Insani, 20113).

In manuscript A47, the decoration is much more complex with dominant use of gold color and unique heart-shaped ornaments, showing a stronger local cultural influence. Meanwhile, manuscript A694 has simpler decoration, with floral and arabesque motifs typical of the Archipelago without specific frames, showing a more minimalist aesthetic.²³

The surah headings in the two manuscripts show striking differences. The surah heading in Mushaf A47 mentions the surah name with a simple writing style without significant decorative elements, using uniform reddish-brown color, with minimal information only covering the surah name, number of verses, and place of revelation. Meanwhile, the surah heading in Mushaf A694 uses a classical writing style with additional symbol accents and decorative lines, combining red and black colors for visual hierarchy, and includes more detailed descriptions including verses after it.



Picture 3. Letterhead of Mushaf A47. Source: National Library of Indonesia.



Picture 4. Letterhead of Mushaf A694. Source: National Library of Indonesia.

2. Illumination

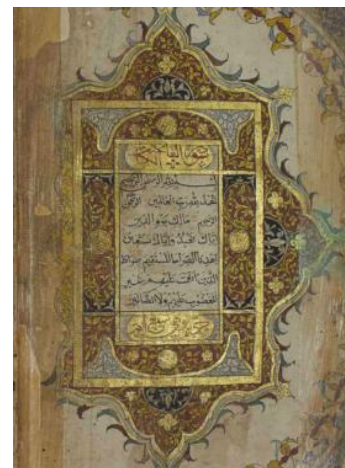
Mushaf A47 displays the distinctive beauty of Islamic illumination art with varied decorations in each section. At the beginning of the manuscript, the illumination displays complex geometric and floral patterns with dominant gold, red, blue, and green colors, creating a luxurious and sacred impression. In the middle section, illumination is seen at juz markers with simpler decoration but still displaying floral and geometric patterns. At the end of the manuscript, the illumination again shows grandeur with detailed symmetrical patterns. Surah headings are decorated with small frames with simple decorative patterns, while juz markers are decorated with medallions or small circles containing geometric or floral patterns with gold color accents.



Picture 5. End-of-Volume Markings.



Picture 6. Juz Divider.



Picture 7. Beginning-of-Volume Markings.

²³Rohmana.

Mushaf A694 displays illumination with rich and detailed decorative patterns. At the beginning of the manuscript, decorations use complex floral and geometric patterns with dominant red, black, and gold colors. The middle section of the manuscript, especially at juz markers, is decorated with circular elements with simple floral and geometric patterns. At the end, the illumination again shows luxurious symmetrical patterns with dominant gold, red, and black colors. Surah headings are decorated with simple frames framing the surah name in red, while juz markers are presented in ornate circular forms surrounded by patterns of small red dots.

3. Paper and Binding

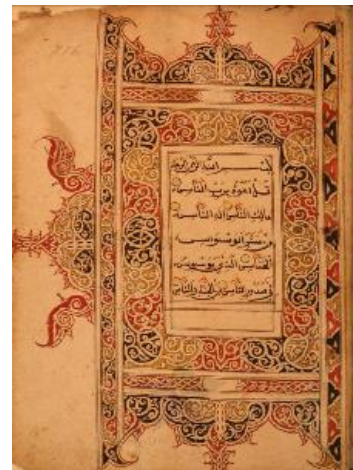
Mushaf A47 and A694 both use European paper, but there are differences in condition and characteristics. Mushaf A47 has experienced color change to brownish with mold stains, size 20 x 30 cm with a thickness of 5.5 cm. Mushaf A694 also shows brownish color change but is more fragile due to insect and acid damage, with dimensions of 21 x 31 cm and a thickness of 7 cm.



Picture 8. Juz Divider.



Picture 9. Center Illumination of the Mushaf.



Picture 10. End Illumination.

Cover design and binding style reflect different aesthetic approaches. The cover of Mushaf A47 uses geometric patterns with organic texture resembling leather with dominant dark brown color, giving a simple yet sturdy classical impression. Mushaf A694 has a plainer cover with solid black color without pattern, reflecting a functional rather than decorative style. Both use thick cardboard material with strong binding to maintain page integrity.

C. Textual Analysis of Manuscripts

Textual analysis focuses on Surah Al-Hijr and Surah An-Nahl in Juz 14, covering aspects of *rasm*, *qira'at*, *dhabt*, *tajwid*, and *waqf*.

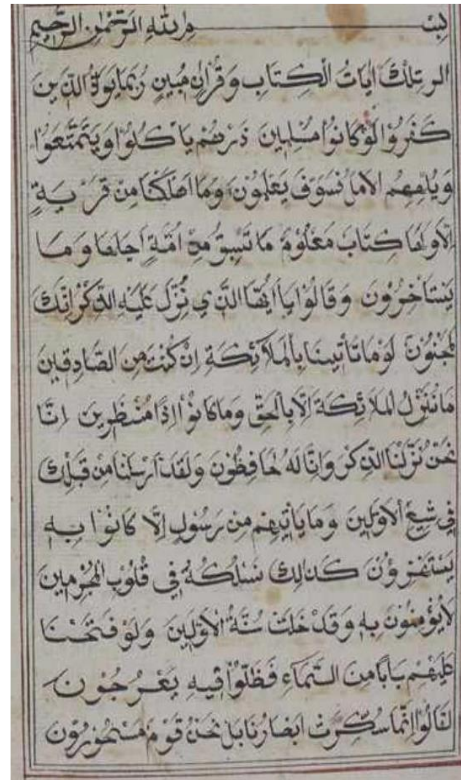
1. Rasm (Orthography)

In Surah Al-Hijr, significant rasm differences are found between the two manuscripts. In the word قرآن,²⁴ Mushaf A694 writes with *hazf alif* and *isbat hamzah* (قرآن) with regular fathah vowel, while Mushaf A47 writes with *isbat alif* and *hazf hamzah* (قُرآن) with a small standing alif vowel. Sample manuscript of Surah Al-Hijr:

²⁴Herman, *قَوَاعِدُ رِسْمِ الْقُرْآنِ: Mengenal Penulisan Al-Qur'an dengan Rasm Uṣmani*, (Bogor: Marwah Indo Media, Alhidayah Press 2024), hlm. 80-88.



Picture 11. Mushaf A47.



Picture 12. Mushaf A694.

In the word *كَفَرُوا* which indicates the meaning of disbelievers, Mushaf A694 performs *hazf* of the waw and alif letters by writing *كَفُر*, while Mushaf A47 *isbat* both letters (*كَفَرُوا*). Differences are also found in the word *يَأَيُّهَا* where Mushaf A694 writes with *hazf* alif and *isbat* hamzah (*يَاءُهَا*), while Mushaf A47 writes with *isbat* alif and *hazf* hamzah (*يَأَيُّهَا*).²⁵

In verse 17, the word *الرَّجِيمِ* in Mushaf A694 is written with *isbat alif lam* (*الرَّجِيمِ*), while Mushaf A47 performs *hazf alif lam* becoming *رَجِيمِ*. This shows variation in the application of Uthmani rasm in the two regions.

In Surah An-Nahl, in the word *وَعَلَامَاتٍ* (verse 16), both Mushaf A694 and A47 write the alif (*isbat*) which distinguishes them from the Ministry of Religious Affairs Mushaf which performs *hazf alif* and replaces it with a small alif. In the word *أُورَارُ* (verse 25), Mushaf A694 performs *hazf alif* written with a small alif, while Mushaf A47 *isbat* the alif.

2. Qira'at

In Surah Al-Hijr verse 37, an addition of the phrase *لَأَرْيَنَّ لَهُمْ* is found in Mushaf A694 which is not present in Mushaf A47. This addition only exists in verse 39 in Mushaf A47 and other manuscripts, indicating that A694 follows the qira'at that reads it in verse 37.

In Surah An-Nahl verse 11, in the word *يُنْبِئُ*, Mushaf A694 writes with the letter nun (*نُنْبِئُ*) following the qira'at of Imam Ibn Amir (Damascus) and Imam Hamzah (Kufa), while Mushaf A47 writes with the letter ya' (*يُنْبِئُ*) following the majority qira'at of Imam Nafi', Abu Amr, and 'Asim.

²⁵Herman, Ahmad Fathoni, Ade Naelul Huda, "Kaidah Ziyādatul Huruf Dan Maḥzūfatul Huruf Pada Rasm 'Uṣmāni (Studi Komparatif Kitab Samīr At-Ṭālibīn Fī Ar-Rasm Wa Ḍabṭ Al-Kitāb Al-Mubīn dan Jāmi' Al-Bayān Fī Ma'rifati Rasm Al-Qur'ān)" Al-Tadabbur: Jurnal Ilmu Al-Qur'an dan Tafsir 9, no. 01 (2024): 228-232, <https://doi.org/10.30868/at.v9i01.7073>.

In verses 28 and 32, the word *يَتَوَفَّاهُمْ* in Mushaf A47 uses the reading with ya' indicating that Allah causes His servants to die, following the qira'at of Nafi', Abu Amr, and 'Asim. Mushaf A694 uses the reading *تَتَوَفَّاهُمْ* with ta' indicating angels as the subject of taking souls, following the qira'at of Ibn Amir, Hamzah, and Al-Kisa'i.

3. Punctuation Marks (Dhabt) and Tajwid

Significant differences are found in the system of marking mad. Mushaf A47 is very consistent in marking every mad reading with a small alif, both for mad with fathah and kasrah vowels. In the lafaz *jalalah* الله, Mushaf A47 always gives a mad mark with a small alif above the tasydid lam, while Mushaf A694 does not give a mad mark.

In the word *مَلَائِكَةً*, Mushaf A694 marks mad with a "flag" sign (◡), while Mushaf A47 does not use this sign. For the word *السَّمَاوَاتِ*, although both manuscripts have *hazf alif*, Mushaf A47 adds a mad mark with a small alif above the letter mim which is not found in A694.

4. Waqf Sign System

Mushaf A694 has a complete system of waqf signs with various symbols: circle (O), Lam-Alif (لا), Ta' (ت), Kaf (ك), Waw (و), and others. Mushaf A47 is very minimal in this regard; in verses 1-15 there are no waqf signs at all, only after verse 16 are there circle signs (O).

In verse 81 of Surah Al-Hijr, Mushaf A47 marks waqf with the letter ta' (ت) above the letter mim in the word *بِأَسْكُمُ*, following the optional waqf reading of As-Susi and Hamzah, while A694 does not give a specific waqf sign.

5. Historical and Socio-Cultural Significance

Manuscripts A47 and A694 reflect the tradition of Islamic scholarship that developed in Terengganu and Aceh. Aceh, which has long been a center of Islamic learning, plays an important role in the broader tradition of Islamic scholarship, and Qur'anic manuscripts from this region reflect significant contributions to the development of Islamic knowledge and culture in Southeast Asia. In Terengganu, the tradition of Islamic scholarship stands out through figures such as Haji Mat Lintar who played an important role in promoting Qur'anic studies and recitation techniques such as tarannum.

Both manuscripts function not only as religious texts but also as cultural artifacts that reflect the social dynamics and history of their regions. In Aceh, the mushaf is integrated into the social and religious life of the community, functioning in education such as *dayah* to teach Islamic knowledge and traditions. The integration of religion and culture is reflected in social practices involving the mushaf, such as in celebrations of religious events and community gatherings. While in Terengganu, the focus remains on preserving tradition and the continuity of Qur'anic knowledge through established scholarly practices.

D. Comparison with Other Manuscripts

Calligraphy in Acehese and Terengganu manuscripts reflects local styles influenced by regional artistic traditions, different from Hijazi calligraphy in early Qur'anic manuscripts which has characteristics of soft, flowing lines. The materials used vary, including local paper, European paper, and animal skin, showing diversity similar to manuscript collections in West Kalimantan.

Acehese manuscripts are famous for their artistic illuminations that incorporate local decorative styles, functioning not only as decoration but also as cultural markers reflecting the region's heritage. Unlike early Qur'anic manuscripts in the Berlin and Birmingham collections which typically lack elaborate decoration, Acehese and

Terengganu manuscripts add a visual and cultural dimension that enriches understanding of the history and tradition of Qur'anic manuscripts.

CONCLUSION

Research on Qur'anic manuscripts A47 and A694 from the collection of the National Library of the Republic of Indonesia shows that both are cultural artifacts reflecting local Islamic traditions in Southeast Asia. Codicological analysis reveals unique characteristics in physical aspects showing the influence of the geographical and cultural environment of the manuscript's origin. Manuscript A47 stands out in the use of gold color and complex geometric patterns, reflecting the aesthetics and depth of Islamic artistic tradition in Terengganu. On the other hand, A694 shows minimalist yet elegant floral illuminations with distinctive Acehese cultural elements, such as the use of dominant red and black colors.

Philological analysis identifies textual variations that illustrate the dynamics of transmission and adaptation of the Qur'anic text according to the needs of Muslim communities in both regions. A694 tends to be more conservative in Rasm Uthmani with many *hazf alif* and follows specific qira'at such as Ibn Amir and Hamzah, uses waqf signs with Arabic letters, and has a minimalist mad marking system. Meanwhile, A47 is more accommodative to *isbat alif*, follows the majority qira'at of 'Asim via Hafsh, does not use the waqf letter system, and is consistent and explicit in marking mad readings with small alifs in various positions.

Historically, these manuscripts provide important insights into how sacred texts were produced, disseminated, and received by local Muslim communities. The significance of these two manuscripts lies not only in their religious value but also in their contribution to preserving and reflecting local cultural identity. This study recommends increased efforts in manuscript restoration and conservation, digitization to expand academic access, and further research on textual variations and social contexts of manuscripts to enrich understanding of the history of Islamic development in Southeast Asia.

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