



MANUSCRIPT OF HASAN MUNAWI'S MUSHAF AL-QUR'AN: STUDY OF CODICOLOGY, RASM, AND QIRA'AT

Muh. Rifqi Hidayat¹, Nur Aini², Khoirul Imam³

^{1,2}Institut Ilmu Al Qur'an An Nur Yogyakarta, Indonesia

*Corresponding Author: nurainipati87@gmail.com

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ABSTRACT

Hasan Munawi Qur'anic Manuscript (MAHM) through codicological and philological (textological) approaches, with particular attention to the aspects of rasm (orthography) and qirā'āt (Qur'anic readings). Employing a qualitative library-based research method, the study utilizes the interactive data analysis model developed by Miles and Huberman. The findings reveal that, from a codicological perspective, MAHM retains its original binding, contains a manggala as a source of historical information, and was written on European paper bearing the watermarks Pro Patria and Concordia as well as the countermark Honig, G-& Zoon. The manuscript measures 32.5 × 20.5 cm and features geometric and floral illuminations. It is written in Arabic script, predominantly in khaṭṭ thuluth, using black and red ink. From a textological perspective, the manuscript exhibits inconsistencies in the application of rasm, while the qirā'ah employed corresponds to that of Imām 'Āṣim through the transmission (riwāyah) of Ḥaḥṣ.

Keywords: Hasan Munawi, Codicology, Manuscripts, Rasm, Qirā'at

1. INTRODUCTION

Indonesia has a vibrant and diverse cultural heritage (Yunianta & Ichsan, 2020). Cultural heritage is divided into two parts: tangible and intangible. Tangible cultural heritage means the results of human work that can be moved or not, while intangible cultural heritage is abstract cultural heritage or cannot be captured by the five senses, such as concepts and cultural sciences (Pangaribuan, 2021). One of the material cultural heritages is in the form of manuscripts, better known as manuscripts. There are many manuscripts in the archipelago, as evidenced by the discovery of various manuscripts from the work of ancient people. However, studies on the manuscripts of the Qur'an tend to receive less attention, the reason being that the content of the Qur'an is always the same, never changes and does not provide a deeper picture from time to time, even though the manuscripts of the Qur'an contain stories about the culture and locality of previous communities (A'la, 2019).

The history of copying the Qur'an in the archipelago began at the end of the 13th century when the Samudra Pasai Kingdom was established in Aceh. Copying the Qur'an at that time was classified as traditional copying of the Qur'an until the end of the 19th century and the beginning of the 20th century. However, the first copy of the Qur'an was found in the 16th century, precisely in the month of Jumadil Awal in 1585 AD / 993 H from the collection of Willian Masden. Copies of the Qur'an from the past can be found in libraries, museums, Islamic boarding schools, heirs, and collectors (Faizin, 2012). One of the legacies of the Qur'an manuscripts kept by the heirs is the Hasan Munawi Qur'an manuscript (from now on abbreviated as MAHM), precisely located at Kedungpoh Kulon, Kedungpoh, Nglipar, Gunungkidul Regency. Regarding the naming of the MAHM manuscript, it was an initiative of the researcher based on the researcher's information in the manuscript. This MAHM manuscript is well-known in the community as a legacy of KH. Ahmad KIRAMU. He was one of the fighters during the Dutch colonial era who lived in Bantul Regency. The Queen of Mataram sent him to spread Islam to Gunungkidul Regency (personal interview with kyai RBT, 11/21/2023).

Further research into past works is necessary because past relics contain historical, cultural or civilisation information that once existed in that society (Mustaqim, 2014). This MAHM then became very important to study because the condition of the manuscript was already weathered, and no researchers had studied it, even though this manuscript is fascinating to study, especially regarding its characteristics or uniqueness, both in terms of codicology and textology. Codicology comes from the Latin word *codex* or *codices* (in plural), which means manuscript. In general, codicology is a science that studies the ins and outs of all aspects of manuscripts, including the history and origin of manuscripts, manuscript materials, age, place of research, and estimates of manuscript research (Rokhmansyah, 2020). Meanwhile, the word philology comes from the Greek word philology, composed of two words, *philos* and *logos*. *Philos* means beloved, while *logos* means word, articulation, and reason (Fathurahman, 2015). Regarding terminology, philology is a scientific discipline that attempts to uncover the content of texts, which are stored in manuscripts produced in the past (Harahap, 2021).

2. RESEARCH METHOD

This study employed a qualitative approach using library research. The codicological analysis followed the manuscript identification guidelines developed by the Religious Lecture Research and Development Agency of the Ministry of Religious Affairs of the Republic of Indonesia, which include thirty-two codicological aspects (Amrulloh, 2021). However, several adjustments were made to suit the characteristics of the Hasan Munawi Qur'anic Manuscript (MAHM). The manuscript number and code were omitted because the manuscript belongs to a private collection; the content summary was excluded because the object of study is a Qur'anic manuscript; and the blank-page aspect was removed since no blank pages were found. In addition, the term colophon was replaced with *manggala*, which was considered more appropriate to the historical information contained in the manuscript.

For the textual analysis, the study referred to the framework proposed by Saifudin, Head of the BQMI Exhibition and Collection Section, which includes the examination of

rasm, ḍabt, qirāʾāt, ‘adad al-āyāt, al-waqf wa al-ibtidā’, tafsīr, and translation (Madzkur, 2021). This research specifically focuses on rasm and qirāʾāt, as these elements are distinctive features of Qur’anic manuscript studies (Mursyid, 2021). Data were analyzed using the interactive model of Miles and Huberman, consisting of data reduction, data display, and conclusion drawing (Moleong, 2014).

3. RESULT AND ANALYSIS

Overview of the MAHM Manuscript

The MAHM manuscript is a Qur’anic manuscript inherited from KH. Ahmad Kiramu and is currently preserved as a private collection by his fourth-generation descendant, Kiai Suparto, in Kedungpoh Kulon, Nglipar, Gunungkidul, Yogyakarta. The manuscript consists of thirty incomplete juz and is no longer physically intact, as evidenced by torn and missing folios due to age. Despite this condition, its original cover remains relatively well preserved, featuring floral ornaments and geometric frames commonly found in historical Qur’anic manuscripts. The manuscript is also larger than most standard Qur’ans and is no longer suitable for regular use.

Evidence of its handwritten nature can be observed through the original ink strokes and corrections made by covering writing errors with ink, indicating direct and spontaneous scribal intervention. This characteristic reflects the long-standing manuscript tradition in Java. According to (Herusatoto, 2020), Javanese society underwent a cultural transformation from an oral tradition to a literate culture beginning in the Saka era, which contributed to the production of numerous meaningful written works, including the MAHM manuscript.



Figure 1. Handwriting in the MAHM Manuscript

Review of Codicology in MAHM Manuscripts

Manuscript Publication (Manuscript Inventory)

Based on information from the heirs and a survey of available manuscript catalogues, no other Qur’anic manuscript attributed to KH. Ahmad Kiramu or Hasan Munawi was identified. Therefore, the MAHM manuscript is currently known as the only surviving copy preserved in Kedungpoh Kulon, Gunungkidul, Yogyakarta.

Title of Manuscript

The manuscript contains no original title on its cover or within the text. To facilitate scholarly identification, the researcher designated it as the Hasan Munawi Qur’anic Manuscript (MAHM). The cover is made of cowhide and decorated with floral motifs and geometric frame patterns. It measures 32.5 × 20.5 cm, has a thickness of approximately 0.3 mm, and is predominantly brown and black in colour.



Figure 2. Cover of MAHM Manuscript with Nothing Title

Manggala

The manggala of the MAHM manuscript serves as important internal evidence for determining the manuscript's age and provenance. Internal evidence such as manggala and colophons plays a significant role in manuscript dating and historical reconstruction (Kamidjan, 2018). In MAHM, the manggala is located on a detached folio at the beginning of the manuscript, preceding the opening text of juz one. Its reading was conducted using Arabic Pegon conventions (Elmubarok, 2020), while its script exhibits characteristics of Khaṭ Fārisī, known for its right-leaning style (Faruqi, 2019).

The manggala reads: "marēngi wulan Jumadil Akhir. Kamis kliwon, wulan kaping songo lan ing taun wawu. Marēngi mongso kewolu, yusuf sangatipukh. Hasan Munawi ingkang putro Kiai Hamimuddin. Yen panitike ler kilen pesarean bawah Ngayogyakarta Hadiningrat. Amin." The text preserves chronological, genealogical, and geographical information, mentioning the month of Jumadil Akhir, the Javanese year Wawu, Hasan Munawi as the son of Kiai Hamimuddin, and a burial site located northwest of Ngayogyakarta Hadiningrat.

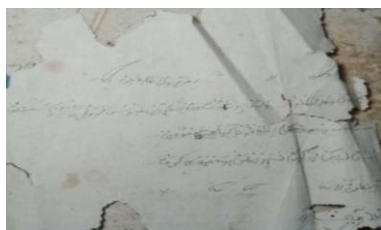


Figure 3. Manggala in the MAHM Manuscript

Authorship, Provenance and Dating

The manggala mentions two figures associated with the manuscript, providing important evidence for authorship attribution. Although the manuscript is widely known among local communities as the handwritten work of KH. Ahmad Kiramu, the information contained in the manggala leads the researcher to attribute the manuscript to Hasan Munawi. This finding highlights the significance of internal textual evidence in establishing manuscript provenance and authorship.

The MAHM manuscript is currently preserved by Kiai Suparto, a descendant of KH. Ahmad Kiramu, in Kedungpoh Kulon, Nglipar, Gunungkidul. It is stored alongside printed copies of the Qur'an in a household cupboard. Interviews with the heirs also revealed the existence of other relics belonging to KH. Ahmad Kiramu, including traditional weapons and personal belongings, which provide additional historical context for the manuscript's transmission and preservation (personal interview with AG, 23 March 2023).



Figure 4. Cupboard for storing manuscripts

In addition to identifying the manuscript's authorship, the manggala also provides important chronological information. According to codicological principles, manuscript dating may be determined through evidence such as copyists' notes, watermarks, information from manuscript custodians, and historical events recorded in the text (Kamidjan, 2018). Among these, the statement contained in the manggala offers the most direct evidence.

The Arabic Pegon phrase *سَعْتَفُوخُ يُوسُفُ* functions as a chronogram. Through abjadiyyah calculation, Yusuf (يُوسُفُ) yields a value of 156, while Sa'atufukh (سَعْتَفُوخُ) yields 1,216. The combined value of 1,372 indicates the year 1372 H, which serves as an important internal reference for dating the MAHM manuscript. This evidence strengthens the attribution of the manuscript and contributes to reconstructing its historical context (Kamidjan, 2018). Based on the abjadiyyah calculation, the manuscript was likely begun on 15 Jumada al-Akhir 1216 H, corresponding to Friday, 23 October 1801 AD (Nurmadinah, 2020). Information in the manggala further indicates that the manuscript was completed on a Thursday Kliwon during the fasting month in the Javanese year Wawu. Based on the correspondence between 1802 AD and the Javanese year Wawu (Widiyarti, 2013), the researcher tentatively estimates that the copying process lasted approximately four months. Nevertheless, this conclusion remains provisional, as it cannot be established with certainty that the Wawu year mentioned in the manggala refers specifically to 1802 AD.

Origin and Ownership of the Manuscript

MAHM manuscript is derived from both the manggala and testimony from the heirs of KH. Ahmad Kiramu. The manggala states that the manuscript originated northwest of the "lower cemetery" (pesarean bawah) of Ngayogyakarta Hadiningrat. Although the exact location of this cemetery remains uncertain, the researcher tentatively associates it with the Imogiri Royal Cemetery. This interpretation corresponds with the location of KH. Ahmad Kiramu's residence in Mblimbing, Bantul, situated to the northwest of Imogiri. According to his heirs, the manuscript has been preserved and transmitted through generations within the family and is currently held in Kedungpoh Kulon, Gunungkidul.

Base Type

The writing material of a manuscript is an important codicological element for identifying its origin and production. Indonesian manuscripts were commonly written on bamboo, dluwang, lontar, and European paper (Supriatna, 2021). According to

(Fathurahman, 2015), manuscript bases also include papyrus, parchment, soil, karas, and pudak, although European paper is the most frequently encountered material in Nusantara manuscripts. A key characteristic of European paper is the presence of a paper stamp or watermark, which can be identified by holding the sheet against the light (Fathurahman, 2015).

The MAHM manuscript is written on European paper, as evidenced by the presence of a watermark. The paper is relatively thick, brownish-white in colour, and contains visible chain and laid lines. These physical characteristics confirm its European origin and provide valuable codicological evidence for identifying the manuscript's material features and historical context.

Physical Condition

According to philological theory, a complete manuscript is one that remains intact, with no missing folios and in good condition (Sary, 2021). The MAHM manuscript does not meet these criteria, as several folios in juz one are missing and a number of pages have been torn due to age-related deterioration. Some folios have also become detached from their binding, likely as a result of previous use and handling, as indicated by the misplaced position of a juz one folio in the final section of the manuscript. Nevertheless, the central portions of the manuscript remain relatively well preserved, and the text is still clearly legible.



Figure 5. The physical condition of the mushaf, which is torn and separated from its binding

Watermark and Countermark

Watermarks and countermarks are distinctive features of European paper and serve as important codicological evidence for identifying manuscript provenance and estimating production dates, particularly when no colophon is centuries (Gusmian, 2017; (Hidayat, 2020). Examination of the MAHM manuscript revealed the watermarks Pro Patria and Concordia, both associated with Dutch paper production. The Pro Patria watermark features a lion holding a sword and dates to approximately 1683–1799, while Concordia bears the inscription “Concordia Resparvae Crescunt.” The manuscript also contains the countermarks “HONIG” and “G & Z,” identified as Honig, G-& Zoon, a paper manufacturer from Zaandijk, the Netherlands, active from 1702 AD.

The presence of multiple watermark types suggests that both paper varieties were widely circulated when the manuscript was copied. However, watermark evidence indicates only the paper's production date, not the exact date of manuscript use. The interval between paper manufacture and use may range from two to ten years (Hidayat, 2020), providing only an approximate chronological framework.



Figure 6. Pro Patria watermark depicting a lion and a soldier, accompanied by a watermark of a stone monument surrounded by floral ornaments and the countermark “HONIG.”

Thick and Thin Lines

European paper is characterized by vertical chain lines and horizontal laid lines, features that can assist in dating manuscripts (Fathurahman, 2015). According to Russel Jones, papers with visible chain lines generally date from the seventeenth to early nineteenth centuries, whereas papers produced after 1820 typically lack such features due to technological changes in papermaking (Hidayat, 2020).

The MAHM manuscript contains eight vertical chain lines per folio, spaced approximately 2.5 cm apart, and horizontal laid lines with intervals of about 1 mm. No ruling lines or writing guidelines, whether impressed or drawn in ink or pencil, were identified. These characteristics further confirm the manuscript’s use of European paper and support its codicological dating.



Figure 7. Thick lines and thin lines in the MAHM manuscript.

Binding, Number of Drains, Sheets, and Pages of Manuscript

Regarding the binding, the MAHM manuscript is bound with white and dark blue thread-like wool thread. In binding, it is inseparable from discussing the kurtas or katern, namely the folds in the manuscript (Rokhmansyah, 2020). Researchers cannot identify the number of copies in the MAHM manuscript because many of the binding threads are broken, resulting in one copy becoming one with another, so it is not known how many copies and sheets or pages there are in each copy.



Figure 8. MAHM Manuscript Binding

Number of Lines Per Page, Page Numbering, and Transliteration Words

The average number of lines per page in the MAHM manuscript is 13. Then, for page numbering and catchwords, they are not found in this mushaf manuscript. Catchwords are words written under the back side (verso) of a manuscript page; these words indicate the first word on the front side (recto) of the next page (Fathurahman, 2015).

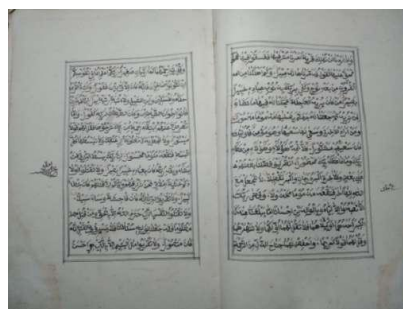


Figure 9. Page with 13 Lines

Manuscript and Writing Size

There are two types of manuscript sizes: the size of the manuscript sheet and the size of the writing space or text. The size of the manuscript sheet is the length and width of all manuscript materials, while the size of the writing space or text is the length and width of the writing space (Rokhmansyah, 2020). The MAHM manuscript has a length and width of one manuscript page of 32.5 cm x 20.5 cm. The length and width used to write verses are for the outer line 20.5 cm x 13 cm and the inner line 19.5 cm x 11.5 cm.

Illumination

Illumination constitutes an important codicological feature that may indicate the social function and cultural milieu of a manuscript. While court-sponsored manuscripts are generally characterized by elaborate and luxurious decorative programs, manuscripts produced for educational purposes in Islamic boarding schools commonly exhibit simpler ornamental designs, including geometric frames and vegetal motifs (Gusmian, 2017).

The MAHM manuscript displays a modest illumination scheme consisting of geometric and floral elements. The geometric ornamentation includes rectangular frames throughout the manuscript and circular devices placed at the opening of each juz, containing scholia indicating the juz designation and the phrase *min al-Qurʾān al-ʿAẓīm* shapes (Umirnowati, 2020). Floral ornamentation, particularly leaf-tendrils and flower motifs, appears on the manuscript cover and at the openings of juz one and two. The predominance of simple geometric and vegetal decorations suggests that the manuscript

was produced within a pedagogical rather than a courtly environment. No illustrative elements were identified in the manuscript.



Figure 10. Illumination of rectangular and round or circular shapes (left) and illumination of floral motifs (right)

Language and Script

Language and script are essential elements in writing manuscripts. The language and script used in the MAHM manuscript are Arabic. This can be ascertained because the manuscript is categorized as the mushaf al-Qur'an.

Types of Khaṭ

Khaṭ or calligraphy is a science that presents single letter patterns, their positions and how to arrange them into cohesive writing. Khaṭ used in the MAHM manuscript is mainly dominated by khaṭ tsuluts, whose letters are artistic, beautiful and harmonious. In addition to khaṭ tsuluts, khaṭ diwani is also found whose writing is different from khaṭ tsuluts, where khaṭ diwani has a stacked slanted character, rounded, flexible and free (Faruqi, 2019).

The use of khaṭ tsuluts and khaṭ diwani is found in surah ali 'Imran verse 137. In the study of عاقبة, the letter ع uses the khaṭ results rule. Meanwhile, the study of the letter ن in the fragment of the verse المكذبين is seen to use the khaṭ diwani rule.

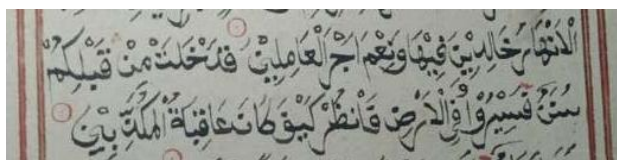


Figure 11. Types of khaṭ

Text Color

The writing colour in the MAHM manuscript uses two ink colours, black and red. Black ink is used for verse research, some rubu' signs, juz names and error clarification, while red is used for surah names, rubu' signs in juz 1, some in juz nine and juz 12, some initial verse fragments in new juz and in parts of juz 1 to the beginning of juz six there are reading aids. These reading aids consist of syiddah signs that indicate the law of izzām reading, nun which indicates the law of izhār reading. These three dots indicate the law of ikhfa' reading and harakat, like a screen above the letters that indicate the reading of mad jaiẓ munfaṣīl or mad wajib muttaṣīl.

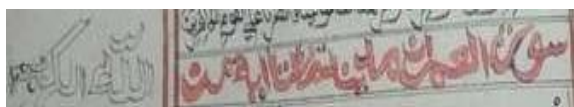


Figure 12. The red colour in surah name



Figure 13. Black colour on the writing and name of the juz, while the red colour on the first part of the verse and reading aids

Rasm in MAHM Manuscripts

Rasm refers to the orthographic form of Qur'ānic writing and is generally classified into two categories: rasm imlā'ī (qiyāsī), which follows standard spelling conventions, and rasm 'Uthmānī (iṣṭilāḥī), the orthographic system established during the codification of the Qur'ān under Caliph 'Uthmān ibn 'Affān (Rohmah, 2018). Analysis of the MAHM manuscript reveals the use of both rasm imlā'ī and rasm 'Uthmānī. In some instances, a verse follows one system exclusively, while in others both orthographic conventions appear within the same verse. The details are presented below:

Rasm Imlā'i

In surah an-Naml verse 57, it is seen using rasm imlā'i in lafaz of فَأَجْنَبَاهُ where the verse is written based on pronunciation by adding alif after ḍamir na. Apart from that, there is lafaz of الْعَابِرِينَ, which word is included in rasm imlā'i because the letter alif is in the jama' mużakkar salīm. The use of rasm imlā'i is often found in MAHM manuscripts.

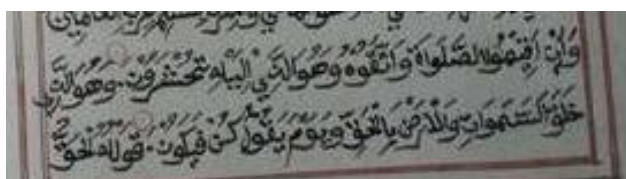


Figure 14. Usage of rasm imlā'i

Rasm 'Usmāni

Research on verses using rasm 'uṣmāni, one of which is found in surah al-An'am verse 72. In this verse, there is a lafaz of أَقْبِلُوا, which uses the ziyādah rule, namely the addition of the letter alif after the letter wawu in every word that is plural. In addition, there is the word of الصَّلَاةَ which is a form of research using the badal rule, because there is an alif after the letter ya' and it is replaced with wawu.

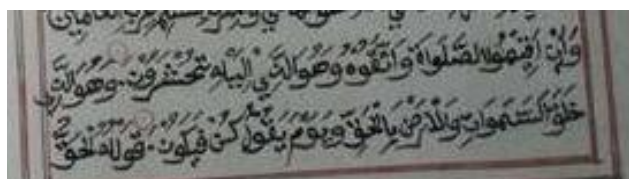


Figure 15. Usage of rasm 'uṣmāni

Rasm Imlā'i dan 'Uṣmāni

In this surah al-Maidah verse 94, the rules of rasm imlā'i and rasm 'uṣmāni are used. The use of rasm imlā'i is seen in the wording of يَا أَيُّهَا where research on the alif letter in ya' nida' is not discarded. Meanwhile, in the same verse there is lafaz of أَمْثُوا which the form of research which uses the ziyādah principle indicates that the research uses the principle of rasm 'uṣmāni.

The identification above shows that the MAHM manuscript uses inconsistent rasm because there are rasm imlā'i and rasm 'uṣmāni in its writing. The inconsistent rasm in this mushaf manuscript is caused by several factors, including the background of differences in a social context, where in the past there was no reference in the study of the Qur'an so that the study of the verses of the Qur'an at that time became the initial process of introducing the procedure for pouring memorization of the Qur'an into written media. In line with the pouring of memorization of the Qur'an into written media, the Nusantara community was more robust in the world of memorization, so it is not surprising that rasm imlā'i is found in the manuscript of the Qur'an. In addition, the factor of the copyist himself also greatly influences, where the characteristics of rasm cannot be separated from the person who copied it (Aini, 2020).

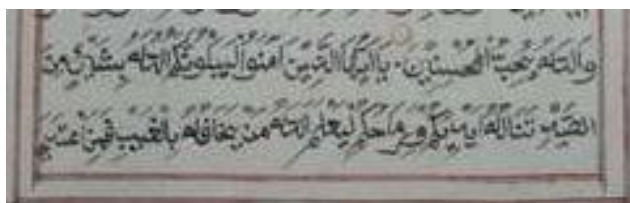





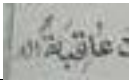
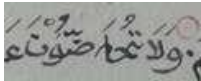
Figure 16. Usage of rasm imlā'i and 'uṣmāni

Qirā'at in MAHM Manuscripts

The word qirā'at is a form of maṣdar from قَرَأَ which means reading. Meanwhile, in terms of terminology, according to al-Zarkashi, qirā'at is a different pronunciation in the Qur'an, both regarding the letters and the way the letters are pronounced (Hastuti & Hasan, 2020). Meanwhile, Mānnā' Kḥālīl āl-Qāṭṭān stated that qirā'at is a school of thought from several schools of pronunciation (vocabulary) of the Qur'an which is chosen by an Imam of Qirā'at and is different from other schools of thought (Al-Qattan, 2017).

The researcher's efforts to identify the use of qirā'at in the MAHM manuscript involved taking several verses that could possibly have differences in qirā'at. According to the researcher, these five verses can represent the contents of the entire mushaf. Meanwhile, the reference sources used are the Book of Faiḍ al Barakāt fī Sab'il Qirā'at and the Book of Tafsir al-Kasysyāf by Imām al-Zamakhsyārī.

Table 1. Identification of Qirā'at

No	Surah and Verse	MAHM Manuscript	Information
1.	Al-Baqarah: 10		Read by Nāfi', Ibn Kaşır, Abū 'Amr, and Ibn 'Āmir
2.	Ali 'Imrān: 151		Read by 'Āşim, Ibn Kaşır, Abū 'Amr, Ḥamzah, and Nāfi'
3.	Al-Kahfi: 55		Read by Nāfi', Ibn Kaşır, Abū 'Amr, and Ibn 'Āmir
4.	Ar-Rūm: 10		Read by 'Āşim (Ḥafş and Syu'bah), Ibn 'Āmir, al-Kisā'i, and Ḥamzah
5.	Al-Fajr: 18		Read by 'Āşim (Ḥafş and Syu'bah), al-Kisā'i, and Ḥamzah

As shown in Table 1, three of the five identified variants correspond to the qirā'ah of Imām 'Āşim through the transmission of Ḥafş, while the remaining variants align with other canonical readings. This pattern indicates that the MAHM manuscript predominantly follows the qirā'ah of 'Āşim-Ḥafş, with a limited number of variant readings.

4. CONCLUSION

After identifying the MAHM manuscript, it can be seen that the characteristics in terms of codicology are seen on the cover used, which has floral motif ornaments and black and brown geometric frame lines made of cowhide. In addition, there is a manggala as a critical researcher's statement to reveal the history of the mushaf manuscript. Regarding the physical condition of the mushaf manuscript, it is no longer intact, as evidenced by the loss of several parts of the manuscript pages. The base of the manuscript is European paper with Pro Patria and Concordia watermarks and a countermark that says Honig, G - & Zoon with a paper size of 32.5 cm x 20.5 cm and has thick and thin lines. The collection of papers is bound using white and dark blue thread, but the Kuras cannot be known because the kuras between one another have been broken. Regarding the illumination of the mushaf manuscript, there is geometric illumination and floral motifs. The script used in the mushaf manuscript is Arabic. The type of khaṭ used in the writing mainly uses khaṭ tsuluts, while the color in the mushaf manuscript is predominantly black and some writing is red. The use of rasm in the MAHM is inconsistent, where there are rasm 'uşmāni, rasm imlā'i or both in one verse, while the qirā'at used in the MAHM text uses the qirā'at of Imām 'Āşim narrated by Ḥafş. Even though the qirā'at of other Imams were found, most of the writings use the qirā'at of Imām 'Āşim narrated by Ḥafş.

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