

The Qur'anic Copying Tradition in Borneo: A Rasm Analysis of Abdul Hamid's Giant Qur'an Manuscript

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Abstract

The existence of Quran manuscripts in Borneo has attracted particular attention in the history of Quranic transcription dissemination in the archipelago. This article delves into the history of Quran manuscripts in Borneo and the orthographic characteristics of their transcriptions. The methods employed include philological scholarship to examine the construction of the transcription process and codicology methods to uncover the manuscript's history. This article provides new insights into the map of Quran manuscript history in the archipelago. The Quran manuscripts in Borneo exhibit a more inclusive character in their transcription process. The application of the *rasm usmani imlā'i* during the post-independence spread of printed Quran versions offers new knowledge about the treasure trove of Quranic transcriptions.

Keywords: Bornean Qur'an manuscripts, Abdul Hamid of Pontianak, '*Uthmānī rasm, imlā'ī rasm*', Qur'anic copying tradition.

Introduction

The spread of Islam in the archipelago not only occurred through oral traditions but also through written traditions, as evidenced by the numerous artifacts in the form of manuscripts found in various regions of the archipelago. Quranic manuscripts are scattered across different regions in the archipelago, with this article focusing on a particular manuscript preserved in Borneo. These manuscripts contain stories from the past about how the Quran was actualized,

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taught, and written (copied) on the pages of the *mushaf*.¹ Each writing and copying of the Quran reflects the patterns and knowledge of those involved in the process. These patterns and knowledge represent the actualization of one branch of *'ulum al-Quran*, namely the science of rasm.

The science of *rasm* is the main issue to be discussed in this article. *Rasm* is an important branch of *'ulum al-Quran*, especially concerning the process of copying the Quran. Indeed, there are differences of opinion among scholars regarding rasm. They disagree on whether the writing of the Quran should use rasm *'uṣmānī* or if *imlā'i* rasm is acceptable.² These differences in scholarly opinions are also reflected in the Quranic transcriptions in Borneo. However, regardless of these differences, researching the rasm used by a manuscript in a particular region is crucial to understanding the extent to which it adheres to the rules of rasm *'uṣmānī*. This article will examine the extent to which the science of rasm is applied in the copying of the Quran in Borneo, focusing on the work of Abdul Hamid (hereinafter referred to as AH).

The Quran manuscript from Borneo, created by Abdul Hamid (AH), is a unique copy that stands out both physically and in its writing. Physically, this Quran was handwritten using manual tools at a time when printed Qurans were already circulating in Indonesia. According to the history of Quranic transcription in the archipelago, the first printed Quran by Muslims themselves was the Malaysian edition in rasm *'uṣmānī*, printed in 1787 and published in Saint Petersburg, Russia. Subsequent printings occurred in other locations, such as Kazan in 1828, Persia (Iran) in 1838, and Istanbul in 1877.³

In Indonesia, the earliest documented Qur'anic printing took place in Palembang, where printed editions of the Qur'an were issued in 1848 and 1854. Following this period, domestic Qur'anic printing did not resume until the 1930s, when local publishers began to emerge. This renewed development was initiated by Maṭba'ah al-Miṣriyyah in Cirebon (1933), followed by Maṭba'ah al-Islāmiyyah in Bukittinggi (1933), Visser & Co., which published the Qur'an along with a Dutch translation in Batavia (1934), and the Ab. Sitti Sjamsijah Bookstore, which issued the Qur'an with a translation in the Javanese language and script in Surakarta (1935).⁴ However, the tradition of handwritten Quran copies persisted

¹ Ali Akbar, *Mushaf Al-Quran di Indonesia Dari Masa Ke Masa* (Jakarta: Badan Litbang dan Diklat Kementrian Agama RI, 2011), 10.

² Nurol Halimatulwara' Mumin and Ahmad Baha Mokhtar, "Clarifying The Misconception in Differentiating between Manuscripts of Rasm 'Uthmani and Imla'i," *QURANICA-International Journal of Quranic Research* 10, no. 1 (2018): 15-26, <https://doi.org/10.22452/quranica.vol10no1.2>.

³ In 1858, a German orientalist, Fluegel, published the Quran, but unfortunately, Fluegel's edition was fatally flawed, as the verse numbering system was not in accordance with the standard *muṣḥaf* system. Luqman Abdul Jabbar, *'Ulūm Al-Qur'an: Metodologi Studi Al-Quran*, 4th ed. (Pontianak: STAIN Pontianak Press, 2022), 56-57.

⁴ Abdul Hakim, "Al-Quraan Cetak di Indonesia Tinjauan Kronologis Pertengahan Abad Ke-19 Hingga Awal Abad Ke-20," *Suhuf* 5, no. 2 (2012): 243-252,

until the mid-20th century, especially in remote areas like Pontianak, where AH conducted his work. This Quran manuscript is referred to as the largest manuscript in Borneo.

Existing scholarship on Qur'anic manuscripts in Indonesia can be mapped into two main strands. First are studies of *classical* (pre-print) Nusantara manuscripts, typically dating from the eighteenth to nineteenth centuries, that foreground orthography/*rasm*, *qirā'āt* notes, and other paratextual markers as indicators of scribal tradition and regional transmission.⁵ Second are regional codicological surveys of Borneo/West Kalimantan collections, especially palace and private holdings, that prioritize physical description, provenance, and basic manuscript features, but tend to treat *rasm* only marginally or not at all. Within this Bornean strand, Faizal Amin examines the material profile of Qur'anic manuscripts from the Abdurrahman Husin Fallugah collection in Pontianak,⁶ while Wendi Parwanto and Riyani, and Rizki Putriani focus on the Qur'anic manuscript preserved in the Sultanate of al-Mukarramah (Sintang), including *waqf* signs and *juz* markers.⁷

Codicological analysis has also been conducted on the *Ismahayana* Qur'anic manuscript from Landak Regency by Rini Kumala Sary and Wajidi Sayadi.⁸ A more systematic discussion of *rasm* emerges in the study by Buhori, Hakim, and Abdi, which compares the *Ismahayana* Landak manuscript, the Sanggau Qur'anic manuscript, and the Indonesian Standard *Mushaf*, thereby demonstrating variations in the application of 'Uthmānic *rasm* rules within the Qur'anic copying tradition of West Kalimantan.⁹ However, none of the existing studies address the

<https://doi.org/10.22548/shf.v5i2.41>.

- ⁵ Zaenatul Hakamah, "Ortografi Mushaf Al-Qur'an Nusantara Abad Ke-18 M: Kajian Manuskrip Mushaf Al-Qur'an Batokan Kediri," *Mutawatir : Jurnal Keilmuan Tafsir Hadith* 12, no. 1 (2022): 1–23, <https://doi.org/10.15642/mutawatir.2022.12.1.1-23>; Wendy Hermawan, Afriadi Putra, and Wilaela, "Manuskrip Mushaf Al-Qur'an Kerajaan Lingga di Pulau Penyengat Kepulauan Riau: Analisis Sejarah, Rasm, dan Qira'at," *Qaf: Jurnal Studi Al-Qur'an dan Tafsir* 7, no. 1 (2023): 81–102, <https://doi.org/10.30762/qof.v7i1.994>.
- ⁶ Faizal Amin, "Religion And Harritage: The Islamic Manuscript of The Quran By Abdurrahman Husin Fallugah (W. 2010)," *Al-Albab* 3, no. 2 (2014): 249–272, <https://doi.org/10.24260/alalbab.v3i2.766>.
- ⁷ Wendi Purwanto and Riyani, "Codicology of The Qur'an Manuscript in Islamic Sultanate Al-Mukarramah Sintang District, West Kalimantan," *Lektur Keagamaan* 21, no. 1 (2023): 259–288, <https://doi.org/10.31291/jlka.v21.i1.1116>; Rizki Putriani, "Manuskrip Al-Qur'an di Kabupaten Sintang (Sebuah Deskripsi Awal Atas Manuskrip Al-Qur'an Koleksi Istana Al-Mukarramah Kabupaten Sintang)," *Mafatih: Jurnal Ilmu Al-Qur'an dan Tafsir* 1, no. 1 (2021): 74–83, <https://doi.org/10.24260/mafatih.v1i1.388>.
- ⁸ Rini Kumala Sary and Wajidi Sayadi, "Manuskrip Mushaf Al-Qur'an Ismahayana, Kabupaten Landak (Sebuah Studi Awal Tentang Aspek Kodikologi)," *Mafatih: Jurnal Ilmu Al-Qur'an dan Tafsir* 1, no. 2 (2021): 62–72, <https://doi.org/10.24260/mafatih.v1i2.511>.
- ⁹ Buhori, Abdul Hakim, and Efan Chairul Abdi, "Telaah Rasm Pada Manuskrip Mushaf Al-Qur'an Kuno di Kalimantan Barat (Perbandingan Pada Manuskrip Mushaf Al-Qur'an Sanggau, Mushaf Ismahayana Landak dan Mushaf Standar Indonesia)," *Al-Bayan: Jurnal Ilmu Al-Quran dan Hadist* 7, no. 1 (2024): 1–33, <https://doi.org/10.35132/albayan.v7i1.569>.

Pontianak “giant” *muṣḥaf* copied by Abdul Hamid, nor do they explicitly situate this work within the post-independence ecology of Qur’anic reproduction in Indonesia. More importantly, even the most recent rasm-oriented scholarship continues to privilege manuscripts produced prior to the widespread circulation of printed *muṣḥafs* in the archipelago. As a result, the interaction between manuscript copying practices and the availability of printed Qur’ans remains largely unexplored.

By contrast, the *muṣḥaf* copied by Abdul Hamid represents a distinctly modern copying tradition. Completed around 1970, at a time when printed Qur’ans were already widely accessible, it occupies a liminal position between manuscript and print cultures, while simultaneously fulfilling Indonesia’s legal definition of *naskah kuno* as a non-printed written document aged at least fifty years. This study therefore departs from earlier research in two key ways: first, by shifting the analytical focus from pre-print Qur’anic manuscripts to a post-print, post-independence copying context; and second, by examining how rasm norms were selectively preserved, adapted, or renegotiated under the influence of printed *muṣḥaf* circulation. In doing so, the article repositions a modern Bornean *muṣḥaf* within the *longue durée* of Qur’anic transcription in the Indonesian archipelago and offers a new perspective on continuity and change in rasm practice.

This article offers a qualitative, descriptive–interpretive study of Abdul Hamid’s Qur’an manuscript from Pontianak, with two integrated analytical tracks: codicology and philology. The codicological analysis follows the descriptive protocol commonly used in Indonesian manuscript studies, documenting the manuscript’s material and visual features (format and size, writing support, layout and ruling, pagination and gatherings, ink and rubrication, ornaments/illumination, marginalia, and colophon or ownership notes) to reconstruct its production setting and transmission history.¹⁰ The philological analysis adopts the methodological stages proposed in Indonesian philology, inventorying and describing the manuscript, establishing its internal evidence, and interpreting scribal practices, while using these stages to read the logic of copying and orthographic choices embedded in the text.¹¹ Within this framework, the article focuses specifically on rasm as a key indicator of copying practice, by identifying patterns of rasm *‘Uthmānī–imlā’ī* and relating them to the manuscript’s modern copying context in the post-independence period. Overall, the methodological design is intended to ensure that conclusions about Bornean

¹⁰ Titik Pudjiastuti, “Manuscripts and Cultural Identity,” *Wacana, Journal of the Humanities of Indonesia* 13, no. 1 (2011): 185–195, <https://doi.org/10.17510/wacana.v13i1.815>; Ihsan Nurmansyah, “Tafsir Al-Qur’an Bahasa Melayu-Jawi di Kalimantan Barat (Kajian Kodikologi dan Historis-Periodik Naskah Tafsir Tūjuh Sūrah dan Āyāt Aṣ-Ṣiyām Karya Muhammad Basiuni Imran),” *Substantia: Jurnal Ilmu-Ilmu Ushuluddin* 23, no. 1 (2021): 1–23, <https://doi.org/10.22373/substantia.v23i1.8719>.

¹¹ Oman Fathurahman, *Filologi Indonesia: Teori dan Metode*, 5th ed. (Jakarta: Kencana Devisi dari Prenadamedia Group Bekerja sama dengan Yayasan Ngariksa, 2022), 74.

Qur'anic copying are grounded simultaneously in the manuscript's material evidence and its textual, orthographic profile.

Borneo Quran Manuscript Author

AH, a prominent figure in the Pontianak community, was a resident of the peaceful village of Mendawai Laut in the Bangka Belitung sub-district of South Pontianak.¹² His story, however, extends beyond his place of birth, as he became a remarkable explorer of knowledge throughout his life. After completing his primary education at the Malay School, AH decided to delve deeper into the world of religious studies. He embarked on an extraordinary period at the Pesantren of Darussalam Martapura in South Kalimantan. His intensive learning process there lasted for approximately 10 to 12 years. During this extended period, he diligently absorbed religious knowledge, becoming a highly respected figure in the religious community.

Amidst his lengthy spiritual and academic journey, AH also played the role of a family head. He was a faithful husband and a loving father, with a dedicated wife accompanying him on life's journey. His family, consisting of 10 children, became a source of happiness and strength in his life. AH imparted religious and moral values to his family with dedication, establishing a strong foundation for his descendants. However, destiny had other plans. At a relatively young age, AH passed away in the same city where he was born. At the age of 59, Pontianak lost one of its finest sons. The knowledge and love he instilled in his community will continue to live on through the generations he touched with his wisdom and dedication.

AH made significant contributions to the fields of education and religion, and his name shines in local Islamic educational institutions. He brought about substantial changes in how education and religion were perceived in Pontianak. Beyond being a teacher, AH also served as a dedicated school principal at the al-Raudhatul Islamiyyah *Madrasah* under the auspices of the al-Raudhatul Islamiyyah Wakaf Foundation (BAWARI). Amidst his responsibilities as a teacher and school principal, AH actively taught and enlightened the broader community. He dedicated time to teach Islam in several mosques and residences around Pontianak, covering subjects such as fiqh, faraidh, nahw, and falaq. He wasn't just an educator but also an enlightener who patiently and lovingly shared religious knowledge with those thirsting for it.

One of the impressive aspects of AH was his proficiency in Arabic calligraphy. His talent in the art of Arabic calligraphy became legendary. With skilled hands, he created captivating works of art. One of his remarkable

¹² Regarding valuable information about AH and its manuscripts, the author needs to convey that the totality of information about this was obtained from a historical witness who was always close to AH during the time of writing, namely AH's third purta who is now no longer in Pontianak, but in Yogyakarta, named Alamul Huda bin Abdul Hamid. Alamul Huda is the only key historical witness who can still be met and confirmed.

achievements in this field is the largest Quran manuscript on the land of Borneo. This manuscript not only serves as evidence of AH's love for the Quran but also as an artistic legacy that will be immortalized in Pontianak's history. The manuscript is more than a collection of sacred verses; it is a work of art radiating beauty and profound meaning from every Arabic character he inscribed. This masterpiece is not only a source of pride for Pontianak but also a focal point for art and calligraphy enthusiasts across Indonesia. Through this magnum opus, AH inspires the younger generation to love calligraphy and delve into it as a form of respect for their religion and culture.

AH was an educator and artist who radiated the light of knowledge and beauty in the midst of society. His extraordinary contributions to the academic world and the art of Arabic calligraphy will be remembered as evidence that when love for religion, knowledge, and art converges, an unforgettable enlightener is born. AH began writing the largest Quran manuscript in Borneo at the age of 40. This information is based on the account of a historical witness, Alamul Huda, who is also one of the author's sons. The manuscript writing was completed around the 5th year, but even then, it was not entirely finished, as evidenced by its historical physical remnants. It was only later, precisely when Alamul Huda was around 15 years old (1970), that the Quran manuscript could be completed perfectly, culminating in the binding process carried out in Malaysia.¹³

Codicological Review of Manuscripts

This section examines the codicological aspects of the Pontianak Qur'an manuscript copied by AH. The analysis focuses on the manuscript's physical condition through a detailed description of key philological classification elements, including the title, place of storage, provenance, dimensions, condition and thickness, number of lines per page, letter forms and script type, writing style and copying method, materials used, language, textual form, estimated age, and the identity of the author or copyist. The manuscript description is presented in two formats: tabular data to facilitate readers' understanding of the manuscript's technical features, and a narrative account to provide contextual insight and to evoke an informed visualization of the manuscript's characteristics and condition.

No	Codicological Element	Description
1	Title	Qur'an manuscript without an explicit title; commonly known as the Pontianak giant muṣḥaf
2	Inventory Number	-

¹³ Interview with Alamul Huda, AH's Eldest Son, July 20, 2022.

3	Repository	Az-Zakirin Mosque, Pontianak
4	Manuscript Size	Manuscript size 54 × 74 cm; text area 47 × 67 cm
5	Cover	Plain thick cardboard without inscription; wrapped in dark brown fabric
6	Writing Material	Padalarang paper
7	Paper Color	Off-white to light brown
8	Manuscript Condition	Generally good; minor damage caused by termites, text remains legible
9	Number of Folios	Complete, containing all Qur'anic surahs
10	Blank Folios	No significant blank pages identified
11	Lines per Page	Consistent (fixed number; exact count not specified)
12	Watermark	Not identified
13	Illumination	Double-line frames and floral motifs at the beginning and end of the muṣḥaf
14	Script	Arabic
15	Rubrication	Present, using different colors
16	Vocalization (Harakat)	Complete
17	Quality of Writing	Very good; large letters (±1.5 cm), neat execution, dense black ink (dawat)
18	Distinctive Features	Large-format muṣḥaf produced after the circulation of printed Qur'ans (c. 1953–1970s); manually copied by Abdul Hamid

Table 1. Codicological Description of the Pontianak Qur'an Manuscript by Abdul Hamid

First, Manuscript Title

The manuscript examined in this study exhibits characteristics that distinguish it from most Qur'anic manuscripts. It does not bear an explicit title and is commonly referred to as the Pontianak giant *muṣḥaf*. Unlike many Qur'anic manuscripts that feature decorated covers with inscribed titles and elaborate ornamentation, this manuscript is marked by deliberate simplicity. Its cover is made of thick, plain paper without any text or decorative elements. Such simplicity underscores an emphasis on the content and message of the manuscript while avoiding the dominance of external embellishments. The outer wrapper similarly reflects this restrained aesthetic, employing sturdy thick paper

to protect the manuscript from damage. The use of dark brown fabric adds a traditional touch that enhances the manuscript's sense of authenticity and durability. An excerpt illustrating the physical appearance of the manuscript is presented in the figure below:

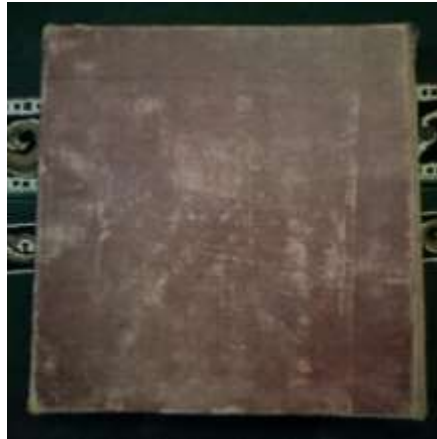


Figure 1

(Cover of AH Pontianak Quran manuscript)

Source: Luqman Abdul Jabbar Collection Digital Library

Second, Place of Manuscript

The original Borneo Quran manuscript was first kept at the author's house (AH) on Jalan HM. Suwignyo, Pontianak City. After the author's house was no longer occupied by the heirs and sold, the manuscripts were moved to the house of the author's son, Alamul Huda, which was then moved again to the az-Zakirin Mosque in Pontianak. The reason for choosing this mosque as a repository is because of its historical proximity to the author, who used to teach the Quran and Islam to the people of Pontianak and its surroundings in that place.

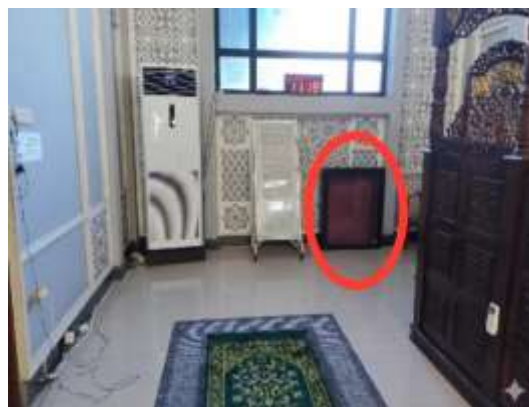


Figure 2

(AH Pontianak Quran Manuscript Repository)

Source: Luqman Abdul Jabbar Collection Digital Library

One of the features that distinguishes AH's mushaf from other Qur'anic manuscripts in West Kalimantan is its context and place of storage. Unlike the Sanggau Mushaf, which is preserved in the West Kalimantan Museum, 14 or the manuscripts from the Sultanate of al-Mukarramah Sintang and the Ismahayana Landak Palace, which are kept within palace environments,¹⁵ AH's mushaf resides in a living religious space. The difference in storage locations reflects distinct social ecologies of manuscript production and transmission. Manuscripts housed in palaces reflect political patronage and the symbolic legitimacy of Islamic authority, while those in museums represent modern curation and preservation practices. By contrast, AH's *mushaf* at az-Zakirin Mosque demonstrates continuity between Qur'anic copying practices and the religious life of the community, which holds both historical and spiritual significance.

The phenomenon of Qur'anic manuscripts being preserved in mosques is not limited to Kalimantan. In several regions of Java, for instance, Qur'anic mushafs are still kept in mosque libraries, such as Masjid Jami' Lasem in Central Java,¹⁶ which has been the subject of codicological and philological studies, and the Masjid Besar Pakualaman in Yogyakarta.¹⁷ This indicates that mosques, in addition to serving as places of worship, also function as repositories for the preservation of Qur'anic manuscripts, both in terms of ritual use and historical significance.

Third, Origin of Manuscripts

This Quranic manuscript was originally written and inherited by the heirs of a mosque in Pontianak, which has a close connection to the life history of the author. Pontianak, with its rich culture and religion, supports the birth of works of art such as this Quranic manuscript, reflecting the diversity of art and culture in the area. The manuscript once moved from Pontianak to Jakarta to take part in the Istiqlal Festival in 1991-1992, adding a dimension to its history and long journey. The journey from Pontianak to Jakarta, and back again, illustrates the value and uniqueness of this manuscript before it was finally given to the heirs

¹⁴ Buhori, Hakim, and Chairul Abdi, "Telaah Rasm Pada Manuskrip Mushaf Al-Qur'an Kuno di Kalimantan Barat (Perbandingan Pada Manuskrip Mushaf Al-Qur'an Sanggau, Mushaf Ismahayana Landak dan Mushaf Standar Indonesia)," 9.

¹⁵ Putriani, "Manuskrip Al-Qur'an di Kabupaten Sintang (Sebuah Deskripsi Awal Atas Manuskrip Al-Qur'an Koleksi Istana Al-Mukarramah Kabupaten Sintang)" 76; Purwanto and Riyani, "Codicology of The Qur'an Manuscript in Islamic Sultanate Al-Mukarramah Sintang District, West Kalimantan" 270; Sary and Sayadi, "Manuskrip Mushaf Al-Qur'an Ismahayana, Kabupaten Landak (Sebuah Studi Awal Tentang Aspek Kodikologi)," 68.

¹⁶ Aziizatul Khusniyah et al., "Manuskrip Mushaf Al-Qur'an LSM MJ 014 Di Museum Masjid Jami' Lasem: Analisis Kodikologi Dan Tekstologi," *Parada: Jurnal Studi Islam Kawasan Melayu* 7, no. 2 (2024): 127-142, <https://doi.org/10.35961/perada.v7i2.1682> Manuskrip.

¹⁷ Hadiana Trendi Azami, Achmad Yafik Mursyid, and Muhammad Bagus Febriyanto, "Manuskrip Al-Qur'an Dan Terjemah Jawa K.H. Bakri Koleksi Masjid Besar Pakualaman: Sejarah, Karakteristik, dan Identitas," *Manuskripta* 12, no. 2 (2022): 219-250, <https://doi.org/10.33656/manuskripta.v12i2.213>.

who care for it today.

Fourth, Manuscript Condition

This Quran manuscript is in generally good condition, with sheets that are still clear to read although some letters have been damaged by termites or lightly torn. The number of pages of the manuscript appears to be intact, and the last page contains the last surah of the Quran and the prayer of khatm al-Quran as is common in ancient manuscripts. The center page of the manuscript is intact and continuous. Although there is minor damage, this does not prevent philological study. The binding and cover of the manuscript remain in good condition, with a few tears from termites, but the text remains clearly legible without blurring. The cover uses thick carton paper, while the text sheets use Padalarang paper.¹⁸ The manuscript writing is legible, neat, and easy to read, except for inconsistencies in writing the symbolization of sound rules (*rasm*), which will be explained in more detail in the text criticism section.

Fifth, Manuscript Size

The physical dimensions of the manuscript indicate its large-scale format. The cover measures approximately 55 cm in width and 75 cm in length, with a thickness of about 11.5 cm. The manuscript itself measures around 54 cm in width and 74 cm in length. The written text occupies a slightly smaller area within the page, measuring approximately 47 cm in width and 67 cm in length. These dimensions confirm the manuscript's classification as a large-format Qur'an and reflect the intention to produce a visually prominent and legible muṣḥaf.

Based on these measurements, the AH manuscript is relatively larger compared to several other Qur'an manuscripts in West Kalimantan. For comparison, the manuscript collection of the Al-Mukarramah Sintang Qur'an *Mushaf* measures 30 cm in width and 40 cm in length.¹⁹ The AH manuscript is also larger than several manuscripts examined by the Indonesian Ministry of Religious Affairs Team, among 13 manuscripts with the smallest measuring 17 x 13 cm and the largest 33.5 x 21 cm.²⁰ In addition, the AH manuscript is relatively larger compared to the Terengganu Qur'an *Mushaf* in the collection of the

¹⁸ This manuscript is written on Padalarang paper, a paper product manufactured by the first paper mill in Indonesia, which was established in 1922. In the context of the use of Padalarang paper for the copying and production of Qur'anic manuscripts in the modern period, the Yayasan Penyantun Wyata Guna (YPWG) in Bandung is recorded to have published a Braille edition of the Qur'an in 1976, utilizing metal plates (Braille press) and Padalarang paper as the printing medium. See PT. Kertas Padalarang, "Sejarah," (n.d.), https://kertas-padalarang.co.id/sejarah/?utm_; Ecep Badri Yunardi, "Sejarah Mushaf Al-Qur'an Standar Braille: Penelusuran Awal," *Suhuf* 5, no. 2 (2012): 267, <https://doi.org/10.22548/shf.v5i2.42>.

¹⁹ Purwanto and Riyani, "Codicology of The Qur'an Manuscript in Islamic Sultanate Al-Mukarramah Sintang District, West Kalimantan," 270.

²⁰ Lajnah Pentashih Mushaf Al-Qur'an, *Khazanah Manuskrip Al-Qur'an di Kalimantan Barat* (Jakarta: Bayt Al-Qur'an dan Museum Istiqlal, 2019), 3-15.

Malaysian Islamic Arts Museum (MIAM), which measures 32 x 20.9 cm.²¹ Based on these data, most Qur'an manuscripts in the Nusantara region have relatively similar dimensions. Nevertheless, Qur'an manuscripts in the Nusantara tend to be larger than those in neighboring countries, such as Malaysia and Pattani, as reported by previous researchers.²²

Sixth, Letters, Characters, and Writing

The writing of the manuscript is executed in Arabic script with letters of a notably large size, measuring approximately 1.5 cm, which enhances legibility. The letterforms follow the *khaṭṭ thuluth* style, characterized by balanced proportions and refined strokes. Overall, the condition of the writing is very good: the script is clear, carefully executed, and visually neat, reflecting a high level of calligraphic skill. The manuscript was written using *dawat* ink, which has remained remarkably well preserved over time. The ink shows no significant signs of deterioration, such as fading or smudging, and all characters remain clearly readable on each folio. The main text is rendered in dense black ink, while the illuminations are highlighted with various attractive colors, creating visual contrast and enhancing the aesthetic quality of the manuscript.

Seventh, Writing Style

The sheets of this Quranic manuscript exhibit distinctive characteristics in their appearance and structural composition. Firstly, it is written on both sides (recto and verso), requiring the reader to flip the sheets while reading. The writing follows the right-to-left direction, in accordance with the tradition of Quranic writing. Each page is numbered, and verse numbering provides clear guidance. There is no paragraph division, reflecting loyalty to the original form of the Quranic text. The manuscript features illuminations in the form of double lines and floral motifs at the beginning and end, adding an aesthetic touch and visual cues for the reader. The combination of these features makes this manuscript a work of art that merges tradition with aesthetics, highlighting the importance of detail and meaning in each element of the Quranic manuscript. It conveys a message of profound beauty and spirituality.

Eighth, Manuscript Material

The Pontianak Quranic manuscript excels in the selection of materials and preservation. The use of brownish-colored European paper provides a distinctive aesthetic touch, and the cleanliness of the manuscript pages without any dirty spots reflects meticulous care over the years. The quality of the paper and its proven durability, despite being almost a century old, underscores the importance of proper care and storage to preserve the integrity of this cultural

²¹ Riswadi Azmi and Mustaffa Abdullah, "Manuscript of Al-Quran Terengganu: A Study of the Manuscript of Al-Quran IAMM 2012.13.6," *Suhuf* 11, no. 1 (2018): 29–54, <https://doi.org/10.22548/shf.v11i1.300>.

²² Ali Akbar, "Manuskrip Al-Qur'an Dari Sulawesi Barat: Kajian Beberapa Aspek Kodikologi," *Suhuf* 7, no. 1 (2014): 101–123, <https://doi.org/10.22548/shf.v7i1.123>.

heritage. Though simple, with the use of thread for stitching, this manuscript respects the essence of the sanctity of the Quranic text without excessive adornments or expensive materials. This simplicity reflects the primary goal of celebrating the beauty of the Quranic text, making this manuscript a tangible testament to the wisdom and dedication of AH in creating a valuable and historical work of art.

Ninth, Manuscript Age

The nearly century-old Quranic manuscript, written by AH, is a masterpiece and an invaluable cultural heritage. As a historical witness, *Alamul Huda* narrates the beginning of this manuscript's journey, which commenced in 1953. Throughout its diverse historical trajectory, this manuscript serves as a window to the past, allowing us to experience the spiritual depth and artistry that inspired AH. As a calligrapher and lover of the Quran, AH leaves behind a legacy that will be forever remembered. Through this manuscript, we can appreciate the long journey and determination of an artist who loved the art of calligraphy and the Quran, connecting us to a meaningful past.

Tenth, Textual Form

This Quranic manuscript radiates extraordinary beauty through the application of the thuluthiy calligraphy style. The author, a lover of Quranic calligraphy, meticulously and skillfully transforms the letters of the Quran into captivating works of art. The beauty of this manuscript stands as a remarkable achievement in the art of calligraphy, appearing exceptionally stunning compared to manuscripts from earlier periods. The use of different calligraphic rules makes it even more unique, deviating from the standard text of the Quran with *imlā'i* and *'uthmānī* rules. This decision adds an experimental touch, making the manuscript special and providing evidence that calligraphy can be a flexible medium for expressing the beauty of the Quranic text. The author creates an artwork that combines the beauty of calligraphy with intriguing artistic experiments.

In addition to the above codicological aspects, there are several corrupt²³ in the physical manuscript, including: There is damage at the edges starting from the inner cover to several inner edges of the manuscript pages. There are slight traces of tearing on the inner part of the manuscript, specifically on pages 39 and 40. It appears to be long-standing, evident from the adhesive used, which has yellowed significantly but still adheres strongly, uniting the torn sections. There is an error in the binding, resulting in an inversion of the arrangement on both pages. The correct sequence of pages, where page 57 should be followed by

²³ Corrupt is a mistake. Error is something that is very likely to occur in the copying of Quranic mushaf. These errors can take various forms, namely errors due to the author or errors of the copyist due to the damaged condition of the manuscript. Can be seen in the book Siti Baroroh Baried et al., *Pengantar Teori Filologi* (Yogyakarta: Badan Penelitian dan Publikasi Fakultas Sastra Universitas Gadjah Mada, 1994), 60.

58, is reversed, with page 58 appearing before page 57. There are instances of negligence (possibly oversight), where some tasks that are typically performed have been forgotten in specific sections. This includes AH's oversight in providing decorative motifs for verse numbering and the use of *syiddah* marks. In the marking of *maqrū'* signs, AH sometimes places the letter "'ayn" above the surah number, while at other times, this symbol is omitted. The illumination present in the *do'a khatm al-Qur'an* section differs from the motifs found at the beginning of each surah. The motif used in *do'a khatm al-Qur'an* is a feathered tail motif with a combination of yellow and green colors in the background. At the end of the manuscript, following the *do'a khatm al-Qur'an* section,²⁴ AH adds a crucial element for completeness and authenticity. This involves concluding it with an attestation (*tashih* mark) by scholars in Pontianak, West Kalimantan. The scholars include: Ustadz Muhammad Ali bin Usman, H. Mukhtar, Syaikh Ja'far bin Ahmad Syaiban, and H. Usman bin H. Abdurrahim.

The Rasm Analysis of Quran Manuscripts

There are three main perspectives regarding the necessity of adhering to the *rasm 'Uthmānī* in Qur'anic manuscripts. First, scholars such as Badl al-'Azīz al-Dabbāgh (d. 1719) and his student Ibn Mubārak (d. 1731) maintained that the *rasm 'Uthmānī*, the orthography of the Qur'ān considered *tauqīfī* (divinely mandated through the Prophet), must be strictly observed by Qur'an copyists. Although Subhī al-Ṣāliḥ critiques this view as excessive, earlier authorities like Mālik ibn Anas (d. 795) and Abū 'Amr al-Dānī (d. 1051) emphasized the importance of uniformity in Qur'anic writing by following the rules of the *rasm 'uthmānī*. Similarly, Aḥmad ibn Ḥanbal prohibited any deviation from the *rasm 'uthmānī*, and Aḥmad ibn Ḥusayn al-Bayhaqī (d. 1065) advocated adherence to its orthographic rules. These recommendations and prohibitions aim to preserve the authenticity and integrity of the Qur'an's written text, although they are not strictly *tauqīfī* due to the lack of conclusive evidence or a complete report confirming that the Prophet personally reviewed the written Qur'an. More reliably documented is the tradition that the Prophet regularly corrected the memorization of the Qur'an by his companions, and that even he was continuously corrected in his own memorization by the Angel Jibrīl.²⁵

A second perspective, represented by al-Bāqilānī (d. 1013) and Ibn Khaldūn (d. 1405), argues that the *rasm 'uthmānī* is not *tauqīfī* but rather *ijtihādī*, reflecting the efforts of the Prophet's companions during the early standardization of the Qur'an under 'Uthmān ibn 'Affān. Accordingly, the orthographic pattern of the

²⁴ Muh. Alwi. HS, Iin Parninsih, and Ihsan Nurmansyah, "Tradisi Perayaan Khatam Al-Qur'an Pada Masyarakat Muslim Bugis-Makassar, Indonesia: Dari Resepsi Ke Sikap Moderat," *Al-Bayan: Journal of Qur'an and Hadith Studies* 22, no. 3 (2024): 498–521, <https://doi.org/10.1163/22321969-20240160>.

²⁵ Mannā' Al-Qaththān, *Mabāhith Fī 'Ulūm Al-Qur'An*, 3rd ed. (Riyadh: Mansyūrāt Al-'Ashr Al-Hadīts, 1973), 146–148.

Qur'an is not strictly limited to the *rasm* 'uthmānī. Proponents of this view note significant differences between the 'uthmānī script and conventional Arabic orthography, suggesting that rigid adherence to the *rasm* 'uthmānī could lead to reading difficulties or errors.²⁶ The third perspective, articulated by al-'Izz ibn 'Abd al-Salām (d. 1266) and al-Zarkashī (d. 1391), contends that Qur'anic orthography should serve as a standard that is intelligible to the general public, facilitating the development of conventional writing practices. At the same time, it should be preserved as a classical heritage for those who seek to study it. This position, though criticized by some, represents a compromise aimed at mediating between the two preceding perspectives and preventing ongoing polemics within the Muslim community.²⁷

Within this framework, two figures, al-Dānī and al-Suyūṭī, play an important role in formulating rules for the *rasm* 'uthmānī in Qur'anic manuscripts. This study focuses on analyzing the *rasm* according to al-Suyūṭī's rules, which are widely regarded as a primary reference for standardizing Qur'anic manuscripts in Indonesia. Manuscripts produced by AH generally adhere to the *rasm* 'uthmānī, particularly in the omission of *alif* in words beginning with *yā* 'al-nidā'. However, some instances also reflect the use of *rasm imlā'ī*, as indicated by the inclusion of *alif* in similar words. The following section outlines several rules of the *rasm* 'Uthmānī as formulated by al-Suyūṭī and examines the extent to which AH manuscripts conform to these rules:

al-Hazf (Omission of Letters)

There are several letters in the Quran whose writings are omitted based on the rules of the *rasm* 'uthmani namely *alif*, *ya'* *waw* and *lam*. In the *rasm imlā'ī*, the writings of these letters are brought out. Here is an figures:

First, Omission of the alif in ya' nida' includes:

The word (يادم) found in 5 verses: QS. al-Baqarah [2]: 33, 35, QS. al-A'raf [7]: 19 dan QS. Taha [20]: 117, 120. Meanwhile, in the *rasm* of the AH's Quranic manuscript I the same surah and verse, it is written (يأدم). That is. Bringing out the *alif* after *ya' nida'*.

²⁶ Sya'bân Muhammad Ismâ'îl, *Rasm Al-Mushhaf Wa Dhabthuhu Baina Al-Yauqîf Wa Al-Ishthilâhât Al-Hadîtsah* (Kairo: Dār al-Salām li al-Ṭibā'ah wa al-Naṣr wa al-Tawzī' wa al-Tarjamah, 2012), 63-79.

²⁷ Muhammad Rajab Farjānī, *Kaifa Nata'addab Ma'a Al-Mushhaf* (Kaherah: Dar al-I'tisham, 1978), 87.

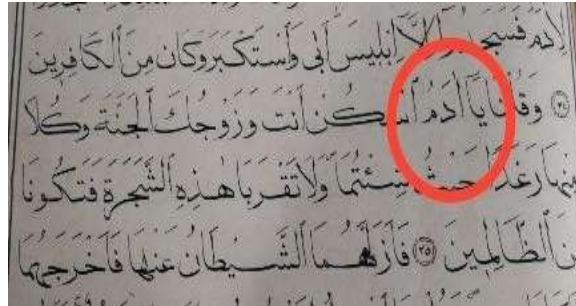


Figure 3

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Baqarah [2]: 35)

Source: Luqman Abdul Jabbar Collection Digital Library

The word (يٰبَنِي) found in 20 verses QS. al-Baqarah [2]: 40, 47, 122, 132, QS. al-Ma'idah [5]: 72, QS. al-A'raf [7]: 26, 27, 31, 35, QS. Hud [11]: 42, QS. Yusuf [12]: 5, 67, 87, QS. Thaha [20]: 80, QS. Luqman [31]: 13, 16, 17, QS. Yasin [36]: 60, QS. al-Saffat [37]: 102, QS. al-Saff [61]: 6.]: Meanwhile in the AH's rasm *ya' nida'* in word *yabani* this *alif* appeared (يا بَنِي).



Figure 4: (A fragment from the Manuscript of the Quran by UAH Pontianak QS. Thaha [20]: 80)

Source: Luqman Abdul Jabbar Collection Digital Library

The word (يايها) found in 141 verses: QS. al-Baqarah [2]: 21, 104, 153, 168, 172, 178, 183, 208, 254, 264, 267, 278, 282, QS. Ali 'Imran [3]: 100, 102, 118, 130, 149, 156, 200, QS. al-Nisa' [4]: 1, 19, 29, 43, 47, 59, 71, 94, 135, 136, 144, 170, 174, QS. al-Ma'idah [5]: 1, 2, 6, 8, 11, 35, 41, 51, 54, 57, 67, 87, 90, 94, 95, 101, 105, 106, 158, QS. al-Anfal [8]: 15, 20, 24, 27, 29, 45, 64, 65, 70, QS. al-Taubah [9]: 23, 28, 34, 38, 73, 119, 123, QS. Yunus [10]: 23, 57, 104, 108, QS. Yusuf [12]: 43, 78, 88, QS. al-Hijr [15]: 6, QS. al-Hajj [22]: 1, 5, 49, 73, 77, QS. al-Mu'minun [23]: 51, QS. al-Nur [24]: 21, 27, 58, QS. al-Naml [27]: 16, 18, 29, 32, 38, QS. al-Qasas [28]: 38, QS. Luqman [31]: 33, QS. al-Ahzab [33]: 1, 9, 28, 41, 45, 49, 50, 53, 56, 59, 69, 70, QS. Fathir [35]: 3, 5, 15, QS. Muhammad [47]: 7, 33, QS. al-Hujurat [49]: 1, 2, 6, 11, 12, 13, QS. al-Hadid [57]: 28, QS. al-Mujadalah [58]: 9, 11, 12, QS. al-Hasyr [59]: 18, QS. al-Mumtahanah [60]: 1, 10, 12, 13, QS. al-Saff [61]: 2, 10, 14, QS. al-Jumu'ah [62]: 6, 9, QS. al-Munafiqun [63]: 9, QS. al-Taghabun [64]: 14, QS. al-Thalaq [65]: 1, QS. al-Tahrim

[66]: 1, 6, 7, 8, 9, QS. al-Muzammil [73]: 1, QS. al-Mudassir [74]: 1, QS. al-Infithar [82]: 6, QS. al-Insyiqaq [84]: 6, QS. al-Kafirun [109]: Meanwhile in the AH's rasm in the same surah and verse the writing raises the alif after the *ya' nida'* (ياايها).

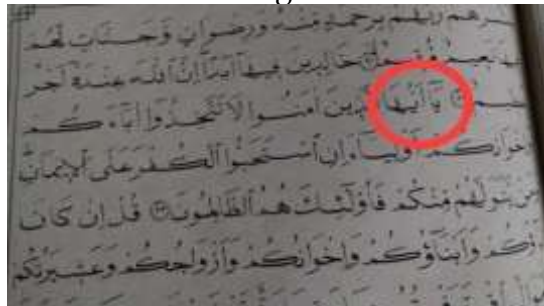


Figure 5

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Taubah [9]: 23)

Source: Luqman Abdul Jabbar Collection Digital Library

The word (يعشر) found in 3 verses: QS. al-An'am [6]: 128, 130, QS. al-Rahman [55]: 33. Whereas in the manuscript of the Al-Quran by AH the word *ma'syara* is written by bringing up the *alif* after the *ya' nida'*.



Figure 6

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Rahman [55]: 33)

Source: Luqman Abdul Jabbar Collection Digital Library

Second, Additionally:

The omission of *alif* also applies to the pronoun *alif dhamir na* which is *muttasil* (connected), among others:

The word (ارسلناك) which is directly connected with the letter *muttasilah* (connected) *ka dhamir muttasil* which is found in 13 verses: QS. al-Baqarah [2]: 119, QS. al-Nisa' [4]: 79, 80, QS. al-Ra'd [13]: 30, QS. al-Isra' [17]: 54, 105, QS. al-Anbiya' [21]: 107, QS. al-Furqan [25]: 56, QS. al-Ahzab [33]: 45, QS. Saba' [34]: 28, QS. Fathir [35]: 24, QS. al-Syura [42]: 48, QS. al-Fath [48]: 8. While in the manuscript of the Quran by AH in the same surah and verse it is written (ارسلناك) by adding an *alif* after *na*.



Figure 7

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Baqarah [2]: 119)

Source: Luqman Abdul Jabbar Collection Digital Library

The word of *razaqna* (رَزَقْنَاكُمْ) connected with *dhamir jama' mutakallim* found in QS. al-Baqarah [2]: 57, 172, 254, QS. al-A'raf [7]: 160, QS. Thaha [20]: 81, QS. al-Rum [30]: 28, QS. al-Munafiqun [63]: 10. Where as in the same surah and verse in the manuscript of the Quran by AH the letter *alif* here appears (رَزَقْنَاكُمْ).

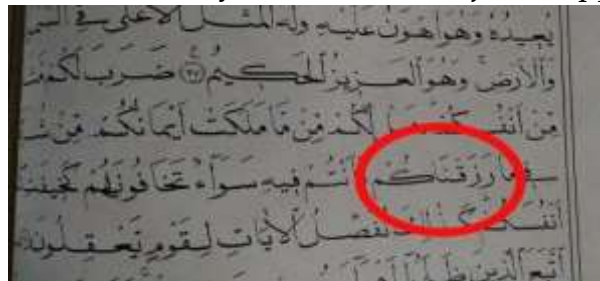


Figure 8

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Rum [30]: 28)

Source: Luqman Abdul Jabbar Collection Digital Library

The word (رَزَقْنَاهُمْ) that connected with *dhamir muttasil jama'* (هم) found in QS. al-Baqarah [2]: 3, QS. al-Anfal [8]: 3, QS. Yunus [10]: 93, QS. al-Ra'd [13]: 22, QS. Ibrahim [14]: 31, QS. al-Nahl [16]: 56, QS. al-Isra' [17]: 70, QS. al-Hajj [22]: 35, 58, QS. al-Qashas [28]: 54, QS. al-Sajadah [32]: 16, QS. Fathir [35]: 29, QS. al-Syura [42]: 38, QS. al-Jatsiyah [45]: 16. While in this AH Quran manuscript the *alif* is raised.

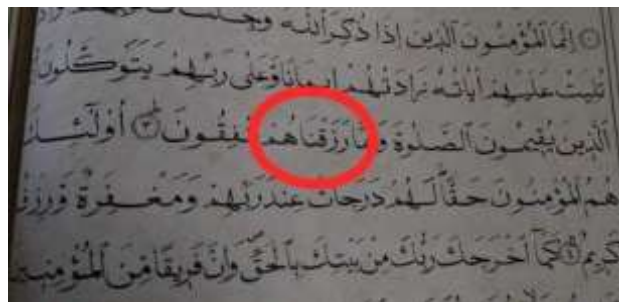


Figure 9

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Anfal [8]: 3)

Source: Luqman Abdul Jabbar Collection Digital Library

The word *ja'alna* (جعلناها) that connected with ha dhamir muttasil found in QS. al-Baqarah [2]: 66, QS. Yunus [10]: 24, QS. al-Anbiya' [21]: 91, QS. al-Hajj [22]: 36, QS. al-Ankabut [29]: 15, QS. al-Shaffat [37]: 63, QS. al-Waqi'ah [56]: 73, QS. al-Mulk [67]: 5. While in the manuscript of the Quran by AH *alif* is written (جعلناها).



Figure 10

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Waqi'ah [56]: 73)

Source: Luqman Abdul Jabbar Collection Digital Library

Third, The omission of the *ya'* in the *ism manqus* in the *majrur* condition,

In the word (النبيين) in 13 verses: QS. al-Baqarah [2]: 61, 177, 213, QS. Ali 'Imran [3]: 21, 80, 81, QS. al-nisa' [4]: 69, 163, QS. al-Isra' [17]: 55, QS. Maryam [19]: 58, QS. al-Ahzab [33]: 7, 40, QS. al-Zumar [39]: 69. In this case it is the same as what is written in the AH's Quranic *rasm* (النبيين) for the same surah and verse.

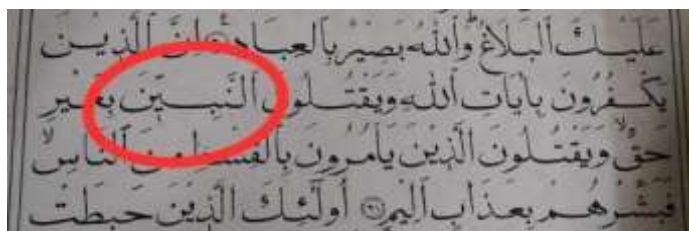


Figure 11

(A fragment from the Manuscript of the Quran by AH Pontianak QS. Ali 'Imran [3]: 21)

Source: Luqman Abdul Jabbar Collection Digital Library

Fourth, The omission of *waw* in a word that contains the letters *waw* together in one word,

Such as the word (دواد) found in 16 verses: QS. al-Baqarah [2]: 251, QS. al-Nisa' [4]: 163, QS. al-Ma'idah [5]: 78, al-An'am [6]: 84, QS. al-Isra' [17]: 55, al-Anbiya' [21]: 78, 79, QS. al-Naml [27]: 15, 16, QS. Saba' [34]: 10, 13, QS. Shad [38]: 17, 22, 24, 26, 30. This is also the same as what is written in AH's manuscript Quran for the same surah and verse. It only writes one letter *waw* but replaces the harakat *alif* with an inverted *dhammah* (دواد).



Figure 12

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Isra' [17]: 55)

Source: Luqman Abdul Jabbar Collection Digital Library

Fifth, Omitting the letter lam when there are lam letters together in one word,

As in the word (اليل) in QS. al-Baqarah [2]: 164, 187, 274, QS. Ali 'Imran [3]: 27, 113, 190, QS. al-An'am [6]: 13, 60, 76, 96, QS. al-A'raf [7]: 54, QS. Yunus [10]: 6, 27, 67, QS. Hud [11]: 81, 114, QS. al-Ra'd [13]: 3, 10, QS. Ibrahim [14]: 33, QS. al-Hijr [15]: 65, QS. al-Nahl [16]: 12, QS. al-Isra' [17]: 12, 78, 79, QS. Thaha [20]: 130, QS. al-Anbiya' [21]: 20, 33, 42, QS. al-Hajj [22]: 61, QS. al-Mu'minun [23]: 80, QS. al-Nur [24]: 44, QS. al-Furqan [25]: 47, 62, QS. al-Nahl [27]: 86, QS. al-Qashas [28]: 71, 73, QS. al-Rum [30]: 23, QS. Luqman [31]: 29, QS. Saba' [34]: 33, QS. Fathir [35]: 13, QS. Yasin [36]: 37, 40, QS. al-Shaffat [37]: 138, QS. al-Zumar [39]: 5, 9, QS. Ghafir [40]: 61, QS. Fussilat [41]: 37, 38, QS. al-Jatsiyah [45]: 5, QS. Qaf [50]: 40, QS. al-Zariyat [51]: 17, QS. al-Thur [52]: 49, QS. al-Hadid [57]: 6, QS. QS. al-Muzammil [73]: 2, 6, 20, QS. al-Mudassir [74]: 33, QS. al-Insan [76]: 26, QS. al-Naba' [78]: 10, QS. al-Takwir [81]: 17, QS. al-Insyiqaq [84]: 17, QS. al-Fajr [89]: 4, QS. al-Syams [91]: 4, QS. al-Layl [92]: 1, QS. al-Dhuha [93]: 2. This is also the same as what is written in AH's manuscript Quran for the same surah and verse. It omits one of the letters *lam* until it appears double (اليل).

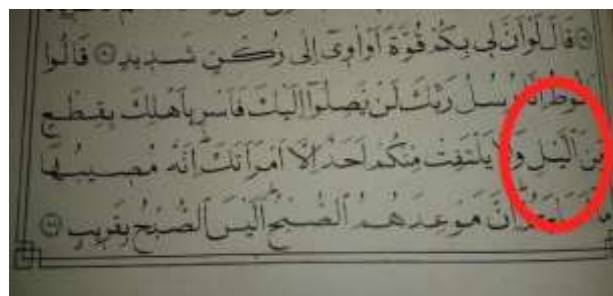


Figure 13

(A fragment from the Manuscript of the Quran by AH Pontianak QS. Hud [11]: 81)

Source: Luqman Abdul Jabbar Collection Digital Library

***Al-Ziyadah*(adding letters)**

Adding the letter *alif* after *waw* to the *marfu'* or *manshub fi'il jama'*, namely the word (اوتوا) found in 10 verses: QS. al-Baqarah [2]: 101, 144, 145, QS. Ali 'Imran [3]: 19, 20, 23, 100, 186, 187, QS. al-Nisa' [4]: 44. This is the same as what is written in AH's manuscript Quran for the same surah and verse. That is by adding an *alif* after the *waw* (اوتوا).



Figure 14

(A fragment from the Manuscript of the Quran by AH Pontianak QS. Ali 'Imran [3]: 19)

Source: Luqman Abdul Jabbar Collection Digital Library

***Al-Hamz*(writing the *hamzah*)**

The writing of *hamzah* can be done in several ways:

First, *Hamzah* is written separately when it is preceded by a *harakah*, such as dhammah, and is followed by the letter *waw* with *sakinah*. For example, the word (شيء) appears in 202 verses: Surah Al-Baqarah [2]: 20, 29, 106, 109, 113, 148, 155, 178, 231, 255, 259, 264, 182, 284, QS. Ali 'Imran [3]: 5, 26, 28, 29, 92, 128, 154, 165, 189, QS. al-Nisa' [4]: 4, 32, 33, 59, 85, 86, 113, 126, 176, QS. al-Ma'idah [5]: 17, 19, 40, 68, 94, 97, 117, 120, QS. al-An'am [6]: 17, 19, 38, 44, 52, 69, 80, 91, 93, 99, 101, 102, 111, 148, 154, 159, 164, QS. al-A'raf [7]: 89, 145, 156, 185, QS. al-Anfal [8]: 41, 60, 72, 75, QS. al-Taubah [9]: 39, 115, QS. Hud [11]: 4, 12, 57, 72, 101, QS. Yusuf [12]: 38, 67, 68, 111, QS. al-Ra'd [13]: 8, 14, 16, QS. Ibrahim [14]: 18, 21, 38, QS. al-Hijr [15]: 19, 21, QS. al-Nahl [16]: 35, 40, 48, 75, 76, 77, 89, QS. al-Isra' [17]: 12, 44, QS. al-Kahf [18]: 45, 54, 70, 76, 84, QS. Thaha [20]: 50, 98, QS. al-Anbiya' [21]: 30, 81, QS. al-Hajj [22]: 1, 6, 17, QS. al-Mu'minun [23]: 88, QS. al-Nur [24]: 35, 45, 64, QS. al-Furqan [25]: 2, QS. al-Syu'ara' [26]: 30, QS. al-Naml [27]: 16, 23, 88, 91, QS. al-Qashas [28]: 57, 60, 88, QS. al-Ankabut [29]: 12, 20, 42, 62, QS. al-Rum [30]: 40, 50, QS. al-Sajadah [32]: 7, QS. al-Ahzab [33]: 27, 40, 52, 54, 55, QS. Saba' [34]: 16, 21, 39, 47, QS. Fathir [35]: 1, 18, 44, QS. Yasin [36]: 12, 15, 83, QS. Shad [38]: 5, 6, QS. al-Zumar [39]: 62, QS. Ghafir [40]: 7, 16, 20, 62, QS. Fussilat [41]: 21, 39, 53, 54, QS. al-Syura [42]: 9, 10, 11, 12, 36, QS. al-Ahqaf [46]: 25, 26, 33, QS. al-Fath [48]: 21, 26, QS. al-Hujurat [49]: 16, QS. Qa' [50]: 2, QS. al-Zariyat [51]: 42, 49, QS. al-Tin [52]: 21, 35, QS. al-Qamar [54]: 6, 49, 52, QS. al-Hadid [57]: 2, 3, 29, QS. al-Mujadalah [58]: 6, 7, 18, QS. al-Hasyr [59]: 6, QS. al-Mumtahanah [60]: 4, 11, QS. al-Taghabun [64]: 1, 11, QS. al-Thalaq [65]: 3, 12, QS. al-Tahrim [66]: 8, QS. al-

Mulk [67]: 1, 9, 19, QS. al-Jinn [72]: 28, QS. al-Naba' [78]: 29, QS. 'Abasa [80]: 18, QS. al-Buruj [85]: 9. Meanwhile, in the manuscript of the Quran by AH in the same surah and verse written above the nabrah after *ya'* (شيئ).



Figure 15

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Ahqaf [46]: 25)

Source: Luqman Abdul Jabbar Collection Digital Library

Also the word (رؤسكم) found in QS. al-Baqarah [2]: 196, QS. al-Ma'idah [5]: 6, QS. al-Fath [48]: 27, which writes its own *hamzah* without having to rely on other letters. While in the manuscript of the Quran by AH in the same surah and verse *hamzah* is written above the letter *waw* and removes one of the letters *waw* (رؤسكم).

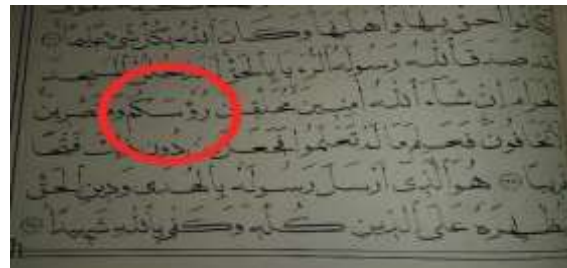


Figure 16

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Fath [48]: 27)

Source: Luqman Abdul Jabbar Collection Digital Library

Second, *Hamzah* is written above *waw* because the preceding letter has the character *dhammah* in the word, (مؤمنون), (مؤمن), or (يؤمنون), among others as in QS. al-Baqarah [2]: 3, 4, 6, 75, 88, 100, 121, 186, 221, 228, 232, 256, 264, QS. Ali 'Imran [3]: 114, 199, QS. al-Nisa' [4]: 38, 46, 51, 65, 155, 159, 162, QS. al-Maidah [5]: 81, QS. al-An'am [6]: 12, 20, 25, 54, 92, 99, 109, 110, 111, 113, 125, 150, 154, QS. Al-A'raf [7]: 27, 52, 87, 101, 146, 156, 158, 185, 188, 203, QS. al-Anfal [8]: 55, QS. al-Taubah [9]: 29, 44, 45, 61, 99, QS. Yunus [10]: 13, 33, 40, 74, 88, 96, 101, QS. Hud [11]: 17, 36, 121, QS. Yusuf [12]: 37, 106, 111, QS. al-Ra'd [13]: 1, QS. al-Hijr [15]: 13, QS. al-Nahl [16]: 22, 60, 64, 72, 79, 104, 105, QS. al-Isra' [17]: 10, 45, 94, QS. al-Kahf [18]: 6, 29, 55, QS. Maryam [19]: 39, QS. Thaha [20]: 16, 127, QS. Anbiya' [21]: 6, 30, QS. al-Hajj [22]: 54, QS. al-Mu'minun [23]: 44, 58, 74, QS. al-Nur [24]: 62. These are all the same as those written in the manuscript by AH.



Figure 17

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-A'raf [7]: 101)

Source: Luqman Abdul Jabbar Collection Digital Library

Third, Hamzah is written below the *ya' nabrah* found in the word (سئل) in 2 verses: QS. al-Ahzab [33]: 14, QS. al-Takwir [81]: 8. Whereas in the manuscript of the Al-Quran by AH it is written the other way around, namely the *hamzah* is placed above the *nabrah*.



Figure 18

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Ahzab [33]: 14)

Source: Luqman Abdul Jabbar Collection Digital Library

Fourth, Hamzah is also written above the *nabrah* when it has a *fathah* sign and the letter before it has a *sakinah* sign, i.e. the word (يسئلونك) found in 13 verses: QS. al-Baqarah [2]: 189, 215, 217, 219, 220, 222, QS. al-Maidah [5]: 4, QS. al-A'raf [7]: 187, QS. al-Anfal [8]: 1, QS. al-Isra' [17]: 85, QS. al-Kahf [18]: 83, QS. Thaha [20]: 105, QS. al-Naziat [79]: 82. In this case it is the same as the *hamzah* writing in the manuscript by AH, which is written above the *nabrah*.

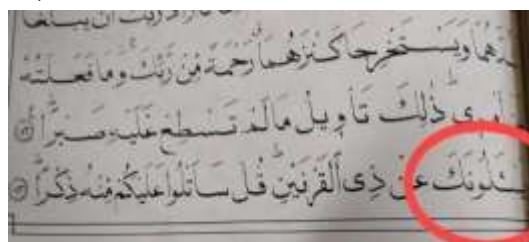


Figure 19

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Kahf [18]: 83)

Source: Luqman Abdul Jabbar Collection Digital Library

Fifth, It is also written above the *nabrah* when the *hamzah* is in *sakinah* and the preceding letter is in *kasrah*, i.e. the word (بئس) found in 38 verses: QS. al-Baqarah [2]: 90, 93, 102, 126, 206, QS. Ali Imran [3]: 12, 151, 162, 187, 197, QS. al-Maidah [5]: 62, 63, 79, 80, QS. al-A'raf [7]: 150, QS. al-Anfal [8]: 16, QS. al-Taubah [9]: 73, QS. Hud [11]: 98, 99, QS. al-Ra'd [13]: 18, QS. Ibrahim [14]: 29, QS. al-Nahl [16]: 29, QS. al-Kahf [18]: 29, 50, QS. al-Hajj [22]: 13, 72, QS. al-Nur [24]: 57, QS. Shad [38]: 56, 60, QS. al-Zumar [39]: 72, QS. Ghafir [40]: 76, QS. al-Zukhruf [43]: 38, QS. al-Hujurat [49]: 11, QS. al-Hadid [57]: 15, QS. al-Mujadalah [58]: 8, QS. al-Jumu'ah [62]: 5, QS. al-Taghabun [64]: 10, QS. al-Tahrim [66]: 9, QS. al-Mulk [67]: 6. These are all the same as those written in the manuscript by AH.

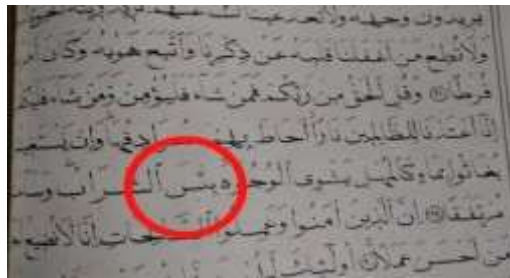


Figure 20

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Kahf [18]: 29)

Source: Luqman Abdul Jabbar Collection Digital Library

Sixth, Hamzah is written above the *alif* when the *hamzah* is *sakinah* and the preceding letter has a *fathah* character, namely the word (يأت) in QS. al-Nisa' [4]: 16 and the word (قرأت) in QS. al-Nahl [16]: 98, QS. al-Isra' [17]: 45. Whereas the manuscript of the Quran by AH does not write the *hamzah* above the *alif* (يأت).

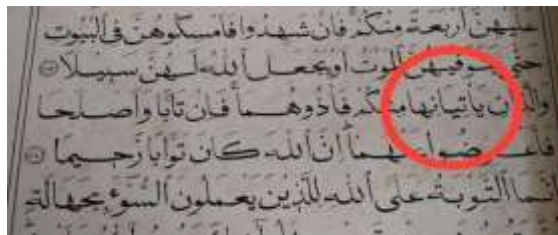


Figure 21

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Nisa' [4]: 16)

Source: Luqman Abdul Jabbar Collection Digital Library

***Al-Badl* (Replace The letters)**

Replacement of *alif* with *waw* and *waw* replaced with *alif* in the word (الصلوة) found in 61 verses: QS. al-Baqarah [2]: 3, 43, 45, 83, 110, 153, 177, 238, 277, QS. al-Nisa' [4]: 43, 77, 101, 102, 103, 142, 162, QS. al-Maidah [5]: 6, 12, 55, 58, 91, 106, QS. al-An'am [6]: 72, QS. Al-A'raf [7]: 170, QS. Al-Anfal [8]: 3, QS. al-Taubah [9]:

5, 11, 18, 54, 71, QS. Yunus [10]: 87, QS. Hud [11]: 114, QS. al-Ra'd [13]: 22, QS. Ibrahim [14]: 31, 37, 40, QS. Al-Isra' [17]: 78, QS. Maryam [19]: 31, 55, 59, QS. Thaha [20]: 14, 132, QS. al-Anbiya' [21]: 73, QS. al-Hajj [22]: 35, 41, 78, QS. al-Nur [24]: 37, 56, QS. al-Naml [27]: 3, QS. al-Ankabut [29]: 45, QS. Al-Rum [30]: 31, QS. Luqman [31]: 4, 17, QS. al-Ahzab [33]: 33, QS. Fathir [35]: 18, 29, QS. al-Syura [42]: 38, QS. al-Mujadalah [58]: 13, QS. al-Jumu'ah [62]: 10, QS. al-Muzammil [73]: 20, QS. al-Bayyinah [98]: 5. Meanwhile, in the manuscript of the Quran by AH in the same surah and verse the word (الصلوة) is written using alif (الصلوة). Likewise, the word (الحياة) is found in 64 verses: QS. al-Baqarah [2]: 85, 86, 204, 212, QS. Ali 'Imran [3]: 14, 117, 185, QS. al-Nisa' [4]: 74, 94, 109, QS. al-An'am [6]: 32, 70, 130, QS. al-A'raf [7]: 32, 51, 152, QS. al-Taubah [9]: 38, 55, QS. Yunus [10]: 7, 23, 24, 64, 88, 98, QS. Hud [11]: 15, QS. al-Ra'd [13]: 26, 34, QS. Ibrahim [14]: 3, 27, QS. al-Nahl [16]: 107, QS. al-Isra' [17]: 75, QS. al-Kahf [18]: 28, 45, 46, 104, QS. Thaha [20]: 72, 97, 131, QS. al-Mu'minun [23]: 33, QS. al-Nur [24]: 33, QS. al-Qashas [28]: 60, 61, 79, QS. al-Ankabut [29]: 25, 64, QS. al-Rum [30]: 7, QS. Luqman [31]: 33, QS. al-Ahzab [33]: 28, QS. Fathir [35]: 5, QS. al-Zumar [39]: 26, QS. Ghafir [40]: 39, 51, QS. Fussilat [41]: 16, 31, QS. al-Syura [42]: 36, QS. al-Zukhruf [43]: 32, 35, QS. al-Jatsiyah [45]: 35, QS. Muhammad [47]: 36, QS. al-Najm [53]: 29, QS. al-Hadid [57]: 20, QS. al-Mulk [67]: 2, QS. al-Naziat [79]: 38, QS. al-A'la [87]: 16. This is the same as what is written in the manuscript of the Quran by AH in the same surah and verse. It is written (الحياة), not (الحياة).

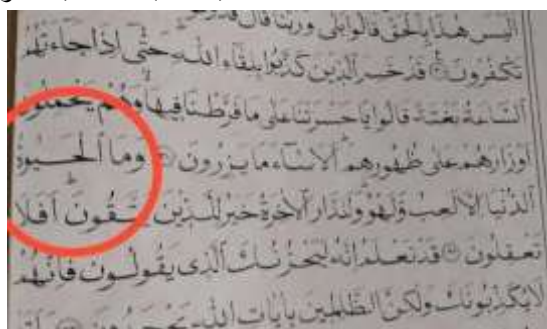


Figure 22

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-An'am [6]: 32)

Source: Luqman Abdul Jabbar Collection Digital Library

***Al-Fasl wa al-Wasl* (connecting and separating techniques)**

Connecting and separating the writing of certain letters in some conjunctions, such as in the word (اينما) found in 4 verses: QS. al-Baqarah [2]: 115, QS. al-Nisa' [4]: 78, QS. al-Nahl [16]: 76, QS. al-Ahzab [33]: 61. Meanwhile, in manuscripts by AH, the same surah and verse are written separately (اين ما).

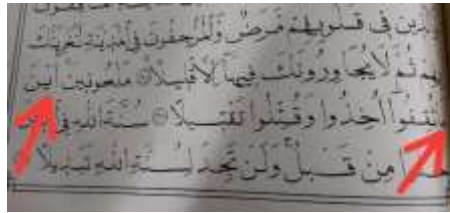


Figure 23

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Ahzab [33]: 61)

Source: Luqman Abdul Jabbar Collection Digital Library

Mafihi Qira'atan wa Kutiba 'Ala lhdahuma (a word that contains two readings and is united in writing)

If there is a difference in *qira'ah* on a word in the Quran, then it may be written with one of them. Like the word (راعنا) found in QS. al-Baqarah [2]: 104 and QS. al-Nisa' [4]: 46. In the manuscript of the Quran by AH in the same surah and verse it is still written using *alif* (راعنا) unlike other *qirā'ah* which is read short (رعنا).



Figure 24

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Baqarah [2]: 104)

Source: Luqman Abdul Jabbar Collection Digital Library

It is also found in the word (يُحْدِثُونَ) in QS. al-Baqarah [2]: 9, and QS. al-Nisa' [4]: 142. In the manuscript by AH, the same surah and verse are written with an *alif*.

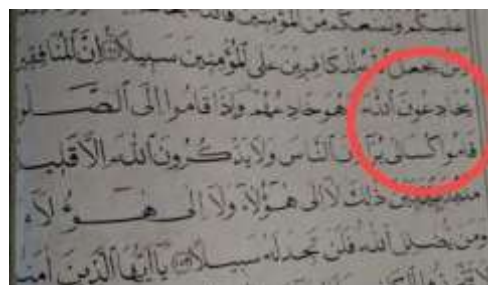


Figure 25

(A fragment from the Manuscript of the Quran by AH Pontianak QS. al-Nisa' [4]: 142)

Source: Luqman Abdul Jabbar Collection Digital Library

Based on the analysis of the *rasm* rules outlined above, it can be concluded that the practice of writing in the copying of the Qur'an in West Kalimantan (Borneo) still exhibits the characteristics of an *open corpus*. This is evident from the existence of Qur'anic manuscripts that do not fully adhere to the rules of *rasm 'uṭmānī*, but instead frequently display a combination of *rasm 'uṭmānī* and *rasm imlā'ī*. Such findings are consistent with studies of Qur'anic manuscripts from the Riau and Java regions, which reveal systematic variations in letter formation, the omission of *alif*, and certain phonetic representations that do not entirely conform to the Usmani standard.²⁸ Research on Qur'anic manuscripts from Bangkalan and Jambi likewise demonstrates similar phenomena, wherein copying practices tend to be adaptive to local traditions and the needs of readers, resulting in significant orthographic diversity.²⁹

Although in the global and modern context various religious institutions and scholarly authorities have established *rasm 'uṭmānī* as the standard norm for writing the Qur'anic text, the reality of Qur'anic manuscripts in the Indonesian archipelago indicates that this process of standardization is not always reflected retroactively in local copying practices. Even into the post-independence period, Qur'anic manuscripts that do not fully apply Usmani orthographic conventions can still be found, as evidenced by the Borneo manuscript by UAH. This underscores that the tradition of Qur'anic copying in Indonesia operated within a more flexible and contextual spectrum, in which the authority of the sacred text was maintained while being expressed through diverse orthographic practices. Consequently, Qur'anic manuscripts of the Indonesian archipelago function not only as media for textual transmission but also as historical witnesses to the intellectual, pedagogical, and cultural dynamics of Indonesian Muslim communities before and during the process of modern *mushaf* standardization.

Conclusion

This study demonstrates that the Qur'anic copying tradition in Borneo remained active into the post-independence period, despite the widespread circulation of printed Qur'ans. An analysis of Abdul Hamid's giant Qur'an manuscript shows that the *'uṭmānī rasm* served as the primary reference in the copying process, particularly in the application of letter omission rules as

²⁸ Afriadi Putra et al., "The Textological Analysis of the Qur'anic Manuscript by Syekh Muhammad Said Ranah Kumpai Kampar Riau," *DINIKA: Academic Journal of Islamic Studies* 8, no. 1 (2023): 69–91, <https://doi.org/10.22515/dinika.v8i1.6678>; Muhamad Khabib Imdad, "Heterogenitas Ulūmul Qur'an Dalam Manuskrip Mushaf Al-Qur'an: Studi Atas Pemakaian Rasm dan Qirā'at Pada Naskah Koleksi Sinuhun Pakubuwana X," *Suhuf* 18, no. 1 (2025): 77–106, <https://doi.org/10.22548/shf.v18i1.1174>.

²⁹ Vika Madinatul Ilmi and Siti Fahimah, "Analisis Filologis Manuskrip Al-Qur'an Bangkalan Abad Ke-19: Studi Komparatif Antara Rasm Utsmani dan Ilma'i," *Al-Itqan: Jurnal Studi Al-Qur'an* 11, no. 1 (2025): 84–118, <https://doi.org/10.47454/itqan.v11i1.1133>; Syaiduddin, "Beberapa Karakteristik Mushaf Kuno Jambi: Tinjauan Filologis-Kodikologis," *Suhuf* 7, no. 2 (2014): 199–220, <https://doi.org/10.22548/shf.v7i2.126>.

formulated by al-Suyūṭī. However, the occurrence of alif insertion in several forms of *yā' al-nidā'* and attached pronouns (*dhamīr mutṭaṣil*) indicates the influence of the *imlā'ī* rasm, pointing to a selective and adaptive copying practice. This pattern reflects an ongoing negotiation between the authority of the classical rasm tradition, the demands of readability, and the social context of the scribe. Accordingly, Abdul Hamid's manuscript occupies an intermediate position between manuscript culture and print culture, underscoring that changes in Qur'anic writing traditions in the Nusantara did not proceed toward a single linear standardization but emerged through continuous negotiation. In this context, rasm analysis functions as a crucial analytical tool for understanding the dynamics of Qur'anic textual transmission, scholarly authority, and the continuity of Islamic intellectual traditions in Borneo and the wider Nusantara.

Nevertheless, this study is subject to several limitations. Its focus on a single manuscript restricts the generalizability of the findings across Borneo or the wider Nusantara. In addition, the analysis concentrates primarily on selected rasm categories, leaving other aspects of the *'uthmānī rasm* unexplored. The absence of systematic comparison with contemporaneous printed Qur'ans and the limited availability of biographical data on the scribe further constrain the reconstruction of the broader transmission networks that shaped the manuscript's orthographic features.

Future research should therefore pursue comparative studies across multiple Qur'anic manuscripts and regions in order to map regional variations and shared orthographic patterns. Expanding rasm analysis to encompass all major categories of the *'uthmānī* system, alongside greater integration of social and intellectual historical approaches, would provide a more comprehensive understanding of Qur'anic copying practices. Particular attention should also be given to the interaction between manuscript and print cultures in the post-independence period, thereby deepening insights into the transformation and resilience of Qur'anic copying traditions in Borneo and the wider Nusantara.

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