

## Revisiting the Sanggau Qur'anic Manuscript: Codicological Findings and Variations in Its *Ḍabṭ* System

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### Abstract

This study revisits a Qur'anic manuscript from Sanggau preserved in the West Kalimantan Provincial Museum by integrating codicological analysis with an examination of its *Ḍabṭ* system. Although West Kalimantan preserves a rich corpus of Qur'anic manuscripts, studies combining codicology and recitational marking systems remain limited. This research employs a codicological approach, supported by library research and direct observation, and is analyzed using descriptive-analytical and interpretative methods, focusing on key elements of *Ḍabṭ*. The study finds that the manuscript, attributed to Shaykh Abdillah (1938), reflects typical features of Malay Qur'anic manuscripts, including the use of Naskh script and *dluwang* paper. However, its *Ḍabṭ* system shows notable variations. While generally resembling the modern *mushaf*, inconsistencies appear in the form of *Ḍammah* and the application of *tanwīn*. The *sukūn* is represented in multiple forms, the *shiddah* is relatively stable, and the *madd* sign is limited to a simplified form. The *hamzah* follows the *rasm* pattern in a simplified manner, and *waqf* signs are minimal. This study contributes by demonstrating that the *Ḍabṭ* system in the manuscript reflects a simplified, locally adapted practice, highlighting the diversity of Qur'anic transmission in the Malay world and offering a more integrated codicological and textual perspective.

**Keywords:** *Qur'anic Manuscript, Mushaf Studies, West Kalimantan, Sanggau, Islamic Manuscript Heritage*

### Introduction

Research conducted by the Ministry of Religious Affairs of the Republic of Indonesia through the Research and Development Agency and the *Lajnah Pentashih Mushaf al-Qur'an* (2019: 7-16) indicates that West Kalimantan constitutes one of the regions possessing a significant corpus of Qur'anic manuscripts distributed across various institutions and private collections. These manuscripts are preserved at the Regional Office of the Ministry of Religious Affairs of West Kalimantan, the *Kadariah* Palace of the Pontianak Sultanate, the Pontianak

Regional Government, the Pontianak State Museum, and in private collections such as those of Mul'am Husairi, Haji Hadran bin Haji Rais, Syarif Husen al-Ba'bud, and Imuhu binti Iwar. This finding confirms that West Kalimantan maintained a substantial tradition of Qur'anic manuscript copying and formed part of the broader network of Qur'anic textual transmission in the Indonesian archipelago.

This tradition is further reflected in the intellectual activities of local scholars, such as Muhammad Basiuni Imran, whose translation of the Qur'an into Jawi and Latin scripts demonstrates the dynamic adaptation of Qur'anic knowledge within the region. (Herlambang et al., 2023: 325-352). This indicates that Qur'anic transmission in West Kalimantan extended beyond manuscript copying to include interpretive and pedagogical transformations. Despite this rich manuscript and intellectual tradition, scholarly engagement has not yet been accompanied by sufficiently rigorous methodological exploration of the technical aspects of copying practices and the recitational marking systems employed. Many existing studies remain limited to inventory compilation, historical description, or general identification of physical characteristics, without further examining the relationship between the material structure of the codex and the orthographic system implemented within it.

In fact, within the manuscript tradition, the physical structure and the *ḍabt* system do not function as isolated components; rather, they are closely interconnected elements that reflect degrees of standardization, networks of scholarly transmission, and the pedagogical orientation of the copyist. The lack of an integrated analysis of these aspects, therefore, leaves a significant gap in understanding the dynamics of Qur'anic manuscript copying in West Kalimantan.

Among the various repositories, the Qur'anic manuscript collection of the West Kalimantan Museum remains relatively underexplored. Internal museum data indicate the existence of seven Qur'anic manuscripts in varying physical condition, some faded, some damaged, and some perforated. Notably, one manuscript originating from Sanggau is in comparatively better condition, with more legible text and more complete documentation than the others. This condition renders the manuscript a strategic and representative object for

comprehensive scholarly examination, particularly in tracing the interrelationship between its codicological characteristics and the *ḍabṭ* system employed.

In the study of Qur'anic manuscripts, Abdul Hakim (2018: 79) notes that research may address various aspects, including codicology, rasm, illumination, *al-waqf wa al-ibtidā'*, *ḍabṭ*, as well as structural ornaments and markers such as *juz'* divisions, *sūrah* headings, and *tajwīd* indicators. Each of these aspects provides an entry point for reconstructing the history of copying practices, networks of scholarly transmission, and the intellectual profile of the copyist. In the case of the Sanggau manuscript, both codicology and *ḍabṭ* are particularly relevant, as its recitational marking system exhibits variations that are not entirely identical to the standardization of the modern printed *muṣḥaf*. Such variations suggest orthographic dynamism and potentially reflect pedagogical practices within the local copying tradition. Therefore, an integrated analysis of codicology and *ḍabṭ* is essential for understanding the process of orthographic standardization in a given period and for identifying local characteristics in Qur'anic manuscript production.

Over the past decade, studies on Qur'anic manuscripts in West Kalimantan have shown notable development. Rizki Putriani (2021: 74-83) described a manuscript from the Al-Mukarramah Palace of Sintang, including information on its copyist and educational purpose. While this study offers an important historical contribution, it remains primarily descriptive and does not integrate codicological analysis with a systematic examination of *ḍabṭ*. Wendi Parwanto and Riyani (2023: 259-288) strengthened the codicological approach by highlighting the use of *tapa* bark paper, layout conventions, ink, and *waqf* and vowel markings in the Sintang manuscript. Although this study reveals distinctive local material features, it does not analytically explore the consistency of the *ḍabṭ* system in relation to the manuscript's physical structure.

Similarly, Rini Kumala Sary and Wajidi Sayadi (2021: 62-72), in their study of the *Ismahayana Landak* manuscript, they identified the coexistence of two writing systems, namely *rasm 'Uthmānī* and *rasm imlā'ī*, thereby opening discussion on orthographic dynamics in West Kalimantan manuscripts. Comparative analysis was further developed by Buhori, Abdul Hakim, and Efan Chairul Abdi. (2024: 1-33), who compared the Sanggau and

Ismahayana Landak manuscripts from the perspective of rasm and codicology. However, their primary focus lay in comparing rasm rather than in a comprehensive integration of the manuscript's physical structure with a detailed examination of its ḍabṭ system within a single codex.

Likewise, the study by Luqman Abdul Jabbar, Ihsan Nurmansyah, and Marsih Muhammad (2026: 253-282) *The Rasm analysis of the Giant Qur'anic Manuscript* by Abdul Hamid underscores the importance of orthographic studies in tracing the textual transmission history. Nevertheless, that discussion does not extend to a detailed exploration of the ḍabṭ system, particularly in the context of a museum-held manuscript with distinctive material characteristics.

Studies on Qur'anic manuscript codicology in the Indonesian archipelago reveal a range of material and structural characteristics that reflect both regional adaptation and broader Islamic manuscript traditions. Manuscripts from Java and Sumatra commonly employ European paper with watermarks and exhibit relatively standardized layouts. In contrast, manuscripts from Kalimantan and other peripheral regions often use more flexible layout conventions and simpler binding systems. In West Kalimantan, previous studies have identified the use of tapa bark paper, variation in quire structures, and relatively modest ornamentation, indicating a localized manuscript production environment shaped by material availability and copying practices.

To the ḍabṭ system, studies on Qur'anic manuscripts in the Indonesian archipelago demonstrate considerable variation in the application and consistency of recitational marks. (Purwanto & Riyani, 2023; Sary & Sayadi, 2021). Some manuscripts exhibit relatively standardized systems aligned with the modern printed muṣḥaf, while others do not. In contrast, others reveal inconsistencies in the use of vowel marks, tanwīn, and sukūn, as well as simplifications in madd and hamzah notation. (Buhori et al., 2024). In many cases, the ḍabṭ system appears to function pragmatically, reflecting pedagogical needs rather than strict orthographic standardization. These findings suggest that the ḍabṭ system in Nusantara manuscripts forms a spectrum ranging from standardized to locally adaptive practices.

Within this spectrum, the Sanggau Qur'anic manuscript occupies an intermediate position. Its *ḍabṭ* system generally corresponds to the conventions of the modern *muṣḥaf*, yet exhibits notable variations and simplifications, particularly in the form of vowel marks, the inconsistent application of *tanwīn*, and the limited use of *madd* and *waqf* signs. This combination indicates a partially standardized yet locally adapted orthographic practice, reflecting both awareness of broader conventions and flexibility in their implementation.

From this review, it may be concluded that scholarship on Qur'anic manuscripts in West Kalimantan has progressed in descriptive, codicological, and comparative *rasm* dimensions. However, a study that comprehensively integrates codicological analysis with a systematic and in-depth examination of the *ḍabṭ* system in a single museum manuscript remains absent. It is within this gap that the present study positions its contribution: not merely describing physical characteristics or identifying orthographic patterns, but systematically analyzing the correlation between codicological structure and the implementation of the *ḍabṭ* system.

The study of the Sanggau Qur'anic manuscript is significant not only for the preservation of West Kalimantan's local heritage, but also for broader scholarship on Southeast Asian *muṣḥaf* traditions and the history of Qur'anic transmission in the Islamic world. Since the sixteenth century, the manuscript copying tradition in the Indonesian archipelago has reflected dynamic interaction between established standards of *rasm* and *ḍabṭ* developed in major Islamic intellectual centers and local practices shaped by pedagogical needs and material conditions (Nisa et al., 2025: 307). Accordingly, the variations of the *ḍabṭ* system found in the Sanggau manuscript should not be viewed merely as deviations from the modern printed *muṣḥaf*, but rather as part of a historical process of negotiation between global orthographic authority and local intellectual tradition.

This study is guided by the central question: how do the codicological characteristics of the Sanggau Qur'anic manuscript correlate with the *ḍabṭ* system implemented within it? This question is significant because the *ḍabṭ* system in a museum manuscript may serve as an indicator of textual standardization and scholarly transmission networks in its historical context. The research adopts a codicological framework formulated by Dwi Sulistyorini, encompassing the stages of manuscript identification, analysis of physical and bibliographic

features, examination of script characteristics, and assessment of the binding system. (Sulistyorini, 2015: 20-21; Nurmansyah, 2021: 3). The study is based on library research and direct manuscript observation, employing descriptive-analytical and interpretative methods. The analysis of *ḍabṭ* refers to the classification of five principal elements: vowel marks (*ḥarakāt*), *sukūn*, *shiddah*, madd signs, and hamzah. (Madzkur, 2014: 4), whose patterns of consistency and distribution are examined across the entire manuscript structure.

## Discussion

### Codicological Description of the Manuscript

The codicological description in this study is not confined solely to the manuscript's physical aspects; it also considers its structural and textual characteristics in relation to the manuscript's copying tradition. The information presented is derived from a direct examination of the manuscript material using a codicological approach, supplemented by data from catalogs and previously published references. This study follows the approach proposed by Luqman Abdul Jabbar et al. (2026: 258), who suggest that manuscript descriptions may be presented in two formats: tabular and narrative. The tabular format facilitates systematic understanding of the manuscript's physical and technical identity, while the narrative format expands the analytical exposition of its codicological characteristics. Together, these formats provide a more comprehensive portrayal of the Qur'anic manuscript from Sanggau, preserved in the West Kalimantan Provincial Museum collection.

**Table 1. Codicological Data of the Qur'anic Manuscript from Sanggau**

No.	Codicological Aspect	Description
1.	Manuscript Publication	<i>Khazanah Manuskrip Al-Qur'an di Kalimantan Barat</i>
2.	Manuscript Code/Number	Code 4940/F
3.	Title	Al-Qur'an
4.	Author	-
5.	Copyist/Scribe	Not identified
6.	Date of Copying/Writing	Not identified
7.	Current Repository	West Kalimantan Provincial Museum
8.	Place of Origin	Sanggau Regency, West Kalimantan
9.	Original Owner	Shaykh Abdillah (since 1938, Sanggau)

10.	Writing Material	<i>Dluwang</i> paper
11.	Physical Condition	Complete and intact
12.	Binding	Sewn with white thread
13.	Watermark and Countermark	Not identified
14.	Thick and Thin Ruling Lines	-
15.	Distance between Thick Lines	-
16.	Number of Thin Lines	-
17.	Guiding Lines	-
18.	Number of Quires	23 quires
19.	Width (unspecified category)	-
20.	Total Pages	190 pages
21.	Lines per Page	15-17 lines
22.	Manuscript Dimensions	32 × 23 cm
23.	Text Block Dimensions	6.4 × 0.4 cm
24.	Pagination	Not identified
25.	Catchwords	Not identified
26.	Script	Arabic
27.	Language	Arabic
28.	Script Type	Naskh
29.	Ink Colors	Black and red
30.	Blank Pages	4 blank pages
31.	Colophon	Present
32.	Summary of Contents	Not identified

### 1. Manuscript Publication

The Qur'anic manuscript originating from Sanggau, now preserved in the collection of the West Kalimantan Provincial Museum, has been published in the volume *Khazanah Manuskrip Al-Qur'an di Kalimantan Barat*, issued by Bayt al-Qur'an and the Istiqlal Museum under the auspices of the Ministry of Religious Affairs of the Republic of Indonesia, through the Research and Development Agency and the Lajnah Pentashihan Mushaf al-Qur'an. (2019: 7-16). In addition to the Sanggau manuscript held by the museum, the volume documents twelve other Qur'anic manuscripts. These manuscripts are distributed across various repositories: three in private collections, two at the Regional Office of the Ministry of Religious Affairs, three at the Kadariah Palace of Pontianak, three at the Pontianak State Museum, and one preserved within a pesantren environment. This distribution reflects the diverse custodial landscape of Qur'anic manuscripts in West Kalimantan and highlights the region's broader network.

## 2. Manuscript Code and Registration Number

The manuscript bears the code 4940/F with a registration number of 1989/1990. The assignment of such codes facilitates identification, classification, and collection management within the museum context. A similar cataloging practice is observed in Faizal Amin's (2014: 60-61) study of Qur'anic manuscripts from the Abdurrahman Husin Fallugah collection, where a numbering system ranging from AHF-01 to AHF-015 was implemented to streamline documentation and analytical processes. Such systematic cataloging reflects institutional efforts to standardize manuscript documentation and enhance research accessibility.

## 3. Title of the Manuscript

No explicit title appears on the manuscript's cover. This absence is understandable, as the codex contains the complete text of the Qur'an without additional commentary or supplementary material. Similar phenomena have been observed in several Qur'anic manuscripts from West Kalimantan that lack specific or formal titles. In such cases, scholars typically assign descriptive titles based on contextual or distinctive features of the manuscript. Examples include the Pontianak Giant Mushaf (Borneo), the Qur'anic Manuscript of the Al-Mukarramah Palace of Sintang, the Ismahayana Qur'anic Manuscript (named after its palace location), and Al-Qur'an al-Karim. (Amin, 2014: 254; Jabbar et al., 2026: 259-260; Purwanto & Riyani, 2023: 269; Sary & Sayadi, 2021: 68). Accordingly, the present manuscript is identified descriptively as the Qur'anic Manuscript from Sanggau, based on its place of origin.

## 4. Authorship and Provenance

Neither the author nor the copyist is identified in the manuscript. The Sanggau Qur'anic manuscript is recorded as originating from Sanggau Regency, West Kalimantan, and was acquired by the museum through a compensation-based transfer from its last known owner, Shaykh Abdillah, whose custodianship dates back to 1938. This provenance indicates that the manuscript was historically associated with a particular individual or family before its institutional transfer. Manuscript ownership, therefore, extends beyond physical possession to encompass dimensions of social legitimacy and local historical memory. Currently, the manuscript is preserved within the museum's collection under a conservation-oriented policy.

Consequently, access to the manuscript is relatively restricted, with priority given to preservation rather than public handling.



**Figure 1. Storage Location of the Qur'anic Manuscript from the Sanggau Collection of the West Kalimantan Provincial Museum**  
Source: Author's documentation, 2025

#### 5. Writing Material and Physical Condition

The Qur'anic manuscript preserved in the museum collection, originating from Sanggau, is written on dluwang paper. Overall, it remains complete and intact, despite aging. The binding appears original, consisting of white thread stitching that secures each quire. The physical structure comprises 23 quires, each reportedly containing 190 pages, including four blank pages. The manuscript does not contain pagination.

Compared with the Ismahayana Qur'anic manuscript, notable differences emerge in its codicological structure. The Ismahayana muṣḥaf is bound using thread and tree bark material and preserves approximately 31 remaining quires. Its thickness reaches 273 folios (546 pages) (Sary & Sayadi, 2021: 68). Quantitatively, this total far exceeds the 190 pages of the Sanggau manuscript preserved in the museum collection. Such differences suggest variation in quire construction, textual density, and possibly folio dimensions. The Ismahayana muṣḥaf appears physically thicker and structurally more complex.

Meanwhile, the Qur'anic manuscript produced by K.H. Muhammad Ihsan in Wonodoyo Hamlet, Gunungkidul Regency, Yogyakarta, comprises 625 pages. The number of pages per juz' is inconsistent, ranging between 18 and 23 pages per section. (Niam & Alifah, 2023: 105). Compared with the Sanggau manuscript, the K.H. Muhammad Ihsan muṣḥaf

demonstrates a different level of textual density and a more varied juz' division structure. With more than 600 pages, it is physically much thicker than both the Sanggau museum manuscript and the Ismahayana muṣḥaf. These comparisons underscore the diversity of material construction and textual organization within the Qur'anic manuscript tradition of the Indonesian archipelago.

#### 6. Dimensions and Thickness of the Manuscript

The manuscript measures approximately 4 cm in thickness, indicating a relatively compact physical structure. The number of lines per page ranges from 15 to 17 and is not entirely consistent, reflecting a degree of flexibility in layout design. The page dimensions measure 32 × 23 cm. When situated within the broader spectrum of Nusantara Qur'anic manuscripts, its dimensions fall within a middle range. Research conducted by a team from the Ministry of Religious Affairs of the Republic of Indonesia (2019: 7-16) On thirteen Qur'anic manuscripts, the smallest dimensions were 17 × 13 cm, and the largest were 33.5 × 21 cm. This range indicates that many Southeast Asian muṣḥafs are relatively small to medium in format.

Within this context, the Terengganu Qur'anic Manuscript preserved at the Islamic Arts Museum Malaysia (MIAM), measuring 32 × 20.9 cm, remains within the medium-size category and is relatively comparable to the upper range identified by the Ministry's team. (Azmi & Abdullah, 2018: 32). The Al-Mukarramah Sintang muṣḥaf measures 30 × 40 cm. (Purwanto & Riyani, 2023, p. 270). Although its width is smaller, its length is greater, giving it a more elongated page format compared to the Sanggau manuscript. A larger format is found in the Kaji Ngali Badongan Qur'anic manuscript, measuring 40 × 32 cm, with a text block of 31.7 × 19.5 cm. (Widyaningsih & Niam, 2024: 166). This manuscript presents a more spacious layout and broader page proportions. The largest in this comparative spectrum is the Abdul Hamid manuscript from Borneo, measuring approximately 54 × 74 cm, with a thickness of 11.5 cm and a text block of around 47 × 67 cm. (Jabbar et al., 2026, p. 262). Its scale places it within the category of large-format or monumental muṣḥafs.

Compared with other Nusantara Qur'anic manuscripts, the museum's Sanggau manuscript falls in the middle of the size spectrum. It is larger than some manuscripts documented by the Ministry's research team and the Terengganu muṣḥaf, yet smaller than the Kaji Ngali Badongan manuscript and the monumental Abdul Hamid codex. This variation in size reinforces the conclusion that the Qur'anic manuscript copying tradition in the Indonesian archipelago was highly diverse, shaped by local context, intended function, and the material and technical capacities of individual copyists.



**Figure 2. The Qur'anic Manuscript from the Sanggau Collection of the West Kalimantan Provincial Museum**

Source: Author's documentation, 2025

### 7. Script, Orthography, and Handwriting

The manuscript is written in Arabic script and Arabic. The script used is Naskh. However, not all letterforms consistently adhere to the standardized conventions of classical Naskh script. Certain characters display distinctive variations; for example, the letter wāw is written in an elongated form without an internal cavity, and the placement of the dot in the letter dhāl occasionally resembles the dot of nūn. The manuscript utilizes black and red ink. Black ink predominates in the main body of the text, while red ink is reserved for specific elements, such as the basmalah formula and selected structural markers. This chromatic differentiation reflects a functional hierarchy within the text's visual organization.

### 8. Illumination

In accordance with the general characteristics of pre-modern Qur'anic manuscripts from the Indonesian archipelago, the illumination of the Sanggau Qur'anic manuscript preserved in

the West Kalimantan Provincial Museum features vegetal (floral) motifs. These motifs consist of intricately interwoven floral compositions executed with regularity, detail, and precision. The color scheme is dominated by blue and red, interspersed with touches of gold. The use of gold functions as a visual marker symbolizing nobility and sacred grandeur. According to Islah Gusmian (2016: 11), floral illumination models of this type were commonly associated with courtly environments or elite administrative circles, indicating a possible connection between manuscript production and aristocratic or official patronage.



**Figure 3. Illumination of the Qur'anic Manuscript from Sanggau**

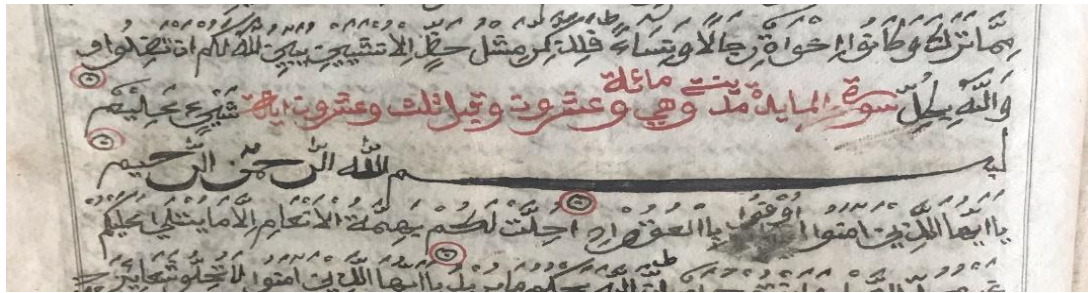
Source: Author's documentation, 2025

## 9. Sūrah Headings and Verse Markers

In the Qur'anic manuscript copying tradition, sūrah headings typically include the sūrah's name, the number of verses, and its place of revelation (Makkiyyah or Madaniyyah). These headings are generally written in a distinctive style and color – most commonly red – to emphasize their function and distinguish them from the main body of the text. In the Sanggau Qur'anic manuscript preserved in the. However, their application is not consistent across all sūrahs. Notable examples of more elaborate headings appear in Sūrat Āl 'Imrān, al-Nisā', al-Mā'idah, al-An'ām, al-A'rāf, al-Anfāl, al-Tawbah, and Yūnus. In other sūrahs, the manuscript does not consistently include the sūrah name or the total number of verses.

The format of the sūrah headings varies within the manuscript. In the first model, the sūrah name, classification of revelation (Makkiyyah/Madaniyyah), and verse count are positioned centrally, immediately following the final verse of the preceding sūrah. In the second model, this information is placed above the formula Bismillāh al-Raḥmān al-Raḥīm.

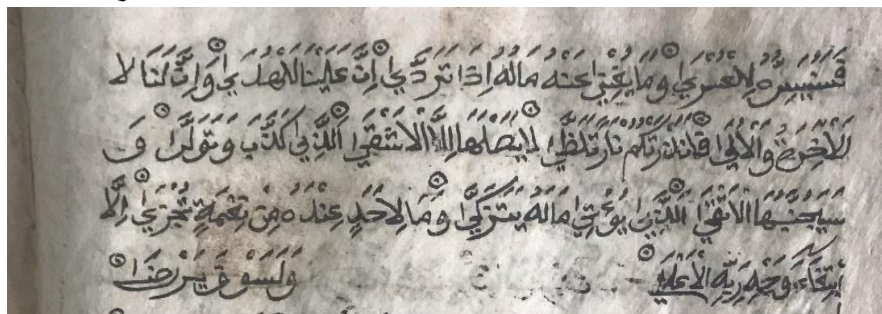
From the perspective of layout (mise-en-page) and writing space, these variations suggest that the sūrah headings function not merely as informative textual elements but also as artistic devices intended to occupy and balance blank areas of the manuscript page. This is particularly evident in the centrally positioned model at the end of a sūrah, which reflects the copyist's aesthetic awareness in arranging textual composition.



**Figure 4. Sūrah Heading in the Qur'anic Manuscript from Sanggau**

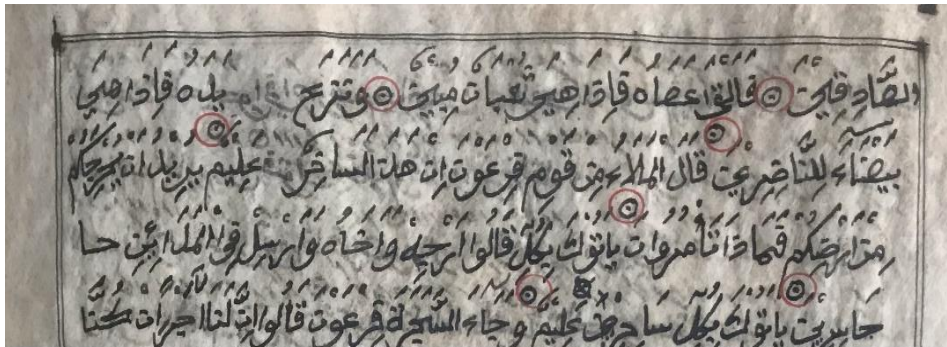
Source: Author's documentation, 2025

The verse markers in the Sanggau Qur'anic manuscript preserved in the West Kalimantan Provincial Museum are circular, a feature common to other Qur'anic manuscripts. In general, the manuscript does not include numerical verse numbering. The variation lies primarily in the coloration of the markers, both along the outer contour and within the circular field. Two models of verse markers are identified in this manuscript: a single black circle and a double-circle form combining black and red. Both forms function as visual delimiters marking the boundaries between verses. From a codicological perspective, these chromatic and formal variations indicate an intentional visual differentiation strategy rather than a numerical referencing system, reflecting the manuscript's reliance on graphic symbols for structural segmentation of the Qur'anic text.



**Figure 5. Single Black Circular Verse Marker in the Qur'anic Manuscript from Sanggau**

Source: Author's documentation, 2025



**Figure 6. Double Circular Verse Marker in Black and Red in the Qur'anic Manuscript from Sanggau**

Source: Author's documentation, 2025

### The Writing of Dabt and Tajwid Marks in the Qur'anic Manuscript from Sanggau Collection of the West Kalimantan Museum

During the *Musyawarah Kerja (Muker) Ulama Indonesia* convened between 1974 and 1983, the *Al-Qur'an Standar* was formally adopted as the national reference muṣḥaf. One of the significant outcomes of this forum was the standardization of the orthographic and diacritical system (*dabt*) employed in the *Mushaf Standar Indonesia* (MSI). These provisions include the use of vowel marks (*harakat*) such as *fathah* (a short diagonal stroke above the letter), *kasrah* (a short diagonal stroke below the letter), *dhammah* (a small wāw-shaped sign above the letter), *sukun* (a sign resembling the head of the letter khā'), as well as *tasydid* (*shaddah*), *hamzah*, and other recitational signs (Fadlly, 2020, p. 341).

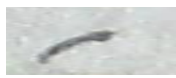






The *dabt* system found in the Qur'anic manuscript from Sanggau, currently preserved in the West Kalimantan Museum collection, exhibits several differences when compared to the *Mushaf Standar Indonesia*. In general, the identifiable elements within this manuscript consist of five principal components: vowel marks (*harakat*), *sukun*, *shaddah*, *madd* signs, and *hamzah*.

#### 1. Vowel Marks (*Harakat*)

The writing of vowel marks in this manuscript is, in principle, similar to the system employed in modern printed muṣḥafs. The *fathah* is written as a diagonal stroke above the letter, while the *kasrah* appears as a diagonal stroke below it. The *dhammah* in this manuscript, however, occurs in two variant forms: an open circle and a filled circle. The writing of *tanwīn* marks in the Sanggau Qur'anic manuscript also demonstrates variation. In the case of *fathatayn*

(double *fathah*), inconsistencies are observed in the alignment of the strokes; some are written parallel to one another, while others are not. A similar pattern appears in *kasratayn* (double *kasrah*), where certain instances show non-parallel strokes, although the parallel form is more predominant. Meanwhile, *dhammatayn* (double *dhammah*) is rendered in two shapes: one resembling the numeral six and the other resembling an inverted six.


**Table 2. Vowel Marks (*Harakat*) in the Qur’anic Manuscript from Sanggau**

No	Vowel Mark ( <i>Harakat</i> )	Sample of the Mark
1.	<i>Fathah</i>	
2.	<i>Kasrah</i>	
3.	<i>Dhammah</i>	
4.	<i>Fathatayn</i>	
5.	<i>Kasratayn</i>	
6.	<i>Dhammatyjin</i>	
		

2. *Sukun*

The *sukun* sign in this manuscript also appears in several variant forms. In addition to the filled circular shape, there is a semicircular form oriented either to the right or downward. This diversity of forms indicates the absence of a fixed standardization comparable to that found in modern printed muṣḥafs.


**Table 3. *Sukun* Marks in the Qur’anic Manuscript from Sanggau**

No	<i>Sukun</i> Mark	Sample of the Mark
1.	<i>Sukun</i>	

### 3. *Shaddah* (Tasydid)

The *shaddah* sign is used to indicate consonantal emphasis or gemination. In this manuscript, the *tasydid* is written in a form resembling the head of the letter *sīn*, placed above the corresponding Arabic letter. In general, the writing of the *shaddah* in the Sanggau Qur'anic manuscript (West Kalimantan Museum collection) corresponds to the form commonly recognized in modern printed muṣḥafs. Nevertheless, in certain sections, the mark appears in a simpler form and is not consistently applied.

**Table 4. Shaddah Marks in the Qur'anic Manuscript from Sanggau**

No	Shaddah Mark	Sample of the Mark
1.	Tasydid (Shaddah)	

### 4. Mad Sign

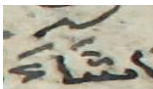
In Qur'anic manuscripts, the *madd* sign functions to indicate vowel prolongation in accordance with the rules of *tajwīd*. Terminologically, *madd* refers to the lengthening of specific vowel sounds according to a prescribed measure, depending on their phonetic cause—such as the meeting of a vowel letter (*ḥarf madd*) with a *hamzah* or *sukūn*—which gives rise to categories such as *madd wājib muttaṣil*, *munfaṣil*, and *lāzim* (Marzuki & Ummah, 2020: 145-153). In the Qur'anic manuscript from Sanggau (collection of the West Kalimantan Museum), the marking of *madd* appears relatively simple and less detailed than in modern standardized muṣḥafs. In the case of *madd wājib muttaṣil*, for example, a single symbol resembling a wavy *fathah* is placed above the elongated letter. This form is primarily indicative and does not differentiate explicitly between the various categories of *madd*.

Historically, the use of *madd* signs within the system of *ḍabṭ* developed through a long process in the manuscript tradition. Several studies suggest that the symbolization of *madd* can be traced back to the scholarly tradition of Maghribī scholars in al-Andalus, from where it later spread and was adopted across different regions of the Islamic world. This diffusion reflects cross-regional and cross-madhab interactions in the development of the Qur'anic *ḍabṭ*

system. In this sense, the *madd* sign is not merely a local phenomenon but part of a broader dynamic of scholarly transmission in the history of muṣḥaf codification.

Functionally, the *madd* sign serves as a visual guide to ensure that readers do not overlook vowel prolongation in recitation. Nevertheless, the symbol itself does not provide detailed quantitative information on the exact number of ḥarakāt—whether four, five, or six. (Valfini et al., 2025: 236). Consequently, the *madd* sign does not replace learning through *talaqqī* (oral transmission); a proper understanding of the types and contextual causes of *madd* remains essential for accurate recitation.

**Table 5. Madd Signs in the Qur’anic Manuscript from Sanggau**



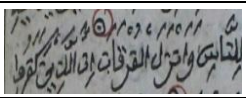
No	Mad Sign	Sample of the Mark
1.	Madd Wājib Muttaṣil	

#### 5. Hamzah and Waqf Marks

The writing of *Hamzah* in this manuscript follows the *rasm* pattern employed, whether as an independent letter or in combination with specific carrier letters. In several instances, its orthography appears simpler and does not fully conform to modern standardized conventions. In addition to the five principal elements discussed above, the manuscript also contains *waqf* marks. Linguistically, *waqf* means “to pause” or “to withhold,” while terminologically it refers to temporarily stopping recitation at a particular word or phrase in order to take a breath before resuming the reading. (Kaltsum & Ulfah, 2022: 27).

In the Qur’anic manuscript from Sanggau collection of the West Kalimantan Museum, the *waqf* marks are relatively simple and tend to reflect what is commonly referred to as *waqf muṭlaq*. The copyist employs a circular symbol that visually resembles the verse-ending marker. The uniform use of this symbol indicates that the *waqf* marking system in this manuscript had not yet developed into the more varied typology found in the Mushaf Standar Indonesia, which recognizes multiple categories of *waqf* signs.

**Table 6. Waqf Marks in the Qur'anic Manuscript from Sanggau**

No	Waqf Mark	Sample of the Mark
1.	Waqf Mutlaq	
2.	Circular Sign	
		

## Conclusion

This study demonstrates that the Sanggau Qur'anic manuscript reflects an intermediate stage in the development of Qur'anic manuscript traditions in the Indonesian archipelago. Its codicological features indicate a locally grounded production environment characterized by the use of dluwang paper, simple binding techniques, and relatively flexible structural organization. At the same time, the implementation of its *ḍabṭ* system shows partial alignment with the conventions of the modern printed muṣḥaf, while retaining notable variations and simplifications. This combination suggests that the manuscript embodies a process of negotiation between emerging orthographic standardization and local scribal practices.

In contrast to previous studies that tend to treat codicology and *ḍabṭ* as separate analytical domains, this study highlights the importance of examining their interrelationship. The findings indicate that variations in the *ḍabṭ* system are not merely technical inconsistencies but are closely related to the material conditions of manuscript production, pedagogical considerations, and the level of access to standardized models. This integrated perspective contributes to a more nuanced understanding of how Qur'anic manuscripts in West Kalimantan were produced, transmitted, and adapted within local intellectual contexts.

Within the broader spectrum of Qur'anic manuscripts in Nusantara, the Sanggau manuscript may be situated between highly standardized manuscripts and those exhibiting strongly localized features. Its partially standardized yet adaptive *ḍabṭ* system reflects a dynamic interaction between global orthographic norms and local traditions, thereby

reinforcing the view that the transmission of the Qur'anic text in the region was neither uniform nor static, but characterized by flexibility and contextual adaptation.

Future research may expand this approach through comparative analysis with other manuscripts in West Kalimantan and beyond to map broader patterns of codicological structure and *ḍabt* variation. Further philological and socio-historical investigation is also needed to understand better the networks of transmission and the intellectual milieu in which such manuscripts were produced.

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