

## Manuscript of Mushaf Al-Qur'an K.H. Muhammad Ihsan Wonodoyo Gunungkidul (Codicology-Textology Aspect Analysis)

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### Abstract

This article examines K.H. Muhammad Ihsan's Qur'an manuscript is located in Wonodoyo Hamlet, Gunungkidul Regency, Yogyakarta. Mr. Jazari Zaeni keeps this privately owned manuscript as the heir of the manuscript. This research focuses on the characteristics of the mushaf. The approaches used are codicology and textology as an analysis tool. The codicological aspect includes the size and material of the manuscript, illumination, and the symbols in it. Meanwhile, textological studies refer to the use of rasm, qira'at, and punctuation. The results of this study found that the size of the mushaf is 32 x 21 cm with a thickness of 7 cm. The illumination in this manuscript is geometric type with square and triangle lines. In textology, this manuscript has distinctive characteristics, namely the writing of verses using mixed rasm, the qira'at of Imam 'Ashim narrated by Hafs, and punctuation marks that are still relatively simple and do not escape text correction. In addition, there is no colophon or information related to copying.

**Keywords:** *Codicology; Textology; Qur'anic Manuscripts.*

### Introduction

The tradition of writing the Qur'an has occurred since the time of the Prophet Muhammad, starting with the Companions using leaves, date palm fronds, bones, and others. Copying the Qur'an in Indonesia began around the end of the 13th century when the Kingdom of Samudra Pasai became the first Islamic kingdom. The place where the mushaf was found became the center of the spread of Islam such as Aceh, Banten, Cirebon, and others (Solahuddin, 2017, p. 109). Furthermore, the tradition of

mushaf copying continued until the early 20th century. However, the Qur'an of the 13th century could not be found. The oldest Qur'ans have been dated from the late 16th century (Lestari, 2016, p. 175).

Based on research conducted by the agency of Puslitbang Lektur Keagamaan of the Ministry of Religious Affairs in 2003-2005, there were 241 mushaf manuscripts from several provinces, including Aceh, Banten, West Java, Central Java, Yogyakarta, East Java, Bali, Nusa and others (Lestari, 2016, p. 177). The large number of discoveries of these ancient mushaf proves that the transformation of ancient religious sciences from oral traditions to writing and copying traditions continues to develop. (Syatri, 2015) The manuscripts of the Qur'an scattered in the archipelago have now become a very important heritage and are neatly stored in various places such as libraries, museums, Islamic boarding schools, collectors, and heirs in quite a large number (Faizin, 2012, p. 145).

Some places where ancient mushaf are stored in Yogyakarta are the Yogyakarta Palace Library, Puro Pakualaman Library, and Sonobudoyo Museum Library. In addition, ancient manuscripts are kept privately by heirs (Iswanto, 2014, p. 140). In the Pakualaman Museum, there are four manuscripts of the Qur'an, two of which contain the complete 30 Juz, while the other two contain 7 and 15 Juz. In the Sonobudoyo Museum and library, there are 6 Qur'an manuscripts. Five contain 30 Juz, while one mushaf only contains surah al-Kahfi (Yahya & Aini, 2017, p. 241). Meanwhile, the Qur'an manuscripts kept by heirs/privates are in the Bantul Regency, namely Mushaf Taufiq Damisi, Edi Prayitno, and Muhammad Khozin (Fadly, 2019, pp. 119-121). In addition, there is one manuscript kept by an heir, namely the Al-Qur'an manuscript of K.H. Muhammad Ihsan Wonodoyo Gunung Kidul (hereafter MAMI). The manuscript is still neatly stored in a wooden cabinet. This Qur'anic manuscript belonged to K.H. Muhammad Ihsan was preserved for generations by his descendants. Currently, the mushaf is kept by Jazari Zaini as the 5th descendant of K.H. Muhammad Ihsan (Interview, 2021).

This research focuses on discussing the characteristics that appear in MAMI. In dissecting its characteristics, this research uses two approaches in philology: codicology and textology. Codicology studies manuscript form (Badrulzaman & Kosasih, 2018, p. 16). The discussion is related to the physicality of the manuscript, including the material, general, place of writing, and estimated writing of the manuscript (Wardah, 2012, p. 4). Textology is a science that studies the ins and outs of texts, including examining the incarnation and decline of the text of a literary work, its interpretation, and understanding (Siti Baroroh Baried, et al, 1994, p. 57).

## **Discussion**

### **The Origin and Genealogy of the Manuscript Keeper**

The origin of the the manuscript, based on the information obtained, originated from a figure named K.H. Muhammad Ihsan had a father named Raden Hiroyudo. Raden Hiroyudo is a descendant of the Majapahit Kingdom. Jazari Zaeni (the current mushaf holder) said there was a war between the Demak Kingdom and the Majapahit Kingdom in the past. As a result, some from the Majapahit Kingdom fled to Gunungkidul and settled until they had descendants there (Interview, 2021). The story of the escape of the Majapahit figures is quite developed and believed by the local population, especially in Ponjong District. This story is also presented in other versions of chronicles that there was an attack from the Demak Kingdom to Majapahit. The leaders who were not willing to embrace Islam chose to leave the kingdom and take refuge in various regions. One of the places to go was Gunungkidu (Putranto, 2003).

Ki Ageng Raden Hiroyudo, or Raden Hiroyudo, had six sons, including KH Muhammad Ihsan and KH Muhammad Hasan. Both brothers had the opportunity to carry out education in the Arabian Land for about 3-4 years, although the exact existence of the Arabian Land in question has yet to be discovered. Both of them continued the struggle of their father, Raden Hiroyudo, who was also told to be a propagator of Islam. Each of the two has a location as a center for preaching. KH

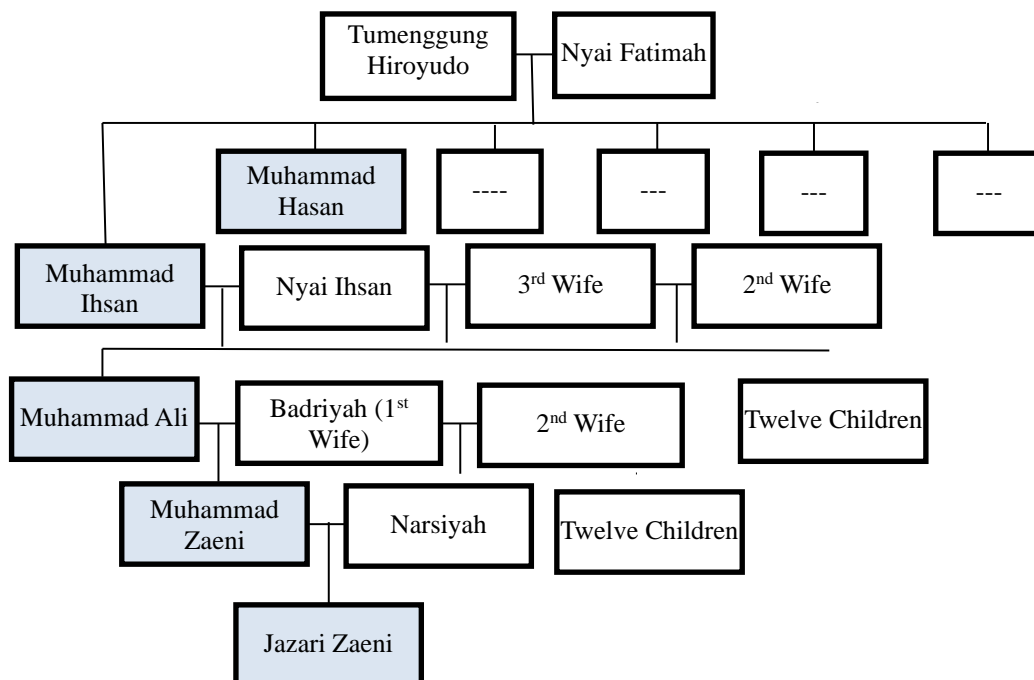
Muhammad Ikhsan preached centered in the Ponjong area, while KH Muhammad Hasan was in the Tepus area and its surroundings.

Muhammad Ihsan also approached the Mataram Palace by becoming an *Abdi Dalem* of the Islamic Mataram Sultanate Palace. When the King of Mataram learned that Muhammad Ihsan was a propagator of Islam, he gave him a one-hectare plot of land in the Wonodoyo area. In addition, the palace also married KH Muhammad Ihsan with a daughter from the palace, called *triman*. According to Jazari Zaini as the heir, the manuscript of the Qur'anic mushaf that he has is the legacy of his ancestor, K.H. Muhammad Ihsan. However, in the notes contained in the manuscript, there is no information regarding the place, time, or other copying information. The colophon on the mushaf only contains information in the form of a commemoration of someone's birth and death written using Javanese script. This Mushaf is a medium for proselytizing the teaching-learning activities of students who come to study with K.H. Muhammad Ihsan. According to Jazari Zaeni, MAMI existed before the Jami' Wonodoyo Mosque, built in 1824.

K.H Muhamamd Ihsan and his students built the Jami' Wonodoyo Mosque. This mosque was built to facilitate the activities of his growing number of students. At that time K.H. Muhammad Ihsan became *ta'mir*, *khotib*, and *imam* at the mosque. The existence of the Wonodoyo Jami' Mosque also received support from the Yogyakarta Palace and became a symbol of the entry of Islam in Gunungkidul. Thus, Jami' Wonodoyo Mosque is included in the Kagungan Dalem Mosque along with five other mosques spread across Gunungkidul, including Sogogiring Paliyan Mosque, Al-Husna Playen Mosque, Al-Uula Sumber Kidul Panjong Mosque, Sunan Kalijogo Girisekar Panggang Mosque, and Al-Huda Ngawu Playen Mosque (Interview, 2021). The Wonodoyo Jami' Mosque has an area of 9 m x 5 m, which is located opposite Jazari Zaeni's house and has undergone renovations many times from its original form, which only used woven bamboo (*gedek*) as a wall and was based on *wedi* soil (sand) taken from the river.

In addition, he also built an Islamic boarding school named Toharotul Qulub for his overnight students after K.H. Muhammad Ihsan passed away, his struggle was continued by his first son named, K.H. Muhammad Ali served as naib in Sumbergiri Village, Ponjong sub-district, and also the leader of the Toharotul Qulub Islamic boarding school and the heir to store the manuscripts of the mushaf. However, KH Muhammad Ali did not stay long as Naib in the village because he preferred to be the caretaker of Ki Ageng Giring Tomb in Sodo Village, Paliyan Subdistrict, Gunungkidul until the end of his life in 1943 and was buried there.

After Muhammad Ali's death, the position of *Naib* was handed over to his younger brother, Kiai Marzuki, to take care of the boarding school and mosque. The next generation of teaching and the position of Naib was continued by Muhammad Ali's son, Muhammad Zaeni. Muhammad Zaeni became *Naib* until he died in 2001. Furthermore, the storage of the Mushaf and the position of Naib was handed over to his son named, Jazari Zaini until now (Interview, 2021). The remaining relics today include the mosque, drum, and the family tomb of KH Muhammad Ihsan, located in the backyard of the Wonodoyo Jami' Mosque.



**Family Tree of K.H. Muhammad Ihsan**

## **General Description of Mushaf K.H. Muhammad Ihsan**

This Qur'an manuscript originally did not have a name. Jazari Zaeni, the current owner of the mushaf, also does not know exactly who the copyist is. He only confirmed that this manuscript was a legacy of K.H. Muhammad Ihsan. Thus, the author took the initiative to call the manuscript the Al-Qur'an mushaf KH manuscript. Muhammad Ihsan Wonodoyo (MAMI). The addition of the term Wonodoyo is taken from the name of the area where the Al-Qur'an mushaf manuscript was found, namely in Padukuhan Wonodoyo RT / RW. 04/08, Sumbergiri Village, Kapanewonan Ponjong, Gunungkidul Regency.

Regarding the physical condition of the manuscript or the physical form obtained, several terms are used to describe it: intact, not intact, good, or damaged. A manuscript categorized as intact is complete without any shortcomings or losses. Conversely, a manuscript that needs to be intact is a manuscript that has missing parts. Furthermore, manuscripts categorized as good are those whose physical form is not torn, not moth-eaten, and others. Conversely, manuscripts are categorized as damaged if there are manuscripts that are torn due to age (Alfian, 2017). The above categories classify MAMI as intact, good, and undamaged. The current condition of the manuscript is still in a state of one complete volume of 30 juz with no missing pages and chapters. The condition of the manuscript can still be read clearly because the paper inside is not torn. Only some inner lining paper has begun to tear and perforate due to age. The paper on which the manuscript is based has also changed color.

MAMI is stored in a special box made of white painted wood with a glass top. Then, the white box is still stored in a separate cabinet made of wood and is relatively new. Jazari Zaeni did this to maintain the integrity of the manuscripts of the Qur'anic mushaf. In addition, MAMI is also no longer used for routine reading of the Qur'an. It is just that Jazari Zaeni occasionally uses this Mushaf in the ritual of reading Surah Yasin.



Picture 1. Manuscript and It is Storage Box

## Codicological aspects

### 1. Mushaf Size

The manuscripts of the Qur'an mushaf in the archipelago have various sizes. Some have a thickness of 1.5 cm, 3 cm, 4.5 cm, 6 cm, 8 cm to 9 cm, as for the rows of each page in most of Nusantara Mushaf with 15 lines. However, some Mushaf uses 17 lines, 11 lines, 13 lines, nine lines, and 18 lines with a composition of 9 verse texts and nine lines of translation (Madzkur, 2019, pp. 104-118). The variety of sizes, thicknesses, and lines in each Mushaf Nusantara indicates the diversity in each Mushaf Nusantara. Concerning the variety of sizes of Mushaf in Nusantara, MAMI has a size of 32 x 21 cm, with a text field of 13.5 x 9.5 cm consisting of 15 lines on each page consistently from beginning to end, except on certain pages. The thickness reaches 7 cm with a total of 625 pages. The number of pages could be more consistent in each juz. It ranges from 18 pages per juz to 23 pages.

### 2. Manuscript Material

The paper widely used in Nusantara Mushaf is European. European paper was used in copying al-Qu'ran in Nusantara in the 18th century (Syarifuddin, 2018, p. 6) with different stamps used. From several types of European paper and various countermarks, the base of the MAMI manuscript can be categorized as using European paper with a paper stamp (watermark) of a crowned lion facing right with a person carrying a stick tipped with a hat, both images are inside a circular fence and at the top there is the inscription PROPATRIA. The countermark

used is the writing in the form of GIB. In addition to GIB, there is also a countermark in the form of a circle in which there is an image of a crown under which there is the inscription GR. The watermark that reads PROPATRIA is a paper produced by a company owned by B. Cramer from the Netherlands in 1711. Cramer from the Netherlands in 1711 (Nasichatul\_maali & Muhammad Asif, 2020). There is more than one countermark on MAMI. However, due to the faded condition of the paper and insufficient tools, the writing of the countermark needs to be clearer.

The ink used in writing this MAMI uses two colors: black and red ink. Black ink is used to write the Qur'an text along with the harakat as a whole. Meanwhile, red ink is used to write the name of the surah, the mark of juz changes either symbol or the first sentence at the beginning of the juz, the mark of ruku', and the mark of verse changes in the form of a circle with a black dot in it.

### 3. Manuscript Illumination

The illumination used in the manuscript functions to beautify the appearance of the manuscript. By looking at the illumination, the origin of the manuscript can be known, because each style of motif in each region has its own character. In addition, illumination can also determine when the manuscript was copied (Alfian, 2017, p. 61). The illumination on the Mushaf generally consists of three parts. First, the illumination at the beginning, middle, and end of the Qur'an or, commonly called Umm al-Qur'an, Nisf al-Qur'an, and Khatm al-Qur'an. Second, Illumination on the heads of the surahs. Third, illumination outside the two parts in the form of illumination for marks of juz, hizb, nisfu hisb, and others are located on the text's left and right sides (Fathurahman, 2010, p. 201).

In the Mushaf Nusantara, the illuminations often used are floral (plants) and geometric. Another type that is rarely used is living creatures. An example of living creature illumination is the mushaf from Sumedang, which contains the image of Macan Ali, a Zoomorphic image typical of Cirebon. The illumination in the Nusantara mushaf has its characteristics compared to Middle Eastern mushaf's



illumination patterns. Generally, Middle Eastern illuminations use geometric elements. Meanwhile, the Nusantara mushaf illumination uses more floral elements.

Illuminations with geometric models are motifs made using measuring tools such as a period, ruler, and bow. The making is done repeatedly so that the motifs that appear vary. The motifs often used in geometric illumination are mostly *Kawung*, *Liris*, *banji*, *Angen-angen*, and others (Safari, 2011, p. 49). Departing from the two types of illumination above, MAMI does not have illuminations with floral patterns. If you look at the *nisf al-Qur'an* section, you can only see illumination with geometric models. The frame of the writing is only in the form of rectangular lines arranged in three layers with black ink. In surah Al-fatihah and the beginning of surah al-Baqarah, it looks very simple in a square box with two black lines.

MAMI's geometric lines are shown at the beginning of Q.S. al-Anfal (8) Juz 9. Triangular lines with three layers of black color are attached to the frame. At the end is a two-layered circle. The first layer is red and the second/outer layer is black and has the Arabic writing *اول ع* and the letter *alif* underneath plus a small circle. The second illumination is at the beginning of Q.S al-Kahf (18) Juz 15. The line is in the shape of a kite pattern with four layers of border. The first two layers are black, and the two outer/second layers are red. A rectangular frame with black three-layered lines surrounds the kite image. The line of text inside is bordered by two horizontal lines in black and red. The presence of geometrically patterned lines in this manuscript suggests that illumination has not yet been made.



Picture 2. Geometric lines at the beginning of Surah *al-Anfal*






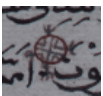

Picture 3. Geometric lines at the beginning of Surah *Al-Kahfi*

#### 4. Markers on the Mushaf

##### a. Juz Change Marker

The change of juz in MAMI is marked in several places with two forms. First, the verse markers are varied at the beginning of juz 12, 13, 16, 19, and juz 23. The verse markers at the beginning of juz 12, 16, and juz 23 are in the form of a circle outside surrounded by lines with motifs such as mosque domes. in addition, at the beginning of juz 13, there is a red circle inside which there is a small full-color red circle. Outside the circle is a motif-like flower petals combining black and red lines. At the end of juz 15, there is the same motif as juz 12, 16, and 23, but there is a slight difference in the circle. A small semicircle pattern at each end seems to connect and touch the mosque dome pattern.

Table 1. Verse markers in The Beginning of

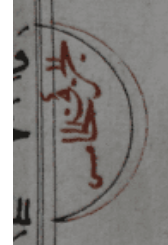
No.	Illumination	Information
1.		The first Verse in Juz 12
2.		The first Verse in Juz 13
3.		The first Verse in Juz 16
4.		The first Verse in Juz 19
5.		The first Verse in Juz 23

*Second*, the juz marker is located at the edge of the page. The marker is in the form of two motifs. The first motif is a semicircle with a two-layered line. The second motif resembles a crescent moon. Both motifs are attached to the right and left sides of the text frame as a marker of juz changes. The color used on the marker

needs to be more consistent. Sometimes it is red and black, but it only uses black in some places.



Picture 4. Juz change-marker with a semicircle








Picture 5. Juz change-marker with a crescent

#### b. Markers of *Maqra'*

*Maqra'* is a mark of the end of a unified theme in a particular series of verses that are still in one surah. Therefore, in short surahs, there are generally many *maqra'*. Usually, the mark is written in the form of the letter '*ain*' (Madzkur, 2014, p. 16). There are several variations of the *maqra'* mark in MAMI, namely as follows. There are three types. First, In the form of a circle mark with varying line colors, sometimes a circle with two black and red lines in layers. However, there are also circles with one black line. In other places, a circle with a red line is found. Secondly, a circle with a red line inside is the letter '*ain*' in red ink. Third, the writing مقراء without any '*ain*' or circle. The form of *maqra'* variation in MAMI indicates inconsistency in the writing of *maqra'*. The forms and variations of *maqra'* are as follows.

Table 2. Simbol *Maqro'*

No.	Bentuk <i>Maqro'</i>	Keterangan
1.		<i>Maqro'</i> with two red and black lines
2.		<i>Maqro'</i> with one red line

3.		<i>Maqra'</i> with Arabic number symbols. But many of the numbers are different and not in sequence.
4.		<i>Maqra'</i> with the letter 'ain' in the circle
5.		<i>Maqra'</i> with Arabic text

## Textological Aspects

### 1. Format of Surah Titles and Naming

The writing of verses in MAMI flows without paying attention to each corner of the verse, and there is no verse number information. Marks of verse changes are only indicated by round marks using red ink. These marks are similar to the use of corner verse writing in the archipelago, which is thought to have only existed in the mid-19th century (Hasna, 2019, p. 109). Each turn of the letter is always marked by giving a frame with the format of writing the title in the form of the letter's name, the number of verses, and the type of letter (*Makiyyah-Madaniyyah*) in Arabic. This mark is as in other Qur'anic mushaf. As for writing the type of surat (*Makiyyah-Madaniyyah*) of a letter, the copyist does not always write it because there is not enough space in one line. Sometimes, when there is not enough space on one line, the last verse is placed in the middle of the title frame of the next surah.

The order of the surahs in MAMI is following the order in the Mushaf al-Qur'an of the Ministry of Religious Affairs, which means that no difference leads to the copyist's error. However, there are differences in the mention of several letter names, including QS. Al-Mukmin (Al-Ghafir), QS. عسق (As-Syu'ro), QS. Al-Ahqaf (Al-Haqaf), QS. Al-Hijr (Hujurat), QS. Al-Malaikah (Al-Mulk), QS. Al-'Alam (Al-Qalam), QS. Ad-Dahr (Al-Insan), QS. Al-A'ma (Abasa), QS. Al-Fatharat (Al-Infitar),

QS. Al-Nasyrah (Al-Inshirah), QS. Al-Iqra' (Al-Alaq), and QS. Tabbat (Al-Lahab). The difference in the mention of the letter's name is common because the letters in the Qur'an have many names. In addition, the names of the letters that refer to the names of prophets, such as the letters of Yunus, Hud, Yusuf, Ra'd, Ibrahim, Maryam, and Anbiya', are given an addition in the form of writing *'alaih al-salam*. Meanwhile, a special mention of the letter Muhammad is given the additional writing *Shalla Allah 'alaih wa sallam*.

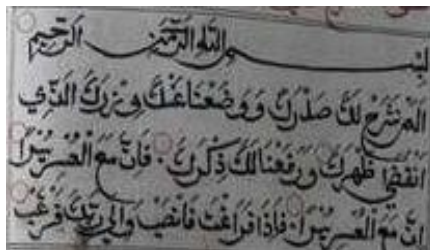
a. Type of Khat

The type of khat or writing style used in MAMI is Khat Naskhi. This khat can be seen in the writing style, which is simple, easy to read, and without adding other structures. Using the Naskhi style is also one of the backgrounds of the purpose of copying the Mushaf, which functions primarily for reading. Another characteristic of the use of Naskhi style is the use of the basic harakat, even if there are additions found only a little. Sometimes, in order to fill a certain area, the letters are written elongated, but never out of the basic anatomy of the original Arabic letters. In addition, the Naskhi style is never written in stacks but always in a single line or horizontal state (Akbar, 2019, p. 16).

The Naskhi writing style is the type of khat most often used as the main part of writing the Qur'an. This khat is also found in many other Nusantara Mushaf that use Khat Naskhi. However, in the history of the Qur'an, copying other writing styles such as Sulus, Muhaqqaq, and Raihani have been found in fancy mushaf written specifically for kings. In addition to taking a long time, these writing styles also require the accuracy and expertise of the copyist. (Akbar, 2019, p. 43) The choice of Khat Naskhi by the copyist of MAMI also allows for ease of reading, which is in line with the heir's statement regarding the history surrounding the existence of MAMI, which was used as a medium for learning the Quran by K.H. Muhammad Ihsan to his santri.

Apart from using khat types, another interesting thing in the ancient Mushaf is the writing style in the letter title frame. One of them is the writing of the letter

*ta' marbutah* in the word "verse", "*Makiyyah*", or "*Madaniyah*" which is beautified to form a certain composition. The elaborate and often exaggerated style of *ta' marbutah* letterforms in the letterheadings reflects Javanese characteristics that can be associated with decorative Javanese script features that mark stanza changes in Javanese works (Gallop, 2012, p. 221). As in kitab texts and the Javanese literary tradition, certain letter styles mark new chapters, rubrications, and highlights (Akbar, 2019, p. 51). This mark is also found in each letter of *ta' marbutah* in the title of the letter in MAMI, indicating an attachment to Javanese culture.







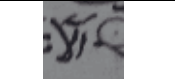
Picture 9 & 10. The use of Khat Naskhi and Surah Titles

#### b. Rasm





Research on the manuscript rasm of Mushaf al-Qur'an aims to discover the writing patterns used by copyists in writing certain rasm. Copying the Qur'anic mushaf generally uses one of the Ottoman rasm or the Imla'i rasm. However, few manuscripts of Mushaf al-Qur'an were found that used both types of rasm in one Mushaf.

The comparison of the use of the MAMI rasm is based on the rules in the Ottoman rasm in the Book of Manahilul 'Irfan fi Ulum Al-Qur'an, including the rules of *hadzf* (deletion/omission), *ziyadah* (addition), *al-hamz* (how to write hamzah), *al-badl* (letter replacement), *al-wasl wal-fasl* (merging and separating word writing), and *ma fihi qira'ataini* (words that have two variants of reading) (Al-Zarqani, 1995, pp. 300-306).

Table 2. Comparison of Rasm on MAMI and Ottoman

Rules	Surah/Verse	Ottoman Rasm	Mushaf MAMI
<p>Hadf Alif</p> <p>Hadf Ya'</p> <p>Hadf Waw</p> <p>Hadf Lam</p>	<p>Al-Baqarah: 2 Al-Jumuah: 9</p> <p>Yusuf: 45 Al-Anbiya': 92</p> <p>At-Taubah: 19 Al-'Alaq: 18</p> <p>Ad-Dhuha: 2</p>	<p>ذَلِكَ الْكِتَابُ بِأَيِّهَا الَّذِينَ فَأَرْسَلُونَا فَاعْبُدُونَا لَا يَسْتَوُونَ سَنَدِّعُ الرَّبَّانِيَّةَ وَاللَّيْلِ</p>	
<p>Ziyadah Alif</p> <p>Ziyadah Waw</p> <p>Ziyadah Ya'</p>	<p>Al-Baqarah: 6 Al-'Asr: 2</p> <p>Al-Baqarah: 268 Al-A'raf: 179</p> <p>An-Nahl: 90 Abasa: 15</p>	<p>كَفَرُوا ءَامَنُوا أُولَئِكَ كَانُوا فِي أُولَئِكَ كَانُوا فِي وَأَيُّهَا الَّذِينَ بِأَيِّهَا الَّذِينَ</p>	
<p>Hamzah Sakinah</p> <p>Hamzah</p> <p>Mutaharrikah</p>	<p>At-Taubah: 49</p> <p>At-Takwir: 8</p>	<p>مَنْ يَقُولُ أَتَذُنْ سُنِّلَتْ</p>	
<p>Badal Alif-Waw</p> <p>Badal Alif-Ya'</p> <p>Badal Ha' taknis-ta' maftuh</p>	<p>Lukman: 4 Al-Muzamil: 20</p> <p>Al-Fath: 29 Ad-Dhuha: 1</p> <p>Al-Maidah: 11 Al-Mujadilah: 11</p>	<p>يُفِيمُونَ الصَّلَاةَ وَأَنذَرُوا الْكُفْرَةَ مَنْهُمْ فِي التَّوْرَةِ وَالضُّحَى نِعْمَتِ اللَّهِ أَوْثَرُوا الْعِلْمَ دَرَجَاتٍ</p>	
<p>Washl al-Fasl: Kata an (ان) &amp; la (لا)</p>	<p>- -</p>	<p>أَلَا</p>	



Kata <i>min</i> (من) & <i>maa</i> (ما) Kata <i>min</i> (من) & <i>man</i> (من)	-	مِمَّا مِمَّنْ	 
<i>Mafihi qira'ataini</i>	Al-Fatihah: 4 Al-Baqarah: 9	مَلِكٍ يُخَدِّعُونَ اللَّهَ	 

Based on the above comparison results, MAMI uses a mixed rasm between the Imla'i rasm and the Ottoman rasm. This comparison can be seen first in the *hadd* rule, which is only seen in every disposal of the letter *ya'*, such as lafadz فَارْسِلُون and فَأَعْبُدُون. Second, *Hadd* to the letter *alif*, for example, in every word الْكَتَبُ which should always remove the *alif* after *ta'* either in the form of *nakiroh* or *ma'rifat* (Rahmayani, 2017, p. 68). Third, *hadd* in the form of the letter *lam*, which is also seen in every word الْيَلِ which should be idghomized by removing the adjacent letter *lam*. In contrast, the *hadd* in the form of the letter *waw* follows the rules of the Ottoman rasm, sometimes also by the *Imla'i* rasm as in the lafadz سَنَدِّغُ which removes the letter *waw* after the letter 'ain, whereas, in writing the lafadz لَا يَسْتَوُونَ does not remove the letter *waw* which should be removed when two *waw* letters meet each other (Al-Zarqani, 1995, p. 301).

Inconsistency in the use of this rasm also occurs in the *Badal* rule, which as a whole has applied as in the Ottoman rasm, such as in each word الصَّلَاةُ and الزَّكَاةُ in the form of changing the letter *alif* to *waw* as a form of respect or *tafkhim*. However, the *badal* rule in the form of replacing *ha' taknis* with *ta' maftuhah* is still not applied as in the lafadz نِعَمْتَ and also دَرَجَاتٍ. The use of *Imla'i* rasm is also seen in words that have two or more qira'at readings. As is the case in QS. Al-Fatihah verse 4 has two reading models, namely مَلِكٍ and مَالِكٍ. Then in QS. Al-Baqarah verse 9 the difference in qira'at on the word يُخَدِّعُونَ. However, in the Ottoman Mushaf, the writing of the two words is written by omitting the *alif* يَوْمَ الدِّينِ and يُخَدِّعُونَ اللَّهَ. Both words are



written in MAMI by setting an *alif* as in the *Imla'i* rasm. As for using the rules of *Ziyadah*, *Hamzah*, and *Wasl al-Fashl*, MAMI has followed the rules of the Ottoman rasm.

c. Qira'at









The use of *qira'at* in Indonesia is oriented towards the *qira'at* of Imam Ashim narrated by Hafs. So, the Mushaf al-Qur'an found today is a Mushaf that has met the standards for using Imam 'Ashim's *qira'at*. However, this does not rule out the use of other *qira'ats* in earlier or *ancient* Mushafs copied by scholars and copyists. These rules have been found in several regions such as Solo, Makassar, and Ternate, which are oriented towards other than the *qira'at* of Imam 'Ashim of Hafs (Mustopa, 2014, p. 182).

The MAMI manuscript itself does not contain any special marks or special information deliberately written by the copyist as information on using a particular *qira'at*. So, the research on the use of *qira'at* is carried out by comparing the seven imams of *qira'at* or *Qira'at Sab'ah* concerning Mushaf al-Quddus wa Bihamisyimi Faidul Barokat fi Sab'i al-Qira'at or in short called Mushaf al-Quddus Faidhul Barokah. The *qira'at* used in the MAMI manuscripts is the *qira'at* of Imam 'Ashim narrated by Hafs. A comparison of the examples below shows that the similarities found mostly refer to the *qira'at* of Imam 'Ashim narrated by Hafs, including in QS. Al-Baqarah verse 58 and 219, QS. Al-Imran verse 146, QS. Al-A'raf verse 32, QS. An-Nahl verses 1 and 2, QS. At-Tahrim verse 12, and also QS. Al-Lahab verse 4 (See Mushaf Al-Quddus).

In addition, the results of this comparison also show many differences in the *qira'at* of Shu'bah's narration, which is still one line with the narration of Hafs from Imam 'Ashim al-Kufi even, for example, in QS. Al-Isra' verse 35 and QS. The results of this *qira'at* comparison also found some differences with Imam 'Ashim's *qira'at* narrated by Hafs in several places, such as in QS. Hud verse 108 in MAMI reads سَعِدُوا, which is following the *qira'at* of Imam Hamzah and also Al-Kissa'i, (Amin, t.t, p. 232), and in QS. Al-Ahzab verse 40 in MAMI reads وَحَاتِم, which does not

correspond to any of the seven Imams of qira'at. Thus, the differences found and do not correspond to Imam 'Ashim's qira'at narrated by Hafs are more like a form of corrupt text.

Table 3. The use of Qira'at in MAMI

Surat	Nafi' al-Madani	Ibn Katsir	Abu 'Amr	Ibnu Amir	'Ashim al-Kufi	Hamzah al-Kufi	Al-Kissa'i	Mushaf MAMI
2: 58	يُغْفَرُ	نَعْفَرُ	نَعْفَرُ	نُعْفَرُ	نَعْفَرُ	نَعْفَرُ	نَعْفَرُ	
2: 219	إِنَّمْ كَبِيرُ	إِنَّمْ كَبِيرُ	إِنَّمْ كَبِيرُ	إِنَّمْ كَبِيرُ	إِنَّمْ كَبِيرُ	كَنْبِرُ إِنَّمْ	كَنْبِرُ إِنَّمْ	
3: 146	قُتِلَ	قُتِلَ	قُتِلَ	قُتِلَ	قُتِلَ	قُتِلَ	قُتِلَ	
7: 32	خَالِصَةٌ	خَالِصَةٌ	خَالِصَةٌ	خَالِصَةٌ	خَالِصَةٌ	خَالِصَةٌ	خَالِصَةٌ	
11:108	سَعْدُوا	سَعْدُوا	سَعْدُوا	سَعْدُوا	سَعْدُوا (Hafs) سَعْدُوا (Syu'bah)	سَعْدُوا	سَعْدُوا	
16: 1& 3	يُشْرِكُونَ	يُشْرِكُونَ	يُشْرِكُونَ	يُشْرِكُونَ	يُشْرِكُونَ	تُشْرِكُونَ	تُشْرِكُونَ	
17: 35	بِالْقُسْطَاسِ	بِالْقُسْطَاسِ	بِالْقُسْطَاسِ	بِالْقُسْطَاسِ	بِالْقُسْطَاسِ (Hafs) بِالْقُسْطَاسِ (Syu'bah)	بِالْقُسْطَاسِ	بِالْقُسْطَاسِ	
33: 40	وَحَاتِمَ	وَحَاتِمَ	وَحَاتِمَ	وَحَاتِمَ	وَحَاتِمَ	وَحَاتِمَ	وَحَاتِمَ	
66: 12	وَكِتَابِهِ	وَكِتَابِهِ	وَكِتَابِهِ	وَكِتَابِهِ	وَكِتَابِهِ (Hafs) وَكِتَابِهِ (Syu'bah)	وَكِتَابِهِ	وَكِتَابِهِ	
111: 4	حَمَّالَةٌ	حَمَّالَةٌ	حَمَّالَةٌ	حَمَّالَةٌ	حَمَّالَةٌ	حَمَّالَةٌ	حَمَّالَةٌ	

#### d. Punctuation

The use of punctuation marks in the MAMI manuscript is very simple. The writing of harakat in the MAMI manuscript is the same as the *harakat* used in other Mushaf, such as the writing of *harakat* in the form of *fathah* in the form of a small *alif* crossing above the letter (ا), *kasrah* in the form of a small *alif* crossing below the letter (إ), *dhammah* is symbolized by a small *waw* above the letter (و), *sukun* in the form of a small circle above the letter (◌ْ). Similarly, the writing of *fathatain* (اَ),

*kasratain* ( ), and also *dhammatain* ( ) is following the current mushaf. In addition, in MAMI, the use of harakat in the form of *fathah* with a standing *alif*, *kasrah* with an *alif* under the letter, and *dhammah* with an inverted *waw* is completely absent in the writing of each verse. Likewise, using *syakal* in the form of dots on *hijaiyaih* letters in MAMI does not generally differ from the Mushaf al-Qur'an.

Meanwhile, other forms of punctuation such as the waqof mark or as a mark of a place to pause when reading the Qur'an, are not used in MAMI. In contrast to the current Mushaf al-Qur'an, which already has various waqof marks such as small *mim* (lazim), small *lam-alif* (la waqw fih), small *sad-lam-ya* (al-wasl awla), small *qaf-lam-ya* (al-waqf awla), small *jim* (ja'iz), double colon (muroqobah), small *sad* (murakhkhas), small *tho'* (mutlaq), small *za'* (mujawwaz), and small *qaf-fa'* (qif) (Solahuddin, 2017, pp. 217-218). Although it has not been used in MAMI, the use of waqof marks has been found in other manuscripts of the Qur'anic mushaf. However, there are many variations in the use of waqof marks between one mushaf and another ancient mushaf, even though they come from the same region. There appears to be a gap in the use of *waqof* marks between mushafs. Among them is the manuscript of Mushaf al-Qur'an Dolah Bakri from Bantul, which has only one waqof mark in the form of a small *tho'* letter (Yahya & Aini, 2017, p. 251). Meanwhile, the manuscript of Mushaf al-Qur'an Pura Pakualaman (code 001/PP/73) from Yogyakarta has at least four kinds of waqof marks, namely in the form of small *za'*, small *kha'*, small *gain*, and small *tho'* (Laily, 2018, p. 81).

The use of *mad* marks as a guide to reading the Qur'an related to the length and shortness of the sound of a *lafadz* in the Qur'an is generally seen in *Mad Wajib Muttashil* and *Mad Jaiz Munfashil*. The mark used is usually an elongated and curved fathah harakat. However, the use of *mad* marks in MAMI has yet to be seen in the verses' writing. The use of *mad* marks in the Qur'an is usually also used at the beginning of the letter or called *fawatih as-suwar* in the form of *muqathaah* letters, including in QS. Al-Baqarah verse 1, QS. Al-A'raf verse 1, QS. Maryam verse 1 and so on. However, in MAMI, the entire form of *fawatih as-suwar* in the form of

*muqathaah* letters does not use *harakat* or *mad* marks at all. Thus, the only mad marks used in MAMI are *alif*, *ya' sukun*, and *waw sukun*, or what is called the original *mad*. Sometimes, a Mushaf al-Qur'an also affixes special marks to indicate certain reading laws (*tajweed*), such as *idzhar*, *idghom bighunnah*, *idghom bilagunnah*, *ikhfa'*, *iqlab*, and so on. However, in MAMI as a whole, no special marks refer to information on specific reading laws.

## Conclusion

MAMI has a great role and main function as a medium for learning and preaching. Likewise, KH Muhammad Ihsan is an important figure in spreading Islam, especially in the Ponjong area, Gunungkidul Regency. The Islamization efforts were also supported by the well-established relationship with the Yogyakarta Palace so that K.H. Muhammad Ihsan was given civil land in Wonodoyo and a woman from the palace to marry. The codicological characteristics of MAMI indicate that it is a product of the early 19th century. The manuscript material is European paper with a watermark of a crowned lion and a person carrying a hat-tipped stick with the inscription PROPATRIA. Mami measures 32 x 21 cm with a thickness of 7 cm. The number of pages in each juz varies between 18-23 pages per juz. The lines with square and triangular shapes on the mushaf show that MAMI is not a product of the palace and social elite because it is simple.

Meanwhile, based on the results of the text study (textology) in MAMI, the writing of verses in MAMI, which still needs to use the corner verse model strengthens the estimation that MAMI existed before the mid-19th century. As for the use of rasm, there is a mixture of Ottoman and Imla'i rasm, which makes it look inconsistent. Some rules are under the Ottoman rasm. However, there is also in one particular rule, sometimes written using the Ottoman rasm and sometimes with the Imla'i rasm. Then, the results of the *qira'at* comparison show that MAMI uses the *qira'at* of Imam 'Ashim narrated by Imam Hafs. Meanwhile, punctuation marks are used in the form of *harakat*, as in the Mushaf al-Qur'an in general. Other punctuation characteristics in MAMI are

still very simple, such as *Mad Jaiz* and *Wajib* marks, *tasydid* as *idghom* reading term, *waqaf* marks, and *tajweed* marks, which are not found at all.

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