

Al-Quran Mushaf Manuscript A 648 Collection of the National Library of Indonesia: Study of Several Codicological Aspects and Mushaf Texts

Mamluatun Nafisah

Institut Ilmu Al-Qur'an (IIQ) Jakarta, Indonesia

Correspondence: mamluatun@iiq.ac.id

DOI: 10.29240/alquds.v8i3.8050

Submitted: 2023-07-19 | Revised: 2024-05-06 | Accepted: 2024-09-03

Abstract. This study aims to capture the codicological aspects and texts of the ancient Mushaf A. 648 in the collection of the National Library of Indonesia and how the contextualization of these manuscripts is from a historical perspective. In analyzing it, the writer uses a codicological and textological analysis approach. The results showed that Mushaf A 648 in the collection of the National Library of Indonesia was strongly suspected of originating from Aceh. It is not known who copied this manuscript. However, it doesn't seem like an ordinary person. The writing strokes display the art of the beauty of the letters, which is quite impressive. In addition, the use of ink in Mushaf A 648 only takes red, black, and yellow. For illumination, there is only a beginning and end. The colors red, yellow and black are very dominating with quite detailed and neat processing. The motifs and decorations of Mushaf A. 648 are identical to those of Acehese decorations. Furthermore, Mushaf A 648 uses four tajwid marking systems, namely *ظ غنه*, *ادغم*, *خ*, and *ظ غنه*. At the same time, the *rasm* used is dominated by *rasm imla'i*.

Keywords: *national library; ancient mushaf A. 648; codicology; mushaf text;*

Introduction

In Annabel The Gallop's research, it is stated that the copying of the Quran in the archipelago is estimated to have been carried out since the end of the 13th century AD.¹ The traditional copying of the Qur'an continued until the beginning of the 20th century in various regions, such as Solo, Padang, Banten, Yogyakarta, Aceh, Makassar, Lombok, Ternate, Yogyakarta, Banjarmasin, Cirebon, Madura and Samarinda.² The copying of the Quran is certainly a very valuable and special heritage for the next generation. By studying it, the history and civilization of Islam in the archipelago, which is very culturally diverse, can be known.³ In fact, the ancient *mushaf* manuscript has become a medium of petilasan to find out the identity of its users.⁴

The important heritage and valuable traces of the copying of the Qur'an manuscript are now stored in various libraries, museums, Islamic boarding schools, mosques, heirs, and collectors in considerable numbers.⁵ Ali Akbar, in his article entitled "Khazanah Mushaf Kuno Nusantara" in the book *Indonesian Philology and Islam* in 2010, revealed that the results of the copies of the Mushaf Al-Quran in the archipelago were 455 *mushaf* manuscripts ranging from Aceh to Ternate. Meanwhile, *mushaf* stored outside Indonesia, including in Australia, Southeast Asia, and Europe,

¹ Annabel The Gallop, "The Art of Mushaf in Southeast Asia", (Terj. Ali Akbar), Literature, Vol. 2, No.2, 2004 (Jakarta: Center for Research and Development of Religious Literature. 2004), 123.

² Ali Akbar, *Calligraphy in the Ancient Nusantara Mushaf* (Jakarta: National Library of the Republic of Indonesia, 2019), 1.

³ Islah Gusmian, "Religious Manuscripts in the Popongan Mosque: A Study of Kodikology and Content Mapping," *Dinika: Academic Journal of Islamic Studies* 4, no. 2 (2019), 250

⁴ Syarifuddin Syarifuddin, "A Study of Ancient Mushaf Manuscripts in Aceh: Its Potential and Prospects" *Adabiya Journal* 20, no. 2 (2020), 3.

⁵ Ali Akbar, *Calligraphy in the Ancient Mushaf of the Archipelago*, 1

were recorded in as many as 203 manuscripts.⁶ This means that Indonesia is very rich in important heritage and is a repository of Quranic *mushaf* manuscripts.

The many ancient *mushaf* manuscripts in the archipelago certainly invite many researchers to study in depth. The object of his research is not only focused on one specific corpus. For example, Ali Akbar researched the Al-Quran Manuscripts from West Sulawesi,⁷ Mustopa researched the ancient Mushaf of Lombok,⁸ Tati Rahmayani researched the Mushaf of the Al-Quran H. Abdul Ghaffar Madura,⁹ Isyroqotun Nashoiha researched the Mushaf of Lamongan,¹⁰ Tri Febriandi Amrulloh and Muhammad Naufal Hakim researched the Mushaf Ibrahim Ghozali Ponorogo,¹¹ Adrika Fithrotul Aini researched the collection of the Tebuireng Islamic Boarding School Library,¹² Syarifuddin researched the ancient *mushaf* of Aceh¹³ and many others. In fact, Annabel Teh Gallop, an expert in the field of Nusantara Islamic manuscript art, also talked about the Sultan of Ternate's *mushaf* in a lecture.¹⁴

Although there have been many people who have researched ancient *mushaf* from various regions with diverse studies and approaches, of course, the research on ancient *mushaf* is still interesting. It must continue to be carried out as long as the object of the *mushaf* being studied is different. Why? Because in the process of copying the Qur'anic *mushaf*, of course, there is a cultural background and conditions of the era in which the *mushaf* was made. The cultural locality of the place where the *mushaf* is made is a factor that participates in determining and influencing the shape and variety of illumination, calligraphy and so on.¹⁵

For example, the ancient Mushaf collection of the National Library of the Republic of Indonesia (after this referred to as PNRI) with the call code A. 648. There are three fundamental reasons why the ancient *mushaf* A. 648 is important to research. *First*, throughout the author's search, no one has done research on the ancient *mushaf* A. 648 of the PNRI collection. *Second*, there is dialogue and cultural transformation in the writing of *mushaf* A. 648, which certainly adds cultural richness to the tradition of copying the Quran. *Third*, many studies only focus on the codicological aspect or the aspect of the *mushaf* text. Still, this research discusses various aspects ranging from codicology to the aspect of the *mushaf* text.

Therefore, the academic anxiety that arises is how the description of the ancient *mushaf* A. 648. How is the analysis of codicology and the text of the ancient *mushaf* A. 648? What is the context of the ancient *mushaf* A. 648 from historical perspective? These questions must certainly be answered academically-scientifically with a codicological and textological analysis approach.

⁶ Ali Akbar, "Khazanah Mushaf Kuno Nusantara," in Oman Fathurrahman *Indonesian Philology and Islam* (Jakarta: Ministry of Religious Affairs of the Republic of Indonesia, 2010), 182

⁷ Ali Akbar, "The Manuscript of the Qur'an from West Sulawesi: A Study of Several Aspects of Kodology," in *Subuf*, vol. 7, no. 1, 2014, 101-123

⁸ Mustopa. "Ancient Mushaf of Lombok: An Analysis of Writing and Text Aspects", *Suhuf*, Vol. 10, No. 1, 2017.

⁹ Tati Rahmayani, "**Characteristics of the Manuscript of Mushaf H. Abdul Ghaffar in Madura**", *Jurnal Nun*, Vol. 3, no. 2, 2017.

¹⁰ Isyroqotun Nashoiha, "Characteristics of the Ancient Mushaf of the Archipelago: An Analysis of the Form, Consistency and Relevance of Dhahab al-Mushaf Lamongan East Java" in Thesis IIQ Jakarta, 2021.

¹¹ Muhammad Naufal Hakim from Tri Febriandi Amrulloh, "Characteristic Mushaf Kuno Ibrahim Ghozali Ponorogo", *Journal Nun*, Vol. 7, no. 1, 2021.

¹² Adrika Fithrotul Aini, "Identification and Classification of Corrupt Manuscripts of Mushaf al-Qur'an Manuscripts in the Library Collection of the Tebuireng Islamic Boarding School", *Jurnal al-Quds*, Vol. 4, no. 1, 2020.

¹³ Syarifuddin, "A Study of Ancient Mushaf Manuscripts in Aceh", *Adabiya*, vol. 20, no. 2, 2018.

¹⁴ This lecture is quoted in Ali Akbar's writing, "The Oldest Sultan of Ternate Mushaf in the Archipelago? Re-Examining the Colophon", *Journal of Religious Literature*, Vol. 8, No.2, 2010, 285.

¹⁵ Ali Akbar, *Calligraphy in the Ancient Mushaf of the Archipelago*, 5

Discussion

Getting to Know the Ancient Mushaf Collection of the National Library of the Republic of Indonesia

As in calligraphy in Ancient Mushaf Nusantara by Ali Akbar, it states that the National Library of the Republic of Indonesia (from now on referred to as PNRI) stores quite a lot of *mushaf* manuscripts. There are 65 manuscripts of Mushaf Al-Qur'an in PNRI with the titles al-Qur'an al-Qur'an, al-Qur'an al-Qur'an, al-Qur'an al-Qur'an, al-Qur'an A.46, A.47, A.48, A.49, A.50 A.51 a-e, A.52a-k, A.53a-k, A.54a-e, No.205, No.214, A.221, A.265, A.269, A.270, A.271, A.272, A.568a, A.575, A.575, A.584, A.600, ASA, A.260, A.271, S.A.271, A.56a-k. AS, 613-1300, AS, A.632, A.632, A.633, A.633, A.633, A.635, A.635, A.64. ASA, 642-1300, AS, A.645, A.645, A.645, A.663, A.680, A.647, A.648, A.648, A.648, A.648, A.650, A.650, A.684, A.644, A.648, A.648, A.650, A.663, A.680, A.647, A.648, A.648, A.650, A.660, A.644 AW.733, A.734, AW, A.735, AW.102, AW.104, AW.106, AW.129, AW.4, AW.6, AW.88, AW.91, AW.91, AW. AW.93, AW.94, AW.95, BR.204, M.75, M.78, ML.319, ML.542, ML.41, ML.116, ML.290 and W.278.¹⁶

According to Ali Akbar, the manuscripts of the PNRI *mushaf* catalog with the titles *Al-Quran* and *Al-Quran al-Karim* are mixed between the complete 30 juz and those that are only certain surahs. To find out whether the *mushaf* manuscript is complete with 30 juz or not, by looking at the description of the number of existing pages. Usually, a complete *mushaf* of 30 juz has 450 or more pages. Meanwhile, the number of Al-Quran *mushaf* that is less than 450 can be estimated to be incomplete 30 juz.¹⁷

As short as the author's search, of the 65 ancient *mushaf* manuscripts in the PNRI collection, only Ali Akbar researched 11 *mushaf* manuscripts, namely A.47, A.49, A.50, A.51a-e, A.52a-k, A.53a-k, A.54a-e, W.278, A.221, A.694, Br.204. There are four things highlighted by Ali Akbar, namely identifying the variety of calligraphy styles used by the copyists of the Nusantara *mushaf*, analyzing how far the famous calligraphy style in the Islamic world has influenced the Nusantara Mushaf, writing style and writing techniques of calligraphy typical of the archipelago and the cultural background of the archipelago that affect the enrichment of calligraphy forms.

In his findings, Ali Akbar mentioned that the ancient Mushaf A.47 is a manuscript that has no information about its origin. It's just that the suspicion that the *mushaf* came from Riau when viewed from the characteristics of its illumination. Meanwhile, the calligraphy used is Naskhi *which* two people allegedly wrote.¹⁸ Meanwhile, the A.49 manuscript, when viewed from the illumination motif, comes from Ternate, North Maluku¹⁹, which one person wrote with a Naskhi calligraphy style that looks simple and untidy, giving the impression that the writing was in a hurry.²⁰

¹⁶ See Ali Akbar, *Calligraphy in the Ancient Mushaf of the Archipelago*, 27

¹⁷ See Ali Akbar, *Calligraphy in the Ancient Mushaf of the Archipelago*, 27

¹⁸ There is a sharp difference between the calligraphy on the page of *um Al-Quran* (containing surah Al-Fatihah and the beginning of surah Al-Baqarah) and *kbatm Al-Quran* (containing surah Al-Falaq and surah An-Nas). Ali Akbar, *Calligraphy in the Ancient Mushaf of the Archipelago*, p. 43.

¹⁹ Ali Akbar suspects that the A.49 *mushaf* from Ternate, North Maluku because the patterns and illumination motifs used can be said to be the same as the *mushaf* that is currently kept by the Sultan of Ternate. Or at least, this *mushaf* can be suspected to be from the eastern region of Indonesia, because there are similarities in the patterns and motifs of the beginning and end of the illumination of the *mushaf* with the *mushaf* from Samarinda, South Sulawesi and Bima. See Ali Akbar, *Calligraphy in the Ancient Mushaf of the Archipelago*, 44.

²⁰ Ali Akbar, *Calligraphy in the Ancient Mushaf of the Archipelago*, 44.

Furthermore, the *mushaf* manuscripts A.50, A.51a-e, A.52a-k, A.53a-k, A.54a-e and W.278 are suspected by Ali Akbar to come from Banten. Meanwhile, for the writing style, each *mushaf* uses khat *naskhi* with slight differences. For the A.50, A.51a-e, and A.52a-k *mushaf*, they have a similar style typical of Persia.²¹ Meanwhile, the *mushaf* A.53a-k, A.54a-e, and W.278 have general characteristics that are not much different from the previous three manuscripts. However, some parts seem to stand out quite significantly. For example, the *tail of the waw* and *ra'* and the final *mim* that is pulled extends down. The writing style is different from the three previous manuscripts, which are drawn horizontally or slightly upwards on the same letter.²²

Next, the *mushaf* manuscripts A.221, J. 694, and Br.204 are very clearly from Aceh. The very distinctive illumination of Aceh is clearly depicted in the three *mushafs*, both the beginning, middle, and end of the *mushaf*. Meanwhile, the writing style used in the three *mushafs* uses *Naskhi* calligraphy. According to Ali Akbar, the beauty in Aceh's illumination does not seem to be in line with his calligraphy.²³

Description of the Manuscript of Mushaf Al-Quran A 648

Mushaf Al-Quran in the PNRI collection with the manuscript code A 648 which is recorded entitled Al-Quran al-Karim, measuring 22 x 32 cm. At the same time, the text size is 11 x 22 cm. This *mushaf* is bound with thick cardboard covered with cloth. The number of pages of this *mushaf* manuscript is 801 pages. Each page consists of 14-16 lines, except for the first page, where there are seven lines of illumination, and on the last page, there are also six lines of illumination. The sign at the end of the verse is in the form of a yellow circle, without the verse number. Each new juz is marked with a special mark. The line of the text frame of the Qur'an verse is black. The type of paper used is paper from Europe.²⁴

As for the physical condition of the A 648 manuscript, the paper is already very fragile, brownish acid and hollow due to insects. Some of the writing is no longer clearly legible due to ink corrosion.²⁵ In fact, to open the *mushaf*, you have to be extra careful, because the condition of the paper when opened can scatter. This condition makes not all pages accessible. Only a few specific pages (quite a few) can be opened. However, the author is greatly helped by the efforts of PNRI which has packaged this *mushaf* manuscript in digital form, making it easier for the author to study this *mushaf*.²⁶

The manuscript of *mushaf* A 648 is written using red, yellow, and black ink. Black ink is used for writing verses, red is used for writing the beginning of juz and the beginning of surah, while yellow ink is used for writing the end of verses in the form of a circle. It is not clear who the copyist and creator of the illumination were. The language used is Arabic, and the letters used are also Arabic letters, as well as the language and writing used in the Quran. Mushaf A 648 is complete with 30 juz ranging from surah al-Fatihah to surah an-Nas.

²¹ For example, in writing the letter *ba'* in the word *hum* which is only in the form of a circle at the bottom. This kind of writing *of the letter ba'* is common in Persian calligraphy.

²² Ali Akbar, *Calligraphy in the Ancient Mushaf of the Archipelago*, 48.

²³ Ali Akbar, *Calligraphy in the Ancient Mushaf of the Archipelago*, 51.

²⁴ See on the Nusantara Manuscript portal <https://pernaskahan.perpusnas.go.id/>

²⁵ See on the Nusantara Manuscript portal <https://pernaskahan.perpusnas.go.id/>

²⁶ View the digital collection provided by PNRI on the Khasanah Pustaka Nusantara <https://khastara.perpusnas.go.id/> portal



Figure 1:

Mushaf A 648 Surah Al-Fatihah and Surah Al-Baqarah verses 61-72

Kodic Analysis of Mushaf Al-Quran A 648

Calligraphy of Mushaf A 648

Talking about calligraphy, it generally consists of four parts, namely calligraphy of the text of the Quran, calligraphy of the names of the surahs, calligraphy of *pias* texts, and calligraphy of texts before and after the text of the *mushaf*. For *pias* text calligraphy, in the form of *juz* ', *nisf*, *hizb*, *rubu*', *sumun*, or other notes that are usually written on the edge of the manuscript, will be discussed at a separate point.

First, calligraphy for the text of the Quran. The calligraphy in the text of *mushaf A 648* uses khat *naskhi*.²⁷ The calligraphy looks good and is consistent with the complete *harakat*. The elongation of certain letters such as *nun*, tail *waw*, *ra'*, and *dzal* is pulled upwards, and the letters *ha'* and *'ain* at the end line have an inward curve. In addition, the various forms of writing *kaf* letters add to the beautiful and special impression of *mushaf A 648*.



Second, calligraphy of the names of the surahs. Calligraphy on the names of the surahs in *mushaf A 648* uses red ink. It's just that the writing is not clearly visible; the effect of the black color arises from the text behind it. It seems inconsistent to write the name of the surah. Sometimes, mention the name of the surah, the number of verses, and *makkiyah* or *madaniyyah*. Sometimes, it also only mentions the name of the surah and the number of verses. In fact, sometimes only mentioning the name of the surah, such as *Surah al-Haqqah*. In terms of calligraphy, there seems to be nothing special in his writing. In the early surahs, it was written with frames. While the final *surahs*, it is written without a frame.

Furthermore, the calligraphy of texts before and after the *mushaf* texts, such as prayers or colophones, is not found in the *mushaf A 648* manuscript.

²⁷ This is of course understandable, because the *naskhi* with its complete *harakat*, is the most readable style – and the first function of the *mushaf* is to read. Observing several existing *mushafs*, the *Naskhi* style written in the *Nusantara* *mushaf* is generally simple.

Illumination of Mushaf A 648

Illumination, often called a variety of manuscript decorations, is an ornament on the edge of the manuscript text. The beginning and end illuminations of the Mushaf A 648 manuscript are in a very special floral style. Red, yellow, and black are the dominant colors that are worked on very well and in detail.



Figure 2

Figure 3 Figure 4

Illumination of Surah Al-Fatihah Illumination of Surah Al-Falaq Illumination of Surah An-Nas

It can be seen in the picture that the illumination of *mushaf* A 648 between the beginning (surah al-Fatihah) and the end (surah al-falaq and an-Nas) is a sharp difference. The writing style of the text is also different. The author suspects that this *mushaf* for the illumination aspect was made by two people.

This *mushaf* manuscript is indeed unknown who made the illumination. However, if you look at the characteristics of the illumination, it is suspected to have come from Aceh. According to Ali Akbar, the characteristic of Aceh's illumination is that there are small wings on the right and left sides of the outside. In addition, there is a shape of a dome with a bud-like decoration on it. Square decorations with vertical lines on the right and left sides that protrude up and down, in the form of taper, are also found in the *mushaf*.²⁸ The dominant colors used are red, yellow, and black. White is the basic color by displaying the color of the paper itself.²⁹ The characteristics of the Aceh illumination mentioned by Ali Akbar are the same as those in *Mushaf* A 648 (see figures 2, 3, and 4).

In addition, the motifs and various decorations in *mushaf* A 648 are very identical to typical Acehnese decorations as a form of cultural pattern of the place where the manuscript is circulated.³⁰ In figure 3, the illumination takes the form of floral motifs including Bungong Ayu-ayu Motif, Bungong Seuleupo Motif, Bungong Awan-Awan Motif, Kunccep Motif, Flower Bud Motif, and others. While in pictures 4 and 5, the illumination takes the form of floral motifs, including Bengkuang Rincong, Si On Cloud Motif, Bungong Awan-Awan Motif, Bungong Seuleupo Motif, Flower Bud Motif, and so on. For more details, see the pictures and tables below:

²⁸ Ali Akbar, *The Tradition of Copying the Mushaf Al-Quran in Aceh* (Jakarta: Bayt Al-Quran and Istiqlal Museum, 2008), 4

²⁹ Ali Akbar, *Calligraphy in the Ancient Mushaf of the Archipelago*, 51

³⁰ Niko Andeska1 et al., "Inventory of Aceh Ornamental Varieties on the Illumination of the Ancient Al-Quran Mushaf Collection of Pedir Museum in Banda Aceh", *Gorga Jurnal Seni Rupa*, Volume 08 Number 02 July-December 2019, 355-356

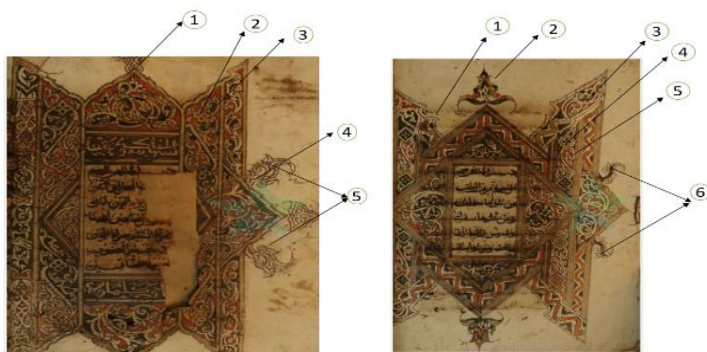









Figure 5: Illumination Chap. Beginning **Figure 6:** Illumination Chap. End

The following is information on the identification of ornamental varieties in the illumination of *mushaf* A 648, both in the illumination at the beginning (surah al-Fatihah) and illumination at the end (surah al-Falaq and an-Nas).

P. Image	Motif name	Motif image	Information
Figure 5 (illumination at the beginning of the <i>mushaf</i>)	1. Motif Bungong Ayu-ayu		In the past, this motif became one of the silk-weaving motifs used to decorate the edges of the cloth.
	2. Motif Skull Seuleupo		In the past, motifs with diagonal shapes were one of the silk weaving motifs used.
	3. Motif Bungong Awan-Awan		In the past, the bungong awan-awan motif became one of the widely used silk weaving motifs with horizontal and vertical positions.
	4. Motif Kuncep		In the past, the <i>kuncep</i> motif was one of the embroidery motifs used on seat mats.
	5. Flower Bud Motif		In the past, the bud motif was one of the carved motifs found on the walls of Acehnese houses.
Figure 6 (final illumination)	1. Bengkuang Rincong		The eagle nail motif is used as a hook on the waist.
	2. Motif Awan Si On		In the past, the cloud motif was one of the embroidery motifs widely used by the people of the Pidie district.





	3. Motif Bungong Awan-Awan		In the past, the bungong awan-awan motif became one of the widely used silk weaving motifs with horizontal and vertical positions.
	4. Motif Skull Seuleupo		In the past, motifs with diagonal shapes were one of the silk weaving motifs used.
	5. Bungong Aka Cino Motif and Si On Cloud Motif		This embroidery motif is a combination of the bungong, aka cino motif, and the awan si on motif. This motif is used as a decoration for doors and mosquito nets in the West Aceh and Aceh Besar areas.
	6. Flower Bud Motif		In the past, the bud motif was one of the carved motifs found on the walls of Acehnese houses.

Table 1: Acehnese Decorative Motifs in the Illumination of Mushaf A 648

Types of Paper and Jilidan Mushaf A 648

The type of paper used in the Mushaf A 648 manuscript is paper from Europe. At the same time, the paper stamp cannot be detected. This is due to the condition of the *mushaf*, which is already very fragile, and when opened, the paper will scatter.

Meanwhile, the *mushaf* A 648 was also not found. The condition of the *mushaf* is only bound with thick cardboard covered with cloth. The absence of this binding causes the author not to be able to identify the characteristics of the typical binding of the archipelago manuscript, including how the frame band is framed, the *corner piece* decoration, the bud-shaped *decoration*, or *the medallion in the middle*.

Writing verses of the Qur'an

For the writing of verses of the Qur'an in the manuscript of *mushaf* A 648, there are a few errors. The fault lies in the completeness of a sentence. However, the mistake has been justified by the author by giving a check list (✓) mark in an incomplete verse. In comparison, the shortcomings of the verse fragments are written on the edge of the *mushaf* on the *pias* note by giving a checklist mark at the beginning.



Figure 7

Distribution of verses of the Qur'an

In the *mushaf* manuscript A 648, there is a system of marking the beginning of the juz, the sign at the end of the verse, the *sumun* mark, *rubu'*, and *nisf* which are used for the distribution of *mushaf* in each juz. The initial marking of the juz is made using red ink at the beginning of the verse to distinguish it from later texts. In addition, next to it, there is a form of khat that reads, for example, *al-juz' as-sadis min kitabillah al-aziz al-'adim*. This form of khat is sometimes accompanied by illumination.



Figure 8: initial marking of juz with and without illumination

As for the marking at the end of the verse, it is in the form of a yellow circle without a verse number. It seems that the giving of the yellow circle at the end of this verse is a little inconsistent because there are some endings of verses that are not marked with yellow circles. Meanwhile, for the *sumun* mark, *rubu'* and *nisf* are made using red ink, which is partly accompanied by illumination and partly without illumination.

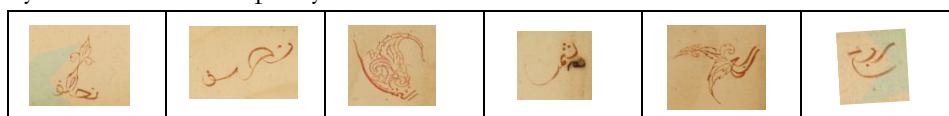


Figure 9: *sumun*, *rubu'* and *nisf*

Colophon

This *mushaf* does not have a colophone, so it is not known exactly who copied or wrote the *mushaf* A 648.

Analysis of the Text of the Mushaf Al-Quran A 648

In the text of the *Mushaf Al-Quran A 648*, aspects of *rasm*, punctuation (*dhabi*), and tajweed will be analyzed. As for the Qiraat aspect and the waqf sign system, *mushaf* A 648 does not have it.

Rasm

To analyze the aspect of *rasm* used in *mushaf* A 648, the author only highlights the use of the rule of *hadẓf* alif in the *mushaf*. There are many differences in Arabic writing for the determination or disposal of the alif letter. In addition, considering the limited time, the author only analyzes Surah Yasin. The following is a table of inventory and identification of *rasm* in the manuscript of *mushaf* A 648:

No	Rasm Mushaf A 648	Verse	Rule	Description
1	فأعشيناهم	Yasin/9	<i>Haẓf al-alif in لٰ which meets ḍamīr</i>	Rasm A 648, Imla'i
2	احصيناها	Yasin/12	<i>Haẓf al-alif in لٰ meets ḍamīr</i>	Rasm A 648, Imla'i
3	أصحاب	Yasin/13	<i>Haẓf al-alif in jama' takšīr</i>	Rasm A 648, Imla'i
4	البلاغ	Yasin/17	<i>Haẓf al-alif that comes after the letter lam</i>	Rasm A 648, Imla'i
5	ياقوم	Yasin/20	<i>Haẓf al-alif on ya' nida'</i>	Rasm A 648, Imla'i
6	ضلال	Yasin/24	<i>Haẓf al-alif which is located between lam letters</i>	Rasm A 648, Imla'i
7	يالبيت	Yasin/26	<i>Haẓf al-alif on ya' nida'</i>	Rasm A 648, Imla'i
8	واحدة	Yasin/29	Ad-Dani <i>išbāt al-alif</i>	Rasm A 648, Utsmani
9	خامدون	Yasin/29	<i>Haẓf al-alif in jama' muḏākar salīm</i>	Rasm A 648, Imla'i
10	ياحسرة	Yasin/30	<i>Haẓf al-alif on ya' nida'</i>	Rasm A 648, Imla'i
11	جنات	Yasin/34	<i>Haẓf al-alif pada jama' muannaṣ salīm</i>	Rasm A 648, Imla'i
12	اعناب	Yasin/34	Ad-Dani <i>išbāt al-alif</i>	Rasm A 648, Utsmani madzhab ad-Dani
13	سبحان	Yasin/36	Lafadz that follow the wazan نعلان according to al-Dani apply Itsbat alif, except in this one lafadz	Rasm A 648, Imla'i
14	قدرناه	Yasin/39	<i>Haẓf al-alif in لٰ meets ḍamīr</i>	Rasm A 648, Imla'i
15	صادقين	Yasin/48	<i>Haẓf al-alif in jama' mudḏākar salīm</i>	Rasm A 648, Imla'i
16	ياويلنا	Yasin/52	<i>Haẓf al-alif on ya' nida'</i>	Rasm A 648, Imla'i
17	فاكهون	Yasin/55	<i>Haẓf al-alif in jama' mudḏākar salīm</i>	Rasm A 648, Imla'i
18	ظلال	Yasin/56	<i>aẓf al-alif that lies between the letters lam</i>	Rasm A 648, Imla'i

19	الكافرون		Yasin/70	<i>Haẓf al-alif in jama' mudẓakar salim</i>	Rasm A 648, Imla'i
20	الإنسان		Yasin/77	Ad-Dani <i>išbāt al-alif</i>	Rasm A 648, Utsmani

Table 2: Table of Inventory and Identification of Rasm in Mushaf A 648

The results of the inventory and identification of *rasm* in the manuscript of *mushaf* A 648 in *surah* Yasin, show that the *rasm* used in *mushaf* A 648 is dominated by *imla'i rasm*. Several words use Ottoman *rasm* following *madẓhab* ad-Dani, such as الإنسان, اعناب, and واحدة.

Harakat and Punctuation

For the harakat and punctuation marking system in *mushaf* A 648 uses black and red ink. The use of red ink is used for punctuation marks in mad mandatory muttasil, mad jaiz *munfasbil*, and saktah. While others use black ink. For more details, see the table:

No	Types of Harakat and Punctuation	Forms of Harakat and Punctuation Marks M. A 648	Description
1	Harakat	The forms of ḥarakat in Mushaf A 648 are fatḥah, kasrah, dhammah, and sukun, fatḥatain, kasratain, and ḍammatain.	
2	Saknah	round	The saknah in Mushaf A 648 uses a round sukun syakl resembling the mustadir sifir sign.
3	Tanwin	both fatḥatain, kasratain, and ḍammatain use the parallel tannin sign	Tanwin in Mushaf A 648 uses parallel tanwin by not considering the tajweed reading of the letter after it
4	Mad Thabi'i	complete harakat and sukun syakl	Mad thabi'i in Mushaf A 648 uses the full harakat and sukun syllable. Except for mad thabi'i which is an alif, no sukun is applied.
5	Saktah	The word saktah is written above the sentence to which it refers	the saktah marking model in Mushaf A 648 by writing the word saktah above the sentence in question
6	Hamzah	does not distinguish between hamzah qatha and hamzah washalqatha and hamzah washal	The writing of hamzah in Mushaf A 648 does not distinguish between hamzah qatha and hamzah washal.

7	Mad (tanda Panjang)	Long marks for mad wajib and mad jaiz.	Mad wajib muttashil in Mushaf A 648 is marked with three curved lines, which look like flags above the letters (alif, waw, ya'). While mad jaiz munfashil in Mushaf A 648 is given a special sign, namely two curved lines, which look like flags above the letters (alif, waw, ya').
---	---------------------	--	--

Table 3: Table of Inventory and Identification of Mushaf A 648 Punctuation Marks

Tajweed

For the *tajweed* marking system in *mushaf* A 648 uses red ink. The *tajweed* signs in *mushaf* A 648 are *idgham bi ghunnah*, *idgham bila ghunnah*, *ikhfa'*, *idzhar*, *ghunnah* and *idgham mimy*. For more details, see the table

It	Tanda Tajweed	Information
1	غنة	The <i>tajweed</i> mark 'غنة' in <i>mushaf</i> A 648 is used for the recitation of <i>idgham bi ghunnah</i> <i>ghunnah</i> and <i>idgham mimy</i>
2	ظ	The <i>tajweed</i> sign 'ظ' is used for the recitation of <i>Idzhar</i>
3	خ	The <i>tajweed</i> sign 'خ' is used for the recitation of <i>Ikhfa'</i>
4	ادغم	The <i>tajweed</i> sign 'ادغم' is used for the recitation of <i>idgham</i> when <i>ghunnah</i>

Table 4: *Tajweed* Mushaf A 648 Marking System Inventory Table

The table above shows that the *tajweed* marking system in *mushaf* A 648 is only four and is still fairly simple.

Contextual Analysis of Mushaf Manuscript A 648

a. The Significance of Mushaf A 648 in the History of Mushaf Copying in Aceh

Aceh is a region that has a long history of copying the Qur'an. Scholars wrote many manuscripts of the Qur'an at that time.³¹ In fact, Aceh has got its record in the tradition of copying the Qur'an. If examined more deeply, the manuscripts of the Qur'an *mushaf* in Aceh codically and textually have almost the same size. In fact, the characteristics of the writing system, punctuation, and illumination refer to the context of Aceh itself.³²

³¹ Ali Akbar et al, *Mushaf Kuno Nusantara Sumatra*, (Jakarta: Lajnah Pentashihan Mushaf Al-Quran, 2017), vol. 1, p. 13

³² Syarifuddin, "A Study of Ancient Mushaf Manuscripts in Aceh: Its Potential and Prospects", *Adabiya*, Volume 20 No. 2, August 2018, p. 5

The style of illumination of the Aceh Al-Quran *mushaf* manuscript has its peculiarities, both from the decorative motifs and even the coloring. The illumination is found at the beginning (surah al-Fatihah and the beginning of surah al-Baqarah), the middle (the beginning of surah al-Isra'/middle juz/the beginning of surah al-Kahfi), and the end of the *mushaf* of the Quran (surah al-falaq and al-nas). The tradition of giving illumination at the beginning and end of the *mushaf* also seems to have been carried out by the illuminator of *mushaf* A 648. However, there is indeed a pretty sharp difference (see figures 2 and 3). It appears in the picture that the illumination of *mushaf* A 648 between the beginning (surah al-Fatihah) and the end (surah al-Falaq and an-Nas) is a difference. The writing style of the text is also different. The author suspects that the illumination of this *mushaf* was made by two illuminators. In addition, the illuminator did not make a central illumination on *mushaf* A 648. Of course, this is a point of difference with the Acehnese *mushaf* in general, which has central illumination. At the same time, the existence of *mushaf* A 648 proves that not all ancient Acehnese *mushaf* have central illumination.

In addition, the illumination of *mushaf* A 648 takes the form of a floral motif. In the initial illumination there are Bungong Ayu-ayu motifs, Bungong Seuleupo motifs, Bungong Awan-awan motifs, Kunccep motifs, Flower bud motifs, and others. While in the final illumination, the illumination takes the form of floral motifs, including; Bengkuang Rincong, Si On Cloud Motif, Bungong Awan-Awan Motif, Bungong Seuleupo Motif, Flower Bud Motif, and so on.

The existence of very diverse motif forms in the illumination of *mushaf* A 648 gives a beautiful and very special impression. These motifs are adopted from the local Aceh ornamental style. The work is very careful and detailed. It is not an exaggeration if the author suspects that the illuminator is a professional person. Of course, the illumination is not only a beautification but also a guide for the community who uses it.

b. Writing Mushaf A 648: The Origin and Function of Mushaf in the Social Context of Its Users

In addition to illumination, other interesting things can be highlighted in the *mushaf* A 648 of the PNRI collection is the *khat* used. Indeed, it is not known who the author is. But it doesn't seem to be an ordinary person. The strokes of the writing show the art of the beauty of letters, which is quite impressive. For example, the elongation of certain letters such as *nun*, the tail of *waw* and *ra'*, and the final *dzal* are pulled upwards, the letters *ha'* and *'ain* are curved inwards, and *the writing of various kaf letters adds a beautiful and special impression.*

If Ali Akbar, conducting research on the Aceh *mushaf* of the PNRI collection with codes A. 221, J. 694, and Br. 204, assessed that the beauty in the Acehnese illumination does not seem to be in line with the calligraphy³³ of course, it cannot be justified for the calligraphy of the A 648 *mushaf*. It is not an exaggeration if the author of *mushaf* A 648 is a professional person.

Historically, the copying of the Qur'an *mushaf* carried out by professionals was usually initiated by the sultanate or kingdom. For example, the *mushaf* of the Sultanate of Sumbawa, the *mushaf* of the Sultanate of Tidore, the *mushaf* of the Lingga Sultanate, the *mushaf* of the Bima Sultanate, and so on.³⁴ If you look at the history of Islam in Aceh, the writing of verses of the Qur'an with very beautiful calligraphy at that time has developed. This is evidenced by the existence

³³ Ali Akbar, *Calligraphy in the Ancient Mushaf of the Archipelago*, p. 51.

³⁴ Mustopa, "Ancient Mushaf of Lombok", p. 20.

of tombstones of Sultan Malikussaleh (1279) and other sultans made of 'Aceh' stone carved with very beautiful calligraphy of Al-Quran verses.³⁵

c. Comparison of Mushaf A 648 and Other Ancient Acehnese Mushaf

As one of the centers of the development of writing traditions in the archipelago in the past, Aceh has inherited such a rich treasure of manuscripts. Tens of thousands of manuscripts are found in, or originate from, Aceh, including the manuscript of the Quran. Some of the Acehnese *mushaf* manuscripts can still be found in their home areas, both stored in institutions and the community, and some are scattered in a number of libraries outside Aceh.

In Aceh, 3 institutions collect a lot of Quranic *mushaf* manuscripts, namely the Ali Hasjmy Education Foundation (20 mushafs), Dayah Tanoh Abee Aceh Besar (23 mushafs), and the Banda Aceh State Museum (70 mushafs). In addition to 3 institutions, Aceh Al-Quran *mushaf* manuscripts are owned by individuals and are also kept by institutions outside Aceh both domestically, such as the National Library of the Republic of Indonesia,³⁶ as well as abroad, such as the National Library of Malaysia, Islamic Arts Museum Malaysia, Leiden University and so on.³⁷

The many Acehnese *mushaf* spread across various regions, even abroad, are certainly the wealth of the archipelago's civilization that should be preserved. Codicological and textual, the ancient *mushaf* of the Al-Quran in Aceh has almost the same size and even has distinctive characteristics. The characteristics in question are punctuation, writing system, illumination and illustration that refer to the context of Aceh itself.³⁸

Although each Acehnese *mushaf* has distinctive characteristics, of course several types of certain categories differ from one mushaf to another. There are two things that the author wants to compare, namely the similarities and differences between *mushaf* A 648 and other Acehnese *mushaf*.

First, the difference. In *mushaf* A 648, the use of ink only takes red, black, and yellow colors. While in other Aceh *mushaf* some add blue for *Qira'at*. For illumination, *mushaf* A 648 only exists at the beginning and end. In other Aceh *mushaf* there are three illuminations, namely at the beginning, middle, and end. Furthermore, the tajweed mark, *mushaf* A 648, takes four *tajweed* marking systems, namely *ظ غنه*, *خ ادغم*. Meanwhile, other Aceh *mushaf*, some do not implement the tajweed marking system. There are only two, namely *ف* for ikhfa' and *ظ* for *idzhar*. There are also *ن* for *idzhar* and *م* for *iqlab*.

Furthermore, for the Aceh *mushaf*, the initial marking of juz, *sumun*, *rubu'*, and *nisf is applied*. The difference lies in the writing model; some are more colorful and beautifully patterned, and some are simple. For more details, see the table below.

It	Category	Mushaf A 648	Other Aceh Mushaf
1	Ink used	Red, Black, Yellow	Most Aceh <i>mushaf</i> only use three inks. There are certain

³⁵ Syarifuddin, "A Study of Ancient Mushaf Manuscripts in Aceh", p. 7

³⁶ Syarifuddin, "A Study of Ancient Mushaf Manuscripts in Aceh", p. 7. See also Oman Fathurrahman & Munawar Holil, Ali Hasjmy Aceh Manuscript Catalogue, (Tokyo: C-Dats & Tokyo University of Foreign Studies, 2007), pp. 142-190.

³⁷ Syarifuddin, "A Study of Ancient Mushaf Manuscripts in Aceh", p. 8. See also Ali Akbar's Notes at <http://quran-nusantara.blogspot.com/2012/02/tradisi-penyalinan-al-quran-di-aceh.html#more>, accessed on May 20, 2022.

³⁸ Syarifuddin, "A Study of Ancient Mushaf Manuscripts in Aceh: Its Potential and Prospects", Adabiya, Volume 20 No. 2, August 2018, p. 5.

			Acehnese <i>mushaf</i> that are used on the inside, and there are four: red, black, yellow, and blue. Blue for writing Qiroat
2	Illumination	Floral illumination at the beginning and end of the mushaf	Floral illumination at the beginning, middle, and end
3	<i>tajweed</i>	There are 4 <i>tajweed</i> غنه, ظ, خ, ادغم	Not all Aceh <i>mushaf</i> apply the tajweed marking system. There are only two, namely ف for ikhfa' and ظ for <i>idzhar</i> . There are also ن for <i>idzhar</i> and م for <i>iqlab</i>
4	Initial marking of juz, sumun, rubu', and nisf	Written in red ink, which is partly accompanied by motifs and partly without motifs	Some are more colorful and beautifully patterned, some are simple.

Table 5: Tajweed Mushaf A 648 Marking System Inventory Table

Second, Equation. Several types of categories have similarities between *mushaf* A 648 and other Acehnese *mushaf*, including the use of rasm. The *rasm* used is the *imlai rasm*. However, the use of this *rasm* is inconsistent. Because in writing, certain words use Ottoman *rasm*. In addition, most of the Acehnese *mushaf* are not found to be colons.

Conclusion

From the above explanation, it can be concluded that *mushaf* A 648 collection of the National Library of the Republic of Indonesia is strongly suspected to have originated from Aceh. It is not known who copied this *mushaf*. However, it doesn't seem to be an ordinary person. The strokes of the writing show the art of the beauty of letters, which is quite impressive. For example, the elongation of certain letters such as *nun*, the tail of *waw* and *ra'*, and the final *dzal* are pulled upwards, the letters *ha'* and *'ain* are curved inwards, and the writing of various *kaf* letters adds a beautiful and special impression. It is not an exaggeration if it is strongly suspected that the author of *mushaf* A 648 is a professional person.

The writing of the ancient *mushaf* A 648, which is quite good, can be traced to the history of Islam in Aceh. Archaeological evidence on the tombstones of Sultan Malikussaleh (1279) and other sultans made of 'Aceh' stone carved with beautiful Quranic verse calligraphy. The writing of verses with calligraphy on stone indicates that the tradition of writing or copying the *mushaf* of the Qur'an at that time had developed.

In addition, the use of ink in *mushaf* A 648 only takes red, black, and yellow colors. As for the illumination, it only exists at the beginning and end. The dominant colors used are red, yellow, and black, with quite detailed and neat work. The use of motifs and various decorations in the *mushaf* is very identical to the typical decoration of Aceh as a form of cultural pattern of the place where the manuscript is circulated. The illumination takes the form of a floral motif.

Furthermore, the tajweed mark, *mushaf* A 648, takes four tajweed marking systems, namely *ظ, غنه, خ, ادغم*. Meanwhile, the *rasm* used is dominated by the *rasm imla'i*. Several words use Ottoman *rasm* following madhhab ad-Dani, such as *الإنسان, اعناب, and واحدة*.

For the harakat and punctuation marking system in *mushaf* A 648 uses black and red ink. The use of red ink is used for punctuation marks in mad mandatory *muttasil, mad jaiz munfashil*, and *saktab*. While others use black ink, there are seven categories of harakat and punctuation applied in this *mushaf*, namely the seven forms of *harakat*, namely *fathah, dhammah, kasrah* and *breadfruit*, by writing it completely as it is, as well as *fathatain (tanwîn fathah), kasratain (tanwîn kasrah), and dhammatain (tanwîn dhammah), saknah* using *syakl* Round round breadfruit resembles the sign of mustadir ciphir, tanwin uses tanwin in line without considering the reading of tajweed on the letters afterwards, mad thabi'i uses complete harakat and syakl breadfruit, except in mad thabi'i which is in the form of alif, then there is no breadfruit affixed, *saktab* is written with the word saktah above the sentence in question, the writing of hamzah does not distinguish between hamzah qatha and hamzah washal, Mad must muttashil use a special sign, namely three curved lines, which look like a flag on top of a letter (*alif, waw, ya'*), while mad jaiz munfashil uses a special sign, namely two curved lines, which look like a flag on a letter (*alif, waw, ya'*).

References

- Aini, Adrika Fithrotul, "Identification and Classification of Corrupt Manuscripts of Mushaf al-Qur'an Manuscripts in the Library Collection of Tebuireng Islamic Boarding School", *Jurnal al-Quds*, Vol. 4, no. 1, 2020.
- Akbar, Ali. The tradition of copying the Mushaf Al-Quran in Aceh, Jakarta: Bayt Al-Quran and Istiqlal Museum, 2008.
- Akbar, Ali. "Khazanah Mushaf Kuno Nusantara," in Oman Fathurrahman et al. Indonesian Philology and Islam. Jakarta: Ministry of Religious Affairs of the Republic of Indonesia, Research and Training Agency for Research and Training of Religious Literature, 2010.
- Akbar, Ali. "The Oldest Sultan of Ternate Mushaf in the Archipelago? Re-Examining the Colofon", *Journal of Religious Literature*, Vol. 8, No.2, 2010.
- Akbar, Ali. "The Qur'an Manuscript from West Sulawesi: A Study of Several Aspects of Codicology:", in *Subuf*, vol. 7, no. 1, 2014.
- Akbar, Ali., et al, *Mushaf Kuno Nusantara Sumatra Island*, Jakarta: Lajnah Pentashihan Mushaf Al-Quran, 2017.
- Akbar, Ali. *Calligraphy in Mushaf Kuno Nusantara*, Jakarta: National Library of the Republic of Indonesia, 2019.
- Amrullah, Muhammad Naufal Hakim from Tri Febriandi. "Characteristic Mushaf Kuno Ibrahim Ghozali Ponorogo", *Journal Nun*, Vol. 7, No. 1, 2021.
- Andeska, Niko., et al., "Inventory of Aceh Ornamental Varieties on the Illumination of the Ancient Al-Quran Mushaf Collection of the Pedir Museum in Banda Aceh", *Gorga Jurnal Seni Rupa*, Volume 08 Number 02 July-December 2019.
- Fathurrahman, Oman dan Munawar Holil, *Katalog Naskah Ali Hasjmy Aceh*, Tokyo: C-Dats & Tokyo University of Foreign Studies, 2007.
- Gallop, Annabel The. "The Art of Mushaf in Southeast Asia", (Terj. Ali Akbar), *Literature*, Vol. 2, No.2, 2004. Jakarta: Center for Research and Development of Religious Literature. 2004.
- Gusman, Islah. "Religious Manuscripts in the Popongan Mosque: A Study of Codicology and Content Mapping," *DINIKA: Academic Journal of Islamic Studies* 4, no. 2, 2019.
- Mustopa. "Ancient Mushaf of Lombok: An Analysis of Writing and Text Aspects" in *Suhuf*, Vol. 10, No. 1, 2017.

Nashoiha, Isyroqotun. "Characteristics of the Ancient Mushaf of the Archipelago: Analysis of the Form, Consistency and Relevance of Dhahab al-Mushaf Lamongan East Java" in IIQ Jakarta Thesis, 2021.

Khasanah Pustaka Nusantara <https://khastara.perpusnas.go.id/> Portal

Nusantara Manuscript Portal <https://pernaskahan.perpusnas.go.id/>

Rahmayani, Tati. "[Characteristics of the Manuscript of Mushaf H. Abdul Ghaffar in Madura](#)", in Jurnal Nun, Vol. 3, no. 2, 2017.

Syarifuddin, "A Study of Ancient Mushaf Manuscripts in Aceh: Its Potential and Prospects," Adabiya Journal 20, no. 2, 2020.