

# HISTORICAL INTERPRETATION OF RADEN KH SHOLEH DRAJAT'S AL-QUR'AN MUSHAF MANUSCRIPT THROUGH THE CODICOLOGICAL APPROACH

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## ABSTRACT

This study aims to discuss the interpretation of history in Raden KH Sholeh Drajat's Al-Qur'an Manuscript in Lamongan, East Java, focusing on the codicology aspect. The study was conducted by combining field research and literature study following philological theory based on a codicological approach. The results of this study indicated that this manuscript appeared in the village of Drajat, subdistrict of Paciran, Lamongan city in the 19<sup>th</sup> century, based on the type of the paper and the illumination. The paper was European paper with medallion watermark encrypted with Propatria. The scripts used mixed *rasm* and simple writing mechanics (without *tajwid* and *mad*). The use of floral illuminations in manuscripts shows that the manuscript was born with nuances of the archipelago. The writing of verses and pronunciations was not free from errors or corrupt texts, with classifications in the form of corrected errors, addition, and subtraction of pronunciations. This study strengthens the context-historical description of the manuscript, especially through codicological text analysis.

**Keywords:** Quran Manuscript, Mushaf Raden KH. Sholeh Drajat, Codicology, Historical Interpretation.

### **ABSTRAK**

*Studi ini bertujuan untuk membahas penafsiran sejarah dalam Naskah Al-Qur'an Raden KH Sholeh Drajat di Lamongan, Jawa Timur, dengan fokus pada aspek kodikologi. Kajian dilakukan dengan menggabungkan penelitian lapangan dan studi literatur mengikuti teori filologi berdasarkan pendekatan kodikologis. Hasil penelitian ini menunjukkan bahwa mushaf ini ditemukan di desa Drajat, kecamatan Paciran, kota Lamongan pada abad ke-19, berdasarkan jenis kertas dan penerangannya. Kertas itu adalah kertas Eropa dengan tanda air medali yang dienkrupsi dengan Propatria. Aksaranya menggunakan rasm campuran dan mekanisme penulisan sederhana (tanpa tajwid dan mad). Penggunaan iluminasi bunga pada manuskrip menunjukkan bahwa manuskrip lahir dengan nuansa nusantara. Penulisan ayat dan lafalnya tidak lepas dari kesalahan atau korup teks, dengan klasifikasi berupa kesalahan koreksi, penambahan, dan pengurangan lafal. Kajian ini memperkuat deskripsi konteks-historis naskah, khususnya melalui analisis teks kodikologis.*

**Kata Kunci:** *Manuskrip Al-Qur'an, Mushaf Al-Qur'an Raden KH. Sholeh, Kodikologi, Penafsiran Sejarah.*

### **INTRODUCTION**

Common problem found in manuscripts is that many manuscripts in almost damaged condition, although the existence of ancient manuscripts is very important as a historical record.<sup>1</sup> Damages of the manuscript can be caused by several factors. First, the age factor, where the damage is caused by aged or old manuscripts. Second, the factor of careless copying, either because of of assumptions, the author's mistakes, or the author's subjectivity.<sup>2</sup> Another factor that causes damage to the manuscript is the storage factor. Manuscripts that are not store

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<sup>1</sup> Abdul Hakim Syukrie, "Perkembangan Kaligrafi dan Urgensinya bagi Khazanah Mushaf", *Jurnal Lektur Keagamaan*, Vol. 19, No. 1, 2021, 79.

<sup>2</sup> Rosehan Anwar, *Mushaf-mushaf Kuno di Indonesia*, (Jakarta: Puslitbang Lektur Keagamaan, 2005), 82-84.

properly accelerate the weathering.<sup>3</sup> These factors have caused a lot of corruption in manuscripts, such as found in Raden KH Sholeh Drajat Al-Qur'an Mushaf Manuscript (hence: Radeh Sholeh manuscript), in Lamongan, East Java.

Raden KH. Sholeh is the 9<sup>th</sup> descendant of Sunan Drajat and became one of the copiers of Sunan Drajat's manuscripts. According to information from Mohammad Yahya, the current holder of the manuscript, it is possible that this manuscript was copied in the 19<sup>th</sup> century.<sup>4</sup> The manuscript was found in the ceiling of the Al-Mubarak Drajat Mosque before it was renovated in 2005. Until now, the manuscript is still stored in KH. Yahya's resident. Related to the condition where there has been a lot of corruption in the manuscript, Syania Nur Anggraini and Muhammad Makmum in their research found that among the corruption in this manuscript was a large number of torn papers due to the manuscript's age and due to prolonged storage.<sup>5</sup> This situation suggests efforts to save, preserve, and copy the classical manuscripts so that these manuscripts are protected and maintain its function as a historical artifact. This is important to do considering that Al-Qur'an manuscripts are a very meaningful legacy and it is important to protect and store them neatly in various places, such as libraries, museums, Islamic boarding schools, and a relatively large number of heirs.<sup>6</sup> In this connection, conducting a study of this manuscript is expected to promote the manuscripts to the related officials and researchers, hence there would be studies and efforts to preserve the manuscripts.

This study of Raden Sholeh manuscript is not new in Indonesia. In fact, there have been many studies related to this

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<sup>3</sup>Ridwan Bustamam, "Eksplorasi dan Digitalisasi Naskah Keagamaan: Pengalaman di Minangkabau". *Jurnal Lektur Keagamaan*, Vol. 15. No.2, 2017, 452.

<sup>4</sup>Interviewed with Moh. Yahya, 31 May 2022.

<sup>5</sup> Syania Nur Anggraini dan Muhammad Makmum, "Kajian Kodikologi dan Teksologi Naskah Mushaf Al -Qur'an Raden Soleh Lamongan", *Mutawatir : Jurnal Ilmiah Tafsir Hadits* , Vol. 22, No.2 2022, 225.

<sup>6</sup> Hamam Faizin , *Sejarah Percetakan Al-Qur'an*, (Yogyakarta: Era Baru Presindo , 2012), 145.

topic, some of which have examined the existence of manuscripts as important treasures such as the study conducted by Annabel Teh Gallop<sup>7</sup>, and Wieringa<sup>8</sup> who found that the internal side of the text in the manuscript as a disclosure of the characteristics of the manuscript itself. Similarly, Adrika Fitrotul Aini<sup>9</sup> and Muhammad Syakur and Ulhaq<sup>10</sup> found the integration of scientific discourse on the Ulumul Qur'an in reading manuscripts, as also studied by Abdul Syariin and Jamaluddin<sup>11</sup>, Che Omar and Ariffin<sup>12</sup>. Specifically regarding the study of the Raden Sholeh Manuscript, Syania Nur Anggraini and Muhammad Makmun<sup>13</sup> focused on codicological and textological aspects. The disclosure was only limited to disclosing aspects of codicology and textology, this study becomes a preliminary reference for this present study, especially in its historical interpretation.

The topic of historical interpretation which is the focus of this study leads to the placement of manuscripts to understand

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<sup>7</sup>Annabel Teh Gallop, "Apresiasi dan Kajian Naskah Al-Qur'an dari Asia Tenggara: Dulu, Sekarang, dan Masa Depan," *Warisan Nusantara: Jurnal Internasional Sastra dan Pusaka Agama*, Vol. 4, No.2, 2016.

<sup>8</sup> Wieringa, "Gagasan Naskah Al-Qur'an Kuno: Tentang Komersialisasi Pusaka Islam Indonesia", *Pusaka Nusantara: Jurnal Internasional Sastra dan Pusaka Agama*, Vol. 3, No.1 2015.

<sup>9</sup> Adrika Fithrotul Aini, "Identifikasi Manuskrip Naskah dan Klasifikasi Corrupt Koleksi Mushaf Al-Qur'an Perpustakaan Pondok Pesantren Tebuireng", *Al-Quds: Jurnal Studi Al-Qur'an dan Hadis*, Vol. 4, No.1, 2020.

<sup>10</sup>Muhammad Syakur dan Ulhaq, "Naskah Al-Qur'an Pangeran Paku Ningrat di Keraton Sumenep Tahun 1793: Ciri dan Analisisnya", *Santri: Jurnal Pesantren dan Fiqh Sosial*, Vol. 3, No.2, 2022.

<sup>11</sup>Abdul Syariin dan Jamaluddin, "Naskah Al-Qur'an di Masjid Agung Jamik Singaraja Bali: Studi Filologi Al-Qur'an. *Alif Lam: Jurnal Studi Islam dan Humaniora* , Vol. 2, No.1, 2021.

<sup>12</sup> Che Omar dan Ariffin, "Analisis Manhaj Ilmu Rasm dalam Surah Al-Baqarah: Kajian Manuskrip Al-Qur'an MSS 4322 Karangany Pangeran Jimat: Analisis Manhaj Rasm dalam Surah Al-Baqarah: Kajian Naskah Al-Quran MSS 4322 oleh Pangeran Jimat. *Jurnal Usuluddin*, Vol. 50, No.2, 2022.

<sup>13</sup> Syania Nur Anggraini dan Muhammad Makmun, "Kajian Kodikologi dan Teksologi Naskah Mushaf Al-Qur'an Raden Soleh Lamongan", *Mutawatir: Jurnal Ilmiah Tafsir Hadits*, Vol. 22, No.2 2022.

how these manuscripts provide an overview of history in the 19th century AD, especially in Lamongan. In interpreting the story, revealing the socio-historical context, especially related to Islamization in Lamongan, is important in this interpretation. Furthermore, the historical interpretation is carried out using the analytical-description method and refers to the codicological approach to Raden Sholeh Manuscript, which is the use of codicology to examine all aspects of manuscripts, including materials such as parchment or manuscript skin Fiber, type of paper, ink and so on, as well as estimates of writing. Thus, this research was carried out using both library and field research types, where library research discussed the internal manuscripts themselves, and field research discussed information from parties inheriting the manuscripts.

## **FINDINGS AND DISCUSSION**

### **Islamization in Drajat Lamongan: A Historical Context**

Drajat Village is one of the villages in the city of Lamongan, precisely in Paciran District, Lamongan Regency. With regard to religious aspects, 99% of the population is Muslim with the number of followers of Islam reaching 3,539 people and 1% are Catholics. This was the success of the da'wah carried out by Raden Qosim Kanjeng Sunan Drajat or Sunan Drajat, who was able to hold control of the county seat for 36 years in the Lamongan area.<sup>14</sup> It is not surprising that until now the Islamic teachings brought by Sunan Drajat have had a good impact on the people of Drajat village.<sup>15</sup> Sunan Drajat is a *waliyullah* who is also the son of Raden Rahmat Sunan Ampel Surabaya. He was raised, raised, and educated by his own father Raden Rahmat Sunan Ampel at the Ampel boarding school in Surabaya until he mastered Islamic religious knowledge, he was

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<sup>14</sup>Tim Peneliti, *Sejarah Sunan Drajat*, (Surabaya, PT Bina Ilmu, 1998), 126.

<sup>15</sup> Reny Masyitoh dan Sadin Subekti, "Strategi Dakwah Walisongo di Nusantara". *Mukammil : Jurnal Kajian Keislaman* , Vol. 5, No.2, 2023, 45.

ordered by his father to develop Islamic teachings on the coast of the island of Java.<sup>16</sup>

At that time, the people of the coast of the island of Java adhered to various beliefs about the power of animism and others.<sup>17</sup> This then prompted Sunan Drajat to awaken the local community and carry out *da'watul Islamiyah* in the area, including by establishing (and through) a prayer room (*mushallah*).<sup>18</sup> After succeeding in the area, Sunan Drajat Sowan (faced) to his father to convey his desire to establish Islamic boarding schools and mosques while at the same time asking for the help of experts in their fields. With his wisdom and compassion in spreading Islam and his other strengths, the new place was finally called *Kadrajat* which later became the name of a village, namely Drajat village.<sup>19</sup>

Sunan Drajat's da'wah struggle is focused on *Bil hal*<sup>20</sup> preaching, namely preaching by adjusting the social context, especially in the framework of building a national character that is virtuous, gentle, and does not like to be confrontational in the preaching of Islam.<sup>21</sup> For the success of Sunan Drajat's struggle in developing Islam, Sunan Demak I Raden Fatah confirmed him as the ruler of the Drajat fiefdom with the title and designation Sunan Mayang Madu in 1484 AD.<sup>22</sup> which he occupied after he died later to be moved to the west with his mosque building, the Al-Mubarak mosque which is currently located west of the

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<sup>16</sup> Chairul Fuad Yusuf, "Kesultanan Nusantara dan Faham Keagamaan Moderat di Indonesia", *Jurnal Lektur Keagamaan*, Vol. 14, No.2, 2016.

<sup>17</sup> Hatmansyah, "Strategi dan Metode Dakwah Walisongo", *Jurnal Al-Hiwar*, Vol. 3, No. 5, 2015, 10.

<sup>18</sup> Soekandar, *Raden Qosim Sunan Drajat: Amanah dan Sejarahnya*, (Surabaya: Sinar Wijaya, 1990), 22.

<sup>19</sup> Hidayat Ikhsan, *Sunan Drajat Dalam Ajaran dan Warisan Anjaranya*, (Drajat: Sunan Drajat, 2014), 50-53.

<sup>20</sup> Ammar Zainudin dan Juli Amaliya Nasucha, "Internalisasi Konsep Sosial Sunan Drajat Dalam Implementasi Pendidikan Multikultural", *Al-Tadzkiyyah: Jurnal Pendidikan Islam*, Vol. 9, No. 1, 2019, 168.

<sup>21</sup> Hidayat Ikhsan, *Sunan Drajat Dalam Ajaran dan Warisan Anjaranya*, (Drajat: Sunan Drajat, 2014), 57.

<sup>22</sup> Tim Peneliti dan Penyusun Buku Sejarah Sunan Drajat, *Sejarah Sunan Drajat*, (Surabaya, PT Bina Ilmu, 1998), 131.

Drajat village square, approximately 300 meters from his grave. Now the house has been moved to the middle of the Drajat village where it is located between the mosque and the tomb of Sunan Drajat, and the house is called *Rumah Ndalem*, which is now occupied by his descendants.<sup>23</sup>

One of the legacies of Sunan Drajat is the tradition of copying Al-Qur'an, which later became a manuscript of Al-Qur'an Mushaf, which was passed on to his family and students. This can be proven by the discovery of religious texts on Sufism, and Jurisprudence, including the Al-Qur'an Mushaf. In this connection, one of the descendants of Sunan Drajat who copied the Qur'an was Raden KH. Sholeh Drajat, which is estimated to be around the 19th century AD, as discovered by Rahmad Dasi, a manuscript collector. This manuscript was found on the ceiling of the Al-Mubarak Drajat Mosque when the mosque was about to be renovated in 2005. Rahmad Dasi admitted that he received information about the whereabouts of the manuscript from KH. Imron, as the grandson of Raden KH. Sholeh, who said that the manuscript was on the ceiling of the Al-Mubarak Mosque.<sup>24</sup> After getting the manuscript, Rahmad Dasi handed it over to KH. Yahya, as *takmir* of the Al-Mubarak mosque, is also a descendant of Sunan Drajat's family and is also the caretaker of Sunan Drajat's tomb.<sup>25</sup> Until now, the manuscript is stored in the house of KH. Yahya.

## **Manuscript Description of Raden KH Sholeh Drajat's Manuscript**

### *1. Rasm*

*Rasm* is one part of the scientific discipline in 'Ulum Al-Qur'an which in it studies the writing of manuscripts which is done in a special way, both in writing the pronunciation and the form of the letters used.<sup>26</sup> In writing the verses in the letters Al-

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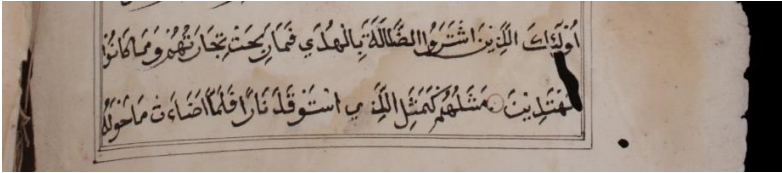
<sup>23</sup> Interviewed with Moh. Yahya, 31 May 2022.

<sup>24</sup> Interviewed with Rahmad Dasy, 14 January 2022.

<sup>25</sup> Interviewed with Moh. Yahya, 31 Mei 2022.

<sup>26</sup> Qona'ah Dwi Hastuti, "Manuskrip Mushaf Al-Qur'an Daun Lontar Koleksi Kiai Abdurrochim (Kajian Pemakaian *Rasm* dan *Qiraat*)," 62.

Fātihah and Al-Bāqarah, Raden KH. Sholeh appears to use two models of *rasm*, namely *rasm 'uthmani* and *rasm imla'i*. The details are as follows:



Source: Raden KH Sholeh Drajat's Manuscript

**Figure 1.**

Use of *rasm 'uthmani*

At Q.S. al-Baqarah [2]: 16 appears to use *rasm 'uthmani*, that is, there is a *lafadz* that applies *ziyadah* rule which is written with the addition of A.<sup>27</sup>



Source: Raden KH Sholeh Drajat's Manuscript

**Figure 2**

Use of *Rasm Imla'i*

At QS. Al-Fātihah [1]: 2, appears to use *rasm imla'i*, namely in *lafadz* which uses the *rasm imla'i* rule by perpetuating the letter alif which is in *jama' muzakkar salim*.

## 2. Scholia

Scholia is writing that is outside the manuscript that has a relationship with the contents of the manuscript, both for

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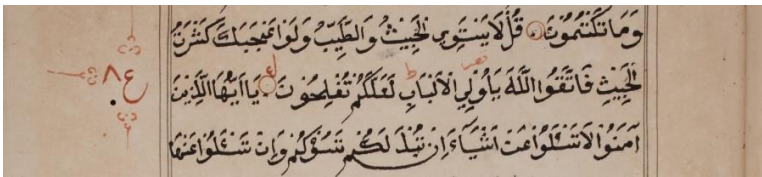
<sup>27</sup> Muhammad Abdul Adzim Al-zarqani, *Manahilul 'Irfan Fi 'ulum Al-Qur'an*, (Bairut: Dar al-Kitab al-Arabi, 1996), 301.



correcting, showing the beginning of juz, and others.<sup>28</sup> Scholia in the Raden Sholeh Manuscript is used to write *maqra'*, juz, and clarify errors in the text:

a. Scholia sign *maqra'*

*Maqra'* is a sign of the end of a unified theme in a series of certain verses that are still in one surah. Therefore, in short surahs, in general, many become one *maqra'*. Usually, the sign is written in the form of the letter '*ain*'.<sup>29</sup> Placed at the end of certain verses. In Raden Sholeh Manuscript itself consists of 14 to 16 *maqra'* in each juz.



Source: Raden KH Sholeh Drajat's Manuscript

**Figure 3**  
Scholia sign *maqra'*

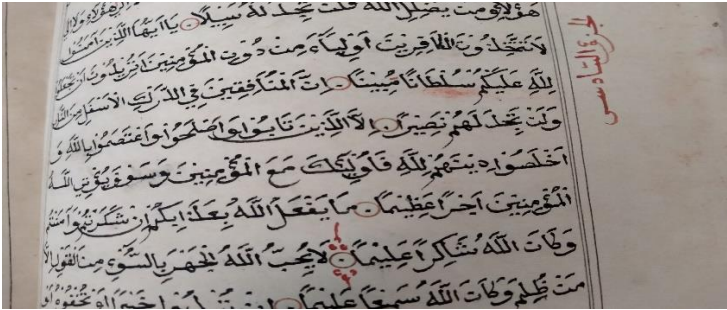
b. Scholia name *juz*

In the Raden Sholeh Manuscript doesn't have Scholia in the first juz. It is possible that there are no such scholia in Raden Sholeh Manuscript because of intentional or forgotten factors. In addition, there are three dots, as well as decorated like small flowers above the first verse of the juz, and the first verse of the juz uses red ink so that it is easy to see.

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<sup>28</sup> Tati Rahmayani, "Karakteristik Manuskrip Mushaf H. Abdul Ghaffar di Madura", *Jurnal Nun*, Vol. 3, No. 2, 2017, 71.

<sup>29</sup> Zaenal Arifin, "Harakat dan Tanda Baca Al-Qur'an Standar Indonesia dalam Prespektif Ilmu Dabt", *Jurnal Suhuf*, Vol. 7, No. 1, 2017, 16.



Source: Raden KH Sholeh Drajat's Manuscript

**Figure 4**

Small flower decoration at the beginning of the juz

### c. Scholia about Clarifying Mistakes

In Raden Sholeh Manuscript corrects writing errors Al-Qur'an is written using the "V" sign. Corrections that occur may be divided based on three basic points, namely:<sup>30</sup> (1) Errors were found directly at the time of writing the manuscript, but the media for deletion has not yet been found, so these deficiencies and errors have to be written in the margins of the page. (2) Errors and deficiencies may be found after the manuscript is just finished writing. It could be that when the author reads it again and then finds the error, both from personal interest and in teaching, the writer is forced to add errors and deficiencies in the margins of the page. (3) These errors and deficiencies may be found by the next generation (other people), then the related person writes and completes the deficiencies and errors in the margins of the page.

**Table 1.**

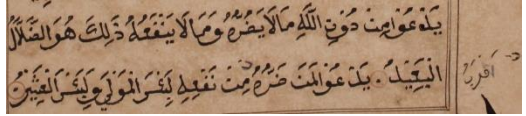

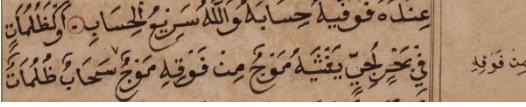
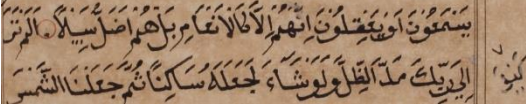
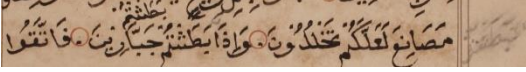
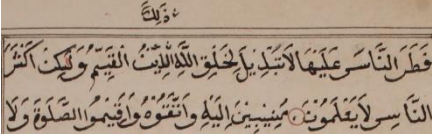
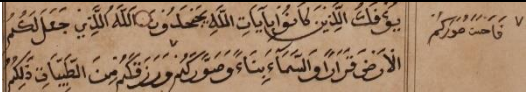
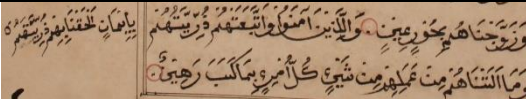
The following is Scholia, correcting errors and deficiencies contained in Raden Sholeh Manuscript

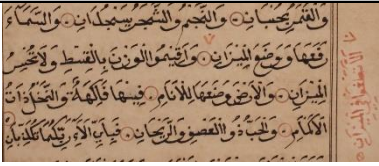
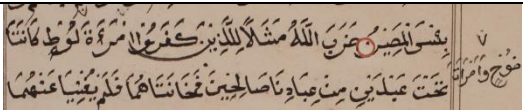
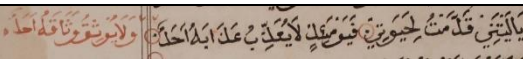
No	Description of Ayat	Page	Raden KH Sholeh Drajat's Manuscript
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<sup>30</sup> Adrika Fithrotul Aini, "Identifikasi Naskah dan Klasifikasi Corrupt Manuskrip Mushaf Al-Qur'an Koleksi Perpustakaan Pondok Pesantren Tebuireng", 25-26.

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Muhammad Alwi HS, Nurul Hasanah*

No	Description of Ayat	Page	Raden KH Sholeh Drajat's Manuscript
1	Al-Baqarah [2]: 116	15	
2	Al-Mā'idah [5]: 61	99	
3	Al-An'am [6]: 141	123	
4	At-Taubah [9]: 59	164	
5	Yunus [10]: 88	184	
6	Hud [11]: 40	190	
7	Yusuf [12]: 9	199	
8	An-Nahl [16]: 28	230	

No	Description of Ayat	Page	Raden KH Sholeh Drajat's Manuscript
9	Al-Kahfi [18]: 61	258	
10	Al-Hajj [22]: 13	298	
11	Al-Mukminun [23]: 14	307	
12	An-Nur [24]: 40	320	
13	Al-Furqān [25]: 45	329	
14	As-Syuara' [26]: 130	338	
15	Ar-Ruum [30]: 30	370	
16	Ghafir [40]: 64	423	
17	Al-Fath [48]: 10	455	
18	At-Thur [52]: 21	466	

No	Description of Ayat	Page	Raden KH Sholeh Drajat's Manuscript
19	Ar-Rahman [55]: 8	473	
20	At-Tahrim [66]: 10	502	
21	Al-Fajr [89]: 26	532	

Source: Raden KH Sholeh Drajat's Manuscript

In general, typographical errors in this manuscript are haplographic or lack of word composition, both typographical errors and the author's intentional mistakes so that several errors are repeated, including the omission of verse 8 Q.S. Al-Rahman [55] and verse 26 in Q.S. Al-Fajr [89]. In addition, errors due to incorrect writing of the letter ف in the sentence بالكفر contained in Q.S. Al-Maidah [5]: 61.

## 2. Syakl (Punctuation)

### a. *Harakat*

Writing vowels in Raden Sholeh Manuscript generally the same as the vowel used in the current Mushaf, such as *fathah*, *kasrah*, *dhamah*, *fathatain*, *kasratain*, and *dhamatain*. Regarding the signs of standing *fathah*, standing *kasrah*, and inverted *dhamah*, there are several differences. This Manuscript has not used a standing *fathah*, this can be seen in the pronunciation of *Allah* (الله) which generally uses italic *fathah* (a). The use of italic *fathah* (a) is often found in writing ancient manuscripts in the writing style of the Middle East.<sup>31</sup> Includes the possibility of the manuscript texts belonging to Raden KH. Sholeh copied from the Mushaf of Al-Qur'an which had the italic *fathah* vowel.

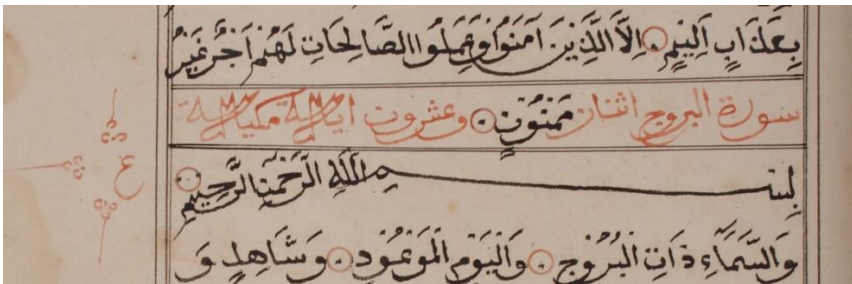
<sup>31</sup> Rosehan Anwar, *Mushaf-mushaf Kuno di Indonesia*, 104.

b. Sign of *Waqaf*

*Waqaf* is stopping the sound for a moment to take a new breath, with the intention of continuing to read the following words or some of the previous words without the intention of turning away, with the obligation to take a new breath. The *waqaf* marks used in the Indonesian Standard Manuscripts: *Waqaf lazim* (م), *Waqaf ja'iz* (ج), Can stop, better stop (قلى), You can stop, it's better if you keep going (صلى), Cannot stop except the end of the verse (لا), and point three *mu'anaqah*, stop at one point. In this manuscript only found one sign of *waqaf*, namely the pronunciation of "ط". The sign of "ط" is *waqaf mutlaq* (preferably stop). The other signs used to signal the stopping of the verse are: 1) a small red circle with a black dot inside. 2) Small red circle with no black dot inside.

3. Naming of Surahs

The naming of surahs in Raden Sholeh Manuscript written in red ink with a box-shaped guideline. If the last verse is not sufficiently written on the last line, it will be written in the middle of the name of the next sura. The difference is by looking at the color of the ink which helps distinguish between the end of the verse and the name of the sura. Here the end of the verse is written in black ink, while the name of the sura is written in red ink.

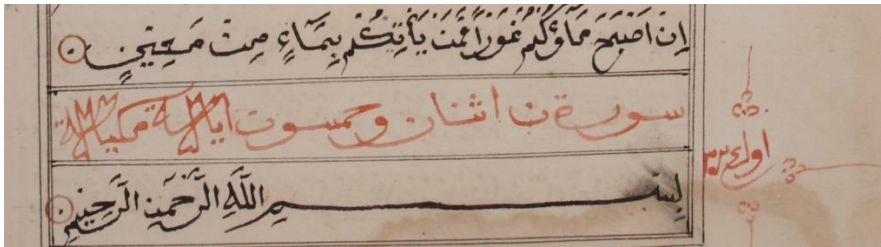


Source: Raden KH Sholeh Drajat's Manuscript

**Figure 5.**

Names of letters that have the end of the verse in

the middle of the letter's name



Source: Raden KH Sholeh Drajat's Manuscript

**Figure 6.**

The naming of letters that do not end with verses

Several differences have been seen in the naming of letters between the two manuscripts, from the manuscript belonging to Raden KH. Sholeh in writing the name of the letter still uses *rasm imla'i* but there are some who use *rasm uthmani*. As for the use of red ink in the name of the sura, according to Francois Deroche, it is to attract the attention of the reader. Deroche also added that the tradition of using red ink to mark important elements in a manuscript had taken place before the advent of Islam.<sup>32</sup>

### **Language in the Manuscripts**

The general language used in Indonesian texts is Arabic and translations into Javanese, Sundanese, Malay, and other regional languages. Raden Sholeh Manuscript in his writing uses Arabic and Pegon. In writing texts including verses of Al-Qur'an, letterheads, and juz markers use Arabic script and language, except for the second page and so on using the Pegon script.

### **Review of Codicology Manuscripts**

#### **1. Origins of the Manuscripts**

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<sup>32</sup> Francois Deroche, *Islamic Codicology: An Introduction to the Study of Manuscripts in Arabic Script* (London: Al-Furqan Islamic Heritage Foundation, 2005), 115.

Archipelago manuscripts in Indonesia are generally stored in libraries, both regional, national, university, and libraries belonging to certain institutions. Manuscripts stored in libraries and museums come from several sources, namely: (1) Grants from collectors or manuscript owners, (2) Purchases from manuscript owners, (3) Copies of master manuscripts owned by private individuals or stored in other libraries or museums (print or digital), (4) Return or delivery from libraries or individuals.<sup>33</sup> Raden KH Sholeh Drajat's Manuscript is a manuscript written personally by Raden KH. Sholeh. This Qur'anic manuscript was found on the ceiling of the Al-Mubarak Drajat mosque which was later kept as private property.

a. *hysical State of Manuscripts*

The physical state of the manuscript is the physical form of the manuscript obtained. To describe the physicality of the manuscript, several terms are used, namely intact, incomplete, good, or damaged. Manuscripts that are categorized as intact are complete manuscripts without any deficiencies or omissions. On the other hand, incomplete manuscripts are manuscripts that have missing parts of the manuscript. Furthermore, what is included in the good category is a manuscript whose physical form is not torn, not eaten by moths and others. Conversely, a manuscript that is categorized as damaged is if there is a manuscript that is torn due to age.<sup>34</sup> From the several categories above, Raden KH. Sholeh belongs to the category of intact and damaged. The current condition of the manuscript is still in one complete volume of 30 chapters. found in a state without a cover, there are no missing pages and letters. This manuscript is categorized as damaged because there are many torn and perforated parts. Based on the results of the analysis, there are indicators that cause damage to the manuscripts of this Mushaf, namely due to the age of the paper and the storage space which makes it possible to speed up the weathering of the paper.

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<sup>33</sup> Alfian Rokhmansyah, *Teori Filologi*, (Yogyakarta: Istana Agency, 2017), 85.

<sup>34</sup> Alfian Rokhmansyah, 59.





Source: Raden KH Sholeh Drajat's Manuscript

**Figure 7.**

The physical condition of Raden KH. Sholeh

a. *Title of Manuscript*

Most of the relatively old Nusantara manuscripts do not include titles. The absence of a manuscript title can be caused by several factors including: First, the scriptwriter did not provide a title so as to give the reader the opportunity to provide a title according to his interpretation. Second, the copyist forgot to include and write down the title of the manuscript he copied. Third, the manuscript is in the form of an anthology.<sup>35</sup> The manuscript under study initially did not have a title. However, to make it easier to mention in naming the manuscript, the researcher used the author's name as well as the place where the manuscript was found under the name "*Manuskrips Mushaf Al-Qur'an Raden KH. Sholeh Drajat Lamongan*". Raden KH. Sholeh is the person who copied the *mushaf* while Drajat is the village where he lives and keeps manuscript.

b. *Number of Manuscripts*

A manuscript number is a number given to a manuscript to make it easier to find the manuscript. In general, manuscripts with numbers are stored in libraries, museums, and certain institutions where historical heritage objects are stored collectively. Usually, the manuscript number is written in the manuscript cata-

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<sup>35</sup> Alfian Rokhmansyah, 72.

log or written on the cover. Raden Sholeh Manuscript does not have a manuscript number, because the manuscript is private property that is stored in a black square-shaped bag and the *mushaf* has never been taken out and used except in certain circumstances such as when someone wants to examine the manuscript.

c. *Size of Manuscript*

The size of the manuscript consists of two kinds, the size of the manuscript sheet and the size of the writing space or text field. The size of the manuscript sheet is the length and width of the manuscript, whether it is made of *dluwang*, bamboo, palm-leaf, and European paper. The size of the text field is the length and width of the writing space.<sup>36</sup> Manuscripts in Nusantara have various sizes. It can be grouped into two kinds of sizes, namely medium and large. Medium manuscripts are 20 cm and above while large manuscripts are around 30 cm and above.<sup>37</sup> Medium-sized manuscripts can be seen in Gresik manuscripts measuring 20 cm × 33 cm with text fields of 13 cm × 24 cm.<sup>38</sup> Another example that has a medium size is the *mushaf* collection of Perguruan Tinggi Islam Al-Qur'an (PTIQ) Jakarta, which has a manuscript size including the cover of 29 × 21 × 4.5 cm, 29 × 21 × 9 cm.<sup>39</sup> Large manuscripts can be seen in the manuscripts in West Sulawesi, which are 43.5 × 28 cm in size, with a text field size of 30 × 17.5 cm. After measuring Raden KH Sholeh Drajat's Manuscript, the manuscript has the following dimensions: (1) The overall length and width of the Mushaf is 33 × 22 cm, (2) The text field used to write Al-Qur'anic text has a size of 23 × 15 cm.

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<sup>36</sup> Alfian Rokhmansyah, 75.

<sup>37</sup> Mohammad Yahya and Andrika Fithrotul Aini, "Karakteristik dan Fragmen Sejarah Manuskrip Mushaf Al-Qur'an Dolah Bakri Wonolelo Pleret Bantul", *Mutawatair: Jurnal Keilmuan Tafsir Hadis*, Vol. 2, No. 2, 2017. 242.

<sup>38</sup> Syaifuddin and Muhammad Musadad, "Beberapa Karakteristik Mushaf Al-Qur'an Kuno Situs Girigajah Gresik", *Jurnal Suhuf*, Vol. 8, No. 1, 2015, 9.

<sup>39</sup> Jonni Syatri, "Mushaf Al-Qur'an Kuno di Museum Institut PTIQ Jakarta", *Jurnal Suhuf*, Vol. 7, No. 2, 2014, 225-227.

d. *Number of Pages*

Each *mushaf* of Al-Qur'an has a different number of pages. This is because some of the ancient manuscripts that were found contained sheets that were missing or were deliberately not written by the authors of the manuscripts. The calculation of the number of pages is the total number of pages in the Mushaf (except for missing pages), both pages used to write the full text or pages that were not used due to author errors. To find out the number of pages in Raden Sholeh Manuscript is calculated manually because there are no page numbers in the manuscript. Based on the results of calculations on this manuscript the total number of pages is 544 pages. From this, it can be concluded that the number of pages in this manuscript is inconsistent in every juz. The inconsistency is due to Raden Sholeh Manuscript does not use the angular Qur'an rule that ends the page at the end of the verse.<sup>40</sup> It is possible that this manuscript existed before the middle of the 19th century because the use of corner verses in the archipelago began at a later time, namely around the middle of the 19th century.<sup>41</sup>

e. *Colophon*

From the meaning of colophon itself, namely the word colophon in English: colophon comes from the Greek colophon which means summit or finishing touch. Therefore, especially in Europe, a colophon means an inscription at the end of a book or manuscript, especially used in the 15th and 16th centuries, which states or explains the title/subject/work/writing, the author, the name of the printer or publisher, the date, and place of publication.<sup>42</sup> The definition of colophons was applied to Nusantara

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<sup>40</sup> Hanifatul Hasna, "Karakteristik Manuskrip Al-Qur'an Pangeran Diponegoro: Telaah atas Khazanah Islam Era Perang Jawa", *Jurnal Ilmu Al-Qur'an dan Tafsir*, Vol. 13, No. 2, 2019, 109.

<sup>41</sup> Ali Akbar, "Manuskrip Al-Qur'an dari Sulawesi Barat: Kajian Beberapa Aspek Kodikologi", *Jurnal Suhuf*, Vol. 7, No. 1, 2014, 112.

<sup>42</sup> Emuch Hermansoematri, *Identifikasi Naskah* (Bandung: Fakultas Sastra Universitas Padjadjaran Bandung, 1986), 103

texts at that time, namely the 15th and 16th centuries, which were not yet familiar with print culture. Therefore, in the manuscript, there is not always the name of the author, copyist, or other information, if there is something like that, it can be found on the title page, before the beginning of the text, or after the end of the text. The part that provides very diverse information, this is where it is called the colophons.<sup>43</sup>

However, we must be careful with colophons, because it is not uncommon for manuscript copyists to completely copy what is written in the master text or source text. Therefore, if we are not careful, we can make mistakes about the age of the manuscript. In Raden Sholeh Manuscript did not find colophons on the pages of the initial or final text, because not all Al-Qur'an manuscripts have colophons, such as in the case of texts on fiqh, tariqat, laying anbiya', and others whose age is clearly known. It may be seen that 10% of Al-Qur'anic manuscripts contain colophons.

f. *Number of Rows*

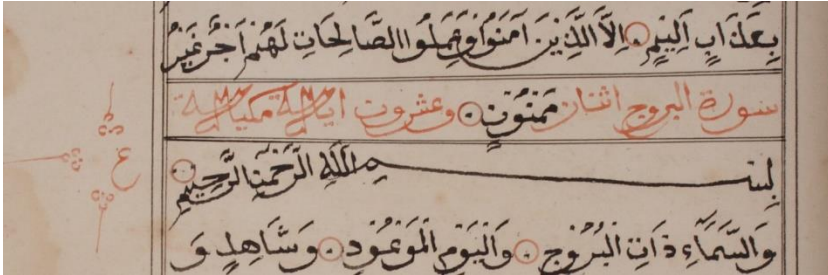
The number of lines referred to here is the number of lines of writing on each page of the manuscript. Generally, the number of lines on each page may be different. This is related to the size of the text, spacing, font size, and whether or not there is illumination.<sup>44</sup> Overall, the number of lines in this manuscript consistently amounts to 15 lines on each page except for QS. Al-Fātiḥah and the beginning of QS. Al-Bāqarah which totals 6 lines. However, when changing letters, the number of lines on each page is 14 lines. The reduced number of lines at each change of letter is due to the initial letterhead having a border in the form of a rectangular pattern. The letterhead contains the name of the letter, where the letter was revealed (*Madaniyah* or *Makiyah*,) and the number of verses in one letter. On some pages, there are the last words of the verse at the end of the letter tucked in the letterhead afterward. This is possible so that the lines of text on each page remain consistent at 15 lines. The

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<sup>43</sup> Achmad Zaindu, *Filologi* (Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya, 2013), 43.

<sup>44</sup> Alfian Rokhmansyah, *Teori Filologi*, 87.

naming of the letterhead reduces the number of rows on each page.



Source: Raden KH Sholeh Drajat's Manuscript

**Figure 8**

Name of letterhead

g. *Binding of Manuscript*

The binding of Al-Qur'an manuscripts in the archipelago generally uses thread as a tool for binding *mushafs*, likewise with Raden Sholeh Manuscript. The *mushaf* consists of one volume which still contains a full 30 chapters. The tools used to bind *mushaf* are threads. *Mushaf* binding uses the *kuras* method, namely a number of sheets of paper that are folded in half and then stacked. In one pile there are three, four sheets, and so on.<sup>45</sup> There are several drain terms related to the number of pages: (1) Tempo for 1 *kuras* consisting of 3 sheets folded 2 = 12 pages, (2) Quaternio to refer to 1 *kuras* consisting of 4 sheets folded 2 = 16 pages, (3) Quinternio to mention 1 *kuras* which consists of 5 sheets folded 2 = 20 pages.<sup>46</sup> This manuscript is included in the tempo category with a total of 22 *kuras*. The current condition of the binding looks damaged because the paper is torn and separated from the binding.

h. *How to Write*

The way of writing Raden Sholeh Manuscript written as follows: (1) The writing of text is written using two-sided sheets,

<sup>45</sup> Sri Ratna Sakti Mulya, "Naskah-Naskah Skiptorium Pakualaman", (Jakarta: Kepustakaan Populer Gramedia, 2016), 88

<sup>46</sup> Sri Ratna Sakti Mulya, 92.

namely recto, and verso. Recto is an odd-numbered page on the right. On the other hand, verso is an even-numbered page on the left.<sup>47</sup> (2) Writing starts from the letter QS. Al-Baqarah to the letter QS. An-Nās. (3) There is no numbering of verses and pages, but there are Arabic numbers at each change of juz. (4) There is a catchword at each change of juz. (5) Using red and black ink. Binding with a model like this has a greater chance of damage compared to binding with a special cover or box for manuscripts.<sup>48</sup>

i. *Material of Manuscript*

Manuscript material is material used as a medium for making scripts or writing texts. In Indonesia, there are several materials used to write scripts, namely *kuras*, which is a board or slate, palm leaves (or siwalan leaves), *dluwang*, namely Javanese paper from bark and European paper.<sup>49</sup> Which was used to replace *dluwang*. Most of the centers for making *dluwang* were in the pesantren environment because at that time paper production was a profession among the pesantren kiai in Java. Whereas *mushafs* copied using European paper were usually done in the palace environment.<sup>50</sup> The paper that is widely used in Nusantara manuscripts is a European paper imported from Europe to replace *dluwang* because of its better quality for manuscripts in Indonesia. European paper began to develop in the 13th century AD when Italy succeeded in printing paper at a lower price. European paper was used in copying the Koran in the archipelago in the 18th century.<sup>51</sup> However, the stamp used is different. By looking at the type of paper used, it can be seen when the paper was copied.

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<sup>47</sup> Sri Ratna Sakti Mulya, 93.

<sup>48</sup> Adam Bacek, *Arabic Manuscript: A Vademecum for Readers* (Netherlands: Brill Press, 2009), 27.

<sup>49</sup> Ratna Safitri, at el, "European Paper and Watermarks in the Quran Copy of Tubagus Mustofa Bakri", *Jurnal Lektur Keagamaan*, Vol. 20, No. 1, 2022: 17.

<sup>50</sup> Ahmad Jaeni, "Tipologi Mushaf Kuno Nusantara", *Jurnal Suhuf*, Vol. 11, No. 2, 2018, 228-119.

<sup>51</sup> Syarifuddin, "Kajian Naskah Mushaf Kuno di Aceh: Potensi dan Prospeknya", 6.

According to Edward Heawood, the oldest paper stamps are found on paper made in Italy which was made at Fabriano in 1282. The purpose of these paper stamps is for this trademark, which is to show the quality, size, or hardness of the maker. In 1600-1750 countermarks also appeared, namely hard stamps accompanying paper stamps. There are several European scriptwriting instruments that have different stamps. Among them, European paper has a circular paper stamp with Concordia written on it with a crown at the top. In the center of the circle is a lion. Apart from that, there is also European paper stamped with a crowned medallion that reads Concordia Reparvae Crescunt, in which there is a picture of a crowned lion carrying a sword facing left.<sup>52</sup> Another type of writing instrument was European paper in the form of a crowned medallion with the words Propatria Elesque Liberatate on which was a picture of a crowned lion carrying a sword facing to the right.

The writing instruments for the manuscript were European paper stamped with the words Pro Patria with images of soldiers carrying umbrellas and crowned lions facing to the left carrying swords, both standing on lines like a fence forming a third of a circle with the AG counterpart stamp.<sup>53</sup> In addition, there is European paper with a crowned lion facing to the left and resting on the inscriptions of Honig and J.H.&Z. The crowned medallion reads Propatria Eendragt Maakt Magt in which there is an image of a crowned lion carrying a sword facing to the left. There is also a crowned medallion stamp in which a woman sits in a wheelchair, carrying a cane and flowers.<sup>54</sup> In European paper, the watermark used is sometimes the same but has a different countermark (countermark). Usually, the counter-stamp is only in the

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<sup>52</sup> Sri Wulan Rujjati Mulyadi, *Kodikologi Melayu di Indonesia*, (Depok: Fakultas Sastra Universitas Indonesia, 1994), 64.

<sup>53</sup> Syaifuddin and Muhammad Musadad, "Beberapa Karakteristik Mushaf Al-Qur'an Kuno Situs Girigajah Gresik", *Jurnal Suhuf*, Vol. 8, No. 1, 2015. 11.

<sup>54</sup> Sri Ratna Sakti Mulya, "*Naskah-Naskah Skiptorium Pakualaman*", (Jakarta: Kepustakaan Populer Gramedia, 2016). 162-165.

form of letters and numbers such as Vdl, AG, J, Hessels, PS, GIB, H, VG, J. HONIG & ZOOONEN, and S.SHARP 187.<sup>55</sup>

From several types of European paper and the counter-stamps above, Raden Sholeh Manuscript is categorized using European paper with a paper stamp (watermark) crowned medalion with the words PROPATRIA. In addition, a matching stamp was also found that read J.honig & Zoonen. The watermark that says PROPATRIA is paper produced by a company owned by B. Cramer from the Netherlands in 1711.<sup>56</sup> The counterpart stamp in this manuscript is not very clear due to faded paper and inadequate tools. In general, European paper has thin lines (laid lines) and thick (chain lines). In this case, when identifying the age of European paper, it is very important to pay attention to the existence of a shadow or some kind of shadow on the chain line to distinguish European paper between the 17th, 18<sup>th</sup>, and 19th centuries. European paper made before 1800, has a kind of shadow on the thick lines. Whereas European paper was made after 1800 or around 1820, the chain line has no shadow.<sup>57</sup> For the context of Raden Sholeh Manuscript doesn't have a shadow. Thus, it can be concluded that the paper used is European paper made after 1800. The ink used in writing this manuscript uses two colors, namely black and red ink. Black ink is used to write the text of Al-Qur'an and its vowels as a whole. Meanwhile, red ink is used to write the name of the letter, the symbol for changing the juz, either the symbol or the first sentence at the beginning of the juz, the sign for bowing, and the sign for changing the verse in the form of a circle with a black dot inside.

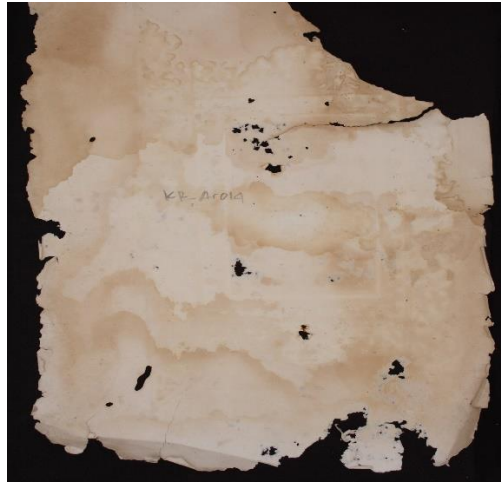
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<sup>55</sup> Sri Ratna Sakti Mulya, 165.

<sup>56</sup> Nasihatul Ma'ali dan Muhammad Asif, "Aspek Kodikologis dan Filologis Manuskrip Tafsir Pondok Pesantren Bustanul Ulum Sedan Rembang", *Jurnal Al-Itqan*, Vol. 6, No. 1, 2020. 6.

<sup>57</sup> Islah Gusmian, "Relasi Kiai dan Penguasa di Surakarta", *Jurnal Suhuf*, Vol. 10, No. 2, 2014, 269.





Source: Raden KH Sholeh Drajat's Manuscript

**Figure 9.**  
Watermarks

j. *Illumination*

Ancient manuscripts from various regions in Indonesia show diversity in their illumination, both in shape, ornament, and color. Each *mushaf* has a different color and pattern. Starting from the simple to those with high complexity and complexity. Paying attention to the ancient manuscripts can be seen in the illumination, especially in the manuscripts which are estimated to be around the early 15th and 16th centuries AD, in general, they are very simple in the form of ornaments and colors used.<sup>58</sup> Illumination in a manuscript has a very important position because it becomes an aesthetic medium and an explanatory tool for the text contained in the manuscript. Illumination also helps explain the origin of the manuscript. Because each region will have a different motive character. Illumination also helps determine when the text was written or copied because the artists making the illumination are witnesses of the times. Each era has a different model.<sup>59</sup> *Mushaf* illumination generally consists of

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<sup>58</sup> M. Ibban Syarif, *Ketika Mushaf Menjadi Indah*, (Semarang: AINI, 2003), 81.

<sup>59</sup> Alfian Rokhmansyah, *Teori Filologi*, 60.

three parts: (1) Illumination at the beginning, middle, and end of Al-Qur'an. Which is usually called *Ummul Qur'an*, *Nisful Qur'an*, or *Khatmul Qur'an*. (2) Illumination on letterheads. (3) Illumination on the pias (edge of the page) shall be in the form of illumination for *juz*, *nisf*, *hizb*, *nisf hizb*, and others. Including those in the blanks on the outside to the right and left of the *mushaf* text.<sup>60</sup>

In the *mushaf*, the types of illumination that are often used are floral and geometric. Another type that is rarely used is living things. One example of living creature illumination is the *mushaf* from Sumedang which contains a picture of Macan Ali, a typical Cirebon Zoomorphic picture. The illumination in the Nusantara manuscripts has its own characteristics when compared to the illumination pattern of the Middle Eastern manuscripts. Generally, Middle Eastern illumination uses geometric elements. Meanwhile, the illumination of Nusantara manuscripts uses more floral elements.<sup>61</sup> Illumination with a geometric model is a motif made using measuring tools such as compasses, rulers, and arcs. The making is done repeatedly so that the motives that appear are varied. The motifs that are often used in geometric illumination are mostly of the *Kawung*, *Liris*, *banji*, *Angen-Angen*, and others. One of the places that have a variety of illuminations is Cirebon because Cirebon is a place where various ethnicities, cultures, languages, and religions mix. This makes Cirebon rich in manuscripts. The manuscripts in Cirebon are very varied, this is because Cirebon was once the center of manuscript copying in the 15th century.<sup>62</sup> The tradition of making illuminations in Cirebon developed in line with the tradition of scriptwriting. Cirebon manuscript illumination is made based on the contents of the text, or the adaptation of the script. There are various illumination models in Cirebon such as the pronunciation model, *patran* model, mega cloudy model

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<sup>60</sup> Fadhal AR Bafadhal dan Rosehan Anwar, *Mushaf-Mushaf Kuno Indonesia*, (Jakarta: Puslitbang Lektur Keagamaan, 2005), 122.

<sup>61</sup> Fadhal AR Bafadhal dan Rosehan Anwar, 128.

<sup>62</sup> Qona'ah Dwi Hastuti, "Manuskrip Mushaf Al-Qur'an Daun Lontar Koleksi Kiai Abdurrochim (Kajian Pemakaian Rasm dan Qira'at)", 96.

which is divided into two motifs, the cloudy mega (mega in rainy weather), mega *sumirat* (mega in hot weather), geometric models, and wayang models.<sup>63</sup>

As is usual for the manuscripts of Al-Qur'an Nusantara manuscripts, the illumination of Raden Sholeh Manuscript appears in *ummul Qur'an* and *Khatm Al-Qur'an* sections. The illumination used is floral motifs (plants) such as stalks and a very prominent variety of flowers and leaves which are commonly referred to as arabesques. These floral motifs are manifested in stylized forms (stylizing objects or changing shapes without leaving their original form) so that natural forms are no longer natural. The situation on floral motifs is done to obtain the beauty of the shape without showing the original form. In addition to considering the beauty of the appearance of Al-Qur'an, also by considering that Al-Qur'an is a holy book that is far from profane things. It is on this basis that floral motifs are displayed in stylized form so as not to resemble forms that exist in nature.

This manuscript has a thick illumination of cultural values because it combines the Sumatran-Moluccan framing style and is accompanied by Majapahit-Demak style tendrils. In addition, it is equipped with ornaments of various ornaments that are thick with Javanese elements. As attached to figure 4.4 ket. 1., there is a semicircular plane in folios 1b and 2a, and *tumpal* framing in folios 296b & 270a which can be compared with carved tendrils found in Sunan Drajat's tomb. So, when compared with Muhammad Reovany's findings, the two motives tend to be the same. Next, in the right-left part vertically like in Information 2 (two) There are coil tendrils. This tendril is often found in temple ornaments since the Madang era, but morphologically it is more similar to the transitional Javanese era. The tendrils of coils contained in this manuscript is exactly the tendril of coil found in *keris pedhok* of the Mataram era. Continue on the middle box which is commonly dubbed the *banyu* drip or *tumpal* ornament,

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<sup>63</sup> Jajang A. Rohmana, "Empat Manuskrip Al-Qur'an di Subang Jawa Barat: Studi Kodikologi Manuskrip al-Qur'an", *Jurnal Wawasan*, Vol. 3, No. 1, 2018, 45-50.

in Java itself is often found in the architecture of the Islamic transition era, and similar things can also be found in Bali as well as in temple ornaments or framing in *wayang kamasan* paintings.

Regarding the model, the motif used in Raden Sholeh Manuscript is not too complicated, quite detailed, and neat. The text of the verse is framed with 2 straight black lines. Outside the lines in certain places, namely at the beginning of the letter, it is embodied in the form of Arabic اول with floral motifs. For example, on the first page of the letter al-Jin, it is written اول, the writing is dominated by red. Regarding the illumination located at the beginning of the letter, there is a rectangular panel, framed by straight lines. The illumination in this section is entirely dominated by Naskhi calligraphy characters. Textually the illumination of this section informs about the name of the letter, the number of verses, and information on where the letter was revealed. The writing uses a distinctive style and color, namely red ink as a form of emphasis and a different impression from the main text. While the text of the verse as a whole uses the Naskhi-character using black ink. The most widely used ink in calligraphy from classical times to today.<sup>64</sup>



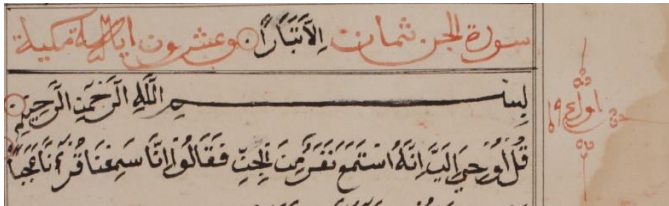
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<sup>64</sup> Asep Saefullah dan M. Adib Misbachul Islam, "Beberapa Aspek Kodikologi Naskah Keagamaan Islam di Bali", *Jurnal Lektur Keagamaan*, Vol. 7, No. 1, 2009, 71-72.

Source: Raden KH Sholeh Drajat's Manuscript

**Figure 10:**

Illuminations in the 'ummul Qur'an and Khatm Al-Qur'an sections.



Source: Raden KH Sholeh Drajat's Manuscript

**Figure 11:**

Illumination at the start of a letter

k. *Corruption in Manuscripts*

Corrupt is an error in the script, whether caused intentionally or not. These errors can occur because of the weathered condition of the manuscript, and errors when writing or copying the original text. The nature and character of the manuscript a witness that is produced through the process of hand-copying, especially if it has been copied many times, often containing variations in readings, additions, reductions, or even typographical errors that may not be found in the original text. This is indeed a risk from the process of transmitting text manually which causes variations in the quality of copied manuscripts, especially if the original manuscript has been physically damaged.<sup>65</sup> Moreover, if the transmission of the text occurs by involving careless hands who do not even understand the meaning of the text they are copying, or it is done by those who intervene too much in adding text according to their personal interests, then the originality of the text encountered becomes more difficult to ascertain so that it requires a text criticism stage before presenting it to the audience.

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<sup>65</sup> Oman Fathurahman, *Filologi Indonesia: Teori dan Metode*, (Jakarta: Prenadamedia group, 2015), 67.

Strictly speaking, whatever the factors that led to it, now reviewers of old manuscripts often find various errors in the copies of the texts they study, both in the form of intentional or unintentional errors, although it should be added in a hurry that generally the errors found in the manuscripts are more due to factors by accident, we can call what is known as haplography, namely the loss of several words or letters in a sentence that should have been copied twice but only copied once, usually occurs when at 'first glance' the eyes of the copyist were fixed on one particular keyword in the source text, then copied the word, and at the 'second glance' his eyes moved to the same keyword but located on another line, then just copied it, and thus he accidentally missed a series of words that were located between the two keywords above.<sup>66</sup> Another error phenomenon that commonly occurs in the process of transmitting text by hand-copying is dittography, namely repetition of one or more words that should not have occurred, or changes in letters that have similarities, loss of a stanza, and changes in the order of words, apart from of course there are changes that intentionally by copyists due to certain purposes, whether ideological, economic, or other.

The following is an example of some of the corruption found in Raden Sholeh Manuscript: QS. Al-Baqarah: In verse 9, the letter kha in lafaz يخادعون is not dotted. In verse 24, in lafaz اعدة there should be a *tasydid* in the letter dal but there is none here. In verse 32, on the lafaz العليم الحكيم because of the ink on the manuscript, it cannot be read. QS. Ali Imran: In verse 28, the pronunciation should be من دون المؤمنين, but here the pronunciation is added to be من دون الله المؤمنين. In verse 156, in verse 156, the pronunciation of حسرة should have *kasratain* but here there is no sign. QS. An-Nisa: In verse 11, in the pronunciation of بها أودين the word ha should be long but there is no long punctuation here, then the word alif should have the vowel *hamza* but there is none here either. The correct pronunciation should be بها أودين. QS. Al-Maidah: In verse 3, in the pronunciation of والموقودة here there is no dot vowel in the

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<sup>66</sup> Oman Fathurahman, 68.

word dzal. In verse 116, it should be pronounced ليس لى بحق but here it is written ليس ني بحق. QS. Al-Anbiya: In verse 3, the pronunciation of واسرّوا here is written without *wawu*. QS. Yasin: In verse 5, in the pronunciation of تنزيل but here it is written تنزيل using the vowel *dhammah* not *fathah*. In verse 11, the word وحشي is written here, there is no full stop on the word kha, so it reads وحشي. Of the many examples of corruption found in this manuscript, it can be seen that in the process of copying Al-Qur'an *mushaf*, there are often many mistakes made by copyists, both in the form of intentional or unintentional mistakes. The corruption that occurs is purely a writing error. Meanwhile, if there are excess words or letters, this can occur due to differences in the use of *rasm* types.

## CONCLUSION

Based on the entire description of Raden KH Sholeh Manuscript, this study concludes some points. First of all, the writing systematics used in this manuscript, when viewed from the point of view of using *rasm*, experiences a mixture of 'Uthmani and Imla'i *rasm*, hence it looks inconsistent. There are rules that seem to be in accordance with the 'Uthmani *rasm*. However, there is also a certain rule, sometimes it is written using *rasm* Imla'i. Second, in this manuscript was found by scholia in the form of a *maqra*' sign, the name of the juz, and clarification of errors. In addition, the use of punctuation in the form of vowels, as in Al-Qur'an *mushaf* in general, other punctuation characteristics such as mad Jaiz, mad Compulsory marks, and also tajwid marks are not found. It also reflects on the writing of manuscripts in the 19th century.

Third, the characteristics contained in Raden KH Sholeh Drajat's Manuscript pointed out that in the 19<sup>th</sup> century, the European paper u had a watermark. Propatria was produced in the Netherlands in 1711. Apart from the watermark, another factor that can determine when this manuscript appeared is that the chain line does not have shadows. Thus, it can be concluded that the paper used is European paper made after 1800. Fourth,

the illumination found in the manuscript shows that Raden KH. Sholeh is not a product of the palace and social elite because it is quite simple. Illuminations in a floral style on the manuscripts show that the manuscripts are typical of Nusantara illuminations which were copied in the mid or late 19th century. Use of black and red ink. Black ink is more dominantly used while red is only in certain parts. This study shows this manuscript has become one of the testimonies of the history of Islamic teaching based on the locality of the archipelago. However, there are still limitations in this research, including a need for further examination on how the historicity of Raden KH. Sholeh with Islamic civilization in Drajat in particular, and East Java in general. Researchers hope that further studies can explore these historical aspects.

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### **Interview**

Interviewed with Moh. Yahya, 31 May 2022.

Interviewed with Rahmad Dasy, 14 January 2022.

Interviewed with Rahmat Dasi, Friday, 14 January 2022.