

CODICOLOGY OF THE QUR`AN MANUSCRIPT IN ISLAMIC SULTANATE AL-MUKARRAMAH SINTANG DISTRICT, WEST KALIMANTAN

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DOI: 10.31291/jlka.v21.i1.1116

Accepted: February, 27, 2023; Revised: June, 23 2023;

Published: June, 30 2023

ABSTRACT

This article aims to describe the codicological aspects of the Qur'anic manuscripts, including the historiography, form, illumination, symbols, and others. The study employed library research with primary data on al-Qur`an manuscripts at the Al-Mukarramah Sintang palace. The study found that this manuscript is the only manuscript of the Al-Qur`an in the Sintang palace, estimated to be 340 years old, written by Sultan Abang Nata and H. Abdul Karim, and its authorship was sponsored by the Al-Mukarramah Sintang palace. The base of the manuscript is tapa bark wood typical of the Dayak community in rural West Kalimantan, indicating the integration of Kalimantan culture with the writings of the Quran at that time. Furthermore, the type of khat used in the manuscript is naskhi using black ink on the Arabic text and red ink on letter descriptions, waqaf and vowel (syakl). Seventh, there is no thick illumination, only the use of simple lines and circle models as markers of waqf and juz markers.

Keywords: Codicology, Qur`an manuscripts, Al-Mukarramah Palace, Sintang

ABSTRAK

Artikel ini bertujuan untuk menjelaskan aspek kodikologi pada manuskrip al-Qur`an, seperti historisitasnya, bentuk, iluminasi, simbol dan lainnya. Jenis penelitian ini adalah studi kepustakaan dengan data primer manuskrip al-Qur`an di istana Al-Mukarramah Sintang. Kesimpulan artikel ini menjelaskan bahwa: Pertama, manuskrip ini merupakan manuskrip al-Qur`an satu-satunya yang ada di keraton Sintang diperkirakan berumur 340 an tahun, ditulis oleh Sultan Abang Nata dan H. Abdul Karim dan kepenulisannya disponsori oleh istana Al-Mukarramah Sintang. Alas manuskrip adalah jenis kayu tapa kulit kayu khas masyarakat Dayak di pedalaman Kalimantan Barat, mengindikasikan bahwa adanya integrasi budaya Kalimantan dengan penulisan al-Qur`an pada masa itu. Selanjutnya, jenis khat yang digunakan dalam manuskrip adalah naskhi menggunakan tinta berwarna hitam pada teks Arab dan tinta berwarna merah pada keterangan surat, waqaf dan harakat (syakl). Kedua, tidak ditemukan iluminasi yang kental, hanya berupa penggunaan garis dan model lingkaran sederhana sebagai penanda waqaf dan penanda juz.

Kata Kunci: Kodikologi, Manuskrip Al-Quran, Istana Al-Mukarramah, Sintang.

INTRODUCTION

There are numerous kingdoms in West Kalimantan that keep manuscripts of the Al-Qur`an, for example, the manuscripts of the Quran, the royal collection of Qadriah Pontianak¹, the collection of the Islamic kingdom of Sambas, or the collection of heirs (individuals).² From a number of manuscripts in West

¹ Syarif Syarif, "Corak Pemikiran Islam Borneo (Studi Pemikiran Tokoh Muslim Kalimantan Barat Tahun 1990-2017)," *At-Turats* 12, no. 1 (2018): 15–31, <https://doi.org/10.24260/at-turats.v12i1.939>; Parwanto, "Vernakularisasi Tafsir Al-Qur`an Di Kalimantan Barat (Studi Atas Tafsir Āyāt Aṣ-Ṣiyām Karya Muhammad Basiuni Imran)," *Suhuf* 15, no. 1 (2022): 107–22; Parwanto, "Terjemahan Al-Qur`an Bahasa Dayak Kanayatn: Telaah Vernakularisasi Sebagai Upaya Awal Menuju Indigenisasi," *Substantia: Jurnal Ilmu-Ilmu Ushuluddin* 23, no. 2 (2021): 108, <https://doi.org/10.22373/substantia.v23i2.9412>.

² Engku Ahmad Zaki Engku Alwi, "The Pattern of Sufism on Interpretation of Q.S. Al-Fatihah in the Tafsir Manuscript By M. Basiuni Imran

Kalimantan, many have been examined by reviewers, such as those carried out by researchers from LPMQ Ministry of Religious Affairs³, Quran manuscripts in the collection of the West Kalimantan Museum originating from the Sanggau Islamic Kingdom, this manuscript was studied by Sulaiman at IAIN Pontianak on its rasm aspects.⁴ The manuscript of the Qur'an in the collection of the Islamic kingdom of Ismahayan Landak, this manuscript was studied by Rini IAIN Pontianak with a descriptive study.⁵ This is an overview of a number of manuscripts in West Kalimantan, including the manuscript of the Qur'an in the collection of the Islamic kingdom of Al-Mukarramah Sintang, this manuscript is in the upper Kapuas River kingdom (Al-Mukarramah work), this kingdom is far enough from the city center of the province so that it is rarely accessed by researchers.

Historically, the beginning of the growth and development of the writing of the Qur'anic manuscripts in Indonesia began in the 15-16th century AD.⁶ Meanwhile, the Sintang kingdom turned into an Islamic kingdom around the 17th century AD, marked by the appointment of Sultan M. Abang Nata to replace the previous Hindu king. Because until 1672 AD, the Sintang kingdom still adhered to Hinduism. Thus, the existence of the

Sambas, West Kalimantan,” *QiST: Journal of Quran and Tafseer Studies* 2, no. 2 (2023): 163–79, <https://doi.org/10.23917/qist.v2i2.1472>.

³dkk Ahmad Yunani, *Khazanah Manuskrip Al-Qur'an Kalimantan Barat* (Jakarta: LPMQ, 2012), <https://www.scribd.com/doc/114874262/Khazanah-manuskrip-Qur-an-di-Kalimantan-Barat>.

⁴Sulaiman, *Manuskrip Al-Qur'an Sanggau Koleksi Museum Kalimantan Barat (Kajian Aspek Rasm)* (Pontianak: IAIN Pontianak, 2021).

⁵Rini Kumala Sary, “Manuskrip Mushaf Al-Qur'an Ismahayana, Kabupaten Landak (Sebuah Studi Awal Tentang Aspek Kodikologi),” *Jurnal Mafatih : Jurnal Ilmu Al-Qur'an Dan Tafsir* 1, no. November (2021): 62–72.

⁶Moh Syakur and Rafdi Dhiya Ulhaq, “Prince Paku Ningrat's Qur'an Manuscript at the Sumenep Palace in 1793: Its Characteristics and Analysis,” *Santri: Journal of Pesantren and Fiqh Sosial* 3, no. 2 (2022): 137–50, <https://doi.org/10.35878/santri.v3i2.560>; Hamam Faizin, *Sejarah Percetakan Al-Qur'an* (Yogyakarta: Era Baru Presindo, 2019); Parwanto, “Structure of Epistemology and Sufism Patterns on Malay-Jawi Interpretation : The Case of Q . S . Al- Fatihah Interpretation in Nurul Ihsan by Said Bin,” *Al-Kawakib* 3, no. 2 (2022): 130–38.

Qur'an Mushaf manuscript in the Al-Mukarramah palace of Sintang district is estimated to have been written between 1672-1738 AD. On the other hand, based on the author's search, in the Islamic kingdom of Al-Mukarramah Sintang no other religious manuscripts have been found apart from the Qur'an manuscript. This is different from several other early kingdoms in West Kalimantan, for example, the Islamic kingdom of Alwatzikoebillah Sambas which kept various manuscripts from the relics of the kings and their muftis. However, a study of the Al-Qur'an Mushaf needs to be carried out to see and recognize that in a kingdom far from urban areas at its time, great attention was paid to the Al-Qur'an.

This study will describe the codicological aspects of the manuscripts of Qur'an Mushaf in the collection of the Al-Mukarramah Sintang palace. Among them will look at the historicity aspect, its forms, illumination, and the symbols used in it. This is important to do to stimulate future reviewers to carry out further studies of this manuscript. On the other hand, this study is to expose the traces of the existence of the Quran which was handwritten by religious elites in the 17th century AD in the Al-Mukarramah Sintang kingdom, so that this study will at least add to the treasury of knowledge about the entry and existence of Islam in the Sintang district which is not yet much touched by researchers and readers. Because hierarchically the development of manuscripts in Indonesia, from the beginning of Islam came the tradition of writing mysticism (sufistic) and Qur'anic texts, only then were other sciences such as fiqh, aqidah, interpretation and others.⁷

Furthermore, to see the distinction and novelty of this study from previous studies, it is necessary to explore a number of studies on Al-Qur'an manuscripts. Studies on the manuscripts of the Al-Qur'an have been carried out by many researchers in various aspects, for example studies on orthography, rasm and qiraat in manuscripts have been carried out by Zaenatul

⁷ Siti Baroroh Baried, *dkk. Pengantar Teori Filologi* (Yogyakarta: UGM Press, 1994): 56.

Hakamah⁸, Jonni Syatri⁹, Qonaah D. Hastuti. and M. Abdul Kholiq¹⁰, Abdul Hakim.¹¹ Then the study of aspects of codicology, textology and characteristics of the manuscripts was carried out by Jajang A. Rahmana¹², Iskandar M. A'la¹³, Asep Saefullah and Adib MisbachulIslam¹⁴, M. Idris dan Inda Marlina¹⁵, Rasidin and Oga Satira¹⁶, Adrika F. Aini.¹⁷ Likewise,

⁸Zaenatul Hakamah, "Ortografi Mushaf Al-Qur'an Nusantara Abad Ke-18 M: Kajian Manuskrip Mushaf Al-Qur'an Batokan Kediri," *Mutawatir* 22, no. 1 (2022): 1–23.

⁹Jonni Syatri, "Telaah Qiraat Dan Rasm Pada Mushaf Al-Qur'an Kuno Bonjol Dan Payakumbuh," *Suhuf* 8, no. 2 (2015): 325–48, <http://journalsuhuf.kemenag.go.id/index.php/suhuf/article/view/9/8>.

¹⁰Qona'ah Dwi Hastuti and Moh. Abdul Kholiq Hasan, "Manuskrip Mushaf Al-Qur'an Daun Lontar Koleksi Kiai Abdurrochim (Kajian Pemakaian Rasm Dan Qira'at)," *Profetika: Jurnal Studi Islam* 21, no. 1 (2020): 57–76, <https://doi.org/10.23917/profetika.v21i1.11060>.

¹¹Abdul Hakim, "Metode Kajian Rasm, Qiraat, Wakaf Dan Dabt Pada Mushaf Kuno (Sebuah Pengantar)," *Suhuf* 11, no. 1 (2018): 77–92, <https://doi.org/10.22548/shf.v11i1.322>.

¹²Jajang A. Rohmana, "Empat Manuskrip Alquran Di Subang Jawa Barat (Studi Kodikologi Manuskrip Alquran)," *Wawasan: Jurnal Ilmiah Agama Dan Sosial Budaya* 3, no. 1 (2018): 1–16, <https://doi.org/10.15575/jw.v3i1.1964>.

¹³Iskandar Mansibul A'la, "Manuskrip Mushaf Al-Qur'an Koleksi Ponpes Al-Yasir Jekulo (Kajian Kodikologi, Rasm Dan Qiraat)," *AL ITQAN: Jurnal Studi Al-Qur'an* 5, no. 2 (2019): 1–28, <https://doi.org/10.47454/itqan.v5i2.52>.

¹⁴Asep Saefullah and M. Adib Misbachul Islam, "Beberapa Aspek Kodikologi Naskah Keagamaan Islam Di Bali: Sebuah Penelusuran Awal," *Jurnal Lektur Keagamaan* 7, no. 1 (2009): 53–90, https://www.academia.edu/9379605/Manuskrip_Islam_dan_Mushaf_Kuno_dari_Bali.

¹⁵Mhd. Idris and Inda Marlina, "Characteristics of the Qur'Ānic Manuscript of Syeikh Surau Tanjung," *Jurnal At-Tibyan: Jurnal Ilmu Alqur'an dan Tafsir* 6, no. 1 (2021): 128–44, <https://doi.org/10.32505/at-tibyan.v6i1.2703>.

¹⁶Muhammad Rasidin and Oga Satria, "Manuskrip Islam Peninggalan K. H Muhammad Burkan Saleh (1912-2010)," *Jurnal Lektur Keagamaan* 18, no. 2 (2020): 463–88.

¹⁷Adrika Fithrotul Aini, "Identifikasi Naskah Dan Klasifikasi Corrupt Manuskrip Mushaf Al-Qur'an Koleksi Perpustakaan Pondok Pesantren Tebuireng," *Al Quds : Jurnal Studi Alquran Dan Hadis* 4, no. 1 (2020): 19, <https://doi.org/10.29240/alquds.v4i1.1173>.

several studies of the manuscripts of the Al-Qur'an in West Kalimantan have been carried out by a number of researchers other than those mentioned above, for example a study of thirteen manuscripts in Pontianak, Sambas and Ketapang districts by the Indonesian Ministry of Religion Team, a study of manuscript collections of Abd. Rahman Fallugha oleh Faizal Amin¹⁸, and a number of other researchers.¹⁹ However, as far as the author's research is concerned, the study of Islam and manuscripts in Sintang district has not been touched by the reviewers. Rizki Putriani has just conducted the study, and the study is still simple. He revealed that the study he conducted was only an initial search.²⁰ Therefore, this study still needs to be carried out, especially in exploring more about the codicological aspects of Quran manuscripts at the Al-Mukarramah Sintang palace.

The type of this research is library research using a codicological approach.²¹ The codicological approach will explain the condition of the manuscript, such as the storage of the manuscript, the forms of the manuscript, the type of manuscript base, the size of the manuscript, and others. However, aspects of philology will also be briefly explained in this paper, such as types of writing, waqf signs, letterheads, lines and colors in text, and others.

¹⁸Faizal Amin, "Potensi Naskah Kuno Di Kalimantan Barat: Studi Awal Manuskrip Koleksi H. Abdurrahman Husin Fallugah Al-Maghfurlahu Di Kota Pontianak," *Jurnal Thaqa'fiyat* 13, no. 1 (2012): 49–82, <http://journal.uin-suka.ac.id/media/artikel/TQF121302-109-142-1-PB.pdf>; Faizal Amin, "Religion and Harritage: The Islamic Manuscript of the Quran By Abdurrahman Husin Fallugah (W.2010)," *Al-Albab* 3, no. 2 (2014): 249–72, <https://doi.org/10.24260/alalbab.v3i2.766>.

¹⁹Wendi Parwanto, "Struktur Epistemologi Naskah Tafsir Surat Al-Fatihah Karya Muhammad Basiuni Imran Sambas, Kalimantan Barat," *Jurnal At-Tibyan: Jurnal Ilmu Al-Qur'an Dan Tafsir* 4, no. 1 (2019): 143–63, <https://doi.org/10.32505/tibyan.v4i1.783>.

²⁰Rizki Putriani, "Manuskrip Al-Qur'an Di Kabupaten Sintang (Sebuah Deskripsi Awal Atas Manuskrip Al-Qur'an Koleksi Istana Al-Mukarramah Kabupaten Sintang)," *Jurnal Mafatih : Jurnal Ilmu AlQur'an Dan Tafsir* 1, no. 1 (2021): 74–83.

²¹Oman Fathurahman, *Filologi Indonesia: Teori Dan Metode* (Jakarta: Prenada Media, 2016): 13.

The primary source of this study is the manuscripts of the Quran Mushaf collection of the Al-Mukarramah Sintang palace, while the secondary sources are other relevant literature both print and online which are used as theoretical construction and legalization as well as analysis support. Even though this type of research is library research, the authors also conduct field surveys (observations) on December 2021 to strengthen the research data conducted. the technique of checking the validity of the data uses a triangulation model of sources and reference strength, namely comparing findings or data in the field with data that has been found by a number of previous researchers, especially on a linear theme.²²

FINDING AND DISCUSSION

Brief overview of the city of 'Bumi Senentang' and the Kingdom of Al-Mukarramah Sintang

The origin of the naming of *Bumi Senentang* is closely related to the migration of Hindu spreaders from Sepauk (now part of the Sintang sub-district), or there is also mention of the king of a small kingdom in Sepauk – moving to Sintang with his family and followers, named Aji Melayu around the year 1362 M. The existence of a small Hindu kingdom in Sepauk was confirmed by archaeological evidence such as a fourth statue and a phallus-shaped stone which the local community called Batu Aji Melayu. Aji Melayu had a number of descendants, the ninth descendant of which was named Demong Irawan who had the title Jubair Irawan I. It was Demong Irawan who was credited with establishing the Hindu kingdom in Sintang, which he founded in the estuary or confluence of two rivers, namely the Melawi River and the Kapuas River around the 19th century 13 AD.²³ Historically, the philosophical meaning of Demang Irawan

²²Nanang Martono, *Metode Penelitian Kuantitatif* (Jakarta: Rajawali, 2011): 34.

²³Luqman Abd. Jabbar Ita Syamtasyiah dan Zainuddin Prasodjo, *Sejarah Kesultanan Sintang: Di Kabupaten Sintang Kalimantan Barat* (Jakarta: Puslitbang LKK Badan Litbang dan Diklat Kementerian Agama., 2017).

choosing the location where the two rivers met was a symbol of the unification and unity of all ethnicities and tribes in Sintang, such as the merging of water from two different rivers.²⁴ Then regarding the naming of the city, it was given the name 'Bumi Senentang' which in the Sintang regional language means Senentang is 'parallel, equal, not one-sided', in accordance with the geographical location of the kingdom which is parallel to some in the middle of the two estuaries of the Melawi and Kapuas rivers, which is usually by the people of Sintang until now called Saka Tiga.

Then, as time went on, towards the end of the 17th century AD, King Abang Nata ascended the throne to become the first king of the Sintang kingdom to embrace Islam, so that Abang Nata had the title Sultan Nata Muhammad Syamsuddin Sa'ad al-Khair Waddin. Along with his Islam, Islam began to grow rapidly in the Sintang region with a network of cooperation and was brought in by traders from Arab, Banjar, Serawak and Minangkabau. During his reign, Sultan Abang Nata made a number of breakthroughs, such as drafting laws, establishing mosques and building imperial palaces. Then in 1738 AD, Sultan Abang Nata was replaced by his son named Sultan Abd. Rahman Muhammad Jalaluddin, known as Sultan Aman, during the reign of Sultan Aman, the Sintang kingdom experienced progress in agriculture. The leadership of Sultan Aman ended, he was replaced by Sultan Cecep (Sultan Jalaluddin I), among his work was renovating the previous mosque. To see a number of kings who once ruled in the Sintang kingdom, both during the Hindu kingdom and the Islamic kingdom, see the table below.²⁵

²⁴Dkk Heru Susanto, "Malay Culture in the Kingdom of Sintang," *SeBaSa* 4, no. 1 (2021): 90–102.

²⁵Helius Sjamsuddin, "Kerajaan Islam Sintang," *Historia: Jurnal Pendidikan Sejarah* 9, no. 2 (2018): 33–44; Ita Syamtasyah dan Zainuddin Prasodjo, *Sejarah Kesultanan Sintang: Di Kabupaten Sintang Kalimantan Barat*.

Table 1.
Kings in *Al-Mukarramah* Sintang Palace

Former Kings of Sintang Palace	
Kerajaan Hindu Sintang Era	Keraja Islam <i>Al-Mukarramah</i> Sintang Era
Penembahan Samat Semah	Sultan M. Abang Nata (1672-1738 M)
Penembahan Jubairi Irawan II	Sultan M. Jalaluddin (1738-1786 M)
Penembahan Tembilang Ari	Sultan M. Jamaluddin I (1786-1796 M)
Penembahan Pencin Pontin (1600-1643 M)	Sultan M. Qamaruddin (1796-1851 M)
Penembahan Tunggal (1643-1672 M)	Sultan M. Jalaluddin II (1851-1855 M)
-	Sultan Gusti Kusuma Negara I (1855-1889 M)
-	Sultan Gusti Kusuma Negara II (1889-1905 M)
-	Sultan Gusti Kusuma Negara III (1905-1913 M)
-	Sultan Gusti M. Jun Abd. Kadir (1913-1934 M)
-	Sultan Gusti Kusuma Negara IV (1934-1944 M)
-	Sultan Gusti Kusuma Negara V (1944-1950 M)

Source: Researcher Documentation, 2021.

Even though the Hindu kingdom had turned to the Islamic sultanate, Hindu archaeological sites in the Sintang kingdom can still be found, such as 7 Children of the King Cannons, King Beruak Cannon, Stone Axe, Dayak Musical Instruments, and several other relics. Then regarding the construction of the building, the kingdom or palace of *Al-Mukarramah* still uses a timber frame (ulin) and a roof made of ironwood (iron) and during the time of Raden Abdul Bachri Perdana's construction, concrete was added to the foundation. Regarding the area of the building, the *Al-Mukarramah* palace has an area of around 652

M which consists of three symmetrical buildings. The main building is located in the middle and slightly to the front which consists of the front porch, living room and the sultan's private room. Then on the west side there is the resting room and the sultan's family room. While on the east side there is a room that functions as the sultan's guest bedroom.²⁶



Source: Researcher Documentation, 2021

Figure 1.

Al-Mukarramah Sintang Palace

Codicological Aspects of Qur'an Manuscripts at the Al-Mukarramah Sintang Palace

Title, Age of Manuscript and Author of Manuscript

One of the past Islamic heritages in the archipelago is the Qur'an manuscript. Qur'an manuscripts were inherited from generation to generation, so apart from being stored in the museum, the Qur'an manuscripts were also stored and guarded properly and neatly by the heirs of the empire.²⁷ This is done in order to maintain the integrity of the heritage so that it is not quickly damaged by the times. Likewise, the manuscripts of the Qur'an Mushaf in the Sintang sultanate, these manuscripts are kept in

²⁶Ita Syamtasyah dan Zainuddin Prasodjo, *Sejarah Kesultanan Sintang: Di Kabupaten Sintang Kalimantan Barat*; Ropita Dewi Sartika et al., "Kajian Nilai Kesejarahan Istana Al Mukaromah," 2019, 17–30.

²⁷Nabilah Lubis, *Naskah, Teks Dan Metode Penelitian Filologi* (Jakarta: Forum Press, 1996): 40 ; Elis Suryani, *Filologi* (Bogor: Penerbit Ghalia Indonesia, 2012): 133.

the Al-Mukarramah Sintang royal museum and is the only manuscript in the Sintang sultanate. There is no special title found in this manuscript of the Qur'an, so it is called the manuscript of the Al-Qur'an in the collection of the Al-Mukarramah Sintang palace.²⁸ As for the scriptwriter, according to a study conducted by Rizki Putriani that the manuscript of the Qur'an was written by Sultan Abang Nata and H. Abdul Karim, who were two religious elite figures in the Al-Mukarramah Sultanate at that time. H. Abdul Karim is a religious elite figure as well as the first caretaker of the Jami' Sultan Nata Mosque, Sintang district, which is the mosque of the Sintang Islamic empire. Meanwhile, Sultan Abang Nata is the third king of the Al-Mukarramah Sintang Islamic sultanate, who has the title Sultan Mohamed Samsuddin. Then regarding what year this manuscript was written, the author has not found it either from the cover or from the writing of the pages of the manuscript of the Qur'an, because a number of the pages have been lost.^{29s}

It is quite difficult to know exactly when the manuscript of the Qur'an was written, because it is not found on the cover of the manuscript or in the manuscript sheets. On the other hand, very little writing or information about the Islamic sultanate of Sintang was written or studied by researchers, especially in the world of academic writing. However, based on the existence of the Sintang Islamic sultanate from the 17th century AD to the 18th century AD, it indicates that the manuscript was estimated to have been written around 1679 or at the end of the 17th century AD, entering the middle of the 18th century AD. Thus, if converted to the current year (2023), then the age of the manuscript or mushaf of the Qur'an is around 340 AD years or nearly 3.5 centuries.

²⁸ Rizki Afrianto Wisnu Wardana, *Manuskrip Al-Qur'an Koleksi Keraton Al-Mukarramah Kabupaten Sintang (Analisis Apsek Rasm)* (Pontianak: IAIN Pontianak (Skripsi Prodi Ilmu Al-Qur'an dan Tafsir), 2018).

²⁹ Putriani, "Manuskrip Al-Qur'an Di Kabupaten Sintang (Sebuah Deskripsi Awal Atas Manuskrip Al-Qur'an Koleksi Istana Al-Mukarramah Kabupaten Sintang)."



Source: Researcher Documentation, 2021

Figure 2.

Royal Manuscripts and Relics Storage Cabinet

Historically, the function of writing the Quran in palaces in the archipelago was to show the existence of Islam in the region. In addition, the writing of the Al-Qur'an Mushaf was also used by the royal family to study the Qur'an. Likewise, the existence of the Al-Mushaf Al-Qur`an manuscripts in the Al-Mukarramah Sintang palace, apart from indicating the existence of Islam in the Sintang region at that time, the existence of these manuscripts was also used by the palace occupants to study the Qur`an.

Manuscript and Text Size

The size of the Al-Mushaf Al-Qur`an manuscript collection of the Sultanate of Al-Mukarramah Sintang is 30 cm wide and 40 cm long. While the size of the column or section for writing the text of the Qur'an or the Arabic text is 15 cm wide and 20 cm long. The size of the margin or edge of the blank page that is not used for writing the Qur'anic text is divided into two parts, namely the right-side center fold and the left side center fold. This happened because the manuscript of the Qur'an was written back and forth on a sheet of paper, so that the left and right sides of the center fold have relatively different sizes. Left-side folded page sizes are 4 cm (right) and 1 cm (left), 4.2 cm (top), and 4.1 cm (bottom). While the left side folds with a size of 1 cm on the right, 4 cm on the left, 4.2 above and 4.1 below. Regarding the structure of the content in the Al-Mushaf Al-Qur`an manuscript collection of the Sultanate of Al-Mukarramah Sintang, it is the first page containing the letter al-Baqarah starting from verse 47

to the letter an-Nas. It seems that there are indeed missing pages from this manuscript so what was found was starting from the al-Baqarah letter. While the number of lines in one page in the manuscript is generally around 13 lines and no page numbering is found.

Based on the size of the manuscript above, this size is relatively larger when compared to several other manuscripts in West Kalimantan which were studied by the Indonesian Ministry of Religion Team from 13 Quran manuscripts with the smallest size of 17x13 cm and the largest size of 33.5 x 21 cm. It is also relatively large when compared to the Terengganu Quran Mushaf in the collection of the Malaysian Islamic Arts Museum (MIAM), which measures 32 x 20.9 cm.³⁰ Based on the number of Quran Mushafs above, most of the Quran Mushaf manuscripts in the Archipelago have relatively the same size between one another. Despite this size, the manuscripts of the Quran in the archipelago are relatively larger than those in neighboring countries that have been studied by several researchers, such as Malaysia and Pattani.³¹ Differences in the size of the manuscripts in the Qur'an Mushaf can at least occur due to several things including:

First, following the size of the pad or paper that existed at the time, so that the pad did not need to be cut, especially the Mushaf written on a paper mat, because the shape of the paper was neat and precise enough. Second, mats that need to be tidied up to create precise shapes, including the use of mats made of bark, daluang, and the like, in the manufacture of which also use traditional tools or means without printing machines, so it is necessary to cut and trim the mats. Third, in accordance with the needs of society at that time, the existence or purpose of writing the Mushaf of the Qur'an in the past was generally used as a medium of learning for palace residents to study the Qur'an, so

³⁰Riswadi Azmi, "Mushaf Al-Qur'an Terengganu Kajian Terhadap Manuskrip IAMM 2012.13.6," *Suhuf* 11, no. 1 (2018): 29–54, <https://doi.org/10.22548/shf.v11i1>.

³¹Ali Akbar, "Manuskrip Al-Qur'an Dari Sulawesi Barat Kajian Beberapa Aspek Kodikologi," *Suhuf* 7, no. 1 (2014): 101–23.

that with the variety of ages of residents in the palace, the size of al- Qur'an was also generalized, making it easier for teachers and palace residents to study it.



Source: Researcher Documentation, 2021

Figure 3.

Manuscripts of the Mushaf of the Qur'an at the Al-Mukarramah Sintang Palace

Types of Khat Qur'an

In the tradition of Al-Qur'an writing, there are seven types of Arabic script that are commonly used, namely khat kufi, tsuluts, naskhi, diwani, diwany jali, riq'ah and farisi.³² However, what is commonly used in writing the Qur'an is naskhi script, including the writing of Qur'anic manuscripts in West Kalimantan, generally using the naskhi script. Like the manuscripts of the Qur'an Sanggau, the collection of the West Kalimantan Museum, the Quran Mushaf written by Abd. Rahman al-Kadrie, and a number of other West Kalimantan manuscripts of the Qur'an.³³ The following are some examples of naskhi script in the West Kalimantan Qur'anic Manuscripts:

³²A R Sirojuddin, "Peta Perkembangan Kaligrafi Islam Di Indonesia," *Al-Turas* XX, no. 1 (2014): 219–32; Maryani and Wendi Parwanto, "Tujuh and Sembilan Sacred Tombs Sites in Ketapang, West Kalimantan: Historical-Archaeological Studies and Receptions," *Journal of Islamic History and Manuscript* 1, no. 2 (2022): 123–40.

³³Ahmad Yunani, *dkk. Khazanah Manuskrip Al-Qur'an Kalimantan Barat* (Jakarta: LPMQ, 2012): 7.



(a)



(b)



(c)

Source: Researcher of LPMQ
Documentation, 2012

Figure 4.

- (a) Qur'an mushaf collection of Mul'am Husairi, Durian Village, Sambas, (b) Qur'an mushaf at Keraton *Qadriah* Pontianak collection, (c) Mushaf Collection of Syarif Husen al-Ba'bud Cluster of *Qadriah* Palace Pontianak.

Likewise in Arabic writing in the manuscripts of the Mushaf of the Qur'an in the collection of the Al-Mukarramah Sintang palace, the type of khat used is *naskhi*. There are at least two main factors that caused the mushaf of the Qur'an in Sintang district, West Kalimantan - it could even be that the mushaf of the Qur'an in general in Indonesia was written using khat *naskhi*. First, in terms of structure and rules, *naskhi* script tends to be easier to read, understand and understand in general for the Muslim community, regardless of the intensity of community interaction with this khat. However, according to the rules, in writing *Naskhi* khat generally must be given a vowel (*syakl*) unlike other khat which are generally written without a vowel (*syakl*). With authorship rules that include *syakal* (*harakat*) as punctuation marks, this will make a text easier to read and learn by the public. Second, it is genetically motivated by authorship with the type of script that is commonly used in writing religious texts in West Kalimantan or the Archipelago, including in the authorship of Quran manuscripts which generally use the script type *naskhi*.

Type of Script Base

Descriptions of the mats or media written in philological studies are rarely overlooked, because apart from describing or explaining the mats used, it is also to see how old the manuscripts are. In the classical period, the bases generally used in writing religious texts in the archipelago were wood fronds or bark, palm leaves and daluang, until paper entered the archipelago. Likewise, the writing of manuscripts in West Kalimantan, some of which use paper pads, such as manuscripts written by M. Basiuni Imran, manuscripts written by Sheikh Ismail Mundu and a number of other manuscripts.³⁴ However, there are also parts of manuscripts written with duwangs, such as the Qur'anic manuscript from Sanggau, the collection of the Museum of West Kalimantan.³⁵

Likewise, the manuscripts of the Quran Mushaf in the Al-Mukarramah Sintang sultanate, the base used is the type of daluang. Daluang is a type of paper that is produced or made from the bark of the *Broussoneta Papyryfera* Ventree tree. The making is usually done with traditional tools, for example, the bark is crushed, squeezed, then dried (dried) in the hot sun.³⁶ Some say that this daluang paper can also be termed cotton paper, on the grounds that when this daluang paper is old enough, it will emit a kind of grain or cotton from the edges. However, this reason is inaccurate because there is no element of cotton found in this paper.

The mention of daluang paper in several regions in Indonesia is quite diverse, for example in Sunda it is called saéh, in Madura it is called sepakau or dhole, in Sumba it is called Kembala, in Seram it is called malak. Included in the Dayak community, daluang is often known as Tapa, or cloth in traditional Dayak clothing is often made from tree bark known as the

³⁴Amin, "Potensi Naskah Kuno Di Kalimantan Barat: Studi Awal Manuskrip Koleksi H. Abdurrahman Husin Fallugah Al-Maghfurlahu Di Kota Pontianak": 34; Parwanto, "Struktur Epistemologi Naskah Tafsir Surat Al-Fatihah Karya Muhammad Basiuni Imran Sambas, Kalimantan Barat.": 56.

³⁵Sulaiman, *Manuskrip Al-Qur'an Sanggau Koleksi Museum Kalimantan Barat (Kajian Aspek Rasm)*: 33.

³⁶Nabilah Lubis, *Naskah, Teks Dan Metode Penelitian Filologi*, 37.

Tapa Cloth Tree.³⁷ The use of daluang as a basis for writing the Al-Mushaf Qur`an collection of the Sintang Al-Mukarramah palace is quite rational and representative, because in general the traditional people who occupy the Sintang area are Dayak people. This is evident in the historicity of the founding of the Sintang kingdom, not directly in the form of an Islamic empire, but non-Islam, so that the initial building models still characterize the identity of the Dayak people as the author has explained above. Thus, this indicates daluang paper (bark) or Tapa cloth, already known by the traditional community in Sintang district. So it is natural and rational for the religious texts that appear to be written on tapa (daluang) mats, including the Al-Qur'an Mushaf in the collection of the Al-Mukarramah Sintang palace.

Illumination and Line

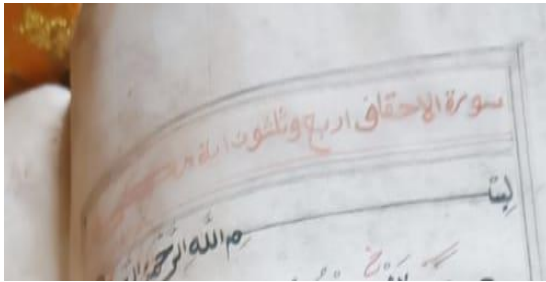
Illuminations in terms of manuscript study are decorations found in manuscripts. For example, the decoration on the cover, text headers (over the text), text margins, lines and so on. Illumination is actually synonymous with ornament, which is an additional decoration in text or writing that aims, among other things, as an aesthetic element for the text.³⁸ On the other hand, the use of ornaments, illumination or selected colors in a text is not only to show its aesthetics, but has a certain meaning and message in these choices. In the Mushaf of the Qur'an in the collection of the Al-Mukarramah Sintang palace, there is illumination and the use of lines and colors. The following are some of the illuminations found in the Sintang Quran manuscript:

³⁷Wantoro dan Adrian, "Papercut as an Information Medium for Daluang Traditional Paper," in *International Conference on Business, Economic Social Science and Humanities*, 2021; Yeni Budi Rahman, et.al "Dluwang Manuscripts from Royal Surakarta, Indonesia: Deterioration Phenomena and Care Practices," *International Journal of Studies of Concervation* 67, no. 5 (2022).

³⁸Oman Fathurahman, *Filologi Indonesia: Teori Dan Metode*, 45; Nabilah Lubis, *Naskah, Teks Dan Metode Penelitian Filologi*, 143.

1. Headings of Surah

In general, in the Mushaf of the Qur'an there is illumination on the letters. However, in the Quran Mushaf in the collection of the Al-Mukarramah Sintang palace, no significant forms of illumination or ornamentation were found at the head of the letter. There are only four combinations of black and red lines, and the other sheets are yellow. It seems that the function of this line is to provide a benchmark or limitation in writing the Arabic text of the verses of the Qur'an. Pay attention to the image below.



Source: Researcher Documentation, 2022

Figure 5.

Headings Surah Al-Ahqaf in the Sintang Quran Manuscript

In the picture above, is a picture of the head of the letter al-Ahqaf which begins with the mention of the name of the letter and the number of verses in the letter using red ink. The typology of the line presentation is with a rectangular line model all over the right, left, top and bottom, and a column is made for space for writing letter titles.

2. Waqaf Symbol

In general, the Qur'an has boundaries or separators that become markers between one verse and another. Likewise, in a number of Qur'an manuscripts in the Indonesian Archipelago, there are separators between verses, but generally no verse descriptions are given in the separator column. Included in the manuscripts or manuscripts of the Qur'an collection of the Al-Mukarramah Sintang palace, the manuscripts contain separators or parts of the reading stop signs (waqaf) between verses, but the

waqf marks do not provide a description of the verses. As shown below:



Source: Researcher Documentation, 2021

Figure 6.

Signs of Waqf on the Sintang Qur'an Manuscript

The image above is a form of illumination or waqaf ornament (separator between verses or a place to stop reading) on the Al-Mushaf Quran manuscript collection of the Al-Mukarramah Sintang sultanate. It can be seen in the picture that the waqf sign is formed with a simple model without additional decorations or ornaments on the circle. Only made with the usual circle model by adding a golden yellow color to the circle object. This type of waqf sign generally occurs in classical Qur'anic manuscripts or mushafs in the archipelago. Made with a simple model does not mean the author lacks knowledge of art. But this can happen for several reasons. First, the focus of interest, the focus of interest that we want to emphasize in the writing of the Quran Mushaf in the past is as a medium for learning the Qur`an, both how to read it, recognition of the letters, and including the place where the reading stops (waqaf). Thus, the aesthetic elements and the numbering of verses on the waqf mark have not been prioritized, because the recognition of letters and how to read the Qur'an properly and correctly are prioritized. This type of waqf sign is not only seen in the classic Indonesian manuscripts of the Qur'an, but can also be found in classical Malay-Jawi interpretations of the archipelago, for example in the interpretation of Tarjuman al-Mustafid by Abd. Ar-Rauf as-Singkili, commentary on Chapter Seven by M. Basiuni Imran – the sign of waqaf verses in writing verses of the Qur'an in the book or manuscripts of these commentaries only uses ordinary marks (ordinary columns) without assigning verse numbering.

Second, the consideration of time, the writing of the Quran Mushaf in the past or in the royal chambers was not in a short time, especially with a manual model or method of writing, it would take a long time. While the purpose of writing the Qur'an was so that the Qur'an that was written down could be read and studied by the population at that time. Thus, time estimation has become an important consideration in writing religious texts in the past, including the writing of Al-Qur'an mushafs, so the aspect of esthetic has not been a priority. Third, limited media or facilities, limited media or facilities can also affect the not optimal in doing or creating something. Including making maximum ornaments or illumination, of course, must be supported by adequate equipment or facilities. For example ink supplies, colors and so on. Likewise in the writing of Quran manuscripts in the past, ink supplies and materials were still minimal, especially in kingdoms that were far from urban, so to obtain media and writing facilities was sufficiently difficult, so the alternative is to utilize traditional media and facilities. Thus, the priority is the completion of the Qur'anic writing, not the illumination and ornamentation of the manuscripts.

3. Juz Division Mark

Like the mushaf of the Qur'an in general, there are separators or notes between each juz, and the position and model are also different. Likewise, in the manuscripts of the Quran Mushaf in the collection of the Al-Mukarramah Sintang palace, there is a juz separator mark located on the upper right side of the manuscript (top right side of the writing). The juz separator mark is made with a simple circle as shown below.



Source: Researcher Documentation, 2021

Figure 7.

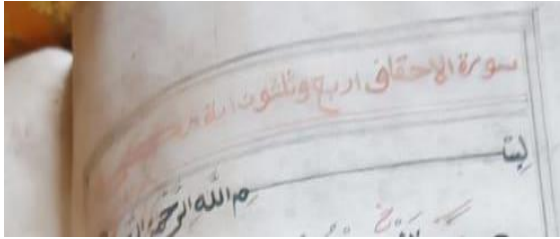
Divider or Separator Mark between Juz on the Sintang Qur'an Manuscript

It can be seen in the picture above that the separator marks between juz in the Quran Mushaf of the Al-Mukarramah Sintang palace collection were made with a simple model, namely by simply making a circle and making a frame on the outside and on the Arabic text column following the main circle pattern. To beautify the appearance of the juz mark, it can be seen that the author added red to the wide area between the circle lines and left or added white to the circle frame. Then in the Arabic text column (Juz), it is added or blocked in black so that the color of the writing using white ink looks contrast, clear and bright. The type of khat used in writing Arabic text (juz) in the juz column is khat tsulus, this khat is also still commonly used in writing juz names or letter heads in Quran manuscripts today. The marking of each juz was relatively consistent, carried out by the author on the Mushaf of the Qur'an in the collection of the Al-Mukarramah Sintang palace, so that it can be found in every juz of the Qur'an.

4. Ink Colour and Lines

As already mentioned above, in the Mushaf of the Qur'an in the collection of the Al-Mukarramah Sintang palace there are lines as a medium to help straighten and beautify the appearance of the text of the Quran that was written. As for the position of the lines in the Sintang Quran Mushaf. First, rectangular lines on four sides (right, left, top and bottom), these lines are made as writing columns so that they help align the position of the Arabic text or the Qur'an text that is written. This rectangular line has two black main lines, and two red additional lines (supporters to beautify the appearance) in the same position. Second, the line in the letter naming column with a horizontal line model below the letter naming text, the line is connected to the two sides of the vertical line of the verse. The horizontal line in the name of this letter has one main line in black, then two lines are added above the main line (under the name of the letter) in red, this seems to aim to beautify the appearance of the presentation in the name of the letter. For a clearer view of the lines on the Qur'an Mushaf in the collection of the Al-Mukarramah Sintang palace, consider the

following picture:



Source: Researcher Documentation, 2021

Figure 8.

Shape and Color of Lines in the Sintang Quran Manuscript

Based on the picture above, you can see the line patterns contained in the Quran Mushaf manuscripts in the collection of the Al-Mukarramah Sintang palace. Apart from the lines, it is also interesting to see the difference in the color of the ink used by the author of the Qur'an manuscripts. First, the difference in the color of the ink in the description of the letter and the contents of the letter (the text of the verses of the Qur'an). The naming of the letters uses red ink and the writing is not given a vowel (syakl), while the text of the verses of the Qur'an uses black ink, this seems to be done so that ordinary readers at that time find it easier to distinguish which is the main part of the verses of the al-Qur'an which ones need to be read and studied mainly and which ones are only limited to the additions (naming) of surahs of the Qur'an.

Second, the difference in ink color on letters and punctuation (harakat/syakl). As shown above, there is a difference between the color of the ink used to write letters or paragraph text and the ink used to write vowels (syakl). Writing Arabic letters or text of the Qur'an uses black ink, while writing vowels or syakl uses red ink. Not only vowels or syakl use red ink, but the writing of stop signs (waqaf) also uses red ink. The choice of different colors here is of course not without reason, as the researchers explained above that the priority for writing the Quran Mushaf in the classical period was to make it easier for the people or society at that time to read and study the Quran. So

that efforts to facilitate public acceptance and understanding are formed and created in such a way, including by differentiating between the color of the letters or text of the Qur'an with vowels or syakl and stop signs (waqaf) in written mushafs.

This is not something new in the historicity of the authorship of the Mushaf of the Qur'an and it does not only occur in the archipelago, it has even occurred in the historicity of the writing of the Qur'an from the time of the Prophet Muhammad. and friends. For example, the Qur'an at the time of Uthman bin Affan, at the time of Ali bin Abi Talib there was Abu Aswad ad-Duali, the sign pattern and the difference in ink color to make it easier for the reader had been applied. This happened because the Qur'an appeared in a diverse society, and was foreign to some people. Then a sign or symbol is needed so that readers and students can more easily remember and understand the text being taught.³⁹

Likewise, the existence of mushafs of the Qur'an in the archipelago, including in the Sintang region. The existence of the Al-Mukarramah Sintang kingdom is quite far in the interior of the upper Kapuas River, so access to Quran teachers and mobilization of preachers is quite difficult to reach and achieve. So among the efforts of the muftis or Islamic kings at that time was to form a mushaf of the Qur'an which was designed with certain considerations in accordance with the locality and the intellectual level of the local community, so that even with limited teachers, at least with patterns the convenience efforts that have been created will slightly help facilitate readers and students in learning the Qur'an. This pattern of color symbolization in the mushaf or Qur'an text does not only occur in the classical period, but until now there are many color patterns found in the symbolization of Qur'an texts, for example the color of the Qur'an in the description of tajwid (laws recitation), color Qur'an in every word of Allah, and various creations in other Qur'an texts. These creations and innovations should be appre-

³⁹About the symbolization of text or punctuation in the historicity of writing the Qur'an in Islam, look at M.M. Al-Azami, *The History of The Qur'anic Text* (Selangor: Al-Qalam Press, 2011), 115-117.

ciated as long as they do not conflict with basic religious rules, because one of the purposes for creating these creations is to help and facilitate readers and students of the Quran in reading and studying the Quran.⁴⁰

CONCLUSION

The manuscript of the Qur'an in the Al-Mukarramah Sintang sultanate is the only manuscript, there are no other manuscript variants in the palace. This manuscript measures 30 cm wide and 40 cm long. Meanwhile, the size of the column or section for writing the Qur'anic text or Arabic text is 15 cm wide and 20 cm long. The plinth uses *tapa* bark, the type of script is naskhi, and the type of illumination on the manuscript. It is found on the head of the *waqf* letter and the separator between *juz*. The lines in the manuscript are in the column for the name of the letter and as a reference for writing verses, while the color of the ink is used to distinguish the name of the letter and the text of the verse and to distinguish between verses and *syakl*. *Tapa* wood as the manuscript base is usually made by inland Dayak Kalimantan, indicating that it represents religious relations with the uniqueness of the people of the inland of West Kalimantan, especially the Dayak people in Sintang district.

This manuscript of Qur'an is one of the *dakwah* media used by Sultan Sintang in introducing Qur'an, especially among the palaces with simple forms of writing, for example differentiating the color of ink between letters and *syakl*, names of letters and verse texts, as well as providing *juz* and *waqf* separators. Apart from explaining the codicological aspect, this article also explains the history of the Sintang kingdom which was originally a Hindu kingdom until it was formed into the Sintang Islamic kingdom and this has not been written about much by researchers. It recommends that future studies of Quran manuscripts collection of the Al-Mukarramah Sintang explore the textological aspects, codicological comparisons, comparisons of rasm,

⁴⁰Harits Fadly, "Tajwid Warna Dalam Mushaf Al-Qur'an," *Shūhuf* 13, no. 2 (2020): 339–53.

and other aspects as well as with various approaches and methodologies.

ACKNOWLEDGMENTS

The author would like to thank all the administrators or officers of the Al-Mukarramah Sintang Palace who have helped a lot in carrying out this research, especially at the data collection and documentation stages as well as fellow lecturers who have provided constructive suggestions in writing this article.

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