

CODICOLOGICAL STUDY OF DAWUHAN ISLAMIC MANUSCRIPTS AS INSIGHTS INTO NUSANTARA RELIGIOUS LITERATURE

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ABSTRACT

This article presents a codicological study of Islamic manuscripts from Dawuhan Village, Banyumas, Central Java, which houses numerous texts alongside annual ritual heirlooms. As part of broader philological and codicological research, the study focuses on reconstructing the texts and examining the physical features of the manuscripts to illuminate their historical, cultural, and intellectual significance. The analysis reveals thirteen manuscripts comprising thirty-five texts, covering a wide range of Islamic disciplines such as Qur'anic interpretation, *fiqh*, theology (*tauḥīd*), Sufism, ethics, and history. These texts are written in Arabic, Pegon (Arabic script for the Javanese language), and Javanese with Arabic interlinear translations. The study classifies the manuscripts into three main formats: Arabic texts, Arabic texts with Pegon interlinear translation, and Javanese texts in Pegon script. Decorative elements are generally minimal, though some manuscripts feature artistic renderings, such as *wayang*-inspired calligraphic designs of the *basmalah*. Most manuscripts lack explicit authorship or date, with only one colophon identifying the scribe as a student (*santri*), and a few mentioning the day, month, and year of creation. The poor condition of the manuscripts including damaged bindings, faded ink and missing pages, calls for urgent preservation through restoration, digitization and improved storage. The Dawuhan manuscripts offer critical insights into the integration of Islamic teachings with Javanese cultural traditions and highlight the diversity of Islamic educational practices in the region. As such, they constitute a valuable resource for religious, linguistic, and cultural studies, warranting further scholarly attention and conservation efforts.

Keywords: Islamic manuscript, Dawuhan, pegon, codicological analysis

ABSTRAK

Artikel ini menyajikan studi kodikologis terhadap manuskrip Islam yang ditemukan di Desa Dawuhan, Banyumas, Jawa Tengah, yang menyimpan sejumlah teks bersama pusaka ritual tahunan. Sebagai bagian dari penelitian filologis dan kodikologis yang lebih luas, studi ini memusatkan perhatian pada rekonstruksi teks dan analisis aspek fisik naskah-naskah tersebut untuk mengungkap makna historis, kultural, dan intelektualnya. Analisis mengidentifikasi tiga belas naskah yang memuat tiga puluh lima teks, mencakup berbagai bidang keilmuan Islam seperti tafsir Al-Qur'an, fikih, teologi (tauhid), tasawuf, etika, dan sejarah. Teks-teks tersebut ditulis dalam bahasa Arab, Pegon (aksara Arab untuk bahasa Jawa), serta bahasa Jawa dengan terjemahan antarbaris dalam aksara Arab. Studi ini mengelompokkan naskah ke dalam tiga format utama: teks Arab, teks Arab dengan terjemahan antarbaris dalam Pegon, dan teks Jawa dalam aksara Pegon. Unsur dekoratif umumnya minimal, meskipun beberapa naskah memuat elemen artistik seperti kaligrafi basmalah bergaya wayang. Mayoritas naskah tidak mencantumkan informasi eksplisit mengenai pengarang atau tanggal penulisan; hanya satu kolofon yang mengidentifikasi penulis sebagai seorang santri, dan sebagian kecil menyebutkan hari, bulan, serta tahun penulisan. Kondisi fisik naskah yang rapuh meliputi jilidan rusak, tinta memudar, dan halaman hilang, menuntut upaya pelestarian yang mendesak melalui restorasi, digitalisasi, dan penyimpanan yang memadai. Naskah-naskah Dawuhan memberikan wawasan penting tentang integrasi ajaran Islam dan tradisi budaya Jawa, serta menyoroti keragaman praktik pendidikan Islam di wilayah tersebut. Oleh karena itu, naskah-naskah ini merupakan sumber berharga bagi studi keagamaan, linguistik, dan budaya, yang patut mendapat perhatian dan pelestarian lebih lanjut.

Kata kunci: *naskah keislaman Dawuhan, pegon, analisis kodikologi*

INTRODUCTION

Research on ancient manuscripts in Indonesia initially only focused on manuscript reconstruction efforts or what is commonly known as philological studies. However, as time goes by, the study of ancient manuscripts focuses on philological aspects and targets the physical entity of the manuscript itself. This second study is no less interesting than the first study because physically examining the manuscript will lead researchers to reveal many things, such as the base of the manuscript, which will automatically reveal the history of the tradition of its creation, the

variety of decorative arts that decorate the pages of the manuscript, and the traditions writing and copying manuscripts that have lived and developed to collections and their characteristics.¹ These aspects are important to research to complete the study of text reconstruction (philology).

In manuscript studies, studies that focus on the physical entities of manuscripts are known as codicology. Codicology is defined by Baried as a science related to texts and scripts.² Codicology comes from the Latin *codex*, meaning manuscript. Robson, as quoted by Mulyadi, explained that codicology is the science of codices, defined as handwritten material. Therefore, codicology is a science that studies the ins and outs of all aspects of a manuscript, including material, age, place of writing, and estimates of writing.³ Moreover, Mulyadi explained that the scope of aspects of manuscripts and covers many things, such as history of manuscripts, the history of manuscript collections, research into the actual location of manuscripts, the problem of compiling catalogs, compiling catalog lists, trading in manuscripts and the use of these manuscripts, and so on.⁴

Indonesia's rich manuscript heritage, spread across various regions, is preserved in scriptoriums and corpuses—key centers where the tradition of writing and copying texts has long served to document and reflect the nation's cultural history. Among the areas where manuscripts have been found, quite a few contain

¹Oman Fathurahman, *Filologi Indonesia: Teori dan Metode* (Jakarta: Kencana, 2015), 110.

²Siti Baroroh Baried, *Pengantar Teori Filologi* (Yogyakarta: Badan Penelitian dan Publikasi Fakultas (BPPF), 1994), 6.

³Sri Wulan Rujati Mulyadi, *Kodikologi Melayu di Indonesia* (Depok: Fakultas Sastra Universitas Indonesia, 1994), 2.

⁴Sri Wulan Rujati Mulyadi, *Kodikologi Melayu di Indonesia* (Depok: Fakultas Sastra Universitas Indonesia, 1994), 2.; Wendi Parwanto and Riyani Riyani, "Manuskrip Al-Qur'an Di 'Bumi Senentang': Aspek Kodikologi Pada Manuskrip Al-Qur'an Koleksi Kesultanan Al-Mukarramah Kabupaten Sintang, Kalimantan Barat," *Jurnal Lektur Keagamaan* 21, no. 1 (June 30, 2023): 259–88, <https://doi.org/10.31291/jlka.v21i1.1116>; Mamlu'il Zaidatul Awwaliyah et al., "Historical Interpretation of Raden KH Sholeh Drajat's Al-Qur'an Mushaf Manuscript Through The Codicological Approach," *Jurnal Lektur Keagamaan* 21, no. 1 (June 30, 2023): 23–58, <https://doi.org/10.31291/jlka.v21i1.1112>.

religious texts, especially Islamic ones. These Islamic manuscripts are usually found in mosques, Islamic educational institutions, and private collections. Several scholars have codicologically examined these Islamic manuscripts, such as Oman Fathurahman, who examined religious manuscripts in Zawiyah Tanoh Abee, Aceh Besar.⁵ Annabel Teh Gallop and Oman Fathurahman conducted a codicological study of 18 manuscripts from Aceh that are now held in the British Library.⁶ Agung Kriswanto, who examined Islamic manuscripts from the Merapi Merbabu Scriptorium at the National Library.⁷ Agus Iswanto, who studies Islamic manuscripts themed on Tauhid (monotheism) on Penyengat Island, Riau.⁸ Oga Satria and MHD Rasidin, who analyze Islamic works by a prolific scholar from Kerinci Island, K.H. Muhammad Burkan Saleh (1912–2010).⁹ and Islah Gusmian, who studies Islamic texts at the Popongan Mosque in Surakarta.¹⁰

⁵Oman Fathurahman, “Karakteristik Naskah Islam Indonesia: Contoh Dari Zawiyah Tanoh Abee, Aceh Besar,” *Manuskripta* 1, no. 1 (2011): 123–45, <https://doi.org/10.33656/manuskripta.v1i1.7>; Also, see the brief review by Dick Van Der Meij, “Katalog Naskah Dayah Tanoh Abee, Aceh Besar,” *Studia Islamika* 17, no. 3 (2010), <https://doi.org/10.15408/sdi.v17i3.456>.

⁶ Annabel Teh Gallop and Oman Fathurahman, “Islamic Manuscripts from Aceh in the British Library,” *Journal of Islamic Manuscripts* 13, no. 2 (April 14, 2022): 151–224, <https://doi.org/10.1163/1878464X-01302002>.

⁷ Agung Kriswanto, “Naskah-Naskah Keislaman Dari Skriptorium Merapi-Merbabu Di Perpustakaan Nasional,” *Jumantara: Jurnal Manuskrip Nusantara* 10, no. 1 (July 1, 2019): 19, <https://doi.org/10.37014/jumantara.v10i1.23>.

⁸ Agus Iswanto, “Khazanah Naskah Kuna Keagamaan Islam Di Propinsi Riau: Deskripsi Telaah Khusus Pada Naskah Bertemakan Tauhid,” *Jurnal Lektur Keagamaan* 13, no. 2 (December 20, 2015): 431, <https://doi.org/10.31291/jlk.v13i2.234>.

⁹ Oga Satria and Mhd Rasidin, “Tradisi Tulis Ulama Kerinci: Manuskrip Islam Peninggalan K.H Muhammad Burkan Saleh,” *Jurnal Lektur Keagamaan* 18, no. 2 (December 31, 2020): 463–88, <https://doi.org/10.31291/jlka.v18i2.860>.

¹⁰Islah Gusmian, “Manuskrip Keagamaan di Masjid Popongan: Kajian Kodikologi dan Pemetaan Isi,” *DINIKA : Academic Journal of Islamic Studies* 4, no. 2 (2019): 249–74, <https://doi.org/10.22515/dinika.v4i2.2059>.

Over time, more Islamic manuscripts have been discovered, including in Dawuhan Village, Banyumas, Central Java, where several texts in both Arabic.¹¹ and Javanese in Pegon script, Javanese language which is written in Arabic script.¹² It is recorded that more than ten Islamic manuscripts are stored in this village. In the historical landscape, even though Banyumas is politically located on the outskirts of the centers of power in Surakarta and Yogyakarta.¹³ This shows that the region does have a scriptwriting tradition, even though such practices are usually linked to centers of power, as Islamic texts were also written locally.

The Dawuhan Islamic Manuscripts (DIM), totaling thirteen texts, uniquely convey Islamic teachings—such as tauhid, tasawuf, and fiqh—through Javanese language and cultural terms like *wisesa* (Almighty of natures) and *Engkang Sukma* (Almighty of souls). Written in Pegon script for lay readers and Arabic for advanced ones, these texts reflect a localized effort to make Islam accessible within a Javanese worldview.

Nusantara manuscripts are distinct in their material, linguistic, and aesthetic features. They were typically written on materials such as palm leaves (*lontar*), *dluwang* (a type of paper made from mulberry bark), or imported European paper. The scripts used

¹¹The Arabic manuscripts began to proliferate in Southeast Asia in the 17th century, see Oman Fathurahman, “Manuskrip Arab Sebagai Argumen Islam Asia Tenggara,” *Studia Islamika* 31, no. 2 (August 31, 2024), <https://doi.org/10.36712/sdi.v31i2.40888>.

¹²Saiful Umam, “God’s Mercy Is Not Limited to Arabic Speakers: Reading Intellectual Biography of Muhammad Salih Darat and His Pegon Islamic Texts,” *Studia Islamika* 20, no. 2 (August 31, 2013): 243–74, <https://doi.org/10.15408/sdi.v20i2.388>; Titik Pudjiastuti, “Tulisan Pegon Wujud Identitas Islam-Jawa Tinjauan Atas Bentuk Dan Fungsinya,” *SUHUF* 2, no. 2 (November 21, 2015): 271–84, <https://doi.org/10.22548/shf.v2i2.92>; Muhamad Jaeni, “The Nationalism of Javanese Muslim Clerics: Study on Nationalism Discourse of Kitabs by Kiais of North Coast of Central Java in the XIX-XX Centuries,” *Walisongo: Jurnal Penelitian Sosial Keagamaan* 28, no. 1 (May 20, 2020): 29–48, <https://doi.org/10.21580/ws.28.1.5200>.

¹³Purnawan Basundoro, “Sisi Terang Kolonialisme Belanda Di Banyumas,” in *Membedah Sejarah Dan Budaya Maritim Merajut Keindonesiaan: Persembahan Untuk Prof. Dr. A.M. Djuliati Suroyo* (Semarang: Undip Press, 2013), 462.

include Arabic, Jawi (Arabic script adapted for Malay), Pegon (Arabic script for Javanese), and other local scripts, reflecting the linguistic diversity of the region. Islamic Dawuhan Manuscripts were written on pegon scripts using Javanese language for lay people, and Arabic language for advanced readers.¹⁴

The content of these manuscripts spans a variety of Islamic disciplines, including Qur'anic exegesis (tafsir), theology (tauhid), jurisprudence (fiqh), and Sufism. Many also integrate local knowledge systems, blending Islamic teachings with indigenous traditions, ethics, and cosmologies. For example, the integration of *wayang* (shadow puppet) figures in Islamic manuscripts demonstrates a unique fusion of Javanese culture with Islamic art.

Decorative elements in Nusantara manuscripts often include illuminations, calligraphy, and motifs inspired by nature, such as flowers, vines, and geometric patterns. These embellishments not only enhance the manuscripts' aesthetic appeal but also reflect the symbolic meanings of Islamic art in a local context.

Nusantara manuscripts have profoundly influenced the development of Islamic studies in Indonesia. As repositories of Islamic knowledge, they played a crucial role in the transmission of Islamic teachings throughout the archipelago. The integration of Islamic content with local traditions facilitated the indigenization of Islam, making it accessible and relevant to diverse communities in Nusantara.¹⁵

Manuscripts like Serat Centhini and Babad Tanah Jawi are examples of how Islamic teachings were embedded in local narratives, history, and literature. These works not only preserved Islamic knowledge but also enriched it with indigenous

¹⁴ T.E. Behrend, "Manuscript Production in Nineteenth-Century Java: Codicology and the Writing of Javanese Literary History," *Bijdragen Tot de Taal-, Land- En Volkenkunde / Journal of the Humanities and Social Sciences of Southeast Asia* 149, no. 3 (1993): 407–37, <https://doi.org/10.1163/22134379-90003115>.

¹⁵ Behrend; Titik Pudjiastuti, "Manuscripts and Cultural Identity," *Wacana* 13, no. 1 (September 30, 2014): 185, <https://doi.org/10.17510/wacana.v13i1.815>.

perspectives, resulting in a uniquely Nusantara Islamic identity.¹⁶ Moreover, the study of Nusantara manuscripts has helped modern scholars uncover historical educational practices, intellectual networks, and the processes through which Islamic knowledge was adapted and transmitted in the region. This has contributed to a deeper understanding of how Islam became an integral part of Indonesia's cultural fabric.

In conclusion, Nusantara manuscripts embody the rich interplay between Islamic scholarship and local traditions, making them indispensable to the study of Indonesia's Islamic heritage. Through interdisciplinary research, these manuscripts continue to shed light on the historical, cultural, and intellectual foundations of Islam in the region, affirming their enduring significance in shaping the religious and cultural identity of Indonesia.

Sugeng Priyadi explained that an old Islamic manuscript had been found in the Kalibening area, Dawuhan, which, according to him, could be categorized as Islamic literature. Considering that this manuscript was found in Kalibening, it is called *Primbon Kalibening*.¹⁷ *Primbon* itself, according to Islah Gusmian, is an expression of the adoption and adaptation of Islamic symbols and values to the consciousness of Javanese people.¹⁸ Just like other Javanese Islamic literature, *Primbon Kalibening* contains heterodox Sufism teachings, or *monism-panteism*.¹⁹

¹⁶ Behrend, "Manuscript Production in Nineteenth-Century Java: Codicology and the Writing of Javanese Literary History."

¹⁷Sugeng Priyadi, "Babad Banyumas Versi Wirjaatmadjan Dan Teks-Teks Transformasinya," *JSSH (Jurnal Sains Sosial Dan Humaniora)* 2, no. 2 (2019), <https://doi.org/10.30595/jssh.v2i2.3031>.

¹⁸Islah Gusmian, "Wajah Islam Dalam Ruang Batin Manusia Jawa: Menelusuri Jejak Kearifan Dalam Naskah Primbon Dan Doa" 1, no. 1 (2018): 81–102; Islah Gusmian, "Gempa Bumi Dalam Pandangan-Dunia Orang Jawa: Studi Atas Dua Manuskrip Primbon Jawa Abad Ke-19 M," *Jurnal Lektur Keagamaan* 17, no. 2 (February 20, 2020): 241–72, <https://doi.org/10.31291/jlka.v17i2.594>.

¹⁹Simuh, *Mistik Islam Kejawaen: Raden Ngabehi Rangawarsita* (Jakarta: KPG, 2019), 14; Nur Ahmad, "Shedding New Lights on Javanese Mysticism: Pegon Manuscripts in the Javanese World," *Ulumuna* 23, no. 2 (February 10, 2020): 221–41, <https://doi.org/10.20414/ujis.v23i2.370>.

Besides the *Primbon* Kalibening, Dawuhan Village also deviates from many Islamic texts. This village is located in the Banyumas District, Banyumas Regency. Dawuhan is one of the few villages in Banyumas with heritage from the past of the Banyumas community. Therefore, it is natural that many cultural activities in this village, such as Jamasan Pusaka, are usually held once a year on the 12th of *Rabi'ul Awal*. Apart from heirloom objects, such as keris, many past relics in Dawuhan are ancient manuscripts. Considering the large number of manuscripts in this village, all the manuscripts from this village are called Dawuhan manuscripts.²⁰ Unfortunately, the manuscripts in Dawuhan have not been recorded and identified, making it difficult for researchers who want to study them. Therefore, this research seeks to trace and identify Islamic texts in Dawuhan and reveal their inherent characteristics. The analysis conducted on the Dawuhan manuscripts reveals new findings regarding the production of Islamic discourse in Banyumas, which has not been widely explored by scholars. The richness of manuscripts in Dawuhan demonstrates the diversity of languages and scripts used in religious education, tailored to the local context.

The Dawuhan Islamic manuscripts reflect the rich cultural and intellectual heritage of Kalibening, Banyumas, offering a unique lens on Nusantara manuscript traditions. Texts like *Primbon Kalibening* illustrate the integration of Islamic values with Javanese philosophy, particularly through heterodox Sufism and local terminology. As noted by scholars like Sugeng Priyadi and Islah Gusmian, this fusion embodies a dynamic form of localized Islamic scholarship. Written in Arabic and Pegon, these underexplored manuscripts cover theology, Sufism, and ethics. Combined with practices like the Jamasan Pusaka ceremony, they highlight Dawuhan's role in preserving and transmitting a distinctly Javanese Islamic intellectual tradition.

RESEARCH METHOD

²⁰Syaeful Huda, "Nilai-Nilai Tasawuf Pitutur Ja'far Sadiq Dalam Naskah Dawuhan Banyumas" (Purwokerto, IAIN Purwokerto, 2019), 6–7.

This research used a library-based, codicological approach to study manuscripts from Dawuhan Village. Codicology examines the physical and contextual aspects of manuscripts to understand their origin, use, and cultural meaning. Often called the “archaeology of the book,” this method reveals how manuscripts were created, circulated, and shaped by their social and cultural settings.²¹

The first step of this research was to examine the physical features of the Dawuhan manuscripts, including the type of paper, ink, binding, and writing tools. These details help identify where and when the manuscripts were made, as certain materials and techniques are linked to specific regions and periods.²² Codicologists study the script and language of a manuscript to understand its cultural and intellectual background. Variations like Arabic or Javanese Pegon show how Islamic knowledge was shaped by regional influences.²³

Manuscripts often include artistic features such as illuminations, calligraphy, and decorations.²⁴, so do the Dawuhan Manuscripts. Codicological research explores the stylistic, cultural, and symbolic elements of manuscripts, revealing how Islamic texts integrate local traditions. In the Dawuhan Islamic Manuscripts, Javanese influences appear through decorative wayang-shaped scripts. By comparing texts and contexts, researchers uncover the broader cultural setting of manuscript production. In Dawuhan, the pesantren and santri environment shaped both the writing process and the authorship of these locally rooted Islamic manuscripts.²⁵

²¹ Alessandro Bausi and et.al, *Comparative Oriental Manuscript Studies An Introduction* (Hamburg: Tredition, 2015).

²² Matthias Ludwig Richter, *The Embodied Text: Establishing Textual Identity in Early Chinese Manuscripts*, Studies in the History of Chinese Texts, volume 3 (Leiden: Brill, 2013); Majid Daneshgar and Ervan Nurtawab, *Malay-Indonesian Islamic Studies: A Festschrift in Honor of Peter G. Riddell*, Texts and Studies on the Qur'an, volume 20 (Leiden Boston: Brill, 2023).

²³ Daneshgar and Nurtawab, *Malay-Indonesian Islamic Studies*.

²⁴ Daneshgar and Nurtawab.

²⁵ Daneshgar and Nurtawab; Richter, *The Embodied Text*.

By combining material, textual, and contextual analyses, codicological studies reconstruct the life histories of manuscripts. This method reveals the technological, artistic, and intellectual practices of past societies, offering valuable contributions to fields such as history, philology, and cultural studies. It ensures the preservation and understanding of manuscripts as vital cultural heritage.²⁶

FINDING AND DISCUSSION

Characteristics of Dawuhan Islamic Manuscripts

The characteristic of Dawuhan Islamic manuscripts strongly influenced by the history and development of Islam in this specific area. Islam in Banyumas²⁷ reflects a rich synthesis of Javanese, Sundanese, and Islamic traditions, shaped by the region's cultural diversity and historical developments. Rituals like prayer in *batik* attire, the *slametan*²⁸ tradition²⁹, and practices by the Bonokeling³⁰ and Kalisalak³¹ communities demonstrate how Islamic values

²⁶ Bausi and et.al, *Comparative Oriental Manuscript Studies An Introduction*.

²⁷ Ma'ruf. "Persepsi Masyarakat Banyumas Tentang Program Studi Studi Agama-Agama,"

²⁸ Mohamad Abdun Nasir, "Revisiting the Javanese Muslim Slametan: Islam, Local Tradition, Honor and Symbolic Communication," *Al-Jami'ah: Journal of Islamic Studies* 57, no. 2 (December 24, 2019): 329–58, <https://doi.org/10.14421/ajis.2019.572.329-358>.

²⁹ An annual ritual of cleaning and bathing some valuable relic.

³⁰ Nawawi Nawai, Lasiyo Lasiyo, and Sugeng Bayu Wahyono, "Resistensi Komunitas Bonokeling Terhadap Islam Puritan Di Desa Pekuncen Kecamatan Jatilawang Kabupaten Banyumas," *IBDA': Jurnal Kajian Islam Dan Budaya* 14, no. 1 (May 30, 2016): 90–113, <https://doi.org/10.24090/ibda.v14i1.522>.

³¹ Teguh Trianton, "Representation of Egalitarian Concepts in the Tradition of the Banyumas Community in Ahmad Tohari's Novels in the Perspective of Prophetic Philosophy," *IBDA': Jurnal Kajian Islam Dan Budaya* 20, no. 2 (November 24, 2022): 266–89, <https://doi.org/10.24090/ibda.v20i2.6932>.

have been localized and blended with ancestral customs.³² Banyumas, once a colonial residency hub, maintains a strong egalitarian ethos visible in its distinctive *ngapak* language³³ and communal life. Despite the persistence of traditional beliefs and cautious attitudes toward external influences, Banyumas illustrates how Islam has adapted through cultural integration, shaping a unique regional Islamic identity.

The development of Islamic boarding schools in Java began in earnest in the 18th and 19th centuries³⁴, with institutions like the Tegalsari Ponorogo pesantren³⁵ becoming intellectual centers that shaped prominent cultural figures, such as the Surakarta court poets. In the aftermath of the Java War (1825–1830)³⁶, many of Prince Diponegoro's followers established pesantren as both spiritual sanctuaries and sites of resistance. In Banyumas, three major networks of pesantren and ulama developed—linked to Prince Diponegoro, Syekh Sulaiman Zuhdi, and Sheikh Ahmad Nahrawi al-Mishri al-Makki.³⁷ A notable figure, Kiai Ali Besari of Dawuhan, emerged from this legacy, having studied at the Kebonkapol pesantren founded by Diponegoro's student, Kiai Imam Rozi (Interview with Sururudin, Imam Ratiban, 19 July 2023). His genealogy, spiritual journey, and later educational efforts reflect the deep intertwining of resistance, religious

³² Ma'ruf, "Persepsi Masyarakat Banyumas Tentang Program Studi Studi Agama-Agama."

³³ Trianton, "Representation of Egalitarian Concepts in the Tradition of the Banyumas Community in Ahmad Tohari's Novels in the Perspective of Prophetic Philosophy."

³⁴ Mas'ud Abdurrahman, *Intelektual Pesantren: Perhelatan Agama Dan Tradisi* (Yogyakarta: LKiS, 2004), 68–69.

³⁵ Asep Saefullah and Indrawan Cahyadi, "Tradisi Ziarah Di Makam Kiai Ageng Muhammad Besari Tegalsari, Ponorogo, Jawa Timur," *Jurnal Lektur Keagamaan* 21, no. 1 (June 30, 2023): 215–58, <https://doi.org/10.31291/jlka.v21i1.1078>.

³⁶ Zainul Milal Bizawie, *Jejaring Ulama Diponegoro: Kolaborasi Santri Dan Ksatria Membangun Islam Kebangsaan Awal Abad Ke-19*, Cetakan pertama (Sawah Lama, Ciputat, Tangerang: Pustaka Compass, 2019), 10–11.

³⁷ Ridwan et al., *Jaringan Ulama Penginyongan: Genealogi Intelektual Para Kiai Di Wilayah Penginyongan* (Yogyakarta: Pustaka Ilmu, 2024), 134–35.

learning, and local heritage. Dawuhan's Islamic texts, with their pesantren-style format, are not merely preserved there but likely originated in the village itself, rooted in its rich tradition of Islamic scholarship.

This section explores the characteristics of the Dawuhan Islamic Manuscripts (DIM), a collection of thirteen texts that, despite physical deterioration, remain fully legible and provide valuable insights into the region's Islamic heritage. In the author's search, at least thirty-five texts were found. This text is generally presented in prose (*natsar*) form, with no *syiir* or *nazam* form. This form of prose contains works in Arabic, translated and non-translated, a.k.a original works. It covers various Islamic disciplines, such as tauheed, Sufism, fiqh, Quran verses, and prayer collections. To provide a clearer picture, we will explain the four aspects found in the Dawuhan Islamic Manuscripts: the author/copywriter, variety of presentation, language and script, decorative aspects of the manuscript, and colophon and calendar.

Author/Copyist

Mu'jizah and Rukmi stated that it is not easy to determine the author and copyist in an ancient manuscript in the archipelago because sometimes the author and copyist are the same person. They found this when examining 19th century Riau manuscripts.³⁸ The above difficulty is further strengthened by not all archipelago manuscripts, including the author's or copyist's name. Only a few, manuscripts clearly state the author or copyist. This fact was pointed out by Sudjiman, as quoted by Mu'jizah and Rukmi, that Indonesian authors are not used to putting their names either on the cover of the page or at the end of the story because the most important thing for them is how the contents of the manuscript can be presented and enjoyed by the wider public. Moreover, their works contained stories or material that develops and lives in

³⁸ Mu'jizah and Rukmi Maria Indra, *Penulusuran Penyalinan Naskah-Naskah Riau Abad XIX: Sebuah Kajian Kodikologi* (Jakarta, n.d.), 76.

society. On the other hand, embedding the author's name in writing is a tradition of authorship after the arrival of Westerners.³⁹

Researchers also found the conditions above in the Dawuhan Islamic texts. Of the thirteen manuscripts we managed to access, only one manuscript mentioned the author of the text. The diction "author" is presented in this statement because the researcher cannot yet reveal his position, whether he is the author or copyist. Researchers found this author's statement in DIM VIII, the fifth text, as seen in the picture. The statement read,

*“ punika takalaning anurat ba'da ju(m) 'at santri wong//
kang nurat santri kula sarsan sampun kirang panga
pura ”*

(that is how this text was written after Friday by santri//
If there are any shortcomings, I apologize).

If we look at the sentence above, the author only wrote what his teacher said because he is a student. Therefore, researchers tend to refer to the status of the students in this thirteenth manuscript as text copyist rather than authors. Moreover, the text written by the students is an Arabic text which displayed the meaning of the words between the lines, thus further strengthening the position of the students in this thirteenth manuscript as a copyist.

What needs to be explained is that the teacher in the text above clearly refers to the figure of a *kiai*, while the student who takes notes undoubtedly refers to a *santri*, as mentioned in the text. This activity illustrates how the production and reproduction of Islamic texts occurs in the *pesantren* environment. The relationship between *kiai* and *santri* is crucial in the transmission of Islamic knowledge in Java,⁴⁰ including in Dawuhan.

³⁹Mu'jizah and Rukmi, *Penulusuran Penyalinan Naskah-Naskah Riau Abad XIX: Sebuah Kajian Kodikologi*.

⁴⁰Islah Gusmian and Mustaffa Abdullah, "Knowledge Transmission and Kyai-Santri Network in Pesantren in Java Island During the 20th Century: A Study on Popongan Manuscript," *Jurnal Akidah & Pemikiran Islam* 24, no. 1 (June 30, 2022): 159–90, <https://doi.org/10.22452/afkar.vol24no1.5>.

Variety of Presentation, Language and Script

The translation works of the Dawuhan Islamic Manuscripts that researchers studied totaled thirteen manuscripts. Of these thirteen, thirty-five texts were found. In general, the contents of the Dawuhan Islamic Manuscripts are presented in prose (*natsar*), and no *syiir* or *nazam* forms are found. This form of prose contains works in Arabic, translated and non-translated (original works).

This Arabic text refers to text written in Arabic without any translation between the lines. There were four of these model texts found. One text contains prayers, and the other three are selected *surahs* from the Quran. The selected *surahs*⁴¹ include *surahs* in the Qur'an, including *surahs* in the 29th Juz, 30th Juz, and several *surahs* that fall into the *munjiyat surahs* (*surahs* that believed provide safety to anyone who read it), which are recommended to be read daily. *Munjiyat surahs* include *surah Surah Yāsīn*, *ad-Dukhān*, *al-Wāqī'ah*, *al-Insān* and *al-Mulk*, *al-Insān*, *al-Burūj*, and *al-Insyirāh* (al-Ḥaddād, 2010), but the *munjiyat surahs* that were found In Dawuhan Islamic Manuscripts only includes *Surah Yāsīn*, *ad-Dukhān*, *al-Wāqī'ah*, *al-Insān* and *al-Mulk*. Recent research also shows that the recitation of *Surah al-Wāqī'ah* and *Yāsīn* remains practiced to this day.⁴²

A translated book refers to a book that contains the main Arabic text (*matan*) and is translated word by word between the lines using the *pegon* script. This translation style is known in English as interlinear translation.⁴³ This model of presentation is actually nothing new in the treasure of Islamic texts in Southeast Asia, as it can be found in several regions such as Sumatra,⁴⁴ and Java. In

⁴¹Chapters in the Quran

⁴² Naqiyah Naqiyah, "Tafseer Study on Qur'an Reading in the Tradition of the Banyumas Muslim Community," *IBDA': Jurnal Kajian Islam Dan Budaya* 19, no. 1 (June 4, 2021): 190–204, <https://doi.org/10.24090/ibda.v19i1.4719>.

⁴³Ronit Ricci, "Reading between the Lines: A World of Interlinear Translation," *Journal of World Literature* 1, no. 1 (2016): 68–80, <https://doi.org/10.1163/24056480-00101008>.

⁴⁴ Aglaia Iankovskaia, "Reading Arabic in Sumatra: Interlinear Translation in Didactic Contexts," *Indonesia and the Malay World* 52, no. 153 (May 3, 2024): 221–42, <https://doi.org/10.1080/13639811.2024.2354597>.

the context of Java, this model of text has even been found since the 17th century.⁴⁵

Thirteen interline translation model texts were found in the Dawuhan Islamic Manuscripts. This means that this model took up more than a third of Dawuhan Islamic Manuscripts. Thirteen texts spread across six different manuscripts. The model of presenting the meaning of words between lines of an Arabic text (*matan*) clearly shows that the pesantren education system (pesantren) produced this text.⁴⁶ Dhofier explained that pesantren use two teaching methods: *bandongan* (teacher-centered)⁴⁷ and *sorogan*. Of the two methods above, *bandongan* is the main method in the teaching system in pesantren. In the *bandongan* method, a teacher (*kiai*) reads, translates, and explains sentences in Islamic books in Arabic. At the same time, students (*santri*) read their books and make notes on the meanings and explanations of difficult words or thoughts from these Arabic books.⁴⁸ These

⁴⁵Jamaluddin Jahuri and Sidik Fauji, “Arab Pegon Dalam Khazanah Manuskrip Islam Di Jawa,” *Jurnal Penelitian Agama* – 23, no. 1 (2022), <https://doi.org/10.24090/JPA.V23I1.2022.PP61-80>; Ronit Ricci, “Reading a History of Writing: Heritage, Religion and Script Change in Java,” *Itinerario* 39, no. 3 (December 18, 2015): 419–35, <https://doi.org/10.1017/S0165115315000868>.

⁴⁶ This emphasizes that pesantren serves as one of the places where Islamic manuscripts are produced, see Zakiyah Zakiyah, “Manuscripts in Sumenep Madura: The Legacy of Pesantren and Its Ulama,” *Heritage of Nusantara: International Journal of Religious Literature and Heritage* 6, no. 1 (June 30, 2017): 21–42, <https://doi.org/10.31291/hn.v6i1.133>; Jamaluddin, *Menara Kudus, Riwayat Sebuah Penerbit*, ed. Eka Prasetya Widhi Utami (Yogyakarta: Penerbit Gading, 2021), 101–2.

⁴⁷ Umma Farida and Abdurrohman Kasdi, “Women’s Roles in Ihyā’ ‘Ulūm al-Dīn and Method of Teaching It at Pesantrens in Indonesia,” *Al-Jami’ah: Journal of Islamic Studies* 59, no. 1 (June 25, 2021): 163–90, <https://doi.org/10.14421/ajis.2021.591.163-190>; Ervan Nurtawab, “The Decline of Traditional Learning Methods in Changing Indonesia: Trends of Bandongan-Kitāb Readings in Pesantrens,” *Studia Islamika*, December 31, 2019, <https://doi.org/10.36712/sdi.v26i3.11026>.

⁴⁸ Zamakhsyari Dhofier, *Tradisi Pesantren: Studi Pandangan Hidup Kyai Dan Visinya Mengenai Masa Depan* (Jakarta: LP3S, 2011), 54; Jamaluddin Jamaluddin et al., “Penulis Kitab Pegon di Jawa Abad XX: Biografi Kiai Asrori Ahmad Dan Karya-Karyanya,” *Al-Tsaqafa: Jurnal Ilmiah*

Arabic books are then more familiarly known as the *kitab kuning* (Yellow Book).⁴⁹

One of the characteristics of a student's translation of the *kitab kuning* (yellow book) is the presence of several attributes that indicate the position of the sentence in the Arabic sentence structure, apart from the meaning of the Arabic words. Sentences that are positioned as *mubtada'* (noun at the beginning of the sentence) are given the attribute *utawi*, and words that are positioned as *khavar* (predicate of the noun at the beginning) are given the attribute *iku*.⁵⁰ These attributes also appear in the inter-line pegon translation Dawuhan Islamic Manuscripts. To give the attribute *mubtada'*, the dawuhan texts do not use the word *utawi*, but "*muwah*". The mention of *muwah* and *iku* in the interlinear translation also serves as markers of the position of each word in the sentence structure.⁵¹

In the text in the image, it can be seen that there are at least two words in the position of *mubtada'*, the words "*al-din*" and "*asl al-iman*". Before stating the meaning of pegon, these two words are preceded by the word *muwah*, which shows that these two words are positioned as *mubtada'* in the Arabic sentence structure. Meanwhile, the word in the position of *khavar*, the word *huwa*, after the word "*al-din*", is given the attribute *yaiku*.

The next text in the Dawuhan Islamic Manuscripts is texts written in the *pegon* script. The term *pegon* itself comes from Javanese language, namely the word *pego*. In Titik Pudjiastuti's notes, the word *pego* is interpreted as *ora lumrah anggone ngucapake* (it is not customary to pronounce it). This unusualness

Peradaban Islam 19, no. 2 (January 2, 2023): 145–58, <https://doi.org/10.15575/al-tsaqafa.v19i2.20787>.

⁴⁹ Martin van Bruinessen, "Kitab Kuning: Books in Arabic Script Used in the Pesantren Milieu: Comments on a New Collection in the KITLV Library," *Bijdragen Tot de Taal-, Land- En Volkenkunde* 146, no. 2/3 (1990): 226–69, <https://www.jstor.org/stable/27864122>.

⁵⁰ Dhofier, *Tradisi Pesantren: Studi Pandangan Hidup Kyai Dan Visinya Mengenai Masa Depan*, 55–56.

⁵¹ Abdul Aziz et al., "Learning Arabic Pegon for Non-Javanese Santri at Pesantren," *Jurnal Pendidikan Islam* 8, no. 2 (December 31, 2022): 113–26, <https://doi.org/10.15575/jpi.v8i2.19581>.

is because the phonology of the Arabic script that was used in *pegon* script does not rely on Arabic sounds but follows the Javanese phonological system, *hanacaraka*. Therefore, there are not 28 Arabic letters like the Arabic letters (*Hijaiah* alphabet), but there are 20 according to the number of Javanese letters, *hanacaraka* ⁵².

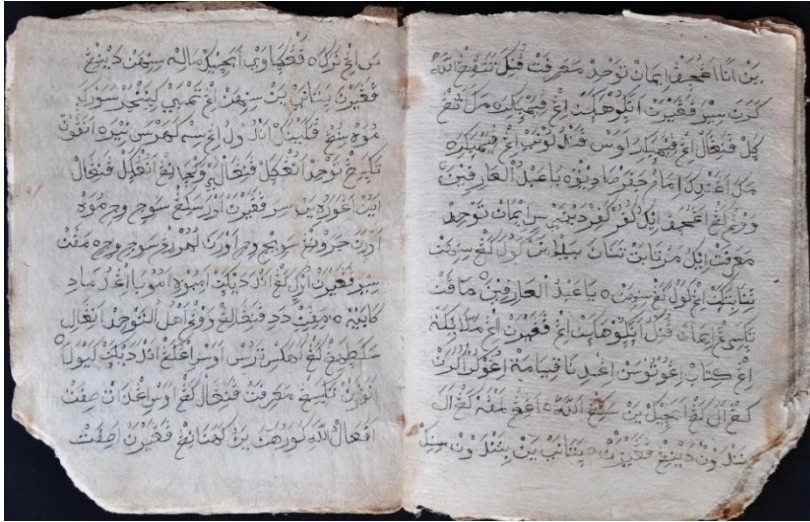


Figure 1 Pegon Text
(Source: Dawuhan Village Digital Collection)

Pegon text is the most found in the Dawuhan Islamic Manuscripts. Researchers found eighteen texts spread across five manuscripts out of thirteen existing manuscripts. The five texts are DIM I, II, IV, V, and VIII. They all contain various things such as tauheed, tasawwuf, and the sunans' songs. As seen in the picture, the existing pegon text is presented in prose (*natsar*). This prose

⁵²Titik Pudjiastuti, "Tulisan Pegon Wujud Identitas Islam-Jawa Tinjauan Atas Bentuk Dan Fungsinya," *SUHUF* 2, no. 2 (November 21, 2015): 273-75, <https://doi.org/10.22548/shf.v2i2.92>.; Ronit Ricci, "Prophets, 'Pegon', and Piety; The Javanese 'Layang Ambiya,'" *Wacana* 22, no. 3 (December 17, 2021): 617, <https://doi.org/10.17510/wacana.v22i3.1081>.

form is certainly different from the *nazam* form, as mostly written by Kiai Ahmad Rifa'i Kalisalak.⁵³

Decorative Aspects of Manuscripts

In many cases, manuscripts not only contain text, which is the manuscript's content, but quite a few also contain images and decorations that add to the aesthetic value of the manuscript. In codicological studies, manuscripts' images or decorations are divided into illumination and illustration.

Illustrations are images that have no connection to the content of the manuscript. It is presented as a purely decorative aspect, which adds to the aesthetic value of a manuscript. Different from illumination, illustrations are images presented in a manuscript not only to beautify the manuscript but also to connect with the content of the text.⁵⁴ The presence of illustrations makes it easier for readers to understand the manuscript's contents because they try to visualize them.

In the Dawuhan Islamic Manuscripts, at least two images were found. These two images are not related to the contents of the manuscripts. The first image is calligraphy reciting *basmalah* (*bismillāhir-rahmānir-rahīm*), which is shaped into the head of a *wayang* (traditional javanese puppet). This image is found in the Dawuhan Islamic Manuscripts (DIM) X, as seen in the following image.

⁵³ Abdul Djamil, *Perlawanan Kiai Desa: Pemikiran Dan Gerakan Islam K.H. Ahmad Rifai Kalisalak* (Yogyakarta: LKiS, 2001), 24.

⁵⁴ Mulyadi, *Kodikologi Melayu Di Indonesia*, 69–72.

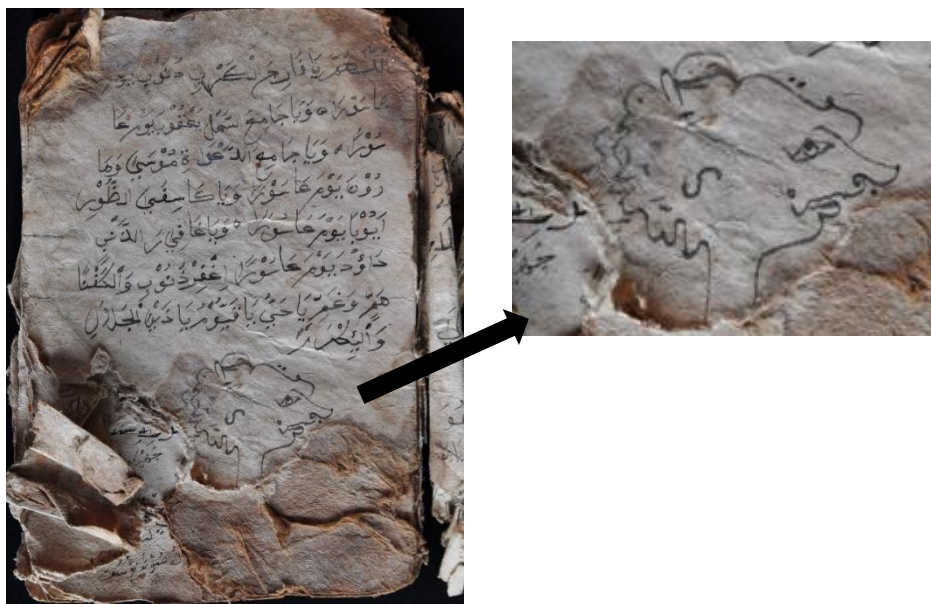


Figure 2. Sentence *basmalah* in the shape of a wayang head.
(Source: Dawuhan Village Digital Collection)

The second image is in the Dawuhan Islamic Manuscripts (DIM) XI. The image position is in the top right corner of this manuscript. To be precise, on page 7. By looking at the ink used, it is clear that the image was not written by the writer or the copyist of the manuscript, considering that there is a difference in the color of the ink. The age of the ink strokes on the image is younger than that of the content of the manuscript (text). It can be seen in the picture that the position of the *wayang* is standing upside down from the side of the text reader.

Another decorative aspect that needs to be presented here is the interpretation of the letters that form the words Allah and Muhammad, which form their artistic value. These models are found on several pages in the Dawuhan Islamic Manuscripts, such as in DIM 1.

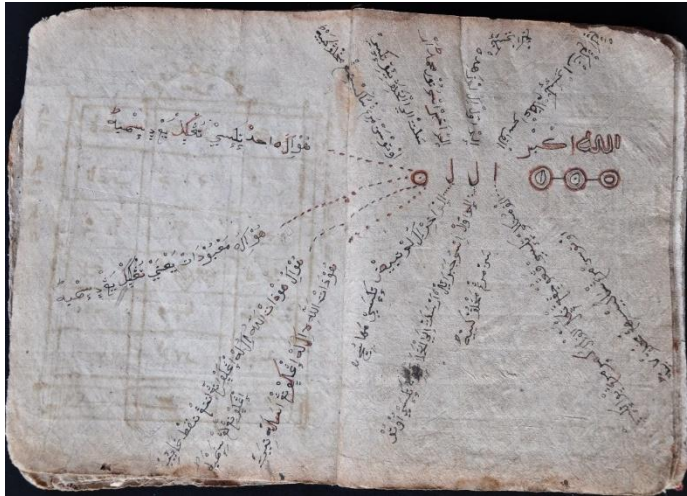


Figure 3. Explanation of each letter of the pronunciation of Allah
(Source: Dawuhan Village Digital Collection)

Apart from the image above, on several pages of the Dawuhan Islamic Manuscripts, several scratches formed columns and circles filled with several hijaiyah letters. This writing style is close to the formulation of *azimat* and *rajah*. According to the Indonesian Dictionary (Kamus Besar Bahasa Indonesia) online, an *azimat* means "an item (writing) that is considered to have supernatural powers and can protect its owner, used as an antidote to disease and so on." This understanding is in line with the statement given by Poerwadarminta, as quoted by Ghis Nggar Dwiatmojo, who said that *azimat* are 'items that are considered as *‘barang-barang sing dianggêp duwe daya sing ngungkuli kodrat’* (everything that has more power than usual). According to Poerwadarminta, *rajah* has several meanings. However, of the existing meanings, the one very close to this research is *gêgambaran utw. tulisan ing dluwang lsp. dianggo jimat* (drawing or writing on paper, etc. for a talisman).⁵⁵

⁵⁵ G. N. Dwiatmojo, "Azimat Dan Rajah Dalam Catatan Pengikut Tarekat Naqsabandiyah Di Desa Lebak Ayu Kabupaten Madiun Pertengahan Abad Ke-20," *Manuskripta* 8, no. 1 (2018), <https://doi.org/10.33656/manuskripta.v8i1.102>.

The definition of *azimat* and *rajah* above shows that the scope of *azimat* is broader than *rajah* because they do not limit themselves to writing or images but everything that has magical and supernatural value. This differs from *rajah*, which are limited to writing and drawing media. Several pages in the Dawuhan Islamic Manuscripts contain the formulas for *azimat* and *rajah*. The things of the *azimat* and *rajah* are in the following pictures.

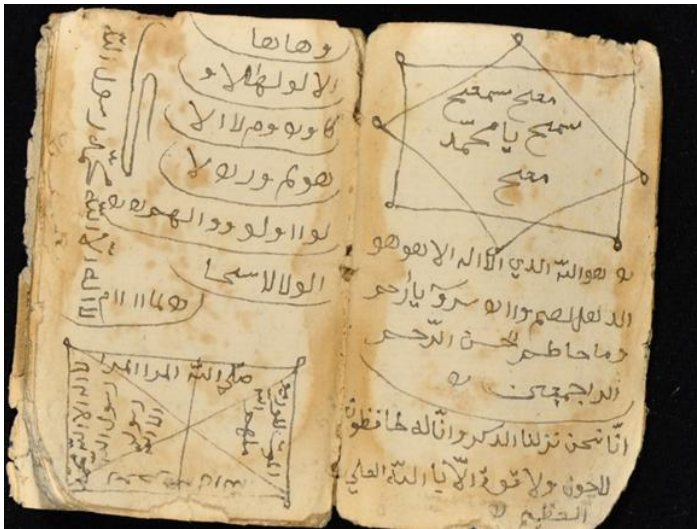


Figure 4. *Azimat* and *Rajah* in the form of an arrangement of Hijaiyyah letters
(Source: Dawuhan Village Digital Collection)

Colophons and Calendar

Another important part of the codicology is the colophon. According to Mulyadi, the colophon is a part of the manuscript that explains the author/copyist and the place and date the manuscript was written. This information is sometimes found on the title page, at the beginning texts or end.⁵⁶ Considering that the colophon mentions the year the manuscript was copied, it becomes the reliable way to determine the age of a manuscript.⁵⁷ However, what needs to be understood is that not all manuscripts that have

⁵⁶Mulyadi, *Kodikologi Melayu Di Indonesia*.

⁵⁷Fathurahman, *Filologi Indonesia*.

come down to us have colophon. Even if a colophon is found in the manuscript, not all the information above is mentioned.

In many cases, the information on the colophon only contains the date and does not mention the year.⁵⁸ In some cases, the colophon occupies several positions in the text. Most colophon positions are at the end of the text, but they are not part of the text itself. However, colophons may also be found at the beginning of a text. Meanwhile, paragraphs containing colophon usually form a triangle with the ends cut off to form a trapezium. However, colophons also form rectangles following the previous paragraphs, forming circles.⁵⁹

Dawuhan Islamic Manuscripts also contain several colophons. Of the thirteen manuscripts examined, at least four colophons were found. The first colophon is found in the Dawuhan Islamic Manuscripts (DIM) 1. The second colophon is in the Dawuhan Islamic Manuscripts (DIM) II. The third colophon is in the Dawuhan Islamic Manuscripts (DIM) VIII. The fourth colophon is found in the Dawuhan Islamic Manuscripts (DIM) XII. In order to see the four colophons above, we present pictures of the four and the results of the transliteration of their contents below.

The first colophon provides information on the day, date, and year of writing. This colophon does not say who wrote it, only that what he wrote is a recital delivered by the Prince in Giri to the *wali* (saints). The following is the transliteration of the colophon text, as seen in the picture.

⁵⁸Mulyadi, *Kodikologi Melayu Di Indonesia*.

⁵⁹ F Deroche, *Islamic Codicology: An Introduction to the Study of Manuscripts in Arabic Script* (al- Furqan Islamic Heritage Foundation, 2005), 244–45.

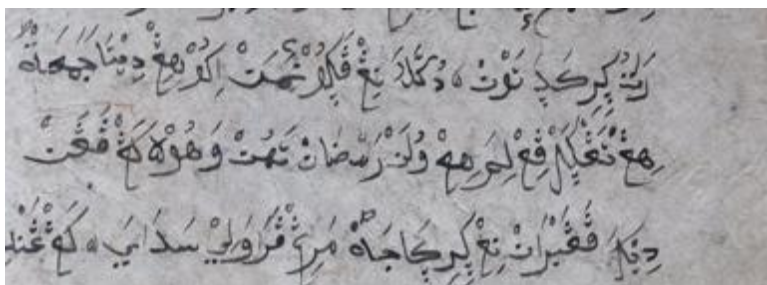


Figure 5. Colophons in DIM I
(Source: Dawuhan Village Digital Collection)

Transcription

“...tammāt iku hing dina jumat hing tanggal ping lima hing wulan
ramadan tahun Wahuw. Kang Pangandika Pangeran Ning Giri Gajah
maring para wali sadaya...”

Translation

“...completed (written) on Friday on the fifth day of the month of
ramadan, Wawu Year, Said by the Prince in Giri Gajah to all the *wali*
(saints)...”



Figure 6. Colophons in DIM II
(Source: Dawuhan Village Digital Collection)

The second colophon provides information on the date of writing without mentioning the day and year of writing. This colophon

also needs to mention who wrote it. Nevertheless, it begins with a prayer offered to God. The following is the transliteration of the colophon text, as seen in the picture.

Transcription

*“Serta anut ing mamanise ujar punika. Muga sungana nugrah
Dening pangeran kalawan syafaat andika Nabiyyallāh ‘alaihis-salām
Muwah sakatahing mitara kang amaca kang miharsa sami anedakena
ing Kang anurat muga apuranana sadosane rehing manawi wilangkung
atawa kirang Saking tutur ira ing kang angiket tutur punika. Ikulah
margi Ning anedasih pangapura ning pangeran. Tamma ting wulan
Zulhijjah. ...”*

Translation

"And his mother said this. I hope it will be good. By the prince with intercession said the Prophet of Allah peace be upon him There are many people who are watching and listening. I hope we will be forgiven for. From what I speech or my words. That's the way
The Gods forgiveness. In the end of the month Zulhijjah. ..."

The third colophon provides information on the day of writing without mentioning the month and year of writing. Apart from that, this colophon also mentions who wrote it, namely a student. The following is the transliteration of the colophon text, as seen in the picture.

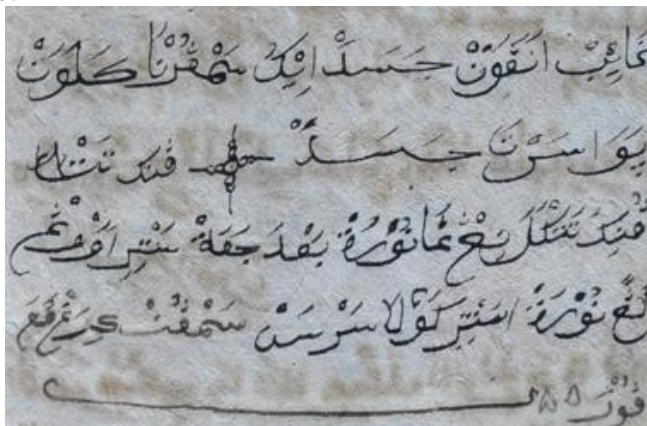


Figure 7. Colophons in DIM VIII
(Source: Dawuhan Village Digital Collection)

Transcription

“Gaib anapun jasad iku sampurna kalawan nyawa serta jasad. Punika tatkala punika tatkala ning anurut bakda (ja’ah) jumat santri uwong kang nurut santri kawla “sarsat” sampun kirang pangapura.”

Translation

"Obscure. even the body is perfect. Soul and body. is ...That's why after Friday prayer santri (students) whom. Written by a santri (student) "sarsah" and please forgive if there is any deficiency"

The fourth colophon provides information on the day, month, and year of writing. The author's name is not mentioned. The following is the transliteration of the colophon text, as seen in the picture.

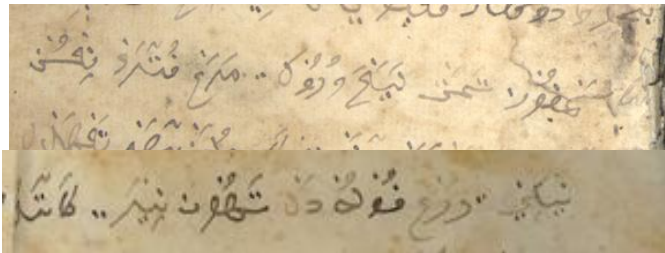


Figure 8. Colophons in DIM XII
(Source: Dawuhan Village Digital Collection)

Transcription

“...Tammam syaikh wuruk marang putra ningsun bestari. Malam ahad pon anika wulan Besar tanggal Niki rong puluh dal tahunira”

Translation

“After, the syeikh said to his son/daughter Esteri. A night before Ahad Pon in the month of Zulhijjah The day of 20 in this year”

From this discussion, several unique codicological aspects were observed in the thirteen Dawuhan Islamic Manuscripts. These four aspects demonstrate the local characteristic of Banyumas culture such as the portrayal of *wayang* (puppet

shadow) as figurative text, sufistic nuance as well as fiqh (Islamic jurisprudence) discussion, and *azimat* (amulet) texts oftenly used by Banyumas people.

CONCLUSION

This study found some important insights from the Dawuhan Islamic Manuscripts. First, in terms of their condition and codicological features, thirteen manuscripts were identified in the Dawuhan area, comprising a total of thirty-five texts spanning a range of Islamic disciplines, including the Qur'an, theology (*tawhīd*), jurisprudence (*fiqh*), history, Sufism, devotional prayers, and talismanic practices (*azimat*). These manuscripts are in a highly deteriorated state: bindings are loose, pages are perforated or missing, ink is faded, and the writing substrate is severely damaged. Among these, only one manuscript contains an attribution, which reads, "*punika takalaning anurat ba'da ju(m)'at santri wong kang nurat santri kula sarsah sampun kirang pangapura*," indicating the author was a student.

Second, the manuscripts exhibit notable codicological diversity. This is observable in the variety of texts, scripts, and languages represented: four texts are entirely in Arabic (including the Qur'an and prayers); thirteen are interlinear translations; and eighteen are written in Pegon script. In terms of ornamentation, at least two manuscripts contain visual elements, one of which features a calligraphic rendering of the *basmalah* (*bismillāhir-raḥmānir-raḥīm*) stylized in the form of a *wayang* figure. Additionally, four manuscripts contain colophons: DIM I, DIM II, DIM VIII, and DIM XII, offering valuable clues for provenance, dating, and scribal networks.

Given their fragile condition, the Dawuhan manuscripts demand urgent preservation. A multi-staged approach is needed: physical restoration by trained conservators using archival-grade materials; digitization to minimize handling and extend accessibility; and improved storage conditions, particularly temperature and humidity control, to mitigate further deterioration. Collaborative support from academic and cultural institutions is also essential, both for technical assistance and

resource mobilization. Furthermore, raising public awareness about the importance of these manuscripts can foster community involvement in their safeguarding.

Beyond preservation, these manuscripts are of profound scholarly interest. They illustrate the creative interweaving of Islamic teachings with Javanese cultural expression. Composed in Arabic, Javanese and Pegon, they reflect the adaptation of religious learning to local pedagogical and artistic traditions, exemplified by the integration of *wayang*-inspired visual motifs. Their thematic range, from Qur'anic exegesis and theology to ethics and mysticism, demonstrates the intellectual breadth of Islamic scholarship in the region.

For religious studies, the Dawuhan collection offers insight into localized expressions of Islam in Java, revealing layers of spiritual interpretation and community practice. From a cultural perspective, their visual and linguistic features enrich our understanding of knowledge transmission, showing how universal Islamic doctrines were embedded within and shaped by indigenous frameworks. In this way, the Dawuhan manuscripts stand as a testament to the dynamic interplay between global Islamic traditions and regional cultural identities—making their preservation not only a technical imperative but a scholarly and cultural necessity.

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Interview

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