

MATERIALITY AND TRANSMISSION  
OF QUR'ANIC EXEGESIS IN NINETEENTH-CENTURY JAVA  
A Codicological Study of KH. Sholih Tsani's Manuscript of *Tafsīr Al-Jalālayn*

Iftitari Itsna Syayyidah<sup>1</sup>, Ahmad Zaidanil Kamil<sup>2</sup>, Jazilatul Atiyah Abdur Rouf<sup>3</sup>

<sup>1,2</sup>Sunan Ampel State Islamic University Surabaya, Indonesia;

<sup>3</sup>Al-Azhar University, Cairo, Egypt

[iftitariitsna@gmail.com](mailto:iftitariitsna@gmail.com); [ahmad.zaidanil@uinsa.ac.id](mailto:ahmad.zaidanil@uinsa.ac.id); [jazilatulatiyah@gmail.com](mailto:jazilatulatiyah@gmail.com)

**Abstract**

This study examines the codicological aspects of a manuscript of *Tafsīr al-Jalālayn* copied by KH Sholih Tsani, a scholar within the intellectual tradition of Pondok Pesantren Qomaruddin Sampurnan Bungah Gresik. The research aims to identify the manuscript's material characteristics, scribal patterns, paratextual elements, and the historical context surrounding its production. It employs a descriptive-analytical approach, combining direct observation of the manuscript, literature review, and interviews with local historians. The findings indicate that the manuscript was written on European paper bearing a watermark, using Naskhi script, with red ink for Qur'anic verses and black ink for the commentary. Various paratextual features such as marginal notes, reference symbols, corrections, catchwords, and a colophon are consistently present. The colophon records that the copying was completed on 14 Ramadan 1279 AH (5 March 1863 CE). This study offers a novel contribution by integrating codicological, textual, and paratextual analyses while linking the manuscript to the Haramain-Hadramaut scholarly network. In doing so, the manuscript is understood not merely as a tafsir text, but as a medium of scholarly transmission and intellectual legitimation within the pesantren tradition.

**Keywords:** Codicology, Tafsīr al-Jalālayn Manuscript, KH. Sholih Tsani.

**Abstrak**

*Penelitian ini mengkaji aspek kodikologis manuskrip Tafsir al-Jalalayn yang disalin oleh KH. Sholih Tsani, salah satu ulama dalam tradisi keilmuan Pondok Pesantren Qomaruddin Sampurnan Bungah Gresik. Kajian ini bertujuan mengidentifikasi karakter material naskah, pola penyalinan, unsur parateks, serta konteks historis penyusunannya. Penelitian menggunakan pendekatan deskriptif-analitik melalui observasi langsung terhadap manuskrip, studi kepustakaan, dan wawancara dengan sejarawan lokal. Hasil penelitian menunjukkan bahwa manuskrip ditulis di atas kertas Eropa berciri watermark, menggunakan khat Naskhi, dengan tinta merah untuk ayat Al-Qur'an dan tinta hitam untuk teks tafsir. Unsur parateks seperti catatan marginal, simbol rujukan, koreksi, catchword, dan kolofon ditemukan secara konsisten. Kolofon mencatat penyelesaian penyalinan pada 14 Ramadhan 1279 H (5 Maret 1863 M). Penelitian ini menghadirkan kebaruan melalui pendekatan terpadu yang menggabungkan analisis kodikologi, tekstologi, dan parateks serta mengaitkannya dengan jaringan sanad Haramain-Hadramaut, sehingga manuskrip dipahami sebagai medium transmisi dan legitimasi keilmuan dalam tradisi pesantren.*

**Kata Kunci :** *Kodikologi, Manuskrip Tafsir al-Jalalayn, KH. Sholih Tsani.*

## Introduction

In the early of the 20th century, as the modernist movement gained momentum, the prominence of *Tafsir al-Jalālain* began to wane, occasionally being supplanted by contemporary exegeses that reflected modern sensibilities, most notably those authored by Egyptian scholars. However, this shift appears to have been largely confined to the modernist interpretive tradition. Within more traditionalist Muslim scholarly circles, *al-Jalālain* maintained its significant standing. In the post-independence era, the burgeoning production of Qur'anic exegeses and translations in Indonesia including the official government Quranic translation demonstrated the pervasive influence of various classical and modern works beyond *al-Jalālain*. Nevertheless, these fluctuating trends did not displace *al-Jalālain* from its position as a primary reference work, particularly within the *pesantren* (Islamic boarding school) environment (Luthfillah 2024, 405).

In tandem with the modernization process of the early 20th century, *Tafsir al-Jalālayn* experienced increasingly widespread dissemination in Indonesia, where it was continuously reproduced as a foundational source for Islamic pedagogical practices within the *pesantren* (Islamic boarding school) tradition. The text also remained a common reference in modernist-reformist Islamic educational institutions, including those affiliated with *Persatuan Islam* (Persis). Nevertheless, the dynamics underlying the marginalization of *al-Jalālayn* within the evolution of modernist exegetical discourse in Indonesia appear to have received insufficient academic attention. This oversight persists despite the fact that, for centuries, *al-Jalālayn* has performed a vital function as a linguistic and hermeneutical bridge between the Qur'anic text and non-Arab Muslim communities across Southeast Asia (Nurtawab 2021, 5).

Javanese manuscripts of *Tafsir al-Jalālayn* are characterized by translation methods such as *sorogan* (individualized learning), *bandongan* (collective learning), and *musyawarah* (scholarly deliberation). Annotations within these manuscripts are predominantly the product of *bandongan* sessions. Distinctive features of Javanese manuscripts include the use of red ink for the Qur'anic text and black ink for the commentary (*tafsir*). Furthermore, they feature interlinear notes written in Javanese using the Arabic script (*pegon*). The wide interlinear spacing facilitates *terjemahan gandhul* (hanging translations), and the extensive nature of these marginalia serves as empirical evidence of an active *bandongan* tradition (Maftuhin 2023, 7).

This research is situated within the field of codicology, an inquiry that examines various facets of a manuscript, such as writing materials, dating, provenance, scribal identity, physical description, state of preservation, illumination, and cataloging processes. As such, codicology serves as a crucial discipline for historians and literary

scholars by providing empirical data on the physical characteristics of historical documents and the cultural contexts underpinning the creation of ancient manuscripts (Agus Sulthon 2025, 5).

As a fundamental discipline, codicology possesses significant potential for optimization within Islamic studies, given the wealth of historical information embedded in manuscripts (Taufiqurrahman dkk. 2021, 135). According to Gacek, codicology should not be viewed merely as the "archaeology of the manuscript" but as a discipline encompassing the history of the manuscript, its transmission, collections, collectors, and repository institutions, such as libraries and related entities (Akkerman 2025, 360). Codicological analysis reveals regional particularities such as local paper types, ink compositions, binding styles, and pagination systems that reflect the synthesis of Islamization and indigenous knowledge systems (Mursyid dkk. 2026, 201).

Several studies indicate that *Tafsīr al-Jalālayn* in Indonesia has been examined not only through textual content but also through codicological approaches that emphasize physical aspects, scribal traditions, and the *pesantren* (Islamic boarding school) contexts in which these manuscripts were utilized. Three manuscripts of *Tafsīr al-Jalālayn* from Lasem, Tuban, and Rembang exhibit distinctive characteristics of the Javanese *pesantren* tradition. The Lasem manuscript, housed in the Masjid Jami' Lasem Library, it contains supplementary commentaries that expand upon verse explanations, demonstrating intertextual links to earlier exegetical works (Chilyatus Saadah 2019, 61). The Tuban manuscript, belonging to KH. Nur Hisyam, this copy utilizes the *makna gandul* (hanging translation) system with specific codes such as *utawi*. It includes marginalia referencing other *tafsīr* works, such as *Anwār al-Tanzīl*, and contains several scribal errors, some of which have been corrected (Farikha 2021, 165). The Rembang manuscript, owned by Kiai Syarbini in Karangasem Sedan, it features additional texts beyond the main *matn* (source text). These additions serve as distinguishing markers reflecting the scribal practices of students or teachers for pedagogical purposes, reinforcing *al-Jalālayn*'s status as a primary reference in Indonesian *pesantren* (Ma'ali dan Asif 2020, 20).

Based on the existing manuscripts, this research focuses on the *Tafsīr al-Jalālayn* manuscript by KH. Sholih Tsani. The selection is motivated by the lack of in-depth studies concerning his work, particularly within the *Bungah* region. KH. Sholih Tsani was a highly influential scholar among the people of *Bungah* and its environs, his legacy is honored annually through the *haul* tradition (commemorative anniversary), which also pays tribute to other prominent *kyai*, scholars, and the *muassis* (founders) of Pondok Pesantren Qomaruddin, including Kyai Qomaruddin, K.H. Ismail, K.H.

Mohammad Sholih Musthofa, and K.H. Ahmad Muhammad Al Hammad, alongside the *ndalem* (family of the Kyai) and other founding figures (Alauddin 2022, 92).

Although *Tafsīr al-Jalālayn* has been extensively studied within the context of Southeast Asian (Nusantara) manuscripts, previous scholarship has typically addressed codicological or textological aspects in isolation, failing to link them to broader networks of *sanad* (scholarly chains of transmission). To date, there is a lack of comprehensive research on KH. Sholih Tsani's manuscript that integrates codicological, textological, and paratextual analysis while connecting it to the intellectual networks of the *Haramain* (Mecca and Medina) and *Hadramaut*. Consequently, the scholarly authority and position of this manuscript within the relationship between local and global ulama networks remain largely unexplored. This research addresses two primary problems. First, the biography of KH. Sholih Tsani and the identification of his *Tafsīr al-Jalālayn* manuscript through a codicological lens. The essential goal of this study is to provide new insights to the public, demonstrating that KH. Sholih Tsani was not only an active figure in Islamic *da'wah* but also played a pivotal role in the development of education within the *pesantren* environment.

## Method

This study employs a descriptive-analytic method within a qualitative framework. The data collection process was conducted through direct observation of the *Tafsīr al-Jalālayn* manuscript, currently housed in the Northern Complex of the Qomaruddin Islamic Boarding School Foundation in Sampurnan, Bungah, Gresik. Additionally, data were gathered through a literature review, examining relevant sources such as academic journals, books, and scholarly articles. The researcher also conducted interviews with historians within the Qomaruddin *pesantren* community to elicit detailed information regarding the physical description of the manuscript and the biographical background of its scribe.

The accumulated data were subsequently analyzed using descriptive-analytic techniques. The analytical phases involved examining each finding, interpreting them through historical and codicological lenses, and providing a systematic description. Through this methodological approach, the study yields a comprehensive understanding of the physical characteristics, content structure, scribal process, and the historical context underlying the existence of the *Tafsīr al-Jalālayn* manuscript (Feny Rita Fiantika 2022, 5).

## Philological Aspects and Manuscript Description of *Tafsīr al-Jalālayn*

In manuscript studies, philology plays a pivotal role by highlighting three primary dimensions. First is the linguistic aspect, which involves the study of language

constituents such as phonology, syntax, and various elements within the realms of linguistics and grammar. Second, philology concerns the meticulous interpretation of meaning and vocabulary, aiming to provide total linguistic clarity and word-for-word precision. Third is the literary aspect, which evaluates the aesthetic and expressive use of language ((Achmad Zaidun 2014, 5). A core objective of philological inquiry is the critical examination of manuscripts and their textual contents. Findings from philological research offer significant contributions as reference points for studies in history, customary law (*adat*), religious development, linguistics, and culture, as well as other public interests (Achmad Zaidun 2014, 13).

The *pesantren* is a traditional Islamic educational institution known by various designations across Southeast Asia, such as *pondok*, *surau*, or *dayah* (Maftuhin 2023, 7). Within this system, teachers are referred to as *kiai* and students as *santri*. Generally, a *pesantren* comprises specific architectural elements, including a mosque for worship, dormitories for students, classrooms, and the *kiai*'s residence. The curriculum encompasses diverse fields of knowledge, including *fiqh* (jurisprudence), *tauhid* (theology), Arabic grammar, and Qur'anic studies. Much of the literature used in these studies originates from the works of Middle Eastern scholars (Gusmian dan Abdullah 2022, 161).

The manuscript collection held by Pondok Pesantren Qomaruddin Sampurnan in Bungah, Gresik, is remarkably rich and diverse, reflecting an intellectual tradition that has flourished for centuries. This is evident in the variety of manuscripts covering *aqidah* (creed), *tasawuf* (sufism), *fiqh*, and *nahwu* (syntax). Furthermore, there are manuscripts specifically dedicated to the study of Qur'anic exegesis (*tafsīr*) from the past.

This research focuses on a handwritten copy of *Tafsīr al-Jalālayn* authored by the fifth leader of Pondok Qomaruddin, KH. Sholih Tsani. The historical context of this copy dates back to the period when KH. Sholih Tsani was a student at Pondok Kedungmeduro in Surabaya (formerly part of the Buduran district in Sidoarjo). The use of *Tafsīr al-Jalālayn* is well-established within *salaf* (traditional) *pesantren* circles. The original work was co-authored by Imam Jalāl al-Dīn al-Maḥallī and Imam Jalāl al-Dīn al-Suyūṭī.

In the process of transcribing this manuscript, the author provided extensive commentary through supplementary notes (*hashiyah*), which contain explanations of Qur'anic verses as well as exegetical elaborations. He personally inscribed these notes by hand, utilizing black ink for both the commentary and the supplementary annotations. Conversely, red ink was employed specifically for the transcription of the Qur'anic verses. The resulting manuscript, authored by KH. Sholih Tsani, is currently

preserved by the *dzurriyah* (descendants) of Pondok Pesantren Qomaruddin in Bungah, Gresik.

### Biography of KH. Sholih Tsani

KH. Moh. Sholih Tsani was born Mohammad Nawawi. He was the son of K.H. Abu Ishaq (also known as Syekh Madyani) and Rosiyah binti Kyai Harun (KH. Moh. Sholih Awwal). Historical records of Pondok Qomaruddin identify K.H. Abu Ishaq as a prominent scholar from Tuban and the author of the treatise *Tibyān al-Asrār*. Chronological accounts indicate that K.H. Abu Ishaq was a contemporary of other illustrious Southeast Asian scholars, such as Kiai Nawawi Banten (d. 1879 CE / 1314 AH) and Kiai Sholeh Darat Semarang (d. 1903 CE / 1321 AH). They notably studied in Mecca during the same period. Consequently, KH. Sholih Tsani is the grandson of Kyai Harun (KH. Moh. Sholih Awwal). The epithet "*Tsani*" (meaning "the second") was appended to his name to distinguish him from his grandfather.

Kiai Sholih Tsani was born in Rengel Village, Tuban, East Java, in 1838 CE (1254 AH). According to internal *pesantren* records, his birth is precisely dated to 3 Ramadhan 1254 AH, corresponding to November 21, 1838 CE. Manuscripts from the *ndalem* (the Kyai's family residence) corroborate this date, confirming the alignment between the Hijri and Gregorian calendars. Interestingly, Kiai Sholih Tsani's birth occurred shortly after the passing of his grandfather, KH. Moh. Sholih Awwal, in 1253 AH/1838 CE (Alauddin 2022, 89).

Regarding his intellectual formation, Kiai Sholih Tsani pursued his studies at several renowned *pesantren*. He received his foundational religious education directly from his parents in Rengel, Tuban. Between 1849 and 1851 CE, he began his residency at Pesantren Qomaruddin, meaning he had already become a *santri* (student) at the institution by approximately ten years of age. Following his tenure at Qomaruddin, he continued his scholarly journey in Madura at Pondok Pesantren Sembilangan under the tutelage of Kyai Muqodas from 1851 to 1853 CE. Subsequently, he relocated to Pesantren Kedungdoro in Sidoarjo, where he studied under Kyai Nidhamuddin and Kyai Amari from 1853 to 1858 CE. Furthermore, records indicate that between 1858 and 1859 CE, Kiai Sholih Tsani also resided at a *pesantren* in Pamekasan, Madura, under the guidance of Kyai Ismail.

At the age of 25, Kiai Sholih Tsani married Muslihah, the daughter of Nyai Asyiah. The marriage took place in 1862 CE (1279 AH). Following the union, Kiai Sholih Tsani was entrusted to succeed his father-in-law, Kyai Mustofa, as the principal leader (*pengasuh*) of Pondok Pesantren Qomaruddin, a role he assumed in 1862 CE (Alauddin 2022, 90). Kiai Sholih Tsani was appointed to this leadership position through a

consensus (*musyawarah mufakat*) among the elders and the extended Sampurnan family. After the wedding, his uncles convened to deliberate on the succession; the collective agreement designated Kiai Sholih Tsani to carry forward the mandate of K.H. Mustofa as the custodian of the institution. From that point forward, he resided in Sampurnan, Bungah, with his family to oversee the continued development and expansion of the *pesantren*.

After approximately ten years of leading Pondok Qomaruddin, around 1874 CE, Kiai Sholih Tsani embarked on the Hajj pilgrimage. Upon his return, he was blessed with more children, eventually totaling seven. Back in his homeland, he resumed his leadership with renewed vigor and unwavering dedication. Under his stewardship, the *pesantren* experienced rapid growth, with the student body (*santri*) increasing significantly to over 500 individuals hailing from various regions across East, Central, and West Java. Beyond his pedagogical focus, Kiai Sholih Tsani was also a prolific writer, producing works such as *Qashidah fi Al-Shaūm* and *Qashidah li Al-Shibyān*, both of which expound upon theological (*tauhid*) doctrines (Alauddin 2022, 91).

Kiai Sholih Tsani eventually faced a decline in health and passed away on 28 August 1902 CE (24 Jumadil Ula 1320 AH). At the time of his death, he had led Pondok Pesantren Qomaruddin for nearly 38 years. Under his leadership, the institution achieved diverse advancements and progress. He was interred in the cemetery complex of the *muassis* (founders) and leaders of Pondok Pesantren Qomaruddin in Sampurnan, Bungah, Gresik (Alauddin 2022, 92). Kiai Sholih Tsani occupies a central position in the historical development of Pondok Pesantren Qomaruddin. His intellectual reputation was forged through an extensive scholarly odyssey (*rihlah ilmiah*) that spanned Tuban, Qomaruddin (Gresik), Kedungmeduro (Surabaya), Sembilangan, and Pamekasan, ultimately reaching its zenith in the Holy Land of Mecca.

In the intellectual sphere, Kiai Sholih Tsani possessed a robust lineage of transmission (*sanad*) linked to the scholarly traditions of Hadramaut, Yemen. He studied directly under Syekh Amari, a disciple of Syekh Salim bin Sumair al-Hadhrami (author of the foundational text *Safinah al-Najā*). This lineage underscores the historical interconnectedness between Pondok Pesantren Qomaruddin and the Hadrami intellectual tradition, which served as a vital pillar in the discourse of *fiqh* (jurisprudence) across the Malay Archipelago (Nusantara).

During his residency in the Haramain (Mecca and Medina), Kiai Sholih Tsani studied under Sayyid Abu Bakar bin Muhammad Syatha' al-Dimyati, the author of the monumental work *I'ānah al-Thālibīn*. This proximity provided Qomaruddin with direct access to the advanced *fiqh* curriculum then developing in Mecca. This phenomenon illustrates a dynamic intellectual dialectic between the Haramain and Hadramaut, with

Kiai Sholih Tsani serving as a bridge who integrated these two traditions into the Indonesian *pesantren* curriculum.

Within the history of Nusantara scholars, Kiai Sholih Tsani was part of an influential intellectual triad known as the "Tiga Sholih" (The Three Sholihs), comprising:

1. Kiai Sholih Tsani (Sampurnan, Bungah, Gresik)
2. Kiai Sholih (Pacitan/Termas, referring to the network of Syekh Mahfudz al-Tarmasi)
3. Kiai Sholih (Langitan, Tuban)

These three scholars converged during their educational tenure in the Haramain under the guidance of Sayyid Ahmad Zaini Dahlan, the Mufti of Mecca at the time. The significance of Kiai Sholih Tsani's position is evident in the structure of his *sanad*, which traces back to Sayyid Ahmad Zaini Dahlan, a path that connects him to major figures such as Syekh Nawawi al-Bantani, Syaikhona Kholil Bangkalan, Syekh Mahfudz al-Tarmasi, and Kiai Sholeh Darat.

Kiai Sholih Tsani's connection to Sayyid Abu Bakar Syatha' is further corroborated by several manuscript copies produced by "Mbah Sholih Tsani," which extensively quote and transcribe the works of Sayyid Ahmad Zaini Dahlan. This evidence confirms that Kiai Sholih Tsani did not merely transmit knowledge orally but was actively engaged in a text-based scriptorium tradition, drawing directly from the highest scholarly authorities in Mecca. Consequently, Pondok Pesantren Qomaruddin historically functioned as a pivotal axis within the network of Nusantara *ulama*, maintaining a direct link to the intellectual centers of the Islamic world.

### Codicological Aspects of the Manuscript

The title of the manuscript identifies the work as an exegetical text authored by Imam Jalāl al-Dīn al-Maḥallī and Imam Jalāl al-Dīn al-Suyūṭī, though it does not explicitly use the title *Tafsīr al-Jalālayn*. Nevertheless, content analysis confirms that the text is identical to the original *Tafsīr al-Jalālayn*. This manuscript consists of two volumes. Volume I, contains the exegetical transcription beginning from Surah al-Baqarah, verse 1. However, the exact terminal point cannot be determined due to the non-sequential arrangement of the folios and several missing sections. Volume II, comprises the continuation of the commentary, starting from Surah al-Kahf, verse 1, and extending through the exegesis of Surah al-Fātihah. This division indicates that the exegetical text in this manuscript was transcribed and organized into two distinct yet interrelated volumes.

Historically, *Tafsīr al-Jalālayn* is a work of Qur'anic exegesis co-authored by two Egyptian scholars who shared the same first name: Jalāl al-Dīn. Jalāl al-Dīn al-Maḥallī

initiated the work by commenting from Surah al-Kahf to Surah al-Nās, followed by Surah al-Fātihah. However, he passed away in 1459 CE (864 AH) before the project was completed. In 1465 CE (870 AH), his student, Jalāl al-Dīn al-Suyūṭī, resumed the task, commenting on the section of the Qur'an from Surah al-Baqarah to Surah al-Isrā'. Al-Suyūṭī eventually unified the entire work in 1467 CE (872 AH). Al-Suyūṭī himself passed away in 1505 CE (911 AH).

Yunus (1979, 218–220) notes that *Tafsīr al-Jalālayn* was already utilized in Qur'anic instruction during the era of the Wali Songo in Demak. Given that al-Suyūṭī's works had reached India as early as 1471, it is highly probable that this *tafsīr* arrived in Java shortly after its compilation. Thus, its presence in the region can be traced back to the 16th century. However, as no Javanese manuscripts from that specific century have been discovered, further evidence is required to definitively establish its role in the early Islamic intellectual development of Java (Nurtawab 2018, 8).

*Tafsīr al-Jalālain* is a concise yet "efficient" exegesis. This commentary is well-suited for students of Islamic studies and enjoys a broader readership than many other works of *tafsīr*. Al-Suyuti's explanation regarding his teacher's work helps elucidate the reasons behind the commentary's enduring popularity. In his preface, al-Suyuti states that he completed his teacher's work while strictly adhering to the established pattern (*namt*) set before him (Maftuhin 2023, 5).

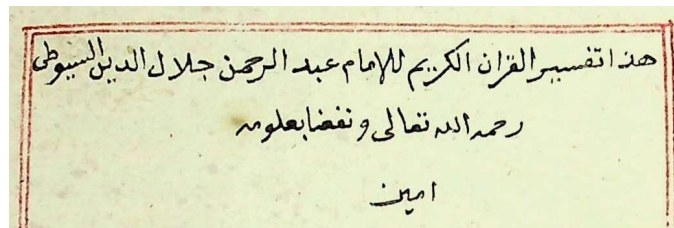


Figure 1. Title *Tafsīr al-Jalālain* on manuscript  
(Source: TPKP Qomaruddin)

The inventory code for the digitized file of this *Tafsīr al-Jalālain* manuscript is NT-TJ1-GSK-60. This code indicates that the manuscript is registered within the 'NT' data system, managed by the manuscript preservation institution Nahdlatut Turats. The 'TJ1' designation signifies that the manuscript is part of the collection of the first volume of *Tafsīr Jalālayn*. Furthermore, the 'GSK' code identifies that the digitization process was conducted in the Gresik region, while the numerical suffix '60' denotes the manuscript's sequence number within the preservation program executed by Nahdlatut Turats in collaboration with Pondok Pesantren Qomaruddin.

The paper used in this manuscript is of European origin and features a watermark. A watermark is an identification mark in the form of a translucent image produced

during the manufacturing process by creating variations in pulp thickness, rendering it visible when held against transmitted light. Mulyadi notes that a watermark is a distinct image on the paper that becomes clearly visible when viewed against sunlight or artificial lighting (Agus Sulthon 2025, 28).

Watermarks serve as a crucial tool for estimating the year of transcription or composition in cases where explicit textual data is absent from the manuscript. As an essential physical attribute of classical manuscripts, watermarks provide significant insights into a work's historical background. The study of watermarks can be situated within the broader fields of philology and, more specifically, codicology (Safitri et.al. 2022, 3).

The watermark commonly identified in this type of paper consists of three crescent moons arranged in a row, known in European filigranology as *tre lune*. This motif was prevalent in European paper production from the 17th to the 19th centuries and is frequently associated with the paper trade routes extending into Asia, including the Malay Archipelago (*Nusantara*). The presence of the *tre lune* watermark on the manuscript indicates that the paper was not a local product, but rather imported material distributed through international trade networks (Yahya dan Jones 2021, 160). In this particular manuscript, a crescent moon-shaped watermark is visible; however, it is only partially discernible as it is situated within the gutter of the manuscript's binding.

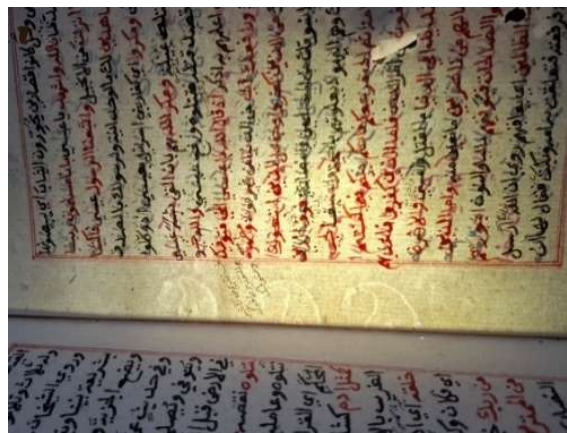


Figure 2. Watermark on manuscript  
(Source: TPKP Qomaruddin)

The physical condition of a manuscript can be assessed based on the quality of the paper material, the integrity of the binding whether it remains intact or has begun to detach and the legibility of the ink, which may be faded or lost. The degree of degradation is also evident through the presence of tears, stains, moisture damage, and other forms of deterioration. Factors contributing to manuscript deterioration include

high humidity or extreme temperature fluctuations, pest infestations such as termites and fungi, inadequate storage conditions, and damage resulting from external events such as conflict, fire, rain, and other disasters.

The physical state of the *Tafsir al-Jalālayn* manuscript is considered relatively stable. Certain pages are noted as missing, indicated by discrepancies between the textual sequence and the standard arrangement of *Tafsir al-Jalālayn*. Furthermore, localized damage is visible in several sections, likely precipitated by moisture and termite activity. Nevertheless, the majority of the text remains clearly legible.



Figure 3. Manuscript condition  
(Source: TPKP Qomaruddin)

The preceding figure illustrates the manuscript in a relatively intact state. However, the central portion of the codex has sustained significant damage, resulting in the loss of text and rendering certain passages within that section illegible.



Figure 4. Physical state of manuscript damage  
(Source: TPKP Qomaruddin)

The owner of a manuscript is the party responsible for its preservation and maintenance; however, this does not inherently imply that the owner is the original author or the scribe of the text. According to an interview with Ustadz Washil, a historian at the Qomaruddin Islamic Boarding School (*Pondok Pesantren*), the owner of this particular manuscript is KH. M. Alauddin, Lc., the tenth leader and a *zurriyah* (descendant) of the Qomaruddin Islamic Boarding School in Sampurnan, Bungah, Gresik. Currently, the manuscript is housed in the Manuscript Gallery of the Qomaruddin Islamic Boarding School, located within the northern complex of the Qomaruddin Foundation. The manuscript is stored in a specialized cabinet and is protected by a *portepel* (storage box) to ensure its long-term preservation.



**Figure 5.** Manuscript storage  
(Source: TPKP Qomaruddin)

This manuscript of *Tafsīr al-Jalālayn* measures 22.7 cm × 16.3 cm, with a text block of 16.5 cm × 9 cm. The upper and lower margins each measure 3 cm, while the outer margin reaches 5.2 cm and the inner margin (gutter) is 2 cm wide. The interlinear spacing for each verse is 0.4 cm, whereas the distance between the verses and the *pegon* script (interlinear gloss) is approximately 1 cm. The manuscript contains 19 lines per page, totaling 174 *recto-verso* pages, and includes catchwords. On the right-hand pages, the margins are 3 cm (top), 3 cm (bottom), 5.2 cm (right), and 2 cm (left). Conversely, the left-hand pages have margins of 3 cm (top), 3 cm (bottom), 2 cm (right), and 5.2 cm (left).

Regarding this manuscript, the binding process was not executed neatly due to its physical condition, which has fragmented into several parts, making it impossible to reintegrate into a single, cohesive volume. Nevertheless, the manuscript is provided

with a specialized brown cover intended to protect the entirety of the manuscript and ensure its preservation.



Figure 6. Cover of manuscript  
(Source: TPKP Qomaruddin)

This manuscript utilizes the Arabic language and script, while its interpretation (*makna gandhul*) is written in the *Pegon* script. Supplementary explanations of the primary text are also composed in *Pegon*. Historically, *Pegon* emerged as a vital element of *pesantren* civilization, as pedagogical processes and intellectual works within these environments flourished through the tradition of *Pegon* writing (Baidowi 2020, 470). The *Pegon* script is not dependent on Arabic phonetics; rather, it adheres to the Javanese phonological system of *hanacaraka*. Consequently, it does not consist of the 28 Arabic letters (the *Hijaiyah* alphabet), but instead comprises 20 characters, corresponding to the number of Javanese *hanacaraka* letters (Fauji et.al. 2025, 124).

Regarding the dynamics of scholarly transmission and literary traditions in Java, the dominant influence of Islam helped construct two trends of literary expression: Islamic *santri* literature and Javanese Islamic literature (Zakiyah 2016). In the Indonesian context, the localization of the Qur'an did not occur in a singular fashion; rather, it adopted various forms, ranging from literal word-for-word translations (*gandhul* and interlinear models) and narrative translations emphasizing readability, to translations integrated with commentary as part of the local *tafsir* tradition (Baidowi dan Ma'rufah 2025, 312).

In its development, the use of the *Pegon* script was not restricted to the Javanese language, but also spread to various regions outside of Java. For instance, it was utilized for Sundanese in West Java, Buginese in Sulawesi, and Malay in Sumatra. This condition aligns with the views of Denys Lombard, who stated that until the end of the 19th century (the late 1880s), the Arabic script remained dominant in the writing of Malay and several other regional languages, such as Acehnese and Minangkabau (Amrulloh 2024, 66).

The *al-Jalālayn* manuscripts were generally produced for personal study; therefore, scribes or *santri* did not always translate every word. Translations were recorded only as needed: some provided comprehensive additions, while others merely noted key terms. Technically, the method of translating Arabic words from both the Qur'anic verses and the *al-Jalālayn* commentary shows no significant variation (Maftuhin 2023, 10).

Within the tradition of Qur'anic calligraphy, there are seven commonly utilized types of Arabic script: *Kufi*, *Thuluth*, *Naskhi*, *Diwani*, *Jali Diwani*, *Riq'ah*, and *Farisi* (Parwanto and Riyani 2023, 272). This manuscript is written in the *Naskhi* script. This calligraphic style began to gain popularity at the end of the 8th century CE and exhibited no prominent variations in form or writing systems until the approaching 9th century. The distinction of the *Naskhi* script lies in its legibility and ease of execution, as it possesses a simple geometric cursive form without complex structures.

Currently, *Naskhi* serves as the primary typeface used in various scholarly works, such as books, magazines, newspapers, and brochures. An exception is found in the writing of *surah* titles within Qur'anic *mushafs*, which typically employ *Thuluth*, *Diwani*, or *Farisi*. The name "*Naskhi*" itself is derived from the word *nushkhah* or *nasakh*, which translates to "copy" in Indonesian, as this script was widely used for transcription purposes and is considered the most suitable for such objectives (Ahmad 2000, 105).

The use of the *Naskhi* script in a manuscript is generally chosen due to its simple, clear, and legible letterforms. The orderly and minimally decorative character of the letters allows scribes to maintain textual neatness, particularly in lengthy manuscripts (See Figure 3). Historically, the inks used were generally composed of natural base materials, such as carbon-based or plant-based inks (Agus Sulthon 2025, 36). The transcription of this *tafsir* manuscript employs two distinct ink colors black and red. Red ink is applied to the Qur'anic text, while black ink is used for the exegetical commentary (*tafsir*) and marginalia (notes written in the margins) within the manuscript.

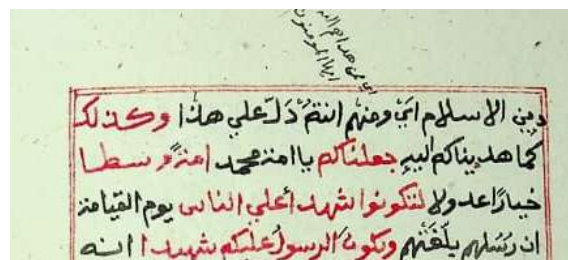
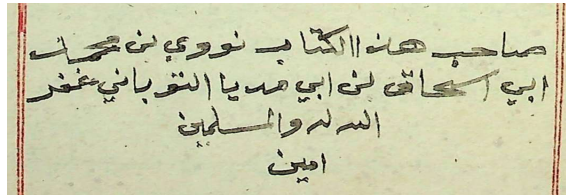


Figure 7. Color of text  
(Source: TPKP Qomaruddin)

In codicology, the colophon serves as the primary source for determining the age of a manuscript, as it records the identity of the scribe, the location, and the time of composition. Although crucial, this information is frequently absent or incomplete across various manuscripts (Fauji et.al. 2025, 129). A manuscript scribe plays a vital role in maintaining the integrity and continuity of a text.



**Figure 8.** Scribe's name  
(Source: TPKP Qomaruddin)

It is recorded in this manuscript that the transcription process was carried out by Kiai Sholih Tsani, as evidenced by the following textual evidence within the manuscript:

صاحب هذا الكتاب نووي بن محمد أبي إسحاق بن أبي مديا التوباني غفر الله له والمسلمين آمين

*The writer (owner) of this book is Nawawi bin Muhammad bin Abi Ishaq bin Abi Madya at-Tubani; may Allah forgive him and all Muslims. Amen.*

The transcription of this *tafsir* manuscript is inseparable from the scholarly traditions of the *pesantren* during that era, which relied heavily on manual transcription as a primary means of knowledge dissemination. *Tafsir al-Jalālain* served as a critical reference in the teaching of exegesis due to its concise nature and relative ease of comprehension for *santri*. During this period, access to printed books was not yet widespread; thus, transcription became an effective method to meet the educational needs of the *pesantren*. Consequently, the act of transcribing was not merely the copying of text, but part of a concerted effort to preserve and perpetuate Islamic intellectual traditions within the *pesantren* environment.

From a sociological perspective, this transcription can also be viewed as an integral part of the pedagogical process between a *santri* and their teacher. In the *pesantren* tradition, transcribing a book was more than a technical activity; it was a demonstration of earnestness in the pursuit of knowledge. Kiai Sholih Tsani, in his position as a student at the time, performed this transcription to facilitate his mastery of the material while actively engaging in scholarly transmission. Thus, Kiai Sholih Tsani reflects the dynamic relationship between teacher and student, illustrating how scholarly traditions were maintained and passed down continuously within the *pesantren* setting.

### Analysis of *Maqra'* Markers

The *Maqra'* is a specialized marker in the form of the Arabic letter 'ayn, which is typically positioned at the end of specific verses. This sign can be found within the text of the verse or adjacent to the verse number circle, and it is frequently adorned with illuminated frames. The presence of *juz'* markers in the margins written in red ink, red circles as textual indicators, and the inclusion of *maqra'* and 'ayn signs are common characteristics of Qur'anic *mushafs* and *tafsir* manuscripts in Java during the 18th and 19th centuries (Gallop 2022, 44). The function of the *Maqra'* is to denote the conclusion of a specific theme or narrative sequence within a collection of verses (Madzkur 2015, 16). In this particular *Tafsir al-Jalalayn* manuscript, the *maqra'* marker is located outside the main text block, written in small script at the bottom of the page.

Table 1: *Rubu'* markers

No	Location of <i>Rubu'</i> Markers	<i>Lafadz</i> (Text)	Manuscript Visual
1.	Al-Bāqarah: 7	خَتَمَ اللَّهُ عَلَى قُلُوبِهِمْ وَعَلَى سَمْعِهِمْ وَعَلَى أَبْصَارِهِمْ غِشَاوَةٌ وَأَلَّهُمْ عَذَابٌ عَظِيمٌ	
2.	Al-Bāqarah: 20	يَكَادُ الْبَرْقُ يَخْطِفُ أَبْصَارَهُمْ كَمَا أَضَاءَ لَهُمْ مَشَوْا فِيهِ وَإِذَا أَظْلَمَ عَلَيْهِمْ قَامُوا وَلَوْ شَاءَ اللَّهُ لَذَهَبَ بِسَمْعِهِمْ وَأَبْصَارِهِمْ إِنَّ اللَّهَ عَلَى كُلِّ شَيْءٍ قَدِيرٌ	
3.	Al-Bāqarah: 29	هُوَ الَّذِي خَلَقَ لَكُمْ مَا فِي الْأَرْضِ جَمِيعًا ثُمَّ اسْتَوَى إِلَى السَّمَاءِ فَسَوَّاهُنَّ سَبْعَ سَمَوَاتٍ وَهُوَ بِكُلِّ شَيْءٍ عَلِيمٌ	

### Paratexts in Manuscripts

Paratexts are supplementary elements (*hāshiyah*) that serve as explanations for the primary text, provided by the scribe or subsequent readers of a manuscript. Recognized as an intellectual product within Islamic scholarly traditions, the *hāshiyah* helps clarify passages deemed ambiguous or obscure, while simultaneously revealing the author's tendencies and positions regarding specific meanings (Cholily et al. 2025, 32).

According to Genette (1991), paratexts consist of two primary components which are peritexts and epitexts. Peritexts encompass elements surrounding the text that provide context, enabling the reader to understand and interpret the content. Meanwhile, epitexts refer to various pieces of information that are not part of the

original text but appear in later versions or copies—for example, in the form of critical notes in a critical edition of a manuscript or marginalia in a copied manuscript (Fais et al. 2025, 55).

In fact, for centuries, *Tafsīr al-Jalālayn* has been used to support Qur'anic learning within traditional education systems. The learning process begins from the first page and continues sequentially to the end of the volume (Nurtawab 2019, 519). Dhofier explains that *pesantrens* utilize two teaching methods: *bandongan* (teacher-centered) and *sorogan*. Of these two methods, *bandongan* is the primary system in *pesantren* pedagogy. In the *bandongan* method, a teacher (*kiai*) reads, translates, and explains the sentences in Arabic Islamic books. Concurrently, students (*santri*) read their own books and record the meanings and explanations of difficult words or concepts from those Arabic texts (Fauji et al. 2025, 121).

The presence of paratexts in this manuscript can be understood as an integral part of the contemporary pedagogical practices rather than merely ordinary supplementary notes. In the traditional *pesantren* education system, the primary text was generally read and explained by the teacher, after which the student would write explanations, clarifications, or additional meanings in the margins or the spaces between lines. Consequently, paratexts reflect the interaction between teacher and student in the process of scholarly transmission, while also serving as evidence of a culture of clarification and the deepening of textual meaning.

In this manuscript, paratextual elements appear on nearly every page in a variety of forms, as follows:

a. Supplementary Explanations of the Primary Text

Additional notations are found on almost every page of the manuscript, though there are certain pages that contain no such supplementary notes. The primary text of the manuscript consists of Qur'anic verses, such as *لعلكم تتقون* which are then provided with supplementary explanations by the author in Arabic, as follows:

متطق ياعبدوا وهذه الجملة متعلقة من جملة المعني ياعبدوا أي اعبدوه على رجالكم التقوى اولتتقوا  
اومتعرضيني للتقوى اه من الجمل

*The meaning of the sentence above is "worship Him with your piety, or become those who are pious, or those who strive to achieve piety. All of these are included among various forms of expression that carry a similar meaning."*

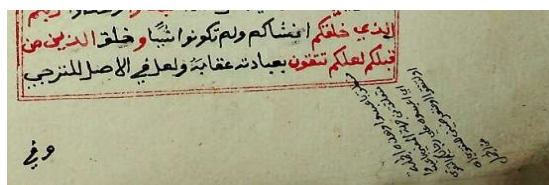


Figure 9. Paratext  
(Source: TPKP Qomaruddin)

#### b. Reference Markers in Scholia

Reference markers are distinctive symbols within the *pesantren* tradition that function to indicate a cross-reference, signaling that the marked element refers back to a specific word or phrase (*lafadz*) previously mentioned in a preceding sentence.

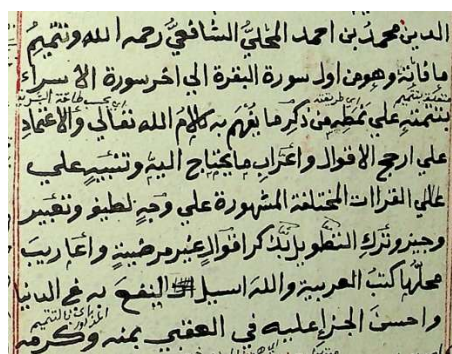


Figure 10. *Ruju*' sign on the manuscript  
(Source: TPKP Qomaruddin)

### Punctuation

Punctuation refers to the set of symbols used in writing to separate words, phrases, or sentences, and to clarify the relationships between these elements. Examples include *waqf* markers (pausal signs), general punctuation, and *shakl* (vocalized diacritics) (Fathurahman 2015, 25).

#### a. *Waqf* Sign

The *waqf* marker serves as a caesura or pause indicator in Qur'anic recitation, which significantly influences the structural division and segmentation of verses (Nisa et al. 2025, 319). In Qur'anic orthography, common *waqf* signs include the letter ط for *waqf mutlaq*, ؤ for *waqf kafi*, and ت for *waqf tamm*. Furthermore, in *tajwid* rules, the letter ظ is used for *izhar*, خ for *ikhfa*, and the head of the letter غ for *gunnah*, alongside various other symbols (Akbar 2014, 115).

Standard Indonesian *mushaf* conventions include: *waqf lazim* (م), *waqf ja'iz* (ج), better to stop (قلى), permissible to stop, better to continue (صلى), must not stop except

at the end of a verse (ٮ), and the *mu'anaqah* triplet (three dots) where one must stop at one of the two points. In this manuscript, only one *waqf* marker was identified the letter "ط" indicating *waqf muthlaq* (preferably stop). Other verse-ending markers include a small red circle with a black dot inside, and a small red circle without a black dot (Zaidatul Awwaliyah dkk. 2023, 36).

Notably, this manuscript lacks the systematic use of *waqf* signs as pause indicators. The absence of these markers suggests that the scribe did not incorporate the conventional text segmentation systems that typically assist the reader in navigating the narrative flow. Consequently, the reader must exercise higher precision in interpreting the sentence structure and independently determining the appropriate points for pauses.

#### b. Punctuation Signs



According to Ibn 'Abbās, the fundamentals of orthographic marking in writing were formulated by three figures from Baulān; however, the most prominent expert in this field was Abū al-Aswad al-Du'alī, the pioneer of *nahwu* (Arabic grammar) alongside 'Alī bin Abī Ṭālib. Under the instruction of Sayyidina 'Alī, Abū al-Aswad developed a system of punctuation for Arabic script, primarily applied to facilitate the correct reading of sacred texts.

Historically, Abū al-Aswad al-Du'alī introduced a "dot-based" system to serve as vocalization markers. In this primitive system, a single dot placed above a letter denoted the *fathah* (a), a dot below the letter indicated the *kasrah* (i), and a dot placed to the left of the letter represented the *ḍammah* (u). Furthermore, *tanwīn* (nunation) was represented by doubling these dots to signal the sounds *an*, *in*, or *un* (Ahmad 2000, 66).

Over time, this system underwent significant simplification and evolution. The dots used for *fathah* and *kasrah* were eventually replaced by the short diagonal strokes used in contemporary Arabic orthography. The *wāw* character served as the morphological basis for the *ḍammah*, while its "tail" was stylized into a diagonal stroke similar to the *fathah* or *kasrah*. Similarly, other orthographic signs such as the *tasydid*, *sukūn*, and *hamzah* were progressively refined and standardized (Ahmad 2000, 70).

In the present manuscript, the punctuation and *shakl* (vocalized diacritics) are consistent with those found in general *tafsīr* and Qur'anic *mushafs*, as detailed in the following table:

Table 2: Orthographic Marker within the Manuscript

No	Punctuation	Manuskript	Punctuation	Manuskript
1.	Fathāh		Fathātayn	

2.	Kasrah		Kasrah-tayn	
3.	Ḍammāh		Ḍammātayn	
4.	Sukūn		Tāshdid	

### Colophon

The earliest Arabic books containing a completion date, the simplest form of a colophon, date back to the third century AH (9th century CE). Initially, scribes recorded only brief details such as the date, name, and location of their work. However, over time, colophons evolved to include additional information such as the book title, the author's name, a brief description of the source manuscript being copied, and expressions of praise. The style and structure of these entries became increasingly standardized and patterned, often arranged in distinctive layouts. Thus, a colophon is understood as a concluding record containing vital information regarding the process and context of a manuscript's transcription (Quiring-Zoche 2013, 49).

At the end of this manuscript, there is a colophon containing details regarding the time of transcription. In this colophon, the scribe states:

تمت هذه النسخة بعون الله وحسن توفيقه على يد الحقير المذنب الفقير الى عفوه ربه العزيز القدير نووي بن محمد ابي اسحاق بن ابي مديا التوباني غفر الله له ولوالديه وللمسلمين امين يا رب العالمين سنة ١٢٧٩ هـ من الهجرة على صاحبها افضل الصلاة وأتم التسليم يوم الخميس رابع عشر من رمضان وكان ذلك في كرابان.

*"This manuscript was completed by the help of Allah and His grace at the hands of one who is humble, sinful, and in need of the forgiveness of his Lord, the Almighty and Powerful: Nawawi bin Muhammad Abi Ishaq bin Abi Madyan at-Tubani; may Allah forgive him, both his parents, and the Muslims. Amen, O Lord of the Worlds. In the year 1279 AH of the Hijra of the Prophet (peace and blessings be upon him), on Thursday, the 14th of Ramadan, and it took place in Krembangan."*

The colophon mentioned above explains that this manuscript was written by Nawawi bin Muhammad Abi Ishaq bin Abi Madyan at-Tubani, who is commonly known to the public as Kiai Sholih Tsani. The manuscript was completed on 14 Ramadan 1279 H, which, when converted to the Gregorian calendar, corresponds approximately to March 5, 1863 AD. Information regarding the location of completion is also provided, specifically in the Krembangan area of Surabaya. In this colophon, Kiai Sholih Tsani employs the terms *al-haqir* (the lowly), *al-mudznib* (the sinful), *al-faqir* (the needy). These expressions represent the humility (*tawadhu*) characteristic of classical scholars when concluding their intellectual works.

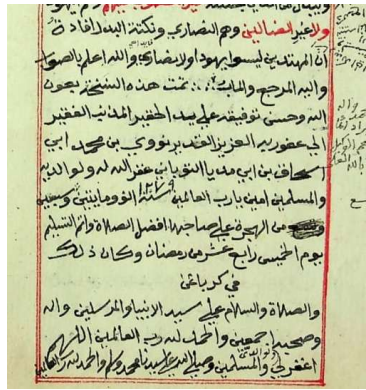


Figure 11. Colophon on the manuscript  
(Source: TPKP Qomaruddin)

Initially, this manuscript was a complete copy written by Kiai Sholih Tsani. However, over time, the manuscript's structure became disorganized, with several sections missing. It was discovered that portions of the *Tafsir al-Jalālain* were scattered within copies of other texts. Conversely, fragments from other books were integrated into the *Tafsir al-Jalālain* manuscript, resulting in a textual conflation during the transmission and transcription processes.

The transcription of the *Tafsir al-Jalālain* manuscript by Kiai Sholih Tsani took place while he was studying at Pondok Kedungmeduro under the guidance of Yai Mas Nidhomuddin. During his period as a student (*santri*), he transcribed the *Tafsir al-Jalālain* from the original text he was studying. Beyond mere transcription, Kiai Sholih Tsani appended explanatory marginalia around specific terms that he deemed required further clarification. This practice demonstrates an active and interpretative reading of the studied text.

### Intellectual Affiliations.

In addition to his studies with Yai Mas Nidhomuddin at Pondok Kedungmeduro, Kiai Sholih Tsani also studied under Syekh Amari Ahadurrowi. From the latter, he obtained the transmission (*riwayat*) of the text *Minhah al-Fattah fi Adab al-Nikah*. This connection is substantiated by the discovery of a manuscript of that title preserved at the Qomaruddin Sampurnan Islamic Boarding School in Bungah, Gresik.

Yai Mas Nidhomuddin and Syekh Amari Ahadurrowi were direct disciples of Syekh Salim bin Sumair al-Hadhrami, the author of *Safinah al-Najah*. Consequently, Kiai Sholih Tsani's scholarly lineage traces back to the ulama of Hadramaut. This interconnection indicates that the *Tafsir al-Jalālain* manuscript he transcribed is part of the Haramain-Hadramaut scholarly network, which subsequently flourished and took root within the *pesantren* (Islamic boarding school) tradition in Java.

### Textual Corruption in the Manuscript

In the context of philology, corruption refers to a form of scribal error within a manuscript. In this specific manuscript, such corruption is evidenced by strikethroughs or deletions made to mark portions of a sentence deemed erroneous (Baroroh 1985, 97).

#### a. Corruption in the Quranic Verses

In the following example of a manuscript error, a strikethrough is visible over the letter *wāwu*. This letter does not belong in the correct version of the text; therefore, the scribe applied a deletion mark to indicate that its inclusion was unintentional. This demonstrates that the scribe performed immediate corrections upon realizing that a lapse had occurred during the transcription process.



Figure 12. Corrupt  
(Source: TPKP Qomaruddin)

In the second example, it is evident that the scribe repeated the word *qāla*, despite its inclusion in the preceding section. This unnecessary dittography (repetition) signifies a lapse in the transcription process, likely resulting from a loss of concentration or being influenced by the rhythmic cadence of the text during recitation while copying. Such errors are frequently encountered in handwritten manuscripts and serve as an integral part of the scribal evidence reflecting the copyist's workflow.

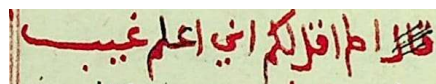


Figure 13. Corrupt  
(Source: TPKP Qomaruddin)

#### b. Corruption in the *Tafsīr al-Jalālayn* Text

A strikethrough is visible on the letter *āl*. This mark indicates a scribal error, which likely arose from the copyist's attempt to rectify a character that had been previously written incorrectly. This reflects a self-correction mechanism employed during the manual reproduction of the manuscript.

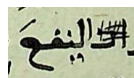


Figure 14. Corrupt  
(Source: TPKP Qomaruddin)

A second instance of textual corruption in this manuscript occurs within the phrase *Abi Bakar wa Aşhābihi*. This section is categorized as a scribal error because the phrase is absent from the original reference text of the *Kitab Tafsir*. This indicates an interpolation, an unauthorized or improper addition, made by the scribe during the copying process.

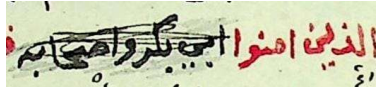


Figure 15. Korup  
(Source: TPKP Qomaruddin)

### Catchword

A catchword (also known as *alihan*) is a word placed at the bottom of a page, typically on the verso (back side) within a manuscript. Its primary function is to indicate the first word appearing on the recto (front side) of the subsequent leaf. If the catchword does not align with the opening word of the following page, it may signify a lacuna or missing leaf within the manuscript (Fathurahman 2015, 135). Essentially, catchwords serve as markers of textual continuity. They allow scribes or bookbinders to ensure that the correct sequence of pages is maintained and that no leaves are transposed or reversed during the transcription or binding processes.

Table 3 : Catchword

No	Page	Catchword Manuscript
1.	1	الكتاب
2.	3	كما
3.	5	وفي
4.	7	هاذا
5.	9	حتى

### Conclusion

The codicological analysis of the *Tafsīr al-Jalālayn* manuscript transcribed by KH. Sholih Tsani confirms its importance as material evidence for the continuity of the *pesantren* intellectual tradition in the Malay-Indonesian Archipelago, particularly at the Qomaruddin Islamic Boarding School in Sampurnan, Bungah, Gresik. Written on European paper with a distinctive watermark and preserved in relatively good condition despite minor localized damage, the manuscript reflects established

*pesantren* scribal practices through its consistent use of *Naskhī* script and bicolored ink, with red for Qur'anic verses and black for exegetical commentary. Its disciplined layout, balanced margins, and rich paratextual features, including marginalia, reference symbols, and interlinear Pegon glosses (*makna gandhul*), demonstrate a pedagogical orientation toward close textual reading and word-for-word interpretation. The frequent presence of correction marks further indicates an active and reflective process of transmission, closely aligned with *bandongan* and *sorogan* methods of learning.

The colophon records that the manuscript was completed on 14 Ramaḍān 1279 AH (5 March 1863 CE) by Kiai Nawawi bin Muḥammad Abī Ishāq, better known as KH. Sholih Tsani. This evidence highlights his role not only as a religious scholar and leader, but also as a scribe who contributed significantly to the preservation of classical Islamic exegetical literature. More broadly, the manuscript holds philological, codicological, and textological significance, while also embodying substantial historical and cultural value within the intellectual landscape of nineteenth-century Islam.

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