

BEYOND PASSIVE COPYING

Orthographic Fluidity and Intellectual Agency in Al-Banjari's 18th-Century Quranic Manuscript

Aulia Raudhatul Jannah¹; Eva Nugraha²; Basyir Arif³

^{1,2}Syarif Hidayatullah State Islamic University Jakarta, Indonesia;

³Ez-Zitouna University, Tunisia

aularaudhtl@gmail.com; eva.nugraha@uinjkt.ac.id; arifbasyir@isci.uez.tn

Abstract

The writing of the Qur'an mushaf in the archipelago shows a diversity of orthography that reflects the dynamics of the local Islamic scientific tradition, especially in the 18th century. One of the important manuscripts from this period is the Mushaf Al-Qur'an by Sheikh Muhammad Arsyad Al-Banjari, a prominent scholar from South Kalimantan. This article aims to examine the orthographic characteristics of the Qur'an in the manuscript and examine its degree of conformity with the rules of *rasm 'Uṣmānīy*. This study uses a qualitative approach with philological methods, through a descriptive analysis of the forms of writing the Qur'an which include the rules of *ḥaẓf*, *ziyādah*, *badal*, as well as *faṣl* and *waṣl*. The results of the study show that in general this mushaf shows a tendency to follow *rasm 'Uṣmānīy*, but in some parts there are orthographic variations influenced by the rules of *rasm imlā'iy* and local writing practices. These variations not only reflect the flexibility in the tradition of copying mushaf in the archipelago, but also show the scientific authority of copyists in adapting the rules of writing to the local context. These findings confirm that the 18th-century Nusantara mushaf cannot be understood solely as a passive copy of Middle Eastern standards, but rather as an intellectual product that lives in the local cultural and scientific space.

Keywords: Rasm, Manuscripts, Nusantara, Al-Qur'an

Lebih dari Sekadar Salinan Pasif: Fluiditas Ortografi dan Agensi Intelektual dalam Manuskrip Al-Qur'an Al-Banjari Abad Ke-18

Abstrak

Penulisan mushaf Al-Qur'an di Nusantara menunjukkan keragaman ortografi yang merefleksikan dinamika tradisi keilmuan Islam lokal, terutama pada abad ke-18. Salah satu manuskrip penting dari periode ini adalah Mushaf Al-Qur'an karya Syekh Muhammad Arsyad Al-Banjari, seorang ulama terkemuka dari Kalimantan Selatan. Artikel ini bertujuan untuk mengkaji karakteristik ortografi Al-Qur'an dalam manuskrip tersebut serta menelaah tingkat kesesuaiannya dengan kaidah *rasm 'Uṣmānīy*. Penelitian ini menggunakan pendekatan kualitatif dengan metode filologi, melalui analisis deskriptif terhadap bentuk-bentuk penulisan lafaz Al-Qur'an yang meliputi kaidah *ḥaḏf*, *ziyādah*, *badal*, serta *faṣl* dan *waṣl*. Hasil penelitian menunjukkan bahwa secara umum mushaf ini memperlihatkan kecenderungan mengikuti *rasm 'Uṣmānīy*, namun pada sejumlah bagian ditemukan variasi ortografi yang dipengaruhi oleh kaidah rasm *imlā'iy* dan praktik penulisan lokal. Variasi tersebut tidak hanya mencerminkan fleksibilitas dalam tradisi penyalinan mushaf di Nusantara, tetapi juga menunjukkan otoritas keilmuan penyalin dalam menyesuaikan kaidah penulisan dengan konteks lokal. Temuan ini menegaskan bahwa mushaf Nusantara abad ke-18 tidak dapat dipahami semata-mata sebagai salinan pasif dari standar Timur Tengah, melainkan sebagai produk intelektual yang hidup dalam ruang budaya dan keilmuan lokal.

Kata kunci: Rasm, Manuskrip, Nusantara, Al-Qur'an

Introduction

The tradition of copying Al-Qur'an mushafs in the Nusantara region is an important part of the intellectual and artistic development of Islam in Southeast Asia. From the 16th century to the late 19th century, the writing of Al-Qur'an manuscripts was carried out intensively by scholars, students, and copyists residing within palace circles across various regions, such as Aceh, Minangkabau, Palembang, Java, Kalimantan, and Sulawesi. (Surur et al. 2015). These manuscripts did not only function as mediums of worship but also represented the process of knowledge transmission, local aesthetic expressions, as well as the diversity of Al-Qur'an writing practices that developed in accordance with the local social and cultural contexts (Ma'arif 2017).

The 18th century CE marked a significant period in the strengthening of scholarly networks between Nusantara ulama and Islamic scholarly centers in the Middle East. During this era, the flow of knowledge transmission became more intensive, particularly through the return of Jawi ulama from the Haramain (Mecca and Medina), which exerted an impact on efforts to standardize Al-Qur'an instruction, including the aspects of *rasm*, *dabt*, and *qirā'āt* (Hakamah 2022). Nusantara mushafs of that period still exhibited orthographic distinctiveness, characterized by a blend of the standardized rules of *rasm 'Uṣmāniy* and the practice of *rasm Imlā'iy* or functional local writing traditions (Rafli et al. 2025).

The study of Al-Qur'an orthography (*rasm*) holds a significant position within the realm of Islamic codicology, particularly concerning the classical debate on the status of *rasm 'Uṣmāniy*. Some scholars view this *rasm* as *tauqīfiy*, meaning its writing must be strictly preserved as it is considered part of the miraculous nature of the Al-Qur'an. Conversely, an alternative perspective regards *rasm 'Uṣmāniy* as the result of the companions *ijtihād*, thereby opening the space for flexibility in its application in accordance with the dynamics and needs of the times (Arifin 2012).

These orthographic dynamics find a unique context when drawn into the Nusantara region. The tradition of copying ancient mushafs in Indonesia often displays hybrid characteristics, namely a blend of the standardized rules of *Rasm Usmānī* and *rasm Imlā'iy*. This phenomenon is recorded in various local mushafs, such as the Kusamba Mushaf in Bali (Fais, Murtaza, and Alfian 2023). The inconsistency in the application of *rasm* within these manuscripts raises an academic question: does this reflect a deviation from the standard, or is it rather a form of local adaptation to the literacy culture and the technical limitations of the copyists during that century (Lestari 2016).

Within the context of Nusantara mushaf studies, the mushaf manuscript attributed to Sheikh Muhammad Arsyad al-Banjari (1710–1812 CE) occupies a strategic position. As

the principal scholar of the Banjar Sultanate and the author of the book *Sabīl al-Muhtadīn*, Sheikh Arsyad is known to have possessed strong scholarly authority, acquired through a direct learning process with prominent muqri's in the Holy Land (Firmansyah 2024).

One of the fascinating aspects of the orthography in the mushaf by Sheikh Muhammad Arsyad al-Banjari is the way the copyist inscribed certain words, sometimes adhering to the rules of *rasm 'Uṣmāniy*, while in other parts appearing more adapted for ease of reading. For example, in some words, the omission of the letter alif is observed in accordance with the rules of *rasm 'Uṣmāniy*, yet in other similar instances, the letter *alif* is retained to ensure clearer reading. This indicates that the copyist did not merely attempt to preserve the classical mushaf writing tradition but also considered the readability aspect for Al-Qur'an readers within the Nusantara setting. When compared to several manuscripts from Kediri, which tend to more consistently follow a specific *rasm* pattern, Sheikh Muhammad Arsyad's mushaf appears more flexible in its orthographic application. This circumstance is intriguing as it demonstrates a fusion between the *rasm 'Uṣmāniy* tradition and the local writing culture that developed during that era. (Zaenatul Hakamah 2022)

Several previous studies indicate that research on Nusantara Al-Qur'an mushafs has developed across several main focuses. First, studies on *rasm 'Uṣmāniy* and its application in Al-Qur'an mushaf manuscripts emphasize identifying *rasm* forms as well as their level of application consistency. Nugraha proposed a classification of *rasm* consistency into the categories of *kāffatan*¹, *kāffatan bi al-istiṣnā'*², *tāratān*³, dan *tāratān bi al-istiṣnā'*⁴, which are widely used in subsequent mushaf research (Nugraha 1995). Other research demonstrates the existence of a mixed application between *rasm 'Uṣmāniy* and *rasm Imlā'iyy*, as well as the presence of *qirā'āt* variations within a single mushaf. Several studies also highlight specific aspects, such as the writing of the *hamzah*, which generally follows classical rules but still displays local variations (Najihah, Tsurayya, and Humam 2025)

Second, codicological and philological research on Nusantara Al-Qur'an mushafs focuses on the material and textual aspects of the manuscripts, such as illumination, khat, paper material, watermarks, punctuation systems, and *qirā'āt*. These studies enrich the understanding of the physical and historical characteristics of the mushaf,

¹An orthographic form applied consistently and fully compliant with the rules of *rasm 'Uṣmāniy*

²An orthographic form that is generally consistent with the rules of *rasm 'Uṣmāniy*, yet accompanied by several exceptions in specific words or verses.

³An applied orthographic form demonstrating inconsistency with the rules of *rasm 'Uṣmāniy* and orthographic variation.

⁴An orthographic form where the application of *rasm 'Uṣmāniy* rules is limited, and within this limitation, specific exceptions are still found.

yet discussions regarding rasm generally remain descriptive and have not been systematically analyzed as a primary focus (Nisa, Alfani, and Dzikri 2025; Syahrazad 2021). Third, studies concerning the local characteristics and idiosyncrasies of the mushaf assert that Nusantara mushafs are cultural products influenced by copying traditions, memorization practices, and the social functions of the local community, which impact the inconsistency of rasm (Hakamah 2022).

Meanwhile, studies concerning the figure of Sheikh Muhammad Arsyad al-Banjari have predominantly highlighted his role, works, and contributions in the fields of Islamic jurisprudence, education, and the spread of Islam in Nusantara (Firmansyah 2024; Imawan 2021). Although he is recognized as a prominent 18th-century ulama with strong scholarly authority, these studies have not specifically linked his intellectual background to the tradition of writing Al-Qur'an mushafs, particularly regarding the aspect of rasm. A study by Fathullah Munadi, titled "*Mushaf Qirā'āt Syekh Muhammad Arsyad al-Banjari dalam Sejarah Qirā'āt Nusantara*" published in the journal *Al-Banjari* Vol. 9 No. 1 in 2010, examines Sheikh Muhammad Arsyad al-Banjari's mushaf from the perspective of *qirā'āt* as evidence of the development of the *qirā'āt* tradition in 18th-century Nusantara. The novelty of this research lies in its success in situating the mushaf within the history of Nusantara *qirā'āt* and demonstrating its significance as one of the relatively early artifacts of Al-Qur'an studies in the region. Nevertheless, the research attention is directed more toward the aspect of *qirā'āt* and the history of the transmission of Al-Qur'an recitation, whereas the orthographic characteristics and the application of the rules of rasm *uṣmānī* have not been discussed in depth (Munadi 2010).

Studies concerning Sheikh Muhammad Arsyad al-Banjari have developed across various themes, yielding diverse contributions. Research by Noorhaidi Hasan, titled "*The Tuhfat ar-Rāghibīn: The Work of Abdul Samad al-Palimbani or of Muhammad Arsyad al-Banjari?*", stands as a significant study that employs a philological approach to examine the issue of authorship attribution for the *Tuhfat ar-Rāghibīn*. The novelty of this research lies in its effort to demonstrate that manuscript analysis can be utilized to trace the intellectual authority and authorship of Nusantara ulama. Through this approach, Hasan successfully strengthened the arguments regarding the position of Sheikh Muhammad Arsyad al-Banjari within the Islamic intellectual tradition of Nusantara. However, the focus of his study remains on the issues of textual history and authorship, thus not yet touching upon the tradition of copying Al-Qur'an (Hasan 2007).

Research by Mohammad Ali Wafa titled "*Pemikiran dan Kiprah Syekh Muhammad Arsyad al-Banjari dalam Perspektif Komunikasi Agama*" (*Jurnal Mutakallimin*, 2018) examines the thoughts and contributions of Sheikh Muhammad Arsyad al-Banjari through the perspective of religious communication. The main contribution of this

study is demonstrating how Sheikh Arsyad's religious thoughts were constructed and disseminated through his works, thereby generating a broad socio-religious influence. However, this study places greater emphasis on aspects of religious thought and communication, consequently omitting discussions regarding manuscripts or the scribal traditions of the Qur'an (Wafa 2018).

Research by Dzulkifli Hadi Imawan, titled “*The Contribution of Shaykh Muhammad Arsyad Al-Banjari in Spreading Islam in Nusantara*” published in *Santri: Journal of Pesantren and Fiqh Sosial* (2021), explains the role of Sheikh Muhammad Arsyad al-Banjari in the spread of Islam in Nusantara through educational networks, religious works, and knowledge transmission. The novelty of this research lies in its emphasis on Sheikh Arsyad's position as a connector between the Nusantara ulama network and Islamic scholarly centers in the Haramain. Nevertheless, the study has not yet linked this scholarly network with the tradition of copying mushafs or the use of rasm in Al-Qur'an manuscripts (Imawan 2021).

Based on previous literature, it is evident that earlier studies have successfully explained various important aspects regarding Sheikh Muhammad Arsyad al-Banjari, ranging from issues of textual authorship, the history of *qirā'āt*, and religious thought, to intellectual networks and his role in the spread of Islam. However, few studies have specifically examined the application of the rules of rasm *uṣmānī* in the mushaf manuscript associated with him. In fact, an analysis of rasm not only elucidates the orthographic characteristics of the mushaf but also broadens the understanding of the transmission process of the Al-Qur'an writing tradition, the scholarly networks underlying it, as well as the relationship between the Nusantara mushaf tradition and the wider Islamic mushaf tradition.

In contrast to previous studies, this article does not focus on the history of *qirā'āt*, the thoughts of the figure, or issues of authorship, but rather on the orthographic characteristics of the manuscript through an analysis of *rasm Uṣmānīy*. The novelty of this research lies in its attempt to use rasm as an entry point for understanding the transmission of Al-Qur'an scholarship in the 18th century. Therefore, the manuscript of the Mushaf *Qirā'āt* Syekh Muhammad Arsyad al-Banjari is understood not solely as a source of *qirā'āt* or a historical artifact, but also as material evidence that records the relationship between the Haramain scholarly tradition and the development of the mushaf tradition in Nusantara.

Methodology

This study is library research that employs a qualitative approach. The primary object of study is the handwritten Al-Qur'an mushaf manuscript by Sheikh Muhammad

Arsyad al-Banjari. The focus of the research is directed toward examining the forms and patterns of the application of Al-Qur'an rasm contained within the manuscript.

The research data sources consist of primary and secondary data. The primary data is the handwritten Al-Qur'an mushaf by Muhammad Arsyad al-Banjari preserved at the Lambung Mangkurat Museum, South Kalimantan, as well as within the circle of his descendants in Dalam Pagar, Martapura. The secondary data includes classical and contemporary literature related to the study of Al-Qur'an rasm, particularly *al-Muqni' fi Ma'rifati Marsūmi Maṣāḥifi Ahl al-Amṣār* by Abū 'Amr ad-Dānī and *Mukhtaṣar at-Tabyīn li Hijā' at-Tanzīl* by Abū Dāwud Sulaimān ibn Najāḥ, alongside other supporting works.

Data collection was conducted through a literature review, visual documentation of the manuscript, direct observation of the studied mushaf, as well as communication with the descendant of Muhammad Arsyad al-Banjari, namely Ahmad Zaini Zein as the Chairman of Yayasan Majelis Muhammad Arsyadi. Data analysis was carried out descriptively and analytically by classifying the data based on the types of rasm, namely *ḥaẓf, ziyādah, hamzah, badal*, as well as *al-faṣl wa al-waṣl*. Furthermore, these forms of rasm were analyzed to assess the consistency of their application against the rules of *rasm Usmāniy*. The results of the analysis were grouped into the categories of *kāffatan muwāfiq li ar-rasm al-'Usmāniy*⁵, *kāffatan bi al-istiṣnā'*⁶, *tāratān*⁷, *tāratān bi al-istiṣnā'*⁸, and *kāffatan mukhālif li ar-rasm al-'Usmāniy*⁹.

Codicological Description of the Manuscript

Physical Condition of the Mushaf

Based on direct observations on-site¹⁰, the physical condition of volumes 1 and 2 of the mushaf both show signs of damage as seen in Figure 1, particularly at the edges of the leaves and the binding. Several pages are also missing. Volume I does not contain Juz 1, but instead begins from Juz 2, as shown in Figure 2, and ends at Juz 23, precisely at surah *aṣ-Ṣaffāt*. Meanwhile, Volume II contains non-sequential text, starting from Juz 15, then jumping to Juz 17, with a number of missing pages in between. As for Volume

⁵An orthographic form that is non-compliant with the rules of *rasm Usmāniy*

⁶An orthographic form that is generally consistent with the rules of *rasm Usmāniy*, yet accompanied by several exceptions in specific words or verses.

⁷An applied orthographic form demonstrating inconsistency with the rules of *rasm Usmāniy* and orthographic variation.

⁸An orthographic form where the application of *rasm Usmāniy* rules is limited, and within this limitation, specific exceptions are still found.

⁹An orthographic form that is non-compliant with the rules of *rasm Usmāniy*.

¹⁰ These data were obtained through two visits to the Lambung Mangkurat Museum (September 3, 2024, and September 10, 2025), as well as fieldwork in Dalam Pagar, Martapura, on September 20, 2025.

III, it has also sustained similar damage and cannot yet be fully read because several leaves are damaged or missing.



Figure 1. Example of manuscript damage ¹¹



Figure 2. The beginning of the mushaf volume I¹²

The writing style employed throughout this mushaf manuscript utilizes khat Naskhī, as seen in Figure 2, which contains Surah al-Baqarah verses 142–144. Khat Naskhī is the script most widely used in the copying of Al-Qur’an mushafs in Nusantara because its letterforms are clear, neat, and easily readable by qarīs as well as seekers of knowledge. The letterforms in this manuscript appear thick and bold, with a writing size that is relatively larger compared to modern printed mushafs (Nasaruddin et al. 2023). The arrangement of the letters appears stable and regular from one page to the next, thereby demonstrating the meticulousness and precision of the copyist in preserving the beauty of the Al-Qur’an’s writing.

Examined from its material aspect, this manuscript utilizes thick paper identified as European paper, rather than modern paper. This manuscript, measuring 57 cm x 63 cm¹³ features a layout of 15 lines per page, except on the initial pages of a juz, which consist of only 10 to 11 lines.

As seen in Figure 3, the mushaf is bordered by a double line, consisting of an outer red line and an inner black or red line. This frame forms a neatly and symmetrically arranged text column. The use of such a double frame is not merely a decorative element but also constitutes one of the characteristics quite commonly found in

¹¹Photographic documentation captured directly by the researcher during fieldwork (see Appendix Figure 1).

¹²Photographic documentation captured directly by the researcher during fieldwork (see Appendix Figure 27).

¹³The author obtained measurement data through direct observation during a visit to the Lambung Mangkurat Museum.

Nusantara Al-Qur'an mushaf manuscripts from the 18th to the 19th centuries (Asif and Nafisantunnisa 2021). In several Nusantara mushafs, the double-line pattern is utilized to delimit the text area to make it more organized, as well as to provide visual emphasis on the sacredness of the Al-Qur'an text. This tradition can also be found in several mushafs from Palembang, Banten, and other Malay regions, although the shape, color, and complexity of the frames vary (Akbar 2010).



Figure 3. Page of the mushaf¹⁴

The use of red ink does not merely serve as an aesthetic element but also plays a functional role, particularly for marking certain harakat, page frames, as well as verse or juz markers. In the tradition of copying Islamic mushafs, red ink has long been utilized to distinguish specific elements from the main text, such as harakat, waqaf marks, surah names, juz markers, and page frames. The use of this red color aims to assist readers in identifying important sections within the mushaf, thereby facilitating the process of tilawah and Al-Qur'an learning. This tradition of applying red ink is not only found in the manuscript by Sheikh Muhammad Arsyad al-Banjari but has also become a fairly common characteristic in Nusantara Al-Qur'an manuscripts and other classical Islamic manuscripts. Within the context of Nusantara mushafs, the use of the combination of black and red ink demonstrates a fusion of aesthetic and pedagogical functions, as well as a reverence for the Kalamullah (Syahrazad 2021).

The Presence of the Mushaf

Initially, all volumes of the mushaf were kept at the tomb of Muhammad Arsyad al-Banjari in Dalam Pagar Village, Kelampayan, Banjar Regency, South Kalimantan. However, due to weather conditions, physical deterioration, and the loss of several

¹⁴Photographic documentation captured directly by the researcher during fieldwork (see Appendix Figure 49).

leaves, the family subsequently relocated the mushaf to a safer location.¹⁵ Currently, Volume I is preserved at the Lambung Mangkurat Museum in Banjarbaru, while Volumes II and III are kept directly by the descendants of Muhammad Arsyad al-Banjari at the family residence in Martapura.

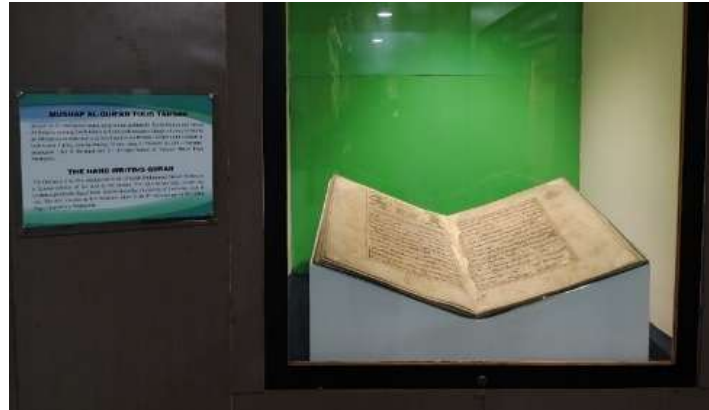


Figure 4. Mushaf manuscript at the Lambung Mangkurat Museum



Figure 5. Mushaf manuscript in Dalam Pagar, Martapura

Mushaf Illumination

At the beginning of each surah, there is an illumination serving as an opening marker. One such example is visible in Figure 6. The beginning of the surah is adorned with red, along with gold or brown, floral or geometric motifs within a rectangular frame that functions as a visual distinguishing element between surahs. The illumination is in the form of a horizontal panel with floral motifs arranged symmetrically on the left and right sides, utilizing white, red, and blue colors against a brownish-green background that resembles the motif and color of the Raudhah carpet. Overall, the color palette is dominated by red, brown, blue, and dull gold, set against a rough-textured background

¹⁵Information was acquired from direct explanations provided by Mr. Ahmad Zaini Zein during fieldwork.

resulting from the age of the manuscript. In the center of the panel, there is red Arabic writing acting as a text marker, reflecting the character of Nusantara mushafs simple and functional, yet remaining decorative.



Figure 6. Illumination of the opening surah¹⁶

At the beginning of each juz, there is a decoration placed at the top of the page serving as a marker for the transition of the juz. Observations indicate that each juz possesses a different form and arrangement of illumination, as can be seen in Figures 7 and 8, although they remain within a cohesive visual style. The colors used are dominated by earth tones, such as faded brown and cream, with the addition of blue or green accents applied sparingly. This color combination imparts a classic and natural impression, while simultaneously reflecting the limited use of pigments as well as the effects of the manuscript's age. Overall, the illumination at the beginning of the juz demonstrates the decorative character of Nusantara mushafs, which is simple yet varies from one juz to another, functioning as both a visual marker and an aesthetic element within the structure of the manuscript.



Figure 7. Illumination at the beginning of Juz 14



Figure 8. Illumination at the beginning of Juz 16¹⁷

The floral motifs in the illumination of this manuscript are not entirely new forms, but rather part of the Nusantara mushaf illumination tradition that had developed in various regions from the 17th to the 19th centuries. The use of floral motifs and geometric patterns can also be found in Banten mushafs, which possess distinct visual characteristics (Gallop and Akbak 2006 ; Muhammad Ardhony 2023). In the manuscript of Sheikh Muhammad Arsyad al-Banjari, the use of simple floral motifs dominated by

¹⁶Photographic documentation captured directly by the researcher during fieldwork (see Appendix Figure 52).

¹⁷Photographic documentation captured directly by the researcher during fieldwork (see Appendix Figure 48).

red and brown colors indicates a tendency toward a Kalimantan illumination style that is more functional and not overly dense. The simplicity of these forms was likely influenced by local conditions, the available pigments, as well as the Banjar Islamic art tradition of that era. Thus, the illumination in this manuscript does not solely function as an embellishment for the mushaf, but also represents the artistic identity and Islamic culture of Nusantara, particularly the visual tradition of Kalimantan in the copying of the Al-Qur'an (Gallop and Akbak 2006).

This mushaf also exhibits a richness of marginal ornaments that function as markers for text divisions such as juz, hizb, or 'ain. The variety of forms found includes floral medallions resembling flowers or circles with vegetal motifs, utilizing brownish-gold ink and red outlines. Furthermore, there is also an eight-pointed star that serves as a marker for the transition of a *hizb* or *rub' al-hizb*. Other ornaments are diamond-shaped positioned diagonally, featuring a circle in the center and floral motifs surrounding it. Generally, these marginal ornaments utilize red and gold or brown pigments. Several parts appear to have undergone oxidation and color fading due to age, which demonstrates the material characteristics of ancient manuscripts and strengthens the indication of the authenticity of the materials used.

The use of red and gold colors in mushaf ornaments has actually long been known within the Islamic manuscript tradition, including in Nusantara (Syahrazad 2021). Within the development of Nusantara mushafs, marginal ornaments began to become more prominent starting in the 17th century, concurrent with the growing tradition of copying the Al-Qur'an in Islamic centers such as Aceh, Palembang, Banten, and other Malay regions. During that period, illumination functioned not merely as an embellishment, but also as a symbol of reverence for the sanctity of the Al-Qur'an, as well as a marker of the artistic identity of a specific region (Muhammad Ardhony 2023).

The floral and geometric motifs and symbols in Nusantara manuscripts demonstrate a fusion of Middle Eastern Islamic art influences with local culture. Aceh, for instance, is known for its dense and symmetrical illumination utilizing strong gold and red colors, whereas Palembang and Banten mushafs tend to display more delicate and decorative floral patterns. Meanwhile, Kalimantan manuscripts, including those associated with the Banjar tradition, generally exhibit simpler and more functional ornaments with a predominance of red, brown, and black colors. These differences indicate that the illumination of Nusantara mushafs developed in accordance with the cultural environment, the skills of the copyists, as well as the availability of pigments in each respective region (Gallop and Akbak 2006; Muhammad Ardhony 2023; Nisa, Alfani, and Dzikri 2025; Husain et al. 2025).



Figure 9. Another example of illumination¹⁸

Notations in the Mushaf

Outside the text frame, which is demarcated by red and black lines, there are several supplementary notes written in red and black ink in a slanted script. These notes function as *qirā'āt* annotations, providing additional information regarding the recitation of the verses.



Figure 10. Frame¹⁹



Figure 11. *Qirā'āt* marginal notes²⁰

Red circular markers are employed to indicate the end of a verse. Meanwhile, black ink is utilized for the writing of the main text, whereas red ink is applied to specific *harakat* to denote long vowels (*mad*) and *sukun* signs.

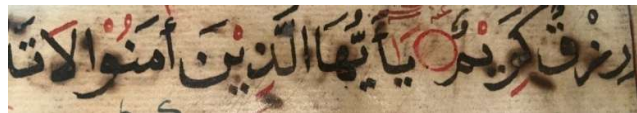


Figure 12. Reading marks in the mushaf²¹

At the edge of the page, there is also an initial word mark indicating the first word on the subsequent page. This mark functions as an indicator of text continuity, while simultaneously assisting readers and copyists in maintaining the proper sequence of verses during the reading or copying of the mushaf.

¹⁸Photographic documentation captured directly by the researcher during fieldwork (see Appendix Figure 13, 16).

¹⁹Photographic documentation captured directly by the researcher during fieldwork (see Appendix Figure 17).

²⁰Photographic documentation captured directly by the researcher during fieldwork (see Appendix Figure 18).

²¹Photographic documentation captured directly by the researcher during fieldwork (see Appendix Figure 19).

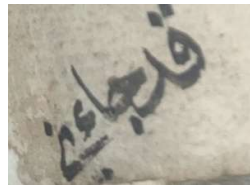


Figure 13. Page catchword

The Application Pattern of *Rasm ‘Usmāniy* in the Mushaf Manuscript of Sheikh Muhammad Arsyad Al-Banjari

This study examines the orthographic characteristics (*rasm*) in the Qur’anic Mushaf Manuscript of Muhammad Arsyad al-Banjari (MQMAB), referencing the rules of *rasm ‘Usmāniy*. The object of study encompasses a representative selection of verse fragments from several surahs, including Surah al-Baqarah: 142–150, Surah al-Baqarah: 181–213, Surah al-Baqarah: 255–268, Surah Al-Şaffāt: 27–51, Surah Al-Syu‘arā’: 1–17, Surah Al-Anbiyā’: 33–56, Surah Al-Naḥl: 46–59, Surah Al-Naḥl: 112–118, Surah Al-Ḥijr: 2–14, and Surah Al-Kahf: 1–110. The selection of these verses is predicated on the representativeness of the data found within the manuscript.

The *rasm* analysis was conducted by classifying the data into five categories: *Kāffatan muwāfiq li ar-Rasm al-Usmānī* (fully compliant), *kāffatan bi al-istišnā’* (consistent with exceptions), *tāratān* (variant), *tāratān bi al-istišnā’* (variant accompanied by exceptions), and *kāffatan mukhālif li ar-Rasm al-Usmānī* (non-compliant) (Nugraha, 1995). This classification is an expansion of the categorization model employed by Eva Nugraha in her study on the application of *rasm ‘Usmāniy* in the Indonesian Standard Mushaf, adapted to suit the orthographic characteristics of MQMAB. However, the data identification process revealed no samples belonging to the category of *kāffatan bi al-istišnā’*. Consequently, the MQMAB data in this study were distributed across only four categories: *kāffatan muwāfiq li al-Rasm al-Usmānī*, *tāratān*, *tāratān bi al-istišnā’*, and *kāffatan mukhālif li al-Rasm al-Usmānī*.

As the analytical foundation, this study refers to the works of classical *rasm* scholars, predominantly *al-Muqni’* by Abū ‘Amr ad-Dānī and *Mukhtaşar at-Tabayīn li Hijā’ at-Tanzīl* by Abū Dāwud Sulaimān ibn Najāḥ. Contemporary literature, such as the works of Ahmad Fathoni and Iman Saiful Muminin, is utilized as supporting references to substantiate the theoretical framework and data analysis.






Kāffatan Muwāfiq li ar-Rasm al-Usmāniy

This subsection examines the orthographic forms in the Qur’anic Mushaf Manuscript of Muhammad Arsyad al-Banjari (MQMAB) that are fully compliant with the rules of *rasm ‘Usmāniy*. Within this category, all analyzed words are inscribed

consistently without exception, thereby demonstrating a stable and controlled application of *rasm 'Usmāniy* by the manuscript scribe.

The principle of *ḥaẓf* in *rasm 'Usmāniy* entails the removal or omission of specific letters in the transcription of the mushaf. This omission is executed based on considerations of *qirā'at*, orthographic conciseness, or specific conventions governing certain words.

Table 1. Comparison of word usage

No	Surah/Verse	MQMAB	Rasm 'Usmāniy	Remaks
1	Al-Baqarah: 182, 208, 264, 266, Al-Ḥijr: 6		يَا أَيُّهَا	Ḥaẓf alif yā' nidā'
2	Al-Anbiyā: 36, 38, 50, Al-Nahl: 116, Al-Kahf: 6, 24, 49, 54, 78, 98		هَذَا	Ḥaẓf alif hā' tanbīh
3	Al-Baqarah: 187, 266, Al-Syu'arā': 16, Al-Anbiyā': 37, Al-Kahfi: 9, 17, 56, 57, 105, 106		آيَاتٍ	Ḥaẓf Alif in words containing two Alifs
4	Al-Nahl: 48		ظِلَّةٌ	Ḥaẓf alif between two lām
5	Al-Kahf: 64		نَبْعٍ	Ḥaẓf yā mufradah aṣliyyah

The data in Table 1 demonstrate that the application of the *ḥaẓf* principle in MQMAB is consistently compliant with the rules of *rasm 'Usmāniy* (Ad-Dānī 2010). All words analyzed in this category are written without deviation, thereby exhibiting a relatively high degree of compliance by the scribe with classical *rasm* rules. This consistency encompasses various forms of *ḥaẓf* that have been traditionally standardized in *rasm* literature.







In the word *يَا أَيُّهَا*, for instance, the omission of the *alif* in the *yā' nidā'* is applied consistently in accordance with the rules formulated by *rasm* scholars, wherein the *alif* following the *yā'* is unwritten as a form of graphic *ikhtiṣār* that has become the standard in Uthmanic mushafs (Ad-Dānī 2010). Similarly, in the word *هَذَا*, the omission of the *alif* in the *hā' tanbīh* demonstrates full conformity with the classical *rasm* tradition, which classifies this word under the category of *ḥaẓf alif* (Ad-Dānī 2010).

The principle of *ḥaẓf* is also evident in the word *آيَاتٍ*, which phonetically contains two *alifs*, yet graphically is represented restrictively in accordance with the principle of orthographic simplification in *rasm 'Usmāniy* (Ad-Dānī 2010). This practice indicates the scribe's understanding of the distinction between phonetic realization and

graphemic representation in mushaf transcription. A similar pattern is also observed in the word *ظَلَّلَ*, where the *alif* between the two *lāms* is omitted, as well as in the word *نَبَعَ*, which demonstrates the omission of the *yā' mufradah ašliyyah*, as is customary in *rasm* conventions.

The principle of *ziyādah* in *rasm 'Usmāniy* refers to the addition of specific letters in the transcription of the mushaf in accordance with *rasm* conventions. *Ziyādah alif*, namely the addition of the letter *alif*, is exemplified in words such as *كَفَرُوا ziyādah yā'*, the addition of the letter *yā'* in specific words, is seen in *مَائَةٍ*; and *ziyādah wāw*, the addition of the letter *wāw* in specific words, is found in *أُولَئِكَ*. (Ad-Dānī 2010)

Table 2. Comparison of word usage

No	Surah/Verse	MQMAB	<i>Rasm 'Usmāniy</i>	Remaks
1	Al-Baqarah: 212, 257, Al- Anbiyā': 36, 39, Al-Hijr: 2, Al-Kahfi: 56, 102, 105, 106.			<i>Ziyādah alif</i> after <i>waw jamā'</i>
2	Al-Kahf: ٢٣			<i>ziyādah alif</i> yang not positioned after <i>wāw al-jamā'</i>
3	Al-Baqarah: 202, 257, Al-Kahfi: 31, 105, Al-Şaffāt: 41,			<i>Ziyādah wāw</i>

The data in Table 2 reveal that the application of the *ziyādah* principle in MQMAB demonstrates full conformity with the rules of *rasm 'Usmāniy* (Ad-Dānī 2010). All words classified within this category are written consistently without any observed deviations, thereby affirming the scribe's inclination to preserve the graphic forms of classical *rasm* in the practice of mushaf copying.




In the word *كَفَرُوا*, for instance, the addition of an *alif* after the *wāw al-jamā'* is applied uniformly, in accordance with the rule of *ziyādah alif ba'da wāw al-jamā'* that has been standardized in *rasm* literature. This application indicates the scribe's comprehension of the supplementary *alif*'s function as a plural marker, as well as an integral part of the orthographic conventions of *rasm 'Usmāniy*.

Furthermore, the principle of *ziyādah* is also evident in the word *مَائَةٍ*, which features the addition of an *alif* despite not being positioned after a *wāw al-jamā'*. The presence of the supplementary *alif* in this word indicates adherence to a *rasm* pattern that traditionally preserves certain graphemic forms, even if they do not always align with *imlā'iy* spelling conventions. This illustrates that the scribe did not merely consider phonetic aspects but adhered to conventional *rasm* rules.

The *ziyādah* principle is also found in the form of the addition of a *wāw* in the word *أُولَئِكَ*, which constitutes a rule of *rasm ‘Uṣmānīy*. The consistent application of this rule further corroborates that MQMAB was copied with reference to classical *rasm* standards, rather than being based on local orthographic customs.

The principle of *badal* in *rasm ‘Uṣmānīy* entails the substitution of one letter with another in accordance with *rasm* rules. (Nugraha 1995) The substitution of *alif* with *wāw* occurs in a number of specific words based on the consensus of *rasm* scholars, such as *بِالْعَدْوَةِ* and *الْحَيَوَةِ*. Regarding the substitution of an *alif* originating from a *yā’*, namely an *alif* occupying the position of *lām al-kalimah*: if an *alif* is known to originate from the letter *yā’*, then in *rasm* it is rewritten in the form of a *yā’*, whether in an *isim* or *fi’il*, in the middle or at the end of a word, as seen in *اغْتَدَى* and *الْهَدَى*. The substitution of *tā’ ta’nīs marbūṭah* (ة) with *tā’ ta’nīs maftūḥah* (ت) is evident in the orthography of the word *بَغَمَتَ*.

Table 3. Comparison of word usage

No	Surah/Verse	MQMAB	Rasm ‘Uṣmānīy	Remaks
1	Al-Kahf: 28		بِالْعَدْوَةِ	Badal wāw
2	al-Baqarah: 185, Al-Kahfi: 55, 57		الْهَدَى	Badal yā’
3	Al-Naḥl: 114		بَغَمَتَ	Badal tā’

The data in Table 3 demonstrate that the application of the *badal* principle in MQMAB is fully consistent with the rules of *rasm ‘Uṣmānīy* (Ad-Dānī 2010). All words analyzed within this category are written consistently without variation, thereby illustrating the scribe’s adherence to the principle of graphemic substitution standardized in the classical *rasm* tradition.




In the word *بِالْعَدْوَةِ*, the use of *wāw* as a substitute for *alif* reflects the application of the *badal wāw* rule in *rasm ‘Uṣmānīy* (Ad-Dānī 2010). This graphemic substitution is not intended to represent a phonetic alteration, but rather to preserve the established orthographic form within the standard mushaf. A similar pattern is also evident in the word *الْهَدَى*, where *yā’* functions as a *badal* for *alif*, in accordance with the *rasm* conventions for words ending with the *ā* sound.

Furthermore, the application of *badal tā’* in the word *بَغَمَتَ* demonstrates consistency in following the rules of *rasm ‘Uṣmānīy* regarding the transcription of *tā’*.

The presence of the *tā'* in this context illustrates that the scribe did not adopt *imlā'iy* spelling conventions, but rather maintained the *rasm 'Usmāniy* form.

The rule of hamzah orthography

Table 4. Comparison of word usage

No	Surah/Verse	MQMAB	<i>Rasm 'Usmāniy</i>	Remaks
1	Al-Baqarah: 186, 256, 264, Al-Ĥijr: 13, Al-Kahf: 6, 29, 55		يَوْمِن	<i>Hamzah</i> written in the form of the letter <i>wāw</i>
2	Aṣ-Ṣāffāt: 33, Al-Kahf: 99, 100		يَوْمِيذٍ	<i>Hamzah</i> written in the form of the letter <i>yā'</i>
3	Al-Baqarah: 142, 212, 213, 262		يَشَاءٍ	<i>Hamzah</i> after a <i>madd alif</i>

The data in Table 4 demonstrate that the orthography of the *hamzah* in MQMAB strictly adheres to the rules of *rasm 'Usmāniy* (Ad-Dānī 2010). All words analyzed in this category are written consistently without any observed variation, thereby illustrating the scribe's mastery regarding the placement and representation of the *hamzah* grapheme within the classical *rasm* tradition.

In the word *يَوْمِن*, the *hamzah* does not stand independently but is inscribed above the letter *wāw*. This occurs because, within the orthographic conventions of *rasm 'Usmāniy* (Ad-Dānī 2010) the position of the *hamzah* is determined by its *harakat*. If the *hamzah* is associated with a *ḍammah*, it is typically written utilizing a *wāw* as its base. This orthographic practice can also be observed in numerous other similar words. Meanwhile, in the word *يَوْمِيذٍ*, the *hamzah* is written utilizing the form of the letter *yā'*, which indicates the application of the orthographic rule for a *kasrah hamzah* in accordance with *rasm* standards. The consistent use of *yā'* as a base for the *hamzah* in this context affirms that the scribe comprehended the distinction in rules based on the variation of the *hamzah's* *harakat*.



In the word *يَشَاءٍ*, the *hamzah* is written after a long *alif* (Ad-Dānī 2010) This orthographic method is a distinct characteristic of *rasm 'Usmāniy* when inscribing a *hamzah* at the end of a word.

The principle of *waṣl* and *faṣl*

The principle of *waṣl* entails the conjoint transcription of two words that intrinsically can stand independently, yet in the *rasm 'Usmāniy* tradition are designated to be written as a single unit. Examples of *waṣl* words include *مِنَّا* (من + ما), *مِنِّ* (من + من), *أَلَّا* (من + من), *أَنَّ* (من + من). Conversely, the principle of *faṣl* involves the disjoined transcription of two words

that are semantically connected but orthographically separated in *rasm*. An example of this is *حِينَ مَا*.

Table 5. Comparison of word usage

No	Surah/Verse	MQMAB	Rasm 'Usmānīy	Remaks
1	Al-Baqarah: 144		وَحَيْثُ مَا	The principle of <i>faṣl</i>
2	Al-Baqarah: 181, Al- Anbiyā': 45, Al-Nahl: 51, 115, Al-Kahf: 110		إِنَّمَا	The principle of <i>waṣl</i>

The data in Table 5 demonstrate that the application of the *al-faṣl wa al-waṣl* principles in MQMAB is fully compliant with the rules of *rasm 'Usmānīy* (Ad-Dānī 2010). All words analyzed within this category are written consistently without variation, thereby reflecting the scribe's precision in distinguishing between the contexts of *faṣl* and *waṣl* between word elements.

In the word *وَحَيْثُ مَا*, the application of the *faṣl* rule is demonstrated through the separation of the elements *ḥaytu* and *mā*, as designated in *rasm 'Usmānīy*. This separation confirms that the transcription of the mushaf does not follow *imlā'iy* customs, which tend to conjoin these elements, but rather preserves the *rasm 'Usmānīy* orthography.


Conversely, in the word *إِنَّمَا*, the application of the *waṣl* rule is indicated by the conjunction of the elements *inna* and *mā* into a single unit. The consistent transcription of this form across several verses illustrates the scribe's comprehension of the semantic and syntactic functions of *mā* within the context of *inna*, which is represented as conjoined in *rasm 'Usmānīy* (Ad-Dānī 2010).

Tāratan

This subsection examines the application of *rasm* in MQMAB that is characterized by variation (*tāratan*), wherein some words are written in accordance with the rules of *rasm 'Usmānīy*, while others employ divergent orthographic forms. This pattern of variation reflects an inconsistency in the application of *rasm* rules within the manuscript.

The principle of *ḥaẓf*

Table 7. Comparison of word usage

No	Surah/Verse	MQMAB	Rasm 'Usmānīy	Remaks
1	Al-Kahf: 2, 30, 107		الضَّلِيلَاتِ	<i>Ḥaẓf alif jama'</i> <i>mu'annaṣ sālīm</i>

2	Al-Baqarah: 184, 303		مَعْدُودَاتٍ	<i>Ḥaẓf alif jama'</i> <i>mu'annaṣ sālīm</i>
3	Al-Baqarah: 185		وَيَبِّئَاتٍ	<i>Ḥaẓf alif jama'</i> <i>mu'annaṣ sālīm</i>

The data in Table 7 demonstrate that the application of the *ḥaẓf* principle within the *tāratan* category in MQMAB is inconsistent. In certain words, the orthography follows the conventions of *rasm 'Uṣmānīy*, whereas in others, divergent orthographic forms are found. This pattern reflects variations in the application of *rasm* rules, which are not executed consistently throughout the manuscript.

In the word *الصُّلِحَاتِ*, the omission of the *alif* in the *jama mu'annats sālīm* form is written in accordance with the rules of *rasm 'Uṣmānīy*, (Ad-Dānī 2010) as observed in several verses within Surah al-Kahf. However, in the words *مَعْدُودَاتٍ* and *وَيَبِّئَاتٍ*, the *alif* in the *jamak mu'annats sālīm* form is conversely retained, differing from the standardized *rasm 'Uṣmānīy* forms that omit the *alif* *مَعْدُودَاتٍ*, *وَيَبِّئَاتٍ*. This variation indicates that the rule of *ḥaẓf alif* in the *jamak mu'annats sālīm* is not applied uniformly by the scribe.

The inconsistent application of the *ḥaẓf* principle in the *tāratan* category indicates that the scribe oscillated between two tendencies: adhering to the rules of *rasm 'Uṣmānīy* or adapting to *imlā'iy* orthography, which aligns more closely with phonetics. Consequently, the writing of the *alif* in the *jamak mu'annats sālīm* can be perceived as an effort to emphasize the long *ā* sound, particularly in words that hold significant meaning.

Tāratan bi al-Istiṣnā'

This subsection discusses the application of *rasm* in MQMAB that exhibits a variant pattern accompanied by exceptions (*tāratan bi al-istiṣnā'*), wherein certain words are written in accordance with the rules of *rasm 'Uṣmānīy*, while specific deviations are found in others. This pattern indicates an inconsistency in the application of *rasm* rules, which was likely influenced by the conditions and practices of mushaf copying.

The principle of *ḥaẓf*

Table 8. Comparison of word usage

No	Surah/Verse	MQMAB	<i>Rasm 'Uṣmānīy</i>	Remaks
1	Al-Kahf: 74, 81		الْغُلَامُ	<i>Ḥaẓf alif</i>
2	Al-Baqarah: 144, 145, 146,		الْكِتَابُ	<i>Ḥaẓf alif</i>
3	Al-Baqarah: 213, Al-Syu'arā'[26]: 2, Al-Kahf: 1, 27, 49		الْكِتَابُ	<i>Ḥaẓf alif</i>

The data in Table 8 demonstrate that the application of the *ḥaẓf* principle in MQMAB within the *tāratan bi al-istiṣnā'* category is variant and accompanied by exceptions. In certain words, the orthography follows the rules of *rasm 'Uṣmāniy*, (Ad-Dānī 2010) while in others, divergent orthographic forms are found, although they still remain within the recognizable parameters of *rasm* patterns.




In the word *الْعَلَامَةُ*, MQMAB displays an orthography that includes the *alif* (الْعَلَامَةُ), differing from the standard *rasm 'Uṣmāniy* form which omits the *alif* (الْعَلَمَةُ). (Ad-Dānī 2010) This variation demonstrates an exception to the rule of *ḥaẓf alif* that is customarily applied to this word. Conversely, in the word *الْكِتَابُ*, the omission of the *alif* is applied consistently across several verses, in accordance with the rules of *rasm 'Uṣmāniy*. However, in several other contexts, the transcription of the same word is found in the form *الْكِتَابُ*, which retains the *alif* and deviates from the standard rule.

This pattern of variation indicates that the application of the *ḥaẓf* principle in the *tāratan istiṣnā'* category does not occur arbitrarily, but rather predominantly in frequently occurring words. Such orthographic variations can be understood as the result of an amalgamation between adhering to *rasm 'Uṣmāniy* and the scribe's inclination to preserve a written form that is more familiar and legible.

Kāffatan Mukhālifli ar-Rasm al-'Uṣmāniy

This subsection relates to the conventions of *rasm 'Uṣmāniy*. The words within this category tend to be written in accordance with the *imlā'iy* conventions or other orthographic patterns outside the stipulations of *rasm 'Uṣmāniy*, thereby reflecting a comprehensive deviation in their application.

Table 9. Comparison of word usage

No	Surah/Verse	MQMAB	<i>Rasm 'Uṣmāniy</i>	Remaks
1	Al-Baqarah: 213		النَّبِيِّنَ	<i>Ḥaẓf of the double yā'</i>
2	Al-Baqarah: 185, 213, al- Anbiyā': 51, Al-Kahf: 1, 45		انزَل	<i>Hamzah at the beginning of the word</i>
3	Al-Baqarah: 148, 255, 259, 264, al-Nahl: 48, Al-Kahf: 45, 54, 70, 76, 84		شَيْءٍ	<i>Hamzah at the end of the word</i>

The data in Table 9 indicates the presence of several *rasm* written forms in MQMAB that are consistently non-conforming (*mukhālif*) to the rules of *rasm 'Uṣmāniy* (Ad-Dānī 2010). Within this category, the discrepancies between the orthography in the manuscript and the standard form of *rasm 'Uṣmāniy* are not merely isolated anomalies;

rather, they emerge repeatedly in specific terms, thus warranting their classification as comprehensive deviations.

For instance, in the term *الذَّبِّيْنَ*, MQMAB exhibits an orthographic form that fully retains the double *yā'*, which diverges from the standard *rasm 'Uṣmānīy* form that omits one of the *yā'* characters (*الذَّبِّيْن*) (Ad-Dānī 2010). This variation demonstrates that the copyist did not strictly adhere to the *rasm* rules governing the representation of the *jam' muḥakkam sālim*, but rather tended to preserve the graphical form of the term in alignment with standard spelling conventions (*imlā'īy*).

A more striking discrepancy is also evident in the writing of the term *أَنْزَلَ*, where MQMAB employs a *hamzah* at the beginning of the word, whereas in the original framework of *rasm 'Uṣmānīy*, the form is written without an initial *hamzah* (*أَنْزَلَ*). The consistent use of the initial *hamzah* in MQMAB indicates a strong tendency toward *imlā'īy* rules.

Implications and Reflections on the Application of *Rasm 'Uṣmānīy*

The analytical results concerning the rules of *ḥaẓf*, *ziyādah*, *badl*, *hamzah*, as well as *waṣl* and *faṣl* indicate that the Sheikh Muhammad Arsyad al-Banjari *Mushaf* (MQMAB) generally adheres to the rules of *rasm 'Uṣmānīy*. The predominance of *'Uṣmānīy* forms across these various categories demonstrates that the copyist possessed an understanding of the *mushaf* writing tradition that developed within the intellectual domain of *Ulūm al-Qur'ān*. Nevertheless, this research also identified a number of terms written following patterns that employ the rules of *rasm Imlā'īy*. This finding signifies that the application of *rasm 'Uṣmānīy* in MQMAB is not absolute; rather, it exhibits varying degrees of conformity.

This is evident from the categorization of the data into five categories of conformity, namely *kāffatan muwāfiq li ar-Rasm al-'Uṣmānīy*, *kāffatan bi al-istiṣnā'*, *tāratan*, *tāratan bi al-istiṣnā'*, and *kāffatan mukhālif li ar-Rasm al-'Uṣmānīy*. This categorization indicates that the relationship between this manuscript and *rasm 'Uṣmānīy* cannot be understood solely in binary terms of conformity or non-conformity. The majority of the data indeed demonstrates conformity with the rules of *rasm 'Uṣmānīy*, but in several cases, different written forms are found. Had the copyist merely transcribed the received tradition without adequate understanding, the resulting written forms would likely tend to be uniform, either entirely adhering to or completely deviating from the rules of *rasm 'Uṣmānīy*. However, the research data instead reveals variations in the degree of conformity. This condition indicates that the copyist was familiar with and utilized *rasm 'Uṣmānīy* as the primary guideline, yet in practice, there

remained adaptations influenced by the copying tradition and the scholarly environment in which the manuscript was reproduced.

From the perspective of manuscript history, this pattern indicates that the process of copying the *mushaf* never occurred in a simplistic manner. The copyist was not merely a transmitter of the text, but also an agent interacting with various traditions that influenced their writing practices. On one hand, there is the authority of *rasm 'Uṣmāniy*, which had been widely accepted as the guideline for *mushaf* writing. On the other hand, there is the local writing tradition alive within the society where the *mushaf* was utilized. MQMAB illustrates how these two elements converged and shaped a distinctive orthographic character.

From a broader perspective, this pattern reveals that the application of *rasm 'Uṣmāniy* in 18th-century Nusantara had not yet reached a fully uniform stage of standardization. (Fais, Khasanah, and Al Muafa 2023). *Rasm 'Uṣmāniy* had been accepted as the primary guideline in *mushaf* writing, but its application still proceeded alongside several other written forms known within the local tradition. This finding is significant as it demonstrates that the process of receiving the Islamic scholarly tradition in Nusantara did not occur through absolute imitation, but rather through a process of comprehension and adaptation that produced distinct characteristics within the Nusantara *mushaf* copying tradition.

This also highlights the position of Sheikh Muhammad Arsyad al-Banjari within the 18th-century Islamic intellectual network. As an *ulama* who studied for an extended period in the Haramain, (Imawan 2021), he possessed a direct connection to the Islamic scholarly tradition that established *rasm 'Uṣmāniy* as the primary standard in *mushaf* writing. The dominance of *'Uṣmāniy* forms in MQMAB can be understood as a reflection of this scholarly connection. In other words, the application of *rasm 'Uṣmāniy* in this manuscript not only indicates the technical aspects of writing but also reflects the continuity of the scholarly *sanad* connecting Nusantara with Islamic centers of learning.

This research also demonstrates that the process of knowledge transmission did not occur unidirectionally. The rules of *rasm Imlā'iy* in MQMAB reveal that the tradition received from the Haramain was not adopted entirely without modification. Conversely, the tradition underwent adaptation when encountering the social and cultural realities of the Nusantara society. This indicates that the dissemination process of Al-Qur'an scholarship was not merely the inheritance of knowledge, but also involved processes of reception, comprehension, and adaptation in accordance with the needs of the local community.

These findings provide a different perspective on 18th-century Nusantara *mushafs*. Until now, *rasm* variations have often been understood as forms of non-conformity to

the rules of *rasm ‘Usmāniy*. However, the data within MQMAB indicates that these variations can also be interpreted as part of the dynamics of the *mushaf* copying tradition. The presence of differing forms precisely illustrates how the copyists strove to maintain the authority of *rasm ‘Usmāniy* while simultaneously adapting it to the local conditions they encountered. Therefore, the significance of this manuscript lies not only in its degree of conformity to *rasm ‘Usmāniy*, but also in its ability to demonstrate how the tradition of Al-Qur’an scholarship was received, practiced, and developed in Nusantara.

Various studies on *mushafs* from Aceh, Palembang, Banten, Java, and the Malay regions exhibit a similar tendency, namely the predominant use of *rasm ‘Usmāniy* with varying degrees of consistency (Asif and Nafisantunnisa 2021; Gallop and Akbak 2006; Muhammad Ardhony 2023; Husain et al. 2025; Syahrazad 2021). This condition indicates that by the 18th century, *rasm ‘Usmāniy* had become a general guideline in the Nusantara *mushaf* copying tradition. Nevertheless, its application was not yet fully uniform, as it remained influenced by the scholarly backgrounds of the copyists, local writing traditions, and the needs of the societies utilizing the *mushafs*.

From the perspective of manuscript studies, these findings suggest that orthographic variations should not always be interpreted as copyist errors. Instead, these variations can serve as crucial indicators for understanding knowledge transmission networks, teacher-student relationships, and the intellectual dynamics underlying the production of a manuscript. Thus, *rasm* analysis functions not only to measure a *mushaf*'s degree of conformity to the rules, but can also be utilized to understand the social and intellectual history underlying its copying.

In the field of Al-Qur’an orthography, this research illustrates that the standardization process of *mushaf* writing in Nusantara occurred gradually and non-uniformly. While *rasm ‘Usmāniy* indeed served as the primary reference, its application consistently interacted with the literacy traditions developing in various regions. Therefore, Nusantara *mushaf* orthography must be understood as the result of an encounter between the universal Islamic scholarly tradition and the local experiences of the Nusantara Muslim community. Within the study of *Ulūm al-Qur’ān*, this manuscript demonstrates that attention to *rasm* has been part of the intellectual tradition of Nusantara *ulamas* since at least the 18th century. These findings reveal that Nusantara *ulamas* functioned not merely as recipients of the Al-Qur’an scholarly heritage, but also as active agents in preserving and developing this tradition through the practice of *mushaf* copying.

In a broader context, MQMAB demonstrates that 18th-century Nusantara *mushafs* cannot be understood as passive copies of Middle Eastern *mushafs*. Instead, this

manuscript reflects the convergence of the universal Islamic scholarly tradition and the socio-cultural realities of the local community. Therefore, the orthographic variations found are not only significant for the study of *rasm*, but also serve as indicators for understanding how Nusantara *ulamas* established, preserved, and transmitted the *Ulūm al-Qur’ān* tradition within their own environment.

Based on these findings, MQMAB cannot be understood merely as a *mushaf* copy that adheres to the Middle Eastern tradition. Conversely, this manuscript demonstrates how the Islamic scholarly heritage was received, studied, and applied within the environment of the Nusantara society. The dominant application of *rasm ‘Usmānīy*, accompanied by several forms of *rasm Imlā’iy*, reveals an effort to preserve the *mushaf* writing tradition while simultaneously adapting it to local conditions. Hence, MQMAB can be viewed as evidence that Nusantara *ulamas* did not merely receive the Islamic scholarly tradition, but also played an active role in preserving, developing, and transmitting it to subsequent generations.

Conclusion

Based on the research findings, it can be concluded that the Muhammad Arsyad al-Banjari Al-Qur’an Mushaf Manuscript (MQMAB) fundamentally follows the rules of *rasm ‘Usmānīy* as the primary guideline in the writing of the *mushaf*. This indicates that the tradition of Al-Qur’an writing within the circle of Sheikh Muhammad Arsyad al-Banjari was connected to the broader Islamic scholarly tradition, particularly that which developed in the Haramain and the Islamic world in the 18th century. Thus, the application of *rasm ‘Usmānīy* in MQMAB does not solely reflect the technical aspects of writing, but also demonstrates the existence of a transmission network of Al-Qur’an scholarship connecting Nusantara with Islamic centers of learning.

However, this study also found that the application of *rasm ‘Usmānīy* in MQMAB is not entirely absolute. The presence of a number of *rasm Imlā’iy* forms indicates that the process of copying the *mushaf* in Nusantara occurred through a mechanism of reception and adaptation, rather than merely an imitation of the models originating from the Middle East. These findings reveal that the copyists of the *mushaf* still strove to maintain the rules of *rasm ‘Usmānīy* as a scholarly authority, while simultaneously adapting them to the writing traditions and social conditions of the local community.

Therefore, this research asserts that the Muhammad Arsyad al-Banjari Al-Qur’an Mushaf cannot be understood solely as a passive copy of the Middle Eastern *mushaf* writing tradition. The presence of the dominant *rasm ‘Usmānīy* rules accompanied by a number of orthographic variations indicates a process of reception, preservation, and adaptation of the Islamic scholarly tradition within the local context of Nusantara.

Thus, MQMAB is an intellectual product that reflects the encounter between the universal Islamic scholarly heritage and the social realities, culture, and writing traditions of the Banjar society in the 18th century. These findings simultaneously demonstrate that Nusantara ulamas played an active role in transmitting and developing the Ulumul Qur'an tradition, rather than merely being passive recipients from Islamic centers of learning.

In addition to enriching the study of Al-Qur'an orthography in Nusantara, this research demonstrates that rasm analysis can be utilized to trace the networks of knowledge transmission, scholarly relationships, and the dynamics of the development of the mushaf writing tradition in Nusantara. Accordingly, the study of MQMAB contributes to the understanding of 18th-century Nusantara mushafs as intellectual products born from a dialogue between the universal Islamic scholarly tradition and the local culture developing in Nusantara, and not solely as reproductions of the writing models that developed in the Middle East.

References

- Akbar, Ali. 2010. "Khazanah Mushaf Kuno Nusantara." dalam *Filologi dan Islam*. Jakarta: Kementerian Agama RI Badan Litbang dan Diklat Puslitbang Lektur Keagamaan. <https://quran-nusantara.blogspot.com/2013/03/seni-mushaf-nusantara.html> (April 25, 2026).
- Ad-Dānī, Abū 'Amr 'Usmān ibn Sa'īd. 2010. *Al-Muqni' fi Ma'rifat Marsūm Maṣāḥif Ahl al-Amṣār. Dirasah Wa Tahqiq*. Riyadh: Dār at-Tadmūriyyah.
- Arifin, Zainal. 2012. "Mengenal Rasm Usmani: Sejarah, Kaidah, dan Hukum Penulisan Al-Qur'an dengan Rasm Usmani." *Ṣuḥuf* 5(1): 1-18. <https://doi.org/10.22548/shf-v5i1.47>
- Asif, Muhammad, and Nopi Nafisantunnisa. 2021. "Naskah Al-Qur'an Al-Karim Karya Kiai Abil Fadhal As-Senory." *Suḥuf* 14(1): 27-48. doi: 10.22548/shf.v14i1.534.
- Fais, Nor Lutfi, Nurul Khasanah, and Kun Khoiro Umam Al Muafa. 2023. "Pembakuan Rasm Riwayat Abū 'Amr Ad-Dānī Dalam Mushaf Standar Indonesia." *Suḥuf* 15(2). doi: 10.22548/shf.v15i2.733.
- Fais, Nor Lutfi, Ahmad Murtaza, and Moh Sanabila Alfian. 2023. "Relasi Rasm Dan Ilmu Tajwid Di Indonesia: Analisis Catatan Penulisan Rasm Pada Mushaf Kuno Kusamba." *Ṣuḥuf* 16, No 2. doi: 10.22548/v16i2.842.
- Firmansyah, Siddik. 2024. "Muhammad Arsyad Al-Banjari Sebagai Ulama Nusantara: Kajian Metodologi Sejarah Terhadap Karya Arsyad Albanjari." *Jurnal Tamaddun: Jurnal Sejarah dan Kebudayaan Islam* 12(2): 75-93.
- Gallop, Annabel Teh, and Ali Akbak. 2006. "The Art of the Qur'an in Banten: Calligraphy and Illumination." *Archipel* 72: 95-196.
- Hakamah, Zaenatul. 2022. "Ortografi Mushaf Al-Quran Nusantara Abad Ke-18 M: Kajian Manuskrip Muushaf Al-Quran Batokan Kediri." *Mutawatir: Jurnal Keilmuan Tafsir Hadith* 22(1): 1-23.
- Hasan, Noorhaidi. 2007. "The Tuhfat Ar-Rāghibīn: The Work of Abdul Samad al-Palimbani or of Muhammad Arsyad al-Banjari?" *Bijdragen tot de Taal-, Land- en Volkenkunde* 163: 67-85.
- Husain, Muh Saleh, Sukarman, B Satriadi, Corespondensi Author, Desain Komnikasi, Visual Fsd, and History Artikel. 2025. "Karakteristik Motif Ornamen Pada Iluminasi Manuskrip Maulid Nabi Di Astana Pangeran Mangkubumi Kota Waringin Barat

- Kalimantan Tengah.” *Jurnal Pakarena* 10(2): 240-250. <https://doi.org/10.26858/-p.v10i2.81312> (May 25, 2026).
- Imawan, Dzulkifli Hadi. 2021. “The Contribution of Shaykh Muhammad Arsyad Al-Banjari in Spreading Islam in Nusantara.” *Santri: Journal of Pesantren and Fiqh Sosial* 2(2): 133–44. doi:10.35878/santri.v2i2.328.
- Lestari, L. (Lenni). 2016. “Mushaf Al-Qur’an Nusantara: Perpaduan Islam dan Budaya Lokal.” *Jurnal At-Tibyan* 1(1): 173–98. <https://www.neliti.com/publications/269141/> (January 18, 2026).
- Ma’arif, Cholid. 2017. “Kajian AlQuran Di Indonesia: Telaah Historis.” *Qof: Jurnal Studi Al-Qur’an dan Tafsir* 1(2): 117–127.
- Muhammad Ardhony. 2023. “Studi terhadap Manuskrip Mushaf Su-Aq02/ICH dengan Iluminasi Melayu Aceh Koleksi Museum Sejarah Al-Quran Sumatera Utara (Pendekatan Filologis dan Historisitas).” *Khazanah: Journal of Islamic Studies* 2(1): 133-141.
- Munadi, Fathullah. 2010. “Mushaf *Qirā’āt* Syekh Muhammad Arsyad Al-Banjari dalam Sejarah *Qirā’āt* Nusantara.” *Al-Banjari* 9(1): 59–75.
- Najihah, Vina Tsuroyya, and Abdul Wadud Kasful Humam. 2025. “Manuskrip Mushaf Al-Qur’an Kertas Kuno (MMKK-A) Koleksi Museum Jenang Dan Gusjigang Kudus Jawa Tengah.” *Studia Quranika* 9(2): 275–296.
- Nisa, Jauharah Khairun, Ilzam Hubby Dzikrillah Alfani, and Ahmad Fairuz Dzikri. 2025. “Karakteristik Manuskrip Mushaf Al-Qur’an Koleksi Toni Setiadi Bandung.” *Suhuf* 18(2): 301–24. doi:10.22548/shf.v18i2.1431.
- Nugraha, Eva. 1995. “Kaidah Rasm Utsmani Pada Mushaf Standar Indonesia.” IAIN Sunan Gunung Djati, Bandung.
- Rafli, Muhammad, Andi Adi Prabowo Putra, Syamsul Qamar, and Halimah Basri. 2025. “Inkonsistensi Rasm Al-Quran Dalam Manuskrip Nusantara: Antara Kaidah Utsmānī Dan Tradisi Imlā’iy.” *Imtiyaz: Jurnal Ilmu Keislaman* 9(3): 618-633.
- Surur, Buyamin Yusuf, Enang Sudrajat, Ali Akbar, Zarkasi, Muhammad Musadad, Jonni Syatri, Fahrur Rozi, et al. 2015. *Ragam Mushaf Al-Quran Kuno Nusantara*. ed. Abdul Hakim. Jakarta: Lajnah Pentashihan Mushaf Al-Gur’an Badan Litbang dan Diklat Kementerian Agama RI.
- Syahrazad, Hanan. 2021. “Unsur Jawa dalam Iluminasi Al-Qur’an.” *Suhuf* 14(1): 223–44. doi: 10.22548/shf.v14i1.633.

- Wafa, Mohammad Ali. 2018. "Pemikiran dan Kiprah Syech Muhammad Arsyad Al-Banjari dalam Perspektif Komunikasi Agama." *Jurnal Mutakallimin* 1(1): 17–27.
- Zaenatul Hakamah. 2022. "Ortografi Mushaf Al-Qur'an Nusantara Abad Ke-18 M: Kajian Manuskrip Mushaf al-Qur'an Batokan Kediri." *Mutawatir: Jurnal Keilmuan Tafsir Hadith* 12(1): 1–23. doi:10.15642/mutawatir.2022.12.1.1-23.