



Al-Munir: Jurnal Studi Ilmu Alqur'an dan Tafsir

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## Study of Codicology and Textology Manuscript of the Mushaf Al-Qur'ān Collection of K.H. Tb. Lathifoedin Majalengka

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DOI: [10.24239/al-munir.v8i1.3228](https://doi.org/10.24239/al-munir.v8i1.3228)

### Abstract

This study examines the characteristics of a Qur'anic manuscript collection owned by K.H. T.B. Lathifoedin in Majalengka through historical, codicological, and textological perspectives. This manuscript represents an ancient document that has not yet been thoroughly studied. The lack of academic attention to the diversity of Qur'anic manuscripts in the Indonesian archipelago has resulted in many important manuscripts, such as this one, being underutilized as sources of knowledge. Therefore, the study of this manuscript is considered urgent in order to preserve historical data and safeguard the richness of Islamic cultural heritage, particularly in West Java. This research employs a qualitative method by combining a field study of the original manuscript with library research using a descriptive-comparative analysis approach. The findings reveal that, from a codicological perspective, the manuscript uses daluang paper as its medium and features naskhī, pharisa, and sulus scripts, although it lacks illumination and a colophon. From a textological perspective, the manuscript demonstrates a mixed rasm style dominated by imlā'ī elements, along with distinctive ḍabṭ features and waqf marks that differ from those found in modern standard Qur'anic texts. These findings confirm that the Qur'anic manuscript of K.H. T.B. Lathifoedin possesses unique characteristics that enrich the tradition of Qur'anic manuscript copying in the Indonesian archipelago. This study contributes significantly to the field of 'Ulūm al-Qur'ān and serves as an important reference for codicological studies of religious manuscripts in Indonesia.

**Keywords:** Ancient Manuscripts, Codicology, Textology, Qur'ān, Majalengka.

### Abstrak

Penelitian ini mengkaji karakteristik mushaf Al-Qur'an koleksi K.H. TB. Lathifoedin di Majalengka melalui tinjauan sejarah, kodikologi, dan tekstologi. Mushaf koleksi K.H. TB. Lathifoedin merupakan naskah kuno yang hingga kini belum pernah dikaji secara mendalam. Minimnya perhatian akademisi terhadap variasi mushaf Nusantara menyebabkan banyak naskah penting seperti ini belum dimanfaatkan secara optimal sebagai sumber pengetahuan. Pengkajian terhadap naskah ini menjadi sangat mendesak guna menyelamatkan data sejarah serta



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Received 30 March 2026 | Received in revised form 23 April 2026 | Accepted 29 May 2026

Available online 30 June 2026

melestarikan kekayaan warisan budaya Islam, khususnya di Jawa Barat. Metode kajian yang digunakan adalah kualitatif dengan menggabungkan studi lapangan pada manuskrip asli dan studi pustaka melalui analisis deskriptif-komparatif. Hasil penelitian menunjukkan bahwa secara kodikologis, mushaf ini menggunakan media kertas daluang dengan tipografi khat *naskhi*, *farisi*, dan *sulus*, namun tidak memiliki iluminasi maupun *kolofon*. Secara tekstologis, naskah ini menampilkan penggunaan *rasm* campuran yang didominasi unsur *imlā'ī*, lengkap dengan karakteristik *dabt* serta tanda waqaf yang berbeda dari standar mushaf modern. Temuan ini menegaskan bahwa mushaf K.H. TB. Lathifoedin memiliki kekhasan yang memperkaya khazanah tradisi penyalinan Al-Qur'an di Nusantara. Penelitian ini memberikan kontribusi signifikan bagi bidang 'Ulūm al-Qur'ān serta menjadi referensi penting dalam studi kodikologi naskah keagamaan di Indonesia.

**Kata Kunci:** Manuskrip Kuno, Kodikologi, Tekstologi, Al-Qur'an, Majalengka.

#### How to cite :

Rosyid, Abdul, and Istikomah Hasanah. "Study of Codicology and Textology Manuscript of the Mushaf Al-Qur'ān Collection of K.H. TB. Lathifoedin Majalengka". *Al-Munir: Jurnal Studi Ilmu Al-Qur'an dan Tafsir* 8, no. 1 (July 1, 2026). Accessed July 5, 2026. <https://www.jurnalalmunir.com/index.php/al-munir/article/view/3228>

## INTRODUCTION

Ancient Qur'anic manuscripts form a significant part of Indonesia's intellectual and cultural heritage. There are numerous and have been preserved in various places such as museums, libraries, mosques, Islamic boarding schools, and private collections.<sup>1</sup> However, studies on ancient Qur'anic manuscripts remain relatively limited. One of the main reasons for this is the belief that the Qur'anic text is identical everywhere, which leads to the assumption that there is no need to examine these manuscripts from a physical perspective (codicology) or from the perspective of their script and writing system (textology) in manuscript research.<sup>2</sup>

In West Java, the Lajnah Pentashihan Mushaf Al-Qur'ān (LPMQ) has documented at least 31 Qur'anic manuscripts distributed across various districts and cities.<sup>3</sup> This figure is likely only a small portion of the actual total, including,

<sup>1</sup> Tusna Zakiyah, "Karakteristik Mushaf Kuno Kesultanan Banten (Studi Analisis Rasm al-Mushaf). (Skripsi Sarjana, Fakultas Ushuluddin dan Dakwah, Institut Ilmu Al Qur'an (IIQ) Jakarta, 2022)", p. 2.

<sup>2</sup> Buhori Abdi, Abdul Hakim dan Efan Chairul, "Telaah Rasm Pada Manuskrip Mushaf Al-Qur'an kuno di Kalimantan Barat (Perbandingan Pada Manuskrip Mushaf Al-Qur'an Sanggau, Mushaf Ismahayana Landak Dan Mushaf Standar Indonesia)," *Al-Bayan* 7, no. 1 (2024): p. 3.

<sup>3</sup> Ali Akbar, *Mushaf Kuno Nusantara Pulau Sumatera* (Jakarta: Lajnah Pentashihan Mushaf Al-Qur'an Badan Litbang dan Diklat Kementerian Agama RI, 2017), p. 4.

among others, the personal mushaf of K.H. TB. Lathifoedin. Earlier studies on ancient Qur'anic manuscripts in the Indonesian archipelago have examined aspects such as *rasm*, *ḍabt*, calligraphic styles (*khat*), and illumination, as seen in works by researchers such as Ratu Dian Alawiyah and<sup>4</sup> Ellen Rahmah Utami<sup>5</sup>. However, to date, there has been no specific study focusing on the mushaf collection of K.H. TB Lathifoedin. This manuscript is estimated to have been written in 1658 CE, making it approximately 367 years old, yet it remains complete, containing all 30 juz of the Qur'ān. In the past, this mushaf was used as a learning medium, particularly within the family environment. However, its current use is limited to being displayed and recited only during the haul of K.H. TB Lathifoedin in the month of Shawwal. The physical condition of the manuscript has also begun to deteriorate due to age and inadequate storage conditions, which have accelerated the degradation of its pages.<sup>6</sup> As seen in the author's observations.<sup>7</sup> The most striking damage occurs at the end of the mushaf containing Surah al-Ikhlās, al-Falaq, and an-Nās, making it difficult for the reader to understand the entire recitation.

This mushaf is not only evidence of a scholar's dedication to preserving the Qur'ān, but also reflects significant historical value as well as the aesthetic beauty of Islamic manuscript art. However, to date, there has been no focused academic study on this manuscript, either from a codicological or textological perspective. In fact, in Majalengka, many ancient manuscripts are still believed to exist and are kept in Islamic boarding schools or in the possession of religious figures, yet they remain unidentified and have not been examined in scholarly research. This gap is important to address, as the unique characteristics of each mushaf, both in terms of codicology and textology, contain valuable insights into the history of Qur'anic transmission, manuscript copying practices, and the development of religious education at the local level.

This article aims to examine the codicological and textological characteristics of the Qur'anic manuscript collection of K.H. TB Lathifoedin using a descriptive-comparative approach. The codicological analysis covers the manuscript's physical structure, styles of *khat*, and other related features. Meanwhile, the textological

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<sup>4</sup> Ratu Dian Adawiyah, "Karakteristik Iluminasi Mushaf Kanjeng Kyai Al-Qur'an Keraton Ngayogyakarta Hadiningrat", (Skripsi Sarjana, Fakultas Ushuluddin Dan Dakwah Institut Ilmu Al-Qur'an (IIQ) Jakarta, 2023).

<sup>5</sup> Ellen Rahmah Utami, "Studi Kodikologi Manuskrip Muṣḥaf Al-Qur'an Masjid Ainul Yaqin Sunan Giri Gresik", (Skripsi Sarjana fakultas Ushuluddin dan Pemikiran islam Universitas Islam Negeri Walisongo, Semarang, 2022).

<sup>6</sup> Tati Rahmayani, "Karakteristik Manuskrip H. Abdul Ghaffar", (Skripsi Sarjana, Fakultas Ushukuddiin dan Pemikiran Islam Universitas Islam Negeri Sunan Kalijaga, Yogyakarta, 2016), p. 2.

<sup>7</sup> Ridwanuddin, Ahli Waris, Wawancara Oleh Penulis di Desa Pageraji 14 April 2024..

analysis focuses on *rasm* and *ḍabṭ* in Surah Yā Sīn, as this Surah is one of the sections that remains intact and holds strong traditional significance in the religious practices of the local community.

The findings of this study indicate that the manuscript employs a mixed *Rasm* system, with a predominance of *imlā'ī* orthography. In addition, the application of *ḍabṭ* is found to be inconsistent, and the waqf markers differ from those used in modern printed Qur'anic editions. These results are valuable not only for documenting and preserving Indonesia's Islamic heritage but also for enriching scholarly understanding of the Qur'anic manuscript tradition in Southeast Asia.

## RESEARCH METHODS

This study employs a descriptive-comparative method aimed at describing and comparing the codicological and textological characteristics of the Qur'anic manuscript collection of K.H. TB Lathifoedin with the Indonesian Standard Mushaf (MSI). The analysis focuses on both the physical aspects of the manuscript and its textual features, particularly in Surah Yā Sīn. The research data were collected through direct observation of the manuscript to identify materials, dimensions, script type, ink color, page layout, and ornamentation; photographic documentation to capture details of the text, decoration, and punctuation; interviews with heirs and community leaders to gather information on the manuscript's history and usage; and a literature review of sources related to codicology, textology, and the history of Qur'anic manuscripts in the Indonesian archipelago.

The data sources in this study consist of primary and secondary data. The primary data is the Qur'anic manuscript of K.H. TB Lathifoedin's collection, which is preserved by his heirs in Majalengka. The secondary data includes books, journal articles, and previous research reports related to Qur'anic manuscripts of the Indonesian archipelago, codicology, and textology.

The data analysis was conducted in three stages. First, a codicological analysis was carried out, covering the identification of page layout materials, the number of lines per page, the style of *khat*, ink color, and decorative elements. Second, a textological analysis was performed by comparing the *rasm* and *ḍabṭ* in Surah Yā Sīn with the Indonesian Standard Mushaf to determine differences and levels of consistency. Third, a comparative analysis was conducted to examine similarities and differences between this manuscript and other previously studied Nusantara mushafs.

## RESULTS AND DISCUSSION

### Description of the Manuscript of the Mushaf Al-Qur'ān Collection of K.H. TB. Lathifoedin

This Qur'anic manuscript is owned by Ridwanuddin, a descendant of K.H. TB

Lathifoedin, who currently resides in Pageraji Village, Maja District, Majalengka Regency. K.H. TB Lathifoedin was a scholar from Majalengka who is believed to be descended from prominent figures involved in the spread of Islam in the Sunda region. He was the son of Sheik Faqih Ibrahīm (Sunan Cipager) and the grandson of Sheik Abdul Muhyi of Pamijahan, one of the important figures in the history of Islam in Tatar Sunda.

As explained by Ridwanuddin<sup>8</sup> regarding the time of writing the mushaf, no records were found that clearly showed when the manuscript began to be written. Based on genealogy, K.H. TB. Lathifoedin was the grandson of Sheik Abdul Muhyi Pamijahan through Sheik Faqih Ibrahīm. It is known that Sheik Abdul Muhyi was born in 1650 AD in Mataram and died in 1730 AD in Pamijahan. However, in the title of the manuscript of the mushaf collection of K.H. TB. Lathifoedin is listed in 1658 AD. This raises questions, because it is logically impossible that the mushaf was written in that year, considering that at that time his grandfather, Shaykh Abdul Muhyi, was just born. Thus, the number of the year listed most likely does not refer to the time of writing the mushaf, but to something else, such as a certain anniversary year, a mark of ownership, or even a copyist's mistake in recording the number. Therefore, the number 1658 AD in the title of the mushaf still needs to be reviewed through philological and historical studies so that its meaning and context can be known more accurately.

Although there is a chronological inconsistency, it is still possible that this manuscript is indeed part of K.H. TB Lathifoedin's collection. However, there is a strong possibility that errors occurred in recording the year, whether due to copying mistakes, the addition of inaccurate information, or preservation practices that were not based on reliable historical sources.

#### a. Aspects of Codicology

Codicology is a branch of philology that focuses on the physical characteristics of manuscripts, including aspects such as the type of paper, language used, ink color, writing style, page dimensions, and other related features. In this study, codicology is applied to trace the manuscript production process, including identifying the manuscript's age, determining the origin of its materials, and analyzing its copying patterns.<sup>9</sup> According to Siti Baroroh Baried, the age of the manuscript can be determined through the content, *colophon*, or analysis of the type of paper. If a *colophon* does not exist, the age of the manuscript can be estimated from the

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<sup>8</sup> Ridwanuddin, Ahli Waris, Wawancara Oleh Penulis di Desa Pageraji 16 Mei 2025

<sup>9</sup> Agus Supriatna, *Tekstolpgi dan Kodikologi Sebuah Pengantar Pengkajian Naskah Kuno*, (Sulawesi Tenggara: UD Al- Hasanah, 2021), p. 4.

characteristics of the written material.<sup>10</sup> The steps in codicology in the analysis of manuscripts in the K.H. TB. collection. Lathifoedin Majalengka, as follows:

### 1. Manuscript Inventory

The Qur'anic manuscript in the collection of K.H. Tubagus Lathifoedin is a single copy that has been preserved within the family across generations. It is currently kept in Pageraji Village, Maja District, Majalengka Regency, West Java. Access to the manuscript is restricted and is only granted to selected individuals with special permission from the heirs.

### 2. Physical Condition, Cover, and Title of the Manuscript

Overall, the physical condition of the Qur'anic manuscript in the collection of K.H. Tubagus Lathifoedin remains relatively well preserved and still contains the complete 30 juz. However, some damage is present in the final pages, which have become difficult to read due to creasing and fiber deterioration caused by the manuscript's advanced age. The manuscript cover is made of bark and is still in a well-preserved condition. Regarding the original scribe, Ridwanuddin, the heir states that the exact identity of the first copyist is unknown. It is presumed that the manuscript may have been initially copied by Sheik Faqih Ibrahīm, the father of K.H. Tubagus Lathifoedin, and later continued by K.H. Tubagus Lathifoedin himself. For this reason, the name of K.H. Tubagus Lathifoedin is recorded as the manuscript's title.



Image 1. Physical Condition



Image 2. Cover



Image 3. Title

### 3. Repository and Year of Manuscript Copying

This manuscript is stored at the residence of Ridwanuddin (the heir), wrapped in a cloth shroud as a traditional form of protection to safeguard it from dust, light exposure, and damage caused by humidity. The manuscript contains a note indicating the year 1658; however, there is no colophon as an official marker confirming the date of its copying. Therefore, the accuracy of the stated year remains

<sup>10</sup> Siti Baroroh Baried, *Pengantar Teori Filologi* (Jakarta Timur: Pusat pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan, 1985), p. 1.

uncertain.

Therefore, there are two possibilities that can be deduced. First, the name and year listed on the manuscript are only a form of deception, as explained by the Judge<sup>11</sup>. Second, it is possible that the mushaf is indeed a collection of K.H. TB. Lathifoedin, however, there was a mistake in the writing of the year. The year listed on the manuscript is thought to be a relatively recent reprint year. As Ridwanuddin explained<sup>12</sup>, the recording is carried out by an institution that has now been forgotten by the heirs, so the original information is difficult to trace.

#### 4. Types of Manuscript Bases

Mushaf manuscript in the collection of K.H. TB. Lathifoedin is written on daluang paper, which is traditional paper made from saeh tree bark, mulberry paper, or white banyan tree.<sup>13</sup> The Lajnah Pentashihan Mushaf Al-Qur'ān (LPMQ) also notes that many Nusantara Qur'anic manuscripts use similar materials, including a fine manuscript from Bali dated to 1625 CE. Daluang paper can be identified through its thick, fibrous texture, natural brownish color, and its distinctive ink absorption properties. Based on these characteristics, it can be concluded that the Qur'anic manuscript in the collection of K.H. TB Lathifoedin is written on daluang paper. This also serves as an important indication that the manuscript originates from an early period, most likely between the 17th and 19th centuries.

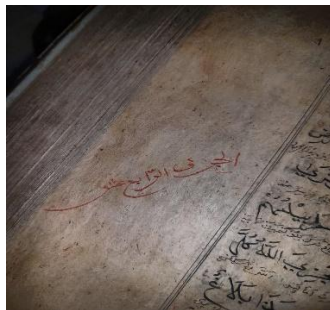


Image 4. Manuscript Base

#### 5. Manuscript Size

The Qur'anic manuscript belonging to the collection of K.H. Tubagus Lathifoedin from Majalengka is characterized by its relatively large physical dimensions. The manuscript cover measures 25.5 cm in length, 30.5 cm in width,

<sup>11</sup>Abdul Hakim, Peneliti Mushaf Al-Qur'an Kuno Nusantara, Wawancara oleh Penulis Melalui WhatsApp, 20 Februari 2025.

<sup>12</sup> Ridwanuddin, Ahli Waris Pemilik Manuskrip, Desa Pageraji, Wawancara oleh Penulis di Desa Pageraji, Maja 16 Mei 2025.

<sup>13</sup> Mardani, Permana Agus, "Daluang sebagai Alas Tulis dalam Proses Penyebaran Islam di Nusantara," *Jurnal Al-Tsaqafa* 14, no. 2 (2017): 233.

and 6.8 cm in thickness. Each folio has dimensions of 24.2 cm × 30.6 cm. The page margins consist of 5.9 cm at the top, 5.1 cm at the bottom, 7.1 cm on the right side, and 1 cm on the left side. The Qur'anic text is enclosed within a framed writing area measuring 16.2 cm × 25 cm, while the frame designated for surah titles measures 15.5 cm × 2.2 cm. The script used in this manuscript is relatively large, with letter heights reaching approximately 1 cm, making the text clear and easily legible for readers.

#### 6. Number of Page Rows and Number of Pages per Juz

The manuscript of the Qur'anic mushaf housed in the collection of K.H. T.B. Lathifoedin displays noticeable variation in the number of text lines per page. According to field observations conducted on May 17, 2024, the opening page of a surah generally contains between nine and ten lines, whereas pages located in the middle sections of a surah typically comprise around eleven lines. In contrast, certain pages—particularly those containing the shorter surahs of Juz 30—feature only five to six lines, as a single page may accommodate two or three surahs simultaneously. Such variation indicates the scribe's adaptability in arranging the textual layout to correspond with the length and structural characteristics of each Surah.

The number of pages contained in each juz of the Qur'anic manuscript belonging to the collection of K.H. T.B. Lathifoedin is not uniform. This inconsistency arises because the transitions between juz are generally positioned in the middle of a page rather than at the beginning of a new folio. As a result, the total page count of each juz varies, with some consisting of an even number of pages and others an odd number. The division between juz is visually indicated by the use of red ink, which functions as a structural marker within the manuscript. Besides assisting readers in identifying the beginning and end of each juz, this red-colored notation enhances visual clarity and facilitates navigation through the text. Overall, the manuscript comprises a total of 842.5 pages.

#### 7. Text and Manuscript Color

Manuscript of the Qur'ān mushaf in the collection of K.H. TB. Lathifoedin is written in two ink colors, namely black for the main text of the Qur'ān, punctuation, and notes, and red for structural markers such as the end of a sentence, *Cover*, the naming of the Surah, and the beginning of the juz. The writing was done using injuk (palm fiber) with ink estimated to come from processed black rice water.<sup>14</sup> This manuscript uses Arabic script with an additional Javanese translation in each line.

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<sup>14</sup> Harry Yahanuar, "Sejarah K.H. Muhammad Tubagus Latifuddin" (Wawancara Oleh Harry) <https://id.scribd.com/document/490598226/SEJARAH-K-H-MUHAMMAD-TUBAGUS-LATIFUDDIN> (13 Januari 202, p. 2.

## 8. Types of Calligraphy

The Qur'anic manuscript preserved in the collection of K.H. T.B. Lathifoedin features three distinct styles of calligraphy. First, the primary Qur'anic text is written in the Naskh script, a style widely employed in the copying of Qur'anic manuscripts due to its clarity and readability. Second, the Javanese translation is rendered in Persian script, which distinguishes the translation from the main Arabic text. Third, the surah titles are executed through a combination of Naskh and Thuluth calligraphic styles, creating an aesthetically appealing visual contrast and enhancing the artistic character of the manuscript.

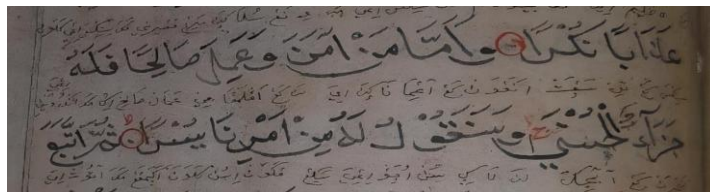


Image 5. Calligraphy of Qur'an Texts and Translations

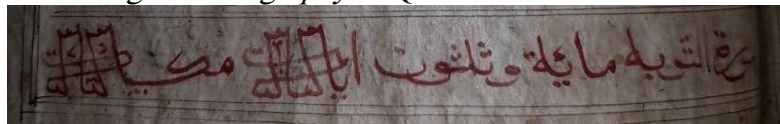


Image 6. Early Calligraphy of Surah

## 9. Pias Text (margin)

Pias is the empty space on the outside of the three sides of the manuscript page. This section is often given special attention, especially for writing markers such as *juz*, *hizb*, *rubu'*, *sUmun*, *Maqra*, *Qirā'And also'ah*, The Sword (Catchword), missing Qur'anic verses, translations, or other additional notes in the mushaf collection of K.H. TB. Lathifoedin, the marking system does not show a consistent pattern. The signs are placed in a variety of ways; some are at the top, middle, or bottom of the page, and some are even written upside down. This suggests that there is no standard in tagging, most likely just adjusted to the available free space on the page.

With regard to the use of color, red ink is employed specifically to indicate the divisions of the *juz* and the sections related to the *qirā'āt sab'ah*. In contrast, markings used to identify errors or textual irregularities are written in black ink. Other textual indicators, including *maqra'*, *nisf*, *rukū'*, and *rubu'*, display no consistent color pattern, as some are rendered in black ink while others appear in red. This inconsistency in color usage may reflect the limited availability of writing materials, particularly ink, during the period in which the manuscript was copied.

## 10. Illumination

The illumination in ancient manuscripts serves as a decoration to embellish the text while reflecting the artistic and cultural values of the time. Generally,

illuminations are inspired by nature or social events and placed on the front page as an opening decoration; however, in the Qur'ān mushaf collection of K.H. TB. Lathifoedin, no illumination is found as in other ancient manuscripts.

### 11. Symbols in Manuscripts

In the Qur'anic manuscript collection of K.H. T.B. Lathifoedin, the end of each verse is marked by a red circular symbol containing a central dot, a feature commonly encountered in traditional Qur'anic manuscripts. In contrast, the beginning of a verse is indicated by a red circle without a dot, serving as a visual distinction from other punctuation marks. The transition between juz is likewise highlighted using red ink, functioning as a clear visual marker that signals the division from one juz to the next. The application of red ink not only fulfills a practical role as a navigational aid but also reflects the calligrapher's deliberate effort to create a well-organized textual structure, thereby enhancing readability and facilitating the reader's engagement with the manuscript.

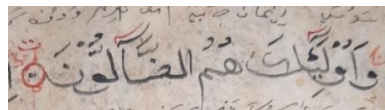


Figure 7. Symbol of the End of the Verse

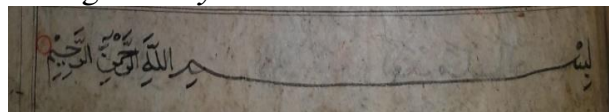


Figure 8. Early Symbols of Surah

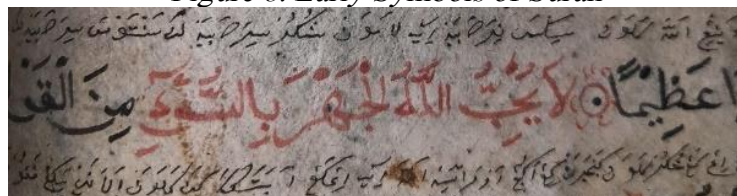


Figure 9. Juz Substitution Symbol

### 12. Naming of Surah

In the manuscript of the Qur'ān mushaf in the collection of K.H. TB. Lathifoedin, each beginning of the Surah is written in red ink, supplemented with information on the group of Surah, including Makkiyah or Madaniyah, as well as the number of verses in the Surah.



Figure 10. Fragments of Verses That Unite Between Surahs

In the manuscript of the Qur'ān mushaf in the collection of K.H. TB. Lathifoedin, each beginning of the Surah is written in red ink and is equipped with information about the group of Surahs (Makkiyah or Madaniyah) and the number of verses. Interestingly, there are several Surah names in this mushaf that are different from the naming of the Surah in the Indonesian Standard Mushaf (MSI).

**Table 1. Differences in Surah Naming**

Yes	MKTL	MSI
1.	Al-Mayidah	Al-Mā'idah
2.	And then there's the fact that M	And you are nude
3.	And then there's the S.S.	And Suffice It
4.	Ibrāhīm Yūsuf 'alaihi salām	Ibrāhīm
5.	Al-Mu'minīn	Al-Mu'minūn
6.	Al-Malāyikah	Fāṭir
7.	Al-Munāfiqīn	Al-MuninFiqūn
8.	Nūn	Al-Qalam
9.	Iqra'	Al-'Alaq
10.	Lam Yakun	Al-Bayyinah
11.	Tabbat	Al-Lahab

Source: Processed by the author From the manuscript of the mushaf collection of K.H. TB. Lathifoedin

Imam Suyuthi in *Al-Itqān fī 'Ulūmul Qur'ān* explained that one Surah can have many names, even up to tens, such as Surah Al-Fatihah, which has 25 names. History also records differences in the naming of surahs in the mushaf of the Companions, such as Ibn Mas'ud, Ali bin Abi Talib, and Ibn 'Abbas.<sup>15</sup>

Variations in the naming of surahs found in the Qur'anic manuscript collection of K.H. T.B. Lathifoedin reflect the rich manuscript tradition that developed within the transmission of the Qur'ān. Several surah titles differ from their commonly recognized forms. For instance, Surah Al-Mā'idah is written as Al-Mayidah, while the names of Surah Yūnus, Yūsuf, and Ibrāhīm are accompanied by the honorific phrase *'alayhi al-salām*. Likewise, Surah Al-Mu'minūn appears as Al-Mu'minīn, and Surah Al-Munāfiqūn is written as Al-Munāfiqīn. Surah Fāṭir is alternatively designated as

<sup>15</sup> Maria Ulfah, "Identifikasi Naskah dan Telaah Aspek Teknologis Manuskrip Mushaf Al-Qur'an Syekh Musthofa Lasem," *Al-Qudwah* 2, no. 2, (2024): p. 131.

Al-Malāyikah, a title derived from its reference to angels as divine messengers. In addition, several surahs are identified by their opening words or original textual expressions rather than by their standard titles. Examples include Surah Al-Qalam, which is referred to as Nūn; Surah Al-‘Alaq, known as Iqra’; Surah Al-Bayyinah, designated as Lam Yakun; and Surah Al-Lahab, referred to as Tabbat. These naming variations illustrate the diversity of Qur’anic manuscript traditions and the influence of local scholarly practices in the transmission and preservation of the sacred text.

These naming differences indicate variations in the ancient tradition of copying the mushaf, which often relates to memorization or teaching methods. Even though the names are different, the content of the verses and the structure of the Surah remain the same, so that they do not change the understanding or reading.

### 13. Kolofon

A *colophon* is a closing note written by the copyist of the manuscript and is usually located at the end of the text, although it is not included in the main content of the manuscript. These records generally contain information about the identity of the copyist, the time and place of the copying, as well as additional information related to the copying process.<sup>16</sup> The existence of a colophon is very important because it can help researchers trace the origin of the manuscript, the historical context, and the socio-cultural background behind the copying process; however, in the manuscript of the Qur’ān mushaf collection of K.H. TB. Lathifoedin, colophon not found.

### 14. Scholia

*Scholia* is an additional writing contained in the manuscript and has a relationship with the content of the manuscript, either in the form of corrections to the main text, juz beginning markers, explanations of terms, or other brief notes written by the copyist, in the manuscript of the Qur’ān mushaf in the collection of K.H. TB. Lathifoedin, *scholia* comes in the form of fringe notes that contain the interpretation of verses in Javanese as well as corrections of writing errors.

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<sup>16</sup> Oman Fathurrahman, *Filologi Indonesia Teori dan Metode*. (Jakarta: Kencana, 2022), p. 136.

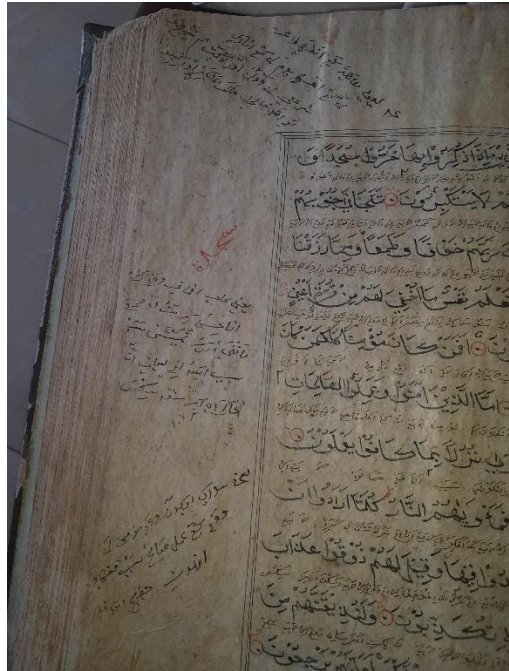


Figure 11. Scholia Interpretation

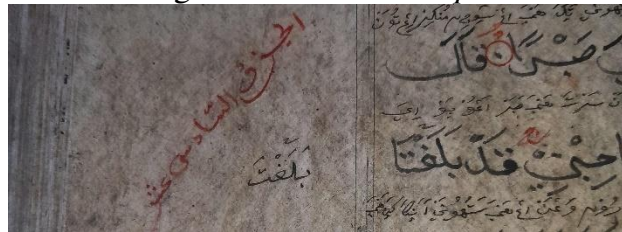


Figure 12. Scholia Error Correction

## b. Textology

### 1. Rasm

Rasm is the rule for writing words in the Qur'ān mushaf, compiled during the time of the caliph Uthman bin Affan, as the official standard for writing the Qur'ān.<sup>17</sup> In determining *rasm* in the text of the mushaf, it is necessary to refer to the rules of the rasm that have been set in a standard manner. Refer to the book *General Guidelines on Writing and Interpreting the Mushaf of the Qur'ān with Rasm Usmānī* by the Psalm of Sha'roni, six rules are observed, namely: 1) Discarding the letters (*Al-Ḥaẓf Al-Ḥurūf*), 2) Additional letters (*Ziyād Al-Ḥurūf*), 3) Hamzah, 4) Letter replacement (*Ibdal*), 5) Separation and Connection, 6) Writing A Year (Sya'roni, 1999). However, in this study, attention is focused on two orthographic rules that are considered the most relevant and significant for identifying the fundamental differences between the ancient Qur'ānic manuscript in the collection of K.H. Tubagus Lathifoedin and the Indonesian Standard Uthmanic Mushaf. These rules are

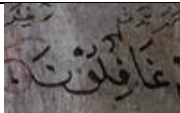
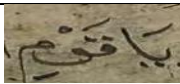
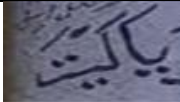
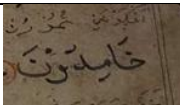
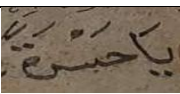

<sup>17</sup> Hakmi Hidayat, dkk, "Rasm Al-Qur'an Dan Hal-Hal Yang Berkaitan Dengannya," *Jurnal kajian Islam dan Sosial Keagamaan* 1 no. 4 (2024): p. 311.

the omission of letters (*al-ḥadhf al-ḥurūf*) and the orthographic conventions governing the writing of *Hamzah* as found in Surah Yāsīn. Surah Yāsīn was selected for analysis due to its prominent role in the religious life of Muslim communities and its frequent recitation in devotional practices. Moreover, this Surah occupies a special place within the tradition surrounding the manuscript, as it is the only Surah regularly recited during the annual *haul* commemoration of the manuscript's owner. For this reason, the orthography of Surah Yāsīn in the ancient manuscript is compared with that of the Indonesian Standard Mushaf. To simplify references throughout the discussion, the manuscript of K.H. T.B. Lathifoedin is abbreviated as MKTL, while the Indonesian Standard Mushaf is referred to as MSI. The following sections present descriptions and analyses of these two orthographic rules.

## 2. *Ḥaẓf Al-Ḥ uruf* (Discarding Letters)

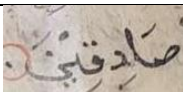
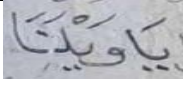
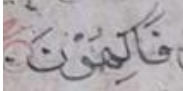
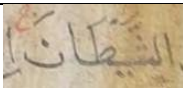

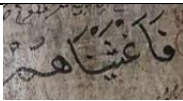
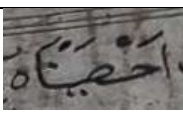

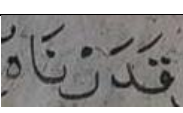

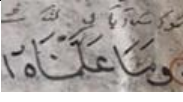
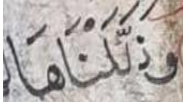
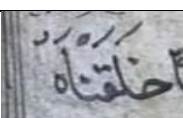
Five letters are omitted in *the Rasm 'uṣmānī*, namely: *alif, waw, ya', lam, and nun*.

**Table 2. Rasm al-ḥ aẓf al-ḥ urūf**


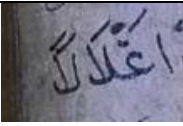
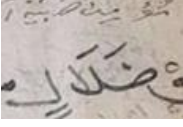
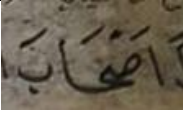
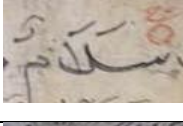


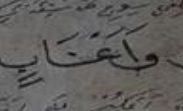
No.	Verse	Rasm MKTL	Rasm 'Uṣmānī	Remarks
1.	6		غَفْلُونَ	This recitation is not repeated in the Qur'ān, and after alif, there is no tasyid or Hamzah. In <i>Rasm 'uṣmānī</i> , it is written with <i>ḥaẓf alif</i> according to Abu David. <sup>18</sup> Meanwhile, in the pronunciation فِكْفُونَ, of according to Abu Daud, there is a khilaf, namely <i>ishbāt alif</i> or <i>ḥaẓf alif</i> <sup>19</sup> , but the one that applies is <i>ḥaẓf alif</i> .
2.	20		يَقَوْمٍ	
3.	26		يَلَيْتَ	
4.	29		خَمِدُونَ	
5.	30		يَحْسِرَةٌ	
6.	36		سُبْحَانَ	

<sup>18</sup> Mazmur Sya'roni. *Pedoman Umum Dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, (Jakarta: Puslitbang Lektur Keagamaan Depag, 1999), p.19.

<sup>19</sup> Mazmur Sya'roni. *Pedoman Umum Dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 83.

No.	Verse	Rasm MKTL	Rasm 'Usmānī	Remarks
7.	48		صَادِقِينَ	
8.	52		يُؤْتِنَا	
9.	55		فَكِهِونَ	
10.	58		الشَّيْطَانِ	
11.	70		الْكَافِرِينَ	
12.	9		فَأَغْشَيْنَهُمْ	Alif on <i>nūn ḍamīr</i> , which is located in the middle of the sentence, in <i>rasm 'usmānī</i> written with <i>ḥaẓf alif</i> . This is in accordance with the opinion of Abu Daud and Ad-Dānī. <sup>20</sup>
13.	12		أَحْصَيْنَهُ	
14.	33		حَيَّيْنَاهَا	
15.	39		قَدَّرْنَاهُ	
16.	60		لَمْ نَسْخَمْهُمْ	
17.	69		عَلَّمْنَاهُ	
18.	72		وَدَلَّلْنَاهَا	
19.	77		خَلَقْنَاهُ	

<sup>20</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 28.

No.	Verse	Rasm MKTL	Rasm 'Uṣmānī	Remarks
20.	34		جَنَّتِ	Including the <i>Jama' muzakkar salim</i> who followed the wazan <i>فَعَالُو</i> Abu Daud <i>ḥaẓf alif</i> . <sup>21</sup>
21.	8		أَغْلَلَا	There is an alif between two <i>lams</i> that <i>muttasilah</i> (together), provided that it is in the middle of the sentence. For all the narrators, it is written <i>ḥaẓf alif</i> . <sup>22</sup>
22.	46		ضَلَّلِ	Abu Daud and Ad-dany <i>ḥaẓf alif</i> after <i>ha</i> in this recitation. <sup>23</sup>
23.	13		أَصْحَبِ	Alif, who joins the <i>lam mufradah</i> in the middle of the recitation. Abu David is written with <i>ḥaẓf alif</i> . <sup>24</sup>
24.	47		سَلَّمَ	Abu Daud and Ad-dany <i>ḥaẓf alif</i> after <i>ha</i> in this recitation. <sup>23</sup>
25.	17		الْبَلَّغِ	Abu David is written with <i>ḥaẓf alif</i> . <sup>24</sup>
26.	81		لَخَلَّقِ	Abu-Daud, Ad-Dany, and Al-Balansi <i>ḥaẓf alif</i> . <sup>25</sup>
27.	34		وَأَعْنَابِ	In this recitation, Abu Daud <i>ḥaẓf alif</i> . While Ad-Dānī <i>īsbāt alif</i> .

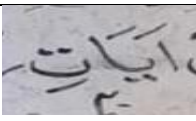
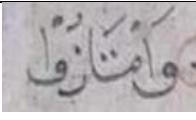
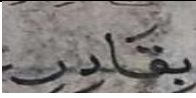
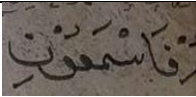
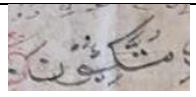
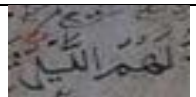
<sup>21</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 25.

<sup>22</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 38.

<sup>23</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 7.

<sup>24</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an Dengan Rasm Usmani*, p. 36.

<sup>25</sup> Ini berlaku juga pada QS. Al-Hijr ayat 86. Lihat lebih lanjut: Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, Sec. 73.

No.	Verse	Rasm MKTL	Rasm 'Uṣmānī	Remarks
28.	39		أَيْتٍ	<i>Jama' muannas salim</i> , who has two alifs according to the agreement of the second alif scholars in <i>ḥaẓf</i> . <sup>26</sup>
29.	59		وَأَمَّا زَوْا	Abu Daud <i>ḥaẓf alif</i> . <sup>27</sup>
30.	77		بِقَدْرِ	All narrators are <i>ḥaẓf alif</i> preceded by the letter <i>ba'</i> . <sup>28</sup>
31.	26		فَاسْمَعُونَ	Removing <i>the entire narrator's</i> mufradah agree to in <i>ḥaẓf</i> . <sup>29</sup>
32.	56		مُتَكُونَ	In this recitation, there is a <i>waw</i> before <i>waw jama'</i> , in rasm <i>'uṣmānī</i> Abu-Daud and Ad-dānī discard <i>the waw</i> , which is the basis of Hamzah. <sup>30</sup>
33.	37, 40		الَّيْلِ	Remove one of the two <i>lamps</i> . Abū Dāwūd argues that what is omitted is the first <i>lam</i> . At the same time, Ad-Dānī chose to omit <i>the second lam</i> . <sup>31</sup>

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

<sup>26</sup> Except in Surah Yunus ayat 10 dan 21 alif keduanya di isbatkan. Lihat lebih lanjut: Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p.25.

<sup>27</sup> . Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 84.

<sup>28</sup> Except for the verse اَلَيْسَ ذَلِكَ بِقَدْرِ (QS Al-Qiyamah (75): 40), in this verse only abu daud is *hazf alif*, and Ad-dani *isbat alif*. See more: Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 84

<sup>29</sup> *Ya* , which shows the meaning of mutakallaim and mudmar (stored). See more: Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 98.

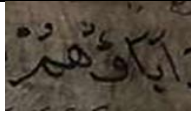

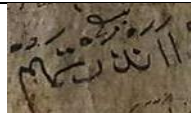
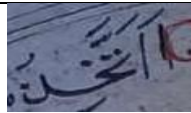
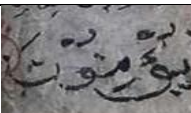
<sup>30</sup> *Ya* , which shows the meaning of mutakallaim and mudmar (stored). See more: Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 105.

<sup>31</sup> *Ya* , which shows the meaning of mutakallaim and mudmar (stored). See more: Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 106.

### 3. Hamzah

Etymologically, Hamzah means pressure or encouragement because its pronunciation requires a strong sound. The majority of scholars consider it to be a letter, while Imam Mubarrid considers it to be a punctuation mark.<sup>32</sup>

**Table 3. Rasm Hamzah**

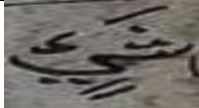
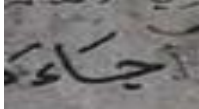



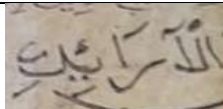
Yes	Verse	Rasm MKTL	Rasm 'Usmānī	Remarks
1.	6		أَبَاؤُهُمْ	If Hamzah is in the middle of a word and is preceded by the letter alif, which is also located in the middle of the word, then the writing of Hamzah follows his harakat. <sup>33</sup>
2.	10		وَسَوَاءٌ	Hamzah, which has harakat dammah and is at the end of the word after the letter dies, and is preceded by alif, then in <i>rasm</i> the writing is formless. <sup>34</sup>
3.	10		ءَأَنْذَرْتَهُمْ	Hamzah, which is located at the beginning of the word, is written without a form to avoid the meeting of two identical letters in a row. According to some scholars, the first Hamzah was discarded; according to others, the second Hamzah was discarded. <sup>35</sup>
4.	23		ءَأَتَّخَذُ	
5.	10		يُؤْمِنُونَ	The Rasm scholars agree that the dead Hamzah is in the middle of the word

<sup>32</sup> Mazmur Sya'roni, *Pedoman Umum Penulisan Dan Pentashihan Mushaf Al-Qur'an Dengan Rasm Usmani*, p. 18.

<sup>33</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 151.

<sup>34</sup> Mazmur Sya'ron, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 129.

<sup>35</sup> Mazmur Sya'ron, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 149-150.

Yes	Verse	Rasm MKTL	Rasm 'Uṣmānī	Remarks
				and is written after the dead letter in the form of <i>waw</i> . <sup>36</sup>
6.	12, 15, 83		يَاءٍ	Hamzah, which has the meaning of kasrah and is located at the end of the word after the dead letter in the letter lein <i>ya</i> . So Rasm Hamzah is formless. <sup>37</sup>
7.	13, 20		جَاءٍ	Hamzah, which has harakat fathah and is at the end of the word after the letter dies, which is preceded by the letter mad in the form of alif, then the rasm hamzah is written without a form. <sup>38</sup>
8.	18		لَيْنٍ	As stated in (QS. Al-Isra' [17]:62), the writing of Hamzah on the word uses the form of the letter <i>ya</i> . <sup>39</sup>
9.	19		أَيْنٍ	
10.	19		طَائِرِكُمْ	Hamzah in the middle of the word after alif is written according to his harakat, then the rasm hamzah is written with the letter <i>yes</i> . <sup>40</sup>
11.	56		الْأَرَآئِكِ	

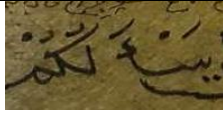

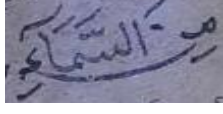
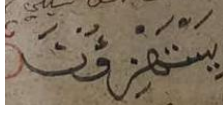

<sup>36</sup> Mazmur Sya'ron, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 139.

<sup>37</sup> Mazmur Sya'ron, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 129.

<sup>38</sup> Mazmur Sya'ron, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 128.

<sup>39</sup> Mazmur Sya'ron, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 123.

<sup>40</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 131.

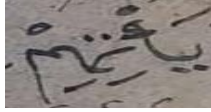

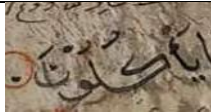
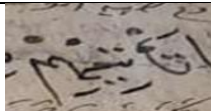
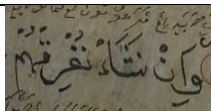
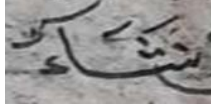
Yes	Verse	Rasm MKTL	Rasm 'Uṣmānī	Remarks
12.	21		يَسْلُكُم	Hamzah, which has harakat fathah and is in the middle of the word after the letter is dead, which was previously the letter <i>ṣaḥīḥ</i> dead, then the writing of rasm hamzah is without form. <sup>41</sup>
13.	23, 54, 82		شَيْئًا	Hamzah, which is harakat fathah and is in the middle of the word, preceded by the letter <i>lein ya</i> , so the writing rasm hamzah is without form. <sup>42</sup>
14.	28		مِنَ السَّمَاءِ	Hamzah, which has a kasrah meaning and is at the end of the word after the dead letter, in this pronunciation, it is preceded by the letter alif, so that the writing of the rasm hamzah is formless. <sup>43</sup>
15.	30, 56	 	يَسْتَهْنُونَ مُتَكِبُونَ	Hamzah, which has the meaning of <i>ḍammah</i> in the middle of the sentence and is located after the letter dies, then the rasm hamzah is in the form of a <i>waw</i> in order to avoid the meeting of two <i>waws</i> . <sup>44</sup>

<sup>41</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 127.

<sup>42</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 127

<sup>43</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 129.

<sup>44</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 127.

Yes	Verse	Rasm MKTL	Rasm 'Uṣmānī	Remarks
16.	30		يَاتِيهِمْ	The Rasm scholars agree that the dead Hamzah is located in the middle of the word and is written after the dead letter using a letter that corresponds to the previous letter. In this pronunciation, the rasm hamzah is written with the letter alif. <sup>45</sup>
17.	33		تَاتِيهِمْ	
18.	35		لِيَأْكُلُوا	
19.	46		يَأْكُلُونَ	
20.	43		وَأَنْ نَّشَاءُ نَغْرِقَهُمْ	
21.	66, 67		نَشَاءُ	Hamzah harakat dammah, which is located at the end of the word after the letter dies and is preceded by alif, is written without a form. <sup>46</sup>

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

Based on the two tables presented above, the orthographic system employed in this manuscript predominantly follows the principles of *rasm imlā'ī*. This tendency indicates the copyist's preference for a writing style that facilitates reading and closely corresponds to the actual pronunciation of the words. Nevertheless, several features of *Rasm 'Uthmānī* are still preserved and remain consistent with the orthography found in the Indonesian Standard Mushaf (MSI). Examples can be observed in the spellings of *أَعْنَابٍ*, *وَأُمَّتَاؤُا*, and *فَأَسْمَعُونَ* within the context of the *ḥadhf al-ḥurūf* rule. The coexistence of these two orthographic approaches suggests a conscious effort to maintain continuity with the traditional manuscript-writing

<sup>45</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 139.

<sup>46</sup> Mazmur Sya'roni, *Pedoman Umum dan Pentashihan Mushaf Al-Qur'an dengan Rasm Usmani*, p. 129.

heritage while also accommodating a more accessible, reader-oriented system of writing. Such a practice reflects the enduring influence and authority of the classical Qur'anic manuscript tradition in the production of this mushaf.

Meanwhile, on the rules of writing Hamzah, the mushaf collection of K.H. TB. Lathifoedin (MKTL) appears to be prone to use rasm *São Paulošmānī*, but in some cases still uses the iml form of rasmā'ī. Thus, it can be concluded that MKTL applies a mixed Rasm writing system, namely combining rasm *São Paulošmānī* and rasm *IMLā'ī*.

#### 4. Dabt

This section examines the forms of *ḍabṭ* found in the Qur'anic manuscript collection of K.H. T.B. Lathifoedin, Majalengka (MKTL), within the framework of the naqṭ al-i'rāb system, and compares them with those employed in the Indonesian Standard Mushaf (MSI). In his book *Diacritic of the Qur'ān: Getting to Know the Science of Ḍabṭ Mushaf*, Ulin Nuha Mahfudhon explains that the formulation of *ḍabṭ* rules is based on several authoritative references, including *As-Sabīlu ilā Ḍabṭi Kalimāti at-Tanzīl*, *Samīru al-Ṭālibīn*, and *Irsyād al-Ṭālibīn*. These works serve as important foundations for the development and standardization of the *ḍabṭ* system, providing a scholarly and systematic framework for the accurate notation of Qur'anic recitation. In addition to describing the rules, Mahfudhon also reviews the various symbols used in the mushaf, so that the discussion of *ḍabṭ* is not limited to certain aspects.<sup>47</sup>

##### 1) Harakat Sign

**Table 4. Harakat Sign**

Yes	Verse	MKTL	MSI	Remarks
1.			إِنَّكَ لَمِنَ الْمُرْسَلِينَ	Signs of Harakat Fathah, Kasrah, and Dammah.

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

Based on the table above, the Mushaf collection of K.H. TB. Lathifoedin (MKTL) with the Indonesian standard mushaf (MSI) consistently applies the punctuation marks of harakat fathah, kasrah, and dammah in accordance with the concept introduced by al-Khalīl bin AḥMad.<sup>48</sup>

<sup>47</sup> Ulin Nuha Mahfudhon, *Diakritik Al-Qur'an Mengenal Lebih Dekat Ilmu Ḍabṭ Mushaf*. (Tangerang Selatan: Yayasan Wakaf Darus-Sunnah, 2023), p. 2.

<sup>48</sup> Mustopa dan Zainal Arifin Madzkur, "Mushaf Bahriah Sejarah dan Eksistensinya di Indonesia," *Jurnal: Suhuf* 13, no. 2 (2020): 250.

## 2) Tanwīn Signs

Table 5. Tanwīn Signs

Yes	Verse	MKTL	MSI	Remarks
	10		وَسَوَاءٌ عَلَيْهِمْ	Tanwīn <i>Iẓhar</i>
	6		قَوْمًا مَّا	Tanwīn <i>Idgham</i>
	9		سَدًّا فَأَغْشَيْنَاهُمْ	Tanwīn <i>Ikhfā'</i>

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

The table above indicates that the Qur'anic manuscript collection of K.H. T.B. Lathifoedin (MKTL) and the Indonesian Standard Mushaf (MSI) employ the same notation for *tanwīn*. In general, the MSI standardizes the writing of *tanwīn* signs—*fathatayn*, *kasratayn*, and *ḍammatayn*—in a parallel arrangement (*tarkīb*). This convention reflects later developments in the refinement of Qur'anic orthography, particularly following the contributions of scholars such as Al-Khalīl ibn Aḥmad, Sibawayh, and several scholars of the eastern Islamic tradition (*mashāriqah*). Under this system, *tanwīn* is represented by duplicating the corresponding vowel sign above or below the relevant letter, including in cases where it appears before an *alif*. The similarity between MKTL and MSI in this aspect demonstrates the manuscript's adherence to a widely accepted tradition of Qur'anic vocalization and diacritical notation.<sup>49</sup>

## 3) Sukun Sign

Table 6. Breadfruit Sign

Yes	Verse	MKTL	MSI	Remarks
	5		تَنْزِيلَ الْعَزِيزِ الرَّحِيمِ	Signs of Sukūn

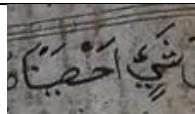


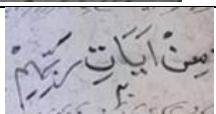
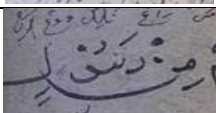
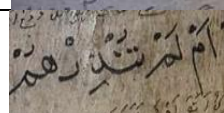
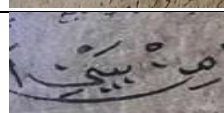
Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

<sup>49</sup> Ulin Nuha Mahfudhon, *Diakritik Al-Qur'an Mengenal Lebih Dekat Ilmu Ḍabṭ Mushaf*, p. 64 and 80.

The table above shows a difference between the two Mushafs, namely the Mushaf Collection of K.H. TB. Lathifoedin (MKTL) and Indonesian Standard Mushaf (MSI). In the Mushaf of the Collection of K.H. TB. Lathifoedin (MKTL), whose breadfruit sign is round, round, follows Medina scholars and nahwu (Arabic grammar) experts who argue that the shape of breadfruit marks is similar to letters *breathe*' (ه), which is open (Zithar, 2009). And mark all the dead letters with the suk signūn. Meanwhile, the breadfruit sign used by the Indonesian Standard Mushaf (MSI) follows the Khalil ibn Aḥmad and Sibawayh, i.e., from the head *kha* (خ). Some argue that the letter *Jim* (ج) and *the letter Heh* (ح) are the same.<sup>50</sup>

#### 4) Signs of the Law of Tanwīn and Nūn Sukūn

**Table 7. Signs of the Law of Tanwīn and Nūn Sukūn**

Yes	Verse	MKTL	MSI	Remarks
1.	12		شَيْءٍ أَحْصَيْنَاهُ	Tanwīn meets the letter Iḥḥār.
2.	12		فِي إِمَامٍ مُّبِينٍ	Tanwīn meets the letter Idgām.
3.	33		حَبًّا فَمِنْهُ	Tanwīn meets the letter Ikhfa.
4.	46		مِّنْ آيَاتِ رَبِّهِمْ	"Come on, Snoop Dogg, meet letter Iḥḥār
5.	30		مِّنْ رَّسُولٍ	"Come on, Snoop Dogg, meet letter Idgtom
6.	10		أَمْ لَمْ تُنذِرْهُمْ	"Come on, Snoop Dogg, meet letter Ikhfa
7.	9		مِّنْ بَيْنِ	"Come on, Snoop Dogg, meet. letter Iqlab

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

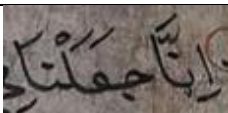
<sup>50</sup> Zainal Arifin Madzkur, *Harakat dan Tanda Baca Mushaf Al-Quran Standar Indonesia dalam perspektif Ilmu Dabt*, p. 7.

In the table above, both the Mushaf Collection of K.H. TB. Lathifoedin (MKTL) and the Indonesian Standard Mushaf (MSI) have differences. In the rules *ḍabṭ*, when tanwīn meets the letters *Izhār and ikhfā*, then the writing of tanwīn is done in parallel (*Tarkib*) top and bottom.<sup>51</sup> This applies to both MKTL and MSI mushaf. As for the Law of idgām, MKTL only includes harakat tanwīn without the tasydid mark. Meanwhile, in the Indonesian Standard Mushaf (MSI), the Law of idgām includes an additional tasydid mark.

In the rules, *ḍabṭ* Suk Taggingūn is only done on letters that are read in a way that is *izhār* (Muhaisin); however, in the table above, in the mushaf collection of K.H. TB. Lathifoedin (MKTL) law *nūN Sukūn*. When we meet *izhār, idgām, ikhfā*, and *Iqlāb* written in general without the addition of additional symbols. Meanwhile, in the Indonesian Standard Mushaf (MSI). The Law of idgām is marked by the addition of the sign tasydid (*Syiddah*) on the letter idgām, while for the Law of *Iqlāb*, there is an additional letter mīm minor after nūn die or tanwīn reading marker *Iqlāb*.<sup>52</sup>

#### 5) Tasydid Sign

**Table 8. Tasydid Sign**

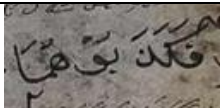
Yes	Verse	MKTL	MSI	Remarks
	8		إِنَّا جَعَلْنَا	Tasydid Sign

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

Based on the table above, the form of the tasydid sign used in the Mushaf collection of K.H. TB. Lathifoedin (MKTL) and the Indonesian Standard Mushaf (MSI) show similarities. The two mushaf use the form tasydid, as formulated by al-Khalīl ibn Aḥmad, which is a shape inspired by the head-sniffing laugh "شديد," which means "strong" or "hard" (Muhaysin, 2002).



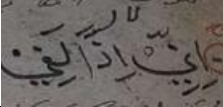
#### 6) Mad Sign

**Table 9. Mad Sign**

Yes	Verse	MKTL	MSI	Remarks
1.	14		فَكَذَّبُوهُمَا	Mad Ṭabī'ī

<sup>51</sup> Ulin Nuha Mahfudhon. *Diakritik Al-Qur'an Mengenal Lebih Dekat Ilmu ḍabṭ Mushaf*, p. 81.

<sup>52</sup> Muhammad Salim Muhaisin, *Irsyad At-Thâlibin Ilâ Dhahb Al-Kitâb Al-Mubîn*, p.16.

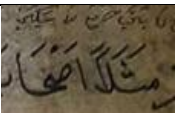
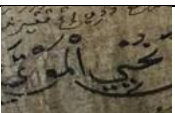
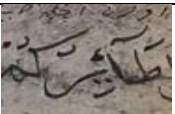
2.	46		أَيَاتٍ	Mad Badal
3.	13		إِذَا جَاءَ	Mad Hatter's Tale
4.	24		إِنِّي إِذَا لَفِي	Mad J MunfaSil

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

Based on the analysis in the table above, it can be seen that the Mushaf of the K.H. TB. Collection. Lathifoedin (MKTL) and the Indonesian Standard Mushaf (MSI) show several similarities and differences in the use of the mad sign. First, on the mad ṭabīī, both MKTL and MSI both follow the opinion of Imam Abū Dāwūd, i.e. by writing the sign of breadfruit on the letter mad which was previously preceded by harakat and applied consistently in the two mushaf (Mah Pada Mad Badal on MKTL and MSI were found to be different, namely in MKTL, there was an inconsistency in the use of the mark Mad Badal. For example, in some words, there is no sign of madness, but only harakat fathah, which is shaped like a flag raising and placed on top of the letter hamzah. This is in contrast to MSI, which consistently uses the standing fathah sign to indicate the length of the reading on Mad Badal. On the sign Mad Wājib Muttaṣit, there is a clear difference between MKTL and MSI. In MKTL, the use of this mad sign is inconsistent. Whereas, on MSI consistently Marking Mad Wājib Muttaṣit with the flag-waving mark above the letter Mad.

#### 7) Signs of Hamzah

**Table 10. Signs of Hamzah**

Yes	Verse	MKTL	MSI	Remarks
1.	13		مَثَلًا أَصْحَابَ	Hamzah Qata'
2.	12		نُحْيِ الْمَوْتَى	Hamzah Wasal
3.	19		طَائِرِكُمْ	Hamzah in the middle of the word

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

Based on the table displayed, it appears that there is no difference in the writing of the sign *Hamzah Qata'* and *Hamzah Wasal* between the Mushaf of the K.H. TB. Collection. Lathifoedin (MKTL) and Indonesian Standard Mushaf (MSI) in general. However, differences arise in Hamzah's writing regarding *Mad Wājib Muttaṣhe*. In the example shown, it appears that in MKTL the mad sign is not placed directly above the letter mad, unlike in MSI. In MSI, the mad sign is consistently placed above the letter alif as the letter mad.

#### 8) Discarded Letter Mark (*Ḥaẓf*) in Rasm

**Table 11. Discarded letters (*Ḥaẓf*) in Rasm**

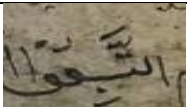
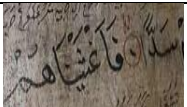
Yes	Verse	MKTL	MSI	Remarks
1.	70		الْكَافِرِينَ	<i>ḥaẓf alif</i>

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

Based on the table above, there is a difference between the two Mushafs, namely the Mushaf of the K.H. TB Collection. Lathifoedin (MKTL) and Indonesian Standard Mushaf (MSI). First, in the case *ḥaẓf alif*, Mushaf MKTL still writes the letter alif (itsbāt alif), while in MSI the letter alif is omitted (*ḥaẓf alif*).

#### 9) Additional Letter Marks (*Ziyādah*) in Rasm

**Table 13. Additional Letters (*Ziyādah*) in Rasm**

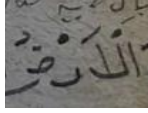
Yes	Verse	MKTL	MSI	Remarks
1.	21		اتَّبِعُوا	<i>iyādah Alif</i> after <i>waw jama'</i>
2.	9		سَدًّا	<i>iyādah Alif</i> , who is not located after <i>waw jama'</i>

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

As shown in the table above, this is also evident in the Mushaf of the K.H. TB Collection. Lathifoedin (MKTL) and Indonesian Standard Mushaf (MSI), where both have similarities in letter writing *ZiyāAlready*. Both of them wrote the additional letter in *Rasm* without giving a special mark, even if the letter is not pronounced.

## 10) The Mark on Lam-Alif

**Table 14. on Lam-Alif**

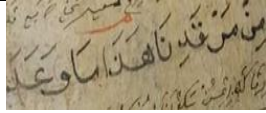
Yes	Verse	MKTL	MSI	Remarks
1.	36		الأَرْضُ	According to Khalil Ibn Ahmad, Hamzah is placed on alif. Magharibah followed this opinion. Meanwhile, according to Akhfah, alif is in the second letter of this opinion, followed by Masyariqah.

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

Based on the table above, there are similarities between the Mushaf of the K.H. TB collection. Lathifoedin (MKTL) and Mushaf Standarni Indonesia (MSI), both of which do not write the hamzah sign above the alif. This writing follows the opinion of al-Khalil.

## 11) Signs of Saktah

**Table 15. Signs of Saktah**


Yes	Verse	MKTL	MSI	Remarks
1.	52		مِنْ مَرْقَدِنَا هَذَا	Signs of Saktah

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

In the case of sign writing, Stuart, there is a difference between the Mushaf of the K.H. TB Collection. Lathifoedin (MKTL) and Indonesian Standard Mushaf (MSI). Mushaf MKTL writes the sign of saktah in letters sīn (س), as used in the Mushaf of Medina, while MSI writes it in full with special symbols (◌) placed above the related letters.

## 12) Sajdah Verse Signs

**Table 16. Sajdah Verse Signs**


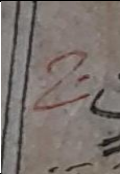
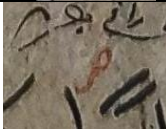
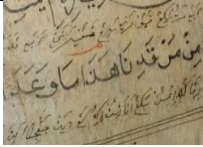
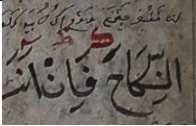
Yes	MKTL	MSI	Remarks
1.		⤵	Sajdah Verse Signs

Source: Data processed by the author from the manuscript of the mushaf collection of K.H. TB. Lathifoedin

As shown in the table above, in some mushafs, such as the Indonesian Standard Mushaf, the sajdah verse is marked with a symbol depicting the mihrab (🕌). Meanwhile, at the Mushaf Collection of K.H. TB. Lathifoedin, the marker of the sajdah verse, is written as a word in the form used by the mushaf of Medina.

### 13) Waqaf Signs

**Table 17. Waqaf Signs**

No.	MKTL	MSI	Remarks
1.		قلی	his sign indicates a good place to stop ( <i>waqaf</i> ). If you continue reading ( <i>ibtida'</i> ), it is enough to start from the next section without the need to repeat the previous section. <sup>53</sup>
2.		ج	' <i>aqaf jā'iz</i> is a type of waqaf that allows the reader to stop or continue the recitation without stopping. <sup>54</sup>
3.		ج	' <i>aqaf murakhkhaṣ ḍarūrah</i> is a waqf permitted in an emergency. In this type of waqaf, the reader can stop without having to repeat the previous reading and can immediately continue to the next section. <sup>55</sup>
4.		سكته	<i>iktah</i> is a pause in the recitation without breathing, with a duration of about two harakat, with the intention of continuing the previous reading. <sup>56</sup>
6.		قلی	his sign indicates a good place to stop ( <i>waqaf</i> ). If you continue reading ( <i>ibtida'</i> ), it is enough to start from the next section without the need to repeat the previous section. <sup>57</sup>

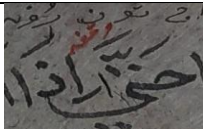
<sup>53</sup> Ahmad Fathoni, *Metode Maisura*, p. 91.

<sup>54</sup> Ahmad Fathoni, *Metode Maisura*, p. 92.

<sup>55</sup> Ahmad Fathoni, *Metode Maisura*, p. 93.

<sup>56</sup> Ahmad Fathoni, *Metode Maisura*, p. 94.

<sup>57</sup> Ahmad Fathoni, *Metode Maisura*, p. 91.

No.	MKTL	MSI	Remarks
7.		صلی	as the same meaning as saktah, but the pause is a little longer. <sup>58</sup>

Source: Data processed by the author from the manuscript of Mushaf collection of K.H. TB. Lathifoedin

Based on the table above, the Mushaf Collection of K.H. TB. Lathifoedin (MKTL) and the Indonesian Standard Mushaf (MSI) show similarities and differences in the use of signs Cover. The two share the feature of being Waqaf Jīm (ج), which gives the reader the option to stop or continue reading. This similarity shows that despite coming from different copying traditions, the two mushafs still retain some basic rules in science Cover.

However, there are also striking differences between the two. For example, the waqaf signs ṭa (ط) and tāṃ (ت) are still used in the MKTL Mushaf, while in MSI they have been replaced by the qalā (قلی) sign which has a similar function but reflects a more modern marking system. In the writing of the saktah sign, the MKTL only uses the letter sīn (س) as a symbol of a short pause without breathing, as in the Mushaf of Medina, while MSI writes it in full with the word "saktah" (سکتته) to make its meaning clear to the reader.

In addition, MKTL still maintains the use of the waqaf symbol kāf (ك), which means it is recommended not to stop, whereas in MSI this sign has been simplified by using the dot symbol (ج). Another difference can be seen in the use of the waqfah waqfah (وقفه) sign, which is still retained in the MKTL as a marker for longer pauses. In contrast, in MSI, it has been replaced by the ṣallā (صلی) sign, which indicates that connecting the recitation is more important.

All of these differences reflect a shift from the traditional writing style maintained in the MKTL to a more uniform, concise, and easy-to-understand marking system for today's readers, as applied in the Indonesian Standard Mushaf.

## CONCLUSION

Research on the Qur'anic manuscript in the collection of K.H. T.B. Lathifoedin,

<sup>58</sup> Ahmad Fathoni, *Metode Maisura*, p. 94.

Majalengka, reveals several significant findings.

From a codicological perspective, the manuscript is written on *daluang* paper using black and red ink. The main Qur'anic text is rendered in *khaṭ naskhī*, while the interlinear Javanese translation is written in *khaṭ fārisī*. The manuscript also contains scholia in the page margins, as well as various markers for *waqf*, *juz* divisions, and *surah* titles that exhibit distinctive local characteristics. No illumination or colophon is present, making it difficult to establish the exact date of its production. Nevertheless, the use of *daluang* paper strongly suggests that the manuscript was copied sometime between the seventeenth and nineteenth centuries.

From a textual perspective, the manuscript employs a mixed orthographic system combining *rasm 'Uthmānī* and *rasm imlā'ī*, with the latter predominating. Variations are also evident in the orthographic treatment of *Hamzah*. The *ḍabṭ* system incorporates vowel signs (*ḥarakāt*), *tanwīn*, *sukūn*, *tashdīd*, *madd*, and *waqf* markers. However, certain inconsistencies are observable in the application of several diacritical signs, particularly those related to *madd wājib mutṭaṣil* and *sukūn*. Differences are also found in the implementation of recitational rules when compared with the Indonesian Standard Mushaf. These features reflect the distinctive character of the manuscript and demonstrate the dynamic interaction between local manuscript traditions and established Qur'anic writing conventions.

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