

Prince Paku Ningrat's Qur'an Manuscript at the Sumenep Palace in 1793: Its Characteristics and Analysis

Moh Syakur¹ & Rafdi Dhiya Ulhaq²

^{1 2} Universitas Islam Negeri Walisongo Semarang, Indonesia

Email: moh.syakur@walisongo.ac.id

Abstract

This article examines the Qur'anic manuscripts written by Prince Paku Ningrat in 1793 at the Sumenep Palace. Through a philological approach, it aims to know the history and characteristics of the manuscripts. This study found the characteristics of philology in Islamic studies through the characteristics of the Qur'anic manuscripts. There are several patterns that make the Mushaf stand out, such as the illumination on the Mushaf, which is beautiful and full of Madura culture. The use of Rasm script, punctuation, Tajweed and Waqf are characteristics of 18th century scripts from the post-modern era that are different from modern manuscripts.

Keywords: Manuscripts of Mushaf, Prince Paku Ningrat, Knowledge of the Qur'an

Introduction

The writing of the Qur'an mushaf in the archipelago is thought to have existed since the establishment of the Samudra Pasai school around the 13th century, coinciding with Islam's first entry into Indonesia. The Mushaf of the Qur'an that we enjoy today certainly does not escape the role of the copyists of the mushaf in the past. It was found that the copying of mushaf manuscripts was carried out by various walks of life in Islam, whether copied by a professional, cleric, religious figure, or even a student (Hasna, 2019). One of the newly discovered manuscripts of the mushaf is the mushaf manuscript located in the British Library complex. This manuscript of the mushaf was named Madurase Quranic Manuscript Or 15877, obtained from Christie's South Kensington, London, in 2001 and has recently been fully digitized.

His numerous manuscripts show evidence that manuscripts and texts were born from various layers of history. For example, the manuscript text of the 12th century is set at a margin; the 15th century established a new border. In contrast, the addition of decorations in the 19th century, or even the Mughal manuscript of the 16th century. While the small addition of the 18th century (Gallop & Fathurahman, 2022). The evaluation of such manuscripts depends on correctly identifying the nature

and dating of their constituent parts. The numbers for addition or improvement, whether for scientific, conservation, aesthetic, or manipulation reasons in the modern century, is increasing. Many motives arise, including commercial profit.

One of the sciences that can be used to uncover ancient texts is called philology. Philology is a discipline of logic that examines texts or handwritten texts (manuscripts), both the actual conditions of the text and the meanings that can describe different data about the order of life of the general public that make it appropriate to the era (Syari'in, 2021). A philological study of the manuscripts of the Mushaf is no different in its research of the philological study of a manuscript which hopes to introduce a message as real as possible towards the beginning of the message composed by the creator with the aim that the beginning of creation must be followed, and then introduced in a structure that has been rearranged (Fathurrahmah, 2015).

Research on philological methods in studying manuscripts has been carried out a lot. Among the research related to the Mushaf manuscripts are; *First*, Tri Febriandi Amrulloh and Muhammad Naufal Hakim journal entitled "Characteristics of the Ancient Mushaf of Ibrahim Ghazali Ponorogo." This journal was published by the Journal of the Study of the Koran and Tafsir in Nusantara, in August 2021. The journal has a research focus on the characteristics of the ancient Mushaf of Ibrahim Ghazali which is located in Ponorogo (Amrulloh & Hakim, 2021). *Second*, Ajeng Pudyastuti Budi Wanodya's journal entitled "Manuscript of Mushaf Al-Qur'an Islamic Boarding School Jogorekso Magelang: Codicology and Qira'at Studies". This journal is published by the Journal of Al-Qur'an Studies. This study examines the manuscripts of the Al-Qur'an Mushaf at the Jogorekso Islamic Boarding School Gunungpring Magelang by focusing on codicology and qira'at aspects (Wanodya, 2021). *Third*, Ahmad Syari'in and Jamiluddin's journal entitled "Manuscript of the Qur'an at the Great Mosque of Jamik Singaraja Bali: The Study of Al-Qur'an Philology." This journal was published by the Journal of Islamic Studies and Humanities, in August 2021. The journal has a research focus on the characteristics of ancient mushafs in the Bali area, especially the manuscripts of the mushafs in the Jami' Singaraja mosque, Bali (Syari'in, 2021).

In previous studies, none of them studied the manuscripts of the Mushaf of the Qur'an in Madura, specifically the manuscript of the Mushaf of the Qur'an of Prince

Paku Ningrat Sumenep 1793. Madura is one of the centers of Islamic learning in East Java. Reviewing the condition of the manuscript which is not possible if it is fully examined, this research will limit it to a few aspects.

In this study, the researcher used a philological and codicological approach to examine the manuscript of the Mushaf al-Qur'an Prince Paku Ningrat Sumenep. The urgency of this penelitian is to convey information about the historical relics of the community that are preserved in the heritage or written historical records (Muhith & Ulum, 2016). Regarding the steps taken in compiling the findings: *first*, collecting data related to the history of the manuscript and its characteristics, either through interviews, documentation, or direct physical observation of the manuscript. *Secondly*, the processing of data collected in analytical and interpretive methods in physical formats and textually related manuscript descriptions, including Rasm, Punctuation, Waqf, Symbols and especially Illumination.

Result and Discussion

History of Prince Paku Ningrat

The Sumenep Kingdom is closely related to the history of its palace. Sumenep is one of the regions in Madura with a magnificent history and culture until now. One of them is a manuscript of the mushaf located in the British Library complex, on the initial page of which there is an inscription "*Pangeran Paku Ningrat Kraton Sumenep 1793*". However, gelar Paku Ningrat is not found in the kingdom of Sumenep, but the title is found in the kingdom of Bangkalan. Annabel Teh Gallop stated that the ownership of this manuscript was indeed owned by Prince Pakunataningrat Sumenep, also known as the Prince of Paku Ningrat (Gallop, 2021).

Sultan Pakunataningrat (Abdurrahman) was born in 1194 Hijri in Sumenep. He led his kingdom from 1811-1854. He was the son of Panembahan Sumolo or Notokusumo I of Raden Ajeng Maimunah from Semarang. Sultan Pakunataningrat was born Raden Bagus Abdurrahman. After that, he changed his name to Raden Ario Tirtodiningrat. His name changed again when he became Prince Ario Notonegoro. After his father died in 1230 Hijri, along with 1811 AD, Prince Ario Notonegoro was appointed Duke of Sumenep with Notokusumo II of Panembaha. Sultan Pakunataningrat later replaced the title after the end of the Java War (1830 AD) (Herawati, 2014).

In a manuscript kept by a descendant of Sultan Raden Idris in Panggeran village, Lieutenant Colonel Hamzah of Kepanji, Sultan Pakunataningrat is also known as an alim and knowledgeable person; it is also mentioned that he had memorised the holy book of the Quran from an early age. Before adulthood, he was said to have been involved in clerical assemblies'. Prince PI Ningrat also likes to do riadlah with Beruzlah while meditating. In Sufism, Sultan Abdurrahman got the title and talked of four orders at once; Naqsabandiyah, Khalwatiyyah, Sathariyah and Sammaniyah (Amri, 2017).

After a reasonably long study and study, the researcher found that the history of writing the manuscript of the Mushaf Al-Qur'an had been completed by Abdul Lathif in 1263 H, which coincided with 1846/47 AD in the hamlet of Prohibition, Puri village, Pamekasan regency bordering Sumenep regency (Gallop, 2021). Abdul Latif copied the mushaf of the Qur'an on the mandate given by Prince Paku Ningrat Sumenep. It was found that there was a transfer of ownership during a time lag of about 19 years from the completion of writing in 1846 from Abdul Lathif in the village of Prohibition to the hands of Prince Paku Ningrat at the Sumenep Palace in 1865 (Ahmad, 2021).

Pangeran Paku Ningrat is the title of Pakunataningrat I held by Sultan Abdurrahman, grandson of Bindoro Saud, who became King of Sumenep in 1811-1854 AD (Amri, 2017). This possibility is very largehugeinformation circulating that he is a Qur'an hafiz and once wrote a Qur'an mushaf with his own hands, which is now in the Sareenep Palace Museum (Hakim, 2016).

Manuscript Description

Among the various types of Nusantara manuscripts, mushaf is one of the most copied. This refers to the position of the Qur'an as the primary source of Islam. Thus influencing the tradition of reading, teaching and copying in the community. Teaching how to read and write the Qur'an is widely regarded as a fundamental teaching of Islam (Rohmana, 2018). Each mushaf manuscript spread across the archipelago always has distinctive characteristics and carries different characteristics, as well as the manuscript of the mushaf al-Qur'an of Prince Paku Ningrat Sumenep.

In this discussion, the author will describe various aspects of the codicology of the manuscript of the Qur'an mushaf Pangeran Paku Ningrat Sumenep. Codicology is

a science that examines deeply everything related to manuscripts, also called codicology is the science of thiticriticisesscripts and physical descriptions of manuscripts (Baried, et l., 1985). The discussions contained in the codicology include a brief history of the manuscript, the place where the manuscript was made, the binding of the manuscript, the location where the manuscript is stored, the copyist or scribe, the mate al used for writing the manuscript, the number of banjars for each page, the age of the manuscript, and the illumination and ornamentation used in the manuscript (A'la, 2019).

The writing of the manuscript of the mushaf al-Qur'an of Prince Paku Ningrat uses the primary material of daluang or barley paper, which is paper produced from the fabric of the *Broussonetia Papyrifera* tree, while on the page after the cover it uses European form (Gallop, 2021). This is in line with the copying of mushaf carried out in Java and Madura in the 18th century AD, which was written using daluang paper, and European paper did use these two types of paper (Gallop & Fathurahman, 2022). The storage and maintenance of the mushaf manuscript have been managed by the British Library in London, England, since 2001 and has only been digitalizedeeeeee in its entirety in 2021.



Figure 1. Manuscript cover and binding

On the cover page of this manuscript, it is decorated with ornaments typical of the 19th century, and it appears that in the middle of the cover, there is a box frame decoration at the end, which is decorated using gold-coloured ink powder. The

binding and embellishment process of the mushaf manuscript is estimated to be carried out in the 20th century (Gallop, 2021). The process of embellishing the manuscript is also carried out on the decoration and ornaments contained on a full page after the cover, the beginning of the juz marker on the edge of the page, and the beginning of each surah. The inks used in copying this manuscript are dominated by black ink, while for ornaments, illuminations, markers, and decorations, use red, green and gold inks.

The addition and process of beautifying this manuscript were due to the transfer of hands that occurred since the time of the copying of this mushaf manuscript in 1846 by Abdul Lathif in the village of Prohibition into the hands of Prince Paku Ningrat at the Sumenep Palace in 1865 until the discovery of this mushaf manuscript at the Christie's South Kensington auction in London in 2001 (Gallop, 2021).

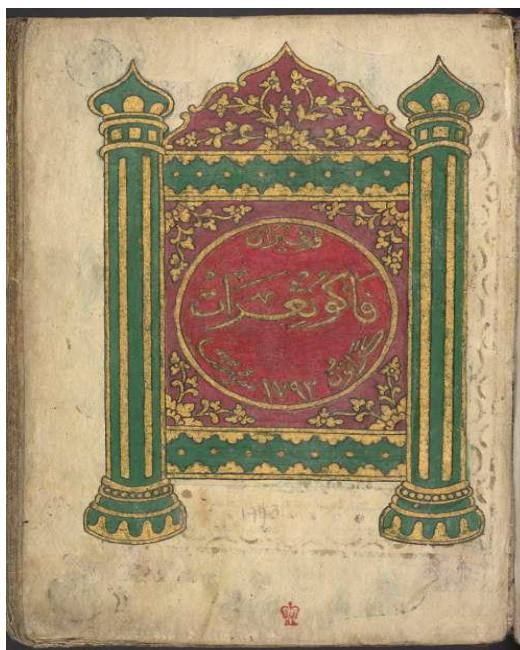


Figure 2. Illumination on the page after the cover

Illumination on the front after the cover page is illuminated an entire page using gold, red and green ink. The ornaments in this section are in the form of two pillars with simple carvings that have domes on them; between the two pillars, there is an Arabic pegon inscription that reads: *Pangeran Paku Ningrat Kraton Sumenep 1793*, writing 1793 based on the illumination model used concludes that this year refers to the Saka year of Java which when converted to 1865 AD. This strikingly decorated page warns about the existence of a full-page science. Initially, this mushaf

manuscript is considered not original from sumenep because a full-page representational illumination is not found in Sumenep nor every Qur'an tradition in Southeast Asia (Ahmad, 2021). In the end, the copying of this mushaf is believed to be derived from sumenep because of the writing on the illumination page, in the word sumenep using the hijaiyah letter in the form of the letter ن: mim - م: waw - و: sin - س: nun - ب: ba, the pegon if it is laminated it will find the letter s-w-m-n-b which is read in the Indonesian "sumeneb" instead of sumenep, the use of the word Sumeneb itself is carried out on the letters of the 18th century Sumenep Palace (AKBAR, 2021).



Figure 3. Illumination at the beginning of juz

On the opening's first page, each *juz* ' is decorated with a round-shaped ornament with four axes that uses red ink at the end of the verse. While the information about the number of *juz* is located on the edge of the page using red Arabic writing. Meanwhile, on the front lawn of each *new juz* was given an ornament in the form of three stacks of green medals; this was done as a process of 'beautification' of the late 20th century. The arrangement of these three medals masks the previous textual corrections, proving that the ornament is a further addition to the script (Gallop, 2021).



Figure 4. Illumination on surah al-Kahfi

In all manuscripts of the Qur'an produced in the tradition of the archipelago, the frame ornament decorated in the middle will frame the beginning of Surat al-Kahfi (Gallop & Fathurahman, 2022). Still, in the Qur'an (*Awsatul Qur'an*), precisely on juz 15, verse 19 of the surah al-Kahfi.

Manuscript Characteristics

This discussion will explain more about some of the characteristics of the mushaf manuscript of Prince Paku Ningrat, such as *rasm*, *syakl*, *waqf* sign, and the symbols contained in this mushaf manuscript. This discussion is helpful to make it easier to understand the characteristics contained in the manuscript of the Mushaf al-Quran Prince Paku Ningrat Sumenep and know its uniqueness (Rahmayani, 2017). This discussion of written manuscripts is a feature of philological studies of ancient Islamic texts, especially the Mushaf of the Qur'an.

Rasm

Rasm has various definitions. Terminologically, *rasm* is interpreted as an imitation that studies the procedures for writing mushaf al-Qur'an and was established by Usman bin Affan at the time of writing mushaf (Hastuti & Hasan, 2020). In the manuscript of Prince Paku Ningrat, the dominant *rasm* writing rule in it is the *rasm imla'i* writing rule. This is in accordance with most manuscript writing styles of mushaf al-Qur'an in the archipelago in the 18th and 19th centuries using the rules of writing *rasm imla'i* (Amin, 2020).

Waqaf

The *waqaf* sign is found at the beginning or end of a verse in the Qur'an, whose function is to cut off the sound when reading the Qur'an. From the many studies, ancient mushaf manuscripts in the archipelago have different *waqaf* marks (Hakim, 2018). Unlike most mushaf manuscripts originating from Java and Madura, the mushaf manuscripts of Prince Paku Ningrat do not have *waqaf* marks and tajwid marks in them.

Syaki

Briefly, *syaki* or *dabt* can be interpreted as a science to understand the signs contained in the hijaiyah letters: harakat, breadfruit, tasydid signs, long signs, and others. Abu al-Aswad ad-Du'ali hopes that the knowledge he initiated is used in mushaf so that non-Arab people do not experience mistakes when reading the Qur'an (Hakim, 2018).

The manuscript of mushaf al-Qur'an Pangeran Paku Ningrat Sumenep uses the same punctuation in general, namely by using harakat *fathah* (/), *kasrah* (/), *dammah* (/), *fathatain* (//), *kasratain* (//), *dammatain* (/), *fathah* "wavy" (~), *sukun* (/), and *tasydid* (//).

Symbols

Manunaskah mushaf Prince Paku Ningrat has unique symbols; this is indeed common in the writing of ancient manuscripts. One of the special symbols in the manuscript of the mushaf of Prince Paku Ningrat is found in the barriers between his verses, including:

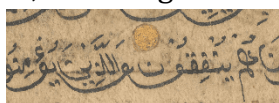


Figure 5

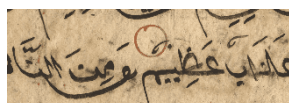


Figure 6



Figure 7

In figure 5 of the beginning of juz 1, the delimiter between the verses uses the red circle symbol and is coloured gold. In figure 6, at the beginning of juz, one sign of the verse boundary is the end of the verse circled in red ink. In Figure 7, in the middle of juz 1 to the end, use a symbol in the form of a dot encircled by a red line.

Analysis

Based on the results of the research, when viewed from a historical perspective, the manuscript of the Al-Qur'an Mushaf of Prince Paku Ningrat Sumenep 1793 was written long before Indonesia's independence, and Indonesia was still called

Nusantara. It is known that the background of the manuscript copying was carried out by Abdul Lathif in 1846 who received a mandate from Sultan Abdurrahman Pakunataningrat who is also known as Prince Paku Ningrat. In 1846 the social conditions of the Sumenep people were familiar with Islam, this was evidenced by Sumenep knowing Islam since the leadership of Adipati Kanjeng Tumenggung Ario Tirtonegoro (Bendoro Saud) (1750-1762). Then during the next leadership period, Adipati Raden Asiruddin (Panembahan Somala) founded the Jami' Sumenep Mosque and *Asta Tinggi* (tombs of the Sumenep kings).

The next leader of the Sumenep kingdom was led by R. Tumenggung Abdurrahman Tirtadiningrat and subsequently raised his throne again to become Sultan Abdurrahman Pakunataningrat I. The term sultan is usually used for the title of the ruler of an empire. So the title Sultan Abdurrahman Pakunataningrat I shows evidence that Sumenep at that time was in the form of a sultanate and the people who lived in that area were certainly not foreign to Islam. The term sultan also occurs or bears on Kanjeng Tumenggung Ario Tirtonegoro, this is also proof that Sumenep at that time was in the form of a sultanate.

From the results of the research above, when viewed from the characteristics of the manuscripts, the illumination is used for a decorative purpose to beautify the manuscripts. Like most manuscripts in the Archipelago, especially in Southeast Asia, the Prince Pakuningrat Mushaf Al-Qur'an Manuscript has a dome, medallion, and geometric-style illumination. The color combination contained in it is red, gold, and green. Other illuminations that are found at the beginning of the juz, forgetting the pattern in which it is golden in color, are also characteristic of the Javanese Mushaf in the 18th century. In addition to beautifying the manuscripts, the illumination on the manuscripts also considers who this manuscript was made for. This is in accordance with, the writing of mushafs in ancient times was usually initiated by: the Kingdom (Sultanate), the social elite as well as Islamic boarding schools. Manuscripts written by royalty or presented to kings usually have beautiful and colorful illumination. In contrast to mushafs written by individuals or pesantren which have ordinary illumination.

In general, a manuscript of the Al-Qur'an Mushaf must have its own messages, such as the ideals of the kingdom, the geographical conditions of Indonesia, and the

customs of each region. This can also be seen in the characteristics of Prince Paku Ningrat's Mushaf of the Qur'an. It can be seen in the mushaf that the khat/calligraphy is consistent in its writing, the illumination has a beautiful design, colophonies, and also watermarks on paper are a form of culture of glorifying the Al-Qur'an so that it creates a special attraction for the Al-Qur'an. The culture that wants to be preserved is the culture of maintaining the values of the Qur'an through the writing/text itself. As for the copying of the Mushaf, Abdul Lathif copied very carefully, and can be seen from the consistency of the writing which was very neat, this was done by Abdul Lathif to give the best impression to Sultan Abdurrahman Pakunataningrat as the mandate giver and a sultan of Sumenep.

Conclusion

Tracing the history and origins of the manuscript of the Qur'an Mushaf of Prince Paku Ningrat Sumenep 1793 provides an illustration that ownership of this manuscript originated in Abdul Lathif's handwriting, which was then gifted to Sultan Abdurrahman Pakunataningrat who was the sultan of Sumenep at that time. For the age of the manuscript, this manuscript originates from daluwang paper, which is estimated to be around the 18th century, or around 170 years old. This estimate refers to the writing that is on the page after the cover, which has full illumination and reads Prince Paku Ningrat Kraton Sumenep 1793, which is written 1793 when converted to the Javanese Saka year, it is found around 1845 AD.

The discovery of manuscript of the Al-Qur'an Mushaf of Prince Paku Ningrat Kraton Sumenep 1793, was found at the Christie's South Kensington auction in London in 2001. Currently, the preservation and maintenance of the manuscript are managed by the British Library, in London, England. The origin of this manuscript is believed to come from Sumenep Madura, which can be proven by the pattern of illumination of geometric shapes and round signs in the form of medallions on the dividers between juz located beside the frame of the verses of the Qur'an, as well as the combination of green, red, yellow and the use of *daluwang* paper and European paper which is characteristic of manuscript copying in the 18th and 19th centuries in the Java region. The characteristics of manuscript copying use the rules of writing *rasm imla'i*, such as the general manuscript copying used in the writing of ancient

manuscripts of the 18th century. The *syakl* used in this manuscript is still the same as ancient manuscripts in general, but in this manuscript it is no found signs of *waqf*.

Bibliography

- Ahmad, N. (2021). *Penanggalan Manuskrip Mushaf Quran Or. 15877*. Jaringansantri.com.
- Akbar, F. M. (2021). *Mengenai Manuskrip Mushaf Pangeran Paku Ningrat*.
- Amri, J. (2017). Kerajaan Sumenep pada Masa Pemerintahan Sultan Abdurrahman di Madura (1811-1854). *Diss. UIN Sunan Gunung Djati Bandung*, 5(3), 248–253.
- Amrulloh, T. F., & Hakim, M. N. (2021). Karakteristik Mushaf Kuno Ibrahim Ghozali Ponorogo. *NUN: Jurnal Studi Alquran Dan Tafsir Di Nusantara*, 7(1), 209–242.
- A'la, I. M. (2019). Manuskrip Mushaf Al-Qur'an Koleksi Ponpes Al-Yasir Jekulo. *AL ITQAN: Jurnal Studi Al-Qur'an*, 5(2), 1–28.
- Baried, dkk. (1985). *Penganiar Teori Filologi*. , Jakarta: Pusat Pembinaan dan Pengembangan Bahasa.
- Fathul Amin. (2020). Kaidah Rasm Utsmani Dalam Mushaf Al-Qur'an Indonesia Sebagai Sumber Belajar Baca Tulis Al-Qur'an. *Tadris: Jurnal Penelitian Dan Pemikiran Pendidikan Islam*, 14(1), 72–91.
- Fathurrahmah, O. (2015). *Filologi Indonesia Teori dan Metode*. Jakarta: Pradana Media.
- Gallop, A. T. (2021). *An 'enhanced' Qur'an manuscript from Madura*. Blogs.Bi.Uk.
- Gallop, A. T., & Fathurahman, O. (2022). Islamic Manuscripts from Aceh in the British Library. *Journal of Islamic Manuscripts*, 13(2), 151–224.
- Hakim, A. (2016). Penyalinan al-Qur'an Kuno di Sumenep. *Suhuf*, 9(2), 343–361.
- Hakim, A. (2018). Metode Kajian Rasm, Qiraat, Wakaf dan Dabt pada Mushaf Kuno (Sebuah Pengantar). *Suhuf*, 11(1), 77–92.
- Hasna, H. (2019). Karakteristik Manuskrip Al-Qur'an Pangeran Diponegoro: Telaah Atas Khazanah Islam Era Perang Jawa. *Hermeneutik*, 12(1), 104.
- Hastuti, Q. D., & Hasan, M. A. K. (2020). Manuskrip Mushaf Al-Qur'an Daun Lontar Koleksi Kiai Abdurrochim (Kajian Pemakaian Rasm Dan Qira'At). *Profetika: Jurnal Studi Islam*, 21(1), 57–76.
- Herawati, I. (2014). *Keraton Sumenep, Madura*. Kementerian Pendidikan dan Kebudayaan, Direktorat Pembinaan Kepercayaan Terhadap Tuhan Yang Maha Esa dan Tradisi.
- Muhith, N. F., & Ulum, P. B. (2016). *Kajian Resepsi terhadap Manuskrip Birmingham*. 9(2), 215–239.
- Rahmayani, T. (2017). Karakteristik Manuskrip Mushaf H. Abdul Ghaffar di Madura. *Nun: Jurnal Studi Alquran Dan Tafsir Di Nusantara*, 3(2), 59–80.
- Rohmana, J. A. (2018). Empat Manuskrip Alquran di Subang Jawa Barat (Studi

- Kodikologi Manuskrip Alquran). *Wawasan: Jurnal Ilmiah Agama Dan Sosial Budaya*, 3(1), 1–16.
- Syari'in, A. J. (2021). Manuskrip Al- Qur'an di Masjid Agung Jamik Singaraja Bali: Kajian Filologi al- Qur'an. *Alif Lam: Journal of Islamic Studies and Humanities*, 2(2), h. 219.
- wonodya, A. P. B. (2021). Manuskrip Mushaf Al-Qur'an Pondok Pesantren Jogorekso Magelang: Studi Kodikologi Dan Qira'at. *AL-Itqon: Jurnal Studi Al-QUR'an*, 7(1), 91–136.

This page is intentionally left blank