

The Distinctive Qur'anic Manuscript of Nāfi's Qirā'ah Transmitted by Qālūn in the Sang Nila Utama Museum, Riau: A Philological Study

Keistimewaan Manuskrip Al-Qur'an Qirā'ah Nāfi' Riwayat Qālūn Koleksi Museum Sang Nila Utama, Riau: Kajian Filologis

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Abstract

Qur'anic manuscripts preserve material evidence of copying practices and reading traditions. This article analyses Qur'anic manuscript 07.15/2017 in the Sang Nila Utama Museum, Riau, which records the qirā'ah of Nāfi' transmitted by Qālūn. Using a qualitative philological approach, the study combines codicological description with a textological examination of reading variants. The codicological analysis covers the manuscript's paper, watermark, dimensions, textual arrangement, illumination, and dated colophon. Juz 30 is used for the textological analysis because the relevant folios are legible and contain numerous points at which canonical readings differ. The manuscript comprises 863 pages, begins at Q 3:82, and contains several displaced or missing folios. Its colophon names Ibrāhīm bin Aḥmad bin Aḥmad bin al-Amin al-Khalil, a Shāfi'ī from Zabīd, and dates completion to 4 Jumādā al-Ūlā 1153 AH (28 July 1740 CE). The analysed portion records four groups of morphological variants and twenty-seven phonological forms associated with Qālūn's transmission. Because the examination is limited to Juz 30, the findings establish the reading pattern only for that section. The manuscript nevertheless provides material evidence that Nāfi'–Qālūn readings circulated within the wider manuscript environment of the Malay world alongside the region's more common 'Āṣim–Ḥafṣ tradition.

Keywords: Qur'anic manuscript; philology; Nāfi'–Qālūn; Sang Nila Utama Museum, qirā'at tradition.

Abstrak

Manuskrip Al-Qur'an menyimpan bukti material mengenai praktik penyalinan dan tradisi bacaan. Artikel ini menganalisis manuskrip Al-Qur'an nomor 07.15/2017 koleksi Museum Sang Nila Utama, Riau, yang memuat qirā'ah Nāfi' riwayat Qālūn. Penelitian kualitatif ini menggunakan pendekatan filologi dengan memadukan deskripsi kodikologis dan pemeriksaan tekstologis terhadap varian bacaan. Analisis kodikologi mencakup bahan kertas, watermark, ukuran, susunan teks, iluminasi, dan kolofon bertanggal. Juz 30 dipilih untuk analisis tekstologis karena folio yang diteliti dapat dibaca dan memuat banyak titik perbedaan bacaan kanonik. Manuskrip ini terdiri atas 863 halaman, dimulai dari Q 3:82, dan memiliki sejumlah folio yang hilang atau tidak tersusun semestinya. Kolofonnya menyebut Ibrāhīm bin Aḥmad bin Aḥmad bin al-Amin al-Khalil, seorang penganut mazhab Syafi'i dari Zabīd, serta mencatat penyelesaian penyalinan pada 4 Jumādā al-Ūlā 1153 H (28 Juli 1740 M). Pada bagian yang dianalisis ditemukan empat kelompok varian morfologis dan dua puluh tujuh bentuk fonologis yang berkaitan dengan riwayat Qālūn. Karena pemeriksaan hanya mencakup Juz 30, kesimpulan mengenai pola bacaan berlaku untuk bagian tersebut. Manuskrip ini menyediakan bukti material



bahwa bacaan Nāfi'–Qālūn beredar dalam lingkungan manuskrip Dunia Melayu bersama tradisi 'Āṣim–Ḥafṣ yang lebih umum di kawasan ini.

Kata Kunci: *manuskrip Al-Qur'an; filologi; Nāfi'–Qālūn; Museum Sang Nila Utama*

Introduction

The diversity of Qur'anic readings (qirā'āt) belongs to the earliest history of Qur'anic transmission. Muslim scholarly accounts relate this plurality to the Prophet's transmission of revelation to his Companions, who learned and conveyed recognised forms of recitation.¹ The codification undertaken during the caliphate of 'Uthmān ibn 'Affān did not create a single fully vocalised reading. Rather, the authorised consonantal text conventionally called the 'Uthmānic muṣḥaf provided a written framework within which a number of transmitted readings could be accommodated.² Copies were sent to major centres, including Kūfa, Baṣra, and Syria, while another remained in Medina.³ As regional traditions developed, particular teachers and transmitters became associated with recognised reading systems. In the fourth/tenth century, Ibn Mujāhid's selection of seven canonical readers became a major point in the formal history of the discipline, even though discussion of accepted and non-canonical readings continued beyond his scheme.⁴ Manuscripts produced across the Islamic world consequently preserve evidence not only of the Qur'anic consonantal text but also of vocalisation, diacritical practice, verse division, marginal correction, and reading traditions. Qur'anic codices from the Malay-Indonesian archipelago therefore need to be studied as material witnesses to transmission rather than treated merely as old copies of a uniform printed text.

Evidence from Nusantara manuscripts indicates that Qur'anic reading in the region was not confined to the qirā'ah of 'Āṣim transmitted by Ḥafṣ.⁵ That transmission eventually became dominant in Indonesian printed muṣḥafs, but manuscript evidence preserves a more varied history. A manuscript associated with the Surakarta Grand

1 Muhammad Mustafa Azami, *The History of the Qur'anic Text: From Revelation to Compilation* (Leicester: UK Islamic Academy, 2003), 52.

2 Andrew Rippin, "The Transmission of the Variant Readings of the Qur'ān: The Problem of Tawātur and the Emergence of Shawādh," *Islam and Christian-Muslim Relations* 25, no. 3 (July 2014): 394–97, <https://doi.org/10.1080/09596410.2013.871130>; Mustafa Akram Ali Shah and M. A. Abdel Haleem, eds., *The Oxford Handbook of Qur'anic Studies*, First edition, Oxford Handbooks (Oxford; New York, NY: Oxford University Press, 2020).

3 Yasir Qadhi, *An Introduction to the Sciences of the Qur'an* (United Kingdom: Al-Hidayah Publishing and Distribution, 1999), 147.

4 Afrida Arinal Muna and Munirul Ikhwan, "Ibn Mujahid's Canonical Legacy: Examining Sanad Authentication and Political Factors in the Standardization of Qirā'āt Sab'ah," *Jurnal Studi Ilmu-Ilmu Al-Qur'an dan Hadis* 24, no. 2 (2023): 359–82, <https://doi.org/10.14421/qh.v24i2.4567>.

5 Mustopa Mustopa, "Keragaman Qiraat dalam Mushaf Kuno Nusantara," *SUHUF* 7, no. 2 (2014): 179–98, <https://doi.org/10.22548/shf.v7i2.124>; Suarni Suarni and Ahmad Sufian bin Saiful Bahari, "Riwayat Qalun dan Wasy pada Qiraat Nafi' dalam Surah Al-Shaff," *TAFSE: Journal of Qur'anic Studies* 3, no. 2 (December 2018): 100–18, <https://doi.org/10.22373/tafse.v3i2.13272>.

Mosque, for example, records readings attributed to Nāfi'–Qālūn, Abū 'Amr–al-Dūrī, and 'Āṣim–Ḥafṣ.⁶ A Qur'anic manuscript in the La Galigo Museum, Makassar, likewise contains marginal annotations associated with Nāfi's transmission through Qālūn.⁷ These examples do not by themselves establish how widely each reading was practised, nor do marginal annotations necessarily prove that the entire codex was recited according to one transmission. They do, however, demonstrate that scribes, teachers, owners, or readers in the archipelago knew reading forms beyond 'Āṣim–Ḥafṣ and considered them worth recording. Such manuscripts are therefore primary evidence for studying the historical plurality of Qur'anic reading practices, the pedagogical uses of marginalia, and the movement of Qur'anic knowledge between regional and transregional scholarly settings.

Studies of Nusantara Qur'anic manuscripts have addressed qirā'at diversity in several collections.⁸ Research on Cirebon material, for instance, identifies more than one reading tradition within a court manuscript context.⁹ Other investigations have concentrated on rasm and the relationship between orthographic form and reading practice,¹⁰ while historical work has traced the gradual standardisation of 'Āṣim–Ḥafṣ in Indonesia.¹¹ Scholarship on Riau has included manuscript mapping, cataloguing, and the identification of local collections,¹² together with textual analysis of individual Qur'anic codices.¹³ These studies provide an essential basis for locating manuscript 07.15/2017

- 6 Abdul Hakim et al., *Mushaf Kuno Nusantara Jawa* (Jakarta: Lajnah Pentashihan Mushaf Al-Qur'an, 2019), 87.
- 7 Zarkasi Afif, "Qirā'at dalam Manuskrip Al-Qur'an di Sulawesi Selatan: Studi atas Mushaf Koleksi Museum La Galigo," *SUHUF* 10, no. 2 (2017): 395–412, <https://doi.org/10.22548/shf.v10i2.213>.
- 8 Fathullah Munadi, "Mushaf Qiraat Syekh Muhammad Arsyad Al-Banjari Dalam Sejarah Qiraat Nusantara," *Al-Banjari: Jurnal Ilmiah Ilmu-Ilmu Keislaman* 9, no. 1 (May 2010): 59–75, <https://doi.org/10.18592/al-banjari.v9i1.917>; Jonni Syatri, "Telaah Rasm dan Qiraat pada Al-Qur'an Kuno Bonjol dan Payakumbuh," *SUHUF* 8, no. 2 (November 2015): 325–48, <https://doi.org/10.22548/shf.v8i2.9>.
- 9 Abdul Latif, Adib Adib, and Mahrus eL-Mawa, "Ragam Qira'at Mushaf Alquran di Cirebon (Studi atas Mushaf Keraton Kacirebonan)," *Diya Al-Afkar: Jurnal Studi al-Quran dan al-Hadis* 6, no. 1 (2018): 95–109, <https://doi.org/10.24235/diyaafkar.v6i01.2801>.
- 10 Maria Ulfah, "Identifikasi Naskah dan Telaah Aspek Tekstologis Manuskrip Mushaf Al-Qur'an Syekh Musthofa Lasem," *Al-Qudwah* 2, no. 2 (2024): 116–36, <https://doi.org/10.24014/alqudwah.v2i2.29627>; Jonni Syatri, "Telaah Rasm dan Qiraat pada Al-Qur'an Kuno Bonjol dan Payakumbuh," *SUHUF* 8, no. 2 (2015): 325–48, <https://doi.org/10.22548/shf.v8i2.9>; Wendy Hermawan, Afriadi Putra, and Wilaela, "Manuscript of the Mushaf Al-Qur'an from the Lingga Kingdom on Penyengat Island, Kepulauan Riau: Analysis of History, Rasm, and Qira'at," *QOF* 7, no. 1 (2023): 81–102, <https://doi.org/10.30762/qof.v7i1.994>.
- 11 Mustofa Azammi, "Pembakuan Qira'at 'Asim Riwayat Hafṣ dalam Sejarah dan Jejaknya di Indonesia," *SUHUF* 4, no. 2 (2011): 221–45, <https://doi.org/10.22548/shf.v4i2.55>.
- 12 Nining Sudiar, H. Rosman, and Hadira Latiar, "Peta Naskah Kuno Kabupaten Kampar Provinsi Riau," *Manuskripta* 8, no. 2 (2018): 18, <https://doi.org/10.33656/manuskripta.v8i2.120>.
- 13 Afriadi Putra et al., "The Textological Analysis of the Qur'anic Manuscript Written by Syekh Muhammad Said Ranah Kumpai Kampar Riau," *DINIKA: Academic Journal of Islamic Studies* 8, no. 1 (June 2023): 69–91, <https://doi.org/10.22515/dinika.v8i1.6678>; Naufal Akram, "Analisis Qiraat Manuskrip Mushaf Al-Qur'an Koleksi Museum Sang Nila Utama Provinsi Riau" (Universitas Islam Negeri Sultan Syarif Kasim Riau, 2022).

within the broader field. Research on manuscripts connected with Zabīd and the Jawi world has also drawn attention to material now held by the Sang Nila Utama Museum.¹⁴ Nevertheless, the available literature has not yet supplied a sustained codicological and textological treatment of this particular manuscript's Nāfi'–Qālūn features. The present article does not assume that all Nusantara manuscripts shared one trajectory. Instead, it asks what can be established from the physical codex, its colophon, and the reading forms visible in a defined sample.

Previous scholarship has established the value of combining codicological and textual evidence when identifying regional scribal practices. Studies from Java, Sumatra, Sulawesi, and Maluku have examined paper, watermarks, illumination, rasm, vocalisation, verse markers, marginalia, and qirā'āt. Research on rasm in particular shows that apparently small graphic details may be relevant to the history of copying and use.¹⁵ Yet the existing work is uneven: some publications offer detailed physical descriptions but only limited treatment of reading variants, while others list variants without relating them to the construction and later condition of the codex. Work on the Sang Nila Utama Museum collection has largely focused on inventory, digitisation, or partial textual description. Manuscript 07.15/2017 requires an integrated treatment because it combines a dated colophon, European paper, illumination, displaced folios, and reading forms attributed to Qālūn. This article therefore brings codicological description into direct dialogue with a systematic comparison of morphological and phonological forms in Juz 30. Its contribution is deliberately delimited: it documents the dated physical features of the codex, evaluates the identification of the selected variants against qirā'āt literature, and considers what those findings permit scholars to say about circulation in the Malay world. It does not claim to reconstruct the manuscript's entire route, ownership history, or use from the evidence presently available.

This qualitative study uses a philological approach to examine the manuscript's codicological and textual characteristics. The primary source is Qur'anic manuscript 07.15/2017 in the Sang Nila Utama Museum. The investigation also uses museum records, catalogues, studies of related Nusantara manuscripts, and authoritative works on qirā'āt. Following Fathurahman's philological framework,¹⁶ the research proceeded through four connected stages. First, the manuscript was identified and described

14 Annabel Teh Gallop and Anne Regourd, "Zabīd and Manuscripts from the 'Jawi' Malay World," *Nouvelles Chroniques du manuscrit au Yémen* 18, no. 37 (2024): 96–129.

15 Elfira Rosa, Novizal Wendry, and Muhammad Hanif, "Kaidah Rasm dalam Manuskrip Mushaf Al-Qur'an Nagari Tuo Pariangan," *Al-Qudwah* 1, no. 2 (December 2023): 108–28, <https://doi.org/10.24014/alqudwah.v1i2.25446>; Adrika Aini, "Penggunaan Kaidah Rasm Surat Yasin dalam Naskah Mushaf al-Qur'an Koleksi Pondok Pesantren Tebuireng," *Studia Quranika* 5, no. 1 (July 2020): 21–36, <https://doi.org/10.21111/studiquan.v5i1.3627>.

16 Oman Fathurahman, *Filologi Indonesia: Teori dan Metode* (Jakarta: Kencana, 2021), 69.

physically. This stage recorded the paper and watermark, dimensions, thickness, page count, number of lines, textual beginning and ending, sequence of folios, illumination, division signs, later pagination, and colophon. Second, the textual material in the selected sample was inventoried. Each locus in Juz 30 that differed from the comparison text was transcribed and classified. Third, the forms were checked against sources on the Nāfi'-Qālūn and 'Āṣim-Hafṣ traditions, including al-Shāṭibiyyah and later explanatory literature. The comparison distinguishes the manuscript image, the sūrah and verse, the transliterated reading, the Hafṣ comparison, and the feature under discussion. Fourth, codicological and textual results were interpreted historically. This final stage asks how the dated Zabīdī scribal identity and the presence of Qālūn forms relate to the manuscript environment of the Malay world. The procedure also recognises important limits. The digitised codex is incomplete and partly disordered; Juz 30 is a sample rather than the whole surviving text; and the colophon records the scribe and date but not the copying location, patron, owner, acquisition history, or route to Riau. Historical conclusions are therefore separated from what is directly stated in the manuscript.

The Sang Nila Utama Museum and Its Qur'anic Manuscript Collection

The Sang Nila Utama Museum was established in 1975 and officially inaugurated as the Provincial Museum of Riau on 9 January 1991 under Decree of the Minister of Education and Culture No. 001/0/1991.¹⁷ As a provincial museum, it preserves archaeological, historical, ethnographic, philological, artistic, and technological materials associated with Riau. Its function is not limited to storage: inventory, conservation, documentation, digitisation, exhibition, and research access determine whether collection objects can be used as historical sources. The philological holdings include religious, literary, and other handwritten works, among them a group of Qur'anic manuscripts. These codices provide evidence for the materials, scripts, decorative practices, textual organisation, and reading traditions that circulated in and beyond Riau.¹⁸ Manuscript 07.15/2017 is a substantial, though incomplete and partly disordered, codex within this collection. It is relevant because its colophon supplies a precise eighteenth-century date and identifies a scribe born and resident in Zabīd, while the selected textual sample contains forms associated with Nāfi'-Qālūn. The museum's preservation of

17 Abza Asmawaty, *Buku Panduan Museum Daerah Riau Sang Nila Utama* (Pekanbaru: Dinas Kebudayaan Provinsi Riau, 2006); Rosi Octariantoni, Bunari, and Asyul Fikri, "Sejarah Museum Negeri Provinsi Riau dan Pemanfaatannya (1975–2001)," *Jurnal Ilmu Sosial dan Humaniora* 1, no. 4 (2023): 957–76, <https://doi.org/10.57248/jishum.v1i4.200>.

18 Yeni Budi Rachman, "The Use of Traditional Conservation Methods in the Preservation of Ancient Manuscripts: A Case Study from Indonesia," *Preservation, Digital Technology & Culture (PDT&C)*, *Preservation, Digital Technology & Culture* 46, no. 3 (October 2017): 109–15, <https://doi.org/10.1515/pdtc-2017-0006>.

the manuscript thus makes a source available whose history cannot be recovered from printed Qur'ans alone.

The museum guide reported 4,195 collection items in 2005. These were classified under geology, biology, ethnography, archaeology, history, numismatics and heraldry, philology, ceramics, fine arts, and technology. The philological collection discussed by the authors comprises sixty-nine manuscripts, most of which have been digitised by the museum. Twelve of the sixty-nine are Qur'anic codices. Their physical condition, completeness, size, script, decoration, and dating vary, and several entries in the inventory retain only broad chronological estimates. Table 1 presents the manuscript codes used by the museum, the generic title assigned to each Qur'anic codex, and the date or period recorded in the available inventory. The table is descriptive rather than a new catalogue raisonn  : a full catalogue would require separate entries for support, binding, collation, script, decoration, textual extent, provenance, and conservation history. For the purposes of this article, the table locates manuscript 07.15/2017 within the Qur'anic holdings and makes clear why its dated colophon offers firmer chronological evidence than the broad estimates attached to several other items.

Table 1 Qur'anic Manuscripts in the Sang Nila Utama Museum Collection

No.	Manuscript code	Title	Date/period
1	07.03/2017	Qur'an	Early 19th century
2	07.05/2017	Qur'an	Early 19th century
3	07.10/2017	Qur'an	Early 19th century
4	07.12/2017	Qur'an	Early 18th century
5	07.13/2017	Qur'an	Early 18th century
6	07.15/2017	Qur'an	4 Jumādā al-Ūlā 1153 AH / 28 July 1740 CE
7	07.16/2017	Qur'an	Early 18th century
8	07.18/2017	Qur'an	Early 18th century
9	07.21/2017	Qur'an	Unknown
10	07.22/2017	Qur'an	Unknown
11	07.32/2017	Qur'an	Late 18th century
12	07.69/2017	Qur'an	Late 19th century

Source: Author's inventory, supplemented by the cited catalogues and references.

The museum holds twelve Qur'anic manuscripts in the inventory used for this study. The suffix "2017" records the year in which the manuscripts were inventoried, while the preceding numbers identify their sequence in the collection. Most entries were initially assigned broad dates in the eighteenth or nineteenth century on the basis of physical examination. Three entries were listed as undated because the available codicological evidence did not support a more precise attribution. Such catalogue

dates should be understood as working estimates rather than exact copying dates unless a colophon, ownership note, dated endowment statement, or independently datable watermark provides stronger evidence. Manuscript 07.15/2017 is different because its colophon explicitly records completion on 4 Jumādā al-Ūlā 1153 AH, corresponding to 28 July 1740 CE. Table 1 has therefore been corrected from “unknown” to that exact date. This correction also demonstrates why catalogue data must be checked against the manuscript itself during copy editing and scholarly description.

The Ministry of Religious Affairs, through the Lajnah Pentashihan Mushaf Al-Qur'an, documented eleven Qur'anic manuscripts in the museum during its national inventory project of 2011–2015.¹⁹ That project placed the Riau material within a wider programme of recording Indonesian Qur'anic manuscripts. The museum also collaborated with the Faculty of Cultural Sciences at Universitas Lancang Kuning to inventory, conserve, and develop a digital repository for its manuscript holdings.²⁰ Digitisation reduces the need for repeated physical handling and enables preliminary palaeographical, codicological, and textual comparison, although digital images cannot replace direct examination of paper texture, sewing, quire structure, ink, or watermark position. Digital records of the collection are available through the museum's website.²¹ The present study relies on the manuscript images and available collection information; statements requiring direct material examination are accordingly framed with caution.

Codicological Analysis of Manuscript 07.15/2017

Codicological analysis examines the material and structural features of a codex. In this study, it covers the writing support, watermark, dimensions, thickness, pagination, line arrangement, completeness, sequence of folios, illumination, division markers, and colophon. These features can assist in identifying production techniques, later interventions, and the relationship between the present object and its earlier states. They must, however, be interpreted together. A watermark may help identify paper manufacture, but it does not automatically establish where a manuscript was copied; an illumination style may support comparison, but it does not prove provenance without securely localised parallels; and a modern page number records later handling rather

19 Ali Akbar et al., *Mushaf Kuno Nusantara Pulau Sumatera* (Jakarta: Lajnah Pentashihan Mushaf Al-Qur'an, 2017), 59–70.

20 Nining Sudiar, Iik Idayanti, and Hadira Latiar, “Perancangan Repositori Arsip Digital Manuskrip Koleksi Museum Sang Nila Utama,” *Ilmu Informasi Perpustakaan dan Kearsipan* 12, no. 1 (2023): 49–56, <https://doi.org/10.24036/124532-0934>.

21 Sang Nila Utama Museum, “Beranda,” accessed 9 January 2025, <https://museumsangnilautama.com/web/beranda>.

than original production. Codicology emerged as a specialised field of manuscript study in the twentieth century. Some scholars treat it as an independent discipline concerned with the archaeology of the book,²² whereas others locate it within the broader work of philology.²³ For manuscript 07.15/2017, codicological description is necessary not only to present the object accurately but also to prevent textual conclusions from overlooking loss, displacement, or later rebinding.

Materials, Dimensions, and Textual Arrangement

Manuscript 07.15/2017 is written on European paper, identified by a visible watermark.²⁴ European paper entered manuscript-production networks in the archipelago through trade and became widely used for Qur'anic copying from the eighteenth century onward.²⁵ In transmitted light, watermarks and countermarks can provide information about a paper mill, manufacturer, mould pair, or approximate period of manufacture. Their value depends on the clarity and completeness of the mark and on comparison with reliable repertories. The digitised folios of this manuscript show brownish-white paper and a watermark, but no accompanying countermark has been identified in the images examined for this article. The description should therefore distinguish what is visible from what is inferred. The paper supports an eighteenth-century material context, yet the exact completion date is independently supplied by the colophon. The watermark is consequently useful for describing and comparing the codex rather than serving as the sole basis for dating or locating its production. Direct examination of the sheets, chain lines, laid lines, and watermark position within the quires would be needed for a fuller paper analysis.

The codex measures approximately 32 × 21 cm and is 8.5 cm thick, dimensions comparable with large Qur'anic manuscripts documented in Jambi and Aceh.^{26,27} It comprises 863 presently numbered pages with thirteen lines of Arabic text per page. The page numbers, written in pencil in the lower-right corner, were added after the

22 Francois Deroche, *Islamic Codicology: An Introduction to the Study of Manuscripts in Arabic Script* (London: Al-Furqan Islamic Heritage Foundation, 2005), 14.

23 Siti Baroroh Baried et al., *Pengantar Teori Filologi* (Jakarta: Depdikbud, 1985), 55.

24 W.A. Churchill, *Watermarks in Paper in Holland, England, France, Etc., in The XVII and XVIII Centuries and Their Interconnection* (Amsterdam: Menno Hertzberger & Co. N.V., 1965), 47.

25 Wendi Parwanto and Riyani Riyani, "Codicology of the Qur'an Manuscript in Islamic Sultanate Al-Mukarramah Sintang District, West Kalimantan," *Jurnal Lektur Keagamaan* 21, no. 1 (June 2023): 259–88, <https://doi.org/10.31291/jlka.v21i1.1116>; L. W. C. van Lit, *Among Digitized Manuscripts. Philology, Codicology, Paleography in a Digital World* (Brill, 2019), <https://brill.com/display/title/56196>.

26 Syaifuddin Syaifuddin, "Beberapa Karakteristik Mushaf Kuno Jambi," *SUHUF* 7, no. 2 (2014): 199–219, <https://doi.org/10.22548/shf.v7i2.126>.

27 Nurdin Ar, "The Manuscript Collection of the Aceh Museum," *Indonesia and the Malay World* 40, no. 116 (March 2012): 94–110, <https://doi.org/10.1080/13639811.2011.649001>.

original copying and should not be treated as original foliation. The manuscript does not preserve all thirty juz. Its extant text begins at Q 3:82 and ends at Q 114:6, so a substantial opening portion is missing. The volume also contains internal discontinuities. Some passages proceed in the expected Qur'anic order, while others reveal gaps or displaced leaves. These conditions may reflect loss before binding, later removal, incorrect rebinding, or conservation-related rearrangement. The present binding and pagination therefore represent a later state of the object. Any claim that a reading is "consistent throughout the manuscript" must account for the missing text and for the possibility that leaves or quires have changed position.

The disorder is particularly visible in Juz 30. In the present sequence, Q 88:6 is followed on the next recorded page by Sūrat al-ʿAṣr rather than by the continuation of Sūrat al-Ghāshiyah. Additional discontinuities occur between manuscript pages 499 and 510. The irregularity creates two separate issues. First, some verses of the juz may no longer survive in their expected position, so absence from the present sequence does not necessarily mean that the scribe omitted them. Second, a leaf now located in Juz 30 may originally have belonged elsewhere in the volume if the codex was rebound incorrectly. Storage damage, detached folios, rebinding, or later conservation are plausible explanations for such disorder.²⁸ None can be selected conclusively without reconstructing the quire structure and examining sewing stations, catchwords, hair-and-flesh patterns, and physical joins. The textological sample used below therefore identifies the folios actually examined rather than assuming that the current page order reproduces the original codex exactly.

The Scribe and Date

The scribe and date are recorded in the colophon at the end of the manuscript (Figure 1):

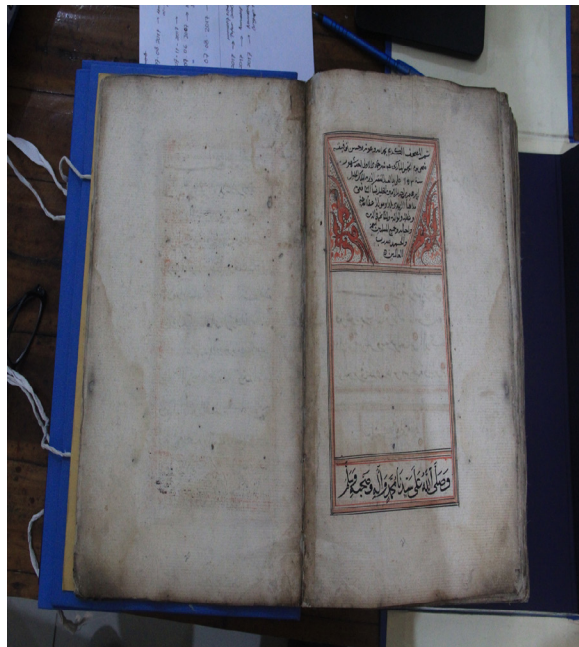
This noble Qur'an was completed with praise to Allah, His assistance, and His righteous guidance on the blessed morning of Thursday, 4 Jumādā al-Ūlā 1153 AH. It was transcribed by the humble servant of his Mighty Lord, Ibrāhīm bin Aḥmad bin Aḥmad bin al-Amīn al-Khalīl, a follower of the Shāfiʿī school by lineage, born and resident in Zabīd. May Allah forgive him, his father, his teachers, his loved ones, and all Muslims. Āmīn. Praise be to Allah, Lord of the worlds.

The colophon dates completion to Thursday, 4 Jumādā al-Ūlā 1153 AH, corresponding to 28 July 1740 CE. It identifies the scribe as Ibrāhīm bin Aḥmad bin Aḥmad bin al-Amīn al-Khalīl and describes him as affiliated with the Shāfiʿī school,

²⁸ Islah Gusmian, "Manuskrip Keagamaan di Masjid Popongan: Kajian Kodikologi dan Pemetaan Isi," *DINIKA: Academic Journal of Islamic Studies* 4, no. 2 (2019): 249–74, <https://doi.org/10.22515/dinika.v4i2.2059>.

born and resident in Zabīd, Yemen.²⁹ This is the strongest internal evidence for the manuscript's date and for the scribe's biographical connection with Zabīd. The colophon does not, however, contain an explicit phrase stating that copying took place in Zabīd. Birth, residence, legal-school affiliation, and place of production are different categories and should not be collapsed. Nor does the colophon name a patron, commissioner, first owner, intended destination, or the circumstances in which the manuscript entered Southeast Asia. The most defensible description is therefore that the codex was completed in 1740 by a Zabīdī scribe; its place of copying and subsequent route to Riau remain undetermined.

Figure 1 Colophon of Qur'anic manuscript 07.15/2017, Sang Nila Utama Museum, dated 4 Jumādā al-Ūlā 1153 AH



Note: The colophon records the scribe's name, legal-school affiliation, place of birth and residence, and completion date. It does not identify the place in which the codex was copied.

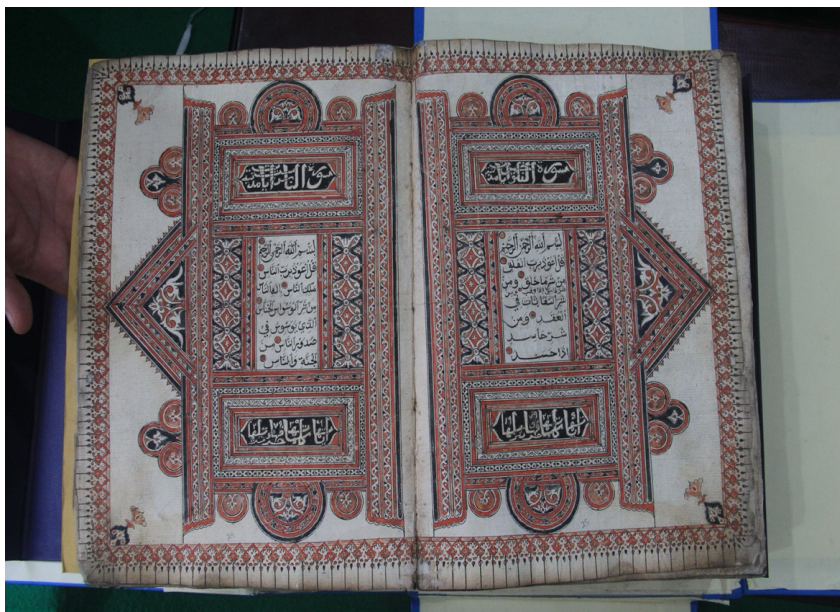
Illumination and Other Decorative Features

Illumination is the painted or coloured decoration used to organise and embellish a manuscript. In Qur'anic codices, illumination may frame opening or closing texts, distinguish sūrah headings, mark textual divisions, or direct the reader's attention to selected pages. Its analysis includes composition, palette, motifs, line, symmetry, relation

29 Gallop and Regourd, "Zabid and Manuscripts," 117–22.

to the text block, and position within the codex. Decorative form can contribute to comparative codicology, but regional attribution requires systematic comparison with manuscripts whose date and provenance are independently secure.³⁰ Manuscript 07.15/2017 does not preserve the conventional illuminated opening at the beginning of Sūrat al-Fātiḥah and Sūrat al-Baqarah because the opening portion of the codex is missing. Its principal surviving illuminated spread appears near the end around Sūrat al-Falaq and Sūrat al-Nās (Figure 2). The design is dominated by red, with ruled frames and geometric or vegetal elements arranged around the text panels. Red also appears in signs marking divisions such as *rukū'*, *ḥizb*, *rub'*, and *thumn*. These features document the hierarchy and visual organisation of the manuscript. They should not be used alone to assign the codex to a specific Southeast Asian regional style, especially because the scribe's origin is Zabid and the place of copying is not stated.

Figure 2 Illuminated pages containing Sūrat al-Falaq and Sūrat al-Nās in manuscript 07.15/2017



Note: Sūrat al-Falaq and Sūrat al-Nās appear twice at the end of the codex; one pair is illuminated and the other is written in the regular page format. The manuscript does not explain the reason for this repetition.

30 Achmad Yafik Mursyid and Aizan Binti Ali @ Mat Zin, "The Historical Bedrock of Holy Qur'an's Manuscript in Malaysia: A Study on Its Style of Calligraphy and Illumination," *Hamdard Islamicus* 47, no. 3 (2024): 93–117, <https://doi.org/10.57144/hi.v47i3.965>.

The illuminated pair is followed by a second transcription of Sūrat al-Falaq and Sūrat al-Nās in the regular page format used elsewhere in the codex. Repetition of closing sūrahs may result from production planning, replacement leaves, devotional use, or later assembly, but the manuscript contains no explanatory note that would allow one interpretation to be preferred. The two copies should therefore be described without assigning a liturgical intention to the scribe. Their scripts, inks, ruling, and textual details warrant closer comparison to determine whether both were written at the same stage of production. At present, the repetition and decoration are secure codicological observations; their function remains an open question.

Textological Analysis of the Nāfi‘–Qālūn Readings in Juz 30

Textology examines the formation, structure, transmission, and variation of texts.³¹ In manuscript studies it includes every written element that bears on the text: the principal script, vocalisation, diacritics, corrections, marginal notes, additions, omissions, and signs of later intervention.³² In a Qur’anic manuscript, textological analysis must also distinguish between the consonantal skeleton, reading marks supplied by the main scribe, and annotations added by later users. The present study uses textology to identify, classify, and compare reading forms in Juz 30 with the qirā’ah of Nāfi‘ transmitted by Qālūn. Manuscript 07.15/2017 is relevant because the analysed section repeatedly records forms associated with this tradition, whereas ‘Āṣim–Ḥafṣ became more common in Indonesian manuscripts and is standard in contemporary Indonesian printed muṣḥafs. Nāfi‘–Qālūn is presently associated especially with Libya, Tunisia, and neighbouring North African contexts.³³ Its appearance in a manuscript now held in Riau does not prove modern regional practice, but it supplies historical evidence that a different canonical transmission entered a Malay-world manuscript collection. Such evidence can be considered alongside studies of scholarly and textual movement across the Indian Ocean.^{34,35}

Juz 30 was selected for practical and analytical reasons. The relevant surviving folios are sufficiently legible for the comparison, and its short sūrahs contain numerous loci at which the canonical readings differ in vocalisation, gemination, vowel length,

31 Titik Pudjiastuti et al., *Kamus Filologi* (Jakarta: Badan Pengembangan dan Pembinaan Bahasa Kemendikbud, 2018), 106.

32 Ellya Roza, *Tekstologi Melayu* (Pekanbaru: Yayasan Pusaka Riau, 2012), 5.

33 Qadhi, *An Introduction to the Sciences of the Qur’an*, 199.

34 Azyumardi Azra, *The Origins of Islamic Reformism in Southeast Asia: Networks of Malay-Indonesian and Middle Eastern “Ulamā” in the Seventeenth and Eighteenth Centuries*, 1. publ, Southeast Asia Publications Series (Honolulu: Univ. of Hawai’i Press, 2004), 8–31.

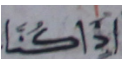
35 R. Michael Feener and Michael F. Laffan, “Sufi Scents Across the Indian Ocean: Yemeni Hagiography and the Earliest History of Southeast Asian Islam,” *Archipel* 70, no. 1 (2005): 185–208.

hamzah treatment, or word form. A concentrated sample also allows the manuscript images to be checked systematically against comparison sources. The choice does not imply that Juz 30 is physically complete. As the codicological analysis shows, the present sequence is disordered, and some passages may be missing or displaced. Nor does a pattern found in the sample automatically establish the reading of every surviving folio in the codex. A complete identification would require verse-by-verse examination of the remaining manuscript, attention to changes of hand or ink, and separation of main-text readings from later marginal intervention. The results below therefore apply to the examined folios of Juz 30. They demonstrate a sustained Nāfi'–Qālūn pattern in that section while leaving open the possibility of additional variants or mixed practice elsewhere.

The recorded variants are presented in two analytical groups: morphological forms and phonological realisations.

Morphological variants. Morphology studies the internal structure, derivation, and inflection of words.³⁶ In Arabic scholarship, related questions are treated within 'ilm al-ṣarf, including the relation between roots, patterns, affixes, and grammatical forms.³⁷ Qirā'āt differences may involve a change in consonant, vowel, gemination, person, number, voice, or derivational pattern. Not every form listed in a reading comparison has the same linguistic effect, and categories such as "morphological" and "phonological" can overlap when a written form encodes pronunciation. Table 2 follows the authors' analytical division and lists four groups of forms in the examined folios. It presents the manuscript image, sūrah and verse, transliteration, the 'Āsim–Ḥafṣ comparison, and a concise description of the feature.

Table 2 Morphological Forms Associated with Nāfi'–Qālūn in the Analysed Folios

No.	Qirā'ah of Nāfi' transmitted by Qālūn			'Āsim–Ḥafṣ comparison	Description
	Manuscript image (07.15/2017)	Sūrah and verse	Transliteration		
1		al-Nāzi'āt 79:10, 27; 'Abasa 80:22	idhā kunnā	إِذَا كُنَّا	The process of tashīl (softening) applied to the second hamzah

36 Mark Aronoff and Kirsten Fudeman, *What Is Morphology?* (USA: Blackwell Publishing, 2011), 2.

37 Mustafa al-Gulayaini, *Jamī' al-Durus al-'Arabiyyah* (Beirut: al-Maktabah al-Ashriyah, 1993), 207.

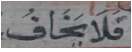
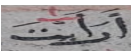
No.	Qirā'ah of Nāfi' transmitted by Qālūn			'Āsim-Hafṣ comparison	Description
	Manuscript image (07.15/2017)	Sūrah and verse	Transliteration		
2		al-Infīṭār 82:7	fa'addalaka	فَعَدَّلَكَ	The letter dāl is pronounced with a shadda, indicating gemination
3		al-Shams 91:15	falā yakhāfu	وَلَا يَخَافُ	The letter fā' is pronounced as a substitute for the letter wāw
4		al-'Alaq 96:9, 11, 13; al-Mā'ūn 107:1	ara'ayta	أَرَأَيْتَ	The letter hamzah is pronounced with tashīl, which denotes a softening of the sound

Table 2 records four groups of forms associated with the comparison between Nāfi'–Qālūn and 'Āsim–Hafṣ. In Q 79:10 and 79:27 and Q 80:22, the sequence idhā kunnā is associated with tashīl of the second hamzah in Qālūn's transmission. In Q 82:7, the manuscript records the form fa'addalaka with the consonantal and vocalic detail represented in the image. Q 91:15 records falā yakhāfu, while Q 96:9, 96:11, 96:13, and Q 107:1 contain ara'ayta with tashīl.³⁸ The comparison uses the Indonesian standard printed muṣḥaf as a practical representation of 'Āsim–Hafṣ.³⁹ Two cautions are necessary. First, an image may show only part of a word or a diacritical distinction, so transcription must follow what is visibly present rather than what is expected from a reading handbook. Second, labels such as “morphological” should not be used to infer a change of meaning without grammatical analysis of the complete verse. The table documents the form, its reading affiliation, and the immediate contrast. Syntactic or semantic consequences require separate, verse-specific evidence from grammar, qirā'āt commentary, or tafsīr.

Phonological variants. Phonology examines the sound system of a language and the distribution of its contrastive units.⁴⁰ In qirā'āt studies, phonological description may involve imālah, ishmām, tarqīq, tafkhīm, tashīl, ibdāl, takhfīf, ghunnah, ikhfā',

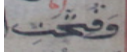
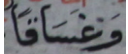
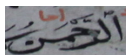
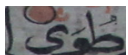
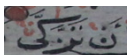
38 Ahmad Fathoni, *Kaidah Qirā'at Tujub Menurut Tarīq al-Shāṭibiyyah* (Jakarta: Yayasan Bengkel Metode Maisura, 2016).

39 Muchlis M. Hanafi, ed., *Sejarah Penulisan Mushaf Al-Qur'an Standar Indonesia*, 2nd ed. (Jakarta: LPMQ, 2017), 9–10.

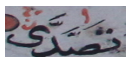
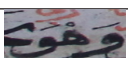
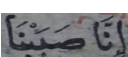
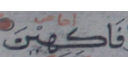
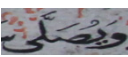
40 Nadhim Abdulmalek Aldubai, “On the Phonetic Consonance in Quranic Verses-Final Fawāṣil,” *Advances in Language and Literary Studies* 6, no. 3 (May 2015): 61–76, <https://doi.org/10.7575/aial.v6n.3p.61>.

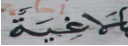
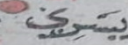
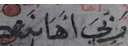
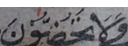
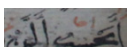
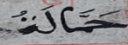
vowel length, assimilation, and gemination. These phenomena are transmitted as part of recitational practice, although manuscripts can represent them only through the orthographic and diacritical conventions available to the scribe. The relationship between written sign and performed sound must therefore be interpreted with care. Differences among canonical traditions may preserve older patterns of articulation and vocalisation associated with distinct transmission lineages.⁴¹ Table 3 records the phonological forms identified by the authors in the selected folios and compares them with the corresponding 'Āsim-Hafṣ forms.

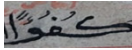
Table 3 Phonological Forms Associated with Nāfi'-Qālūn in the Analysed Folios

No.	Qirā'ah of Nāfi' transmitted by Qālūn			'Āsim-Hafṣ comparison	Description
	Manuscript image (07.15/2017)	Sūrah and verse	Transliteration		
1		al-Naba' 78:19	wa futiḥat	وَفُتِيحَتْ	The letter tā' is pronounced with a shadda, which signifies gemination
2		al-Naba' 78:25	wa-ghassāqan	وَعَسَاقًا	The letter sīn is pronounced without the shadda diacritic
3		al-Naba' 78:37	rabbu	رَبِّ	The letter rā' is pronounced with a dammah vowel diacritic
4		al-Naba' 78:37	al-Raḥmānu	الرَّحْمَنِ	The letter mīm is pronounced briefly, without elongation
5		al-Nāzi'āt 79:16	ṭuwan	طُوًى	The letter wāw is pronounced plainly, without any modification
6		al-Nāzi'āt 79:18	tazakkā	تَزَكَّى	The letter zāy is pronounced without the use of a shadda

41 Ibrahim Al-Abyari, *Al-Mausu'ah al-Qur'aniyyah* (Cairo: The Arab Record Foundation, 1969); Marijn van Putten, *Quranic Arabic. From Its Hijazi Origins to Its Classical Reading Traditions, Studies in Semitic Languages and Linguistics* (Leiden: BRILL, 2022); Mohd Faizulamri bin Mohd Saad and Afrizal Nur, "Orientalist Criticism to Qirā'at Mutawatirah and Defense (A Fact and Reality)," *Jurnal Ushuluddin* 24, no. 2 (December 2016): 123–34, <https://doi.org/10.24014/jush.v24i2.1690>.

No.	Qirā'ah of Nāfi' transmitted by Qālūn			'Āṣim-Haṣṣ comparison	Description
	Manuscript image (07.15/2017)	Sūrah and verse	Transliteration		
7		'Abasa 80:4	fatānfa'ahu	فَتَنَّفَعَهُ	The letter 'ayn is pronounced with a ḍammah vowel mark
8		'Abasa 80:6	taṣaddā	تَصَدَّى	The letter dāl is pronounced briefly, without elongation
9		'Abasa 80:9; al-Burūj 85:14; al-Qārī'ah 101:7	wa-huwa	وَهُوَ	The letter hā' is pronounced with a sukūn
10		'Abasa 80:24	annā ṣābabnā	أَنَا صَبَبْنَا	The letter alif is pronounced with a kasrah vowel sound
11		al-Muṭaffifin 83:31	fakihīna	فَكِيهِيْن	The letter fā' is pronounced briefly, without elongation
12		al-Inshiqāq 84:12	wa-yaṣlā	وَيَصْلَى	The letter yā' is pronounced with a ḍammah, while the letter lām is pronounced with a shadda
13		al-Burūj 85:22	maḥfūzun	مَحْفُوظٌ	The letter zā' is pronounced with a double ḍammah (ḍammatān)
14		al-Ṭāriq 86:4	lamā	لَمَّا	The letter mīm is pronounced without the shadda diacritical mark
15		al-Ghāshiyah 88:11	tusma'u	تَسْمَعُ	The letter tā' is pronounced with a ḍammah vowel sound

No.	Qirā'ah of Nāfi' transmitted by Qālūn			'Āsim-Haṣṣ comparison	Description
	Manuscript image (07.15/2017)	Sūrah and verse	Transliteration		
16		al-Ghāshiyah 88:11	lāghiyatun	لَاغِيَةً	The letter tā' marbūṭah is pronounced with a ḍammatān vowel marking
17		al-Fajr 89:4	yasrī	يَسْرِي	The letter rā' is pronounced with madd, indicating elongation
18		al-Fajr 89:15	rabbī akramani	رَبِّي أَكْرَمَنِي	The letter yā' is pronounced with a fathah vowel
19		al-Fajr 89:16	rabbī ahānani	رَبِّي أَهَانَنِي	The letter yā' is pronounced with a fathah vowel
20		al-Fajr 89:18	wa-lā taḥuḍḍūna	وَلَا تَحْضُون	The letter hā' is pronounced with a ḍammah vowel
21		al-Balad 90:5, 7	ayaḥsibu	أَيَحْسَبُ	The letter hā' is pronounced with a kasrah vowel
22		al-Balad 90:20; al-Humazah 104:8	mūṣadatun	مُؤَصَّدَةٌ	The process of tashīl (softening) applied to the letter wāw
23		al-Bayyinah 98:6-7	barī'ah	الْبَرِيَّةِ	The process of tashīl (softening) applied to the letter yā'
24		al-Humazah 104:3	yaḥsibu	يَحْسَبُ	The letter hā' is pronounced with a kasrah vowel
25		al-Humazah 104:9	mumaddadatin	مُمَدَّدَةٌ	The letter tā' marbūṭah is pronounced with a kasrah vowel sound
26		al-Masad 111:4	ḥammālatu	حَمَّالَةٌ	The letter tā' marbūṭah is pronounced with a ḍammah vowel sound

No.	Qirā'ah of Nāfi' transmitted by Qālūn			‘Āṣim–Hafs comparison	Description
	Manuscript image (07.15/2017)	Sūrah and verse	Transliteration		
27		al-Ikhlāṣ 112:4	kufu'an	كُفُوا	The letter wāw accompanied by ḍammātān is replaced by a hamzah with ḍammātān

The authors identify twenty-seven phonological forms across seventeen sūrahs in the examined folios. The table includes differences involving hamzah treatment, vowel quality, gemination, final vowels, consonantal realisation, and the presence or absence of particular diacritical signs. Examples include the treatment of wa-futiḥat in Q 78:19, ṭuwan in Q 79:16, fatanfa'ahu in Q 80:4, and the final yā' in rabbī akramani and rabbī ahānani in Q 89:15–16. Other entries concern forms in al-Naba', 'Abasa, al-Muṭaffifin, al-Inshiqāq, al-Burūj, al-Ṭāriq, al-Ghāshiyah, al-Balad, al-Bayyinah, al-Humazah, al-Masad, and al-Ikhlāṣ. Table 3 records each locus together with a cropped manuscript image, the comparison form, and a short explanation. The image column is especially important because it permits readers to distinguish the authors' transcription from the manuscript evidence. Some entries describe the value of a vowel sign, while others concern shadda, madd, sukūn, or replacement of one represented sound by another. Because the table draws on small image crops, any unclear sign should be rechecked against the full folio before publication or future reuse. The present descriptions are normalised for terminology and grammar but do not silently supply marks that are not visible in the manuscript.

The variants correspond broadly to features discussed in qirā'āt literature.⁴² They include both word-form differences and phonetic realisations, and the distinction between the two categories is analytical rather than absolute. A change in gemination or vowel may affect morphological parsing in one context but function primarily as a recitational distinction in another. It is therefore inaccurate to state that all listed forms alter meaning, just as it would be inaccurate to assume that no reading difference can affect interpretation. The appropriate procedure is to document the manuscript form, verify its attribution, and then examine semantic implications individually where relevant. On that basis, the sample supports the identification of a sustained Nāfi'–Qālūn pattern

42 Mahdi Afandi and Abdullah Fahmi, "Qirā'ah Variations and Qur'anic Meanings: An Analysis of Imam Hamzah's Thought," *Al-Karim: International Journal of Quranic and Islamic Studies* 1, no. 2 (September 2023): 137–54, <https://doi.org/10.33367/al-karim.v1i2.3986>; Lidia Nur Eka Safitri and Erviana Iradah Ulya, "Imam Al-Kisa'i's Qirā'at Contribution for Qur'anic Interpretation," *Al-Karim: International Journal of Quranic and*

in Juz 30. It does not establish that every mark was supplied by the original scribe, that the same transmission governs the entire surviving codex, or that every difference has exegetical consequences. These questions require palaeographical separation of hands, full-text collation, and verse-specific linguistic analysis.

Zabīd, the Jawi World, and the Manuscript's Circulation

The colophon identifies the scribe as a Shāfi'ī born and resident in Zabīd. Zabīd was an important Yemeni centre of Islamic learning and formed part of the wider network through which scholars, books, and manuscript practices moved around the Indian Ocean. Studies of Malay-Indonesian and Middle Eastern scholarly relations provide the broader context for exchanges between Arabian centres and Jawi students or travellers.⁴³ Gallop and Regourd discuss manuscript 07.15/2017 among materials relevant to connections between Zabīd and Jawi manuscript culture.⁴⁴ This association is stronger than a resemblance inferred only from decoration because it rests on the colophon's explicit biographical statement. Even so, the evidence has limits. The colophon does not name a Southeast Asian patron, a Jawi student, a destination, or a place of copying. The term "Zabīd-Jawi network" should therefore describe a historical context and research problem, not substitute for a documented chain of ownership or teaching.

The codex's later presence in Riau demonstrates that a manuscript written by a scribe with a documented Zabīdī background eventually entered a Malay-world collection. It does not reveal when this occurred. The manuscript may have travelled soon after copying, passed through several owners or ports, or arrived much later through collecting activities. No acquisition record, ownership seal, endowment note, travel annotation, or named intermediary is analysed here. The Nāfi'-Qālūn forms in Juz 30 connect the text to a canonical reading tradition now especially associated with parts of North Africa and some neighbouring regions.⁴⁵ That contemporary distribution cannot be projected directly onto the eighteenth-century route of this codex. Broader studies of Arabic literary circulation in Southeast Asia make long-distance movement of books and scholars historically plausible,⁴⁶ but plausibility is not proof of direct transmission from a teacher in Zabīd to a reader in Riau. The manuscript securely demonstrates mobility of an object and preservation of a reading pattern; the precise social mechanism remains

Islamic Studies 1, no. 1 (March 2023): 29–44, <https://doi.org/10.33367/al-karim.v1i1.3475>.

43 Azyumardi Azra, *The Origins of Islamic Reformism in Southeast Asia: Networks of Malay-Indonesian and Middle Eastern "Ulamā" in the Seventeenth and Eighteenth Centuries* (Honolulu: University of Hawai'i Press, 2004), 8–31.

44 Gallop and Regourd, "Zabid and Manuscripts."

45 Qadhi, *An Introduction to the Sciences of the Qur'an*, 199.

46 A.C.S. Peacock, *Arabic Literary Culture in Southeast Asia in the Seventeenth and Eighteenth Centuries* (BRILL, 2024), <https://doi.org/10.1163/9789004548794>.

to be reconstructed.

Manuscript 07.15/2017 nevertheless expands the source base for the history of qirā'āt in the Malay world. It shows that a dated eighteenth-century codex now preserved in Riau contains a substantial analysed section written according to Nāfi'–Qālūn rather than the region's later dominant 'Āṣim–Ḥafṣ tradition. This evidence is consistent with the wider diversity documented in Southeast Asian Qur'anic manuscript collections.⁴⁷ It also demonstrates the value of treating colophon, paper, folio order, main text, and marginal signs as related but distinct types of evidence. A fuller reconstruction would require collation of the remaining folios, identification of different hands and inks, comparison with other codices attributed to the same scribe, study of seals or ownership notes, and research into the museum's acquisition history. Until such evidence is available, the manuscript should be described as a Zabīdī-scribed, dated codex preserved in Riau whose selected text contains Nāfi'–Qālūn features—not as proof of a fully documented direct network between named teachers and communities.

Conclusion

Manuscript 07.15/2017 in the Sang Nila Utama Museum is an incomplete and partly disordered Qur'anic codex of 863 pages. Its colophon identifies the scribe as Ibrāhīm bin Aḥmad bin Aḥmad bin al-Amin al-Khalīl, a Shāfi'ī born and resident in Zabīd, and dates completion to 4 Jumādā al-Ūlā 1153 AH (28 July 1740 CE). The manuscript is written on European paper with a watermark and contains red illumination near its end. These features establish the codex's date and physical profile, but the colophon does not identify its place of copying or its route to Riau.

The textological analysis of the examined folios of Juz 30 identifies four groups of morphological variants and twenty-seven phonological forms associated with Nāfi's qirā'ah transmitted by Qālūn. The result documents Nāfi'–Qālūn usage in that section and supplies evidence for the plurality of reading traditions represented in manuscripts now preserved in the Malay world. Because the analysis does not cover the entire surviving codex and the folios are partly disordered, consistency beyond the sampled section remains to be tested. Further work should examine the remaining text, compare scribal hands and marginal notes, and investigate the manuscript's provenance and acquisition history.

47 Annabel Teh Gallop, "The Appreciation and Study of Qur'an Manuscripts from Southeast Asia: Past, Present, and Future," *Heritage of Nusantara: International Journal of Religious Literature and Heritage* 4, no. 2 (2015): 195–212, <https://doi.org/10.31291/hn.v4i2.84>.

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Data Availability Statement

The manuscript data discussed in this article are contained in the article and in Qur'anic manuscript 07.15/2017, held by the Sang Nila Utama Museum, Riau.

Conflict of Interest

The authors declare no conflict of interest.

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