



THE TURKISH MINI ISTANBUL QUR'AN BY MBAH HASAN PATI: A CODICOLOGICAL STUDY OF AN ANTIQUE PRINTED *MUŞHAF*



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Abstract

This article examines the Turkish Istanbul Mini Qur'an preserved by Mbah Hasan Pati, an antique printed *muşhaf* circulating in the Indonesian archipelago, from a codicological perspective. While codicological studies have largely focused on handwritten Qur'anic manuscripts, antique printed *muşhafs* owned by private collectors remain understudied despite their historical significance. This study aims to identify the provenance of the *muşhaf*, describe its material and typographical features, and analyze its historical and religious significance within the transmission of printed Qur'ans in the Malay-Indonesian world. Employing qualitative field research with a descriptive-analytical approach, the study applies codicological analysis based on direct observation, interviews, and documentation. The findings indicate that the *muşhaf* is an authentic Turkish Istanbul printed Qur'an displaying the distinctive features of Ottoman miniature Qur'ans. Its presence in Indonesia reflects the transregional circulation of Ottoman printed Qur'ans and demonstrates the enduring historical, cultural, and religious value attributed to such artefacts by local Muslim communities. Although it is not a handwritten manuscript, this printed *muşhaf* constitutes an important codicological object that broadens the scope of Qur'anic codicology beyond manuscript culture to include early printed Qur'ans. The study underscores the importance of preserving antique printed *muşhafs* as part of the documentary heritage of the Qur'an in the Indonesian archipelago.

Abstrak

Artikel ini mengkaji Al-Qur'an Mini Turki Istanbul milik Mbah Hasan Pati, sebuah *muşhaf* cetak kuno yang beredar di Nusantara, melalui pendekatan kodikologi. Selama ini, kajian kodikologi lebih banyak berfokus pada manuskrip Al-Qur'an tulis tangan, sementara *muşhaf* cetak kuno yang dimiliki kolektor atau masyarakat masih relatif kurang mendapat perhatian, padahal memiliki nilai historis yang penting. Penelitian ini bertujuan mengidentifikasi asal-usul *muşhaf*, mendeskripsikan karakteristik material dan tipografinya, serta menganalisis signifikansi historis dan religiusnya dalam transmisi Al-Qur'an cetak di kawasan Melayu-Nusantara. Penelitian ini merupakan penelitian lapangan dengan pendekatan kualitatif dan metode deskriptif-analitis melalui analisis kodikologi. Data diperoleh melalui observasi, wawancara, dan dokumentasi. Hasil penelitian menunjukkan bahwa *muşhaf* tersebut merupakan Al-Qur'an cetak Turki Istanbul yang autentik dengan karakteristik khas *muşhaf* mini era Utsmani. Keberadaannya di Indonesia mencerminkan sirkulasi lintas kawasan Al-Qur'an cetak Utsmani sekaligus menunjukkan nilai historis, kultural, dan religius yang terus dipertahankan oleh masyarakat Muslim. Meskipun bukan manuskrip tulis tangan, *muşhaf* ini merupakan objek penting dalam kajian kodikologi karena memperluas ruang lingkup studi Al-Qur'an dari manuskrip menuju *muşhaf* cetak awal. Oleh karena itu, pelestarian *muşhaf* cetak kuno menjadi bagian penting dari warisan dokumenter Al-Qur'an di Nusantara.



INTRODUCTION

The Qur'an, as the holy book of Muslims, plays an active role in the lives of Muslim communities. Its active roles include serving as a legal foundation, a source of general knowledge, a guide for life, a cultural reference, and a historical *record* of the religion (Agustian et al., 2025). In terms of its historical significance, the Qur'an is recognized as a historical text renowned for its well-preserved authenticity. The development of the transmission of the written media of the Qur'an is one of the preservation efforts aimed at maintaining the authenticity of this holy book of the Muslim community. In the process of the Qur'an's transmission, its development began during the period of revelation, passed from oral to written form, and was eventually successfully reproduced using printing technology (Al-Azami, 2003). Therefore, the Qur'an has become a historical artifact of great sacred value, imbued with the social and religious dynamics inherent in it (Baried et al., 1985).

Codicology is used in this preservation effort to uncover the meaning, historical context, and information contained within the Qur'an. Codicology is a branch of philology that focuses on the physical aspects of manuscripts or mushafs. Essentially, philology is a field of study that examines handwritten manuscripts or written literature (Wahyuni et al., 1992). Thus, the focus of this study is primarily on handwritten manuscripts. However, as the field of philology has evolved, the scope of philological study has expanded (Hakim, 2012). Other studies indicate that the objects of philology include manuscripts – whether handwritten or printed – made on various materials such as paper, parchment, and even copper, which reflect society's perspectives on life in their respective eras (Abdullah et al., 2019). The scope of codicology, which encompasses the physical study of texts, plays a role in historical and cultural investigations of a text. Therefore, in the effort to explore textual data, the author provides an analysis of historicity not only from codicological analysis but also as supporting evidence for that analysis (Khusniyah & Shofaussamawati, 2025). This study treats ancient printed Qur'ans as objects of material codicology, rather than classical handwritten manuscripts.

The dominance of codicological studies of handwritten manuscripts has led to ancient printed Qur'ans receiving relatively little academic attention, even though they are an important part of the history of the Qur'an's transmission as it transitioned to print technology. Previous research has largely focused on codicology as a form of historical textual analysis, particularly in the study of manuscripts. For instance, Sholihah's (2024) study examines the codicology and textology of the Al-Qur'an Manuscript LSM MJ 014 from Lasem City (As-Sidiq & Aziizatul Khusniyah, 2024), Satriyo's analysis of the Al-Qur'an Manuscript of Mbah Syatawi from Kudus from codicological and textological perspectives (Satriyo, 2025), and Erlina's study examining the manuscript of Lampung scholar Ahmad Amin Al-Banjary's work (Erlina, 2015). These studies primarily focus on the branches of philology – codicology and textual criticism – with manuscripts as the central subject. Meanwhile, ancient printed Qur'ans have not been extensively studied, particularly with respect to codicological aspects and the historical context surrounding them. The scarcity of research has resulted in Mbah Hasan Pati's miniature Turkish Istanbul Qur'an remaining largely unknown to the public, both within scholarly discourse and in religious-social dynamics. Therefore, the researcher selected Mbah Hasan Pati's miniature Turkish-Istanbul-printed Qur'an as the research subject. Beyond its status as a printed Qur'an, the novelty of this research lies in positioning the Turkish Istanbul Qur'an as part of the history of the transmission of Ottoman mushafs in the Archipelago, through

community collections passed down through generations. Consequently, the historical context surrounding Mbah Hasan Pati's Turkish Istanbul mini-Qur'an remains largely unknown to the public. This study employs qualitative and descriptive-analytical methods, conducted as field research through interviews and documentation.

Based on this background, this study focuses on Mbah Hasan Pati's Turkish Istanbul mini-Qur'an, employing codicological methods. Located in the city of Pati, Central Java Province, this Qur'an is one of the ancient printed Qur'ans preserved in the Indonesian archipelago. However, based on codicological analysis, the Qur'an is believed to originate from Turkey. This codicological study can uncover the historical value that forms part of the Quranic heritage in the Indonesian archipelago, as found in the research object. The research focuses on the physical aspects, historical context, characteristics of the manuscript, and the socio-religious values it embodies. Thus, the research questions include: What is the historical context of the Istanbul Turkish Qur'an as an ancient printed manuscript? And what are the codicological characteristics of the Istanbul Turkish Qur'an in Mbah Hasan Pati's collection? It is hoped that this research will advance the scholarly study of the Quran, particularly by advancing research on ancient printed Qurans in the Indonesian archipelago, an area that has received relatively little attention.

THE HISTORICAL SIGNIFICANCE OF THE ISTANBUL TURKISH QUR'AN AS AN ANCIENT PRINTED MUSHAF

The Origins of the Istanbul Turkish Qur'an

The presence of the Turkish Istanbul Mini Quran in the Indonesian archipelago indicates the transmission of printed Qur'ans from Ottoman-era Turkey, which spread through trade routes and the religious mobility of Muslim communities in the early modern era. As its name, 'Turkish Stambul,' suggests, this Qur'an is believed to have originated in Istanbul, Turkey. This is evidenced by the characteristics of the manuscript, which several museums have classified as a Turkish Istanbul Qur'an. Abdul Hakim explains in his research that the mini Quran referred to as the "Stambul Mini Quran" – which serves as the reference – is the Turkish Stambul Quran housed at the BMQI Museum (Bayt al-Qur'an & Museum Istiqlal) located in Jakarta (Hakim, 2012). As a historical cultural heritage artifact, this Qur'an is also housed in other museums, such as the Gusjigang Museum in the city of Kudus. The name "Stambul," derived from the word Istanbul, reflects how this Qur'an has become ingrained in the vernacular of the Indonesian archipelago – a name often *mispronounced* – especially since the majority of these Qur'an discoveries were made on the island of Java (Nisa', 2023).

The presence of these Qur'ans in several museums suggests that their dissemination may have occurred through international trade routes. Additionally, this dissemination is evident in private collections, such as the Turkish Istanbul Qur'an owned by Mbah Hasan Pati (Asmu'ah, 2026). Although it is known to originate from Istanbul, Turkey, Abdul Hakim's research indicates that the country of publication for the Qur'an housed at BMQI is not Istanbul, Turkey. Rather, it is Egypt, specifically the Matba'ah al-Misriyyah, printed in the late 19th century CE. Not only Egypt, but also India served as a country that printed these miniature Qur'ans. However, people have referred to it as the Turkish Stambul Qur'an, particularly at the BMQI, where it is listed among the Qur'ans distributed in Istanbul, Turkey. The differing

opinions regarding the origin of this mini Qur'an have caused confusion in research, though these differences do not diminish the Qur'an's essential value (Hakim, 2012).

The Development of the Ottoman Printed Quran

Its size, which is generally only about the size of a toddler's palm, gives it a unique distinction as the smallest Qur'an. Based on the extent of its damage, the Qur'an is estimated to be over a century old and is often referred to as a miniature Qur'an manuscript. Although the term "manuscript" is used to describe ancient handwritten texts. Meanwhile, the Istanbul Quran provides no definitive information on its method of production, largely due to its small, difficult-to-read script. Several questions surround this mini Quran, such as whether it was produced by hand or by printing, and the year of its creation (Akbar, 2012). The first patron of this Quran is believed to be Sultan Selim II, the founder of an art academy in Iran, who had a particular interest in miniature painting. At that time, he commissioned Hafiz Usman, a renowned Ottoman Turkish Qur'an calligrapher (Nisa', 2023) who lived from 1642 to 1698. Thus, this Qur'an is estimated to have been written in the 17th century (Akbar, 2012), with the first 30 chapters written by hand, followed by a printed edition produced in the 19th century (Nisa', 2023).

The dissemination of the Qur'an began during the time of the Prophet Muhammad, passing from one person to another by word of mouth before being recorded on materials such as stone and wood. This process continued until the compilation of the Qur'an through handwritten manuscripts during the caliphate of Uthman ibn Affan (Said, 2022). In the era of printing, some historians debated where the Quran was first printed, but the majority agree that it was printed using *movable type* (a printing press invented by Johannes Gutenberg in Germany in 1440) by Paganino and Alessandro Paganini in Venice, Italy, between 1537 and 1538. However, this printed Qur'an was beset by several issues, leading to the claim that it was intended not for European scholars but for the Ottoman Empire. This marked the beginning of printing in the Ottoman Empire; nevertheless, printing the Qur'an still faced several challenges. Later, in 1787, the Ottoman Empire printed the Qur'an in St. Petersburg, Russia, known as the Malay Usmani edition (Faizin, 2010).

Other sources also mention that the first Ottoman printing press was established in Istanbul in 1727, although it faced numerous challenges. In 1874, a decree on state-supervised printing was issued, and the industry subsequently developed in the following years. During this era of printing, the development of printing presses was rapid in scope; the history of the transmission of the printed Qur'an is a long story (Zengin, 2023). This is what underpins the presence of the ancient Ottoman Turkish printed Qur'an in the historical record. In the development of Ottoman Turkish printing during the 19th century, small Qur'ans were known to be stored in special cases, making them more practical for their owners to carry. These Qur'ans are featured on the Oriental Art Auctions website (*An Illuminated Miniature Ottoman Qur'an with Enamel Case, Turkey, 19th Century*, n.d.) and the Metropolitan Museum of Art (*Miniature Qur'an with Lacquered Binding and Carrying Case*, n.d.), alongside other Qur'ans. In terms of its characteristics, this Qur'an resembles the Turkish Istanbul mini Qur'ans found throughout Indonesia, particularly those owned by Mbah Hasan Pati.

The Spread of the Quran to the Indonesian Archipelago

Another factor underlying the existence of Mbah Hasan Pati's ancient printed Qur'an is its location: the Indonesian archipelago. The history of the spread of the Qur'an in the Nusantara is inseparable from the history of Islam's initial arrival through various channels, namely international trade, marriage, and other related pathways. Thus, the dissemination of the Qur'anic manuscript into the Nusantara is synonymous with the arrival of Islam in the region. This is based on the teaching of the religion, which is inseparable from the medium of the religion itself, namely the Qur'an. Thus, the spread of the Qur'an in the Nusantara region is equivalent to the spread of the Islamic religion by the scholars of the Nusantara. Additionally, the island-to-island trade system, as one of the strategies for the spread of Islam, is a strong indication of the spread of the Qur'an in the Nusantara region (Syahputri et al., 2025).

Regarding the writing media used for copies of the Qur'an, historians estimate that the era of handwritten copying began in the 13th century CE. This is evidenced by findings from a 2003–2005 study conducted by the Research and Development Center for Religious Literature under the Indonesian Ministry of Religious Affairs, which identified approximately 241 mushafs across 18 regions, along with the philological analyses included in the study. The early printing era is estimated to have begun in the late 19th century CE, with Palembang being the oldest region, specifically in 1848 and 1854, featuring lithographic prints by Haji Muhammad Azhari bin Kemas Haji Abdullah. Development continued until the 1920s, when the Rasm Al-Usmani Quran manuscript was released by the Indonesian Ministry of Religious Affairs. Today, technology is used to digitize the Quran. The historical aspect serves not only as a record of this journey but also as evidence of the ongoing preservation of the Quran, ensuring its originality (Lestari, 2016).

Mbah Hasan's Mini Turkish Istanbul Qur'an Stand

Based on the historical analysis presented, the Turkish Istanbul Qur'an that has spread throughout the Indonesian archipelago is likely of Turkish origin (Akbar, 2012). This is indicated by its small size, ease of storage, and similarity to 19th-century Turkish Qur'ans (*An Illuminated Miniature Ottoman Qur'an with Enamel Case, Turkey, 19th Century*, n.d.). In terms of its dissemination, it is highly likely that it spread at the same time as Islam in the Indonesian archipelago (Syahputri et al., 2025). The dissemination of this Qur'an is not only evidenced in museum collections but also in private holdings, such as that of Mbah Hasan Pati. The distinctive features of Mbah Hasan Pati's Qur'an, which bear a resemblance to the miniature Turkish Istanbul Qur'an, reinforce the hypothesis that they belong to the same category as the 'Turkish Istanbul Qur'an'. The presence of this Qur'an suggests the possibility that Mbah Hasan Pati's Qur'an is part of the transmission of Ottoman Turkish printed manuscripts. The historical aspects presented indicate that Mbah Hasan Pati's Turkish Istanbul Qur'an is an ancient printed manuscript originating in Ottoman Turkey, preserved in the Indonesian archipelago as a historical artifact within a private collection—a form of preservation undertaken by the community.

CODICOLOGICAL ANALYSIS OF THE ISTANBUL TURKEY MINI QURAN BY MBAH HASAN PATI

History of Ownership of the Mushaf

The Istanbul Turkish Qur'an is part of the private collection of Mbah Hasan Pati of Central Java. Mbah Hasan was a local community leader born in 1906 in the village of Dumpil. During the independence struggle, he moved to the village of Ngagel, Dukuhseti Subdistrict, Pati Regency, where he lived until the end of his life. This location corresponds to the discovery of Mbah Hasan Pati's Turkish Istanbul Quran. Based on an interview with Asmu'ah (Mbah Hasan's daughter-in-law), the Quran has a strong historical lineage. She revealed the history of the Quran's ownership, which originally belonged to Mbah Hasan and was passed on to Fahrurrozi after Mbah Hasan's passing in 1984 CE. Fahrurrozi was a teacher and religious activist; he was the fifth of 14 siblings. Because of his love for religious education, Fahrurrozi chose this Qur'an as a symbol of the faith he championed. Mbah Hasan was a merchant, leader, and soldier who fought for independence and eventually became a target of the Dutch colonial authorities. He also had a hobby of collecting classical artifacts, such as *keris*, the *Kotang Ontokusumo*, and ancient Qur'ans.

During his lifetime, Mbah Hasan was known as a merchant and leader who enjoyed associating with religious activists. This has led to speculation that the Qur'an was acquired through a purchase transaction (Asmu'ah, 2026). After Fahrurrozi's passing in 2007, the Qur'an was carefully stored by his wife, Asmu'ah, along with the rest of his collection. Long before Fahrurrozi's death, Asmu'ah had been aware of the existence of this ancient Qur'an, having encountered it during her father-in-law's lifetime and later during the distribution of Mbah Hasan's collection. Mbah Asmu'ah kept her collection of classical artifacts in a drawer in her home. She also knew that this Qur'an was a Turkish Istanbul Qur'an from her childhood, as one of her grandfather's younger siblings had owned a similar Qur'an in a different color.

This preservation effort is not only about safeguarding the physical condition of the Qur'an but also its values (Wenny et al., 2023). The continued existence of these collections indicates a form of preservation of ancient printed Qur'ans within the family circles of local communities (Asmu'ah, 2026). In this codicological analysis, the presence of these Qur'ans not only indicates ownership of religious objects but also reflects the relationship between local communities and the global Islamic tradition. The arrival of Turkish-printed Qur'ans in the Nusantara region reveals cross-regional networks of Islamic knowledge transmission and trade during the colonial period and into the early years of independence. Furthermore, the community's awareness of the importance of preserving religious artifacts is evident in the continued care of these Qur'ans. Although their preservation remains traditional, the manuscripts are still safeguarded as objects of historical and spiritual value.

Condition and Size of the Quran

The codicological analysis examines the chain of ownership to clarify the origins of the Istanbul Turkish Qur'an. Another aspect of codicology involves analyzing the condition and dimensions of the Qur'an to identify and corroborate data regarding its age and the period in which it was printed (Khusniyah & Shofaussamawati, 2025). In terms of condition, this ancient Qur'an is nearly intact. This condition is evident in the case and cover, which are still attached to the Quran despite severe corrosion-related damage. The corrosion on the case has obscured its original color, which is believed to have been a blackish-gray. The blackish-gray metal case

has corroded. According to Mbah Asmu'ah, during Mbah Hasan's lifetime, he had seen the Qur'an with a level of damage not as severe as it is now, though it had already undergone some deterioration. Previously, the metal casing was silver in color with gold-colored script (Asmu'ah, 2026). The condition of this metal casing indicates that several pieces have come loose. This is evident from the fact that it is split from the front to the back, particularly in another section where the circular center has been lost. Further damage is visible on the Qur'an's pages, which have become brittle and are gradually detaching from the volume. Similarly, the text has faded, though some pages still retain legible Qur'anic script.

In terms of size, there is a slight difference between the case and the mushaf. The Quran case measures 3.5 cm by 2.8 cm and is 0.9 cm thick, while the Quran itself measures 2.6 cm by 1.7 cm and is 0.6 cm thick. Based on the illustration, the Quran is estimated to be about the size of a toddler's hand. This Qur'an also bears a resemblance to a Turkish Qur'an, thereby strengthening the identification of the Istanbul Turkish Qur'an through codicological analysis (*An Illuminated Miniature Ottoman Qur'an with Enamel Case, Turkey, 19th Century*, n.d.). The results of this codicological analysis indicate that the Qur'an is over a century old, as evidenced by its deteriorated condition—rust has spread throughout the case, and the paper has become brittle. This is supported by the fact that Mbah Hasan lived during that time, spanning an estimated total of one century. Although its age is estimated at one century, as evidenced by the condition of the Qur'an, it was not handwritten but printed. This is further supported by its extremely small size and the use of gold ink in the text.

These conditions also underscore the need to tighten the preservation of the Qur'an and exercise greater care in its safekeeping. For this reason, Asmu'ah does not allow just anyone to touch the Qur'an. Another preservation measure is evident in the storage of the Qur'an, which is placed in a small container before being placed in a cabinet lined with cotton to prevent further damage. Moreover, the Istanbul Turkish Qur'an is a historical artifact of the cross-regional transmission of the Qur'an and must be well preserved. Based on the shape and size of the container and the Qur'an itself, it resembles the Qur'an collection at the Gusjigang Museum in Kudus (Arrofiqi, 2023). This strengthens the codicological analysis of the Qur'an owned by Mbah Hasan Pati, as does the Turkish Istanbul Qur'an, which has spread across the Indonesian archipelago.



Photo 1. Cover of the Turkish Istanbul Mini Quran



Photo 2. Side view of the Quran



Photo 3. Text page of the Quran



Photo 4. Preservation of the Istanbul Turkish Qur'an

Materials and Characteristics of the Mushaf

Codicological aspects are also evident in the material and characteristics of the manuscript, following an examination of the object's provenance, condition, and dimensions. In addition to its brown and black iron binding, the Istanbul Turkish Qur'an features a grayish-black cover and manuscript paper with a brownish-yellow hue. The paper is believed to be a paper production machine. This is indicated by the paper's light texture, similar to that of a standard paper production machine. Another factor supporting this analysis regarding the origin of the printed Qur'an is Turkey's location as a country situated in the European continent. Furthermore, the manuscript's text features a lustrous golden-yellow hue, suggesting the use of genuine gold ink. The text borders also feature a golden-yellow hue, matching the script.

The use of gold ink reflects an effort to enhance the mushaf's aesthetic appeal while also highlighting the exclusivity of its production process. The text block consists of 16 lines without *scholia* within the text frame. This feature is commonly found in Ottoman Turkish printed mushafs, which emphasize visual beauty in addition to their functional purpose as reading aids. In the surahs Al-Fatiha and Al-Baqarah, the author found subtle illuminations visible in both surahs, with forms distinct from those in other surahs. Another characteristic is evident on the front page, where the phrase "Al-Qur'anul Karim" is clearly inscribed in Arabic within an encircling frame. An analysis of these characteristics of the Qur'an reveals not only the dynamics of its historical value but also the essential beauty inherent within it.

Based on the materials and characteristics of the mushaf, Mbah Hasan Pati's Turkish Istanbul Qur'an is similar in size to the Turkish Qur'an from Oriental Art Auction (*An Illuminated Miniature Ottoman Qur'an with Enamel Case, Turkey, 19th Century*, n.d.) and the Turkish Istanbul Qur'an in the Gusjigang Museum collection (Arrofiqi, 2023). There are several shared characteristics, such as its miniature size, a metal case, golden ink, and a compact script style. These similarities suggest the possibility of a relatively close production period or a common printing tradition, namely the Ottoman Turkish Quran printing tradition. Furthermore, in the past, such miniature Qurans were generally owned by specific groups, such as merchants, religious figures, and warriors, who regarded them as both religious symbols and portable personal items.



Photo 5. Illuminations of Surah Al-Fatiha and Surah Al-Baqarah



Photo 6. The inscription 'Al-Qur'anul Karim' on the front page

CONCLUSION

The Turkish Istanbul Qur'an belonging to Mbah Hasan Pati is one of the historical artifacts of the Indonesian archipelago that holds great socio-religious value. Based on its codicological analysis, this Qur'an exhibits the characteristics of the Turkish Istanbul Qur'an, including its small size, metal case, golden ink, and the state of deterioration surrounding it. Its existence plays a significant role in the Archipelago's Quranic Manuscript Heritage. First, as a representation of the evolution of the transmission of the Qur'an toward the modern printing era, such as the oral transmission of the Qur'an from person to person, its inscription on stone and wood, its writing on sheets of paper, the compilation and codification of the Qur'an, handwritten copying during the era of the ulama, and finally the transition to the printing and digitalization eras. Second, as evidence of Islam's spread to the Indonesian archipelago. Second, as evidence of Islam's spread to the Archipelago. Third, as an object of academic study regarding ancient printed Qur'ans. Fourth, as a manifestation of public awareness regarding the preservation of historical artifacts. Fifth, the beauty of this Qur'an, which reflects its high historical value. Thus, Mbah Hasan Pati's Turkish Istanbul Qur'an makes an important contribution to codicological studies and is part of the Islamic Heritage of the Nusantara.

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