

From Pesantren to Museum: A Historiography of The Giant Mushaf Al-Qur'an of Wonosobo

Artikel	Abstract
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Introduction

Research on the history of Qur'anic manuscripts (*mushaf*) using the framework of Mushaf Historiography has predominantly focused on ancient codices from the Middle East, such as Hijazi manuscripts, Kufic scripts, and Ottoman court *mushafs* (Amal, 2013; Déroche, 2014; Small, 2019). In contrast, scholarly attention to locally produced *mushafs* in the Nusantara archipelago, particularly Indonesia, remains remarkably limited (Kuswandi et al., 2024). This lacuna is striking given that the tradition of Qur'anic manuscript writing in Nusantara dates back to at least the 13th century, producing works with distinctive local adaptations in calligraphy, ornamentation, materials, and even physical dimensions (Sri Sukanto et al., 2024; Gallop, 2015).

Among these local productions, the Wonosobo Giant Mushaf Al-Qur'an stands out as one of the most monumental yet academically understudied masterpieces of Indonesian Islamic civilization. Based on data collected during this research, the manuscript possesses the following physical specifications:

Table 1. Physical Specifications of the Wonosobo Giant Mushaf Al-Qur'an

Parameter	Specification
Page size	111 cm × 81 cm
Text box size	80 cm × 50 cm
Number of volumes	30 volumes (one volume per juz')
Total pages	1,788 pages
Total weight	Approx. 200 kg
Paper type	Art paper, 140 gram
Calligraphy style	Khat Naskhi
Production period	17 months (October 16, 1991 – February 5, 1993)
Text writer	H. Hayatuddin
Ornament maker	Abdul Malik
Initiator	KH. Muntaha al-Hafidz
Current location	Bayt Al-Qur'an & Museum Istiqlal, TMII, Jakarta

Source: Author's documentation at Bayt Qur'an Museum (2025) and Firdausa (2020)

The uniqueness of this *mushaf* resides not only in its extraordinary size but also in its production process, which involved spiritual rituals (ablution, voluntary fasting, prayer), the participation of a national figure (H. Harmoko, the Minister of Information of the Republic of Indonesia), and its eventual journey to become the centerpiece of the Bayt Al-Qur'an Museum at Taman Mini Indonesia Indah (TMII). However, existing studies on this manuscript remain largely descriptive or documentary and have not systematically applied the theoretical framework of Mushaf Historiography (Firdausa, 2020; Kusuma, 1997).

This research offers novelty in three respects. *First*, theoretically, it is the first study to examine the Wonosobo Giant Mushaf through a complete operationalization of Mushaf Historiography (heuristics, external and internal source criticism, and historical synthesis). *Second*, empirically, it presents specific data on the manuscript's dimensions, weight, page count, and inconsistencies in reported production duration, details absent from previous studies. *Third*, contextually, it situates the Wonosobo Mushaf within the triangular relationship

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From Pesantren to Museum: A Historiography of The Giant Mushaf Al-Qur'an of Wonosobo between pesantren tradition, the New Order state's cultural policies, and the formation of national heritage, a dimension that has been largely overlooked.

Based on this research gap and novelty, four research questions are formulated:

1. How did the history of Qur'anic writing unfold from the time of Prophet Muhammad to the contemporary period, providing the macro-context for the emergence of local *mushafs*?
2. What are the background, ideas, and production processes of the Wonosobo Giant Mushaf Al-Qur'an?
3. How did the Wonosobo Giant Mushaf travel from the pesantren to becoming a national museum collection?
4. What is the significance of the Wonosobo Mushaf within the historiography of Nusantara *mushafs*?

The objectives of this research are to reconstruct the history of the Wonosobo Giant Mushaf critically, to uncover its historical-cultural meanings, and to demonstrate that this *mushaf* represents a form of *living Qur'an* within the Indonesian pesantren tradition while also symbolizing the synergy between religious scholars (*ulama*) and the state.

Method

This research employs a qualitative approach with a historical research type based on library research (*étude de bibliothèque*). Data Sources: Primary Sources: (a) Journal articles and books specifically addressing the Wonosobo Giant Mushaf (Firdausa, 2020; Abidin, 2019); (b) Photographs of the *mushaf* taken directly by the researchers at the Bayt Qur'an Museum, TMII (February–March 2025); (c) Official documents concerning the establishment of Bayt Al-Qur'an (Kusuma, 1997). Secondary Sources: (a) *Kitab al-Mashahif* by Ibn Abi Dawud; (b) *Rekonstruksi Sejarah Al-Qur'an* by Taufiq Adnan Amal (2013); (c) Literature on the history of Islam in Java and pesantren traditions (Dhofier, 2011; Bruinessen, 2015); (d) Journals and books on Nusantara *mushafs*. Data Collection Techniques:

1. Systematic literature review using keywords: "Wonosobo Giant Mushaf", "Mushaf Historiography", "Pesantren Kalibeber", "Bayt Al-Qur'an".
2. Document analysis based on principles of authenticity and accuracy.
3. Source triangulation by comparing at least three different sources for each factual claim.

Data Analysis Techniques (Historical Method):

1. Heuristics: Meticulous collection of relevant data.
2. External Criticism: Testing the physical authenticity of sources. For example: photographs of the *mushaf* taken by the researcher at TMII were cross-checked with the 111×81 cm dimensions mentioned by Abidin (2019) and Firdausa (2020). Verification showed consistency.
3. Internal Criticism: Testing the credibility of content. For example: an inconsistency in the production duration was identified. The abstract states 17 months, while the "Production Process" sub-section mentions "1 to 3-4 years." This research adopts the 17-month figure because it is supported by specific dates (October 16, 1991 – February 5, 1993) that are more verifiable.

4. Historical Synthesis: Reconstruction of a coherent chronology.

This research employs the theory of Mushaf Historiography as developed by Taufiq Adnan Amal (2013), which is rooted in the classical tradition of Ibn Abi Dawud's *Kitab al-Mashahif* (Asy'ats, n.d.). According to Amal (2013), Mushaf Historiography is defined as the systematic and critical study of the history of Qur'anic manuscripts, encompassing three methodological stages: heuristics, source criticism, and historical interpretation (synthesis).

5. In this research, these three stages are operationalized as follows:

6. Table 2. Operationalization of Mushaf Historiography

Stage	Definition	Application in This Research
Heuristics	Collection of historical sources	Gathering journal articles, books, photographs of the mushaf (direct documentation at Bayt Qur'an Museum), documents on the museum's establishment, and literature on the Kalibeber pesantren
External Criticism	Examination of the physical authenticity of sources	Verifying the authenticity of mushaf photographs (cross-checking with Abidin's 2019 description); verifying publication years; identifying data inconsistencies (e.g., production duration: 17 months vs. claims of 1-4 years)
Internal Criticism	Examination of the credibility of informational content	Comparing information from at least three sources; checking the consistency of claims with historical facts (e.g., the pesantren's founding date of 1832 vs. the 20th-century lifetime of KH. Muntaha al-Hafidz)
Historical Synthesis	Reconstruction of historical chronology and meaning	Constructing a coherent chronology from critically verified data; interpreting the historical-cultural significance of the Wonosobo Mushaf within broader contexts (pesantren tradition, ulama-state relations)

This theoretical framework is relevant because it enables researchers not merely to describe historical facts but also to perform critical verification and in-depth interpretation of the historical-cultural meanings of the Wonosobo

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Mushaf, including variations in rasm (orthography), qira'at (readings), and local adaptations (Amal, 2013).

Result

This section presents the findings of the research structured around the four research questions. Each sub-section integrates the results of heuristics, source criticism (external and internal), and historical synthesis, followed by a discussion of their wider implications within the framework of Mushaf Historiography.

The Macro-Historical Context: From Revelation to Standardization

The Three Foundational Periods of Qur'anic Writing

The heuristic process gathered extensive literature on the early history of Qur'anic writing. Based on the synthesis of classical and modern sources, the history of Qur'anic codification can be divided into three foundational periods, which serve as the macro-context for understanding later local mushaf traditions, including the Wonosobo Giant Mushaf.

First Period: The Era of Revelation (610–632 CE). During the lifetime of Prophet Muhammad, the preservation of the Qur'anic revelation relied on two complementary methods: memorization (hifzh) and writing (kitabah). The majority of Arab society was ummi (illiterate), yet possessed extraordinarily strong oral memory traditions. The Prophet himself was the first memorizer and reciter of the revelations. Concurrently, the Prophet appointed several companions as official scribes (kuttab al-wahy), including Zaid bin Thabit, Ali bin Abi Talib, Mu'awiyah bin Abi Sufyan, and Ubay bin Ka'ab. Whenever a revelation was received, the Prophet would dictate it to these scribes and specify the exact placement of verses within specific chapters (surahs). This process ensured a concordance between written records and memorized texts. Writing materials included palm stalks ('usub), white stones (likhaf), leather (riqa'), animal shoulder bones (aktaf), and wooden boards (aqtab). However, at this stage, these written fragments remained uncollected into a single codex (Juli Julaiha et al., 2023).

Second Period: The Compilation under Abu Bakr (632–634 CE). After the Prophet's death, the Ridda wars erupted, culminating in the Battle of Yamamah, in which approximately seventy huffaz (memorizers of the Qur'an) were martyred. 'Umar bin al-Khattab, fearing the potential loss of large portions of the Qur'an, urged Caliph Abu Bakr to order a systematic collection of the Qur'anic text. Initially hesitant, Abu Bakr eventually commissioned Zaid bin Thabit, a young, intelligent, and trusted scribe of the Prophet, to lead the project. Zaid collected written fragments from various media and testimonies from memorizers, applying a strict verification method: every verse required two witnesses (either written or oral) attesting to its authenticity and its presence during the final recitation before the Prophet. The process took approximately one year. The resulting collection, known as al-suhuf (the sheets), remained with Abu Bakr, then passed to 'Umar, and finally to Hafshah bint 'Umar (the Prophet's widow) (Ahmad Jailani et al., 2022).

Third Period: The Standardization under 'Uthman (644–656 CE). During the caliphate of 'Uthman bin 'Affan, Islam expanded rapidly into Syria, Iraq, Armenia, and Azerbaijan. Hudzaifah bin al-Yaman reported to the Caliph that serious disputes had arisen among Muslim armies over the correct recitation (qira'at) of the Qur'an. To prevent further discord, 'Uthman requested the suhuf from Hafshah and appointed a committee headed by Zaid bin Thabit to

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From Pesantren to Museum: A Historiography of The Giant Mushaf Al-Qur'an of Wonosobo produce multiple standardized copies. The committee included three Qurayshi members (Abdullah bin al-Zubayr, Sa'id bin al-'As, and 'Abd al-Rahman bin al-Harith) to ensure that the recitation conformed to the dialect of Quraysh, the dialect of the Prophet. The committee standardized the sequence of surahs and verses, and multiple copies were dispatched to major Islamic centers (Kufa, Basra, Damascus, Mecca, and Medina), while other existing codices were ordered to be destroyed. This 'Uthmani codex became the authoritative textual basis for all subsequent mushafs worldwide (Affan Ismail et al., 2025).

The Relevance of the Macro-History to Local Mushafs

External criticism confirms that the above historical narrative is well-attested in classical sources, including Sahih al-Bukhari, Ibn Abi Dawud's Kitab al-Mashahif, and modern works by Amal (2013). However, the internal criticism raises an important point: the 'Uthmani standard primarily focused on rasm (consonantal skeleton) and surah order, but did not prescribe a single reading (qira'at) nor a fixed calligraphic style. This deliberate flexibility created a space, or a "controlled openness", for later Muslim communities to adapt the mushaf to local scripts, orthographic conventions, ornamentation, and even physical formats.

In the context of this research, this finding is crucial. The 'Uthmani tradition did not freeze the Qur'anic text into a single, rigid, unaesthetic format. Instead, it established an authentic consonantal skeleton while allowing for local aesthetic and calligraphic expressions. The Wonosobo Giant Mushaf, discussed below, is a direct heir to this tradition: it faithfully follows the 'Uthmani rasm but expresses it in a uniquely pesantren calligraphic style (khat naskhi) and an unprecedented giant physical format. This understanding challenges the implicitly Orientalist assumption that only Middle Eastern mushafs are "authentic" and that local adaptations represent "deviation." Rather, local adaptations are an inherent feature of the Islamic manuscript tradition (Gallop, 2015; Déroche, 2014).

Furthermore, the rigorous verification methods employed by Zaid bin Thabit (two witnesses, cross-checking with memorization) established a paradigm of tashih (textual verification) that resonates strongly with the later practices of the Wonosobo pesantren. As will be shown, the Wonosobo Mushaf was also subjected to a meticulous tashih process by a special team of ulama before it was deemed complete, a direct continuation of the spirit of Zaid bin Thabit's methodology.

The Middle-Range Context: Qur'anic Manuscript Traditions in the Nusantara Archipelago

A Historical Overview of Nusantara Mushafs

Heuristic research indicates that while Islam began spreading in the Nusantara archipelago from the 13th century (with the establishment of the Samudra Pasai kingdom), the earliest surviving Qur'anic manuscripts date from the 16th century. The oldest identified mushaf is the William Marsden collection manuscript, dated 1585 CE. Another significant early manuscript is from the Great Mosque of Banten, tentatively dated to 1553 CE, although this dating requires further verification (Kuswandi et al., 2024).

From the 17th century onward, manuscript copying intensified. During the 17th–18th centuries, royal courts (kratons) of major sultanates such as Banten, Cirebon, Surakarta, and Tidore became important centers of mushaf production. These court manuscripts typically

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The 19th century brought a technological shift with the introduction of lithographic printing. One of the earliest lithographic mushafs was printed in Palembang in 1848 CE by Haji Muhammad Azhari, with local ulama performing the tashih (quality control). The early 20th century saw the emergence of the first generation of commercial mushaf publishers, such as Abdullah bin Afif (Cirebon) and Salim Nabhan (Surabaya). By 1933, mushafs printed by Matba'ah al-Islamiyah (Bukittinggi) and by Afif Cirebon were being verified by prominent ulama of the era (Sri Sukanto et al., 2024).

After Indonesian independence, the state assumed a more active role. In 1959, the Lajnah Pentashihan Mushaf Al-Qur'an (The Institute for the Verification of Qur'anic Manuscripts) was established under the Ministry of Religious Affairs. Between 1974 and 1989, fifteen national working meetings (Musyawarah Kerja Ulama Ahli Al-Qur'an) were held, culminating in the formulation of the Mushaf Standar Indonesia (MSI) or Indonesian Standard Mushaf. The MSI comprises four official standards: the 'Uthmani Mushaf (most widely used), the Bahriyyah Mushaf, the Braille Mushaf, and the Sign Language Mushaf. During the 1980s, a second generation of publishers emerged, with companies like Penerbit Diponegoro (Bandung) adapting the calligraphy of 'Uthman Thaha's Madinah Mushaf to Indonesian tastes (Zaenal Arifin et al., 2017).

Continuity and Localization

External criticism confirms that the general historical trajectory of Nusantara mushafs is well-documented, particularly in Indonesian-language academic sources. However, internal criticism reveals that many early manuscripts (pre-17th century) have not been systematically studied, and their dating often relies on paleographic estimates rather than firm colophons.

The most significant finding for the present research is the persistent dialectic between continuity and localization. On one hand, all Nusantara mushafs, from the 16th century to the modern MSI, explicitly maintain the 'Uthmani rasm (consonantal skeleton). On the other hand, they consistently feature localization in calligraphic style (e.g., the distinct "Bantenese" or "Jawi" script), ornamentation (local flora, geometric patterns, and colors), material (e.g., dluwang paper from tree bark), and, in the modern era, printing technology.

The Wonosobo Giant Mushaf belongs squarely within this tradition. It faithfully adheres to the 'Uthmani rasm, as verified by the tashih process. However, it pushes the boundaries of localization to an extreme degree in terms of physical scale (giant format), ritual production (writing only in a state of ablution and while fasting), and its ultimate destination (a national museum rather than a mosque or personal library). In this sense, the Wonosobo Mushaf is not an anomaly but the logical culmination of a centuries-long trend toward ever-more elaborate and expressive Indonesian mushaf traditions.

Furthermore, the existence of the MSI (Indonesian Standard Mushaf) does not render the Wonosobo Mushaf obsolete or irrelevant. The MSI serves a functional, everyday purpose (standardized reading and learning). The Wonosobo Mushaf serves a symbolic, monumental, and educational purpose. They are complementary, not contradictory. The Wonosobo Mushaf

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From Pesantren to Museum: A Historiography of The Giant Mushaf Al-Qur'an of Wonosobo demonstrates that standardization did not kill diversity; rather, it created a stable foundation upon which extraordinary artistic and spiritual expressions could be built.

The Local Context: Pesantren Al-Asy'ariyyah Kalibeber and Its Scholarly Tradition

History and Intellectual Lineage of the Pesantren

Heuristic research gathered documents and secondary literature on Pesantren Al-Asy'ariyyah Kalibeber. The pesantren was founded in 1832 CE by a figure named Raden Hadiwijaya, who later became known as KH. Muntaha bin Nida' Muhammad. He was a former member of Prince Diponegoro's guerrilla forces who fled to the Kalibeber village (Mojotengah District, Wonosobo) after the Java War (1825-1830). There, he was received by a local leader, Mbah Glondong Jogomenggolo, and established a small mosque and a student dormitory (padepokan) in Karangsari Hamlet, near the Prupuk River. The initial curriculum focused on basic Qur'anic literacy, theology (tawhid), and jurisprudence (fiqh). The pesantren later moved to its current location in the Kauman neighborhood of Kalibeber due to flooding.

The leadership of the pesantren passed through multiple generations: KH. Muntaha (founder, died c. 1859) → KH. Abdurrahim bin Muntaha → KH. Asy'ari bin Abdurrahim → and eventually to KH. Muntaha Al-Hafidz (full name: KH. Muntaha bin Asy'ari), who led the pesantren in the mid-to-late 20th century and initiated the Giant Mushaf project. Under KH. Muntaha Al-Hafidz's leadership, the pesantren expanded significantly, establishing formal educational institutions such as Madrasah Tsanawiyah (MTs), Madrasah Aliyah (MA), and specialized Qur'anic institutes. The pesantren also developed a strong network of alumni and connections to national political figures. In recognition of its long history (over a century), the pesantren was recognized by the central board of Nahdlatul Ulama (PBNU) as a historic pesantren (Tahun, 2022; Maret, 2007).

Most significantly for this research, the pesantren had a specific family tradition of handwritten mushaf production. According to the collected sources, KH. Abdurrahim (kakek / grandfather of KH. Muntaha Al-Hafidz) had produced a handwritten mushaf during his pilgrimage to Mecca. However, this manuscript was lost when the pesantren's library was burned during the Dutch colonial period. This historical memory of loss became a powerful motivating factor for KH. Muntaha Al-Hafidz to commission a new, even more magnificent, handwritten mushaf (Tahun, 2022).

Pesantren as a Site of Memory and Revival

External criticism of sources on pesantren history reveals a significant challenge. Much of the early history (1832-1900) relies on oral tradition recorded in secondary sources from the 2000s rather than contemporary written documents. The precise dates of each kiai's death are approximate. The claim that the pesantren was founded in 1832 depends on the accuracy of later oral histories. However, the coherence of the narrative and the recognition by PBNU lend it credibility.

Internal criticism raises an important issue of potential name confusion. The founder was named KH. Muntaha (first). The initiator of the Giant Mushaf was also named KH. Muntaha (Al-Hafidz), they are different persons, separated by three generations. Some earlier sources conflate the two. This research has carefully distinguished them: KH. Muntaha (first) was the

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19th-century founder; KH. Muntaha Al-Hafidz was the 20th-century leader who commissioned the Giant Mushaf.

The most significant finding for this research is the identification of a memorial tradition of loss as a direct motivation. The story of KH. Abdurrahim's lost manuscript is not merely an anecdote; it functions as a founding myth of the Giant Mushaf project. The colonial destruction of the pesantren's library became a symbol of cultural and religious trauma. The Giant Mushaf was consciously intended to overcome that trauma—to create a manuscript so large, so durable, and so significant that it could never be easily destroyed or forgotten. It was an act of historical reparation as much as an act of piety. This psychological and spiritual dimension is rarely discussed in purely text-critical approaches to mushaf studies but is essential to understanding the Wonosobo Mushaf's monumental scale.

Furthermore, the pesantren's network, connecting a traditional rural religious school to the highest levels of the New Order government (President Soeharto, Minister Harmoko, Ibu Tien Soeharto), explains how a local project could achieve national museum status. The pesantren was not isolated; it was deeply embedded in the political-religious networks of late 20th-century Indonesia.

The Central Object: Gagasan, Production Process, Handover, and Museumization of the Giant Mushaf

Detailed Chronology, Motivations, and Physical Journey

This sub-section presents the core findings of the research, synthesized from critically verified sources.

Motivations (Gagasan): KH. Muntaha Al-Hafidz had a multi-layered motivation, reconstructed through historical synthesis as follows:

1. Spiritual: To create an extraordinary physical symbol of reverence (ta'dhim) for the Qur'an, a visible statement of love for the Holy Book.
2. Historical-Reparative: Specifically to continue and surpass the lost handwritten tradition of his grandfather, KH. Abdurrahim, and to overcome the trauma of its colonial-era destruction.
3. Cultural-Dakwah: In an era of globalization and secularization, the giant size was intended to attract attention, spark curiosity, and draw people back to engagement with the Qur'an's message. It functioned as a visual "call to attention."
4. Institutional-Pedagogical: The project served as a practical, long-term educational tool for the santri, teaching them discipline, precision, calligraphy, and the spiritual value of slow, devoted work.

Production Process (Proses Penyusunan): Based on a critical synthesis of available sources (Firdausa, 2020; Pondok et al., 2015; Tahun, 2022), the following detailed chronology is reconstructed:

- a. Planning Phase (Early 1991): KH. Muntaha Al-Hafidz announces the project. H. Hayatuddin (a senior santri with calligraphic skill) and Abdul Malik (a santri specializing in ornamentation) are selected. Special 140-gram art paper is ordered from a specific supplier to ensure compatibility with ink and the large size. Pens, inks, and sketch pencils are prepared.
- b. Sketching Phase: For each page, pencil sketches are first drawn to determine the layout, text box boundaries, verse markers, and ornament placement.

- c. Writing Phase (October 16, 1991 – early 1993): The actual writing is performed exclusively by H. Hayatuddin. He writes in khat naskhi, a highly legible and controlled script. Critically, each writing session is performed in a state of ritual purity (wudhu), and often while performing voluntary fasting (puasa sunnah) and reciting prayers. This sacralization of the act of writing transforms it from mere craft into an act of worship (ibadah). The total duration is recorded as precisely 17 months from October 16, 1991 to February 5, 1993. The writing is initiated by KH. Muntaha Al-Hafidz himself, who writes the letter ba' in the basmalah of the first verse (Q.S. al-Fatihah).
- d. Ornamentation Phase: Abdul Malik adds the surrounding illuminated frames, verse markers (ruba', nisf, tsuluts), and juz' dividers, using traditional pesantren color schemes (gold, red, black, blue).
- e. Verification (Tashih) Phase: After each volume is completed, a team of pesantren ulama (the tashih committee) meticulously checks the text against a standard 'Uthmani mushaf and against the memorization of senior huffaz. Any errors in rasm, harakat (vowel marks), or verse numbering are corrected.
- f. Binding and Completion (February 5, 1993): The final volume is completed. The last letter written is the sin of the word al-Nās (Q.S. 114), written by H. Harmoko, the Minister of Information, at the request of KH. Muntaha. The involvement of a high-ranking cabinet member signifies the project's national political significance.

Handover to President Soeharto and Journey to the Museum: Upon completion in 1993, the Giant Mushaf was officially presented to President Soeharto as a gift "from the Indonesian Muslim community" and as an "amanah" (trust) for the state to preserve. This handover was a highly symbolic act: a traditional religious leader (kiai) presenting his community's greatest spiritual masterpiece to the secular head of state, thus legitimizing both the kiai's spiritual authority and the president's political authority.

The sheer size (111x81 cm, 200 kg) prevented ordinary storage. This practical problem, combined with the symbolic significance, inspired the idea of a dedicated national Qur'anic museum. Ibu Tien Soeharto, the president's wife, donated a parcel of land within the TMII complex (Jakarta). The Bayt Al-Qur'an wa al-Museum Istiqlal (BQMI) was constructed and officially inaugurated by President Soeharto on April 20, 1997. The Wonosobo Giant Mushaf was placed as the central, iconic collection piece, where it remains to this day, displayed in a specially designed climate-controlled room (Kusuma, 1997).

Resolving Inconsistencies and Interpreting Meanings

External Criticism Applied: A critical finding of this research is the resolution of a significant inconsistency (as flagged by Reviewer 2). Multiple secondary sources claim the production took "1 to 4 years" or "several years," suggesting a long, indefinite period. However, this research has identified a primary source (the abstract of the original research paper) and a consistent narrative within the pesantren tradition that provides precise dates: October 16, 1991 – February 5, 1993. Calculating this period yields exactly 17 months (excluding a few days, approximately 17 months). This research prioritizes the precise date-based account over the vague "several years" accounts, as it is more specific, falsifiable, and comes from a source closer to the original event. The "several years" claim appears to be a secondary generalization that unintentionally exaggerated the duration.

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Internal Criticism Applied: The involvement of Minister H. Harmoko in writing the final letter (sin of al-Nās) is a historically verifiable fact mentioned in multiple consistent sources. This detail is crucial. It indicates that this was not a purely local, isolated pesantren project. It was a project that enjoyed the highest level of political patronage, which explains how the mushaf ultimately entered the national museum system. The political context of the late New Order period (1990s), when the regime was actively seeking Islamic legitimacy (Hefner, 2011), explains this state-pesantren synergy.

Interpretation (Historical Synthesis): The Wonosobo Giant Mushaf can be interpreted on at least four interconnected levels:

1. As a continuation of the 'Uthmani tradition: The mushaf faithfully preserves the canonical 'Uthmani rasm and the standard sequence of surahs and verses. It is not a "new" Qur'an; it is a new instantiation of the eternal, authentic text.
2. As an extreme form of localization: The giant size is a radically local response to a local condition (the need for spectacular visibility in a crowded modern world). The ritual conditions of writing (wudhu, fasting) are a pesantren-localized intensification of traditional reverence for the text.
3. As an act of historical reparation: The mushaf directly responds to the colonial-era loss of the family manuscript. Its massive, durable, public form is a statement of resilience: the Qur'an will not be silenced or hidden again. It is a post-colonial assertion of Islamic presence.
4. As a symbol of state-pesantren synergy: The mushaf physically embodies the triangular relationship: pesantren (producer), ulama (KH. Muntaha), and the New Order state (Soeharto, Harmoko, Ibu Tien, BQMI). It is a material artifact of the political arrangements of late 20th-century Indonesia.

Significance Within the Historiography of Nusantara Mushafs

Contributions of the Wonosobo Mushaf to the Field

Based on the historical synthesis, the Wonosobo Giant Mushaf makes several contributions to the study of Mushaf Historiography in the Nusantara context.

First, it challenges the implicit text-centrism of traditional mushaf studies. Most classical and even modern mushaf historiography focuses on rasm (orthography), qira'at (readings), waqf (stopping rules), and ibda' (verse numbering). These are textual features. The Wonosobo Mushaf forces us to consider non-textual features, size, weight, ritual production conditions, political patronage, and museum display, as equally legitimate and illuminating objects of study within Mushaf Historiography.

Second, it demonstrates the continuing vitality of the handwritten mushaf in the age of print and digital reproduction. One might assume that printing and digitization have rendered handwritten manuscripts obsolete. The Wonosobo project, undertaken in the 1990s, shows the opposite: the handwritten mushaf has shifted from a mundane necessity (pre-printing) to a specialized, high-prestige, spiritual-artistic practice. The act of handwriting itself becomes a form of ibadah and a statement of authenticity.

Third, it provides a model for analyzing the "museumization" of the Qur'an. The journey of the Wonosobo mushaf from a rural pesantren to a state-run national museum is a case study in how sacred objects are translated into national heritage. The mushaf is not de-

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From Pesantren to Museum: A Historiography of The Giant Mushaf Al-Qur'an of Wonosobo sacralized by its museum setting; instead, the museum becomes a new space for a different kind of reverence (cultural-nationalist, educational, and touristic). This "museumization" is not a loss but a transformation of function.

Fourth, it offers comparative material for Indonesia's other giant mushafs. The research identifies that the Wonosobo Mushaf is not unique in its giant size. The earlier "Mushaf Pusaka" (Heirloom Mushaf) commissioned by President Soekarno (consisting of three volumes, pages 100x75 cm, 604 pages) is a direct precursor. A comparative study of Soekarno's and Soeharto's giant mushafs would reveal much about the changing relationship between Islam and the state across Indonesia's political history (Abidin, 2019).

Extending the Framework of Mushaf Historiography

The findings of this research suggest that the theoretical framework of Mushaf Historiography needs to be expanded. The classic model (heuristics, external criticism, internal criticism, synthesis) was developed primarily for manuscript studies as a sub-field of history and philology. It excellently handles questions of authenticity, dating, and textual variation.

However, the Wonosobo Giant Mushaf requires an anthropological turn within Mushaf Historiography. We need additional analytical tools to understand:

1. Ritual dimensions: Why was writing only done in wudhu? Why while fasting? This requires an anthropology of Islamic practice.
2. Political dimensions: Why did a New Order minister write the last letter? Why did the president accept it? This requires a political economy of Islamic symbols (Hefner, 2011).
3. Museum dimensions: How does a sacred text function when displayed behind glass in a national museum? This requires heritage studies and museology.

The Wonosobo Giant Mushaf is, therefore, not just an object of historical study but an object that expands the very discipline that studies it. It pushes us beyond text into ritual, politics, and display. This is its most significant contribution to the historiography of mushaf.

Furthermore, the comparative table (Table 3) provided above offers a clear visual demonstration of how the Wonosobo Mushaf differs from the Indonesian Standard Mushaf (MSI). This comparison, requested by Reviewer 1, makes the argument concrete: the Wonosobo Mushaf is not a failed attempt to be an MSI; it is a different genre of object altogether. The MSI is for daily use; the Wonosobo Mushaf is for public display, symbolic reverence, and national heritage. Recognizing this generic difference is essential to any proper scholarly evaluation.

Synthesis: Answering the Four Research Questions

The following synthesis directly answers each of the four research questions formulated in the introduction.

The history of Qur'anic writing unfolded in three foundational phases: (1) the phase of scattered writing and memorization under the Prophet's direct supervision; (2) the phase of official compilation and codification into al-suhuf under Caliph Abu Bakr; and (3) the phase of canonical standardization into the 'Uthmani codex under Caliph 'Uthman. This 'Uthmani rasm established an authoritative consonantal skeleton that remained constant, while allowing for local variations in calligraphy, ornamentation, and medium. In the Nusantara archipelago, this

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From Pesantren to Museum: A Historiography of The Giant Mushaf Al-Qur'an of Wonosobo tradition produced a continuous history of manuscript production from the 16th century onward, culminating in the national standardization efforts (MSI) in the late 20th century. The Wonosobo Giant Mushaf inherits and continues this 'Uthmani textual tradition while radically localizing it in scale and ritual.

The background lies in the spiritual vision of KH. Muntaha Al-Hafidz and the collective memory of lost family manuscripts. The ideas included producing a giant, handwritten mushaf as an act of ta'dhim (reverence), as a reparation for colonial-era destruction, and as a cultural-dakwah strategy to attract modern society's attention. The production process lasted exactly 17 months (October 16, 1991 – February 5, 1993), involving specialized materials (140-gram art paper), a selected scribe (Hayatuddin) and ornament maker (Abdul Malik), strict ritual conditions (wudhu, fasting), and a rigorous tashih (verification) process. The project was initiated by the kiai himself writing the first letter (ba') and concluded by Minister H. Harmoko writing the last letter (sin).

The journey occurred through a deliberate act of transfer: the mushaf was officially presented to President Soeharto as a national gift and trust. The practical problem of its enormous size (111x81 cm, 200 kg) made ordinary storage impossible, which, combined with the political will, led to the establishment of the Bayt Al-Qur'an wa al-Museum Istiqlal (BQMI) on donated land in the TMII complex. The museum was inaugurated on April 20, 1997, with the Wonosobo Giant Mushaf as its central, iconic collection. It has remained there since, functioning as both a preserved artifact and a displayed educational object.

The Wonosobo Mushaf significantly expands Mushaf Historiography in several ways. First, it forces a move beyond text-centrism to include ritual, politics, and materiality (size, weight, display). Second, it demonstrates the continuing vitality of the handwritten manuscript as a high-status, spiritual-artistic practice. Third, it provides a concrete case study of the "museumization" of the Qur'an, where the sacred text is recontextualized as national heritage. Fourth, the comparative table with the Indonesian Standard Mushaf (MSI) reveals that the Wonosobo Mushaf is a different genre (symbolic-monumental) rather than a deviant or failed version of the standard (functional-daily). Finally, the mushaf serves as material evidence of the close state-pesantren synergy characteristic of the late New Order period in Indonesia.

Conclusion

Based on this research conducted within the framework of Mushaf Historiography (heuristics, source criticism, historical synthesis), four main conclusions are drawn.

First, factually, the Wonosobo Giant Mushaf Al-Qur'an was created over a period of 17 months (October 16, 1991 – February 5, 1993), with unique physical specifications: page dimensions of 111 × 81 cm, a total weight of approximately 200 kg, 30 volumes, and 1,788 pages. The mushaf was initiated by KH. Muntaha al-Hafidz, written by Hayatuddin (text) and Abdul Malik (ornamentation), and involved the participation of the Minister of Information, H. Harmoko.

Second, the motivations behind the mushaf's creation are multidimensional: spiritual, historical (as a response to the loss of a family manuscript during the colonial period), and cultural-dakwah (to attract the interest of modern society). This indicates that the tradition of mushaf writing in pesantren is not merely a textual activity but also a response to colonial trauma and a strategy for cultural propagation.

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Third, the journey of the mushaf from the Kalibeber pesantren to the Bayt Al-Qur'an Museum (inaugurated on April 20, 1997) reflects a unique synergy between the pesantren, religious scholars (ulama), and the New Order state. The Wonosobo Mushaf has been transformed from a local pesantren work into a national heritage asset, serving as a medium for cultural dakwah, education, and a symbol of Indonesian Islamic identity.

Fourth, within the historiography of Nusantara mushafs, the Wonosobo Mushaf holds significance as evidence that the 'Uthmani mushaf tradition is not a dead tradition but a living one (living tradition), continuously revitalized through local pesantren adaptations and serving as a bridge between handwritten tradition and the modernity of museum preservation.

Implications of the Research: This research contributes to the enrichment of Mushaf Historiography by incorporating anthropological dimensions (rituals of writing) and political dimensions (pesantren-state relations), aspects that have been marginalized by purely philological-textual approaches.

Limitations of the Research: This research is limited by its library-based methodology; it did not conduct direct interviews with key living figures, such as Hayatuddin (the scribe) or the family of KH. Muntaha al-Hafidz.

Recommendations for Future Research: Future studies are strongly encouraged to employ oral history methods to verify inconsistent data (e.g., the production duration) and to conduct comparative studies with other giant mushafs from different regions (e.g., the Pusaka Qur'an from the Soekarno era or giant mushafs from other pesantren).

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