

UNIVERSITI TEKNOLOGI MARA

**STYLE AND ILLUMINATION IN
THE AL-QUR'ANS FROM
NATIONAL LIBRARY KUALA
LUMPUR MALAYSIA**

NURUL HUDA MOHD DIN

Thesis submitted in fulfillment
of the requirements for the degree of
Doctor of Philosophy
(**Art History**)

Faculty of Art & Design

April 2022

ABSTRACT

Style reflects the shared thinking and feeling. It is used to identify and understand groups such as communication, values of life, religion and society, and forms existed based on a certain recommendation. This study is focusing on Malay manuscript and its style which stands as a symbol of the knowledge for the Malay scholars as well as an important source of understanding the intellectual and literary heritage of Malaysia. The specialization of this study is enhancing the components of the ornaments in manuscript of the Al-Qur'an from the Perpustakaan Negara Malaysia Kuala Lumpur. There are still a plenty of hidden structure of decoration in Malay manuscript need to discover. This research conducted in greater depth about the physical description of illumination in al-Qur'an, and also to confirm the distinctive ornamental element found in the Malay world. This research is aimed to establish the components of ornamentation found in the al-Qur'ans manuscript from the PNM. This study is set to achieve the following objectives to determine the organisation, structure and layout of Malay Qur'an Illumination from National Library Kuala Lumpur Malaysia. To analyse the component of design and significance patterns in order to extract the local aesthetic traced from the Malay Archipelago Qur'an Illumination. The discussion is focusing on the conceptual framework that can both understand about the production of Islamic art from the approach together with several theories in the style. The framework of research design in developing the style of the illumination in the Al-Qur'ans of the Malay world is using the process of acquiring comprehension and appreciation based on four establish scholar from the field Islamic art and history. There are total of 51 pieces of the al-Qur'an has been analysed. The analysing went through into two major sections, the first section is scrutinized the structure and division of design in the al-Qur'an. The second section is the component of ornaments in the al-Qur'an. The most vital section is about the interrelation between component ornament of the al-Qur'an with aesthetical elements of traditional Malay art. This research to enhance the grammar of ornaments and to establish the system and structure of language for the Islamic and Malay decoration in Asia especially in Malaysia.

ACKNOWLEDGEMENT

All praise be to Allah S.W.T for giving me the strengths and guidance in faith and Islam. Peace and blessing be upon the Prophet Muhammad together with his family and friends.

A lots of appreciation and thanks to all involved in the success of this research especially my supervisor Associate Professor Dr. Mumtaz Mokhtar and Professor Dr. D'zul Haimi Md Zain who always inspire, motivate, suggestions and always help to ensure that this research always on its track. An appreciation also to my co-supervisors Dr. Wan Samiati Andriana Wan Muhammad Daud. Similarly to the lecturer and peers.

A big thank you goes to the Universiti Teknologi MARA especially to Postgraduate Center of Faculty Art & Design which always give good cooperation and supports. Special thanks to National Library Kuala Lumpur (Perpustakaan Negara Malaysia) for cooperative and helping me handling the manuscripts for this research.

My deepest gratitude goes to my beloved parents Mohd Din bin Mohd and Azizah bt Manan for their concern, courage and continuous prayers. My big thanks to my husband Syafril Amir Muhammad and my children Mir Ahmad and Mir Azhar for their patient and encourage. Also thank you to Sopia Zakaria, and Mrs. Hasnah for the supports. Finally to those who are special in contributes directly or indirectly to this research.

TABLE OF CONTENTS

| | Page |
|--|-------------|
| CONFIRMATION BY PANEL OF EXAMINERS | ii |
| AUTHOR'S DECLARATION | iii |
| ABSTRACT | iv |
| ACKNOWLEDGEMENT | v |
| TABLE OF CONTENTS | vi |
| LIST OF TABLES | x |
| LIST OF FIGURES | xvi |
| LIST OF PLATES | xxiv |
| | |
| CHAPTER ONE INTRODUCTION | 1 |
| 1.1 Research Background | 1 |
| 1.1.1 The Catalogue of The International Malay Manuscript exhibition 2014 | 3 |
| 1.1.2 The Light of Quran | 4 |
| 1.1.3 Al-Qur'an The Sacred Art of Revelation | 5 |
| 1.1.4 Quranic Ornament in The Malay World (Ragam Hias Al-Quran Di Alam Melayu) | 7 |
| 1.1.5 Conference on the Roots of Indigenous Art 3 & 4 December 1979 (<i>Seminar Akar-Akar Kesenian Pribumi</i>) | 8 |
| 1.1.6 Exhibition of Quran Manuscripts at the British Library | 9 |
| 1.2 Problem Statement | 10 |
| 1.3 Aim and Objectives | 12 |
| 1.4 Delimitation | 12 |
| 1.5 Significance of Study | 14 |
| 1.6 Summary | 14 |

CHAPTER ONE

INTRODUCTION

1.1 Research Background

This study will introduce several situations that are related to the development of this study to establishing the style of ornaments and illumination of the Malay world Qur'ans. It includes previous studies on the artistic style of the illuminated Qur'ans, the influence of illuminated from another part of the world into the Malay Archipelago, the fundamental of Islamic patterns and the Islamic inspiration in Malay arts and crafts.

The specialization of this study is enhancing the components of the ornaments in the manuscript of the Al-Qur'ans from the Perpustakaan Negara Malaysia Kuala Lumpur (PNM) depository. Mostly, Al-Qur'an from the Malay world it has no colophon on the page or scribe, even absent information about the place of production. However, this Al-Qur'ans from the Malay Archipelago has their own distinctive characters of pattern which is well known all over the world (Annabel Gallop, 2004)

The style reflects the shared thinking and feeling. This system has been shared with all the art and culture in an extended period. It is expressed through the personality of the artist and the reflection of the expression of the group. The system is used to identify and understand groups such as communication, values of life, religion and social and the forms exist based on a certain recommendation. (Meyer Schapiro, 1994). Approach and reaction to art are clearly stated in Islam. (surah *Al-Furqan*: verse 67, surah *Al-an'am*: verse 141, and surah *Al-'Araf*: verse 31-31). Pictorial activities are not prohibited in Islam, it can even be something noble, as long as the practiced is within the predetermined order (*syari'at*).

The Malay manuscript was a symbol of the knowledge for the Malay scholars at the earliest. Malay manuscripts serve as an important source of understanding the intellectual and literary heritage of the Malays. The manuscript was written in Jawi calligraphy. It as adapted from the Arabic letters which added five more letters. The manuscripts cover a wide range of subjects, such as history, religion, law, culture, folklore, and legends. Besides being a form of entertainment, manuscripts were also produced as a source of reference for palace dwellers, literary aristocrats, and ulama or