the great consistency in the common "Banten" features noted above, which are found across both groups. Equally significant, such variation as does occur — for example, the use of gold in the verse markers, and their transformation into stylised flowers — also occurs in both groups, as do both variants of Banten Naskhi.

If the two groups are contemporary, a more useful consideration may be the postulated “audiences” of each group. A key factor may be the large size, imposing calligraphy and consistency of graphic layout of the first group of Qur’ans, qualities which are equally evident in the four manuscripts of the Dalil’ al-khayrat mentioned above. Such characteristics suggest that these monumental manuscripts may have been specifically commissioned for public institutional use, whether at the palace or in mosques or other religious establishments. Their regularity of script and form of presentation, and the large quantities of big sheets of high-quality European paper required, suggest a well-resourced scrip torium, one that was probably supported by royal patronage. The detailed presentation of variant readings (qirā’īt sab‘ah) found in the margins of some manuscripts in this group (A.52-54) also accords with the prescriptive and didactic nature of Qur’an manuscripts produced for use in centres of religious education. This hypothesis is consistent with the suggestion that during the 17th and 18th centuries religious education in Banten was centred at the court and at the major mosques in Banten, while the rural network of pesantren for which Banten was so famed in the late 19th century in fact first emerged in the 18th century, and only really began to flourish in the second half of the 19th century (Van Brinussen 1995).

The second, smaller group of manuscripts consists of other Banten Qur’ans, with those originating from the court associated with more personal use. Whilst still recognizably of Banten origin on the basis of their script and layout, this group exhibits the greater degree of variation that would naturally be expected from manuscripts of diverse origin and function, and variant readings — when present in these manuscripts — tend to be occasional and selective rather than complete.

The only two personal inscriptions found so far in these Qur’ans do nothing to contradict this theory: an inscription in Muhaf C, of the “large” group, states that it was a pious donation (waqf) to the Great Mosque of Banten from Kyai Fakhri Najmuddin, the title of the Chief Justice of Banten.34 A.50, in the “smaller” group, bears the personal note of ownership of the Sultan, stating that he is bequeathing (wasiat) this Qur’an to his children for their own use, and that they should never part with it.

34. Kyai Fakhri Najmuddin was the title of the Chief Justice of Banten from at least the 1650s until the abolition of the sultanate with the exile to Surabaya of the last sultan in 1832; the last incumbent died in 1859 (Van Brinussen 1995).

Conclusion
This article discusses 13 Qur'an manuscripts from Banten, mostly dating from the 18th century and including some with royal pedigrees, which in many ways differ from those in other parts of Southeast Asia. Perhaps the single most distinctive feature of all these Banten Qur’ans is the quality of the calligraphy of the Arabic text, of a level of accomplishment and consistency rarely seen in Southeast Asia. On the basis of these Qur’an manuscripts it can definitely be asserted that there is a “Banten style” of calligraphy, and this script can be labelled “Banten Naskhi.” Two slightly different variants of Banten Naskhi can be discerned: one clearly influenced by Indo-Persian Naskhi, of which the most notable feature is that the tails of waaw and ra’ tend to turn slightly upwards; while the other variant is more reminiscent of Muhaqqaq, where the tails of waaw, ra’ and final mim have a pronounced downwards slope.

Within the corpus of Banten Qur’ans, two distinct groups can be identified: one of very large Qur’ans, characterised by a distinctive mise-en-page without text frames, which may have been produced under the auspices of the court for use in public institutions, and a group of smaller Qur’ans whose general layout is less at variance with the Nusantara norm.

In contrast to most other parts of Southeast Asia where the finest Qur’ans are judged by their illumination, in Banten a different bibliographic aesthetic appears to have prevailed. While some technically impressive examples of manuscript painting are found, it appears that illumination never really took root in the manuscript tradition of Banten. Banten was truly a state where calligraphy was favoured over illumination.

Acknowledgements
The authors would like to express their thanks to all the custodians of the manuscript collections consulted, and in particular to Nindya Noegrah and colleagues in the Manuscripts Section of the Perpustakaan Nasional RI, Jakarta, and Jan Just Witkam at Leiden University Library. Illustrations are reproduced with the kind permission of the following institutions: Perpustakaan Nasional RI (Figs. 1-2, 6, 8-16; Pls. 2-6, 8-10), Arsip Nasional RI (Fig. 17).
APPENDIX

Qur’ān manuscripts from Banten
The manuscripts in the National Library of Indonesia (PNRI) were inspected by both AA and ATG. Those in Banten were only seen by AA and that in Leiden by ATG. PNRI A.50-54 are described in Friederich & van den Berg (1873: 63-65), but as few contemporary scholars of Indonesian manuscripts know Latin the original catalogue entries are reproduced and translated into English below. The entries for these manuscripts in Behrend (1998: 4) are restricted to shelfmark, title, no. of volumes, no. of pages, and microfilm reel number.

In the descriptions below, the following information is given when available: whether the Qur’ān is complete or not; no. of volumes; no. of pages / folios; size of folios, with height x width in cm; description of paper; no. of lines per normal text page; colour of ink; size of text block; script; text frames (starting with the innermost frame and progressing outwards); verse markers; sārah headings; juz’ and other marginal texts; illumination; binding; other notes; bibliographic references (if the Qur’ān has been reproduced then the pages illustrated are given in brackets).

PNRI A.50
Qur’ān. Complete. 1 vol. 439 pp (numbered in pencil); 32 x 23 cm; gilded Indian "Sandur" paper; each folio consists of two sheets of paper stuck together with the gilded side outwards, yielding folios gilded on both surfaces. 17 lines per page; text in black ink with the word Allāh in red; text block 27 x 14 cm. Script: Banten Naskhī, with Indo-Persian influences. Text frames of 5 ruled lines: red-black-yellow-black-red. Verse markers are gold rounded outlined in black, with four red and four green petal-like dots on the perimeter. Sārah headings are in red ink, set in ruled cartouches of the same composition as the text frames. Juz’ markers in the margin are rectangular tughrā-like calligraphic compositions in red ink, and the first few words of each juz’ are highlighted in red in the text. Other marginal markers: rubā’, ḫumm, maqrū’ in red; qirāʾūt saḥḥā in red and green ink diagonally in a zigzag pattern. Modern brown buckram library binding. F.[1r] bears an ownership statement in Javanese in pencil script by Sultan Abu al-Mu’afak Muhammad Aliyaddin of Banten (r.1777-1802):

Alamat Qur’ān kagungone Kangjeng Sultan Banten Muhammad Aliyaddin / bm Sultan Muhammad Arif kan unis deng wiwuty aken ingkang / patro-patros lanang, utwaa wadon sampun le macro ing Qur’ān olehe gowé / akeb yena patruane kang saledh ing limu yen ora ikkilah / ingkang ana sabh bai / ora pisun-pisan den sukai.

Wherefore this is the Qur’ān of His Majesty the Sultan of Banten, Muhammad Aliyaddin, son of Sultan Muhammad Arif, which is bequeathed to his children. [both]

1. Except for W.277, only seen by AA.
2. With many thanks to Dr Nicola Devlin and Prof. Mike Trapp for assistance in checking the translations from Latin.
3. With grateful thanks to Titik Pujastuti for assistance in reading this inscription.
e. the first part comprising three juz’ ends on the recto of a folio, of which the verso is blank; there follows a blank folio; and then the second part of three juz’ commences on the verso of the next folio, the recto being blank. Thus each three-juz’ section was prepared as a potentially separate entity. Furthermore, the closing statement found at the end of juz’ 18, i.e. at the end of the third volume, A.51c (see Pl. 10), is also found at the end of juz’ 9 and 21, i.e. currently in the middle of volumes A.51b and A.51d. Such closing statements are usually located at the end of a volume of the Qur’an, suggesting that each of the current five volumes may comprise two volumes of the original set.

Catalogued in Friederich & van den Berg 1873: 63-64:


"I.j.e. Qur’an, in folio [format], Belgian paper, in five volumes, each containing 249, 297, 303, 283, 259 folios. This manuscript is finely written, with vocal marks and an interlinear Malay version. The first part of the first volume containing the Qur’ani parts Juz’ 1–III (in Qur. Sur. 1-118.3). The edited minutes of the Batavian society entitled Tijdschrift voor Toel. Land- en Volkskunde van Nederlandsch-Indië, vol. XIV, p. 189, [superscript 5], is written in a more recent hand. The year is not given."


PNRI A.52 [a-k]

Qur’an. Complete. 10 vols., each containing 3 juz’; [a] 62 pp., [b] 60 pp., [c] 60 pp., [d] 63 pp., [e] 59 pp., [f] 60 pp., [g] 64 pp., [h] 59 pp., [i] 50 pp., [j] 65 pp., [k] 50 pp., 53 x 37 cm; European paper, watermarked with the Strasbourg Lilly in a crowned shield, and the letters LVG underneath; a cross rising from the crosspiece of a capital H, with the name J. VILLEGAY below (cf. Churchil 1935, no. 538); vertical chains, 17 lines per page; black ink, with the word Allah in red; text block 44 x 24.5 cm. Script: Banten Nasikh with Muluqiq influences. No text frames. Verses markers are yellow roundels outlined in black ink (each page ends with a complete verse, making this a Qur’an Pojok, a term used in Javanese pesauto for Qur’an where every page ends with an ayah marker in the corner). Sura headings are in red ink, and are not enclosed in frames. Juz’ markers in the margin are rectangular taghra-like calligraphic compositions in gold ink; each juz’ always begins at the top of a right-hand page. Other marginal marks include nisf, ruba’, thuluth and magra’ in red ink, and qira’at sah’ah readings written diagonally in a zigzag pattern in red and black ink. Modern brown buckram library binding.

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Behrend (1998: 4) suggests a dating of “sekitar 1775(7), Vd/Berg 1873”, but there is no such dating in the catalogue entry by Friederich & van den Berg 1873: 64:


"LI a-k, Qur’an, in large folio [format], Belgian paper, ten volumes [fn: with the following number of folios in each volume: 32, 29, 32, 30, 32, 31, 31, 31, 30, 30], each containing three parts (juz’) of the Qur’an. The manuscript is finely written in various coloured inks, and is in good condition. There are vocal marks and many glosses. The first folio of the first volume, containing Sura 1 (al-Fàshih), is very badly worn. The year is not given."

Other references: Koleski 1984:480 (a): 3-4, beg. of S. al-Baqarah); Akbar 2005a: 60-61 [a]: 1, beg. of S. al-Fàshih).

PNRI A.53 [a-k]

Qur’an. Complete. 10 vols., each containing 3 juz’; [a] 62 pp., [b] 60 pp., [c] 60 pp., [d] 60 pp., [e] 60 pp., [f] 60 pp., [g] 60 pp., [h] 60 pp., [i] 60 pp., [j] 60 pp., 47.5 x 33 cm; European paper, watermark unidentifiable but appears to similar to A.52, but no countermark visible; vertical chains. 17 lines per page; black ink, with the word Allah written in red ink; text block 44 x 24.5 cm. Script: Banten Nasikh with Muluqiq influences. No text frames. Verses markers are yellow roundels outlined in black ink (each page ends with a complete verse, making this a Qur’an Pojok, a term used in Javanese pesauto for Qur’an where every page ends with an ayah marker in the corner). Sura headings are in red ink, and are not enclosed in frames. Juz’ markers in the margin are rectangular taghra-like calligraphic compositions in gold ink. Other marginal marks include nisf, ruba’, thuluth and magra’ in red ink, and qira’at sah’ah readings written diagonally in a zigzag pattern in red and green ink. On the preliminary pages is a table of the authorities for the qira’at sah’ah readings and their respective codes. At the end are two prayers, one the prayer of Imam Nawawi, and the second a prayer to be recited on completion of the Qur’an (dou khatum al-Qur’an), both with interlinear translation in Javanese in pergon script. Modern brown buckram library binding. Catalogued in Friederich & van den Berg 1873: 64:


"LII a-k, Qur’an, in large folio [format], Belgian paper, ten volumes [fn: with the following number of folios in each volume: 32, 29, 32, 30, 32, 31, 31, 30, 30, 30], each containing..."
ing three parts (juz') of the Qur'an. The manuscript, similarly to the preceding one, is written in various coloured inks. There are also vocal marks, and many marginal and interlinear glosses. The year is not given.


PNRI A.54 [a-e]
Qur'ān, with interlinear Javanese translation in pegon script. Incomplete (lacking juz' 15-16). 5 vols., all except the third containing 6 juz'; [a] 346 pp.; [b] 355 pp.; [c] 242 pp.; [d] 332 pp.; [e] 306 pp.; 50.5 x 36 cm; thick European paper, no watermark visible. 18 lines per page; 9 lines of Arabic text in red ink and 9 lines of Javanese translation in black ink; text block 43 x 24 cm. Script; both Arabic and Javanese text in Banten Naskhī, with Muhaqqaq influences; the Arabic text is spaced out with gaps in such a way as to allow the (longer) Javanese text to run evenly. No text frames. Verse markers are yellow roundels outlined in black, with three red or three yellow or green petal-like dots on the perimeter. Sā’rah headings are in red ink and are not enclosed in frames. Juz' markers in the margin are rectangular tughra-like calligraphic compositions in red ink. Other marginal texts include girātāt sab'īn readings written diagonally in a zigzag pattern in red and green ink. Modern brown buckram library binding. Catalogued in Friederich & van den Berg 1873: 64 : Liv. 28, v. Qorii, in fol. maj. charta Belgica, quinque voluminibus, corio rubro lignatis, constans [fr.]: Foliorum numerus in singularis voluminibus: 175, 185, 122, 173, 157., Codex utile ex eururatis, versicoloribus fimbriis adhibitis, sed hic illic lectum difficile ob litterarum defectus implicat. Singula voluminia tenes Qorii partes (juz') concent: inter litteras adeo vertius perpetuo Javanica, quae, codem modo quin Qorii textus, vocalism signis est manita, Adsum etiam multae notae glossaeque, majore partie in margini scriptae. In volumine tertio deliderunt Qorii partes (juz') decima quinta et decima sexta (Qur. S. XVII-XX). Anni annotatio delect.

“Liv. 28, v. Qur'ān, in large folio [format]. Belgian paper, five volumes, bound in red leather [fr.]: with the following number of folios in each volume: 175, 185, 122, 173, 157. A fine manuscript written with various coloured inks, but here and there is difficult to read because of the intersection of different lines of script. Each volume contains six Qur'ānic parts (juz'); there is a continuous interlinear Javanese version, which, in the same way as the Qur'ānic text, is provided with vocal signs. There are also many notes and glosses, mostly written in the margin. The third volume lacks the fifteenth and sixteenth parts (juz') of the Qur'ān (Qur. S. XVII-XX). The year is not given.”


PNRI W.277 [a-j]
block 43 x 24 cm. Script: Banten Naskhi, with *Muhaqqaq* influences. No text frames. Verse markers are yellow roundels outlined in black ink. *Sih* headings in red ink; not enclosed in frames. At the end of the MS is an inscription in Javanese in *pegon* script: *Qur’an iki wangi ing Masjid Agung Kyaih Fagih Najmuddin*, “This Qur’an was bequeathed to the Masjid Agung by Kyai Fagih Najmuddin”.


**Banten, Makam Maulana Yusuf, Mushaf D**

*Qur’an*. Incomplete. 45 x 30 cm. Poor condition, edges of the pages wormholed. 17 lines per page; black ink, with the word *Alah* written in red; text block 43 x 24 cm. Script: Banten Naskhi, with *Muhaqqaq* influences. No text frames. Verse markers are yellow roundels outlined in black ink. *Sih* headings in red ink; not enclosed in frames.


**Banten, Makam Pangurran Mas, Mushaf E**

*Qur’an*. Incomplete; lacking beginning and end. Unnumberedfolios, but approx. 10 cm thick; 39 x 25 cm. In reasonable condition. 13 lines per page; black ink, with the word *Alah* written in red; text block 30 x 15 cm. Script: Banten Naskhi, with *Muhaqqaq* influences. Text frames of 5 ruled lines: red-black-yellow-black-black. Verse markers are yellow roundels outlined in black, with a black dot in the middle, placed above the text. *Sih* headings in red ink, enclosed in rectangular frames of the same composition as the text frames. *Juz’* are marked in the margin with a rectangular *tugha* or calligraphic composition in red ink with blue carets. Other marginal marks include *rubu‘* in blue ink and *girah* or *sab‘ah* readings arranged diagonally in a zigzag pattern in red and blue ink. Leather binding.


**LUB Cod.Ori.5678**

*Qur’an, Juz‘*. 25 only. 1 vol. 35 ff; 26.5 x 18 cm. Poor condition, some pages damaged by ink corrosion, 7 lines per page; black ink, with the word *Alah* written in red. Script: Banten Naskhi, with *Muhaqqaq* influences. Text frames of 5 ruled lines: red-black-yellow-black-black. Verse markers are yellow roundels outlined in black ink, with a red dot in the middle. Marginal marks noted are *shannah* written in red ink, and *maqan* in tiny black letters. Illumination: 1 double decorated frame on ff.1v-2r; red, gold, green, pale blue. Ends with a prayer on f.35r. Original binding of maroon leather with gilt ornaments. Probably 18th century.


**ADDENDUM**

As this article went to press, Roger Tol brought to our attention the recent Ph.D. dissertation by J.P.M. Groot, “Van de Grote Rivier naar het Koningsplein: het Bataviaasch Genootschap van Kunsten en Wetenschappen 1778-1867”, defended at Leiden University on 22 March 2006, which contains valuable information on the royal Banten collection and its acquisition by the Bataviaasche Genootschap (hereafter BNG): “In June 1835 the government decided to hand over the sultan’s manuscripts and also those of the sultan of Tidore to the society [i.e. BNG]. There were 116 manuscripts, almost all of them in Arabic, for which the owner was compensated with f.719,50” (Groot 2006: 180; transl. R.Tol, e-mail 11.5.2006).

In subsequent e-mail communications, Hans Groot provided further details: following the exile of the last sultan of Banten to Sarabaya in 1832, his collections of “precious, weapons, clothing, *puaka*, manuscripts, etc.” were acquired by the Dutch authorities (Groot 2006: 179). According to instructions of 9 October 1833, the manuscripts and papers were placed in the *afdeling landelijke taken* of the Algemeene Secretarie (Department of Native Affairs of the General Secretariat), until they were transferred to the BNG in 1835. Of crucial importance is the existence of a 7-page document dated 1835 in the archives of the BNG (now held in the National Archives of the Republic of Indonesia (ANRI), Jakarta, shelfmark KBG Dir 0094-95), which lists the 116 manuscripts. Groot, who is currently based in Jakarta at the Erasmus Taalcentrum, was kind enough to visit the ANRI on 18.5.2006 to check this list on our behalf. The list contains 116 titles of manuscripts, many consisting of multiple volumes, with a note after no.116 which states that “with the exception of no. 32 and 33 all the above are written in the Arabic language” (these two numbered items comprise respectively two and four books in Javanese). According to a note and signatures at the end of the document, dated 28 November 1835, no. 21 (*Kitab Tapster Baghawi 2 deelen*, i.e. “*Kitab Tafsir al-Baghi, 2 volumes*”) was sent to the Sultan of Tidore (for reasons at present unclear), while three items – nos. 25, 33 and 34 – had already been transferred to the BNG in 1833, and so the total number of titles transferred to the BNG in 1835 was 112.

Groot is now planning the publication of an annotated transcription of this list, a crucial first step in the long-awaited “reconstruction” of the royal library of Banten (cf. fn. 2); therefore our comments will be restricted to the five Qur’ans mentioned in the list, numbered 16, 23-26:

16. *De Khonor met de uitlegging daaraan in 9 deelen moet zijn 10 mankeert het 1e deel*

23. *De Khonor / op verguld papier 1 deel – zie nota aan het slot*

24. *Idem Idem / op gewoon papier 1 deel*

25. *Idem Idem met de uitlegging in het Jawaansch, 14 deelen incompleet*

26. *Idem Idem / zonder uitlegging, 20 deelen incompleet*

“16. The Qur’an with commentary, in 9 volumes, should be 10 volumes but missing the 1st volume
23. The Qur’an, on gilded paper, 1 volume – see note at the end
[which documents the transfer of this MS to the BG in 1833]
24. Idem. Idem, on ordinary paper, 1 volume
25. Idem. Idem with commentary in Javanese, 14 volumes, incomplete
26. Idem. Idem, without commentary, 20 volumes, incomplete"

It might be expected that it would be a simple task to equate these five Qur’ans with PNRI A.50-54 described above, but in fact while this list answers some questions it also raises new ones, mainly due to discrepancies in the number of volumes associated with each title.

No. 16: This item can be identified firmly with A.51, the Qur’an with interlinear Malay translation currently bound in five volumes. It confirms our earlier supposition that the work was originally planned as a ten-volume Qur’an (with an illuminated single headpiece every third juz’), and it also suggests that the first three juz’ are evident in the ten-volume – that is a later hand. [However, this information then raises questions about the status of PNRI W.277, which is written in the same style and hand as juz’ 1-3 of A.51.]

No. 23: This item can be identified firmly with A.50, the single-volume Qur’an on gilded “Surat” paper. That this manuscript was one of those transferred to the BG in 1833 can perhaps be seen as an indication that its exceptional value was already recognized by the Dutch authorities at the time of its acquisition.

No. 24: This item poses as problem, for A.50 is the only one of the five MSS A.50-54 which is a single-volume Qur’an. However, it is tempting to suggest that this item might actually refer to W.278 – ostensibly from the Von de Wall collection – a single-volume Qur’an all but identical to A.50 in size and form save for its use of “ordinary”, unglazed, paper. After all, this Qur’an (together with W.277) sits strangely among the other Von de Wall manuscripts, most of which were collected in Riau.

No. 25: This item is probably A.54, a five-volume Qur’an with interlinear Javanese translation, but the reference to “14 volumes, incomplete” is strange. Friedrich & van den Berg (1873: 64) clearly mention “five volumes, bound in red leather”; their reference to red leather suggesting an original Banten binding. However, the same catalogue entry does note that juz’ 16 and 17 are missing.

No. 26: It is possible that this number refers to A.52 and A.53 together, as both Qur’ans are of similar size and are each currently bound in ten volumes (and were definitely originally planned as such, with each third juz’ starting on the verso of a new folio). This would explain the otherwise puzzling reference to “20” volumes, although the comment “incomplete” remains a mystery.

Some light is shed on these discrepancies by Groot’s ongoing research into the further history of the royal Banten collections. In September 1839, BG board member (and Protestant minister) W.R. van Hoëvell proposed that “a capable Arabist” (een

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lundaye Arabiers) be asked to put in order the Arabic manuscripts in the Banten collection, and that for this purpose the manuscripts should be transferred to an empty building in the yard of the English Church in Batavia, where Van Hoëvell’s colleague the Rev. W.H. Medhurst could keep an eye on the work. In four and a half months the unnamed savant “arranged and translated into Malay the Arabic and Javanese manuscripts”, for which task he was paid by Medhurst 98 guilders (Groot 2006: 195). An interim note on progress can be found in an extract from the minutes of a BG board meeting of December 1839, as newly reported by Groot:

“Now Medhurst reports during that 1839 meeting, that while work on the catalogue of the Arabic manuscripts was proceeding, it became clear that there were some very important items, but that in quite a few cases volumes were missing and then he quotes as examples of incomplete items:

- Twee Arabische Korans elk in tien deelen / Two Arabic Korans each in ten volumes
- Een Arabische en Javasche Koran / One Arabic and Javanese Koran
- Een Arabische en Maleische Koran / One Arabic and Malay Koran
- Vijf Tafiers of uitleggingen van den Koran, uit welke het wellicht mogelijk zijn zal zijn volledige te zamen te stellen. / Five tafirs or commentaries on the Koran, out of which eventually a complete one could be reconstructed.

To help Medhurst out, the board gave him the (1833-1835) list with the 116 titles, so that he could take it into consideration when supervising the cataloguing process” (Hans Groot, e-mail 3.6.2006).

This short list appears to confirm our equation of no. 26 with A.52 and A.53, although it perpetuates the puzzle about the “incompleteness” of these two ten-volume Qur’ans. Yet the further comment on the five tafirs is interesting for the light it sheds on the prevailing preoccupation with the “completeness” of a text, irrespective of the codicological status of the constituent manuscripts.

The information compiled by Groot so far on the royal Banten library is of enormous value, and we look forward to the completion and publication of his work.

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Archipel 72, Paris, 2006
REFERENCES


Rinkel, P.H. van, 1913. Supplement to the catalogue of the Arabic manuscripts preserved in the Museum of the Batavia Society of Arts and Sciences, Batavia: Albrecht.


PL I – A typically Banten binding of fine moroos leather, with a gilt medallion with scalloped edge and corner pieces, from a volume containing juz’ 25 of the Qur’an. LUB Cod.Oz.5678.
Pl. 2 - End pages from a 10-volume Banten Qur'an, showing the final eight surahs, Sūrah al-Mujādah to Sūrah al-Nāfi'. The surah headings and the word Allah are always in red, and the margins contain a set of variant readings (qira'āt) in blue and black. PNRI A.52k, pp. 63–4.

Pl. 3 - Rectangular calligraphic marker in gold ink indicating the start of juz' 28. PNRI A.52k, p. 1.

Pl. 4 - Verse markers in the form of gold roundels outlined in black ink. The marker following the last verse of the Qur'anic text (al-waṣīf) has been embellished with six green and blue ink dots resembling flower petals. PNRI A.52k, p. 64.
Pl. 3 – Beginning of a Qur'an copied on gilded “Surat” paper, showing Sūrah al-Fatihah on the right-hand page and the start of Sūrah al-Baqarah on the left. PNRI A.50, pp. 1-2.

Pl. 6 – Ownership inscription of Sultan Muhammad Alauddin of Banten (r. 1777-1802), bequeathing the Qur'an to his children, at the start of the “Surat” paper Qur'an. PNRI A.50, [f.1r].

Archipel 72, Paris, 2006

Pl. 7 – Top half of a letter in Malay from Governor-General Reynier de Klerk in Batavia to Sultan Muhammad Bahundin of Palembang, 15 August 1780 (the letter continues on a second, now detached, sheet). 1 sheet of gilded “Surat” paper, 48 x 38.5 cm. British Library, MSS.lit.B.742/1, f.58.

Archipel 72, Paris, 2006
Pl. 8 – Beginning of juz’ 13, at the start of the third volume of a 5-volume Qur’an with interlinear translation in Malay. PNRI A.51c, pp. 1-2.

Pl. 9 – Detail of the finely illuminated single headpiece at the start of juz’ 13, with unusual sage green pigment. PNRI A.51c, p. 1.

Pl. 10 – Calligraphic panel with a verse often found at the end of Qur’an volumes (Surah ad-Dae’im, Q. 6: 115): wu-lammat kalamun rubbdz rizqan wa-lu‘llee ilad muhadditha li kunin allahu wa-sirru al-nam‘ al-salam. “Perfected is the Word of thy Lord in truth and justice. There is nothing that can change his words. He is the Hearer, the Knower” (explanatory translation by M.M. Pickthall). PNRI A.51c, p. 608.
Pl. 11 – Illuminated double frame at the start of a volume containing Jârî 25 of the Qur’an. LUB Cod.Or.5678.

Pl. 12 – Detail of the illuminated frame; note the vertical yellow “pivot” in the top right corner. LUB Cod.Or.5678.

Pl. 13 – End of Jârî 25 on the right-hand page, with a prayer for blessings for the Prophet on the left-hand page. LUB Cod.Or.5678.
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