

PRESERVATION OF MANUSCRIPTS BY KH IBRAHIM AL GHAZALI USING URAUCHI TECHNIQUES AT THE AL GHAZALI MOSQUE POLOREJO PONOROGO

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ABSTRACT

This research was carried out with the aim of finding out the preservation process and obstacles to ancient manuscripts by KH Ibrahim Al Ghazali using the urauchi technique at the Al - Ghazali Mosque in Polorejo, Ponorogo Regency. This research uses descriptive research with qualitative methods, starting from identifying ancient manuscripts one by one until the urauchi technique process is completed. The result of this research is that the preservation of the manuscript by KH Ibrahim Al-Ghazali is carried out by identifying the name of the manuscript and carrying out maintenance using the Urauchi technique, namely cleaning the manuscript from dust and fungus, then carrying out maintenance patching process and finally store it in an anti-fungal and acid box Obstacles in preserving KH Ibrahim Al-Ghazali's mushaf include many works that have not been identified and are still scattered, it takes a very long time to preserve and care for the mushaf and the filling process

cannot be carried out because there is no permission from the authorities Dzuriyyah and it is still difficult to find it washi paper.

Keywords: *preservation, manuscript, KH Ibrahim al-Ghazali, urauchi*

1.0 INTRODUCTION

Indonesia is a country that has abundant wealth in terms of culture, language and ethnicity. Indonesian history records, based on its heritage objects, it is known that Indonesia's wealth is also in the form of literacy. Among the literacies currently being researched is Islamic literacy in the form of ancient book manuscripts. Manuscripts are handwritten works of previous ancestors who are more than 50 years old (Firmanto, 2015). These handwritten works usually contain science and history. As time goes by, these manuscripts are starting to get old and fragile, therefore there is a need for preservation to protect these manuscripts so that they are not lost to time (Bahrudin, 2019).

The manuscripts in the al Ghazali mosque were written in 1883 by KH Ibrahim Al - Ghazali. There are more than 10 of these manuscripts. Among them are Al-Quran manuscripts, books of fiqh, monotheism, hadith, aurod and rajah manuscripts, all of which are handwritten. These books are currently stored in cupboards where the level of maintenance is still relatively low, so the potential for damage to the books is still very high, especially since they cannot be protected from moisture problems.

Currently, activities in the context of preserving ancient manuscripts have been carried out. Among the most intensive activities is the digitization of ancient manuscripts. The author looks at some of the documentation that has been collected and stored in the BRITISH LIBRARY digital library in England. The ancient manuscripts collected include 107 Islamic manuscripts from the Tegalsari, Jetis, Ponorogo Islamic boarding school from the 18th to the 20th centuries which were collected by Amiq Ahyad (Ahyad, 2006). Apart from that, there are also several book documents from Langitan Islamic boarding school, Tuban and Tarbiyatut Thalabah Islamic boarding school, Keranji (Ahyad, 2006). However, other forms of activities in the context of preserving ancient manuscripts in Indonesia have not been carried out much. One effort that can be made to protect the manuscript is through the urauchi technique (Asri Hidayanti, 2021). The urauchi technique includes several stages, including cleaning the document, patching, rebinding and storing it in an acid-free place. Several chemicals are used in this method, including ethanol and 0.1% calcium carbonate liquid (Asri Hidayanti, 2021); (Basarikatti et al., 2021).

This research was conducted to determine the preservation process and obstacles in preserving ancient manuscripts by KH Ibrahim Al Ghazali using the urauchi technique at the Al - Ghazali Mosque, Polorejo, Ponorogo Regency.

2.0 MATERIAL AND METHOD

The tools and materials used in this research included rulers, cameras, latex gloves, antiseptic tissue formulations, satin cloth and wooden boxes. This research uses a descriptive method by providing a detailed description of the research object through a qualitative approach (Moleong, 2007). The object of this research is a manuscript document by KH Ibrahim Al-Ghozali in the form of a Mushaf of the Al-Qur'an, the Book of Fath Al-Qorib Al Mujib and several other books that have not been identified. To obtain data in this research, data collection tools were used using documentation, observation and interview techniques. After the data is obtained, data processing is carried out by means of data reduction, data display and drawing conclusions. In order for the data obtained to have a high level of validity, researchers conducted research with in-depth diligence.

3.0 RESULT AND DISCUSSION

a) Biography of KH Ibrahim Al-Ghazali

KH Ibrahim was the first son of KH Al-Ghazali's first wife, he KH AL-Ghazali had three wives where the third wife was the beautiful daughter of Tumenggung Brotonegoro Polorejo. KH Ibrahim Al-Ghazali has 17 brothers from three wives (of different ages). He is a son who has a hobby of writing and reading like his father, KH Al-Ghazali. When he grew up, he studied writing with Kyai Muhammad Besari's son, Kyai Hasan Besari. He KH Ibrahim Al-Ghazali was born in 1812 then in 1823 he started writing until the end of his life. KH. Ibrahim Al-Ghazali has works in the form of a series of books such as Fath Al-Qorib Al-Mujib by Imam Asyasyafi'i, the book Sulam Attaufiq, the book Ummul Barohin, then the book Tafsir Jalalaini and a handwritten Al-Qur'an with imla'i nuances Ottoman. If you look at this work, you can see from the khat used, from the Naskhi khat to the Khufi khat, there is also his skill in writing which is extraordinary, it can be seen from the very beautiful handwriting of the Al-Qur'an with various typical Middle Eastern ornaments as decoration for the Mushaf.

Then, when he was an adult, his father married him to his student daughter, Nyai Sujinah, and was blessed with 6 sons and a daughter. Then in 1870 he performed the Hajj in Makkah al Muharromah, there he studied, especially in writing the calligraphy of the Al-Qur'an manuscripts, for 7 years he studied and strengthened his memorization of the Al-Qur'an. In Makkah he was with Sheikh Nawawi al-Bantani, Sheikh Basuni Imron (Brunei), Sheikh Ahmad Khotib Minangkabau, Sheikh Mahfudz Termas and Sheikh Syamsul Arifin Situbondo. After he returned to his homeland, apart from teaching at his father's Islamic boarding school, he also did penance in the Bedi Polorejo area, as a wingit land which was a gift from Tumenggung Brotonegoro. people from Banyuwangi because of their interest in the writings of the Koran by KH Ibrahim Al-Ghazali at that time, he could complete one Mushaf in one year and was valued at 2 cows or around 50 million Rupiah, then the money and cows were used to build his father's Islamic boarding school in Cokromenggalan. During his life he wrote 11 Mushafs which are kept in the Bedi Polorejo Mosque and several other places. He died in 1917 at the age of

105 years and currently his grave is behind the Ibrahim Al-Ghazali Bedi Mosque in Polorejo Babadan Ponorogo.

KH Ibrahim Al-Ghazali is the youngest son of KH Al-Ghazali's first wife, Kyai Ghazali is the son of K Nawawi Majasem, Kyai Nawawi is the son of Kyai Khotib Anom, his brother Kyai Muhammad Besari, Kyai Khotib Anom is the son of Kyai Anom Besari, Kyai Anom Besari is the son from Kyai Abdul Mursyad, Kyai Abdul Mursyad, son of Demang Irawan, Demang Irawan, son of Patih Demang, Patih Demang, son of Prabu Wirasmoro, Prabu Wirasmoro, son of Panembahan Prawoto, Panembahan Prawoto, son of Raden Trenggono, Raden Trenggono, son of Raden Fatah, Raten Fatah son of Prabu Brawijaya V Majapahit.

As for the path from Nyai Anom Besari to Prabu Trenggono, Sunan Qosim, Sunan Ampel, Maulana Malik Ibrahim to Sheikh Jumadil Kubro. Meanwhile, from Nyai, Nyai Nawawi Majasem to Ki Ageng Sumende to Sunan Tembayat, Maulana Ishaq returned to Maulana Malik Ibrahim and from Nyai Sumende to Raden Katong and Prabu Brawijaya V Majapahit.

b) Manuscripts by KH Ibrahim Al-Ghazali

Ummul Barohin fi al-Aqidah Sanusiyyah by Sheikh Abu Abdillah Muhammad Ibnu Yusuf As-Sanusi Al-Hasani.

Based on the author's observations, this book may be a work from the early days of his writing. It can be seen that the sermon writing does not yet comply with the sermon rules, but the lines appear to be very neat even though the paper does not have lines on each page. The book Ummul Barohin written by KH Ibrohim Al-Ghazali is a book that is considered to be in the best condition, from the cover which is still intact to the inner paper which is 98% intact, only a few edges are eaten by termites. However, the author noticed that several sheets were missing, after the author asked Dzuriyyah, who was looking after them, the cause or who took or tore the sheets was not known, the cover was made of leather and looked like it had printed ornaments, the condition was 90% good but a little dusty which caused the cover looks white due to dust sticking to it. The paper used is paper which when illuminated in the center appears a symbol of a lion holding a sword and there are two circles with the outermost line having a crown symbol and inside the circle with the words "propatria femdract maakt mact" which after tracing the paper was made by the Kingdom of Belgium in 1800 m.

The book Ummul Barohin, handwritten by KH Ibrahim Al-Ghazali, is a work that is included in the small size of A8 size paper, divided into two, so that the size of the book is 22 cm long, 18 cm wide and 2 cm high/thickness. Then the type of paper between the part written on and the cover base sheet is slightly different, while the base paper under the cover is made from fibrous paper which appears transparent when exposed to light.

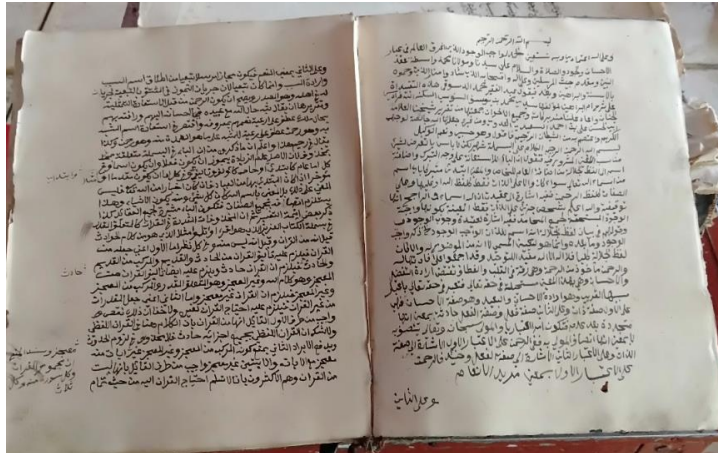


Figure 1: The Ummul Barohin handwritten by KH Ibrahim Al-Ghazali

Fathul Qorib Al-Mujib by Ibnu Qosim Al-Ghozi

The book Fathul Qorib handwritten by KH Ibrahim Al-Ghazali is the next manuscript, some parts of which can be seen in the picture above. It can be seen that the condition of the book is intact, 85% of the writing uses Khat Naskhi rules, but the rules are not regular, the book looks written in black and red ink. The paper is the same type as the paper in the Ummul Barohin book, but the paper is intact, the size of the book is 33 x 21.5 x 4 cm. As for the condition of the book, several layers on the cover have peeled off and appear to have shrunk as if exposed to high heat. There are two layers on the cover, the outermost layer of fabric, most of which has peeled off, the second layer is made of leather which consists of several layers. There is a hole in the back cover, but the cover is still attached to the binding of the book. As for the inside of the sheet of paper, part of the side has been eaten by termites, at the bottom there is a hole in almost half of the page, but it does not touch the existing lines of writing.



Figure 2: The Fathul Qorib handwritten by KH Ibrahim Al-Ghazali

Fathul Mu'in by Ahmad Zainuddin bin Abdul Aziz Al-Ma'bari Al-Malibari

The next work in KH Ibrahim Al-Ghazali's handwriting is the Book of Fathul Mu'in by Syech Ahmad Zainuddin Bin Abdul Aziz, this book is written in khat naskhi but the khat rules are still not standard, but it can be read well, there is black ink in it. Muqaddimah writing and chapter explanations, at certain points, for example in the Fashlun sentences, are made in red ink, this is done to mark changes in chapters in the explanations in the book. The overall condition of the book is 90% good, only the back cover is almost torn off, there is a layer of fibrous paper that still attaches the cover to the book. The condition of the remaining cover in that section actually represents a cover that is still very good, there are engraved prints on the sides and in the middle there is a kind of flower symbol, the cover is made of leather with no layers, so it is still intact, only on some sides it is dusty attached to the cover.

As for the inside, the paper is 95% still in good condition, almost no part of it has been eaten by termites, only the bottom layer of paper on the cover looks damaged and torn, but on the part of the paper that is written there is nothing torn, the paper also has similarities to the paper in the Fathul book. qorib al-Al-Mujib. The book appears to have been given pegon meaning by the author, and some of the notes in the margins include notes that provide explanations of several information that need to be explained more clearly, some contain excerpts from hadiths and so on.

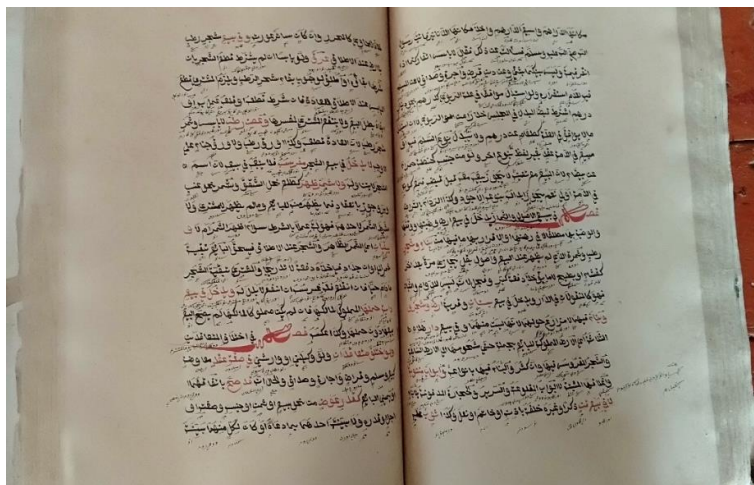


Figure 3. The Fathul Mu'in Handwritten by KH Ibrahim Al-Ghazali

Tafsir Jalalain by Jalaluddin Muhammad bin Ahmad bin Muhammad Al-Mahalli and Jalaluddin 'Abdurrahman bin Abi Bakr As-Suyuthi

KH Ibrahim Al-Ghazali's next work is a famous Tafsir with the name Tafsir Jalalain. This Tafsir has a thickness of 6 cm. The condition of the book is 70% good, where only one cover remains, the condition of which appears to be dust attached and only the front is still intact. It is attached intact and the back side has disappeared, while the condition of the paper can be seen in Figure 8 above, almost all sides of the

paper have been eaten by termites, but not to the extent of the writing of the book, as for the Tafsir book, several pages have been lost, including the first page of the Surah. Al-Baqoroh, so the writing appears to start from the muqoddimah and then continue directly to verse 8 of surah Al-Baqoroh. This tafsir is volume one of Jalalain's tafsir which only reaches surah Al-Kahf.

It can be seen that on several sides of the tafsir writing there are small notes, some of which provide a more detailed explanation of some of the lafadz, the book is written using Naskhi khat but the rules are not yet perfect, and the book has been given the meaning of pegon at the bottom of the writing, the tafsir book is written with black ink and red ink.

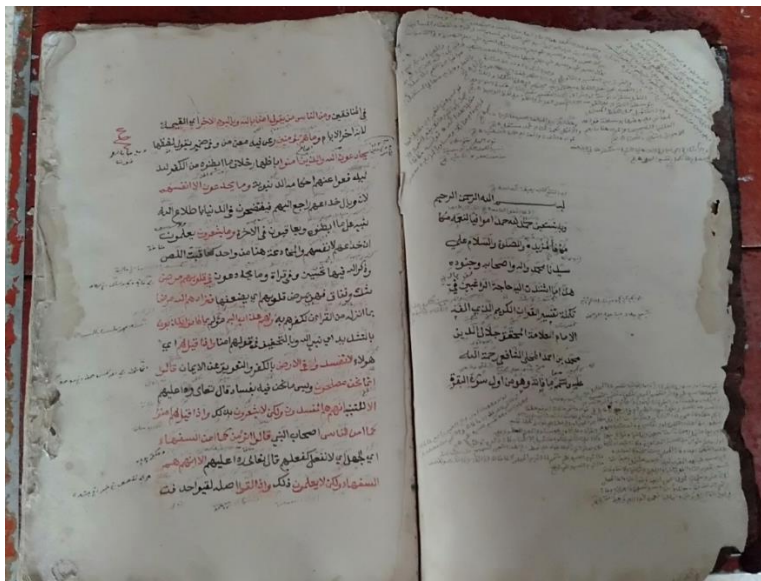


Figure 4: Tafsir Jalalaini Handwritten by KH Ibrahim Al-Ghazali

The Quran Al-Karim Handwriting by KH Ibrahim Al-Ghazali

As can be seen in the picture above, the condition of the Al-Qur'an Al-Karim, handwritten by KH Ibrahim Al-Ghazali, is in 60% condition. The cover of the book is no longer there, the book is different from the previous book in the explanation of this research. This book is very unique and has advantages compared to other books, it is written on paper that is no longer the same as the previous book, without holograms, and looks like contemporary paper. The Khat in the Al-Qur'an Al-Karim is a black Khat Naskhi type, written according to khathiyah rules and has clear meaning, there is a circle separating the verses but there are no verse numbers, there is a double border of juz marks on the right side and the beginning of the Juz sentence, then on the left side there is the name of the surah, on the right edge in the middle there is the end of the sentence, the end of the sentence is marked waqaf and the sign of ruku', on the left side there is the sign of juz, the quote of the sentence is waqaf and ruku'.

At the turn of the surah there is a very beautiful calligraphy ornament, it is predicted that this calligraphy was studied by the young KH Ibrahim Al-Ghazali when he was in Mecca for 7 (seven) years. However, it is a shame that the first 3 juz of the Al-Qur'an are no longer there, and at the end of the surah there is only part of the beginning of Surah Al-Mudatsir. Some of the paper was torn and some parts were eaten by termites, and some of the paper had fungus growing on it. Another uniqueness that appears from the handwritten Al-Qur'an of KH Ibrahim Al-Ghazali is the combination of the Ottoman Imla'I rasm model. The size of the mushaf is 33 cm x 24 cm x 5.5 cm.



Figure 5: The Middle Page for Al-Qur'an Al-Karim Handwritten by KH Ibrahim Al-Ghazali

c) Preserving The Kh Ibrahim Al-Ghazali Manuscript Using The Urauchi Technique

Deacidification is the first work on urauchi technique, is the maintenance stage by making an anti-fungal sterilization solution which is used to remove fungal dust on the manuscript and coat the manuscript against fungal attack over a long period of time, which is called the deacidification process. The solutions used include purified water, Phenoxyethanol, Octenidine 0.1%, Citric Acid. Then some dry tissue is soaked in the solution, then wiped over the manuscript carefully, the parts that are washed are only certain parts including the front cover, the sides of the manuscript, right, left and top and bottom, then the dusty inner gaps, even the dusty parts of the manuscript. sandy, deacidification is not carried out for the writing and middle part of the paper, because the ink used will fade if exposed to the anti-fungal liquid. Most of the writing looks clean, this is because all the books are tightly closed and stored in closed cupboards.



Figure 6: Deacidification of the book and its results

After completing the sterilization process from mold and dust, the book is closed tightly with a clean cloth and stored in a cupboard that has been cleaned with anti-fungal liquid, so that for some time it is not exposed to dust, it is necessary to make an anti-acid box. For the secondary step is patcing, in the process of patching the book, washi paper should have been used, but the patching process could not be carried out because Dzuriyyah KH Ibrahim Al-Ghazali did not allow it, for fear that the uniqueness and originality of the manuscript would be lost. Apart from that, based on the researchers' observations, damage to several books was more likely to be in one book with damage to almost all parts of the book, either in the form of holes or eroding on the sides of the book.



Figure 7: Parts of the book that have holes and are eroded.

For the last step is packing all manuscript an anti-acid box, Acid-resistant boxes can be made from paper, but in the author's opinion the aesthetic value of the paper is still lacking, so the author modified it by using an artificial wooden box coated with PTFE (Polytetrafluoroethylene) or what is commonly called a Teflon coating on the market. Teflon coating is very good for anti-fungal containers, this coating is acid resistant and heat resistant up to 300 °C, usually used on materials such as rice cooking pans, iron plates and PTFE lined container boxes. The author used PTFE adhesive which was glued to the inside of the box so that the box was mold and acid resistant, then added satin cloth to wrap the book so that it was visible from the outside of the box and had high aesthetic value, strong enough to store the manuscript.



Figure 8: The process of placing the book in an acid and mold resistant box

The boxes are made according to the size of each existing book, so they have different shapes to suit the book's manuscript. After all the books were placed in the box, they were then given identification and then handed over to dzuriyyah KH Ibrahim Al-Ghazali to be kept in the mosque.

d) Barriers To The Use Of The Urauchi Technique

Maintaining, preserving and caring for the ancestral heritage of the Indonesian nation should be the obligation of the successors of this nation. The existence of works and manuscripts written by the ancestors of this nation which can be more than 200 years old is certainly not a short time. The existence of Islamic heritage works, for example, is the only illustration of the religiosity of a handful of past societies where at that time there was no literacy technology like today. Even today, not many can match the uniqueness and authenticity of manuscript works and their literacy, say the existence of handwritten manuscripts belonging to KH Ibrahim Al-Ghazali. Currently researchers have identified 5 ancient manuscripts belonging to

him, including the book Ummul Barohin which explains the science of basic monotheism, then the book Fathul Qoril Al-Mujib which explains the science of jurisprudence, then the book Fathul Mu'in which explains the science of jurisprudence, the book Tafsir Jalain and handwritten Al-Qur'an Al-Karim.

There are several obstacles that the author faced during the journey of researching this ancient manuscript, including:

- i. There are many other works that the author has not identified in depth. The main obstacle is the existence of manuscripts which are in a more worrying condition, where many manuscripts are damaged by termites, and are scattered because they have fallen out of their bindings.
- ii. The time required for the treatment process to be completed is the next hindering factor, because the writer needs deep perseverance to identify the remaining manuscripts for classification based on the order of the book and identify the name of the book and the themes discussed in it, as well as carry out maintenance on it so that in the end it can be Place it in an acid and mold resistant box like the 5 books that have been identified. Therefore, it is the task of researchers to carry out further research on the KH Ibrahim Al-Ghazali manuscript.
- iii. The patching process cannot be carried out because there is no permission from Dzuriyyah KH Ibrahim Al-Ghazali so researchers cannot carry out the patching process, apart from that, the existence of washi paper equipment also needs to be imported from Japan, because in Indonesia there is no such paper, apart from the price factor which is very expensive.

4.0 CONCLUSION

The form of preserving the Manuscript by KH Ibrahim Al-Ghazali is carried out by identifying the name of the manuscript and carrying out maintenance using the Urauchi technique, namely cleaning the manuscript from dust and fungus, then carrying out the patching process and finally storing it in a box containing mold and acid. Obstacles in preserving manuscripts by KH Ibrahim Al-Ghazali include many works that have not been identified and are still scattered around, it takes a very long time to preserve and care for manuscripts and the filling process cannot be done because there is no permission from the dzuriyyah and it is still difficult looking for washi paper.

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Author Contribution

Fuad Fitriawan, Risa Alfiyah Ulfa and Samsudin, focused on the writing process involved the introduction, discussion on idea organization, language style review, and final draft editing, all of which were collectively carried out and completed by all parties involved.

Conflict of Interest

This manuscript has not been published elsewhere, and all authors have agreed to its submission and declare no conflict of interest regarding the manuscript.

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