



Characteristic of Manuscript *Salasilah Raja-Raja Minangkabau*: A Codicology Study

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Abstract. Minangkabau classic manuscript that contains the recording of the system and pattern of old society has been saved in libraries, museums, and by its own people. *Salasilah Raja-raja Minangkabau* manuscript used as the object of this research was a private collection. This hundred-years-old hand-written manuscript was written in Arabic-Malay and was not able to be read anymore by people who want to know its content. Due to this reason, codicology study, as the main object of philology, needs to be done to describe the physical appearance of the manuscript. At least, there were 18 physical elements of the manuscript to be fully described before translating the text through textology study. Methods that had been done for this codicology study to describe the physical appearance of *Salasilah Raja-raja Minangkabau* manuscript were divided into two: observation method as the first step in doing philology study and descriptive method as the second step as it was focused on codicology study.

Keywords: philology · codicology · manuscript · *Salasilah Raja-raja Minangkabau*

1 Introduction

Manuscript, in philology study, is a concrete thing containing ideas, thoughts, systems, and patterns of traditional society life. In addition, manuscript can be defined as hand-written things, containing classic text, using local languages, and scripting in non-latin characters (Hermansoemantri in Nurizzati, 2019). Concrete things in philology study are defined as the material sources (the media) of the manuscript that is not limited to paper only, it can be any other traditional writing media such as tree peels (*dluwang*), lontar palm leaf, bamboo, rattan, and fabric (Nurmala, 2019). Handwriting in Nusantara manuscript is personal. It cannot be imitated and copied. It is an authentic single-script. Local languages used in Nusantara manuscript involving all traditional languages in Nusantara (Malay, Minang, Java, Sunda, Bugis, Gorontalo, etc.). Non-Latin characters were the old characters used in writing before the Latin characters were widely use in Indonesia such as Arabic-Malay, Pallawa, Pranagari, Kawi, Jawi, Pegon, Lontara, and Rencong (Baried, dkk. 1985; Hasanuddin WS, 2003; Mu'jizah. 2006; Fathurahman, 2015; Nurizzati, 2019).

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Nowadays, most of these manuscripts have been saved in huge libraries and museums, most of them are saved in National Library of Republic Indonesia in Jakarta. These manuscripts have also been saved in 25 other countries around the world including Netherlands, Germany, England, and France. The Leiden University Library saves the most of these Indonesia's manuscripts (Baried dkk 1985; Nurizzati 2019; Nurmala, 2019). Besides, the manuscripts remain exist among people in our societies such as mosques (*Surau*), Islamic boarding school, community leaders (academic, custom, and religion), generations of traditional noblesse, traditional government, artists, shamans, officers work in institutes of languages, culture, and traditional values (Hasanuddin WS, 2003; Hermansoemantri in Nurizzati, 2019; Pramono, 2017). The researcher of manuscript—the philologists- are able to get the manuscript from the institutions or people of the certain societies for supporting the data collected from library and museum since not any single manuscript can be left as the source of edition.

This article aimed to describe the *Salasilah Raja-raja Minangkabau* manuscript that is not part of any library or museum's collections. There were two manuscript research methods used in doing this research: observation and descriptive method. Observation method was used to explain the process of manuscript acquisition; while descriptive method is used to examine the physical aspects of manuscripts such as the title, condition, language, function, and concise content of the text (Djamaris, 1991; Hasanuddin WS, 2003; Mu'jizah, 2006; Fathurahman, 2015; Nurizzati, 2019). In addition, the manuscript study of its physical appearance was examined through Codicology study.

2 Discussion

2.1 The Profile of Manuscript *Salasilah Raja-raja Minangkabau*

The acquisition of manuscript *Salasilah Raja-raja Minangkabau* was done through the process of literature study observation and direct search to the community's property. The observation and literature study were done by examining the manuscript catalogues provided by National Library (Sutarga, 1972), *Leidsche Universiteits-Bibliotheek* (Ronkel, 1921), *School of Oriental and African Studies* London (Ricklefs and Voorhoeve, 1977), and the result of related studies about text edition that have variants with *Salasilah Raja-raja Minangkabau* manuscript (Djamaris, 1991). The direct search to the community's property was done to Prof. Dr. Hasanuddin WS, M. Hum., a professor of Literature Studies in Universitas Negeri Padang.

Through this observation and literature study, it was found that there was library manuscripts collection that related to the *Salasilah Raja-raja Minangkabau* with the variant entitled *Tambo Minangkabau* and *Undang-undang Minangkabau* that had been studied for a doctoral degree and published as a book by Edwar Djamaris (Djamaris, 1991). In another side, the direct search to the community's property was focused on Prof. Dr. Hasanuddin WS, M. Hum. who has been informed as the owner of the oldest version of *Salasilah Raja-raja Minangkabau*. Prof. Dr. Hasanuddin WS, M. Hum. allowed the use of this oldest version of *Salasilah Raja-raja Minangkabau* as the object of this research and provided a copy of the manuscript.

The study of descriptive method towards manuscript *Salasilah Raja-raja Minangkabau* showed this version was different and the oldest among *Tambo Minangkabau*

manuscripts; however, there was similarity in the outline of the contents. This oldest *Salasilah Raja-raja Minangkabau* manuscript was studied in the form of traditional philology that focused on transliterating and providing text publication into an understandable language used by this generation. In another side, the *Tambo Minangkabau* manuscript and the other variants (47 manuscripts) had been studied in the form of modern philology, that is, text transliteration and structural analysis of the content (Djamaris, 1991). Based on this, the oldest version of *Salasilah Raja-raja Minangkabau* manuscript has not been included in these previous researches.

The oldest manuscript was believed to have the higher level of its validity since it had been assumed as the same text written by the first writer and must be used as the primary data for more representative transliterating text, but had not been included in Djamaris's research (1991). This statement could be used to argue the previous research philologically. However, this article was not intended to disprove the previous research. The previous research was aimed to transliterating and providing a text summarized from all manuscripts that were assumed to contain similar text then structurally examined the contents. In another side, this research was aimed to describe the text physical appearance through codicology study, to transliterate and provide the text into an understandable form to be read by this recent generation through textology.

2.2 The Description of Manuscript *Salasilah Raja-raja Minangkabau*

In this codicology research study, *Salasilah Raja-raja Minangkabau* manuscript discussed 18 aspects that must be described in detail before transliterating and providing the text through textology. The aspects included the title, number, origin, storage, condition, size, thickness, number of lines per pages, alphabet-characters-writing style, way of writing, material, language, form of the text, age, identity of writer or copier, origin of manuscript in the society, social function, and overview of the contents (the text). It is further explained in detail as follow.

2.2.1 The Title of Manuscript Based on the Physical Facts

Based on the physical facts of the manuscript, *Salasilah Raja-raja Minangkabau* was found to be untitled in Arabic-Malay characters on its manuscript cover. The title written in Arabic-Malay on the front or the end page of manuscript (colophon) had also not been found. However, there was a title in Latin characters that seemed to be written by the collector. This title was written in italic Latin on a blank page followed by a place, University of London, and the year of 1979, also a signature of someone unknown. The year of 1886 was written some inches under the signature. It was difficult to guess the meaning of the year 1886 since there was no supported explanation about it.

The terms used for the title of this manuscript was *salasilah* since the construction of the letters in the text should be spelled as it was. This term was the same as *silsilah* that means the origin of a family (Hasan dkk. 2003). The spelling was supported by the title in Latin writing that found in the front page of reproduced manuscript owned by the latest owner.

2.2.2 The Collection Number of Manuscript *Salasilah Raja-raja Minangkabau*

Salasilah Raja-raja Minangkabau manuscript did not have collection number since it had been obtained from a private collection of Prof. Dr. Hasanuddin WS, M.Hum. As a private collection, this copy of reproduced manuscript had not been numbered and had been saved along with the other private library sources in his family library.

2.2.3 The Origin of Manuscript *Salasilah Raja-raja Minangkabau*

Salasilah Raja-raja Minangkabau manuscript had been obtained from the private collection of Prof. Dr. Hasanuddin WS, M.Hum. In addition, Prof. Dr. Hasanuddin WS, M.Hum got the manuscript from Drs. Muhardi, M. S. in 1992 before he died. It must be concerned that Drs. Muhardi, M. S. got the manuscript from Drs. Tamsin Medan, a senior lecturer in Department of *Pendidikan Bahasa dan Sastra Indonesia dan Daerah* and ex-Dean in Faculty of *Keguruan Sastra dan Seni IKIP Padang* in the beginning of 1980s.

2.2.4 The Storage of Manuscript *Salasilah Raja-raja Minangkabau*

Salasilah Raja-raja Minangkabau manuscript had been saved in private house of Prof. Dr. Hasanuddin WS, M.Hum.; it had been saved in his private library. He saved the manuscript in a special cabinet for his books in the private library. All his collections of books and manuscripts were well-maintained.

2.2.5 The Physical Condition of Manuscript *Salasilah Raja-raja Minangkabau*

Based on the copy of *Salasilah Raja-raja Minangkabau* manuscript and through the looks of its physical appearance, it was found that the manuscript was still in good condition and intact. However, the black lines on the corner of the photocopied paper seemed to be flaked. On some pages, there was a blurred-writing, even there were some characters that had been cut on some pages. These lost words had been read based on the context and the acceptability of the word meaning.

2.2.6 The Size of Manuscript *Salasilah Raja-raja Minangkabau*

The size of manuscript *Salasilah Raja-raja Minangkabau* was described based on the size of the writing material and space. The size of the writing material of the manuscript *Salasilah Raja-raja Minangkabau* was just like a common book. It was 19 cm length with 14 cm width. The size of the writing space was 15cm length and 11 cm width. The writing space was full of text.

2.2.7 The Thickness of Manuscript *Salasilah Raja-raja Minangkabau*

The thickness of manuscript *Salasilah Raja-raja Minangkabau* was counted based on the total pages of the manuscript. The total pages were 40. However, the last page was only contained of two lines about the additional information of colophon. The whole manuscript pages were full of text, except for the last 3 pages that were written in the

shape of inverted triangle. On those last 3 pages, the text was written in chapters that positioned the writing from the midpoint.

2.2.8 Total Lines Per Pages in Manuscript *Salasilah Raja-raja Minangkabau*

Salasilah Raja-raja Minangkabau manuscript was quite neatly written. Each page consisted of 14 lines, except for the first and the last pages. The first page of the manuscript consisted of 13 lines, but it did not fully fill the line space. The first line only contained the word *Bismillahirrahmaanirrahim*, then it moved to the second line that contained word *Alhamdulillah...* And the next lines were fully filled the first page. Meanwhile, the last page only contained 2 lines.

2.2.9 Letters, Characters, and Writing Style on Manuscript *Salasilah Raja-raja Minangkabau*

Salasilah Raja-raja Minangkabau manuscript was written in Arabic-Malay, that is, *Khat Naskhi* (Imuzaki, 2019) combined with *Khat Farisi*. *Khat Naskhi* is a type of letter that has been often used in writing a manuscript. The shape is standard, clearer, and easy to read. *Khat Farisi* has also often used in writing a manuscript, but its shape is more complex than the standard one, especially in the writing of letters [sin], [ha], and [ya]. However, it still showed that the letter and character were clear enough to be read.

Besides the use of Arabic-Malay, *Salasilah Raja-raja Minangkabau* manuscript was also written in Arabic rules. The writing was begun from right to left. Words were written by combining the left-right consonants as much as possible, but it could be cut in the middle of the word if the words contain letters that were not able to be assembled to the left: letters of [alif], [dal], [dzal], [ra], [zai], and [waw]. There was no vocal sign (line), there was only 3 letters as the sign of: [alif] for sound /a/, [waw] for sound /u/ or /o/, and [ya] for sound /i/ or /e/ in some certain words only.

Salasilah Raja-raja Minangkabau manuscript was neatly written. The writing space of each line was the same, space of each word was also similar to the straight lines. The size of the writing was medium, organized, and the character of the letters were clear. Thus, it was easy to be read. The difficulty was only occurred on reading the classic words that had not been used anymore.

2.2.10 The Way of Writing in Manuscript *Salasilah Raja-raja Minangkabau*

Manuscript *Salasilah Raja-raja Minangkabau* followed a standard way of writing, that is, using the papers back and forth. Each of pages were full of text, there was no period, no coma, or any other punctuations. There was no blank space or line. There was also no illumination or illustration found in the pages of the manuscript.

2.2.11 The Material Source of Manuscript *Salasilah Raja-raja Minangkabau*

According to the research, the material source of manuscript *Salasilah Raja-raja Minangkabau* was found to be unlined plain-paper. It was fascinating that the lines of text were neatly written even though the paper was unlined. It could not be ascertained about the material of the original manuscript, whether it used European paper

that has watermark or not. Even though it was seen under the light, it could not be seen clearly since it was a reproduced of photocopy (Churchill, 1935).

2.2.12 The Language in Manuscript *Salasilah Raja-raja Minangkabau*

Salasilah Raja-raja Minangkabau manuscript used Arabic-Malay, it was suited to Minangkabau writing customs, even though the text written was orally read in Minang. The customs to write in Malay affected to their writing style. The mixture of Malay and Minang vocabularies or some of Minang words that intentionally made to be sounded like Malay were often found in Minangkabau people's writing, it caused some words were difficult to be read. This was also found in "*Salasilah Raja-raja Minangkabau*" manuscript. The manuscript main language was Malay, however; it was mixed with Minang, or Minang that was sounded like Malay.

In addition, "*Salasilah Raja-raja Minangkabau*" manuscript was also used Arab vocabularies and contained praises to Allah Swt in Arabic. On some pages of the manuscript, the verses of Quran were found. This caused the text edition have to follow the rules of Al-Quran characters.

2.2.13 The Type of Content in Manuscript *Salasilah Raja-raja Minangkabau*

Salasilah Raja-raja Minangkabau manuscript contained *silsilah* or historical text, as written on its title. However, this text could not be fully accepted as a history. It was caused by the fact that the traditional historical text was mixed with fantasy and myth (Maestoko in Nurizzati, 2019), the historical values was so poor (Djamaris, 1991). The story of the youngest son of prophet Adam, Sultan Iskandar Zulkarnain, the conqueror of the West and the East, was a fantasy and myth that was difficult to be proven. However, the Minangkabau traditional society believe that the manuscript text of *Salasilah Raja-raja Minangkabau* contained a history of their ancestors' origin.

2.2.14 The Age of Manuscript *Salasilah Raja-raja Minangkabau*

As stated before, manuscript *Salasilah Raja-raja Minangkabau* was the oldest among the other variant manuscripts; 203 years-old according to Hijriyah, or 197 years-old according to year AD. The age of 203 years-old was counted from the date when manuscript was written, 4 Rabiul Awal 1240 H or 1825 AD. That number was listed on colophon on the last page of manuscript: "*tersurat di dalam negeri Malaka, bertarikh sanat 1240 tahun kepada empat hari bulan Rabiul Awal hari yaumu khamis wakatibuhu Abdulrahman bin Mustafa*". The age and the year of writing of *Salasilah Raja-raja Minangkabau* was older than the manuscript that had been transliterated by Edwar Djamaris, 1833 AD (189 years-old). This fact showed that *Salasilah Raja-raja Minangkabau* manuscript was closer to the original text (assumed as an original script) that was written by the first writer. This showed that *Salasilah Raja-raja Minangkabau* manuscript that was the object this study has a higher level of the authenticity than the other manuscripts.

2.2.15 The Writer's Identity of Manuscript *Salasilah Raja-raja Minangkabau*

Salasilah Raja-raja Minangkabau manuscript was written by Abdurrahman bin Mustafa as stated in the colophon of the manuscript. Abdurrahman bin Mustafa wrote this manuscript in Malaka. Data of the writer's name and place where this manuscript was written showed that he was a Minangkabau people that lived in Malay Peninsula. It was widely suspected that the author was the court clerk of Minangkabau kingdom in Malaysia. Since he was away from his hometown, the King ordered the court clerk to write about the origin of his kingdom as the essential documents for references.

2.2.16 The Origin of Manuscript *Salasilah Raja-raja Minangkabau*

The origin of *Salasilah Raja-raja Minangkabau* was explored according to the origin of how the owner got the manuscript. In this part, the exploration was focused on how Prof. Dr. Hasanuddin WS, M.Hum. got this manuscript as his private collection.

According to the interview, at the first, the oldest version of *Salasilah Raja-raja Minangkabau* manuscript written in 1240 H or 1828 AD, was a private collection of Prof. Dr. Niegel Philips's wife, a British librarian in *School of Oriental and African Studies*, sub-services of London University Library. Prof. Dr. Niegel Philips was an *Orientalis* whom did oral literature research of *Basijobang* in Kabupaten 50 Kota in the beginning of 1980s. Reproduction of this manuscript was given by Nigel Philips's wife to the wife of Prof. Dr. Khaidir Anwar (ex-senior lecturer in Faculty of Literature in Universitas Andalas) who had ever lived in England and taught in the same major in London University as his sympathy toward a friend whose origin was the same.

Reproduction of priceless manuscript of *Salasilah Raja-raja Minangkabau* then was given by Prof. Dr. Khaidir Anwar to Drs. Tamsin Medan, whose expertise on Minangkabau oral literature. Since he felt that it was not his expertise, Drs. Tamsin Medan wrote the Latin title and year of 1979 in the manuscript and then gave it to Drs. Muhardi, M.S. who was studied for Master Degree in Philology in Universitas Padjadjaran Bandung. Drs. Muhardi, M.S. did not use *Salasilah Raja-raja Minangkabau* as his thesis research since this version had no copy (unique manuscript). He then gave it to Prof. Dr. Hasanuddin WS, M.Hum. whom at that time was a junior lecturer in his team for literature subjects including Introduction to Philology (*Pengantar Filologi*) that is directly related to manuscripts.

2.2.17 The Social Function of Manuscript *Salasilah Raja-raja Minangkabau*

Minangkabau people generally see the manuscript of *Salasilah Raja-raja Minangkabau* as the history of their ancestors' origin, origin of government, origin of their customs and cultures in the social life. As a result, manuscript for Minangkabau traditional society is functioned as the education tool for teaching their young generations. Since subject of *muatan lokal* has been put into the curriculum in West Sumatera, the contents of the manuscript have been taught to the young generations in their schools in the subject of *Budaya Alam Minangkabau*.

Based on the contents that full of fantasy and myths, *Salasilah Raja-raja Minangkabau* manuscript was also functioned as an entertainment. Another function of the manuscript is as the social control to make sure that the Minangkabau people will

always follow their ancestors' charismatic, clever, and intellectual thought as written on the manuscript *Salasilah Raja-raja Minangkabau*.

2.2.18 The Content Overview of Manuscript *Salasilah Raja-raja Minangkabau*

Salasilah Raja-raja Minangkabau manuscript contains the origin of Minangkabau's Kings. Text was begun with *Bismillahirrahmanirrahiim* and praises to Allah Swt. Then the text mentioned Nur Muhammad as the origin of the creation of the sky and the earth. Nur Muhammad was the power manifested into the Prophet Muhammad, and whose fate was to give birth of 4 siblings, Fatimah, and the others.

Origin of the Minangkabau's Kings descendants began with the story of Prophet Adam, whose youngest son become the hereditary King. The Angel brought his son into the Heaven (Kayangan), everybody was amazed. The boy seemed to have golden horn, and many other signs about his greatness. The boy was name Iskandar Zulkarnain by the Angel. Based on Allah's order, a beautiful girl from the heaven was brought by Angel to be the wife for Iskandar Zulkarnain. They had 3 sons, they were Maharaja Alif, the King of Rum; Maharaja Dipang, the King of Cina; and Maharaja Diraja, the King of Minangkabau; and had been stayed on the Peak of Mount Merapi that was only on the size of duck eggs when Maharaja Diraja had arrived. The seas had been shrunken until three lands had appeared: Luak Tanah Datar, Luak Agam, and Luak limo Pulauh Koto.

The people were so happy on hunting the deer that came from the sea. That land then was named. The commander (Hulubalang) of the kingdom then moved into Padang Panjang. According to this event, the land was then named as Pariangan Padang Panjang. Two Leaders (Penghulu) were chosen; Maharaja Besar in Padang Panjang and Datuk Bandaro Kayo in Pariangan, before the born of Datuk Katumanggungan and Datuk Parpatiah Nan Sabatang.

Traditional Halls (*Balai Adat*) were then built as the place to discuss about customary laws. Mosques (*Surau*) were also built as place to discuss about religious laws based on the values of Islam. *Balai Adat* dan *Surau* were the symbols of the enactment of customary and Islamic laws in Minangkabau and as the reflection of society life that carry out the both customs and religion.

Cati Bilang Pandai found the new area. Daulat Yang Dipertuan was married to Indo Jati in Pariangan Padang Panjang and gave birth to a son. After that Daulat Yang Dipertuan had died. Indo Jati remarried to Cati Bilang Pandai and gave birth to two sons; they had been chosen as Leaders called as Datuk Parpatiah Nan Sabatang and Datuk Sri Maharaja.

Datuk Katumanggungan, Datuk Parpatiah nan Sabatang, and Datuk Sri Maharaja divided two lands into two *Laras*: *Laras Koto Piliang* and *Laras Budi Caniago*. Datuk Parpatiah nan Sabatang had different opinion with Datuk Katumanggungan about the division of the lands. To maintain the unity of both *Laras*, it was recommended for their offspring to be married. Datuk Parpatiah nan Sabatang stabbed the stone with his *keris* as a symbol that the land had the *cupak*, *gantang*, customs, and institution.

Datuk Katumanggungan and Datuk Parpatiah Sabatang were agreed in Balairung Panjang to be sailed to the land of Aceh. In the sailing journey, his boat was stranded on the side of sea in where the water was receding. At the first, all of the boys were asked to get into the boat, however all of them refused to; they were scared. Then all

nephews were ordered to get into the boat. All of them were obedient and successfully pulled the boat into the sea. The boat was sailing back, pulled by Sikati Muno dan Jin Sikumlambai. From that moment, it was decided by Cati Bilang Pandai that inheritance would be given to nephews since they were obedient and meritorious.

Datuk Suri Dirajo gave advice to Minangkabau people for not scared of death since it was a sin. Everything has always been changed as stated in the proverb, “*Patah Tumbuh, Hilang Baganti*”. All Minangkabau people must be united, since everyone was same, no one was more or less, as stated in the proverb: “*Tegak sama tinggi, duduk sama rendah*”. He also told people not to be spiteful. Minangkabau people are forever family.

Once upon a time, a boat came from the sea bringing a cow whose horns were long in di Bukit Gombak. The captain invited Datuk Katumanggungan and Datuk Parpatiah nan Sabatang to a buffalo fight. The two Datuk promised to hold the fight in seven days. Meanwhile, they searched for a little buffalo that still needed breastfeeding and gave it nine-pronged iron horns on its head. As soon as the fight begun, the little buffalo rushed into the big buffalo due to its hunger. The big buffalo was terribly wounded on its stomach, stabbed by the iron horn set on the little buffalo's head. Big buffalo was dead. The captain admitted his losing and gave all of his wealth. From that moment, Perca Island was named as Minangkabau.

The three Datuk were sailing to Solok River. They met Dutch soldiers. The soldiers were told to convert to Islam but they refused to; Then the war had happened. The Dutch soldiers were lost and finally they converted to Islam and gave ten jutes of gold. That land was named as Tiku Pariaman. A grandson of Datuk Katumanggungan was left there, his name was Si Tunggal Sati. He became the hereditary King (hlm. 15).

Datuk Suri Dirajo advised Minangkabau people to always take care of the nature and their offspring; to not be greedy, to not waste things and to always save things needed for the future; for this life was not only about today but also tomorrow and so on. Minangkabau people should always keep their manner. He said that there were two sources of knowledge in which one was gotten from the nature itself (*kias*) and the another was taught by people (teacher).

Datuk Parpatiah nan Sabatang advised us to love our land, the people, the Leaders, and all the others. He said that people were respected for having six things in themselves and one was more respected than the others for having twelve things. We do not need to be arrogant in life. He advised people to not being spiteful and mean, and avoided to be collaborated in doing bad things (sin); we must strengthen our faith and believe in Allah.

Datuk Katumanggungan told Minangkabau people to build kingdom in Bukit Patah, Sumanik, Sungai Tarab, Palembang, Siak, Rokan, and Aceh. He advised Minangkabau people to always be united, so both *Laras Koto Piliang* and *Laras Budi Caniago* would not be detached from each other; both *Laras Koto Piliang* and *Laras Budi Caniago* must live together closely just like *aur* and *tebing* (p.21–22).

The last part of this discussion was about *undang-undang akal* and the genealogy of the descendants of Yang Dipertuan in Pagaruyung whom has blood ties to the King of Aceh, then spreading into Pariaman, Indrapura, Palembang, Jambi, even to Betawi, and the Land Jawa.

3 Conclusion

Based on the codicology study, it was proven that *Salasilah Raja-raja Minangkabau* manuscript was the oldest version among the other many manuscripts about the origins of *Raja-raja Minangkabau* that have variants title with *Tambo Minangkabau* and *Undang-undang Minangkabau*. It was examined through the observation method and the direct search to the community's property. This manuscript was a private collection of Prof. Dr. Hasanuddin WS, M. Hum., a professor of Literature Studies in Universitas Negeri Padang. The oldest manuscript has a higher level of authenticity to be assumed as the same text that is written by the first writer and should be used as the primary data for having more representative transliteration through codicology and textology study.

Codicology reveals the description of physical appearance of the manuscript. Aspects that are needed to be revealed includes the title, number, origin, storage, condition, size, thickness, rows per pages, letters-characters-writing, way of writing, material, language, origin of the manuscript in the society, social function, and the content overview (the text).

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