

ИСЛАМИ-ИРАНДЫҚ ҚОЛЖАЗБАЛАРДАҒЫ КАЛЛИГРАФИЯ ЖӘНЕ ЖАЗУ ТҮРЛЕРІ

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CALLIGRAPHY AND SCRIPT TYPES IN ISLAMIC- IRANIAN MANUSCRIPTS

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КАЛЛИГРАФИЯ И ТИПЫ СЦЕНАРИЙ В ИСЛАМО-ИРАНСКИХ РУКОПИСАХ

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Аңдатпа. Жазу – өзінің бастапқы анықтамасында хабарды жеткізуге және сақтауға арналған белгілер жиынтығы арасында бар жүйені білдіреді. Жазбаны құрайтын белгілер символдық және әртүрлі абстракциялық деңгейге ие. Бірі кескіндемеге келсе, кейбіреулері белгілі бір хабарды жеткізу үшін пішін тәрізді келеді. Көптеген символдық жүйелер сияқты иран-ислам жазуы да тарихи таңғажайып өзгерістерді бастан кешірді. Бұл мақалада біз иран-ислам каллиграфиясының философиялық және эстетикалық аспектілерін қарастырып, тарихи талдау жасап, мақаланың соңындағы дереккөздерді пайдалана отырып, иран-ислам жазуының түрлерін жан-жақты түсіндіруге тырыстық.

Тірек сөздер: жазу, иран-Ислам жазуы, каллиграфия, қолжазба.

الملخص: يتحدث النص في تعريفه الأولي عن نظام موجود بين مجموعة من الإشارات لتوصيل الرسالة ولغة التسجيل. العلامات التي يتكون منها النص رمزية ولها مستوى مختلف من التجريد. بعضها أقرب إلى اللوحات وبعضها ليس له سوى شكل تقليدي للتواصل وإيصال رسالة محددة. مثل العديد من الأنظمة الرمزية، شهد

النص الإيراني الإسلامي تطورات مليئة بالمغامرة والمفاجأة عبر التاريخ. وقد حاولنا في هذا المقال تناول الأبعاد الفلسفية والجمالية للخط الإيراني الإسلامي وتحليله التاريخي، وشرحنا بالتفصيل أنواع الخطوط الإيرانية الإسلامية باستخدام المصادر التالية في نهاية المقال.

الكلمات المفتاحية: الخط، الخط الإيراني الإسلامي، الخط والمخطوطات

Abstract. In its initial definition, the script speaks of a system that exists between a set of signs to convey a message and record language. The signs that make up the script are symbolic and have a different level of abstraction. Some are closer to paintings and some have only a conventional form to communicate and deliver a specific message. Like many symbolic systems, the Iranian-Islamic script has seen adventurous and surprising developments throughout history. In this article, we have tried to deal with the philosophical and aesthetic dimensions of Iranian-Islamic calligraphy, along with its historical analysis, and explained in detail the types of Iranian-Islamic scripts using the following sources at the end of the article.

Keywords: script, Iranian-Islamic, calligraphy and manuscripts.

Аннотация. В своем первоначальном определении письменность означает систему, существующую среди наборов знаков для передачи послания и записи. Знаки, составляющие письменность, символичны и имеют разный уровень абстракции; некоторые схожи с живописью, а некоторые имеют лишь условную форму для передачи определенного послания. Как и многие символические системы, ирано-исламская письменность на протяжении всей истории переживала удивительные изменения. В данной статье мы попытались рассмотреть философские и эстетические аспекты персидско-исламской каллиграфии, провести исторический анализ и подробно объяснить типы письменности, основываясь на источниках, данные указанные в конце статьи

Ключевые слова: письменность, Ирано-исламская письменность, каллиграфия и рукописи.

INTRODUCTION

The origin of calligraphy, which is a means of conveying messages and concepts, may have a history close to the beginning of human history. The art of calligraphy was also created under the influence of the phenomenon of calligraphy, which is the result of human imagination in writing letters and words, and this makes the calligraphy beautiful, pleasant and lasting. Calligraphy in the Islamic world can be considered as the most significant art in the area of Islamic lands and as a common artistic language for all Muslims. The art of calligraphy has always had a special value for Muslims. Because in

the foundation, it is considered the art of embodying the word of revelation. They used beautiful calligraphy not only in copying the Qur'an, but also in most arts. Islamic calligraphy is certainly the most significant Islamic art known so far. Being close to the words of the Quran and writing this divine miracle has created the opportunity for calligraphy to reach its perfection under the umbrella of Islam. At the beginning of the fourth century, in the year 310 AH, Ibn Moqla Baydawi Shirazi created scripts that became known as six scripts or Aqlame Sette. In fact, these scripts were chosen by him from among various items and he took initiatives in beauti-

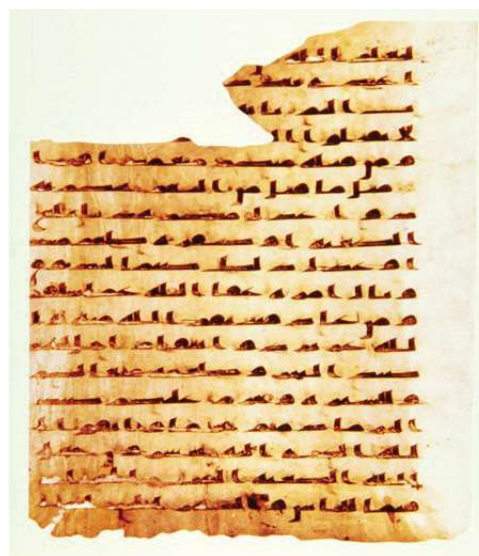
fying and codifying their proportions. These scripts, which are also known as “Usul scripts”, are: Muhaqqaq, Reyhan, Thulth, Naskh, Raqqa and Toqiq. Their distinction is the difference in the shape of letters and words and the ratio of surface and circumference (straight or curved movements in the shape of letters) in each. Style in English is derived from the Latin word stylus, which was used in writing on public tablets and represented the style or quality of handwriting. Also, style does not have much history in the analysis of the use of this word and its similar words such as method, school, method in the field of methodical criticism of the art of calligraphy. Sometimes the method is used to describe the calligrapher’s personal method, the values that show his ability to write a pen. In writing this article, we explained in detail the types of Iranian-Islamic lines using the following sources at the end of the article.



Muhaqqaq script:

Muhaqqaq script is one of the important methods of Islamic calligraphy and one of the six scripts whose invention or organization is attributed to Ibn Muqalla. Some calligraphers have called Muhaqqaq’s calligraphy the father of (Arabic) calligraphy. This script is one of the original Islamic lines. Muhaqqaq script is the closest script to simple Kufi. In this font, the shapes of the

letters are uniform, uniform and standing, so to speak, upright and large, with regular intervals and no interference between the letters. Muhaqqaq means high and proven. The Muhaqqaq script became famous during the Abbasid period and was used in writing the Holy Quran, but its popularity has been from the calligraphy period of Ibn Bawab (413 AH), when most of the Qurans and parts of poems were written with it, and this tradition It was popular until the 11th century that it was used in writing Qurans and sometimes Diwan poems. Since then, its popularity gradually decreased until today, when its author and seeker have become rare, so that it is written only for fun and variety. Maybe the reason is the slowness of writing it, because this script is better than many other scripts in terms of beauty and clarity, especially the Rehani line. “Mahmoud Yaraz”, the author of the book “Muftah al-Katabat al-Qadimah”, has an opinion about this: “On the occasion of the similarity of some letters of Muhaqqaq to Thulth, Muhaqqaq gradually fell out of favor and was replaced by Thulth and Reyhani...”



Initial Kufi:

Early Kufi was used in writing the Quran for three hundred years from the second half of the second century of Hijri. Kufic script was first without syllabic signs and dots, and then Abu al-Aswad Dauli put phenotypic signs on it and it was punctuated by Nasr bin Asim and Yahya bin Yamar. Early Kufi is often made up of horizontal and vertical straight lines, and the letters around them are visible to a small extent. Another feature of this script is the similar shape of the letters, which makes it difficult to distinguish the letters from each other. In early Kufi, the contrast of straight horizontal and vertical movements with curved movements can be seen prominently. The structure of some letters is written flat and with a thickness almost close to each other, and parallel sides are used in some letters. Compactness and spaciousness in writing are other characteristics of Kufi script. Sometimes there is a significant gap between the letters in such a way that part of a word is in one line and part is in the next line. In some others, the negative space between the letters is so small and compact that it is seen as a thin line and has a clear contrast with the long lines and connections.



Kofi script:

With the spread of the Arabic script and the use of the Arabic alphabet, a large number of identical letters appeared, which made it difficult to distinguish them from each other. But in the second half of the first century A.H. other signs and symptoms became popular. At the same time, the sign of short vowels (fatah, zameh, kasreh) was named movement. Other distinguishing signs that almost a century passed until the completion of these innovations. It has been said that one of those who tried to point this line was Abul Soud Doli. In short, it can be said that examples of Kufic script, whose points and signs are similar to today's types, were mostly written in the 5th and 6th centuries of Hijri.

For five centuries after the Arab conquest in Iran, the Kufi script was basically used for writing the Quran and decorative works in various buildings, containers and books, and the use of decorative Kufi (Mushjiri) reached its highest artistic peak in Iran.

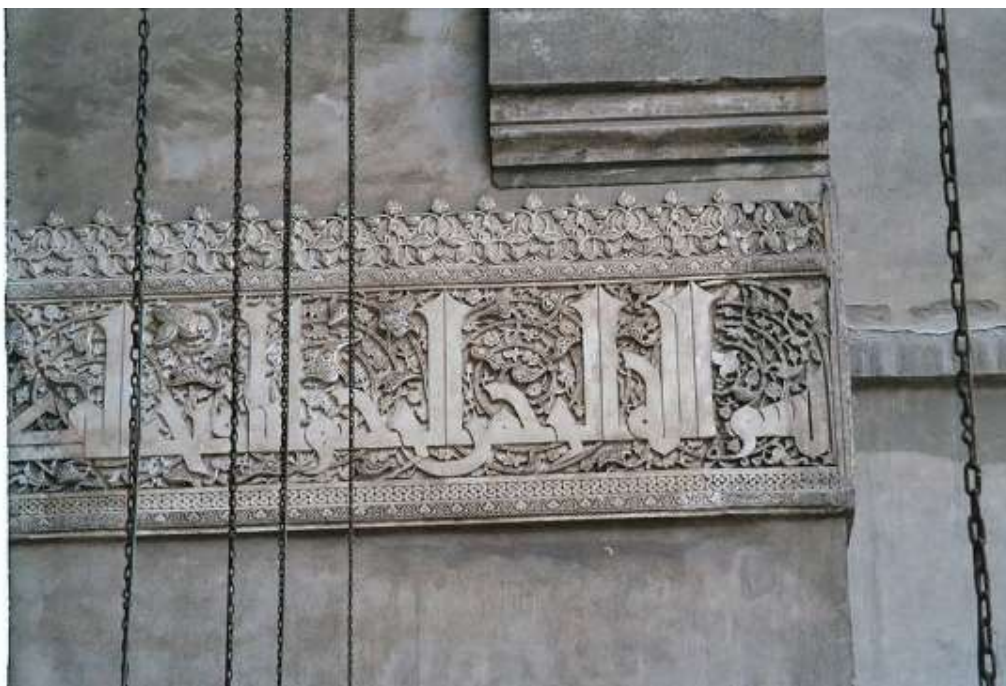


The name of the Kufi script is taken from the city of Kufa, and it is one of the items with which the Qurans were written. The origin of the Kufi script is known from the Musnad. There are various sayings about the name of the Kufi script and its origin. There was Kufe, but it was probably spread from Kufe. The first Islamic writing style in which elegance and beauty is evident is the Kufic script. However, the Qurans and fragments found in this script indicate that they did not follow a single style and even their two versions are not similar, and it seems that researchers used the word Kufi to refer to the first writing styles of the Quran, while Kufi became obsolete very soon. For this reason, many of these items should be known as Abbasid style.

Although the new opinion rejects the relationship between Maghrib script and Kufic script and it should be introduced in the form of the new Abbasid style, Eastern Kufic is classified into three original Ara-

bic, Iranian and mixed groups, which have different types in terms of use: simple Kufic used for writing text. It is used, decorative kufi, which is an ornamental script and used to decorate books, buildings and objects, and it has different types, and building kufi or maqeel, which is written based on an angular geometry, and its main form is branched from brick, so it is rectangular or square.

The Iranian style of Kufi is also referred to as Piramouz, the popularity of Kufi continued until the fifth century AH, but some sources have considered the beginning of its decline in the middle of the second century. Kufic script was common until the 7th and 8th centuries AH and fell into oblivion in the 11th century, although it never lost its decorative use. Maaqli style is a simple form of Kufic calligraphy, including straight and smooth lines that are lined up horizontally or at an angle of 180 degrees or sharp angles. The Kufic script has two outstanding styles: one of them that was used in calligra-



phy books, which had a very simple shape, most of which consisted of circles and the rest of which included smooth and uniform lines. When it was used for decoration, it was called moshah or decorative, and when it was used in buildings, it was called banai and maqali, and its legibility depended on its design. In the examples found in Kufic script, the scripts were written separately, then connected with lines as thin as hair, with the corner of the pen. Some researchers today mention this style as a separate style and consider it similar to the writings of the Pahlavi and Avesta eras and call it Kufi script in Iranian style.



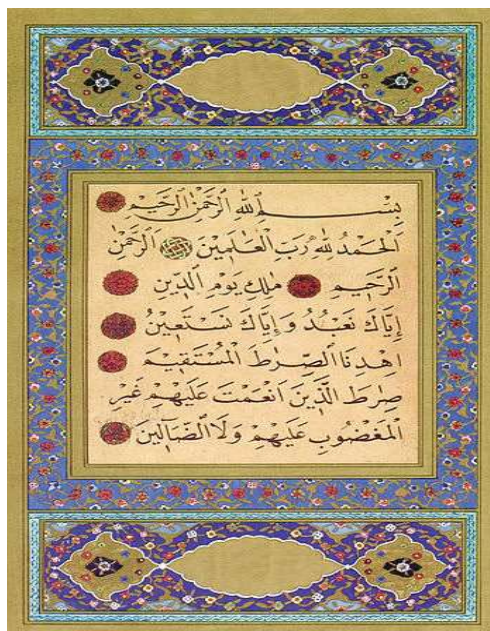
Naskh script:

The history of this type of script is also based on the Kufic script and goes back to the beginning of Islam, but in the older sources there is no mention of the Naskh script among other items. Probably, the word “Naskh” was used for the “Naskh” font before Ibn Muqlah.

Iranians used this script a lot, even in their daily writings. In some ways, this type of version was used, it had no similarity either to its old type or to its new style. The oldest example of it is a page of the document of the transfer of a piece of land,

which seems to have been written in 401 AH/1010 AD. However, in the sixth century of the lunar calendar, there are examples of the Naskh font, which show the movement of this font towards becoming geometric and establishing more precise rules. In this period, the shape of this font found a special identity in non-religious texts and Quran writing, and the writing font, like other items, was found in areas far from the center of local practices.

The creation of calligraphy style or styles can be seen in the entire history of calligraphy, but it is abundant in the third to seventh centuries of AH, something like the use of accent in the language that has decreased over time.



The seventh century is the most important century in the history of calligraphy and this importance is due to the presence of Yaqt Mustasimi. In this century, Naskh completely finds its independent character, although before Yaqt and at the same time,

the Naskh font was common in Iran for writing the Quran and other copies, and next to the Taaliq font, it was the most widely used font for writing, either as a secondary pen, or as a The title of the main font of the Qur'an, because in this century the Naskh font is established as the font of the Qur'an along with Mohaghegh, Rehan, and Thulth. It seems that the presence of Yaqut plays a decisive role in this age and he is the most important turning point in the life of the calligraphy. In the beginning, the Naskh script was parallel to the Kufic script, but later, when the Kufic script acquired an artistic aspect, the Naskh script became a means of communication.

Middle Naskh script:

At the end of the Safavid era, Ahmad Neyrizi made changes in the script and presented another style, which is known as Iranian script and has been popular until today. The new version is not normally embellished and gilded except when this script is used in inscriptions and short texts.



New Naskh script :

The new version, whose common printed examples are called the middle script, has become popular and developed for many printing works. This script is the one used to write the Quran and various books, newspapers and monthly magazines that are now being printed in Iran, Afghanistan and Arab countries.

Muhaqqaq font:

This font was invented at the same time as the beginning of the Abbasid government in Iraq, and it was also called Iraqi and Waraqi, and it is the first script that Ibn Moqla defined geometrically and systematically. Also, in general, the items that have softer angles than Kufi were also called Muhaqqaq, and in fact, it is an evolution of the Kufi script. This script is very simple despite its greatness and glory. The size of its letters is large and the space between its words is normal, and it was used to write the Quran and other valuable books. During Mamun's caliphate, this font was one of the branches of the presidential font, and it is suitable for the desired style of the scribes in writing property documents, correspondence of kings and records. Basically, the condition of writing a scholar, as can be seen from the meaning of its name, is to try to write letters correctly and completely.



Muhaqqaq font has been the most popular pen for writing the Quran from the 4th to the 8th century AH, and the most beautiful Qurans were written with this font in the 7th and 8th centuries. Muhaqqaq can also be turned into a coarse font and has been used in inscriptions as well. The 11th century is the end of the popularity and life of the author's pen.

Reyhan pen:

Reyhan has been considered as a derivative of Naskh, but based on the shape of the letters and its combinations, it is closer to Muhaqqaq and even more elegant than that. Reyhan is one of the items that Ibn Muqalla listed as one of the eight items, and it is also called Reyhani, and it is taken from the Muhaqqaq. But some have considered Ibn Bawab as its originator. Reyhan is actually taken from the Muhaqqaq, but with different coordinates in the size of the letters and in the direction of fitting with a font that is suitable for writing.



Reyhan script:

This font has many characteristics of the Muhaqqaq font, but the pen movements and the shape of the letters are thinner and more elegant, and shorter horizontal movements can be seen in them. At first glance, Muhaqqaq and Reyhan's script is similar to Thulth script, but in fact, there are very clear differences in the shape of their letters.

Muhaqqaq and Reyhan script was used to write the Qur'an in many Muslim countries until the 10th and 11th centuries, and its most valuable feature was its legibility. But maybe because it had to be written slowly and consequently it took more time, it gradually lost its usage. In any case, Reyhan's line was used for a longer period of time than Muhaqqaq script.



Thulth font:

This script is derived from a style called Jalil script and Shahane script which was derived from Kufi script. The Thulth script is one of the items that have been considered common pens since the 2nd century of Hijri, and in the time of Ibn Muqlah, it was known as a scroll or record pen, derived from Jalil's pen, and used in the court system to write royal decrees. The root of Thulth has also

been considered to be the pen of Naskh, which does not seem to be correct. Ibrahim Shajari or Segzai, a contemporary of the Caliphate of Mansur, is also mentioned as the inventor of this script.



Thulth script:

There have been many opinions about why the Thulth script was called as one third, but the most acceptable of them is Ibn Muqla's opinion, which says: in Thulth script, two thirds of the line are straight and smooth, and one third is circular, and in Thulth, one third is straight and Two thirds round.

The size of the letters in the upper third and the curvature of the letters are also large. Also, some letters have multiple combinations. These characteristics have strengthened the decorative feature of Thulth and made it the most used as a decorative element in the Qur'an script and since the 6th century AH in inscriptions in Islamic buildings and architecture.

The Thulth font is increasingly used in inscriptions from the Ilkhanid period. The peak of inscription writing with the Thulth pen is from the Timurid to Safavid period, especially from the end of the 10th century to the beginning of the 12th century AH.

Toghih font:

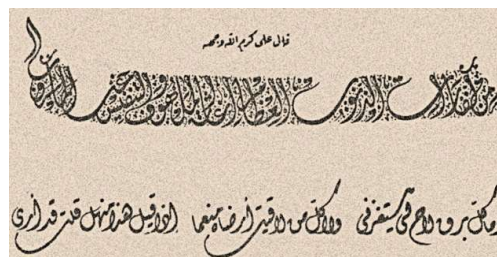
This script is derived from the Thulth script, and its name means signature because in the Middle Ages, this script was used to write orders, send messages and certificates.

Toghih was a short command of the king, which was written by the court secretary in response to letters. This custom prevailed in the Caliphate, the writing was called Toghih and the author was called Sahib Toghih.

The calligraphy pen is taken from the script of Abbasid caliphs and it is said that it was founded by Muhamban Khazan. Toghih was more common in writing decrees than other items in the Fatimid court.

Raqqa script:

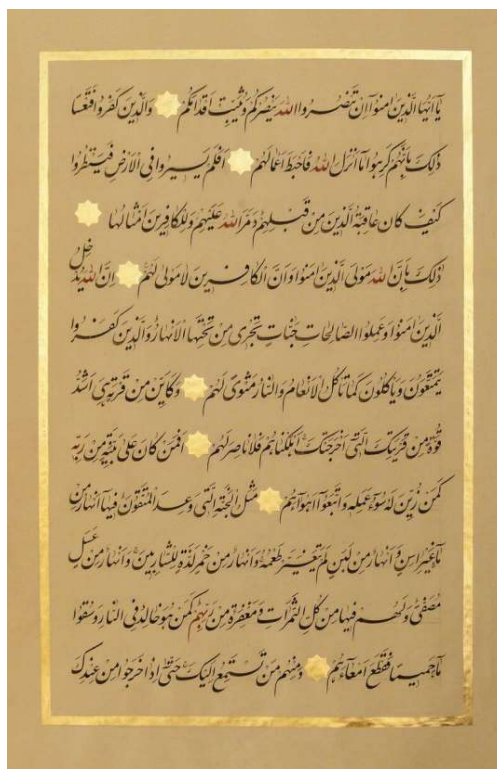
Raqqa is derived from Raqqa which means to patch, it was used in the time of Fatemiyoun to request an address to the Diwan. This script was from the sequence and the modified form of signature and was written as a simple script to save time and space for writing short messages. Raqqa is a Thulth, and according to its use and the need for writing speed, it has features such as connections, smaller size of letters, etc.



The difference between Raqqa and Toghih is that the smaller Raqqa is more delicate. Movements on the patchwork and additional decorations are usually not used in it. The titles and divisions of the Qur'an and other books, as well as the date of writ-

ing and the names of their calligraphers, were not written with this script. Raqqa was widely used in the Middle Ages in most Islamic countries.

Persian script, from the 5th century BC. It underwent some changes. In addition, due to the improvement of Iranian fonts, a script called “suspension” (which means “suspended”) was used, which included factors and a number of elements of Naskh, Toghhih and Raqqa’. In the middle of the 7th century A.H., this script was used for writing books and poems, and in the 8th century A.H., more reforms were made in it. In the suspension line, separate words and letters could be connected together, and this feature helped a lot in shorthand writing and official correspondence. For the first case, it was good and correct, but it was rarely used, and it was called “broken suspension” (it means easy and unpretentious suspension) and sometimes it was also called “text message” or “correspondence”. Today’s writers often call the suspension line or its simplified form “Tresl”. After the suspension line became popular, Ottoman Turks and Egyptians made many modifications in it. Their style, due to its use in official business, was called “Diwani”, which is still used in Arab countries in two forms, “jali” (coarse) and “khafi” (fine)



Nastaliq is one of the Persian calligraphy methods. This word, as mentioned in Takhrees, patches and poems, is derived from the two words Nasakh and Tta’aliq. Nastaliq script is the second special script of Iranians. The appearance of Nastaliq after the Mongol invasion and during the Ilkhanate period was accompanied by tremendous transformations in Iranian painting, and these two transformations took place at the same time and in the golden age of Iranian art, and therefore it is not correct to examine one without paying attention to the other. Nastaliq grew up in an environment where Iranian painting found its definitive form in the works of Ahmad Musa in the first half of the 8th century. Most likely, the first Nastaliqs appeared around the end of Ahmad Musa’s life at the same time as the beginning of Mir Ali Tabrizi’s rise in the beginning of

the second half of the 8th century AH and in a large part of western Iran. There is no indication that Nastaliq was founded before the second half of the 8th century. Although most of the researchers considered Mir Ali Tabrizi to be the author of this script, there is no reliable information about this and only Sultan Ali of Mashhad said that Mir Ali was the author of this script. The signs give the conclusion that Nastaliq was not created all at once by one person and its emergence was gradual, and probably Mir Ali Tabrizi defined its rules and principles for the first time, and that is why he was called the author of Nastaliq.

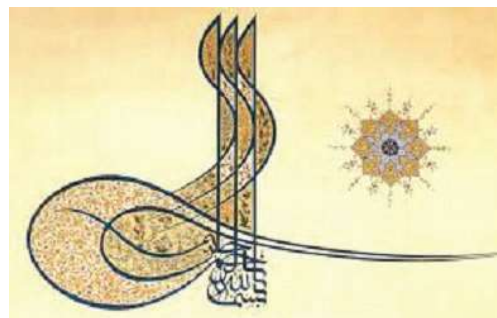


Shekaste-Nastaliq is one of the newest script and the most beautiful type of Iranian calligraphy, which was invented in the early 11th century of the lunar calendar. Because most of its forms were derived from breaking and abandoning the Nastaliq script, it be-

came known as broken Nastaliq (Shekaste-Nastaliq). This script can be considered the most Iranian among the different script of Islamic calligraphy.

On the other hand, Shekaste- Nastaliq contains details of the suspension script, which is used by scribes in stenography. In fact, Shekaste- Nastaliq is a bridge between fluency and fast writing, suspense and elegance and beauty of Nastaliq.

In the middle of the 8th century of Hijri, Iranian calligraphy stepped into one of its most excellent periods and three types of Iranian calligraphy, namely “Taliq”, “Nastaliq” and “Shakste Nastaliq” became prominent. Scripts whose alphabet is derived from the Arabic alphabet, but its works should be considered as special innovations of Iranians.



“Tughra line” is a type of decorative line that has been common since the Seljuk period in Iran, and it is an arc-shaped line that was drawn in a special way above the orders of the kings, between the sign of the Sultan and “Bismillah”.

In the past, the Sultan’s name and title were written in the form of Toghra on the head of the letter, and this line was actually a seal that was written in a complicated manner, and all lines such as Naskh, Thulth, Diwani and Nastaliq were used in making Toghra.

This method of calligraphy and combination of lines is composed of several vertical lines leading to a nested and parallel arch, which are often painted with gold or silver in the form of a bow, similar to the charters and rulings of the rulers in the past.

In recent centuries, the Toghra calligraphy has been given a suitable and beautiful form by Ottoman calligraphers (modern Turkey).

A person who knew the art of correct and beautiful Togra writing on a royal charter was called “Toghra Kash” or “Toghra Novis”.

Summary:

The calligraphers and those who have discussed in this field have considered the

main types of calligraphy into 6 kinds, which came out of the Naskh script, and the Naskh script is the mother of other scripts. The script is also divided into the old version and the new version, and the main scripts consist of six ones, or according to calligraphers, the elements, which consist of Raqqa, Thuluth, Naskh, Reyhan, Mo-haqqaq, and Toghihi. Their fantasy types are Toghra, Zulf Arous, Valreza Zoda, Moqramat, Tahreer, Moqli, etc. They have also invented five sub-scripts, which are Taaliq and Shekaste-Nastaaliq, Nastaaliq, Shekaste.

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