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## Arabic calligraphy art

A calligrapher at work

You are currently using an older browser and your experience may not be optimal. Consider upgrading. learn more. The artistic practice of calligraphy in basmal Islamic contexts in 18th-century Islamic calligraphy from the Ottoman region, Thuluth script Calligraphy Arabic Chinese Georgian Indian Indian Korean Korean Mongolian Tibetan Tibetan Western vte Islamic calligraphy is an artistic practice of handwriting and calligraphy, in languages using the Arabic alphabet or letters derived from it. It includes Arabic, Persian, Ottoman, Afghan,[1][2][3] Pakistan[4] and Indian calligraphy. [5] [6] It is known in Arabic as khatt Arabi (خط عربي), which translates to Arabic line, design or construction. [7] The development of Islamic calligraphy is strongly linked to the Qur'an; chapters and exclamations from the Qur'an are a common and almost universal text on which Islamic calligraphy is based. Although the Koran has not explicitly banned artistic depictions of humans and animals, paintings are traditionally limited in Islamic books to avoid idolatry. In the ancient world, however, artists would often circumvent this ban using threads of fine writing to construct lines and images. Calligraphy was a valued art form, even as a moral good. The ancient Arabic proverb illustrates this point emphatically stating that Purity of Writing is the purity of the soul. However, Islamic calligraphy is not limited to strictly religious subjects, objects or spaces. Like all Islamic art, it encompasses a diverse array of works created in a wide range of contexts. [9] The prevalence of calligraphy in Islamic art is not directly related to its non-figural tradition; instead, it reflects the centrality of the notion of writing and written text in Islam. [10] It is important, for example, that the Islamic prophet Mohammed is associated with saying, The first thing God created was a pen. [11] Islamic calligraphy evolved from two main styles: Kufic and Naskh. There are several variations of each of them, as well as regionally specific styles. Arabic or Persian calligraphy is also embedded in modern art, starting with the postcolonial period in the Middle East, as well as the newer style of calligraphyphite. Instruments and media The traditional instrument of Islamic calligrapher is qalam, a pencil usually made of dried reeds or bamboo. Ink is often colored and selected so that its intensity can vary greatly, creating dynamism and movement in letter shapes. Some styles are often written using a pencil with a metal tip. Five main Arabic calligraphy italic styles: NaskhNasta'liqDiwaniThuluthReqa Islamic calligraphy can be applied to a wide range of decorative media besides paper, such as tiles, containers, carpets and stone. [6] Before paper appeared, papyrus and parchment were used for writing. During the 9th century, the influx of paper from China revolutionized calligraphy. While In Europe, several dozen volumes are precious, libraries in the Muslim world regularly contained hundreds and even thousands of books. [5]:218 For centuries, the art of writing has fulfilled a central iconographic function in Islamic art. [12] Although the academic tradition of Islamic calligraphy began in Baghdad, the centre of the Islamic empire throughout much of its early history, it eventually spread as far away as India and Spain. The coins were another support for calligraphy. Starting in 692, the Islamic caliphate reformed the Coin of the Middle East by replacing Byzantium Christian images with Islamic phrases inscribed in Arabic. This was especially true for dinars, i.e. high-value gold coins. In general, the coins were printed with quotes from the Qur'an. By the tenth century, the Persians, who had converted to Islam, began weaving inscriptions on silk with an elaborate pattern. So precious were textiles with Arabic text that the Crusaders brought them to Europe as prized possessions. A notable example is the Suaire de Saint-Josse, which is used to wrap the bones of St Josse at St Josse-sur-Mer Abbey, near Caen in northwest France. [5]:223–5 Because Islamic calligraphy is highly valued, most works follow examples set by well-established calligraphers, with the exception of secular or contemporary works. In the Islamic tradition, calligraphers received extensive training in three phases, including studying the models of their teachers, to obtain certification. [11] Styles Kufic 9th century Qur'an, an early kufic example from the Abbasid Period Bowl with Kufic Calligraphy, 10. Brooklyn Museum Main Article: Kufic Kufic is the oldest form of Arabic script. The style emphasizes rigid and angular strokes, which appear as a modified form of the old Nabataean script. [13] Archaic Kufi consisted of about 17 letters without diacritics or accents. During the 7th century, dicitric markings were added to help readers pronounce the Qur'an and other important documents, increasing the number of Arabic letters to 28 [14] Although some scholars dispute this, Kufic's script was reportedly developed at the end of the 7th century in Kufa, Iraq, after which he takes his name. [15] The style later developed in several variants, including floral, phony, knitted or intertwined, mapped and square kufic. Due to its flat and neat style of letters, Kufic is often used in decorative stone carving, as well as on coins. [16] This was the main scenario used to copy the Qur'an as of 8 October 1945. However, it continued to be used as a decorative element for contrasting superseding styles. [17] There were no kufic scenario usage rules set; the only common feature are angular, linear shapes of the characters. Due to the lack of standardisation of early Kufica, the script varies greatly between regions, square and rigid shapes to floral and decorative. [18] Common varieties include [18] square Kufic, a technique known as banna'i. [19] Contemporary calligraphy using this style is also popular in modern decorations. Decorative kufic inscriptions are often imitated in pseudo-kufics in Middle Age and Renaissance Europe. Pseudo-kufics is particularly common in Renaissance depictions of people from the High Land. The exact reason for the inclusion of pseudo-Kufica is unclear. Westerners seem to have mistakenly linked 13th-14th-century Middle Eastern scripts to writing systems used in Jesus' day and thus considered it natural to represent early Christians in collaboration with them. [20] Naskh Muhaqqaq scenario in the 14th century Qur'an from the Mamluk dynasty Main article: Naskh (scenario) The use of italic scripts coexisted with Kufic, and historically italics have typically been used for informal purposes. [21] With the rise of Islam, a new scenario was needed to match the pace of conversion, and a well-defined italic called naskh first appeared in the 10th century. Naskh translated means copying, because it has become the standard for transcribing books and manuscripts. [22] The scenario is the most omning among other styles used in the Qur'an, official decrees and private correspondence. [23] This became the basis of the modern Arab press. Standardization of style was pioneered by Ibn Muqla (886 – 940 A.D.), and later expanded by Abu Hayan at-Tawhidi (died 1009). Ibn Muqla is highly regarded in Muslim sources about calligraphy as the inventor of naskh style, although this seems to be wrong. Since Ibn Muqla wrote with a distinctly rounded hand, many scientists have drawn the conclusion that he founded this scenario. Ibn al-Bawwab, a student of Ibn Muql, is actually believed to have created this scenario. [22] However, Ibn Muqla has established systemic rules and proportions for letter formatting, with the exception of aliph as x-height. [24] The naskh variation includes: Thuluth was developed during the 10th century and later refined by Ahmad Tayyib Shah. The letters in this scenario have long vertical lines with wide spacing. The name, meaning third, refers to x-height, which is one-third 'aliph.' [25] Reqa is a handwritten style derived from Naskh and thuluth, first appearing in the 10th century. The shape is simple with short strokes and small flowering. [26] Muhaqqaq is a magnificent style used by successful calligraphers. It was considered one of the most beautiful scenarios, as well as one of the most difficult to execute. Muhaqqaq was commonly used during the Mamluk era, but its use became largely limited to short phrases, such as basmallah, from the 1