

Journal of Islamic Thought and Civilization (JITC)

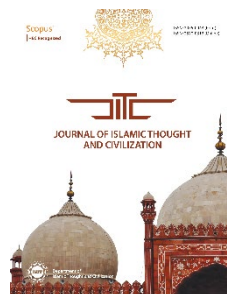
Volume 13 Issue 2, Fall 2023

ISSN(P): 2075-0943 ISSN(E): 2520-0313

Homepage: <https://journals.umt.edu.pk/index.php/JITC>



Article QR



Title: Artistic Signature's Aesthetic Consistency and Differentiation in Arabic Calligraphy

Author (s): Ali A. Mohsen, Wissam K. Abdul Amir, Amin A. Yassin Al-Nouri


Affiliation (s): University of Baghdad, Iraq

DOI: <https://doi.org/10.32350/jitc.132.05>

History: Received: June 11, 2023, Revised: August 21, 2023, Accepted: October 26, 2023,
Published: December 06, 2023

Citation: Mohsen, Ali A., Wissam K. Abdul Amir, and Amin A. Yassin Al-Nouri. "Artistic Signature's Aesthetic Consistency and Differentiation in Arabic Calligraphy." *Journal of Islamic Thought and Civilization* 13, no. 2 (2023): 70–85.
<https://doi.org/10.32350/jitc.132.05>

Copyright: © The Authors

Licensing:  This article is open access and is distributed under the terms of [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/)

Conflict of Interest: Author(s) declared no conflict of interest



A publication of

Department of Islamic Thought and Civilization, School of Social Science and Humanities
University of Management and Technology, Lahore, Pakistan

Artistic Signature's Aesthetic Consistency and Differentiation in Arabic Calligraphy

Ali A. Mohsen*

Wissam K. Abdul Amir

Amin A. Yassin Al-Nouri

Department of Arabic Calligraphy and Ornaments,
College of Fine Arts,
University of Baghdad, Iraq

Abstract

The artistic signature of calligraphers has been regarded as a significant aspect of Arabic calligraphy since its inception. As the art form evolved and acquired an aesthetic dimension, the artistic signature became an integral part of this dimension. The calligrapher failed to include his name on the frames, a practice that has become customary among calligraphers nowadays. This tradition allowed to trace the evolution of Arabic calligraphy and identify certain gaps in the calligraphy composition. Additionally, the inclusion of calligrapher's name contributes to the achievement of visual balance within the calligraphy composition, signifying consistency or formal separation. The current study concentrated to investigate the aesthetics of artistic signature in Arabic calligraphy, comprising of four parts. These parts include the research problem, its significance, objectives, area, and the definition of key terminologies. The current study analyzed a total of 25 samples, out of which 5 were selected for further analysis. The researchers appointed a descriptive approach to examine the sample models thereafter, the implementation of artistic signatures varied across the models, with the utilization of calligraphy, (*Al-Ijaza*, *Kufi*, *Ta'liq*, *Divāni*, and *Raq'a*). Alterations in the structure and measurement of certain signature letters facilitated the creation of shorthand, which reduced the spaces within the signature structure and achieved formal closure. Additionally, the placement of signatures was distributed among different locations.

Keywords: alterations, Arabic, calligraphy, artistic signature, consistency, differentiation

Introduction

The concept of a signature is inextricably related to an individual's need in order to validate their identity, possession, and cultural background. The art of Arabic calligraphy has facilitated the evolution of the signature, imbuing it with functional, aesthetic, and semantic attributes as the calligraphers documented their artistic accomplishments through their signatures. This practice has become a recognized tradition among calligraphers. As the notion of calligraphic formations became more developed, the signature form underwent a transition from a calligraphy configuration to another form. The creation of a concise and compelling artistic signature is a significant representation of an individual's identity. One of the key characteristics of such a signature is the interweaving and merging of its letters, resulting in some of them becoming highly abbreviated and challenging to decipher. Calligraphers, therefore place great emphasis on the positioning of their signatures within the calligraphy structure, recognizing their active and integral role in the overall composition. The artistic signature is a complement of formation that undergoes multiplication of calligraphies and variation of forms. It serves as an active element in the documentation of calligraphy structure, and is crucial in the comprehensive analysis of this concept. The significance of the current research lies in its elucidation of the interplay between consistency, divergence, and the signature's structural composition. The signature holds significant artistic and aesthetic value, as it serves to technically and artistically define the calligraphic structure. Additionally, it is essential to

*Correspondence concerning the article should be addressed to Ali Abdul Hussein Mohsen, University of Baghdad, College of Fine Arts, Department of Arabic calligraphy and ornaments, Iraq, ali.a.@cofarts.uobaghdad.edu.iq.

introduce the calligrapher and list their accomplishments. During the time frame of 1405 AH (or 1984 AD) to 1444 AH (or 2023 AD), significant calligraphers emerged in Iraq, Egypt, Saudi Arabia, and Syria. These individuals demonstrated exceptional skills and artistic prowess, producing calligraphic works having exceptional quality and aesthetic value.

2. Aesthetic Consistency and Separation Between Meaning and Significance

The term "consistency" has been predominantly appointed as a linguistic concept within the text of linguistics. It pertains to the principle of textual coherence, which is achieved through a series of grammatical and lexical relationships that ostensibly connect various components of a sentence. These properties of consistency facilitate a methodical examination of the interweaving patterns within a text.¹ The adoption of this standard is widely regarded as crucial for the study of the texts approach, as it utilizes various methods and techniques to ensure the cohesive entity of the text.

The effective relationship between text and calligraphy in visual arts is attributed to the close association between written or spoken syllables and calligraphy as a decorative element that prioritizes aesthetic form. Calligraphy serves to encase the text and subject its letters to specific rules and structural characteristics, ultimately achieving the intended effect sought by the calligrapher. The combination of semantic and formal elements is integral to Arabic calligraphy. The interpretation of one element is dependent on the interpretation of another, with each element supporting the other. This interdependence creates a semantic relationship that contributes to the overall structure of the composition. These relationships function as links that enhance the consistency and cohesion of the composition. The concept of coherence in discourse pertains to the examination of relationships between elements and the identification of a range of potential connections between them. Coherence is concerned with the formal cohesion of a text from its beginning to its end and it assesses the degree of harmony that arises from the interdependence of its constituent elements. Therefore, it is imperative to examine the artistic signature of the calligrapher as a crucial and dynamic component of the calligraphic accomplishment. In order to maintain coherence, there must be instruments that facilitate its utilitarian, aesthetic, and semantic significance. These instruments include the following:

2.1. Referral

The inclusion of two elements, that is, the assignee and the assignee enable this interaction, which is seen as an effective link in determining the consistency of the function of signature since it serves as both definition and documentation at once. Resultantly, it is clear that most works of art accurately cite their sources because they are inscribed with names and dates in books, papers, and calligraphic paintings.² Moreover, the stages of intonation he underwent, the growth of the calligrapher himself, and an inventory of the works he completed at a certain time could be considered as a topic for future studies for both science and the arts.³

¹Robert Alexy, and Aleksander Peczenik, "The Concept of Coherence and Its Significance for Discursive Rationality," *Ratio Juris* 3 no. 1 (1990): 130-147.

²Adil Saadi Fadhil Saadi, Wisam Jasim Hussein Banana, and Khudheir Abbas Delly, "Spatial Contrast of the Characteristics of Iconic Compositions in the Thuluth Calligraphy," *PalArch's Journal of Archaeology of Egypt/Egyptology* 17, no. 10 (2020): 594-607.

³Duaa Mohammed Ashari, "The Role of Arabic Calligraphy in Displaying the Aesthetics of Linear Configurations in the Kiswah of Kaaba," *Journal of Islamic Thought and Civilization* 12, no. 2 (2022): 242-254.

2.2. Replacement

According to⁴ substitution refers to the act of replacing one element with another while maintaining consistency through the tribal relationship between the substituted and the replaced elements. The substituted element occupies the position of the replaced element and acquires some of its characteristics. Therefore, the signature serves as a means of inferring information.

Through it, the era of the calligrapher, his home country, and contemporary calligraphers, his calligraphic school, the characteristics of his artistic style, and the jobs he occupied, (and the paintings of senior calligraphers are of quality and proficiency, which enables the experienced and know-how only to know its author without referring to his signature, despite the difficulty that lies in The fact that Arabic calligraphy is subject to one rules and this is not available to everyone).⁵ Moreover, it is customary for a calligrapher not to put his signature on his artistic achievement except after obtaining the permission of his teachers from whom he took the arts and principles of calligraphy. (Therefore, only the one who holds a license is someone who is granted the authority to put the phrase of his books and the one who is authorized to put the signature from himself is motivated by moral responsibility).⁶ For this, the calligraphers seek to lower their signatures on their various achievements, whether immovable or movable, in religious and civil architecture, as well as the Noble Qur'ān, as in Fig. (1).

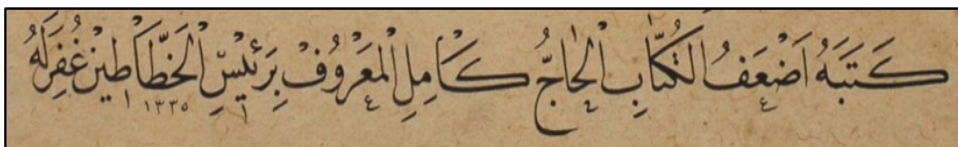


Figure 1. Signature of the calligrapher (1335 AH) (*Ahmed Kamel 1278 - 1360 AH/ 1861 - 1941 AD*)

2.3. Deletion

The purpose of omission in calligraphy is to eliminate an element without providing a replacement. Through this exclusion, the recipient can infer the interpretive significance of the omitted element. In some cases, signatures may be abbreviated or the calligrapher's name partially be erased, yet still indicated to guide the recipient's memory and knowledge of the calligrapher's history. The omission creates a gap that motivates the recipient to seek out what may occupy and complete it.⁷ Certain signatures were inscribed by utilizing a solitary letter from the calligrapher's name, frequently the initial letter of their given name. This practice is regarded as a form of distinctiveness and confidentiality, as depicted in Fig. (2, 3).

⁴Brigitte Miriam Bedos-Rezak, "Medieval Identity: A Sign and a Concept," *The American Historical Review* 105, no. 5 (2000): 1489-533.

⁵Iyad Hussein Abdullah, *The Art of Design- Philosophy, Theory, Application* (Sharjah: Department of Culture and Information, 1st Edition, 2008).

⁶Furat Jamal Attabi, Amin Abdel-Zahra Yassin, and Aram Mohamed Hussein, "The Aesthetic and Artistic Values of Textiles in the Islamic Era," *Journal of the College of Basic Education* 28, no. 114 (2022): 78-92.

⁷Ayad Hussein Abdullah Hussein, *Technical Training for Arabic Calligraphy According to the Principles of Design* (Baghdad: General Cultural Affairs House, 2002).



Figure 2. Signature of the calligrapher (*Haider Rabih Born in 1962 AD*)



Figure 3. Signed by calligrapher (*Daoud Bektash Born in 1963 AD*)



Figure 4. Tughra for the name of the (*Ottoman Sultan Abdul Hamid (1258 - 1337 AH/ 1842 - 1918 AD)*)

The concept of separation pertains to the act of departing from established systems and prevailing practices. This concept provides a fertile ground for formal exploration of rhetorical images. This is because heterogeneous images must either acknowledge their participation in a shared reality or disregard it altogether, regardless of whether they actually share a reality or not.⁸

The process of separating substances or components from a mixture is known as ‘separation.’ The appointed approach involves a visual treatment of the text, with an emphasis on the interplay between the concept and credibility. This enables the calligrapher to enhance their artistic prowess and surpass conventional structures by utilizing the freedom of space to create a novel aesthetic pattern.

The aforementioned division encompasses a citation that pertains to the presumed notions of progress and contemporary society and elucidates the approach of establishing a connection between the artistic elements that are grounded in it and the desired outcome. This statement delineates the transformation that marks the commencement or termination of the active self. The aforementioned paradox denotes the capacity of a dynamic entity to assimilate conflicting elements while retaining its basic character.⁹ The reflection of crystallized awareness and artistic knowledge, pertaining to a tributary, enables the tributary to possess self-awareness and the ability to analyze, harmonize, and engage with its environment.

In order to explore the concept of separation, one must consider its ability to deviate from conventional norms and expectations as well as its formal effectiveness, subject matter, and treatment method.¹⁰ According to disagreement may arise from a desire for distinction or uniqueness, often driven by an artistic purpose that seeks to express a deeper meaning or an emotion. In this context, separation serves as a means to deconstruct and recombine the elements within a new framework, resulting in a transformation of the familiar into something unique that transcends the prevailing patterns and contexts. The legal authority of the signature was established from this point, as evidenced by the distinct composition of the (*Tughra Calligraphy*), as depicted in Fig. (4).

⁸Duaa Mohammed Ashari, "The Role of Arabic Calligraphy in Displaying the Aesthetics of Linear Configurations in the Kiswah of Kaaba," *Journal of Islamic Thought and Civilization* 12, no. 2 (2022): 242-54.

⁹James Williams, *Gilles Deleuze's Difference and Repetition* (Edinburgh University Press, 2013).

¹⁰Bassam Hammo, Sane Yagi, Omaima Ismail, and Mohammad AbuShariah, "Exploring and Exploiting a Historical Corpus for Arabic," *Language Resources and Evaluation* 50, no 4 (2016): 839-61.

This particular feature was unique to the Ottoman Empire and its sultans, who adopted it as a personal emblem and signature. Over the time, due to its widespread use and repetition, the (*Tughra* Calligraphy) became a symbol of their authority, despite the varying identities of its owners. Therefore, it is deemed permissible. According to Alttabi, Bian and Xin,¹¹ the transition, similar and adjacent species to identity that encompasses its results in a truncation and reduction of identities within the genus, as part of a continuous sensory chain. The author posits that an individual's achievement and reference to it can establish a principle of power that commands obedience without justification. This principle is legitimized by returning it to its source. The author also describes artistic signature as a form of presence that introduces and attracts individuals to the owner, even in their absence. This presence provides an indication of appearance and serves as a means of connection to the individual.¹² The citation provided by the user includes the author's last name, year of publication, and page number, which is a common format for academic referencing.

3. Origin and Evolution of an Artistic Signature

The Mesopotamian civilization is characterized by the presence of seals as a notable phenomenon. During its initial stages, the practice involves recording religious rituals and civil ceremonies pertaining to the monarchs and their triumphs through the depiction of such scenes on flat pieces of stones or clay. This technique, commonly referred to as the flat seal, was regarded as an essential personal possession. The practice of using a personal signature as a means of confirming one's rights and distinguishing one's identity within the social structure was initially prevalent among the majority of individuals.¹³ Over the time, this practice evolved to include using a cylindrical shape and expanding its application to encompass the daily transactions and agreements of the society, as depicted in Fig.5 and 6. Consequently, there arose a need to provide evidence of ownership of property to its rightful owners. The origin of this form of documentation can be traced back to the need for identifying the individuals and safeguarding their personal properties. This was achieved by creating impressions on the mouths of jars by using wet clay and subsequently rolling a seal on them to prevent unauthorized access and disposal of the contents. As *Delly and Farman*¹⁴ notes, these seals were instrumental in maintaining accurate records of trade and goods. The Sumerian writers, for instance, utilized tablets with pictorial symbols and numerical figures on one side, while the other side contained the total quantity of each type of goods along with a signature.¹⁵ On page 20 of their work, it can be inferred that.

¹¹Furat Jamal Hassan Alttabi, Xiang Yang Bian, and Xiao Yu Xin, "Artistic Influences Analysis of Iraqi National Costumes," *Advanced Materials Research* 821, (2013): 735-45.

¹²Elite Olshtain, Marianne Celce-Murcia, "Discourse Analysis and Language Teaching," *The Handbook of Discourse Analysis*, ed., Deborah Schiffrin, Deborah Tannen, Heidi E. Hamilton, 707-724, (Blackwell Publishers, 2005), 707-24.

¹³Haider Kadim Sibahi, and Furat Jamal Hassan, "Space Efficiency in the Arabic Calligraphy Panel," *Al-Academy* no. 104 (2022): 73-90.

¹⁴Khudair Abbas Delly, Uday Nazim Farman, "Aesthetic Theory of Arabic Calligraphy in the Islamic Art." *Journal of Nabu* no. 11-12 (2015): 143-173.

¹⁵Leonard Gorelick, and A John Gwinnett, "The Origin and Development of the Ancient near Eastern Cylinder Seal," *Expedition* 23, no. 4 (1981): 17-29.

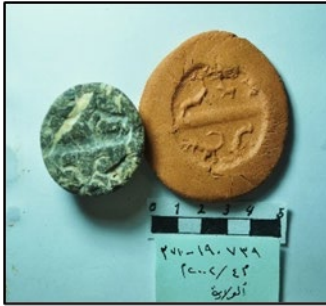


Figure 5. Flat Seal 710 AD



Figure 6. Cylinder Seal/
Unknown Date



Figure 7. The Message of
the Prophet Muhammad to
the King of the Romans

The proliferation and advancement of civilizations led to the flourishing of seals which piqued the interest of monarchs and nobles due to their ability to embody a legal and expressive authority that can sometimes attain a level of sanctity which is immutable. According to Bachour,¹⁶ the significance of the seal was heightened following the propagation of Islam. This was due to the fact that the Prophet (*SAW*) and His (*SAW*'s) family affixed his blessed seal to the first of his messages directed towards the world's kings and tsars. It was believed that kings would not accept a book unless it was sealed. Therefore, the Prophet (*SAW*) took a silver ring and inscribed "Muhammad (*SAW*) is the Messenger of God" on it. According to¹⁷ as depicted in Fig.7, the Prophet Muhammad (*SAW*) method was followed by his companions, leading to the establishment of collections by writers. Many copyists of the Holy Qur'ān were diligent in preserving its verses, given their reverence for the text. As such, writers would authenticate their work by inscribing their names with their pens. The act of documenting and regulating written content involves the inclusion of the writer's names as a testament to the authenticity of the written material. This serves as an evidence that the writer either composed the content or transcribed it as dictated, thereby obligating them to this testimony in the presence of others. According to Ghadheb, Majeed and Hassan,¹⁸ a collection of Qur'āns purportedly authored by some of the companions including two Qur'āns written by *Ali ibn Abi Talib*, may be observed. These Qur'āns contain Imam Ali's signature, as depicted in Fig.8, 9.

The evolution of Arabic calligraphy went through a significant transformation under the guidance of the calligrapher Minister (Ibn Muqla 272 - 328 AH/ 886 - 939 AD), resulting in a shift from a dry to a more malleable style with enhanced aesthetic qualities. This development was also reflected in the calligrapher's signature,

¹⁶Diana Bachour, "The Induction of Arabic Calligraphy and Arabesque in Contemporary Art," (Master Thesis, Masters Thesis (Makerere University, Kampala, Uganda, 2016).

¹⁷Mohamed Hasan, "Diwan of Arabic Calligraphy in Egypt During the Muhammed Ali Dynasty," *Abgadiyat* 5, no. 1 (2010): 125-29.

¹⁸Mohammed Radhee Ghadheb, Oday Abdulhameed Majeed, and Furat Jamal Hassan, "Undermining the Familiar and Embodiment Content in Arabic Calligraphy," *Journal of Islamic Thought and Civilization* 13, no. 1 (2023): 47-58.

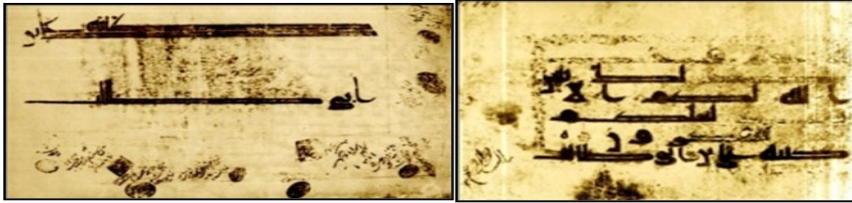


Figure 8. Imam Ali's (599 – 661 AD) signature on one of the Qur'āns

aided by the structural characteristics of the Arabic letter and its ability to form diverse bodies. The emergence of calligraphic formations marked a turning point in the maturity of the concept of calligraphic composition, with the calligrapher (Mustafa Raqem 1171- 1241 AH) being recognized as one of the pioneers in improving the formation of (*Thuluth*) calligraphy letters. The thirteenth century A.H marks the true beginning of this development. According to *Mahfūd*, et.al,¹⁹ calligraphers would often sign their work with a line located at the bottom of the formation, accompanied by expressions that conveyed humility, self-denial, and reverence towards their Creator. These expressions included phrases, such as "it was written by the despicable poor," "the guilty servant," "the weakest of servants," and "the weakest book." The calligrapher would then conclude the phrase with a supplication or request. The act of forgiveness can be likened to the divine forgiveness of one's transgressions and concealment of their faults. In turn, this forgiveness extends not only to the individual, however, also to their parents and those who bear witness to their actions. Within the realm of calligraphy, such expressions are commonly referred to as scribes. According to Ali and Hassan²⁰ the texts were subsequently abbreviated by the calligrapher (*Mustafa Al-Raqim*) who created a signature consisting of the phrase he wrote, the name of the calligrapher or his artistic name, and the year of completion in numerical form. This method has since gained approval. Calligraphers typically create their signatures in the form of a calligraphic composition that features superimposed letters and lacks diacritical marks, with the exception of those who opt to include the necessary dots on their name. According to Hassan,²¹ Fig. 10 depicts several models of the individual's signatures, showcasing their adeptness and versatility in utilizing various signatures to suit the spatial demands of their surroundings.



Figure 10. Various Signatures of the Calligrapher (Mustafa Raqem 1171- 1241 AH)

¹⁹Choirul Mahfud, Rika Astari, Abdurrohman Kasdi, Muhammad Arfan Mu'ammam, Muyasaroh Muyasaroh, and Firdaus Wajdi, "Islamic Cultural and Arabic Linguistic Influence on the Languages of Nusantara; from Lexical Borrowing to Localized Islamic Lifestyles," *Wacana, Journal of the Humanities of Indonesia* 22, no. 1 (2022): e11.

²⁰Falah Hassan Ali, and Furat Jamal Hassan, "Developing the Design Structure of Iraqi Children Magazine Covers," *Basic Education College Magazine For Educational and Humanities Sciences* (2019).

²¹Furat Jamal Hassan, "Defining the Design Process: Methodology and Creation," *Journal of Design and Textiles* 2, no. 1 (2023): 20-35.

4. Aesthetic Aspects of the Artistic Signature

The human substance and creative symbolism that it reflects give the signature its aesthetic sense. It is a fingerprint, however, it is decorative and designed by the calligrapher according to his own vision, in which he frequently relies on the characteristic of shortening and condensation. Moreover, he is also keen to achieve it (the principle of clarity and correctness of the composition, and he allocates a site for it that is frequently located, The calligraphers purposefully include their signatures in the structure of the calligraphy, painting and counting it as one of its complementary elements).²² Therefore, the value of consistency in signature within the structure of the figure is an essential component.

Also, the signature serves as a material value and provides Arabic calligraphy with its various types (aesthetic and historical authority when it is for a famous person, such as Ibn Muqla (886-940), Ibn al-Bawab (d.1022), Yaqut al-Mustasimi (d.1298), and Hashim al-Baghdadi (1920-1973) or Hamid al-Amidi.

So it is not surprising that the calligrapher links the minister *Ibn Muqla* between the relations of the external form of the signature as an abstract formal structure is not subject to the well-known rules of Arabic calligraphy as fig 11,12,13,14 and 15, except in the context of its symbolism and signification that denotes a person and its association with him to turn it into expressive energy or A uniting feature between two parties, the signifier and the signified.

And depending on the location of the signature, it contributes to completing the contour of the formations, particularly the geometric ones, such as the formations whose function is to show the final form of the composition, and it also works to achieve visual balance within the Calligraphy structure, (where each An element in the artistic work is necessary for its value, so that the work does not include He calculates the signature's location and investigates the relationship between it and the rest of the calligraphic segments in a way that does not change its relevance or function)²³, emphasizing the need of consistency in formal coherence within the overall framework.



Figure 11. Signature of the Calligrapher (*Ali bin Hilal* 350 – 413 AH)

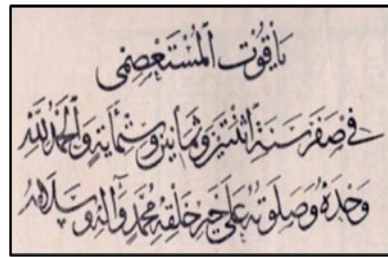


Figure 12. The Signature of the Calligrapher (*Yaqut Al-Mustasimi* 626 - 698 AH)

²²Furat Jamal Hassan, and Ahmad Masher Kakhel, "Theory of Sustainability and Creativity and Its Relationship to Environmental Art and Technological Development in Islamic Architecture in Bosnia and Al-Hersic," *Jordan Journal of Arts* 13, no. 2 (2020): 237-50.

²³Abdul Reda Bahya, Daoud. "Building rules for Content Semantics in Linear Configurations," Medical Dissertation (Department of Design, College of Fine Arts, University of Baghdad, 1997), 65.



Figure 13. Signed by Calligrapher (*Hamed Al-Amdi 1309 - 1403 AH*)



Figure 14. Signature of the Calligrapher (*Hashim Al-Baghdadi 1339 - 1393 AH*)



Figure 15. Picasso's Signature. (1881 - 1973 AD)

The art of Arabic calligraphy was distinguished by a number of characteristics. These characteristics qualified it to establish a set of communication relations in which Arabic calligraphy is visually represented, characterized by beauty and majesty, and the close relationship between language and writing system in it on the one hand, and the art of calligraphy on the other, (the art of calligraphy that made the letters something purely visible) where calligraphy left the realm of communications to reach the realm of the arts.

The phenomenon of connection and separation in the Arabic writing system was reflected in the art of calligraphy, as the phenomenon of connection and separation is among the prominent characteristics in it, which gave it superior flexibility on space occupancy, as they helped to coherence the written structure through what is embodied in it of Calligraphy units²³. The calligrapher was given a wider space in employment in order to meet a set of goals and since the basic structure of the signature is letter, this was one of the reasons for its formal diversity, for instance, the name (Sami) differs from the name (*Raqem*). These differences in letters are considered as one of the pressing factors in the calligrapher's design for his own signature. Therefore, it was determined that the artistic signatures were executed by their owners in all types of Arabic scripts on a variety of calligraphic formations, the most famous of which were implemented in the calligraphies of (*Ta'liq, Ijazah, Diwani, Kufi, and Raq'ah*). Its hallmarks correspond to the calligraphy kind of composition.

5. Research Methodology

The research community includes calligraphic styles with (*Al-Ijaza, Kufi, Ruq'ah, Diwani, and Ta'liq*) calligraphy from (1405 AH-1984 AD) to (1444 AH-2023 AD) in Iraq, Egypt, Syria, and Saudi Arabia and their reached (25) samples reflected the whole community.

Thus, the research samples were chosen by utilizing the models' purposeful and non-probability sampling strategy that used diversity in their signature forms in formal construction components and calligraphy style as follows:

- The signature of the calligrapher, *Sayed Ibrahim* in (*Ta'liq* Calligraphy).
- The Signature of the calligrapher *Abd al-Ridha Bahiya Dawood* in (*Ijazah* calligraphy).
- The signature of the calligrapher *Adnan Sheikh Othman* in (*Diwani* calligraphy).
- The signature of the calligrapher *Jamal Al-Kabbasi* in (*Kufic* calligraphy).

²⁴ Furat Jamal Hassan, and Ahmad Masher Kakhel, "Theory of Sustainability and Creativity and Its Relationship to Environmental Art and Technological Development in Islamic Architecture in Bosnia and Al-Hersic," *Jordan Journal of Arts* 13, no. 2 (2020): 177.

- The signature of the calligrapher, *Khadir Al-Bour Saeedi*, in (*Ruq'ah* calligraphy).

Sample No. 1

The Qur'anic text: “*وَأَسْأَلُكَ بِعَطِيَّتِكَ رَبِّكَ فَتَرْضَى*” *Surah Ad-Duha*, verse (5).

Calligrapher's name: *Sayed Ibrahim*.

Country: Egypt.

Year: 1405 AH / 1984 AD.

A painting in (*Thuluth al-Jali* calligraphy), its Quranic text was designed in a superimposed and traditional manner. Moreover, the letters and calligraphic syllables reflected the distinguished artistic level of the calligrapher in the technique of achieving them in a consistent manner through his observance of the principles and linear rules followed, and his ability to preserve the reading sequence of the Qur'an text and the distribution.



The text sequence began from the upper right side with the word (*وَأَسْأَلُكَ*), which formed the formation's base and first level. Afterwards, the word (*بِعَطِيَّتِكَ*) settled above it to form the second level and next to it was the syllable (*رَبِّكَ*), which settled within the basin (*Al-Kaf* letter). Then, the formation's path headed upwards in the word (*فَتَرْضَى*) which represented the third level of formation and next to it was the complementary syllable (*رَضَى*).

Since, there are a few signatures executed with this type of calligraphy, the calligrapher executed his signature in the (*Ta'liq* calligraphy) as a kind of originality. The calligrapher was identified by this signature, which he began by extending the letter (*Al-Seen*) in the word (*Sayid*) to superimpose the syllable (*Ibra*) over it. Without intersection and intertwining, the completion of the rest of the signature with the syllable (*him*) to superimpose the second word over the first word is required. It can be seen from the two dots of the letter (*Al-yaa*) in the word (*Sayid*). Due to possibilities of letters of this type of line on non-interlacing or overlapping superposition, the signature in the word (*Ibrahim*) was executed in the form of three lines superimposed on top of each other.



Since, removing the signature from its place would cause a defect in the formal closure of the oval body according to which the linear composition was designed, therefore it was placed at the bottom left of the composition within the space under the pen used in the letter (*Al-Kaf*) in the word (*بِعَطِيَّتِكَ*). Moreover, it also came within the structure of the linear composition as well. The signature's course was straight in line with the oval shape of the formation, which helped to highlight the contour of the formation.

The calligrapher was content to write only his personal name (*سعيد ابراهيم*) in his signature without any accompanying words and the ratio of measurement of the pen used in the signature as compared to the measurement of the pen which was used to write the text was (1/5) and simplicity appears in its implementation without complication, which facilitates its smooth reading.

Sample No. 2

Quranic text: *Surat Al-Kawthar*

Calligrapher's name: *Rawdan Bahia*

Country: Iraq

Year: 1428 AH / 2007 AD

The artwork under discussion is a *Thuluth al-Jali* calligraphy painting, which has been designed by the calligrapher in a manner that consists of two distinct syllables. The first syllable has been rendered in a rectangular shape, which encompasses the first verse of the surah (*انا اعطيناك الكورث*) in a superimposed image of two levels. Subsequently, the calligrapher has moved on to the second syllable, which has been designed in an oval shape to complete the remaining text. This second syllable has also been rendered in two levels, in order to stabilize the first form. The second component functions as a foundation for the first, adhering to conventional execution techniques. The cliffs serve as a testament to the calligrapher's exceptional skill, as evidenced by the high quality of the script achieved through meticulous adherence to linear rules and text sequence. Additionally, it is worth noting that the intentional and strategic spacing between certain calligraphic passages contributes to the overall balance of the piece. The objective is to establish a state of concordance among the various segments of a linear configuration.



The calligrapher appointed the (*Ijaza* calligraphy) for his signature, with the exception of the letter (*Al-Noon*), which he rendered in the closed form of the *Diwani* calligraphy, perhaps as a means of differentiation. It is worth noting that many calligraphers utilize this particular calligraphy for their signatures. The calligrapher's autograph commenced with the letter "*Ra*" and culminated with the letter "*Al-Waw*" in its superimposed configuration. Subsequently, the letter "*Al-Dad*" ensued, and the letter "*Al-Ra' Al-Rahmani*" was appended to it from beneath. Finally, the letter "*Al-Noon*" in its closed form was positioned atop the syllable "*Daa*" to consummate the signature in its ultimate manifestation.

The calligrapher incorporated the formal addition of the letter (*Al-Alif*) into his signature, commencing from the left side and arching in a manner that culminates in a pointed shape on the right side. This characteristic is commonly observed in many signatures. The signature itself is fashioned in a semi-closed oval shape, akin to an imaginary line drawn around it. The signature was observed to be in an oval shape, implying the distinctive features that typify the calligraphy style in the configuration of its letters within the calligrapher's intended design. The placement of the signature, at the lower left portion of the linear composition, was intended to occupy the area within the basin of the letter (*Al-Ra*).



The removal of the signature from its current position would result in an empty space. The aforementioned phenomenon resulted in a disruption of the formal equilibrium. This disruption was subsequently incorporated into the linear composition, where it assumed an active role. The

signature's trajectory proceeded diagonally towards the lower portion of the composition, aligning with the basin structure of the letter (*Al-Ra*). The accompaniment of the Qur'anic text is characterized by the utilization of a pen for signature that measures one-fifth the size of the pen used for writing the text. This feature, coupled with its simplistic form, contributes to its ease of readability and implementation.

Sample No. 3

The Qur'anic text (قَالَ فَذَلِكُنَّ الَّذِي لُمْتُنِي فِيهِ) *Surah Yusuf*, verse 32.

Calligrapher's name: *Adnan Sheikh Othman*.

Country: Syria.

Year: 1427 AH / 2006 AD.

The presented artwork features a bifurcated free design, comprising of two distinct parts, which have been inscribed by using two distinct styles of Arabic calligraphy. The word "قَالَ" has been inscribed by using the *Diwani* calligraphy, which has been executed in black ink and is comparatively larger in size than the rest of the text. The remaining text of the Qur'anic verse has been inscribed by using the (*Ta'liq* calligraphy) and has been executed in blue ink. Additionally, the artwork features points. The letters have been inscribed in red ink and rendered in a diminutive size, serving as a distinctive feature by creating a visual juxtaposition. The calligrapher's endeavor, to incorporate a linear composition comprising of two distinct types of lines, demonstrates an aesthetic pairing in their utilization, notwithstanding their contrasting structural attributes.



The calligrapher utilized the (*Diwani* calligraphy) to execute his signature due to its letters' ability to conform and its high flexibility. It allowed him to modify certain parts and syllables, such as connecting the syllable "لا" to the letter (*Al-Noon*) thereby enhancing the interdependence of the signature's form.

The calligrapher utilized formal additions that were derived and associated with the letter '*Al-Dal*', which featured a leftward arch and a rightward ending. This formal addition served to reinforce the intensification of the signature's shape and the interdependence of its constituent parts. The trajectory of the object followed a linear path and was executed with precise measurements, represented by a fraction of (1\6). The phrase "قَالَ" was inscribed on the object by using a pen. It is worth noting that the removal of the signature would not disrupt the balance of the object, as it was constructed with the principle of free composition in mind.



Sample No. 4

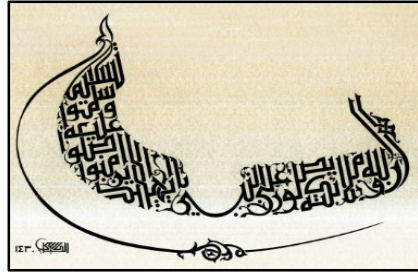
The Qur'an text: "إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلُّونَ عَلَى النَّبِيِّ يَا أَيُّهَا الَّذِينَ آمَنُوا صَلُّوا عَلَيْهِ وَسَلِّمُوا تَسْلِيمًا" *Surah Al-Ahzab*, verse (56).

Calligrapher's name: *Jamal Al-Kabbasi*.

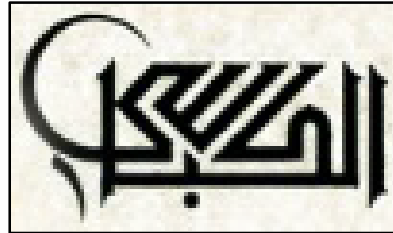
Country: Saudi Arabia.

Year: 1430 AH / 2008 AD.

The written piece has been composed in *Kufi* calligraphy, wherein the calligrapher has appointed the technique of adapting a calligraphic style to a predetermined form intended for a different calligraphic style. This form has a historical and functional association with the clear *Diwani* style and has since evolved into a fundamental and prominent characteristic of it. The calligrapher incorporated the arched extension feature and applied it to the word "the Prophet". This feature serves as an aesthetic pause that showcases the calligrapher's artistic vision and skill in visually emphasizing the legal significance of certain words. Additionally, the calligrapher demonstrated flexibility in utilizing the design elements to create meaningful relationships within the overall composition.



The calligrapher adeptly executed his signature in the *Kufic* calligraphy, ensuring that it was in harmony with the system and type of design. It was achieved by making his letters continuous and overlapped which enhanced the coherence of the signature. The signature appeared in a rectangular shape and the calligrapher did not rely on other formal additions, opting instead to replace them with the curved letter (*Al- Yaa*). The signature was situated on the lower left side and outside of the designated area. The design was drafted by using a pen with a measurement of one-fifth. The calligrapher provided his family name without further elaboration and utilized the (*Al-Alif*) symbol to indicate the dots of the letter (*Al- Yaa*) in the syllable (*سي*), which is conventionally depicted in a circular form.



Sample No. 5

Quranic Text: "فقد الاحبة غربة"

Calligrapher's name: *Khudair Al-Borsaidi*.

Country: Egypt.

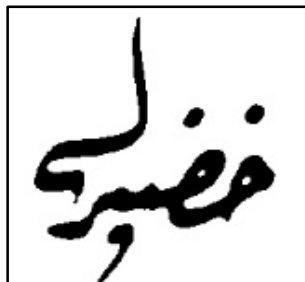
Year: 1424 AH / 2003 AD.

The design is centered around an oval shape that overlaps and intersects with the traditional *Thuluth* calligraphy in white on a blue background. The calligrapher made an effort to adhere to the rules and reading sequence while incorporating design characteristics, such as the extension in the word "فقد" which served as the foundation for the rest of the words. Additionally, the calligrapher wrote the letters "*Al- Ha'a*" and "*Al-Ghain*" in a wrapped form to enhance the design's coherence and visual balance.



The calligrapher utilized the *Ruq'a* calligraphy in his artistic signature to lend it a simple look as is common among other calligraphers. The signature was easily legible and devoid of unnecessary

complexity. The calligrapher opted to use only his personal name without additional words. The location of his name was positioned on the lower right side within the design, with the year of completion on the opposite left side, achieving visual balance. The document exhibits a distinct layout with ample margins on either sides. Additionally, the formal signature is presented in an unfamiliar manner, with an upward-pointing end. It is worth noting that the removal of the signature would result in a noticeable gap that could potentially impact the design's overall appearance. Furthermore, the text was written by using a pen with a measurement ratio of (1/5).



6. Conclusion

Through samples analysis, it has been observed that Arabic fonts exhibit variations in their artistic signatures, however, are not limited to (*Ta'liq, Ijazah, Diwani, Kufi, and Raq'a* calligraphy) in some instances. Moreover, signatures were created by blending two Arabic calligraphies, as seen in sample No. (2), to provide contrast and emphasize the aesthetic aspect of the signature. Additionally, the signature served to highlight the calligrapher's introductory and documentary dimension, while also achieving balance and filling empty spaces within the design simultaneously, as demonstrated in samples (1, 2, 3, and 5). Some signatures included non-letter formal additions, as seen in samples (2, 3, and 5), while others did not, due to the nature of the Arabic calligraphy used in the signature, as in models (1, 4). Furthermore, certain signature letters were altered in size, as seen in samples (2, 3) to reduce visual inconsistencies. The signature form was designed to achieve a formal closure, with semi-closed oval shapes characterizing the general shape of the signatures, as demonstrated in samples 1, 2, and 3. Despite using different Arabic calligraphies, the signatures maintained this consistent shape. The sizes of the pens used to write the signatures varied and were positioned on the lower left side of the design, as seen in samples 1, 2, and 4. In contrast, samples 3 and 5 were located in the lower right side.

Conflict of Interest

Author(s) declare that they have no conflicts of interest.

Funding Details

This research did not receive grant from any funding source or agency.

Bibliography

- Abdullah, Iyad Hussein, *The Art of Design- Philosophy, Theory, Application*. Department of Culture and Information, Sharjah - United Arab Emirates, 2008.
- Alexy, Robert., and Aleksander Peczenik. "The Concept of Coherence and Its Significance for Discursive Rationality." *Ratio Juris* 3 (1990): 130-47.
- Ali, Falah Hassan., and Furat Jamal Hassan. "Developing the Design Structure of Iraqi Children Magazine Covers." *Basic Education College Magazine For Educational and Humanities Sciences*, no. (2019): 597-610.
- Attabi, Furat Jamal Hassan., Xiang Yang Bian, and Xiao Yu Xin. "Artistic Influences Analysis of Iraqi National Costumes." *Advanced Materials Research* 821 (2013): 735-45.
- . Furat Jamal., Amin Abdel-Zahra Yassin, and Aram Mohamed Hussein, "The Aesthetic and Artistic Values of Textiles in the Islamic Era." *Journal of the College of Basic Education* 28, no. 114 (2022): 78-92.

- Ashari, Duaa Mohammed. "The Role of Arabic Calligraphy in Displaying the Aesthetics of Linear Configurations in the Kiswah of Kaaba." *Journal of Islamic Thought and Civilization* 12, no. 2 (2022): 242-54.
- Bachour, Diana. "The Induction of Arabic Calligraphy and Arabesque in Contemporary Art." Masters Thesis. Makerere University, Kampala, Uganda, 2016.
- Bedos-Rezak, Brigitte Miriam. "Medieval Identity: A Sign and a Concept." *The American Historical Review* 105, no. 5 (2000): 1489-533.
- Daoud, Abdul Reda Bahia. "Building Rules for Content Semantics in Linear Configurations." Medical Dissertation. Department of Design, College of Fine Arts, University of Baghdad, 1997.
- Delly, Khudair Abbas., and Uday Nazim Farman. "Aesthetic Theory of Arabic Calligraphy in the Islamic Art." *Journal of Nabo*, no. 11-12 (2015).
- Ghadheb, Mohammed Radhee., Oday Abdulhameed Majeed, and Furat Jamal Hassan. "Undermining the Familiar and Embodiment Content in Arabic Calligraphy." *Journal of Islamic Thought and Civilization* 13, no. 1 (2023).
- Gorelick, Leonard., and A John Gwinnett. "The Origin and Development of the Ancient near Eastern Cylinder Seal." *Expedition* 23, no. 4 (1981): 17-30.
- Hammo, Bassam., Sane Yagi, Omaima Ismail, and Mohammad AbuShariah. "Exploring and Exploiting a Historical Corpus for Arabic." *Language Resources and Evaluation* 50 (2016): 839-61.
- Hassan, Furat Jamal. "Defining the Design Process: Methodology and Creation." *Journal of Design and Textiles* 2, no. 1 (2023): 20-35.
- Hassan, Furat Jamal., and Ahmad Masher Kakhel. "Theory of Sustainability and Creativity and Its Relationship to Environmental Art & Technological Development in Islamic Architecture in Bosnia and Al-Hersic." *Jordan J. Arts* 13, no. 2 (2020): 237-50.
- Hasan, Mohamed. "Diwan of Arabic Calligraphy in Egypt During the Muhammed Ali Dynasty." *Abgadiyat* 5, no. 1 (2010): 125-29.
- Husseini, Ayad Hussein Abdullah. *Technical Training for Arabic Calligraphy According to the Principles of Design*. Baghdad: General Cultural Affairs House, 2002.
- Jenkins, Marilyn., and Manuel Keene. *Islamic Jewelry in the Metropolitan Museum of Art*. Metropolitan Museum of Art, 1983.
- Mahfud, Choirul., Rika Astari, Abdurrohman Kasdi, Muhammad Arfan Mu'ammar, Muyasaroh Muyasaroh, and Firdaus Wajdi. "Islamic Cultural and Arabic Linguistic Influence on the Languages of Nusantara; from Lexical Borrowing to Localized Islamic Lifestyles." *Wacana, Journal of the Humanities of Indonesia* 22, no. 1 (2022): 11.
- Olshain, Elite., and Marianne Celce-Murcia. "Discourse Analysis and Language Teaching." *The Handbook of Discourse Analysis*, edited by Deborah Schiffrin, Deborah Tannen, Heidi E. Hamilton, 707-724, Blackwell Publishers, 2005.
- Saadi, Adil Saadi Fadhil., Wisam Jasim Hussein Banana, and Khudhair Abbas Delly. "Spatial Contrast of the Characteristics of Iconic Compositions in the Thuluth Calligraphy." *PalArch's Journal of Archaeology of Egypt/Egyptology* 17, no. 10 (2020): 594-607.
- Sibahi, Haider Kadim., and Furat Jamal Hassan. "Space Efficiency in the Arabic Calligraphy Panel." *Al-Academy*, no. 104 (2022): 73-90.
- Williams, James. *Gilles Deleuze's Difference and Repetition*. Edinburgh University Press, 2013.