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Original Research Article

Structural Comparison of Mohammad Ibrahim Ibn Mohammad Nasir Qomi's Naskh and Hafiz Osman Effendi's Naskh (Based on the Layl Surah of Quran Calligraphy Style)

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Abstract

Naskh script is quite common in writing and calligraphy in Islamic countries. Iran and the Ottoman Empire have been two important territories in which the use of Naskh, and there are many texts with this type of script in the libraries and museums of the two countries. However, there are some differences between Iranian Naskh and Ottoman Naskh in a special historical period by studying more carefully the stylistics of this kind of script.

Ahmad Neyrizi, the outstanding Naskh calligrapher, turned it into an independent style called "Iranian Naskh". In this research, a comparative study of two Qurans by two prominent calligraphers of these two styles is presented to introduce the Iranian Naskh before Neyrizi from the Ottoman Empire, and some characteristics are mentioned. The main purpose of the research is to become familiar with the stylistics of these two items to distinguish them from each other. Therefore, the following questions can be asked:

What are the features of the style of writing the Iranian Naskh and the Ottoman Naskh before Neyrizi? What are the similarities and differences between the styles of Mohammad Ibrahim Qomi and Hafiz Osman Effendi?

The data for this descriptive-comparative study was gathered using a library method, and the writings of the two calligraphers were digitally analyzed. Examining the images of the Quranic versions of these two calligraphers showed that the Iranian Naskh is different from the Ottoman one, and to distinguish these two methods, the characteristics such as the angle of vertical letters in comparison to the horizontal position, the slope of the position in combinations, the slope in tilde and intensified signs, the proportions between diacritics and the size of the teeth have been presented.

Keywords: *Naskh script, Iranian Naskh, Ottoman Naskh, Mohammad Ibrahim Qomi, Hafez Osman Effendi.*

Introduction

Manuscripts are the written heritage of the ancients and represent the culture, art, and literature of any civilization. Becoming familiar with these artworks

and also increasing our knowledge about them can open new doors to calligraphers, researchers, and codicologists.

The Naskh script, along with scripts such as Kufi and Nasta'liq, is the three main scripts in the writing and

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art of book-making in the Islamic world; With the difference that the scope (antecedent) of application of Kufic and Nasta'liq calligraphy has not been more than six or seven centuries. However, the Naskh manuscript has a more ancient history and today, in accordance with modern standards and methods, some changes have been made to it and it has stabilized its place in the writing of texts. Thus, many manuscripts preserved in libraries and museums around the world have been written in the Naskh script. One of the important issues about the manuscripts is recognizing the authenticity of the author's handwriting and distinguishing it from other methods.

Another notable point is that the Naskh script was influenced by Yaqout school until the Safavid period, and from the 11th century, it became an independent style when calligraphers such as Mohammad Ibrahim Qomi and his famous student, Ahmad Neyrizi gained recognition. A school was named "Iranian Naskh" due to the Nasta'liq script. Therefore, it is important to know the calligraphy style of the Naskh in Islamic countries, especially Iran and Ottoman-ruled countries where the use of the Naskh for writing texts was common. These two kinds of scripts must be recognized correctly since they are used in the inscription and they are highly important. In addition, this issue is important for cataloging the artistic treasures of museums and libraries, which is also ignored by cataloguers due to their lack of knowledge about the identification of manuscripts. Therefore, the main purpose of this study is to compare the two Iranian Naskh scripts and the common one in the Ottoman style to help better and more deeply understand the differences between the two styles.

According to the above explanations, the questions of the present study can be expressed:

1- What are the differences between the method of the Iranian Naskh and the Ottoman one before Ahmad Neyrizi?

2- What are the similarities and differences between the writing style of Mohammad Ibrahim Qomi and Hafiz Osman Effendi?

Research method

In this research, the differences between the two lines of Iranian and Ottoman Naskh script were described by a descriptive-comparative method. For this purpose, first Mohammad Ibrahim Qomi, an Iranian calligrapher, and Hafiz Osman Effendi, an Ottoman calligrapher, were introduced. Then a brief explanation of the Naskh script and its history was mentioned. For this part of the research, a library-documentary method was used.

In the main part of this article, the mentioned works were analyzed using photoshop computer software to increase the accuracy and reduce the error. This research is based on the Layl Surah in the Holy Quran by Mohammad Ibrahim Qomi and Hafiz Osman Effendi. Samples were purposively selected and it continued until the theoretical saturation of sampling information was achieved. The method of data analysis was qualitative (content analysis).

To compare the writing styles, the slope of the position, the composition of the letters, and the like. Finally, criteria for identifying the two types of Iranian and Ottoman manuscripts of these two calligraphers were presented. Tables are provided for ease of comparison and deep study of these characteristics.

Research background

Habibullah Fazaeli is one of the first scholars that has referred to the difference between the Iranian Naskh script and the scripts of other Islamic countries in his book "The Calligraphy Training" (1983). However, such references are only about the different methods of manuscripts in Iran and Ottoman, but no difference is mentioned. In 2020, a book was published under the title "Rasm al-Mashq", Iranian calligraphy, written by Mohsen Ebadi (2020), which presents information

about learning Iranian calligraphy to students, but no points have been made for calligraphy researchers for comparison.

In the same year, an article entitled “Structural Comparison of the Iranian Naskh script and the Ottoman script (focusing on the writing of the thirtieth part of the Holy Quran with the script of Ahmad Neyrizi and Mohammad Shoghi Effendi)” was published by Delaram Kardar (Tehran), which expresses the structural differences between these two styles. In this article, it is acknowledged that in the Ottoman script, there is a tendency to go up at the end of the position and a tendency to descend at the end of the words, and this shows a kind of instability, the opposite of the Iranian version, which induces stagnation.

In 2020, the book “The Rise and Fall” of Manuscript Writing in Iran, written by Alireza Hasheminejad, was published. The stylistic changes of the manuscript have been completely investigated in a theoretical way, from the fourth to the fourteenth century AH. The Academy of Arts also published “Prayer of the Days of the Week” in the handwriting of Mirza Mohammad Shafi Tabrizi (2017), and in the introduction of this book, Hojjat Amani has spoken about the value and importance of the Iranian manuscript and its importance, and also about Neyrizi’s method.

Reviewing the studies shows that no research has compared Naskh calligraphy by Mohammad Ibrahim Qomi, one of the first professors who established an independent style in Naskh calligraphy in Iran with Hafiz Osman Effendi as a calligrapher, who has given an independent identity to the Ottoman script. Therefore, it can be said that this study has expressed a new topic.

The Naskh and its usage

Naskh script is the most ancient kind among Islamic scripts. The remaining samples of the Naskh script from the 4th century A.H. are thousand years old. (Ghelichkhani, 2013, 44). This script has been used to write the Qur’an and prayers and is still used today.

Although, before Ibn Muqalla (272-328 AH) there was a kind of Naskh manuscript that it was developing, the rules of the new script were designed by him and caused the elimination of other scripts and then reached its maximum beauty by Yaghoot Mustasemi (610-698 AH) (Ghelichkhani, 2011, 398).

The Naskh script has been responsible for transmitting information and has played an important role in the writing of manuscripts throughout history.

Fathullah Sabzevari in his treatise “The Rules of the Sette Script”, considers the Naskh script as a function of the Thuluth, and in the treatise “Madad al-Khatut” which is attributed to Mir Ali Heravi, it is also explained about the Naskh script. It is called Naskh because the most books are written in it, it seems that they have left other scripts and are satisfied with this script... » (Ghelichkhani, 2016, 28). Ibn Muqalla’s main contribution to the evolution of the Naskh was that he measured the appropriateness of the letters based on A or الف letter (Schimmel, 1989, 47), which led to the further prosperity of this script.

The Naskh script, which was influenced by the Yaqoot Mustasemi school until the Safavid era, with the advent of calligraphers such as Mohammad Ibrahim Qomi and his famous student Ahmad Neyrizi developed an independent style in the 11th century A.H. The school which was named “Iranian Naskh” due to the influence of the Nasta’liq script and has been accepted by Iranian artists till today.

The Naskh script in Iran before Ahmad Neyrizi (11th and 12th centuries A.H.) is seen in the way that nowadays is common in Arabic countries. This means that it has been common for third-graders and scholars; Ahmad Neyrizi made it special as if it came from the Nasta’liq script, and Iranian calligraphers have followed that style so far (Fazaeli, 2011, 293-294). Therefore, it can be said that the two main styles of this manuscript:

• Yaghoot style

Its sharp angle, like Thuluth, is similar to Reyhani script, and it’s now common in other Islamic countries.

In the 11th century A.H. in Iran, the Yaghoot style persists. The first half of the 11th century A.H. is the period of Nasta'liq and Sols items, and it is not very fruitful in terms of the number of magnificent masterpieces in the Naskh; Rather, it is a period of transition from the traditional methods of writing in the Iranian style (Hasheminejad, 2020, 200).

• The style of Ahmad Neyrizi

Its angle is in the middle (close to Nasta'liq) and a hint of Nasta'liq script can be seen in it. This method after Ahmad Neyrizi expanded and flourished (Ghelichkhani, 2011, 399) by Mohammad Hashem Zargar Esfahani (1212 AH), Abdullah Ashour Renani (1170 - 1235 AH), Vesal Shirazi (1197 - 1262 AH), Mohammad Shafi Tabrizi (1264 AH). AH) and Zinat al-Abedin Isfahani (1187-1300 A.H.)

Regarding the types of Naskh methods, it seems that generally, the Yaghoot, Ottoman, and Iranian methods are the most important methods that become a school. This diversity of style can be due to the period in which the artists are looking for new methods and new tastes are being formed.

This event in the Naskh script occurred in the 11th century A.H. and was stabilized in the 12th century A.H. The Iranian version was created with special formal and compositional features and aesthetics (Hasheminejad, 2020, 203).

Mohammad Ibrahim Ibn Mohammad Nasir Qomi

Mohammad Ibrahim Qomi was one of the famous calligraphers of the late 11th and early 12th century A.H. He was the teacher of Mirza Ahmad Neyrizi (1087-1155 A.H.) and one of the famous calligraphers during the reigns of Shah Suleiman and Shah Sultan Hussein Safavid. In addition to the Osoul script, he has also written excellent Ta'liq, Nasta'liq, and Shekasteh scripts. But his fame is because of the Naskh (Fazaeli, 1983, 352). Mohammad Ibrahim Qomi was alive, until the early 12th century A.H. based on the number of his remaining masterpieces (died: 1119 AH). He was also a gilder and a volume maker (cover maker)

and, in 1092 A.H. and became a royal scribe (Bayani, 2003, 154). His Naskh has a special strength in addition to softness and decency.

There are several versions of the Quranic texts and also some fragments from Qomi. His remaining works show the evolutionary process which, in addition to the differences in the moods and abilities of the calligrapher, also defines the effects of this evolution during the artist's lifetime. The process of changes in the works of Ibrahim Qomi can be observed from one of his oldest works, which was published in 1070 A.H. to his last works. A copy of the Quran in the Parliament library is one of his works, which was written in 1096 A.H. and shows a style of the manuscript that is not glorious in comparison with the works of calligraphers of the 9th century A.H. in Iran. The remaining samples of his works have not been written uniformly.

A comparison of his works shows that Mohammad Ibrahim did not seek to achieve a special method with defined coordinates; Like the transformation that the calligrapher of his era, Hafiz Osman, created in the Naskh of Ottoman-style (Hasheminejad, 2020, 210). Another work of Mohammad Ibrahim Qomi is the version of the Holy Quran from 1115 A.H. which was written in Isfahan for Navab Hajieh Zeinabigum. The mentioned Quran with the number 1512 is in the Holy Razavi Province.

There is also another Quran numbered 110 on the 25th of Rabi 'al-Awal in the year 1078 A.H. can be seen in the Holy Razavi Province (Fazaeli, 1983, 353). In this study, a Quran with the Naskh script has been selected from the National Library of Iran and research has been done on the Layl Surah of Quran Calligraphy Style (Fig. 1). According to the version, the writing of this Quran was completed, in 1102 A.H. (Fig. 2).

Hafiz Osman Effendi

Hafiz Osman Effendi was born in Istanbul in 1052 A.H. (1624 A.D.). He memorized the Holy Quran, and he was nicknamed "Hafiz" in his childhood. He

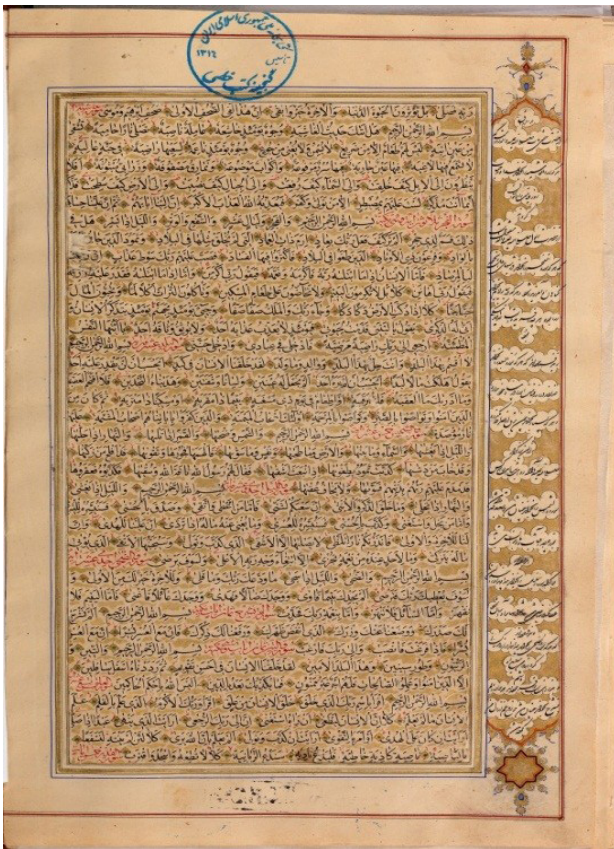


Fig. 1. A page from the Quran in the handwriting of Mohammad Ibrahim Qomi. Source: National Library No. 923.



Fig 2. Recitation of the Quran in the handwriting of Mohammad Ibrahim Qomi. Source: National Library No. 923.

was educated with the support of the Ottoman Prime Minister, Fazel Ahmad Pasha, and at the same time became interested in the art of calligraphy. He first practiced calligraphy in the presence of Darvish Ali. Hafiz Osman in 1071 AH (1686 AD) and at the age of 18, he succeeded in obtaining permission from the

great calligraphers of his era.

In calligraphy, Hafiz Osman followed the style of Sheikh Hamdollah Amasi (founder of the Ottoman school of calligraphy). He was also considered by the Ottoman sultan, Mustafa II, and was highly respected by him (Burke, 2020 b, 76). Effendi had converted to Sanbliya in Sufism and had learned and followed the spiritual authorities of Seyyed Aladdin Effendi (Sheikh Dargah Sanbol Effendi) Hafiz Osman was paralyzed in the last years of his life due to apoplexy. However, it didn't affect his writing. He died when he was 58 years old, on the 29th of Jamadi al-Thani, 1110 AH (3 Aralik 1698 AD). His tomb is located in the mosque of Kojam Mustafa Pasha Sanbalafandi (81). Hafiz Osman Effendi has some works in the Thuluth, Naskh, Mohaghegh, Reyhani, and Toghi'. The works that can be seen from him, today are in Skudar, the inscription of the source of Doghanjilar Mosque, Suleyman Pasha, and the inscription of Siavash Pasha's tombstone. In addition to the new style that Hafiz Osman developed in the scripts, another important innovation was the format that he set up for Halia Sharifa.

The format of the Halia, which includes texts about the human characteristics and morals of the Holy Prophet Muhammad, is still written in the same form that Hafiz Osman had been set in. He trained many students, among them, Seyyed Abdullah Effendi, Rudousizadeh Abdullah Effendi, Darvish Ali, and Hassan Oskudari, who are the most famous (82). Hafiz Osman created many works in the format of the Holy Quran, pieces, Marqa', SiahMashq, Halia, and inscriptions.

His works are seen in Istanbul, Topkapi Palace Museum, Museum of Turkish and Islamic Art, Endowment Calligraphy Museum, Sulaymaniyah Library, Istanbul Archaeological Museum Library, Sadbarg Khanum Museum, Saqib Sabanji Museum, Bursa Art Museum, Special Library Museum, and many private complexes (Burke, 2020, 82). The Quran in this research is in Naskh and belongs to

the year 1097 AH. it has been published in 1967 AD and studies have been done on the Layl Surah of Quran Calligraphy Style (Figs. 4 & 5).

The Iranian Script in the Safavid Era

In an overview of the status of the Naskh in the 11th century A.H., probably it is the most unstable period in the history of Naskh and, of course, the most varied period in terms of writing methods after the 8th century A.H. but it is not one of the glorious periods. However, the notable calligraphers such as Mohammad Ibrahim Qomi, belong to this era.

The process of writing the Quran during the reign of Shah Suleyman and Shah Sultan Hossein Safavid, influenced by the support of these two kings, leads to the latest major change in the Naskh script in Iran. 12th century A.H. is an important period in the

history of the Naskh; Because of the beginning of the superiority of a style of Naskh that later was known as Iranian Naskh or Neyrizi Naskh. In the 12th century A.H., the method of Mohammad Ibrahim Qomi is followed and after him, Ahmad Neyrizi has been the follower and cause of establishing and promoting this method (207). After Ibrahim Qomi, the evolution of the Naskh script should be observed in the works of Ahmad Neyrizi. Ahmad Neyrizi was probably the student of Mohammad Ibrahim Qomi; Of course, there is doubt that Ahmad Neyrizi was a disciple of Ibrahim Qomi (Samsar & Rasouli, 1375, 101).

The Naskh, which has changed centuries ago, influenced by the Iranian aesthetic attitude, is witnessing the creation of the Iranian style. In this century, the Naskh is the unrivaled script for

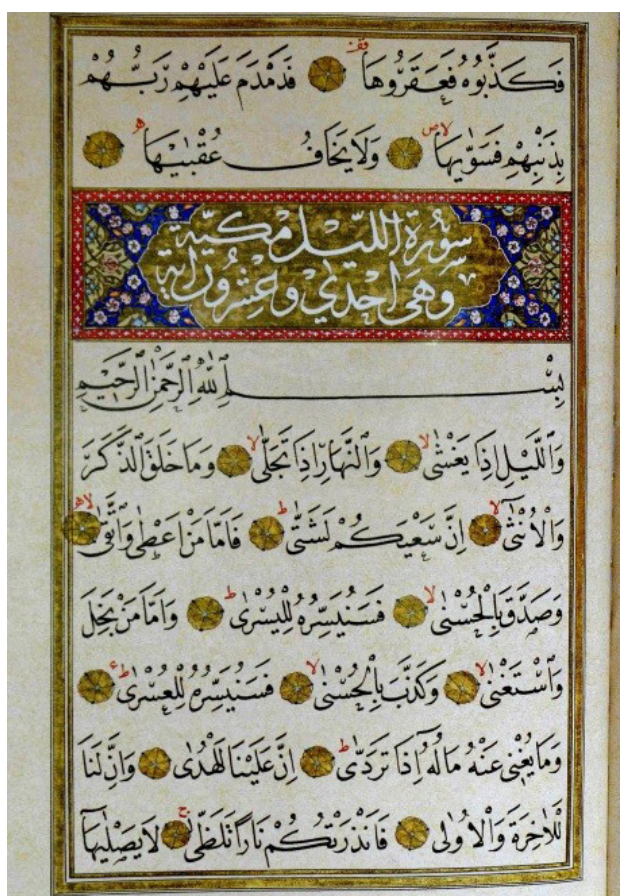


Fig. 3. A page from the Quran in the script of Hafiz Osman Effendi. Source: Mehdi Ghorbani 's personal archive.

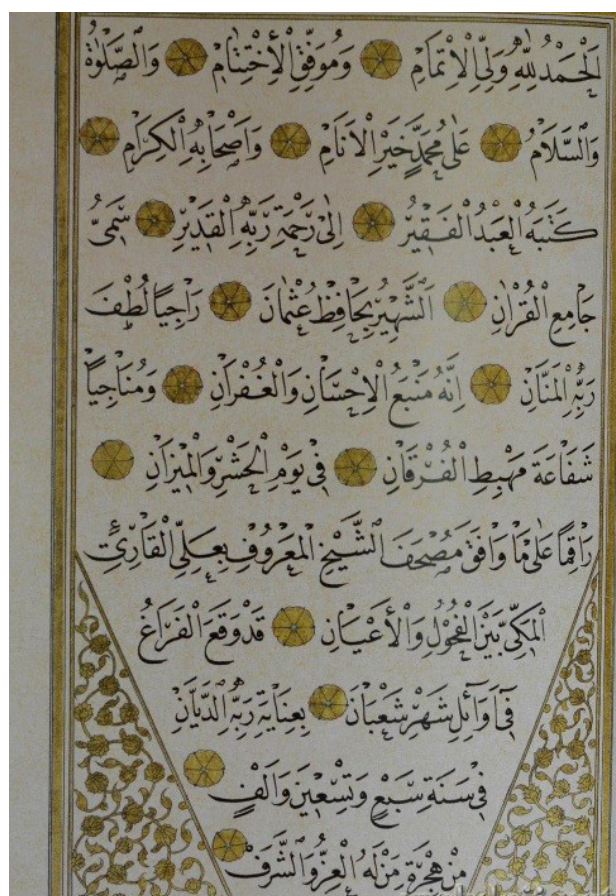


Fig. 4. Recitation of the Quran in the script of Hafiz Osman Effendi. Source: Mehdi Ghorbani 's personal archive.

writing religious and academic works, and also the most important script for writing the Quran. And in this era, the items such as Reyhani and Mohaghegh are almost out of date. But the Naskh has almost retained its special place for writing historical texts. In the 12th century A.H., some Persian books with religious content are written in Naskh, and from this point of view, it has a better condition than the 11th century A.H. (Hasheminejad, 2020, 220).

The most important progress in calligraphy, especially the Naskh during the age of Shah Suleyman and in the next century, during the age of Shah Sultan Hussein, was the revival of Quranic writing. Most of the works in Naskh in this period are limited to the writing of the Quran, and there are less valuable Naskh works in the literary and historical fields. Of course, due to the expansion of religious schools, the Naskh must be introduced as the most usable script in writing such works, which were usually in addition to the Quran, jurisprudential books, and commentaries (ibid., 201). Considering the prevalence of Quranic writing tradition and the presence of numerous calligraphers in cultural centers, like important cities such as Isfahan, Shiraz, Tabriz, and Herat, the methods influenced by Iranian and Ottoman schools, i.e. the integrated methods can be seen in the Naskh of this era.

It must be noted that different styles in different regions are usually influenced by other factors such as distance from the center, the influence of indigenous arts and tastes, etc.; this difference in styles, like the difference in accents, is apparently inevitable due to the passing of time. We can claim a kind of geographical division about the Naskh. Because the Ottoman version, the Egyptian version, and the North African one are different from the Iranian version and the Indian version (202). The Safavids paid attention to calligraphy, and with the support of the Safavid

Kings, their period is also a period of prosperity in calligraphy. However, the position of the Naskh in Iran doesn't date back to the 8th and 9th centuries A.H. . Of course, the calligraphers continued their activities in the continuation of the Timurid tradition.

Writing the Quran in the Ottoman era

The art of calligraphy after Yaghoot Mustasemi entered its last period at the end of the 11th century A.H. The centuries-old experience of calligraphers in Istanbul was manifested in the form of a new school by Sheikh Hamdollah Amasi, and especially the Naskh was preferred, as an easier-to-write and read the script. This feature of the Naskh made it more useful for writing the Quran than other scripts.

The calligraphers of the Quran, after Sheikh Hamdollah till the end of the Ottoman era, reached a high level in the writing of the Quran by creating hundreds of valuable copies of the Holy Quran with the support of kings and noblemen (Burke, 2020a, 110).

Sheikh Hamdallah was the first calligrapher who dedicated the Naskh script for writing the Quran during the Ottoman era. Sheikh Hamdollah's method made the writing of the Quran in the previous ways, which was done with the scripts of Mohaghegh, Thuluth, and Reyhani, or a combination of them, forgotten. The use of the Naskh in the writing of the Quran became so common that the calligraphers devoted themselves almost entirely to it (111). In the next period, Hafiz Osman wrote some Quran by creating aesthetic proportions and writing the letters of Sheikh Hamdollah in Naskh script more vividly. The occupation and passion of Ottoman calligraphers for writing the Quran are unparalleled among calligraphers of other Islamic countries. A large number of written copies of the Quran are proof of this claim (118).

The changes of the Ottoman Naskh

One of the most influential calligraphers in the evolution of the Naskh script in Islamic civilization, and especially in the territory of the Ottoman Empire, is Osman ibn Ali, also known as Hafiz Osman Effendi. Hafiz Osman succeeded in giving a new spirit to Ottoman calligraphy. He received a lot of attention during his era. Hafiz Osman, a talented calligrapher, succeeded in reforming the formal structure of the Ottoman Naskh with the support of the Ottoman sultan.

He improved the balance in the overall structure of the Ottoman Naskh by creating a more precise proportion in the shape and combination of letters and words. The Ottoman Naskh achieves its identity independent of the Yaqout version with Hafiz Osman. He did important activities, almost simultaneously with the period of change in the Naskh scripts in Iran (11th century A.H.), including the consolidation and empowerment of the Ottoman version; As after him, Ottoman calligraphers could never stay out of his influence (Hasheminejad, 2020, 224).

The developments in Ottoman calligraphy have been done consciously, in other words, grammatically and cognitively; But in the Iranian Naskh, these developments are naturally occurring and may be accidental and influenced by individual encroachments and have not happened because of a more general goal. Of course, in the Ottoman state, the existence of a single central throughout the Ottoman Empire played an important role in the integration of the Ottoman style. The only important center of Ottoman art production and development was the city of Istanbul; While in Iran, centers such as Shiraz, Herat, Tabriz, Isfahan, and sometimes Samarkand and Yazd were also intended.

In addition, the formation of an organized unit has played an important role in this affair. Homayouni Court, which was created at the time of Ottoman rule in 855 A.H. and continued until the last ruler in 1322 A.H., played an important role in the Ottoman artistic

developments. We can consider the royal libraries as an equivalent of this Court in Iran. Since in Iran, these centers of artistic and cultural production and management were transferred from one city to another, we can not imagine a function similar to Homayouni's for them (225).

Discussions and results

It should be noted that several items are considered for comparing the scripts, but what is essential in this study is to examine the characteristics that a researcher has previously used in a study, and since the results have been accepted, in this research they have also been investigated. Therefore, the aim is to present visual features that distinguish the similarities and differences between the versions of Mohammad Ibrahim Qomi and Hafiz Osman Effendi. The highest and the first phrase, at the same time, that is usually used in writing texts (both religious and non-religious) is "In the name of God, Most Gracious, Most Merciful."

Thus, in Table 1, the angles of the vertical letter of this expression, along with several other randomly selected expressions, in comparison to the horizontal position are examined.

Looking carefully at the angle of the vertical letters compared with the horizontal position, we figure out that both calligraphers used a slight slope in writing the vertical letters, and this can be considered a similarity between the two methods. In the next step, the slope of the position of the compositions is investigated. For this purpose, a few words were selected from the verses and their horizontal position was drawn (Table 2).

In the horizontal position of Hafiz Osman's compositions, we can see a slope towards the bottom at the end, but this is different and variable in each composition by Mohammad Ibrahim Qomi. Thus, the position of some compounds has a slight downward slope at the end, and the position of other compounds is completely horizontal. Then, the slope of the tilde

Table 1. Examination of the angle of the vertical letters to the horizontal position. Source: Authors.



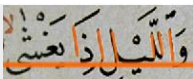





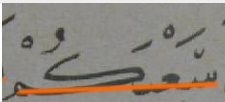
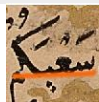
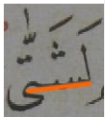
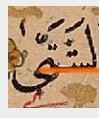
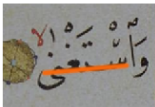
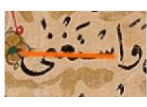


Examination of the angle of the vertical letters to the horizontal position	
The Ottoman Naskh (Hafiz Osman Effendi)	The Iranian Naskh (Mohammad Ibrahim Qomi)
	
	
	
	

Table 2. Examination of the slope of the position in the composition. Source: Authors.

Examination of the slope of the position in the composition	
The Ottoman Naskh (Hafiz Osman Effendi)	The Iranian Naskh (Mohammad Ibrahim Qomi)
	
	
	
	

and intensities are measured. It was thought that the slope of tilde and accents would be written differently in each word, but it wasn't in this way, and each scribe used almost the same slope in writing these two items throughout the entire Surah. For this reason, a tilde and an accent were selected as examples and placed on the table by each calligrapher (Table 3).

The hypothesis position for the intensifications and

tildes in Hafiz Osman's Naskh is quite steep and tends to decline like a hypothetical horizontal position in combinations. But in the script of Muhammad Ibrahim, this is done in that way, and the hypothetical position is completely horizontal. Another point is the size of the diacritic and the proportions between them. The size of the diacritics in Hafiz Osman's script varies; small and large depending

Table 3. Examination of the slope in tilde and accents. Source: Authors.







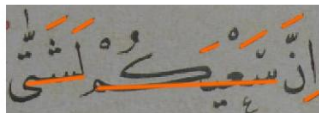



Examination of the slope in tilde and accents .	
The Ottoman Naskh (Hafiz Osman Effendi)	The Iranian Naskh (Mohammad Qomi)
	
	
	

Table 4. Examination of the relations between the diacritic Source: Authors.

Examination of the relations between the diacritic	
The Ottoman Naskh (Hafiz Osman Effendi)	The Iranian Naskh (Mohammad Qomi)
	
	

on the location. This change is also observed in the diacritic of Mohammad Ibrahim Qomi, but it is not so perceptible. But later, especially in Ahmad Neyrizi's Naskh, the size of the diacritic is completely the same under any circumstances (Table 4).

In the last step, the teeth of Sin (س) and Shin (ش) letters were examined. As can be seen in Table 5, the sizes of the teeth of Sin and Shin in the Naskh of Mohammad Ibrahim Qomi are the same, and this can be seen in the Iranian Naskh of Ahmad Neyrizi. Comparatively speaking, the sizes of the teeth in the Ottoman Naskh of Hafiz Osman are not the same. The first tooth is smaller while the second one is larger (Table 5).

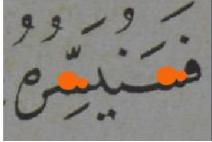
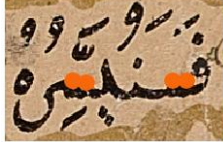

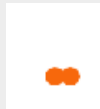
Conclusion

Studies on the Layl Surah written by Iranian calligrapher, Mohammad Ibrahim Qomi and Ottoman calligrapher, Hafiz Osman Effendi, show remarkable results. In Mohammad Ibrahim Qomi's Naskh script, we can observe a distancing from the old tradition of the style of Yaghoot .

For this reason, he is one of the most important and influential calligraphers of the Naskh script.

But it must be said that observing the works written by Mohammad Ibrahim shows us that he didn't want to acquire special methods and the changes in his writing were not for achieving a more general aim. But fortunately, the path taken by Mohammad Ibrahim Qomi was completed by

Table 5. Examination of the size of the teeth. Source: Authors.

Examination of the size of the teeth	
The Ottoman Naskh (Hafiz Osman Effendi)	The Iranian Naskh (Mohammad Qomi)
	
	

Ahmad Neyrizi, and the Iranian Naskh acquired an independent identity. On the other hand, the same thing happened in Ottoman calligraphy by Hafiz Osman Effendi. Thus, the style of the Ottoman Naskh with Hafiz Osman got an independent identity against the Yaghoot Naskh script.

So, there are similarities between the manuscripts of Mohammad Ibrahim Qomi and Hafiz Osman Effendi, including the size of the diacritic; Both calligraphers changed the sizes depending on the position. Also, looking at the angle of the vertical letters compared with the horizontal position, we can find out another similarity of both calligraphers' scripts, which is the use of a light slope in writing the vertical letters. Nonetheless, there are differences in the Iranian and Ottoman versions of these two calligraphers, which can be seen later in the comparison to the Iranian version of Neyrizi and other Ottoman calligraphers, like Hafiz Osman.

In the Qomi's Naskh, the shape of the script has acceptable strength, which indicates the formation of a new manner. The circumference also increases in letters whose formal structure is curved. In the end, it is understood that the changes in Ottoman calligraphy were conscious and purposeful.

We can make those interested in studying the stylistics of other scripts, including the Iranian Sols

with other countries, pay attention to the proposal for future research including the Iranian Thuluth with other countries.

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