

# Characterized Islamic Art in the Framework of Calligraphy

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The current research (the Characterized Islamic art in the framework of Arabic calligraphy) is an attempt to study the aesthetic qualities of the Arabic calligraphy inspired by Islamic art with its structural conceptual references and the use of the character of the aesthetic characters according to formations that have a relationship centered on the linear structure of the text, And its transmission from its functionality (blogging) to aesthetic privacy (the decoration) inspired by the rules of the Arabic letters and their origins. The Arabic calligraphy was associated with Quranic texts and the prophetic Hadiths and stages of their functional and aesthetic improvement, And the variety of forms, especially the line of the third, which is proof of mastery of the calligrapher, which is the most beautiful and complete in the qualities of the letters aesthetic, varied and multi-faceted bodies of the calligrapher to another, and lack of study to show the aesthetic side of the lines of the third line, which was the real entrance to understand its technical characteristics And to clarify its aesthetic dimensions as formal systems that highlight the more intellectual and expressive aspects of the Arabic letters carried through the texts (subject) and output them in a form of linear configurations with aesthetic dimensions.

**Key words:** *Font Arabia, Art Islamic, Third Line.*

## Introduction

That of the line Arabia attendance strong in a civilization Arabic Islamic, it is passed about authenticity nation including reflects it from depth historical and feeling technical and tasted aesthetic and including he embodies it from spiritual values and dimensions abstract, it is more lines the world versatile and beautiful. Addition to me what plays it from a role in maintaining on heritage civilization and Islamic. the realized artists Muslims that line Arabia is characterized with properties which make from him element decorative malleable, where that decoration is generally characterized as abstraction and tend to adhere to forms of nature

that I quoted, so often the line is used purely decorative, whether it is related to or not related to written content. Arabic calligraphy has lots of values fine and aesthetic, and should be on the artist's contemporary deepening the use of the Arabic alphabet in general and the tough line specifically in the composition in its different directions (direction rooting, a trend of modernity), and to carry out studies that are concerned with the types of Arabic fonts and calligraphy Arab and study their own methods in their work that reveal a lot of secrets and methods erotic in this art upscale. Thus, the cultural and artistic affiliation of the society and the representation of his art and civilization instead of tradition a blind schools and artistic trends plastic west.

The study highlighted the importance of Arabic calligraphy by tracking and extrapolation of its history and its development and reached that painting the linear technical in line third may I played an important in a strengthened sensation in value technical and aesthetic for the line, as well as about its value functional.

### **Importance of Research**

come importance search present judging from the importance character Arabi which he raises it theme search, being from ingredients our language Arabic and means to communicate mental and artistic, and his role important in a transfer meanings idea in a way more impact deep, and tool for a statement guaranteed linguistic and dimension the aesthetic, lie importance search present with the following:

- 1- Can that progress a study process specialized having food character Arabia as a single obstacle from heritage civilization and art Islamic and an employee in a structure linear contemporary in a manner aesthetics and technical contribute in an enrichment knowledge and scientific for those interested by this theme.
2. can that contribute studying current in a throw the light on references which adopted calligrapher Iraq in his product technical (from configurations line Arabia in appointing linear) cross his endeavor mixing what between heritage contemporary, including achieves detection about clarity identity Arabic Islamic in a achievements calligrapher Iraq contemporary.
3. Can that contribute in an access on a study analytical analysis for some products calligrapher's contemporary whose inspire character Arab as a value aesthetics.

### ***Search Problem***

The Islamic Arts occupies a prominent position in the history of the world's arts. It is an important and new turning point in the aesthetic formulation, which included all the creative fields of art, including Arabic Calligraphy, which includes different and varied formations

and compositions on all types of materials, especially paper. One of the arts that shows the level of the development of the Muslim artist and one of the means of dialogue in Arab societies that are linked to the spirit of the Islamic nation emanating from the teachings of the Koran and the Prophet's Hadith, where the virtue of writing and the Arab character of great importance, (Al-Alaq 3: 5), where the Quran became the fundamental pillar in Islam and the civilizational structure of the Muslims. Hence, the Arabic letter has a sacred status. In the same Muslim artist, and urged the great Prophet Muhammad to write and read and published among the Muslims made a substitute for the redemption of those who know the reading and writing of the prisoners of Quraysh, the teaching of a number of Muslims to read and write, and emphasis on writing and good writing (link) and link to virtue and the right to say Ali bin Abi Student said that "good line increases the right and Palimpsest".

Therefore, we find the Arabs have singled out the art of Arabic calligraphy, which raised it to the highest levels of Tajweed, creativity and beauty, as well as its philosophical dimensions represented in the abuse of Arab thinkers and philosophers from the aesthetic point of view. There is a variety of decorative products that prevailed in all the Islamic ages, which witnessed a lot of artistic and aesthetic development, which reflects the accumulation of expertise and technical skills, as a creative and aesthetic level of the foundations and features characteristic of the arts of calligraphy and Islamic decoration, One of the features unique to the Muslim artist and other creatures, and can be inferred beauty when we look at what has been achieved through the phases of human civilization, which reveals the growing awareness and cohesion with the manifestations of nature, and appear in Arab Islamic art in general and the art of calligraphy, in particular, there is a pattern of aesthetic thinking that stands behind them. It adopted the improvement of the Arabic calligraphy on the basis of the individual taste of the Muslim artist (calligrapher) derived from the thought of the Islamic religion, and its uniqueness in the aesthetic taste within the foundations and the written rules and output in formations and written structures characterized by types of calligraphy in general and specialized in the thuluth in particular, The artistic works of the aesthetic dimensions of the Iraqi calligraphers, and as an element of artistic work with functional and aesthetic dimensions in Arab Islamic art, because of its roles and philosophical dimensions represented in the abuse of Arab thinkers and philosophers with its aesthetic perspective, there is a quest by the calligraphers N and the philosophers in the field of Arabic calligraphy to establish the foundations and aesthetic relations to adjust the characters of the Arabic calligraphy and output as a linear structure integrated in terms of function and beauty, and since this space is not studied in its artistic form inductive, which reveals the dimensions and creative dimensions of the aesthetic feature in a descriptive manner, the researcher conducted a survey In the field of specialization, in light of the foregoing, the dimensions of the problem can be posed by the following question.

Do you prepare line Arabi one arts Islamic related dimensions aesthetic? If it was that we ask the question the following:

- a. How is Islamic art characterized in the context of Arabic calligraphy?
- b. What is the relations aesthetics in a letters line third and its impact on Islamic art?

Research Objectives

Aims search present detection about features of Islamic art in the Arabic calligraphy, and so on from through what it comes:

1. Disclosure about opinions aesthetics of the line Arabia in a thought Arabia Islamic.
2. Identification on relations aesthetics in a configurations line third and its impact on Islamic art.

Search limits:

structures line third clear implemented on ore paper when is being character individual and extent his response for production (painting linear) , from before calligraphers from general (1368 ah 1947 m) to year (1433 ah 2012).

### **Research Methodology**

The researcher will follow the analytical descriptive approach because it is a method consistent with the nature of the study. The study is based on exploring the reality of the problem and identifying its reality on the ground by monitoring the technical works related to the subject and analyzing aesthetic values to reach new results from during this study.

### **Structure of Research**

The third topic was specialized in studying the relationship of the thuluth line to the beauty of Islamic art. The fourth topic was entitled "The relationship of art beauty" Islamic discourse in Arabic and the fifth section on the conclusions and recommendations for this research

The first topic: what are Arabic calligraphy, Islamic art, and the third line

Firstly: line Arabi (Arabic calligraphy)

Line in a language returns to me its source (line) and collects its lines. it is writing, line, and all what take it human and dig it. in engineering, he is what draws it the point in a move it and be for his length and not for his view.

1. As arfa (Kurdish): "that queen adjusts by movement animal with a pen on grammar specific".
2. As Arafa (sobki) linguistically as: " line pencil: books ... and clothing scheme in it lines " (ibn muqla, 1991: 220).
3. Knew (qalqashandi) as: "what you know from him picture character individual and their status and how installed wrong".
4. As al- ani (al-ani) said: "it is art to draw the letters the alphabet, and expression about the shape and content with assets, and rules geometric decorative plastic specific in a writing".

I has stated researcher from this is selections in a selection the words which cross about content terminology procedure as such it comes:

"it is art draw the letters which cross about pronunciation compositions multiple according to grammar line Arabi and philosophy aesthetic " (ibn manzoor, 1955: 380) .

### ***Second: Islamic Art***

Because the researcher did not find a clear definition of the Islamic art of the sources, he will know it procedurally and according to the objectives of the research and as follows: It is the creative output of the Muslim artists since the inception of Islam and includes the decoration and calligraphy and Islamic minnows and this art flourished in countries mainly Syria, Iraq, Egypt, Sicily, Andalus, Morocco, Algeria, And the countries of other peoples who converted to Islam and participated in the construction of the Islamic civilization and grew up in the seventh century until the height of its prosperity in the thirteenth and fourteenth century AD.

Third: the third line

Nearly one-third of the Arabic calligraphy lines, which evolved with the calligraphy of the font, ranging from the son of Maqla to Yaqoot al-Mustangs, established the six-line principle, which was one-third on its head. In fact, it is only a variation not very different from the third, And the importance of the third in the history of the line, it is the first clear picture of our connection to these lines, and technically - the essence of the theory of the technical form of the Arabic letters attributed, including the proportion between the parts, and between them and the pen that you write. This was the most important lines and the most important functionally and technically (Saleh Ibrahim Al-Hassan, 2003: 29)

## **The Second Topic: The Most Important Features Line Arabic**

prepare the art Arabic Islamic one forms activity humanitarian assistance and social issues , it is determined its importance as a factor j basis in a this activity which crystallize in a total culture human civilization and its interactions emotional and mind being social works on a change incident civilization and natural and convert them to me what fits his needs growing, and the art Arabic Islamic as a system prepare one means knowledge and parallel from where the value and importance for information philosophy, as can human that reach whereby to me the understanding environment and its existence humanitarian assistance. not there his mom from nations i dealt authorization in a line Arab ( character ) and genesis improve his engineering and beautify it like nation Arabic, for being art linked belief Islamic firstly and finally as make religion Islamic from the line and improve it desert and wages and learned as such came in a say the prophet Mohammed ( peace be upon him) Allah on him) (jerkm from learning the Quran and his knowledge) this what makes from optimizing line note to write the Koran and copied for Muslims in all areas which spread to her Islam (Ahmed Salem, 1992: 46).

and sent god ( es and the almighty ) adam ( p ) to his descendant's messenger, in a first night from month Ramadan, and a hostel on him one twenty newspaper in which wall cut letters, no communicate letter by letter, and he first books a hostel, a thousand language, then ordered him Allah come that written by with pen, about the prophet Mohammed ( peace be upon him) Allah on him) an n Idris ( p ) first from the line with a pen distance adam (p) and his name ( Enoch ) but named Idris to frequent study books, and the first from sending of the prophet adam, and the first from the line with a pen after ( chit ) ( p ) is first from wrote in the newspaper, so she manifested virtue writing and the line he made it Allah come in a first verse opened by revelation he said come ) read and your lord Akram which science with a pen science human what did not know ( ( surat alaq / 3) was greatest see for jalil saucepan writing and crafts which i became for him his house holy being character which without with it every mother Allah come, and we find in a modern prophet Mohammed ( peace be upon him) Allah on him) "tied science write " lost realized our prophet cream that to write and published education between people impact greatly in a spread the invitation gracious and his keenness in a maintain on what gets down on him from his lord make it give for holiness book Allah come two photos :

### ***- First Voice Reservation in a Hearts and the Breasts***

-Second linear written on (the patch, stiff, asab, shoulders, high school, and endoderm) as it was prayers Allah on him may take the companions distinguished a book for revelation. and this is what make the artist Muslim cares about boosts writing and the line Arabi and care with it and from then development and improve it and beautify it his sanctity and his status

great at Muslims where occupied a place foreground between arts Islamic being language the Quran cream . the rules aesthetics which he did on her the art she grammar for thought itself which stability scientists ( kalkendi and farabi and protruding and abuhayyan tawhidi ) and others, where prepared ( abu hayyan monotheist) (agha 2000: 111) terms line beautiful and put details to complete the appearance hassan and processing characters , which prepare the foundations aesthetics of the line arabi he says by this show ( author need to me seven man : line the abstract investigate and local gazing , and overall curtailed , and adorned by contrast , improved by affinity , and glory scrutinized , and distinctive divorcing), for recipes the letters the beautiful they( the situation, proportionality, amounts, linens), intended here conditions he is what put it down son the doorman in a forms the letters from unplugged separated each according to location which form the properties artistic in a integrity and its curves and the swollen and its conditions and round the associated term engineering line arabibaben an eyeball minister which did not preceded by to me that sun , this no means that lines previous for a son an eyeball did not you write according to establish and ratios certain m , 1974: 74) ) , ( but popped up efforts son an eyeball when use line the toddler which it was uses in a life daily to accomplish the writings quick , and put it within attribution and standards geometric until named for virtuous and in it attributed son an eyeball all the letters to me circle which diameter letter a thousand , and ason first from extract (balance line in) tighten good and to tighten copy), though most important action he did with it minister calligrapher (abu ali mohammed beneyeball 328 ah - 939 ad) letters installation, it has " status grammar hinge and accurate in a how to draw the letters and writing them and their proportion the detailed, as such make for every letter form special the percentage from where its length and its size it was taken letter a thousand basically to draw rest letters, and make the point alone measurement thousand " (al said, 1988: 76) .

As well as not determined by the son of the beauty of the characters only perfect measurements, but a condition for writing proficiency of certain foundations through which to achieve two aspects:

1 The validity of character forms, depends on the following conditions:

A / Tawfiq: It is to carry all the characters and components of the lines that are installed within the formal characteristics of those lines, including curved and curved and flat and the front and horizontal.

B / completion is to give each character the right of the dimensions that must be on the length and shortness and largeness and smallness.

H / Completion: It is to give the body the right to straightness and flatness and lying down and polarization.

D / Satisfaction: It is to give the characters the right in terms of accuracy and gravity by writing with the pen. E / transmission: It is the advantage that the calligrapher to acquire, and the flow of the pen movement of non-stop or hesitation (Alfie, 1973: 98).

2) The validity of the letters' conditions.

- A. Deck is the connection of all the letters connected to each other clearly.
- B. Authoring: It is the convergence of the characters that are not connected to each other as best as they should be.
- C. Underline (to highlight the regularity of words above the line of writing and its relation to it).
- D. D / Designation: is the choice of recommended range locations of connected characters.

Thus, the writing became three-dimensional (lines, angles and surfaces) (Bhansi, 1979: 83) and abruptly refers us to the line music by reading the written text, whether a point or circle.

### **Subject Third: Relationship Line One-Third of the Beauty of Islamic Art**

#### **1- Balance: (Balance)**

and balance he is status looking about her powers natural when rfid in the field, as seeks calligrapher from yup investigation balance, and this represents aside one from inclination total in nature toward balance, that each what hold it process balance from even though gesticulate resulting on her from stability in nature, and lack it disrupts the system cosmic (which condition binding for any process formation linear, as he is principle public in an existence ), in saying come ) god which get down the book right and the balance ( ( surat shura / 17), so van ( this concept he moved to me the art and from there to me field line Arabi, it became necessity she asks her sensation psychological at the human when resulting on balance from e revenge anxiety or tension psychological ) (Jassim, 1989: 92).

#### **2- Sovereignty :(dominance)**

means confirmation or Walt h discriminate for an item a certain on collection from elements surrounding with it in the design, which from it is possible to achieve about road lines directed or color, or the shape and size or texture or site or space, or about road implications kinetics elements, (sovereignty she nucleus which adoption around visualization, the be element positive form or space, and he is the work technical first what draws consider mechanism).

#### **3- Rhythm**

prepare the fading limit relations aesthetics which indicate number from concepts expressive which derived justified philosophical from demonstration repetition in nature and life repeat extension islands, and punish night day, and rotation the moon, and punish seasons the four, son repetition in the art Arabic Islamic probably it was a reflection the phenomenon repetition in a life religious of man Muslim from manifestations prayers five the daily, repetition from side realism means existence modules multiple ( duplicate ) interspersed breaks or

interruptions or periods generates about them - ie repetition units - a number from extensions ( extension temporal, and extension spatial, and extension qualitative ) (Judy, 1998: 123), which it is - ie extensions - as a concept realistic pass about the movement, therefore the extension temporal and spatial equal the movement absolutely.

#### **4- Unity (Unity)**

considered as a unit necessity from necessities relations aesthetics, but some calligraphers prepare unit one most important relations aesthetics in general, they are contributing in a broadcast spirit organization between all units inside configuration linear if what put in a place right in the same time give explanation collectively to her closure formal configurable linear.

#### **5- Layout (Layout)**

he is one relations aesthetics organizational structure configurable linear in a manner sequentially in it units constituent ( letters and words ) within significance structure scripts in a composition line third, and so on to achieve the side career contact me and coupled by the side semantic the aesthetic, the format if ( it is road agree paving units contiguous with some ), so the Hassan distribution in a put the letters and sections in their paths trends the real from necessities the mission which leads to me integration configuration linear and consistency its elements, thanks all this is vocabulary the linear can that determines the direction and its movement and sequentially a path format to her which prepare engine rhythm and its material and condition basically where (joseph, 1988: 218). inline Arabi combines collection from consistency within relationship influential for purpose production alone integrated, the difference in a that each according to what suits him with context text or the purpose, there format directional and volume and formative and format relations space.

#### **6- Contradiction Contrast**

prepare contradiction and contrast one most important relations aesthetics in the work linear, which can from through him show vocabulary the linear in a configuration linear and its contents in a way make elements the mission met him to appear in a manner clear and distinctive and he what helps in a possible investment to achieve sovereignty and guidance receiver to me his goal and grant it alone the idea within the frame general, this what confirmed - germ - by saying (when exposed elements each opposite the other about road balance meet or contradiction we can identify on her and understand them easily ) (Hassan, 1986: 101).

#### **7- Proportionality (Proportion)**

prepare instrument organizational structure suggest to me relationship each part from parts organization with section the other and from then his relationship with alldesign while regards in size and space but he no is determined scale fixed or law special tags , as he is

coordinate alone measurement elements in a manner proportional including appropriate in isolation the work linear, it suggests of importance size element and focus on him including is in line with importance the real for purpose which perform though unity standard proportionate with rest elements which builds of which the work linear, it is ( compare sizes and spaces and lengths and scales and quantities ) graves , 1951: 41) ) , though benchmarks which put for letters line arabi, can use to achieve writing technical ( though implementation benchmarks in a line may makes from him action applied but this application requires superiority and skill it clears the field to me creativity), and naming proportionality from interface the linear sector golden." valdor the aesthetic actor relationships proportionality derive justified basic from through what checks through concepts variance and diversity and evaluation but and even matching which prepare from side else expression "for suits equal " .

### **8- Alans Jam ( Harmony )**

He is status harmony resulting from participation the letters and configurations in a line third as one or more and so on from through threading collection are similar or different from modules the work linear and its components because of what attach among them we feel in combination the work and harmony and achieves our relationship aesthetics while between vocabulary configuration linear , and harmony in a line Arabic forms various (hamouda yahya, 1981: 65) , lost gets compatibility between things on are similar at collected, so it is in the form the following :

a - compatibility career: is compatibility which gets between modules are similar or non are similar collect them occupation it becomes compatible, like agree letters line third performing job aesthetics or agree the letters Arabic to perform job reading.

b- Compatibility symbolic: it is compatibility which collecting between modules are similar or non are similar connect them the meaning or icon or conclusion mental or intellectual like compositions the icon of the in a line third, as guaranteed reflective its implications on commission foreign affairs of the shape general and so on in a sometimes .

harmony is being as for between the letters and words and configurations in the properties homogeneous between them or that is being between guaranteed and format general of the authority for their participation as or more than happen or occur as a result consistency and homogeneous aesthetically in a configuration final of the manuscript. and homogeneity species as for shows from through the shape or occupation or qualities appearance of forms (1971: 34, Ruskin ). the fourth topic: a beauty relationship the art Islamic in bold Arabic community search: - included community search achievements the linear in a configurations line third for the calligraphers which did from general (1368 ah, 1947 ad) to general (1433 H-2020 m) has d community search (40) painting linear.

a sample search: - done selection a sample search on according to style the sample intentional non-probability from the society total by (2) models by 10% different specifications. He ran select it in light what it comes:

1. Diversity the ingredients linear from side formality.
2. Inclusiveness in an outlook aesthetics.
3. Multiple techniques compositions the linear.
4. Contrast systems replication.
5. Diversity takes it out of the aesthetic.

Modalities plural information: -

1. Messages and permits scientific studies and artistic related specialization.
2. Literature specialization.
3. Pictures photographs which he did researcher photographed or get on her from the network international information (internet).

honesty: i mean honesty that the tool used in their paragraphs able on measurement what dedicated to measure, as he did researcher view them on number specific from experts number nonspecific from tours for a statement health the tool and its effectiveness in an investigation objectives, as they explained validity distance procedure adjustments, and thus checks honesty on according to method Delphi.

Models (1)

The text: "And you are only taught a little bit of science" (Surat Al-Isra, 85)

Noun calligrapher: Hashem Mohammed al- Baghdadi.



**Year briefness: 1383 e**

### **The description general**

installation linear done its design on the body the shape ( circle ) is joined calligrapher several levels in a method distribution the letters and word sand shapes ( tags the declaration barrow) within the circle in a manner symmetrical inverse on side circle right and left, as embodied the letters possibility calligrapher in wrapping and intertwining in a clip ( letters and

configurations ) to assist on a show the machine technical from where implementation and accuracy in a distribution vocabulary the linear to give on completed values aesthetics including harmonizes to achieve closure formal for configurable, especially in a take into consideration the level organizational structure featured in a processing sequence reading clear and so on from through independence the letter ( waw ) sent in a word ( and so on and orphaned a) and clarity in a non-tangle it with rest letters text make it reasonable in a lure receiver to her in a reading rest lyrics text.

### *Aesthetics the Letters in a Configuration*

invest calligrapher the qualities the letters aesthetics in a method distribution weight vocabulary the linear in a space half-circle ( half installation ) and that about road property altnasil characters almstgayh in sites madat recommended as such in the letter ( meem ) of the word ( and ootim ) and make it the center of gravity letter ( a to f ) the investigator from the word " otitem " and in the period of the letter ( t ) of the same the word and make it the center of the weight of the letter ( eye ) wrapped from the word ( science ) , as has been reached a character to me character accurately and fully satisfied from the writing pen , as such in the letter ( waw ) realized in the word ( utim ) and the letter ( nun ) of the word ( of science ) , which shows on the machine high the calligrapher .

as well as about press the calligrapher on skill and technical in investment ( letters vertical ) , both heading towards the bottom or to me the above in the implicit division of the ascending characters , which reflects the potential in the implementation and proficiency in egg birth to highlight the aesthetic character of upright emerging ( kalolva v wanot died ) and their intersection oblique angles and trends opposite in halves the shape ring for installation and so on about road investment property draw the letter ( lam ) lying on her back for e. happenings intersections and converging in fathoms letters emerging in the side of the upper of the two halves right and left and are frequently configurable ring and e happenings type from fabric written differential in the direction vertical direction horizontal oblique to both sides of the right and left and appear as one piece of sin , as such the calligrapher sought to me tove characters and give each right character from curvature, bending and lying in the positions of the overlap either she was single character ( waw ) of the word ( and ootim ) or connected to the character ( pollinator ) of the word ( a bit ) , as well as about declaration i. the et mam right from the length of the palace and the size and thicken letters, notes that in letters ( only rolls wa not died ) employed in the installation , as well as about take into consideration character eye in the word ( science ) and e. its bid right from decubitus and busily and bending method et gan draw ras al ain al fanjani .

### *Aesthetic Relationships*

It is clear to us from the descriptive analysis of this sample about how to recruitment of calligraphers for aesthetic relations in a linear structure that mimics nature from through encounter and repeat in the output the shape the opposite and so on about road reverse vocabulary the linear in front of (the mirror ) and its embodiment on a linear reality built according to the rules and balance of the Arabic calligraphy, as distinguish beautiful font conditions from stretches in the letters and send and to and e. fully and employment in the organization of the composition written according to the area of circular, and the development of a spatial organization right in a method distribution of the vocabulary of the linguistic text in accordance with aesthetic relations linking vocabulary the linear from letters and words and configurations and e. outlying body balanced and identical and similar in investigation purposes related aesthetic dimensions. where calligrapher employed aesthetic relations from thorough investigation perfect balance in method distribution vocabulary in a manner identical on side linear configuration, and so on from through invest in my replication relationship and match in method distribution vocabulary linearity and its equilibrium in the equality of filling white spaces between vocabulary of the formation in a way that is arcane and oblique with the ocean external to achieve the shape geometrical ring. as well as about keen calligrapher to save on ocean enough shape ring and achieve a balance of formal composition year in a symmetrical and sequential from through relationship consistency association between words and overlapping letters some of them above some other in a manner progressive from down the above according to the relay relationship , creating a continuous upward movement without break down to me top formation to create diversity and sustainability of the upward movement in the works the shape ring for linear configuration and so on from through change the imaginary path of the circle which not to her starting point nor end to me form circular his starting point is known through a linear configuration has a beginning from which it starts with a known sequence of readers and end ends to it sequence reading text .

### **Model (2)**

text : ) the muslims and muslim believers , men and women and aleghantin and aleghantat and truthful and alsadqat and the patient and alsaberat and humble and kchaat and almtsedkin and almtsedkat and fasting and the ignorant of the conservers guard , holsters and who remember allah much and memories prepared by god for them forgiveness and a great reward (( al- masab (35)) .



**Calligrapher Name: Roughen Bahia**

**Year of Achievement: 1415 E**

description general: painting handwriting third obviously been designed on according to the oval engineering organization, organized by the calligrapher on in accordance with the provisions of the koranic text. tnizt components scripts are superimposed according to the five structures of linear organization in a manner oval topped installation of the sixth inside composition of the decorative body crown above the configuration ellipse year. as the characters are embodied in the linear configuration possibility calligrapher in implementation and mastery from where the level organizational structure distinct in the treatment of the clear uranic sequence, which allowed the readings in sequence despite the multiple levels of overlap of the composition of the general, as keep the calligrapher on moderate linear rules by the letters and words were distributed according to the spatial adjustment and the formal closure of the oval shape and the harmonization in the organization of letters and shapes within their appropriate.

The aesthetic characters in the composition:

The calligrapher has achieved implementation the appearance formal in the proficiency of the terms of the beautiful letters from through to letters and stability on written line, adjust and disperse characters and not crowding, as white spaces calligrapher systems in a manner equal and orderly as such deliberate calligrapher highlighting arqat lettering (eye) and the declaration. letters right from where precision and drawing, as the ascending letters (a thousand) of (length) were completed and display and thicken) in the pen, part comes down ones and how Hassan sends the characters (wow ) are well done.

where applauded calligrapher in the employment altnasil ( tidal ) in capital letters ( ta ) for several times and the location of different and make them stepping stones overlaying above letters and words in a manner continuous stages of completion of the composition, as such keen calligrapher on quality output the ( dock ) property in method connect the characters to each other and not mzahmtha although tangles in the configuration ktknyv ( antibiotic and daad and caf ) and maintain on proportions, despite their appearance several times which deliberately calligrapher on the formation of duplicate letters in the overlay and the equal proportions in the row with each other, as well about take into consideration calligrapher to (the word of majesty ) and its location in top composition when in which from a sacred sign.

### *Aesthetic Relationships*

Can be inferred on the role of employee relations in training and the possibility of transforming the shape engineering ellipse revealed to my anxiety and not stability. stop in a manner vertical according to the laws of engineering, to me nodding stability and break the anxiety and harmony , formal and so on from through quality directional organization of linear sections and character structures which helped on giving stability and achieve aesthetic harmony in the balance of character (t) and diversity from where the location of the letter (t) as in figure (b) in the composition and balance from through method distribution of letters and combinations (marks the declaration barrow) and distances eggs between characters in a manner flour on side configuration linear according setting attribution letters to achieve closure of formal ocean sufficient to form geometric ellipse, can that we draw that calligrapher may he sought to highlight the identity of a slobah in the uniqueness of the method of hiring qualities and the aesthetic properties of the letters in the effective aesthetic role to highlight proportional relations and derive its basic justification from through what achieve it through the concept of relationships from fit and balance , sovereignty , unity and repetition and create diversity , cohesion , coherence and e - h balance public the shape of the oval non - stable in view of engineering, as it succeeded calligrapher to achieve closure form ( configurable general ) with the coupling element ornamental plant with engineering year ( figure ellipse ) and output board linear saturated with all that vocabulary linear in the a disease diligent and harmony in the sequence letters of individual ( ta ) and their interface for the employment of a disease aesthetic and achieves the structure of a linear single coherent from where method distribution of letters and words overlapping and well - formed overlaying harmonious with them to give the output of a valuable aesthetic and creative .

## **Topic 5: Conclusions**

### ***First: Conclusions***

1. Stage action the linear structure requires a basic degree of mastery and accuracy from arabic calligraphy rules (font balance) and know-how complete how to invest in the characteristics of aesthetic letters and their distribution inside linear configuration.
2. Allows letters which accept the tide and elongation possibility they are employed in linear configurations characterized by aesthetic values and so on the freedom of the calligrapher to act in the formulation of forms that the letters.
3. M canet calligrapher Muslim plural between forms of engineering and between forms of non - regular forms (letters Arabic) and simulation through meanings of text which carry it.
4. the lines phantom from the basic components in determination walk a path distribute letters, words, and shapes, as well about coordination of characters each with some others.
5. From qualities the aesthetic of the character line third potential in investigation enough enemy ocean without seek refuge to me excessive from tags syntactic and decorative.
6. Governorate on attribution white spaces between letters each with some others in the process of the intersection and overlap to build configuration linear, which gives the value of aesthetic and artistic more of the letter.
7. The multiplicity of the bodies of the one character in the line of the third gave him his presence larger from rest lines Arabic in the highlight value aesthetic and creative in the art of calligraphy in general and linear composition in particular.
8. Try the calligrapher activation phenotypic diversity of the shape of a single character from wrap, send and concave made it more interactions with aesthetic relations from repeat, rhythm and harmony inside linear structure.

### **Recommendations**

Preserving the application of the foundations and aesthetic qualities borne by soft Arabic characters and their possibilities in opening up areas of creativity and expression of the aesthetic aspect of linear formation, as well as the possibility of calligrapher to manipulate texts and employ them in their proper context.

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