

QURAN'S ILLUMINATION AND CALLIGRAPHY IN FIRST FOUR CENTURIES OF ISLAM

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"Swear to Noon and the pen and to honor of illiterate prophet who font was created just because of him" (shimel, 1382, 123).

Among the arts which were spread because of Islam, calligraphy has a special position as it is the quest of the nature of Islam and the verses of holy Quran must be recorded carefully. Thus the followers of any religion could never surpass Muslim's in calligraphy art. Muslims had put holy Quran as the head of all of arts and this has caused growing growth in calligraphy art and illumination. Review of Quran manuscripts of Islam's early centuries gives this question in mind that what makes these works to be reminiscent of their being divine? And how we confirm that these works are divine by watching them? Why and how illumination figures were created? And how visual relation between calligraphy and illumination were planed? Furthermore how can we get this relation in each Quran manuscript obviously? Whether illumination figures of each version were emerged in relation with the type of calligraphy in that version? In response to these questions can be said Imam Ali peace be upon him is known as founder of Kufi handwriting and the first holy Quran calligrapher by some sources. Furthermore, they attribute Illumination art and invention of Islamic motifs to holy Profit Muhammad peace be upon him and Imam Ali peace be upon him. With this claim acceptance, it will appear the secret of strong visual relation of calligraphy and Illumination in the first four centuries of Islam: in this regard the human supreme

and innocent man, who had a best relation of revelation with God almighty, transferred Holy Quran from non-appear to appearance; It means both calligraphy and Illumination has gotten from the same origin of holy truth. Nature is the first universe epitomize of GOD that Quran attract the artist's mind to it. Illuminator avoids limiting holy universe with the nature suggests. So Arabesque, Shamseh, Bergamot and etc. are the most original motifs of holy Quran, which all are gotten from nature. These motifs present themselves in top, margins and end of verses, beginning and the end of holy Quran and etc. in different ways. In fact illumination motifs with suggest of holy Quran verses are created to show necessities. These motifs have a visual relation with their alongside calligraphy. On this basis, we can claim that because illumination began to grow with little delay after calligraphy, it was visually affected by Qur'anic calligraphies. Because HEJAZI and ABBASI styles were so similar to geometrical figures, The Illuminations which used with them be came in the same shape and frame of geometrical figures. The frame drawing before calligraphy and illumination of verses is one of the most effective points of visual illumination and calligraphy relation. This is seen in most superior degree in works which are the best in calligraphy and illumination.

KEYWORDS: Quran, Illumination, Calligraphy, Arabesque, HEJAZI Styles, ABBASI Styles.

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