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A comparative study of the Qur'an writing in Naskh script in the Persian and Ottoman empires during Iran's Safavid dynasty

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ABSTRACT

The scope of calligraphy is a vast world that includes various calligraphic hands, despite their unique and pure forms. There have been varieties of Naskh scripts both in Iran and Turkey from the past to the present. However, similarities and differences can be observed in this regard due to issues such as the common historical context, the proximity of the two countries, artistic and cultural exchanges. A closer look at the Iranian and Ottoman revelation scribes reveals differences in the style of Persian and Ottoman Naskh script between the two nations, which require careful study and research. In order to analyze the Naskh script of Iran and Turkey (Ottoman), the present study tries to make comparisons between the calligraphic hands. It is worth mentioning that this research has been written according to the various characteristics and features of Iranian and Turkish Naskh script methods. At first glance, the difference between the two styles of Naskh scripts is not clear, but take a deeper look at the differences, such as the difference in the words and letters movement angle, differences in degree of curvature and rotation between the two methods, deformation in some one-letter words, the distinction between strengths and weaknesses in connections, etc., It is clear that there were two writing styles with two separate expressions in setting the rules for them. Safavid dynasty was selected for study due to the extensive scope of calligraphy. On the other hand, comparisons have been made by case study with visual codes and indicators due to the lack of sufficient resources and Turkey's special social situation. The method of this research is descriptive-analytical. The main part of the analysis in the present study has been written using comparative study since this method is used as a basic method in most studies related to historical data. Based on studies, it has been concluded that the culture and history of each country has a great impact on all artistic aspects and since Turkey is a neighbor country of Iran, the scripts used in Qur'ans writing in these two countries are slightly different from each other.

Keywords: Iranian Naskh script, Ottoman Naskh script, Qur'an writing, Safavid dynasty.

INTRODUCTION

One of the most applicable calligraphy methods in Islamic nations was the Naskh script, which has a long history. This script, consistent with modern standards, has undergone changes that have preserved its status in writing texts. Hence, many manuscripts in libraries and museums worldwide have been written in the Naskh script. The biggest motivation behind the invention and promotion of script styles for Muslim calligraphers was the Qur'an which inspired them to achieve the best script form. The Qur'an may have been the best example of the art of script

before the 11th century. The most important reason why Qur'anic manuscripts have survived after many centuries, despite wars, burning of libraries, natural catastrophes, and humidity over time, is the specific preservation of these texts because the texts were believed to be the words of God (Afzal-Tousi, 2010:24).

The art of Islamic calligraphy is one of the most basic scripts and most complete art across the world of Islam because the Qur'an has had a great contribution to it, and its development is attributed to the holy nature of the Book; also, it is because the Qur'an is the word of revelation and has directly been sent down from God. For this, it must be correctly registered and written so that no one would ever doubt its divine origin. Since Islamic art had rejected iconography, Muslim painters had to resort to creative calligraphic professions to create their works of art; this was because calligraphy in Islam represents divinity that originates from the inward, as mysticism and script were strongly linked. The script is based on *Alif-round*-, which constitutes the basic form of Islamic calligraphy and helps form individual characteristics of the writing (Fadaei -Tehrani, 2008:131).

The special sanctity and significance of the divine words and the emphasis placed on the sacred book and its writing served as a basis for a tireless endeavor over the centuries to present this book. Moreover, the limitations that Islam set for illustration or painting and other arts, such as music and dancing, led the artistic tastes of Muslims towards the development of the art of calligraphy. Thousands of scribes incessantly attempted to copy and write the Qur'an in its most beautiful form by exactly protecting the words of revelation. This beautiful style of writing was not confined to writing Qur'anic verses, as it became a far-reaching tradition for the beautiful writing of what appeared to be a piece of writing, from writing common letters to administrative texts and poetry (Kermani Nejad, 2012:1).

"The Safavid era is seen as the brightest of eras when styles of scripts, especially Sols, Nasta'liq, and Naskh, developed. The majority of the kings and princes, even the Safavid rulers (specifically Shah Ismaeil I, Shah Abbas the Great, and three other princesses, namely Bahram Mirza, Sam Mirza as sons of Shah Ismaeil, and the son of Bahram Mirza called prince Ibrahim Mirza) were interested in this art and learned the techniques from relevant mentors. Calligraphers and artists in their courts enjoyed such great and sublime positions, and this led to the dissemination of types of techniques and the emergence of many geniuses of script styles, especially Nasta'liq and Sols scribes, whose works were valuable works of art at those times" (Fazaeli, 1983:346).

As for Qur'anic manuscripts inlaid with gems in the Safavid era, *arabesque stalks* inclined to be thinner and narrower, becoming wavy and volumeless lines whose interlacing and elaboration was much more than those of older manuscripts. Another change was the presence of smaller several-petal white, red and pink flowers representing small buds in the arabesque lines. In this period, great artists were involved in inlaying religious and literary books with gems under the supervision of Behzad and Sultan Mohammad.

The question that, however, crosses my mind is: Was the manner of writing the Naskh script the same in all countries of the world, especially in Iran and the Ottoman empire, as two major countries which used the script to write books? If not, can we determine which of the two [Naskh] scripts of the Iranian and Ottoman forms was used in the writing of one work of art, without the need for the knowledge of calligraphic principles of the Naskh script and only



through the visual investigation of the scripts used in the manuscripts, available calligraphies, and texts available in museums and libraries?

For this, comparing two Iranian Naskh scripts and the one commonly used in the Ottoman empire constitutes the goal of the present research. This will, on the one hand, help learners of art who are at the beginning of the path of the sublime art of calligraphy and are not professional artists, and, on the other hand, assist students and researchers of manuscripts, to use provided indicators and theoretical basics to distinguish the difference of these two scripts. There is no doubt that this is pivotal not only for the artists interested in script and manuscripts but also for manuscriptology, which thus offers great help in identifying non-colophon and undated manuscripts.

When gathering and selecting research samples to compare the Iranian and Ottoman Naskh scripts, Naskh-based writings by Mohammad Ibrahim Qomi, Ahmad Neyrizi, Alauddin Tabrizi, Mohammad Al-Tabei Al-Shirazi and Hossein Al-Fakhar Shirazi, Hamdullah Amasi, Hafiz Usman, Mustafa Dada, Dervish Ali, and Mustafa Ayoubi Afandi (a prominent Turkish Naskh calligrapher) were used. In this connection, Ahmad Neyrizi's Naskh script is a highly developed form of Iranian Naskh calligraphy.

Iranian Calligraphy

The Iranian national script, Nasta'liq, is known as the top of all Islamic scripts. Iranian scripts include Ta'liq, Nasta'liq, and broken Nasta'liq, which are used for writing non-religious texts such as valuable works of art, poetry, administrative correspondence, etc. In the meantime, for Arabs and Ottoman Turks, calligraphy assumed religious and holy importance, though they used scripts more than others for administrative, ordinary, and non-religious texts; however, their excellent pieces of art are written in Naskh and Sols scripts and for writing Qur'an and the [prophet's] Hadiths (Kermani Nejad, 2012:2).

Iranian calligraphy enjoys specific nuances and subtleties which distinguish it from other scripts. In Iranian scripts, one would see subtle twists and turns, curves, free movement of the letters, diversity, and nuances, indicating the specific spirits of Iranians. These twists and turns and curves may be said to have originated from compatibility with their permanent companion, i.e., painting, or so to speak, traditional painting, known as miniature, which is rich in fine margins and charming curves. Today, Iranian calligraphy is a major part of the history of art and a representative of our national aesthetic tastes that greatly contributes to Islamic art and calligraphy and is a cause for our pride. Also, many of the world's prominent artists have paid special attention to it as abstract art (Ibid, 2).

Historical Background of Writing the Qur'an

In the beginning, writing in Arabic script was not common. Its prevalence in early Islam began slowly, as Mohammad Ibn Umar Al-Waghedi, a Muslim historian (deceased in the 9th century) and the author of the books "Al-Maghazi" and "Fath Al-Ajam," and Ahmad Bin Yahya Al-Balazeri, the great Muslim historian (deceased in the 9th century), the author of the book "Fotouh l-Boldn," are quoted as saying that out of all Ghureysh tribes who were the nobles and favorites of Mecca, only seventeen people were acquainted with scripts. Although the number of those familiar with scripts was few, a claim of this kind is not confirmed by scholars, as it is known that the preparation of an official manuscript of the Qur'an has been verily one of the best measures which were done in early Islam era with the efforts of the special companions of the prophet (Rahjiri, 1966:55).



Significance of Script in Writing

Although it is possible to consider without contemplation one of the inventions and discoveries of the age of machines and the current time to be one of the most valuable human thinking phenomena and to introduce evidence for this, the fact is that since the beginning of the human history, no such invention may have been more useful than script. The most cogent reason for this is that if there had been no such script, thoughts could not have been transferred from one generation to the other, and the works of the past could not have survived; in general, the main element of transfer of thoughts was lacking, and it could turn the human civilization away from desirable perfection, which would eventually disrupt the scientific discoveries and inventions, thereby derailing sciences from perfection and the outcome, which could be envisaged for a near or far future. The invention of the script is so critical that it is on the same par with terminologies, with humans recognized as one with two languages; one is the language of expression and the other as the language of fingers (Mirfakhrai, 1968:68).

Although the printing industry, with all its grandeur, failed to eliminate the qualitative value of script and may have reduced its quantitative values, one would generally suggest that writing is not going to die, as good writing and the beauty of scripts are always praised and focused. Today good scripts/writing receive the attention of rulers and kings, as the most important documents and rulings are written in calligraphies. It is safe to accept that script is the language of the hand and the translation of humans; to mark the significance of this phenomenon, one would say that the human heart is like a mine and its reason is like precious gold extracted from that mine. The pen is also a goldsmith who displays those precious golds, and the script is the art of that goldsmith (Ibid, 68-69).

Significance of Writing the Qur'an

One of the most important developments in the art of calligraphy in the Ottoman era was attention paid to writing the Qur'an. Ottoman kings, especially following the establishment of the caliphate system and acquiring the position of "Caliph," made many efforts to encourage calligraphers to write the holy book as the word of revelation and the holy scripture of Muslims. The high circulation of [holy] manuscripts by Turkish calligraphers in various eras of the Ottoman Empire and the famous sentence "the Qur'an was sent down in Mecca, recited in Cairo and written in Istanbul" are evidence of this.

According to credible sources, Sheikh Hamdulla scribed in his entire life 47 manuscripts of the holy Qur'an and a countless number of Qur'anic parts (called Juz') and different surahs like An'am. Ramezan Bin Ismaeil (deceased in the 17th century) scribed half Juz' of the Qur'an each day, and hence, scribed 400 manuscripts of the holy book. Mohammad Saleh Afandi (deceased in the 19th century) was a renowned figure for scribing the holy book, and he continued this profession until he passed away. Although he is said to have scribed 366 manuscripts of the holy book, calligrapher Mohsen Zadeh Abdullah is quoted in the book "Script and Scribe" (a famous book by Mirza Habib) as saying he has only seen 454 manuscripts of the holy book. Ghayeshzade Hafiz Usman Nouri Afandi (deceased in the 20th century) spent his life writing the holy book. He scribed the number 106 manuscripts of the holy Qur'an and died before completing the 107th manuscript. This is also noted on the inscription of his tombstone. He was also famous for his manuscripts which were printed in the beginning years of the twentieth century onwards across the world of Islam, and for *Ayat Barkenar* manuscripts (Qurbani, 2018:148).



Furthermore, Hafiz Usman (deceased in the 18th century), Dervish Ali I (deceased in the 17th century), Soyouljouzadeh Mustafa Ayoubi Afandi (deceased in the 16th century), Agha Kapili Ismaeil Afandi (deceased in the 17th century), Yadi Kulah Li Seyed Abdulla Afandi (deceased in the 18th century), Ayri Kapi Li Mohammad Rasem Afandi (deceased in the 17th century), Yahya Fakhr Aldin Afandi (deceased in the 17th century), Ismaeil Zohdi Afandi (deceased in the 19th century), Kebjeyzadeh Mohammad Wasfi Afandi (deceased in the 19th century), Yahya Helmi Afandi (deceased in the 20th century), and Hasan Reza Afandi (deceased in the 19th century) scribed 25, 50, over 50, over 40, 24, 60, 15, 40, 20, 25 and 19 manuscripts of the Qur'an, respectively in their entire lives. These figures pertain to great scribes which exclude the number of Qur'anic parts (Juz') or surahs which, if calculated, the number of manuscripts scribed is much more than the figures above, corroborating the claim that Istanbul was the capital of scribing the Qur'an (Ibid, 148-149).

Calligraphy in the Ottoman Era

Before the conquest of Istanbul, Bursa, Edirne and Amasya were considered the most important cities and centers of art in the Ottoman empire; however, the historical movement of the Ottoman art of calligraphy began with the conquest of Istanbul (1453 A.D). After being captured by Sultan Mohammad Fatih and turned into the capital, Istanbul transformed into congregational centers for artists, many of whom, even from outside the Ottoman territories, specifically from Iran, immigrated there to continue their artistic life. At this time, Ottoman styles were used in visual arts. In calligraphy, exquisite Qur'ans were written by so-called six scripts (e.g., Sols, Naskh, Toghi', Regha,' Mohaghegh, and Reyhan) under Sultan Mohammad Fatih. The sample manuscripts from the reign of Sultan Mohammad Fatih indicate that these works enjoyed a dual form due to the presence of Iranian artists and Abbasid era styles, as their decorations reveal the influence of Timurid and Seljuq styles, also (Qurbani, 2018:135).

The importance of Istanbul, as the center of the world of Islam, guaranteed the development of the art of calligraphy among Ottoman scribes, then, in a short time, laid the ground for the expansion of the Turkish and Ottoman art of calligraphy. The Ottoman kings' attention to calligraphy led to the creation of the supreme samples of manuscripts by the genius of the Ottoman art of calligraphy, i.e., Sheikh Hamdullah. Following Sheikh Hmadullah, great scribes emerged within six centuries in the Ottoman territories, with some of whom creating specific schools and styles. Ahmad Ghare Hesari, Hafiz Usman, Mustafa Raghem, Mahmoud Jalal Al-Din, and Yasarizadeh Mustafa Ezzat were idiosyncratic scribes with special schools of art, which lasted to our times, also (Ibid, 135-136).

Research Methodology

The present research uses a fundamental method and involves historical-descriptive and analytical procedures. The author has looked into the Qur'an and its manuscripts in libraries and studied relevant forms and documents. The researcher has also delved into the styles of scripts to understand the writings of the two lands better; in the end, he tries to provide an analysis of them. The statistical population of this research consists of manuscripts by calligraphers in the Safavid era, as available at Iranian libraries and complexes, and other manuscripts in other countries worldwide. These manuscripts have been analyzed from the perspective of script and book layouts, with the idiosyncratic styles of each calligrapher in focus. The research did a purposive sampling method. The manuscripts of the Safavid calligraphers are stylistically studied. Characteristics prevailing over the calligraphers' scripts are also



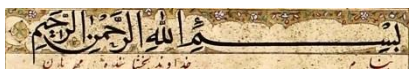









investigated. This approach, a subset of text-oriented criticism, investigates the historical data and provides a structural analysis of the form illustration. This research also qualitatively analyzes the data and seeks to investigate the manuscripts under consideration from a structural and formative perspective.

Findings

This research does not cover a broad scope of the subject. It only deals with letters of surah Baghara of the Qur'an, thus presenting general points that can be generalized to the texts with the Naskh script, both from religious and non-religious views.



A study of the phrase "بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ" on the opening page reveals that in the Iranian Naskh script, the *Korsi*² is fully horizontal; in the Ottoman manuscript, the *Korsi* is slightly curved upwards, as if the scribe has, in the Ottoman manuscript, inclined to finish the ending of the phrases with a gentle slope upwards. This has made these two *Korsi* manners of scripts different from each other. At the end of all phrases of the Ottoman manuscripts, the letters are inclined upwards. Now, take a look at the following examples (Table 1).

Table 1: Investigation of the phrase "بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ" in the Iranian and Ottoman Naskh scripts (Source: author)

Iranian Naskh	Images	Ottoman Naskh	Images
Mohammad Ibrahim Qomi		Hamdullah Amasi	
Ahmad Neyrizi		Hafiz Usman	
Ala Uddin Tabrizi		Mustafa Dada	
Mohammad al- Tab'i al- Shirazi		Dervish Ali	
Hossein al- Fakhar Shirazi		Mustafa Ayoubi Afandi	




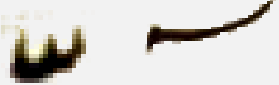








¹ In the name of God.

² "Korsi" literally means a place to sit, and it means the letters and words that are similar to each other or those that are somewhat similar to each other, such as "خ، ع، ر، و، د" (KH, A, R, V, D) are on the horizontal axis next to each other.

Investigating the phrase "بسم الله الرحمن الرحيم" in the Iranian Naskh manuscripts		Investigating the phrase "بسم الله الرحمن الرحيم" in the Ottoman Naskh manuscripts	
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The slopes and downward directions can also be seen in Ottoman Naskh compounds, even in writing *Mad*³ and *Tashdid*⁴ (also, shadda) (Table 2).

Table 2: Investigating slopes in Mad and Tashdid in Iranian and Ottoman scripts (Source: author)

Iranian Naskh	Images	Ottoman Naskh	Images
Mohammad Ibrahim Qomi		Hamdullah Amasi	
Ahmad Neyrizi		Hafiz Usman	
Ala Uddin Tabrizi		Mustafa Dada	
Mohammad al-Tab'i al-Shirazi		Dervish Ali	
Hossein al-Fakhar Shirazi		Mustafa Ayoubi Afandi	
Investigating slopes in Mad and Tashdid		Investigating slopes in Mad and Tashdid	

Horizontal and vertical movements in the Iranian Naskh go through a smooth and straight direction and thus sit on the Korsi line. This also affects the composition of the line; in the Ottoman Naskh writing, however, the vertical letters have a leftward slope which is quite clear;

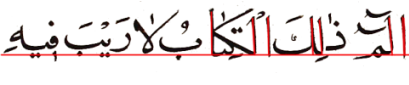

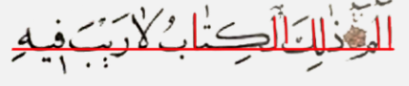
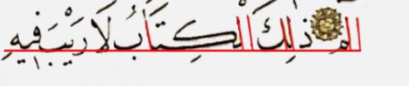
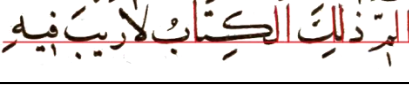
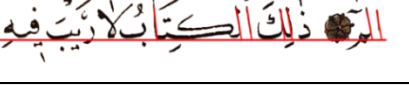

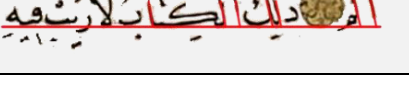
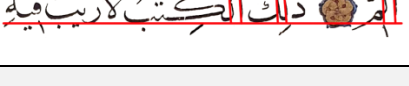



³ 

⁴ 



this angle is not vertical, and to the same proportions, the letters, in connection with horizontal movements, incline downwards on the horizontal line, with the movement of the letter, which affects the word, also, written in a framework that inclines leftwards (Table 3).

Table 3: Investigating the angle of vertical letters to the horizontal Korsi in Iranian and Ottoman Naskh scripts (Source: author)

Iranian Naskh	Images	Ottoman Naskh	Images
Mohammad Ibrahim Qomi		Hamdullah Amasi	
Ahmad Neyrizi		Hafiz Usman	
Ala Uddin Tabrizi		Mustafa Dada	
Mohammad al-Tab'i al-Shirazi		Dervish Ali	
Hossein al-Fakhar Shirazi		Mustafa Ayoubi Afandi	
Investigating the angle of vertical letters to the horizontal Korsi		Investigating the angle of vertical letters to the horizontal Korsi	

The effect of the angle of the pen's movement is also noticeable in intra-letter connections. In a way, it becomes key in the composition of the letters and words. For example, in the Iranian script, in the word "يقيمون"⁵ we have the "ي"⁶ toion extending in a horizontal line, connect "م"⁷ thus moving on the Korsi and horizontal line. Comparatively, the Ottoman script reveals the words and the connections inclining leftwards (Table 4).



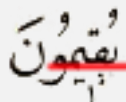
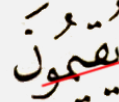
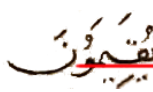

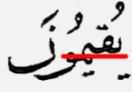

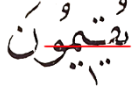

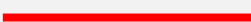

Table 4: Investigating the angle of the pen's movement in the connection to "م" in the word "يقيمون" in the Iranian and Ottoman Nash scripts (Source: author)

Iranian Naskh	Images	Ottoman Naskh	Images
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⁵ Steadfast









⁶ y

⁷ M

Mohammad Ibrahim Qomi		Hamdullah Amasi	
Ahmad Neyrizi		Hafiz Usman	
Ala Uddin Tabrizi		Mustafa Dada	
Mohammad al- Tab'i al-Shirazi		Dervish Ali	
Hossein al-Fakhar Shirazi		Mustafa Ayoubi Afandi	
Investigating the angle of the pen's movement in the "ى" to "م" connection		Investigating the angle of the pen's movement in the "ى" to "م" connection	

A comparison of the writing of the Naskh script among 10 scribes of the holy book revealed that in the Iranian script, the Korsi of the words is horizontal without slopes. In contrast, the letters are arranged in the Ottoman script so that compounds follow a mild slope downwards in their endings. However, if a hypothetical horizontal Korsi is regarded for each compound, no straight line is obtained; rather, it turns out to be a sloped Korsi which, on its left and ending, descends downwards (Table 5).

Table 5: Investigating the slope of Korsi in compounds in Iranian and Ottoman Naskh scripts (Source: author)

Iranian Naskh	Images	Ottoman Naskh	Images
Mohammad Ibrahim Qomi		Hamdullah Amasi	
Ahmad Neyrizi		Hafiz Usman	
Ala Uddin Tabrizi		Mustafa Dada	
Mohammad al- Tab'i al-Shirazi		Dervish Ali	



Hossein al-Fakhar
Shirazi

ذالك ميا

Investigating the
slope of Korsi in
compounds









Mustafa Ayoubi
Afandi

ذالك ميا

Investigating the
slope of Korsi in
compounds

The arrangement and order of the so-called *teeth*⁸ of the letters "س" and "ش"¹⁰ distinguish the Iranian Naskh from its Ottoman counterpart. In each Iranian and Ottoman script, the letters have their own special peculiarities, as in the letter "س". Thus, in the Iranian script, the teeth are equally placed along each other, and their size of them is usually the same. However, in the Ottoman script, the teeth are not the same size nor within the same distance. Meanwhile, in both styles, the 1-to-2 distance of the teeth is less than the 2-to-3 distance; however, in the Ottoman style, this case is more outstanding (Table 6).





Table 6: Investigating the size of the teeth in the Iranian and Ottoman scripts (Source: author)

Iranian Naskh		Images	Ottoman Naskh		Images
Mohammad Qomi	Ibrahim		Hamdullah Amasi		
Ahmad Neyrizi			Hafiz Usman		
Ala Uddin Tabrizi			Mustafa Dada		
Mohammad al-Tab'i al-Shirazi			Dervish Ali		

⁸ The teeth in here refer to the apparent form of the letter as in the Persian letter of "س" and "ش". As seen, these Persian letters, originally taken from Arabic have three teeth each.












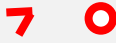
⁹ S

¹⁰ Sh

Hossein Shirazi	al-Fakhar		Mustafa Afandi	Ayoubi	
Investigating the size of the teeth			Investigating the size of the teeth		

Attention to the *sokoun* (stop) sign in writing scripts is also critical, as the Iranian manuscripts represent the sign in the form of **7** while the Ottomans represent it in the form of **7** **0** (Table 7). It is noteworthy that the Ottoman scripts may have also written the sokoun sign in different forms; hence, it is necessary to pay attention to other forms.

Table 7: Investigating the writing of sokoun in Iranian and Ottoman scripts (Source: author)

Iranian Naskh	Images	Ottoman Naskh	Images
Mohammad Ibrahim Qomi		Hamdullah Amasi	
Ahmad Neyrizi		Hafiz Usman	
Ala Uddin Tabrizi		Mustafa Dada	
Mohammad al-Tab'i al-Shirazi		Dervish Ali	
Hossein al-Fakhar Shirazi		Mustafa Ayoubi Afandi	
Investigating the writing of sokoun		Investigating the writing of sokoun	

In the Ottoman Naskh script, the presence of *Torrah*¹¹ is seen in letters like "ج"¹² and "ا"¹³ while it is less seen in Iranian script styles, as it is so few in many manuscripts with little effects. Also, putting Torrah on letters such as the connecting "ج" is leftwards in the Iranian Naskh, while it inclines rightwards in the Ottoman Naskh scripts (Table 8).

Table 8: Investigating Torrah in the Iranian and Ottoman Naskh scripts (Source: author)

Iranian Naskh	Images	Ottoman Naskh	Images
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¹¹ An alif shaped letter (though smaller in size) appearing on the letter "ج", which connects to ج, as in the word

الصلوة

¹² L

¹³ A

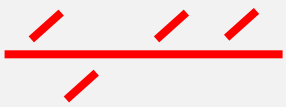



Mohammad Ibrahim Qomi	يُقِيمُونَ الصَّلَاةَ	Hamdullah Amasi	يُقِيمُونَ الصَّلَاةَ
Ahmad Neyrizi	يُقِيمُونَ الصَّلَاةَ	Hafiz Usman	يُقِيمُونَ الصَّلَاةَ
Ala Uddin Tabrizi	يُقِيمُونَ الصَّلَاةَ	Mustafa Dada	يُقِيمُونَ الصَّلَاةَ
Mohammad al-Tab'i al-Shirazi	يُقِيمُونَ الصَّلَاةَ	Dervish Ali	يُقِيمُونَ الصَّلَاةَ
Hossein al-Fakhar Shirazi	يُقِيمُونَ الصَّلَاةَ	Mustafa Ayoubi Afandi	يُقِيمُونَ الصَّلَاةَ
Investigating Torrah	↑	Investigating Torrah	↑

In religious texts, signs, known as diacritics, are necessary for not mistakenly pronouncing the words. This is the order that involves its specific rules. In the Iranian Naskh, these signs are generally the same size and follow one *marker*, which reveals a uniformly visual state and creates a balance in diacritics. This marker helps create a consistent cadence and makes eyes follow one particular point. These signs are highly diverse in the Ottoman Naskh because they are inserted with a smaller pen in a way that they are located across different levels and proportionate to the letters. This can affect the pace of reading, though visually, it does not form a balanced gray, i.e., the same thing peculiar to the Iranian Naskh when inserting the signs of the size of the words. Other differences between the two Naskh scripts include rounded and enclosed signs of stopping, with the Iranian examples representing the signs in more open forms. This is also influenced by the pen size (Table 9).







Table 9: Investigating proportions between diacritics in the Iranian and Ottoman Naskh scripts (Source: author)

Iranian Naskh	Images	Ottoman Naskh	Images
Mohammad Ibrahim Qomi	الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ	Hamdullah Amasi	الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ

Ahmad Neyrizi	الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ	Hafiz Usman	الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ
Ala Uddin Tabrizi	الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ	Mustafa Dada	الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ
Mohammad al-Tab'i al-Shirazi	الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ	Dervish Ali	الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ
Hossein al-Fakhar Shirazi	الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ	Mustafa Ayoubi Afandi	الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ
Investigating proportions in diacritics		Investigating proportions in diacritics	

Major debates in Islamic calligraphy include connections and links between the letters because, with the changing forms, the letters and their interconnections get involved. Looking deeper into this issue and viewing these two styles, differences can be found, which suggest some Iranian Naskh scripts include weak connections in such letters as "ف"¹⁴ and "ت"¹⁵ which require strong visual connections. This issue is, of course, balanced in the script by Ahmad Neyrizi; however, in some other scripts, this style is noted, though absent in the Ottoman manuscripts (Table 10).

Table 10: Investigating connection in letters in the Iranian and Ottoman scripts (Source: author)

Iranian Naskh	Images	Ottoman Naskh	Images
Mohammad Ibrahim Qomi		Hamdullah Amasi	
Ahmad Neyrizi		Hafiz Usman	
Ala Uddin Tabrizi		Mustafa Dada	

¹⁴ ف

¹⁵ ت














Mohammad al-Tab'i al- Shirazi		Dervish Ali	
Hossein al- Fakhar Shirazi		Mustafa Ayoubi Afandi	
Investigating connections in letters	Weak connections in Iranian letters	No weak connections in the Ottoman letters	Investigating connections in letters

Table 11: Comparative study of the writing of the Qur'an in Iranian and Ottoman Naskh scripts
(Source: author)

Name s of Iranian and Ottoman scribes	Investigating the phrase "بسم الله الرحمن الرحيم" (In the name of God)	Investigating the slope of Mad and Tashdid	Investigating the angle of vertical letters to horizontal Korsi	Investigating the angle of movement of the pen in the "ی"(Y) to "م"(M) connection in the word "يقيمون" (Steadfast)	Investigating the slope of Korsi in compounds	Investigating the size of teeth	Investigating sokoun (stop sign)	Investigating Torre h	Investigating proportions in diacritics	Investigating connections in letters
Mohammad Ibrahim Qomi	In the Iranian Naskh script,	The slope and downward	 Vertical and horizontal letters	 In the Iranian style	 In the Iranian Naskh script,	 In the Iranian style, the	 In the Iranian	 In the Ottoman	 In the Iranian script,	Connections in Iranian Naskh

the Korsi is fully horizontal; in the Ottoman script, however, the ending of the Korsi slightly inclines upwards.	directions are noted in Ottoman script, even in writing Mad and Tashdid.	in Iranian scripts follow smooth and straight movements, While in Ottoman script, the vertical letters have a leftward slope, and this slope is fully noticeable and observable, as this angle is not vertical	of writing the word "يقيمون" (Steadfast), the "ي" (Y) to "م" (M) connection is extended in a horizontal state and moves on the Korsi line. In the Ottoman script, the words and the connections are inclined leftwards.	the words are full without slopes and horizontal. In the Ottoman Naskh script, the letters are placed in a way that the compounds have, at their endings, a milder slope downwards.	teeth are equally sat along each other, and the size of the teeth is usually the same. However, in the Ottoman style, the teeth are not equal in size and distance.	style, the sokoun sign is only written in the form of , > and in the Ottoman script, the sign takes the form of < o. . In the Ottoman script, sokoun takes different forms; thus, it is critical to understand other indicators.	Naskh script, the presence of Torre h is seen in such letters as "ل" (L) and "ا" (A) . This sign is much fewer in the Iranian script. Also, putting Torre h on letters such as the connecting "ل" "ج" is leftwards in the Iranian Naskh while inclini	the size of diacritics is the same under any conditions, though this is not the case in the Ottoman script, as various sizes of diacritics are well noted in a word.	have weaknesses Some Iranian Naskh scripts include weak connections in such letters as "ف" (F) and "ت" (T), which require strong visual connections . This issue is, of course, balanced in the script by Ahmad Neyri
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				The words and the connections incline leftwards.				ng right wards in the Ottom an Naskh script s		zi; howe ver, in some other script s, this style is noted, thoug h absent in the Ottom an manu script s
Ahma d Neyri zi										
Alaud din Tabri zi										
Moha mma d Al-Tab'i Al-Shira zi										
Hosse in Al-Fakha r Shira zi										
Hamd ullah										Ottom an Naskh

Amas i										script has no weak conne ctions
Hafiz Usma n										
Must afa Dada										
Dervi sh Ali										
Must afa Ayou bi Afand i										



Conclusion

This research investigated the Iranian and Ottoman Naskh scripts by scribes of the holy book. Put more accurately; the present study aimed to provide a comparative investigation of the Iranian and Ottoman Naskh scripts. According to the works, one would suggest that since the indicators provided are in the form of visual codes, non-Persian speakers can also use them, making them distinguish the two styles. According to the works found from different regions, it is concluded that regional and historical differences between the two styles are quite evident. No doubt, the history of each land constitutes part of the identity of each society.

In each land, individuals or groups of people embarked on completing and developing the styles, and they can be considered the pioneers of those styles. Included in these people were Mohammad Ibrahim Qomi, Ahmad Neyrizi, Alauddin Tabrizi, Rouzbehan and Hossein Al-Fakhar Shirazi, as representatives of the Iranian scrips, and Hamdulla Amasi, Hafiz Usman, Mustafa Dada, Dervish Ali and Mustafa Ayoubi Afandi, as representatives of the Ottoman era. For this, the two styles were analyzed. Visually speaking, each style enjoyed peculiar characteristics, such as greater curves and slopes in the Ottoman scripts relative to their Iranian counterparts.

In the Iranian Naskh, the Korsi of the compounds and words fully lack slopes and horizontal lines, while in the Ottoman scripts, the ending of the Korsi inclines upwards, and the ending of the words inclines downwards. Also, inclination towards the left- writing and angles in the

compounds and singular words are some notable visual features of the Ottoman styles. This inconsistency that leads to upward or downward slopes is also noted in the writing *Mad* and *Tashdid*.

The Ottoman Naskh script is also characterized by writing such letters as "ف" (F), "ق" (Q) and "و" (V) in a rounded form, making diacritics thinner, etc. The difference in diacritics' size is also a notable issue that should be focused on in the Ottoman Naskh script. In contrast, we see a wider pen tip in the Iranian scripts. Also, movement in the direction of the Korsi line is another feature. In this style, the letters are written with horizontal and vertical angles. Here, the Ottoman and Iranian styles are distinguished by the angle of the pen, the manner of using the tip of the pen, and the movement in the angle of the state. Also, the type of letter connections is a distinct feature.

It should be admitted that determining the difference in the writing of the Iranian and Ottoman Naskh scripts using the indicators mentioned above can provide insights into analyzing the features. In the Iranian Naskh scripts, letter connections are usually much thinner and weaker, while the Ottoman style involves connections with milder widths. In general, one should consider the probability of common scripts' effects in the Iranian land on the style led by Ahmad Neyrizi. He was a master of other scripts, including Nasta'liq. The Nasta'liq may have influenced some Iranian Naskh scripts in the Safavid era. In sum, it is concluded that the culture, history, religion, and beliefs of people of every land have a direct and indirect effect on art, especially the art of calligraphy and writing.

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