

The Aesthetics of Calligraphic Decorations in the Manuscript Qur'an and Archaeological Scenes until the fall of The Abbasid Caliphate in 656 AH

M. Dr. Nabeel Amerkhudhair

Muzdalifah Mixed middleschool. Babylon. Iraq

Yo4ihysgn8@gmail.com

Research Summary

The art of manuscripts or the art of the Qur'an is one of the important topics in the field of Islamic archaeology in general and decorative arts in particular, and it forms the main basis for studying the arts of the book. This study presents the aesthetics of calligraphic decorations, how they developed and the many aesthetics they carry, as it was a vast field to show the ingenuity of the Muslim artist, and that wealth that is treasured by manuscripts, especially the Noble Qur'an and archaeological scenes, because of the arts they contain in the field of calligraphy and decoration, which enriches archaeological studies through the diversity of Islamic decoration forms, the most important of which are vegetal, geometric and calligraphic decorations, and their forms used in a new artistic style.

Keywords: (decoration, artifacts, manuscripts).

1. Introduction

Calligraphic decorations have taken a prominent role among Islamic arts, after it started with the beginning of writing development since the first century AH, when the Muslim artist benefited from the nature and flexibility of letters, because the Arabic letters bear the characteristics that make them a decorative element, so he added plant leaves on their edges to present the letters in the best picture, something that increases the aesthetic value of the art that distinguishes it from other Islamic arts. The Arabic calligraphy is that cultural heritage that was the main means for memorizing the Holy Qur'an, which prompted the Muslim artist to beautify his arts in calligraphy and decoration and make it a main basis for Arabic manuscript arts. The use of vegetal decorations on Arabic letters, which no script or people knew, was an exaggerated matter of significance, due to the interest of the Muslim artist after he discovered the strong capability with which he surpassed the scripts of other peoples for decorative development. So he added plants leaves which is distinctively relied on the Kufic script because of its straight lines.

1-1. Research problem

What was the development in the calligraphic decorative formations of the manuscript Qur'an and archaeological scenes until the fall of the Abbasid Caliphate 656 AH?

1-2. Research importance

This research is of great importance as it represents part of the history of our ancient Arab and Islamic civilization, and it drives us to be very careful in preserving this heritage, without which we would not have been able to reach the development in Arabic writing, decoration and architecture, and what we see today of diverse scripts of high decorative and aesthetic value.

Contributing to the foundation of new future studies, concerned with (the art of Islamic decoration). It also helps to clarify aesthetic and constructive visions and data on Islamic art.

1-3. Research objectives

1. Identifying calligraphic decorations, and the time periods that the decorations in the holy Qur'an and archaeological scenes passed through.
2. Identifying the aesthetics of calligraphic decoration in the manuscript Qur'an and archaeological scenes.

1-4. Research field

1. Materialistic limit: decorations done on (paper_ papyrus_ parchment_ walls_ wood).
2. Place limits: The study identified the countries (Iraq - Egypt - Syria - Tunisia).
3. Time limits: from the dawn of Islam until the fall of the Abbasid Caliphate 656 AH.

1-5. Research Methodology and Tool

The researcher used the descriptive analytical method to cover the time period experienced by the calligraphic decoration, and relied on references, sources and periodicals that dealt with this subject and its aspects, in addition to that, benefiting from the opinions of experts and those interested in this field.

1. Calligraphic decorations

Calligraphic decorations played a major role in the history of Islamic arts, and took a basis and a means for the history of buildings and artifacts with inscriptions, because every era and every region in the Islamic world has its own style of calligraphy and decoration. The use of calligraphic decorations was not limited to the purpose of the history of buildings or artifacts, but rather for the purposes of seeking blessings from some Qur'anic verses or supplications phrases, or to be a self-contained decorative element, and for knowledge and learning among Muslims, and the purpose of variety in decorations is to avoid boredom made by predominant decoration of one type, whether geometric or vegetal, especially since Islamic art is characterized by the repetition of decorative elements due to its keenness to cover the spaces with them due to the Muslim artist's hatred of the emptiness. Arabic calligraphy was invented at the beginning in order to give the Qur'anic text greatness and majesty, and then it later became the main art among the other arts of Islamic civilization, after rules were established for it, all of which are characterized by the consistency of its construction, and The dominant script since that period was the Kufic script of all known types, which is characterized by its horizontal lines and the upright letters endings.

The Arabic calligraphy has spread towards Islam and its extension and reached in a short time a decorative beauty that no other script of human history has reached, and that one of the motives for sophistication and interest in vegetal, geometric and calligraphic decorations is the hatred of sculpturing and depiction among the ancient Muslims, until it became one of the most prominent Islamic arts over the ages. We rarely find a decoration on an Islamic masterpiece or monument, or buildings, unless we find these decorations combined in them, and in the vegetal decorations, they were based on what they knew from the ancient arts in this field, while they were completely innovative in the written decorations [1: 6].

Written decorations have entered into Arabic manuscripts of all kinds, especially in holy Qur'an as titles for the surah's or some letters in the surah, where some leaves were added, especially in the ascending letters, in addition to their use in the margins as a "hizb" or side markers inside the geometric decorations, as well as in Islamic buildings, especially in decorating the frontages of mosques, palaces and doors. It also entered into the products of Islamic arts as a decorative element, as we noticed that sometimes the artifacts contained meaningless Arabic letters and words, and sometimes they reached a degree of ambiguity so that it was impossible to read and interpret them, which means their role was purely decorative.

They are often in star shapes, and the vegetal decorations come above the edges of the letters, especially in the letter "Alif" and at the end of it, according to the position of the letters, as well as the use of these decorations on a floor with vegetal or geometric decorations, the leaves and stems of which intertwine in tenderness around the letters without changing their meaning, or to be mixed with them as if These decorations come from the beginnings of the letters to their ends, which participate with calligraphy to add aesthetic value, to have functional and aesthetic connotations for manuscripts of depiction and Islamic architecture. Sometimes the letters of the calligraphy in the calligraphic decorations are transformed into different forms, for example, the calligraphy is taken on a kind of fabric that is attributed to the clouds forms that resemble trees and branches.

2. Calligraphic decorations: their growth and development

Arabic writing began with the beginning of man, and improvements were made to it due to his strong relationship with it, and it was represented in the expressive stage since its inception, as it was characterized by various forms (depicted) and according to the country in which the writing originated. The ancient Egyptians wrote their script with three types of fonts (hieroglyphic, hieratic and demotic), and these three types were used in their implementation of many geometric shapes and drawings of birds, animals and various structures. In Anatolia, writing in those eras was the Hittite script that was drawing human forms, and in ancient Iraq the writing was in the cuneiform script, and after the progress of civilization, writing changed from the shapes form to the performative form, where they began to use writing in the decoration of antiques, household items, luxurious buildings, places of worship and personal tools and others [1:7].

The Arabs imposed their language on some open regions, such as Egypt, but they did not succeed in Iran in eliminating the Iranian language in all classes of the people. Rather, the Iranians switched to writing their language in Arabic letters, and they used writing in decoration as did other Islamic countries, as the Arabic letters are appropriate by nature for decorative purposes [2: 279], and it is known that the use of calligraphic decoration was more elaborate in the eastern Islamic countries than in the western Islamic world, and its creativity was attributed to Iran and Diyarbakir. Muslims were not the first to use writing in the decoration of buildings and artifacts, the people of the Far East preceded them as the Westerners knew it in the Middle Ages, but there is no art that used calligraphy in decoration as much as Islamic art used it, and we do not find a calligraphy that matches the decoration like the Arabic calligraphy, for its letters are more suitable than others for this purpose, with its straightness, flatness, curving, vertical and horizontal lines in these letters which is easy to connect them with decorative drawings, as it is a link that manifests beauty, balance and creativity [2: 234].

Arabic calligraphy occupied a leading place among Islamic and Arabic arts after it was developed by the Arabs, and the nature of its letters of vitality, flexibility, compliance, ability to stretch, rotate, angulate, overlap and differ in connection and separation, helped this development which gave them the opportunity to develop in various ways [3: 160], and this calligraphy was not able to become a decorative tool until after it had acquired a dryness in Kufa and when it was found that it got dried, and the prevailing characteristic on it did not lead to the acquisition of this line any share of beauty, then it was found necessary to include some moistening in it and that (decorations) should be attached to it where this was not possible in the beginning. However, and it is likely that the heavy commemorative calligraphy that was known in the Islamic world as (Kufic script) has been found and acquired a large share of beauty outside its first homeland, and there is evidence that it rose and developed in Egypt since the end of the second century AH, and the completion of the decorative phenomenon in it in the third century AH, and since the middle of this century, written decorations began to play an important role in the decoration of buildings and artifacts [4: 284].

The use of written decorations was not limited to the purpose of the history of buildings and artifacts, but to seek blessings from some Qur'anic verses or supplications phrases or supplications phrases, or to be a self-contained decorative element, and the purpose of variety in decorations is to avoid boredom made by predominant decoration of one type, whether geometric or vegetal, especially since Islamic art is characterized by the repetition of decorative elements due to its keenness to cover the spaces with them due to the Muslim artist's hatred of the emptiness. [5: 15].

Decorative writing has taken a distinguished position in Islamic art since the inception of writing and its refining since the first century onwards in the regions of the Islamic world, and written decorations had distinctive characteristics in every era and everywhere until they took that as a basis for the history of buildings and artifacts with writings because every era or region has a style in The calligraphy and its decoration, so experts can attribute the building or the masterpiece on which these decorations are to the era, or the region in which they were made [1: 7]. Examples of the first Hijri century are the inscriptions of the Dome of the Rock during the reign of Caliph Abd al-Malik Ibn Marwan (65_86 AH/685_705AD) done in gilded mosaics in Kufic script, Figure (1), Including the founding text located above the inner octagon of the dome on the eastern side of the octagon in the form "In the name of God, the Most Gracious, the Most Merciful" There is no god but Allah alone, there is no partner, Muhammad is the Messenger of God, may God bless him and grant him peace, a rosy decoration. This dome was built by Abdullah Abd: "(God, the Trustworthy Imam, Commander of the Faithful) in the year seventy-two, may God accept it from him, Amin, Lord of the worlds, and praise be to Allah" [5: 17-18]. Also among the most beautiful calligraphic decorations are those found in the Dome of the Rock with inscription bands, figure (2) in Kufic script with a length of 240 m, attesting to the ingenuity of the Muslim artist in subjecting the Arabic letter to the requirements of implementation in a mosaic style and high artistic taste in combining opposing colors, where the letters were done with lobes of gilded glass on the Dark blue floor, gives the beholder the secret of beauty and pleasure.

Muslim artists took writing as a real element of decoration, so they worked on the grace of letters and the consistency of their parts and decorating their stems, heads, spans and arches with plant branches and rosettes after the Kufic calligraphy was simple in the beginning and then developed for the sake of grace since the ninth century AD, when branched vegetal decorations

entered and was called Al-MuzharKufic calligraphy [6: 40], which was attached to leaves decorations (tree leaves) traced from its standing letters and its reclining letters, especially the last letters of them. We see thin stems of various shapes, which it is believed that its first form began in Egypt before the advance of the second century of Hijra and reached a degree that raises The belief that it encountered a suitable place for its growth [7: 102], and among the most beautiful calligraphic decorations are those found in the Omariya mosques in “Bosra”, the third of the Omari mosques in Daraa, Syria; and it is one of the oldest mosques which was built in the time of the Khalifah Omer Bin Al-Khattab. The porch of the mosque has a stack on which three bands of vegetal decorations engraved on the gypsum extend, between which two rings filled with flowered Kufic inscriptions which are engraved on the gypsum as well, figure (3). What is noticeable in these decorations was the beginning of real development and the creativity of the Muslim artist is such a kind on writings mixed with decorations. It seems to me that the calligraphic decorations were present but timidly at the end of the first century AH, and that the beginning of its development was in the days of the Fatimid state, and it seems that the entire wall above these tapes was filled with vegetal and calligraphic decorations, interspersed with Quranic verses in Kufic script that are decorated in large size and along the Qibla wall.

In the second or third century AH, we see a vertical paper from one of the religious texts preserved in the Egyptian House of Books in Cairo, which was written in black ink on papyrus and is 28 lines long and in Kufic script in the North African style, which was popular in the Fatimid era, where it was mentioned in the paper Verses from Surat Al Imran, and we note the use of triangular shapes on the edges of the letter (Alif), in addition to the use of the leafy decoration of the letter (Kaf) in a manner parallel to the letter (Alif) of the middle word in the paper, which is believed to be the title of the text, Figure (4).

The Muslim artist used to write the verse in a rectangular and overlapping manner, which is a veil and in Kufic script and its content is the verse of the “Alkursi”verse and some verses, and it is from the third or fourth century AH and preserved in the Egyptian Book House. The decorator put small triangles on the head of “alif” letter in the beginning of “Alkursi” verse, and this is considered the beginning of adding decorations to Arabic letters. He made the writing in a rectangular shape with a written frame in a vertical and horizontal manner, which added the aesthetic value to the writing by achieving the form balance between the writing lines, and this script could be of Kufic, with decorated edges of simple geometric decorations, in which the tip of the letter is decorated with a triangle, circle, short line or two or more lines, and it is likely that the emergence of this type of scripts was influenced by some increases in the old Nabataean script, which is the closest old script to the Arabic writings [3: 185].

We find in masjids, mosques, palaces and holy shrines, that calligraphic decorations have taken a prominent and distinguished position. In Al-Azhar Mosque, calligraphic decorations come in the form of vertical rectangular belts above the columns and shoulders surrounding the courtyard of the mosque, and they were written in leafy Kufic script. As for the mosque’s Mihrab, it is decorated with two belts of leafy Kufic calligraphy colored in brown, Figure (5).

As for the Mosque of Al-Hakim Bi Amr Allah, Figure (6), there are Qur’anic verses decorated and written in the form of belts in leafy Kufic script that run directly under the roof of the mosque, and the memorial tablet of the mosque was written in the same calligraphy pattern [8: 283].

In Al-Aqmar Mosque, figure (7), there are two belts of leafy Kufic calligraphy, one at the top of the mosque and the other at the base of the lobed arch above the door of the mosque, and

at the center of that lobed arch above its entrance, religious phrases were carved surrounded Qur'anic writings in circular shape which gives extraordinary importance to the entrance to the mosque [8:284]. The researcher believes that the leafy Kufic calligraphy in the style of gypsum is the most common method in the Fatimid architecture in Egypt, from which writing in the leafy Kufic script moved to their buildings in the Middle East.

The calligraphic decorations found in the Uqba bin Nafie Mosque in Kairouan are among the most beautiful and were written in a calligraphic manner on a marble column inscribed with a Quranic verse at its beginning (In the Name of God, the Most Gracious, the Most Merciful), and the remaining is unclear, figure(8). Mosque decorations cover the Mihrab, crafted on Marble slabs with spaces that allow light to pass through, and the dome is covered with vegetal decorations in the form of a medium stem or wavy branches from which bunches of grapes hang.

From the fifth century AH, which is considered one of the most important centuries in which calligraphic decoration reached the peak of its development, with the great development that occurred in the Arabic calligraphy, especially in the Islamic East, we have received many diverse manuscripts from this century whose letters are characterized by calligraphic decorations and the Muslim artist's possession of artistic imagination through proportion. The balance between letters and words, and it is worth noting that the decorative writings consist of two basic elements, the bibliographic element and the vegetal or geometric decorative element, and this type of writing is in the most crowded form with these decorations where it is easy to distinguish the two elements together, because the vegetal decorations play their role. In the decoration of spaces that are by nature devoid of alphabetic letters, and therefore occupy the spaces between the lists and above the letters that are much higher than the level of the flatness of writing without mixing with the writing element and reducing its clarity. These vegetal decorations vary, and are sometimes similar to the leaves resulting from letters, as they may be short structural branches emerging from the tops of some letters may be raised from the end of the arches, and they may be many twisting branches from which leaves emerge, and they may be spiral branches on which inscription rest [4: 286]. The researchers differed in knowing the origin of the addition of vegetal decorations to the leafy and flowered Kufic calligraphy and where they originated or flourished. There have been many research attempts to find out its origin, development and place of appearance. From this interest, many opinions emerged, mentioned by Faraj Hussein Faraj al-Husseini, about which they differed as to the origin of adding decoration to Arabic calligraphy. These opinions are [9: 57-58]:

The first opinion: The two scholars who first discussed the issue of the origin of vegetal decorations in the Kufic script were the two brothers scholars (George and William Mercier), who recognized that the Kufic calligraphy with leafy decorations in the name of (Qarmati) first appeared in Tunisia in the year (341 AH), from which it moved to Egypt in the Fatimid Mosque.

The second opinion: The Tashkent region in the Turkestan region in the eastern part of the Islamic world is the first place that witnessed the invention of this method in calligraphy. The city of Tashkent has been presented with a date (230 AH) and declared that this witness is the oldest and most famous model of the style of vegetal decoration in Kufic writings. He concluded that this calligraphy was introduced to Egypt from the eastern Islamic world.

The third opinion: (Grohmann) implemented the previous opinions, and confirmed that Egypt witnessed the first steps to the most developed steps in the leafy and flowery Kufic, in addition to the contribution of other countries to the development of this calligraphy, but Grohmann dated back the origins of the vegetal decorations that are attached to the Arabic letters to its impact on the vegetal decorations that decorate the Greek and Coptic initial letters and the Hebrew manuscripts attributed to the (Hellenistic) century. The researcher doubts about Grohmann's opinion regarding the influence of the Arabic writings in their vegetal decorations with the decorations of the Greek, Coptic and Hebrew letters, due to the time period between the Greek manuscripts from which Grohmann received his evidence and the early Islamic models. Greek letter decorations were not common, and thus did not represent an artistic phenomenon, as some Greek manuscripts came late in time in the fourth or fifth century AH. It is possible that these manuscripts were influenced by Arabic writings, not vice versa. The development of vegetal decorations in Kufic letters prevailed in a natural progression, which indicates that it was one of the innovations of the Muslim artist, as letters edges transformed into cleft shapes which transformed into a semi-palm leaf, then it developed into a half palm leaf form, and then into a three-lobed form, which is a natural development between artistic leaps [4: 88].

We also find the calligrapher's use of calligraphic decoration in places that are in the margins of the page of the holy Qur'an to indicate the place of revelation of the verse (Figure 9) represented by the word (Mecca), we notice the leaf on the letter "kaf" in this word, in addition to the tips of the letter "alif" in the words of Qur'anic verses with small triangles and the tip of the letter "Kaf" in the word "Alkalimat".

We also find another way to use letters as a decorative element, which is the overlapping of letters between the vegetal decoration in Figure (10), which is a sheet of papyrus on which Islamic decorations are drawn, which are overlapping curves that reveal the first use of decorative Arabic inscriptions in writing, where we find the letters that overlapped between the vegetal decoration as a completing element to give the aesthetic value of the shape, and the general shape suggests that it may have been an edge or a title, while the few existing letters can be read as forming the word (Almusalahe), a phrase often used on ceramics as a tribute to its owner, and it is similar to many other papers preserved in a number Among the international collections and one of them is in the Institute of Papyri at the University of (Heidelberg) in Germany [6:284].

The fifth and sixth centuries are one of the most important centuries in which calligraphic decoration reached a level of perfection, which indicates that the Muslim artist possessed a wide imagination in behaving in the forms of letters without violating their aesthetics or deviating from their rules. In the Ayyubid and Mamluk eras, the leafy Kufic script flourished in writing and decorating in architecture, although there are a number of inscriptions have been applied in the Thuluth script. The method of applying writing in construction remained a rival to what preceded it in Fatimid architecture, as the arches, shoulders, Mihrabs of mosques and their domes were the elements that dominated the calligraphy [2: 24].

The arches of Al-Saleh Mosque are decorated with vertical belts surrounding the arches holding the roof of the mosque in a style similar to engraving on wood, which creates an aesthetically pleasing visual effect. The Sultan Hassan Mosque in Cairo figure (11), remains the most important building in Mamluk architecture. The top of the entrance to the mosque is decorated with calligraphic decorations in the leafy Kufic script, and the two sides of the entrance are studded with a full square of calligraphy bearing the banner of "tawhid" of marble

stone, and in the center of the main court is the dome of the House of Money – a reminder of its identical one in the Umayyad Mosque in Damascus.

When the dome rests on the octagon that holds it, a circular belt separates it from the brown-colored Thuluth line, which gives the dome a special and distinct shape. In the four “Iwans” overlooking the courtyard, there is a belt that is halfway high and surrounds every place, and when this belt reaches the mosque of the complex, it overlaps the decoration of the Mihrab. The latter was also surrounded by two belts of the golden Thuluth script, which gives special importance to the Mihrab as it is the most important element of the complex, and there are various places that were inlaid with calligraphic decorations, and this is the case in Mamluk architecture in Egypt, as its writings and decoration are predominantly localized. The entire surface is rarely covered with decoration or calligraphy, due to the use of stone instead of bricks in construction, which makes it difficult to engrave and write on the stone.

However, hardly any Islamic building in Egypt, Figure (12) and (13), regardless of its type, size, shape, or the period to which it belongs, is devoid of writings or calligraphic decorations that have its own significance, which confirms the always close connection between architecture and Arabic calligraphy.

From the second half of the sixth century AH, two pages of the holy Qur’an appear in which we see the creativity of the Muslim calligrapher, as he wrote it in the eastern Kufic script. He has beautifully created the decoration of the letter (la) in the word (la yarjoon) in a way that is different from the letter itself and on the same page in the word (law la anzele) through the identical repetition of the decorative unit on both sides in the middle a literal (la) in addition to an important decoration of the letter “kaf” at the beginning of the word (istakbarow) at the beginning of the second page, and the repetition of the same decoration at the head of the letter “kaf” with the word “kabira” at the end of the page with branched leaflets, as well as About the letter “Haa” in the word (anfosoohom) on the same page Figure (14) and we also see two pages of the same Qur’an, Figure (15), where we find the clear difference in some letters and words, which indicates that the Eastern Kufic script was written with more than one picture in some of its letters or words. In this Qur’an we also see the difference in the number of words per line. In Figure (14) and on the first page, one line does not exceed two or three words, and on the second page the line contains one or two words, while in Figure (15) we do not find a line with a single word, which appears that The Muslim calligrapher has the ability to design the page of the Qur’an to show it in a clear way with the best artistic image [8:25].

The researcher believes that the manuscript copies of the Qur’an and archaeological scenes, especially in Iraq, Syria, Egypt and Tunisia, represent a clear title of artistry, beauty and accuracy in artistic and creative work. Therefore, calligraphic decorations have become a unique case characterized by the holy shrines and the many evidence in the Islamic East, and that the leafy or flowered Kufic calligraphy is the type that has turned the letters and their heritage and some of their other parts into structural forms. Plant leaves arise from the letters in the writing framework, and his type of calligraphy had the best luck in using the decorations of letters in the field of Islamic manuscripts and buildings because the Kufic script has strong formal qualities that are more beautiful in mosques, palaces and holy shrines.

2-2. Results

1. The decorator places the calligraphy first on a decorative plate; it has aesthetic dimensions that result from its ability to stack and form within the prescribed space, especially the Thuluthscript due to its ability to stack and form as a single mass.

2. The decoration of the Qur'an did not develop until after the expansion of jurists and Muslims, especially in the Umayyad era, and that the decorative elements, especially those that adorn the wall joints, depended mainly on architectural decoration elements such as pictures of arches, columns, balconies and pillars, and on the vegetal decorations that were based on the elements of pomegranate and the branches of grapes and their clusters, and palm fans, which are elements inherited by Muslim artists from ancient Arab origins. As for the geometric decorations, Muslim artists have used them more extensively in the decoration of the Qur'an since the late third century AH, and then they have become adorned with the Qur'an. Through the research, it was shown that the most important geometric decorations that Muslim artists inherited and used in the decoration of the Qur'an are circles with squares or intersecting triangles, and that they were known before Islam in Arab art.

3. The Kufic script with triangular ends represents the first beginning in the development of calligraphic decoration, then the leafy Kufic script came to represent the new stage in the series of developments of the Kufic script.

4. The Muslim artist's exploitation of letters and the like, in addition to their heritage, to add plant leafing to them. In addition to the possibility of altering the decorated ascending letter to occupy the resulting space between two words or two ascending letters to achieve the principle of line balance. The aim of decorating the letters is to give them the aesthetic value and bring them out in the best way.

5. The decorative subjects that are represented in the Abbasid era show alteration, coordination, and distance from nature, and their characteristics are limited to ribbons, braids, spiral shapes, and twisted lines, all of which are clearly drawn and large.

6. The fifth and sixth centuries of Hijri are among the most important centuries in which calligraphic decoration reached the peak of its development because the Muslim artist possessed the full artistic imagination with the elements and artistic basis that make calligraphic decorations an integrated work of art with a supreme aesthetic value.

2-3. Recommendations:

1- Investing in the features of modern calligraphic decorations in Islamic architecture and highlighting the great innovations reached by the Muslim artist.

2- Documenting Islamic decorative products in manuscripts, mosques, palaces, holy shrines, buildings, and religious places, and preserving them because they represent a cultural and artistic legacy.

3- Maintaining the Islamic decorations found in manuscripts, mosques, historical palaces, holy shrines, shrines and religious places, in order for them to remain for the longest possible period of time and to constitute significant signs of Islamic art.

2-4. Suggestions:

1. Decorative formations in Islamic architecture (theory and practice).

2. Leafing and flowering in the decorations of Arabic manuscripts and Islamic buildings.

3. vegetal decorative systems in Islamic manuscripts.

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4. Figures

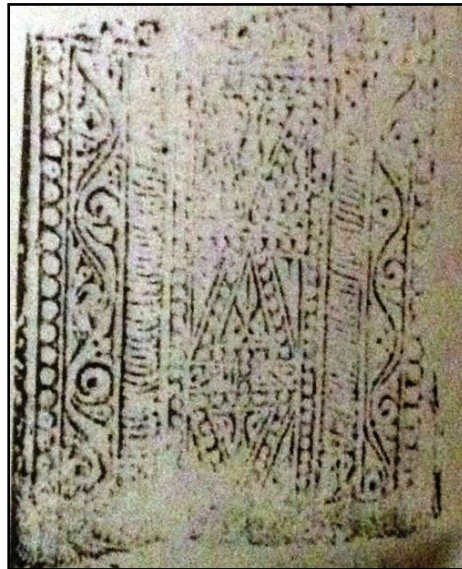


Figure (1) gilded Kufic script



Figure (2) decorations of The Dome of the Rock



Figure (3) flowered Kufic writings



Figure (4) leafy decoration of the letter “kaf”

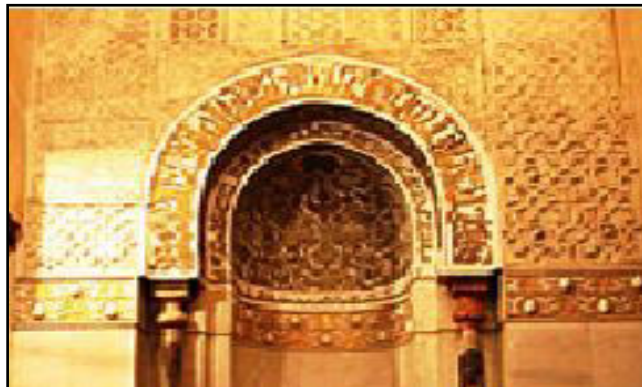


Figure (5) columns and shoulders surrounding the mosque nave by leafy kufic script



Figure (6) Qur'an verses decorated in the shape of belts



Figure (7) Qur'an writings in a circular shape



Figure (8) vegetal decorations engraved on marble slab

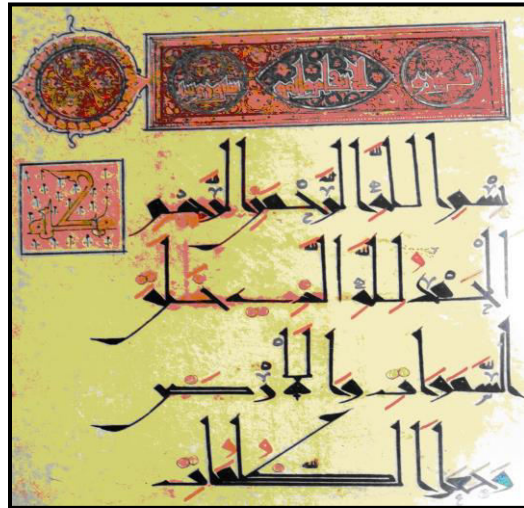


Figure (9) calligraphic decorations in a Quran page



Figure (10) a sheet of papyrus to use letters as a decorative element among vegetal decorations



Figure (11) calligraphic decorations of leafy Kufic script



Figure (12) calligraphic decorations



Figure (13) calligraphic decorations engraved on stone



Figure (14) calligraphic decorations with the letter “kaf”

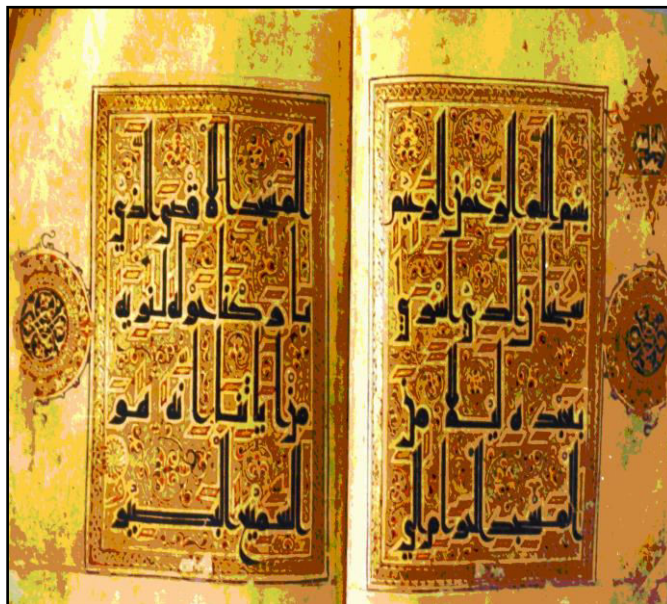


Figure (15) the eastern Kufic script has letters written in more than one way