

Review Article

Amir Farid¹

Received: 11 January 2022

Revised: 6 July 2022

Accepted: 6 July 2022

DOI: 10.22055/PYK.2022.17669

URL: paykareh.scu.ac.ir/article_17669.html

How to cite this article: Farid, A. (2022). Conventional Methods of Shikasta Writing in the Qajar Period. *Paykareh*, 11 (27), pp. 74-86.

The Persian translation of this article is published in the same issue with the following title

شیوه‌های مرسوم شکسته‌نویسی در دوره قاجار

Conventional Methods of Shikasta Writing in the Qajar Period

Abstract

Problem Definition: Shikasta Nastaliq is the last written development in Iranian calligraphy, the peak of its use should be found in the Qajar period. The variety of Shikasta writing methods in the Qajar period can be categorized and reported according to that period's social developments and artistic needs.

Objective: This study pursues two main objectives; First, it will search on the foundations of the formation of Shikasta Nastaliq, and then it will present a classification of the conventional methods of Shikasta writing in the Qajar period.

Research Method: This research is done using a descriptive-analytical method based on library and field studies. The method of data analysis is based on the structural analysis of samples. Also, the judged examples are from the range of Shikasta writing available in the Qajar period.

Results: The origin of the Shikasta script has been considered in Nastaliq. However, digging into this script's morphology reveals the Taliq script's effect on the Shikasta one. Also, based on the formal and structural findings in the Shikasta writing of this period, the Shikasta writing of the Qajar period can be divided into three main methods: First, the method of Darvish followers who wrote in the same way. Second is the method that leads to the relative independence of the text and poetry. In this category, creating a tableau by the method of Jali scripting is very common. Third, the method of scribal and clerical writings, a type of fast writing in scribal script, becomes common.

Keywords

Calligraphy, Shikasta Nastaliq, Taliq, Typeface, Qajar Period

1. Department of Visual Communication, Faculty of Visual Arts, Tabriz University of Islamic Arts, Tabriz, Iran.

Email: a.farid@tabriziau.ac.ir

Introduction

Shikasta Nastaliq has been considered the last script that Iranian calligraphers have embellished, and it has been used along with the visual perception of Iranians in line with the evolution of the curve and shape of the two scripts of Taliq and Nastaliq. However, the emergence of the Shikasta script can be seen not associated with Nastaliq but Taliq scripts. Although the closeness of the form of many writing modes in many Shikasta writing methods with the Nastaliq script has been the reason that they have considered the Shikasta scripts associated with Nastaliq, this script, independently, is the result of the evolution of the curve in writing from Taliq to Nastaliq. Examining this point is the first objective of conducting this study. The second objective is to introduce the form and categorize the traditional methods of Shikasta Nastaliq in the peak period of its application, i.e., the Qajar period. The first question of the research is: What are the features of Shikasta Nastaliq, and which writing tradition do they follow? The second question is raised: What are the distinctions and characteristics of Shikasta writing types? To find the answers to these two questions, the upcoming research is divided into two general parts: In the first part, it deals with the emergence of Shikasta writing and its formal characteristics before the Qajar period, and in the second part, the methods of Shikasta writing of the Qajar period are mentioned. Moreover, in introducing each method, characteristics are listed, then individuals are mentioned as the indicators of that group. The approach and view of this research on Shikasta script are toward, on the one hand, the shape structures of letters and words, and on the other hand, the social situation of the Qajar era and the place of Shikasta script and the roots of its formation in this period. In the upcoming sections, the words "Shikasta script", "Shikasta writing," and "Shikasta calligraphy" mean the same Shikasta Nastaliq calligraphy. Because in the verbal and written traditions in books and quotations, all three are mentioned, all of them are correct, and the meaning is clear to the professionals. In addition, there is no detailed explanation about the technical words such as width, boldness (Qovat) and slimness (Zaaf), blackness (Savad) and whiteness (Bayaz), etc., and also the biographies of the great calligraphers. Thus, the reader is referred to technical books in this area. The last explanation that needs to be mentioned in the introduction to clear the ambiguity in the article is that in the section introducing people in Shikasta writing methods, there are calligraphers whose names are mentioned in several ways because this classification was not based on period, instead, the distinction in the works has created the distinction of the style. A calligrapher may have experimented with talent trials in several ways during his life. For example, "Mirza Gholamreza" is one of the great Qajar Nastaliq writers, who did not present any Shikasta calligraphy until 1286 A.H. Therefore, following this statement, he may be introduced as a Nastaliq or Shikasta writer, and these features are not contradictory.

Research Method

In terms of the purpose, this research is one of the fundamental research works obtaining the results using a descriptive-analytical method. The research data was compiled based on library and field studies. The statistical population of this research includes the works belonging to the Qajar period, which are purposefully introduced as an indicator of that style after the presentation of each writing style.

Research Background

In describing the background of structural research in calligraphy, skipping the description of the biographies from the past -which are very valuable- virtuous efforts in the

contemporary period should be mentioned. "Fazaeli" (2011), in the eighth chapter of the book entitled "Calligraphy Atlas", deals with the origin and evolution of Shikasta Nastaliq. He has generally divided Shikasta Nastaliq into two simple and complex categories. Also, some personal styles of the calligraphers of the Qajar period have been listed, and in accordance with that book's purpose, mostly the Shikasta Nastaliq field artists have been introduced. The difference between this study and the valuable work of Fazaeli is to take into account the formal process of Shikasta Nastaliq writing and the morphological categorization of each of the traditional categories of writing. Research called "The Unbreakable Shikasta" by "Sadeghzadeh" (2021), in the Shikasta Nastaliq section of the book entitled "Pioneers of Iranian Calligraphy", deals with the formation process of the Shikasta script and the samples of the great masters' work of this type of calligraphy. After a few words about the causes of the Shikasta writing, the author introduced its calligraphers. Most of the insistence of this article is on the introduction of calligraphers and their writing methods. In a section of the book entitled "Stylistics of Qajar Calligraphy" by "Hashmi Nejad" (2014), the evolution of the Shikasta Nastaliq in the Qajar period has been discussed. In this book, the calligraphers of this line have mostly been introduced, and some examples have been examined in general; However, the classification or expression of Shikasta writing methods was not considered by the author in this period. Another book entitled "Fundamentals of Aesthetics of Pahlavi and Shikasta Calligraphy" was written by "Manavi Rad" (2014). In this book, the author has mostly tried to compare Shikasta Nastaliq with ancient Iranian script. Although some parts of this book comprise descriptions of the shape and form of this calligraphy, it has not specifically addressed this script's writing methods and styles. The distinctive aspect of the present article with the backgrounds mentioned earlier is that it specifically deals with the evolution of Shikasta calligraphy, its roots, and the formal subjects and writing methods of this script in the Qajar period. At the end of this section, it should be stated that, in general, fundamental research in the field of Shikasta Nastaliq is very rare. Even a well-known researcher like "Blair" (2017), in his valuable book entitled "Islamic Calligraphy," which has a structural and analytical view in some parts of it, has only introduced the calligraphers of this script and mentioned its general rules of writing. In the meantime, fortunately, suitable analects and albums have been published showing the Shikasta Nastaliq images, which are not research topics and rely on works samples. One of the best books in the field of Nastaliq is the book entitled "Darvish Abd-ol Majid", written by "Moshashai" in 2012, which has been examined as the main visual source of this research. In the last few years, due to the existence of painting, visual communication, bibliography, etc., some Shikasta Nastaliq visual features have been addressed indirectly. For example, the master's thesis entitled "Research on stroke and rhythm in Shikasta Nastaliq script using an animated graphic approach" was done by "Hashemi Niyari" (2016). The main focus of most of these studies is on recognizing visual elements in the common effects of visual arts and does not directly help the introduction of this research; Therefore, such studies are not included in the background section.

Shikasta Nastaliq and its features

According to some authors, the Shikasta Nastaliq script was created by "Mohammed Shafi Heravi", known as Shafia (died in 1081 AH) and "Mortaza Qoli Khan Shamlou" (died in 1100 AH) (Fazaeli, 2011, p. 610). Based on the remaining works' focus, it is impossible to attribute an artistic movement such as Shikasta Nastaliq writing to a specific person and a specific time. Although an individual or individuals have given a special order to that stroke, in the case of Nastaliq, it can also be considered that it started about a century before Shafia,

i.e., the beginning of the 10th century A.H. (Hasheminejad, 2014, p. 53). By referring to the statements of the second group as well as the works obtained, it can be concluded that the signs and indicators of Shikasta Nastaliq writing existed and were used before the time of the two mentioned artists. But in the 11th century A.H. and the land of Herat, it was formalized and legalized at the hands of these two artists (Ghelichkhani, 2013, p. 259). To identify the Shikasta Nastaliq features, a little information about the Taliq calligraphy is needed. "Taliq calligraphy can be considered the first completely Iranian script, whose form was made more regular and orderly by calligraphers such as Khwaja Tajsalmanni over about two centuries. In the works of art where the text of the work was not very important, calligraphers have referred to the Shikasta calligraphy so that by creating connections and creative combinations, bring the image and graphic load of the piece to the maximum possible beauty" (Ghelichkhani, 2017, pp. 15-16). In the meantime, the effect of Taliq calligraphy on Shikasta Nastaliq is an important point to consider. For example, "Darvish Abd-ol Majid" (1150 A.H. - 1185 A.H.) should be considered the most prominent Shikasta Nastaliq writer of all ages. There are samples of his writing and it shows Darvish's great mastery of Taliq calligraphy. Indeed, the knowledge and deep insight into the single forms and combinations of the Taliq script was effective in Darvish's Shikasta Nastaliq writing (See Figure 1). In especially Shikasta calligraphy, it is not possible to express the exact rules and trace them in the works of all calligraphers. Because the way of writing calligraphy, the style of calligraphy, the space and composition of the text, the feeling and mood of the calligrapher, and many other factors are influential in how to write a word and combine letters. However, the generalities of the letter and word stroke are common things among them, and in this part of the research, only some of those generalities of rules and movements in Shikasta Nastaliq writing, in which the trace of the Taliq script is evident, will be expressed. Since the traces of Nastaliq in the Shikasta script is obvious and familiarity with it is relative due to its use in the contemporary era, following the conclusion that will come at the end of this chapter and emphasizing the effect that Taliq script had on Shikasta Nastaliq writing, only the similar Shikasta indicators to Taliq script will be followed. One of the essential principles and common features between Taliq and Shikasta Nastaliq writing is "joined writing". This critical feature can also be traced in the Taliq script, which was not widely used before the Taliq calligraphy. Joined writing allows the calligrapher to combine and create different types of shapes when he writes several parts of words as one part. It also prevents the contact of the pen on the paper from being interrupted and cut, which is achieved due to the structural features of the alphabet, and greatly increases the writing speed (See Figure 2).

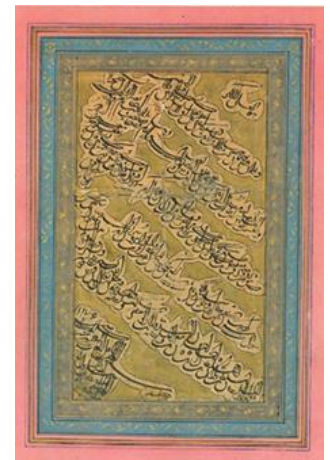


Figure 1. An example of Darvish Abd-ol Majid's Taliq calligraphy in 1176 A.H. Source: Karimzadeh Tabrizi, 2014, p. 43.



Figure 2. Joined writing in Taliq and Shikasta Nastaliq calligraphies. Source: Author.

As seen in Figure 2, both examples are very similar, with the difference that in Shikasta Nastaliq connections, the curves are softer and follow a more natural arc to reach the letter after them, which can be the evolution of this trend. Another characteristic of Shikasta

Nastaliq writing, which is rooted in Taliq calligraphy, is single letters that enter Shikasta calligraphy directly and with the least difference, and names such as "Taliq ب" become common, or a letter like "ن" and a variant of the letter "ی" that are very similar (See Figure 3).

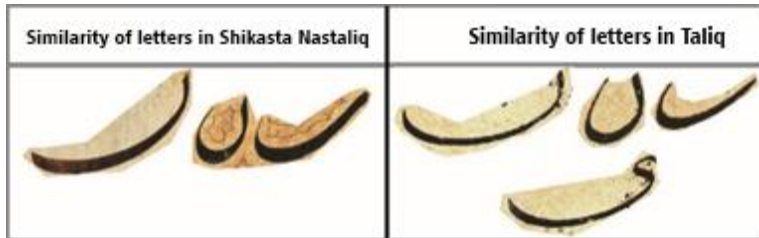


Figure 3. Similarity of letters in Taliq and Shikasta Nastaliq calligraphies. Source: Author.

In the two Taliq and Shikasta Nastaliq calligraphies, sometimes two letters come into a conventional and special form, which has no history before the emergence of these two scripts and is one of the innovations of Iranians; Like the words "دو", "که", "را", "در", etc. The resulting state has a form of independence concerning all the calligraphies, which in some widely used words such as "که", was not the process of stenography and joined writing. Rather, it is the creation of a conventional form with a pen stroke (See Figure 4). Although, there are words from the same trend and creations that can only be seen in Shikasta Nastaliq, such as the commonly used words "دل", "بع", "شد", "من", etc. (See Figure 5).



Figure 4. Special Shikasta Nastaliq writings. Source: Author.



Figure 5. Special Taliq and Shikasta Nastaliq writings. Source: Author.

Close to the above topic, the "Savar Nevisi" is one of the other topics that can be clearly seen in the two calligraphies of Taliq and Shikasta Nastaliq. Although Savar Nevisi is a topic that has existed in Islamic calligraphy since the distant past, how it is used should be seen in these two scripts. Using this principle in calligraphy, an upward and arched stroke is formed at the end of the lines of these two scripts. Therefore, in the design of line and page, many similarities can be found as the page design. The composition in Taliq and Shikasta Nastaliq calligraphies use a similar structure. It is a sign of the influence of Shikasta Nastaliq from Taliq. Among the other important features between the two scripts, which are more salient in Shikasta Nastaliq, Javideh writing can be mentioned. Javideh writing or half-nib and low-curvature writing of words and letters is mostly done for adjusting the empty spaces of lines, balancing and placing words, and is considered one of the specialized aesthetic criteria in Shikasta script. As a result, the demonstrative quality and establishment of elongations (Mads) (compared to Jars) are more based on this principle. "Another requirement of Javideh writing in piece processing is to face completely compact and limited spaces, which increases the use of the half-nib and low-curvature words, forces the artist to discover new and unusual forms, and provides the opportunity for virtue and use of instant creativity in improvisation. This necessity is felt in the vicinity of

the peripheral frame on the left and bottom of the page more than any other point" (Kaboli, 2005, p. 4). The argument of Javideh writing in Shikasta calligraphy is the gradual course of movement that starts from Taliq and reaches its peak in Shikasta Nastaliq. This action causes brevity in shape features, fast writing, reduction of line height, and horizontal stroke. In the same way, other topics, such as the common topic of minimalism, can be mentioned (Blair, 2011, p. 494), which exist in both calligraphies. This is not all the features and characteristics of Shikasta Nastaliq calligraphy. However, it can be said that this feature is one of the most important ones attributed to Iranian calligraphies and shows how the formation of Shikasta Nastaliq was influenced by Taliq script, or in other words, it started to grow along the Taliq and parallel to Nastaliq. Due to the reasons mentioned and in short and in line with other studies (Ghelichkhani, 2017), it can be said with certainty that the Shikasta script is borrowed from the Taliq calligraphy. Regarding the Shikasta Nastaliq application, it should be mentioned that compared to the previous calligraphies, the usage has been far less, though this limitation can also be seen in the Taliq script. Most of its use has been in letter writing and clerical work (Maneshi Qomi, 2004, p. 38). Even in comparing Taliq and Shikasta Nastaliq scripts, Nastaliq is much more widely used, and there are many examples of the use of Nastaliq in other industries, such as work on stone, metal, inscriptions, architecture, seals, etc. In contrast, the two Taliq and Shikasta scripts did not have this chance. The reasons for that should be analyzed, whether the morphological characteristics of these two scripts are not usable in architecture, or the lack of artists' efforts, etc., which requires independent research. There are other reasons for the occurrence of the Shikasta script; For example, Shikasta is considered a product of Nastaliq's fast writing, which seems to be a very weak reason. On the other hand, in recent years, researchers have provided answers to reject this theory (Attarchian, 1998; Hasheminejad, 2014). Also, the Shikasta Nastaliq script has unique features compared to other calligraphies. "In Shikasta, almost all the letters have more variety and plurality than in other scripts. It enables ease of composition and writing; on the other hand, it requires a dynamic and artistic mind. In fact, the Shikasta script brings space and a visual and artistic possibility to calligraphers. Speed in writing and dealing with variations of letters and words is one of the distinctive features of this script" (Sadeghzadeh, 2021, p. 223). In the course of the evolution of the Shikasta script at the end of the Afshar and Zand periods and during that turbulent period in the history of Iran, Darvish appeared, who introduced the method of Shikasta script writing as an artistic creation. At the age of thirty-five, Darvish passed away, although the quality of his handwriting and the number of his works cast a shadow over all the Shikasta calligraphers after him. Especially in the case of Qajar calligraphers, this influence is very visible.

Form Classification of the Shikasta Nastaliq in the Qajar period

Although Shikasta calligraphy can be viewed from different perspectives in this period, the classification given in this section for the Shikasta script will be from the perspective of the structural features of the script and the page. Because one of the most important methods for identifying expressive features in visual arts is to compare and analyze the elements that make up the work. "The form in visual arts has found more originality than other arts, to the extent that the perfection of the beauty of the form and shape, that is, the perfection of the face, is the ultimate goal of the artist in creating a work of art" (Norouzi Talab, 2018, pp. 75-82). From this point of view and in this research, the example of Shikasta Nastaliq works has been displayed with a structural approach based on form analysis. Based on the

analysis that will follow, in general, the Shikasta Nastaliq writing of the Qajar period can be divided into some categories:

First method: The characteristic of the first category of Qajar Shikasta Nastaliq writing should be considered as the following of the early Qajar calligraphers from the style and method that was the conventional and established method of Shikasta writing before the Qajar period; That is, the method that had reached consistency by Darvish Abd-ol Majid. The followers of the Darvish's method in this era created their works without much change in composition compared to the works of Darvish, such as "Mohammed Reza Esfahani" (Kar) and "Mohammad Jaafar Dalv douz". The style of these artists can be considered one of the first group of Qajar Shikata writers, and their style can be called Darvish style or Darvish followers because they wrote under the influence of the Darvish style. Therefore, to identify the features of the first group of Shikasta Nastaliq writing, there is no other choice but to know the Darvish style because, in general, the writers of the first Qajar period followed it (See Figures 7).



Figures 6 & 7. Two pieces by Darvish (right) and Mohammad Jaafar Dalv Douz (left), where many similarities can be seen; However, some distinctions are also seen, such as pitching the long oblique letters in Dalv Douz's work and fully presenting the long letters in Darvish's work. Source: Moshashai, 2012, p. 479-486.

The first important feature of Darvish's style is to pay attention to the composition of lines and pages. Considering that most of the Shikasta writings from the beginning to the middle of the Qajar period are Qobar writing (Moshashai, 2012, p. 7), the layout and arrangement of the writing on the page is very important. Because sometimes dozens of verses or lines are written on one page, and in the first view, before looking at the single letters, the generality of the page comes to mind. Looking at the works of Darvish [and his followers], it can be said that the great variety in page layout (Mastarkeshi (lineation)) along with innovation in the arrangement of lines is evident in their works; In other words, a lot of different lines can be seen in this method. For example, only six pieces of Qobar writing were selected from Darvish's works, and after extracting the lineation of the works, it was found that Darvish used separate line designs for the page in each work (See Figure 8). This condition can be seen to a large extent in the imitators of his style in the first period of Qajar Shikasta writing. The very important subject of the combination of words in a line and page, and its interaction with other lines, as well as the combination of letters, lines, circles, etc.,

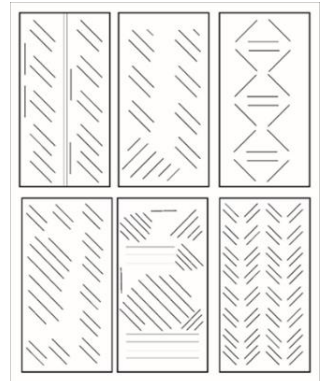


Figure 8. Six examples of lineation in Darvish's works. Source: Author.

which must be done in the best way to bring each line to its peak, is well observed in Darvish's work and style. One of the characteristics of the first stage of the Qajar period, under the influence of Darvish calligraphy, especially compared to the late Qajar period, is the complete stretching of the three horizontal, vertical, and oblique visual elements in line writing. Of course, the steep stroke, changing the basement (Korsi), and cursive writing (SarhamNevisi), make this line an ascending state, which is the reason for the intense use of oblique scripts. Therefore, the lines in these examples evoke a lot of strokes on the page. "The horizontal line implies the presence of peace or the absence of movement, perhaps because the lying position of the human body is associated with resting or sleeping. The vertical line, like the standing position of the body, has more potential force to activate. However, the oblique line induces the feeling of movement to the viewer more powerfully than all lines" (Lauer & Pentak, 2012, p. 150). The basics of the Darvish style of line writing can be seen abstractly in Figure 9, where three horizontal, vertical, and oblique visual elements exist in addition to visual sub-elements in Darvish's conventional method can be present like this (See Figure 9). One of the characteristics of Darvish's style is being stretched, long, and perfect, to the point of being permissible in pen width. In other words, "The elongated letters are the main part of the line, and after that the circles, then the smaller letters are the secondary parts" (Falsafi, 2006, p. 11). One of the differences between Darvish and the calligraphers after him is that Darvish emphasizes the complete presentation of the elongated letters compared to the calligraphers after him, and these elongated letters are performed very strongly and firmly. This movement, along with full presentation and clear writing in the slim next to the bold letters, expresses the unified structure with full elongated letters. For more clarification, a sample of Darvish is contrasted with another way of Qajar Shikasta writing (which will be discussed later) (See Figure 10). In Darvish's calligraphy, the height of the elongations is much more perfect than another sample of another work of one of the peaks of Iran's calligraphy history, namely "Seyed Golestane" (here, there is no intention to value the work, but only the characteristics of each style are expressed).

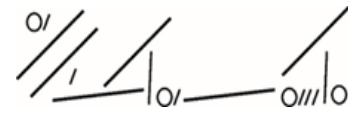


Figure 9. The abstract structure of line writing in Darvish style. Source: Author.



Figure 10. Selection and cut from Darvish's work (pictured above) and Seyed Golestane's work Source: Moshashai, 2012, p. 467-476.



Figure 11. Selection of calligraphy in the works of Darvish Abd-ol Majid. Source: Author.

This feature, that is, the expression of long elongated letters along with its clear writing in three vertical, horizontal, and oblique positions in the works of Darvish and his followers, becomes an important indicator in its identification (See Figure 11).

Second method: In the second category of Shikasta writing of the Qajar era and after the calligraphers following Darvish, another style can be seen that has a distinct movement from that of Darvish. There are two types of distinctions in this way:

1. The first characteristic of this method is the independence of Shikasta writing and the emphasis on content. This sentence means that the calligraphy page is no longer only for the text, writing, or the mere expression of literature, poetry, and text. Instead, it is moving towards becoming a painting and being a separate piece. A look at the themes of the previous style -Darvish's followers- and the choice of written words show that poetry and text were more intended for reading and conveying the message. However, in the second style of Qajar, a form of independence takes place on the page, even practice sketches (Siyah mashq) has an artistic value. In fact, in this period of writing, Shikasta plays the role of a tableau (See Figure 12). Even from the reference of some European tourists to Iran, it can be concluded that during this period, some Iranians hung calligraphy panels in their living room (Brown, 2005, p. 321).



Figure 12. Shikasta Jali, Mohammad Reza Tabrizi. Source: Mashashai, 2013, p. 592.

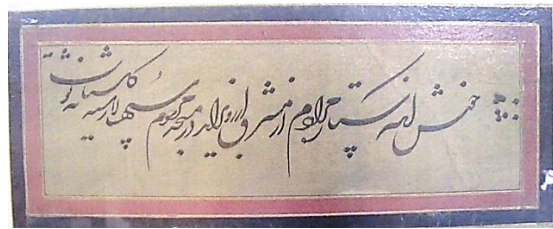


Figure 13. Shikasta, Seyyed Golestaneh, Golestan Palace. Source: Author.

Although previously Jali and Shikasta Siyah Mashq writing was conventional, in the middle Qajar period, it became much more, and even by one of the pioneers of this style, Seyyed Golestaneh, in some cases, when the purpose of a calligrapher about the design and form is accomplished, the text is left unfinished and calligraphy takes his name. In other words, for the calligrapher, achieving a form that convinces him means the acceptance of artistic work. Thus, the effect of formal and artistic presentation takes precedence over the text. The peak of this artistry can be seen in Golestaneh's works, as if the text is an excuse for him to create (See Figure 13). "Achieving this level of artistic dignity shows the indifference and spirituality that exists in the interaction between the Shikasta pen and calligrapher as the expression of love is mentioned in a piece by Seyyed Golestaneh: Golestaneh does not know what he is writing, he knows so much that he writes passionately" (Manavi Rad, 2014, p. 124).

2. The second feature (of the second method in Qajar Shikasta writing) should be seen in the choice of thick pen width and the effects this approach has on writing. This change, or in other words, Jali writing, was also used in the Darvish style. Still, it was not an indicator. However, it is very prominent for calligraphers like Golestaneh and Mirza Gholamreza. "The Shikasta pen in the higher widths (Thick pen) cannot be fully represented, and the connections must be written with a stroke appropriate to the size of the pen; boldness and slimness are unbalanced, and the strength has a bold presence. Although this imbalance is considered a weakness, in some of the works of Mirza Gholamreza and Seyyed Golestaneh, the creativity of these two great calligraphers has led to the creation of a very dynamic atmosphere by creating an obvious contrast between slimness and boldness" (Hashminejad, 2014, p. 135). Examples of "Mohammed Reza Kalhor" Shikasta writing also have these

characteristics¹. Most of the endings of words and letters in Jali writing are done using release (Ersal) because the reaction field of the palm of the hand decreases with the length of the words, and thus the mastery decreases. This point can also be seen in a few of Darvish's calligraphy works. The voluminous or thick words, which show the way the pen was sharpened and inked, also play a role in distinguishing this style of writing (See Figure 14). "In the Qajar period, two approaches are included: One is the practical aspect of Shikasta and the other is its calligraphic and artistic aspect. In the artistic aspect, Mirza Gholamreza Esfahani can be mentioned. He was also the one who, for the first time, introduced Jali Qalam in Shikasta and gave the geometry of the letters a magnificent shine that was not there before him" (Sadeghzadeh, 2021, p. 218).

Third Method: The third way of Shikasta writing in the Qajar era is clerical writing, letter writing, contract writing, deed writing, petition writing, etc. This method has a special value due to its use in the court and community. This method serves the purpose of writing prose and conveying a message written in the form of a letter and is very close to what is seen in the conventional manuscripts of the society. In this article, this third method itself is divided into three categories. In the layout of this style, a fixed procedure is followed, and the lineation is done. However, the lines space has a special rule in some types. This style is divided into three sub-styles (although these three styles can be considered separately as an independent style, due to their similarity, they are considered under the same category, but there is a difference between them that is stated).

1. First, the trend that follows the old style of writing, and at the very beginning of the Qajar era, is still half-lived, and orders are received whose form and page layout characteristics are generally the same as the Darvish's style. Following the generalities of the first method, some distinctions can be seen in this method, including a type of fast writing and throwing the pen in the releases (Ersal), especially Sarkaj, which people like "Seyed Ali Niaz", "Mohammed Ali Shirazi", "Ab-ol Qasem Anjavi", etc. are its indicators (See Figure 15).

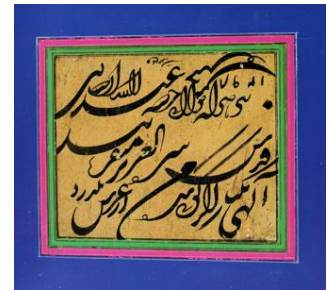


Figure 14. An example of Mirza Gholamreza's handwriting, which shows fat letters with a thick pen, and release (Ersal) in elongated letters. Source: Moshashai, 2012, p. 502.



Figure 15. Shikaste, Seyyed Ali Niaz. Source: Moshashai, 2012, p. 573.



Figure 16. Mohammad Reza Esfahani -Kar- Source: Moshashai, 2012, p. 509.

2. The second trend is in the writings and letters that are actually done with Nastaliq script and mostly created by Nastaliq writers, in which the calligrapher also uses Shikasta

according to the composition and his mood. Coexistence, acceptance, and realizing the identical structure of Nastaliq script with Shikasta is one characteristic of this method in the third category of Qajar Shikasta writing. Examples of this script can be seen in the works of Shafiai II, Kalhor, petition writers of Mirza Gholamreza, Mohammad Reza Esfahani, etc. At first glance, the scrip is like Nastaliq in these works. However, with a little in-depth look, the features of Shikasta writing stand out in it (See Figure 16).

3. Among other trends of Shikasta writing in the third style of Qajar, there is a type that has become contemporary for Shikasta writing. In that, the width of the pen has a little distinction in contrast to the slimness of the pen, and even the reed pen tool in the hands of some calligraphers has changed and even become a metal pen and a French pen (Moshashai, 2012, p. 18). Regarding the time of its emergence, "it seems that scribal Shikasta writing existed before Shafia and did not arise from simple Shikasta writing. Rather, scribal writing existed parallel to the special form of the calligraphy of each period to meet the need for writing. Its evolution -middle of the 13th century A.H.- is from Qaim-Maqam Farahani to Amir Nizam Garousi" (Hashminejad, 2014, p. 138). Because this trend (scribing script) happened parallel to the Shikasta trend and has continued until now. Regarding the characteristics of the third category of the third type of Shikasta writing, i.e., scribal Shikasta, the following should be mentioned: the emphasis of the sentence structure on two vertical and oblique circles. This means that the general movement of writing and elongations in the scribal style, in which -unlike Darvish's style- horizontal and long strokes -such as الف and لام- are greatly reduced and visually, the shapes are more compact and placed in a more horizontal format; Like the structure which no longer has the expressiveness of the past methods (See Figure 17). Among the other features of this method, the following can be mentioned: shortening of horizontal strokes, emphasis on Javideh writing, avoiding Savar Nevisi, moving within the line, reducing joined writing while compact writing, reducing the variety of forms in words compared to the Darvish or Golestaneh method, absence of extreme boldness and slimness in writing², use and application in letter writing, contract writing, and deed writing, etc. As a representative of this category, Amir Nizam Garousi's famous Pandnamah is introduced, which in his style, the general principle is based on horizontal and oblique strokes. In general, in reading writings in Islamic calligraphy, long and stretched strokes -such as الف and لام- become shorter, which in this way reaches the peak of the Shikasta script (See Figure 18). At the end of the Qajar period, Shekasta had largely lost its prosperity, and there were no significant examples of calligraphy such as Seyyed Golestaneh or Dalvdouz. One of the reasons for this decline should be the emergence of a cheap competitor for orders called the printing industry (Kasravi, 1999, p. 409), the change of public desire, the modernization of the people with the advent of the constitution, the advent of elementary schools in Iran; the first elementary school in 1275 AH, in Tabriz. Perhaps the most important reason for the social trends of art in the Qajar period is that Shikasta writing was far from the masses and limited to the court or certain currents. However, Shikasta writing still has a half-life, and it was used in the late Qajar period regarding the situation.

Conclusion

In summing up the above cases, it can be stated that Shikasta Nastaliq can be formed during the natural course of the Taliq script, and it takes an independent form under the influence of Nastaliq. By Shafia and Shamlou, who were among the rulers of eastern Iran, this process became orderly and independent in the 11th century A.H., and Shikasta Nastaliq was

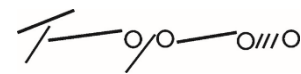


Figure 17. The structure of the third method. Source: Author.

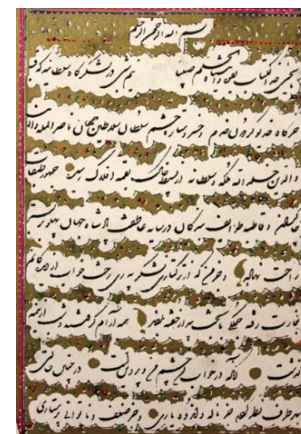


Figure 18. The beginning of Yahyavyeh's Pandnameh. Source: Garousi, 1987, p. 1.

recorded in history as the third Iranian script. One of the features of Shikasta writing is joined writing, Javideh writing, and Savar nevisi. Although these items have been used in other previous calligraphies as well, their widespread use can be seen in this script. Moreover, these cases are seen sporadically in other scripts as well. Still, the mentioned items form the basics of Shikasta Nastaliq calligraphy. In the process of classifying the Shikasta script of the Qajar era, it is possible to refer to three general methods, each of which has differences in terms of shape and form, words, composition, and page. The first trend of Qajar Shikasta writing should be considered as following the principles and rules established by Darvish. Among the features of this style, the following can be mentioned: the writing in this style is mostly with a hidden pen, the eye moving around the circular stroke on the page, which is obtained from the way of lineation, the variety of lining and underlining on the page, the variety of combinations of words, which sometimes leads to difficult reading, the use of three influential elements horizontal, vertical, and oblique, the full and eloquent presentation of elongations, the use of a thin pen that produces a clear writing style with high slimness, being in the service of literature, etc. Among the calligraphers of the Qajar period whose works show these characteristics, the following can be mentioned: Mohammad Reza Esfahani (Kar), Mohammad Jaafar Daluvdouz, Mohammad Qasem Najafi (Mirza Kouchak), Anjavi Shirazi, Seyed Ali Niaz, Mahmoud Kashani, etc. The second category of Qajar Shikasta writing should be considered in the prominence of the artistic form and its independence from the text. Artists like Seyyed Golestaneh and Mirza Gholamreza increased the artistic side of Shikasta writing with their ingenuity and giving superiority to emotions and artistic aspects in addition to following the rules in their works. In the works of this second category, the following principles can be mentioned: the shape independence of the piece as a work of art, Jali writing, thick pen that does not narrow the slim part of the letters, etc. The third type of Shikasta writing method of the Qajar period can be considered scribal and clerical writings, divided into three groups. This is the same aspect of application that can be seen in society and meeting the needs of writing in everyday and governmental affairs. This category itself can be divided into two groups: 1. Clerical and scribal writings with the Darvish style approach; 2. Shikasta text-paintings inclined to Nastaliq; 3. The scribing Shikasta becomes more minimalistic and smaller compared to other methods, resulting in a speed writing type of scribal Shikasta writing. In the end, it can be said that the Shikasta Nastaliq is the peak of the malleability of writing types in Iran, which has emerged in the continuity of the form and shape of Iranian scripts; A movement that was borrowed from the Taliq and evolution of this script and in interaction with the Nastaliq script, reached strength and dynamics in letters, words, and composition. The dynamism and morphological variety of word and line writing in the Shikasta Nastaliq script can be very creative. This case requires separate research, which is suggested as a proposal for consideration.

Acknowledgments

The guidance and opinions of Professor “Mojtaba Malekzadeh” have been used in compiling this article. Therefore, the author expresses his gratitude and appreciation for them and their efforts in the direction of education and production of artistic resources.

Appendix

1. It is necessary to explain that by no means all calligraphers have the same power in the same way; For example, Golestaneh is equal to Darvish in many features. In many of Golestaneh's works, the elongated letters are complete and perfect. But through the other indicators of his works, it is possible to distinguish it from the

first method. Among the greatest Shikasta writers who wrote in this way, Seyyed Golestaneh, Mirza Gholamreza, Mohammad Reza Tabrizi and some works of Kalhor can be mentioned.

2. In the scribal script, another type that is slightly different is also seen, like the method of Amin al-Dawlah (Fazaeli, 2011, p. 611), which generally follows the same characteristics. However, maybe the effect of the writing tool is not insignificant in this distinction (the tool and its effect in the writing itself can be a separate article).

References

- Attarchian, M. H. (1998). *Golestan-e Golestaneh*. Tehran: Ganjine Ketabkhane Majles.
- Blair, Sh. (2017). *Islamic calligraphy* (V. Kavosi, Trans). Tehran: Farhangestn Hoonar.
- Browne, E. G. (2005). *A year among Iranians* (M. Salehi Allameh, Trans.). Tehran: Akhtaran.
- Falsafi, A. M. (2006). *Elongation in Tastaliq*. Tehran: Yasavali.
- Fazaeli, H. (2011). *Calligraphy atlas*. Tehran: Soroush.
- Garousi, A. N. (1987). *Yahyavieh Pandnameh*. Tehran: Noghreh Publications.
- Ghelichkhani, H. R. (2013). *Zarafshan*. Tehran: Frgang-e Moaser.
- Ghelichkhani, H. R. (2017). *Khaje Ekhtyar Monshi Gonabadi*. Tehran: Peykareh.
- Hashemi Niyari, A. (2016). *A research on movement and rhythm in Shikasta Nastaliq script with a moving graphics approach* (Graphic Master's Thesis). Islamic Azad University, Central Tehran branch, Iran.
- Hasheminejad, A. R. (2014). *Stylistics of Qajar calligraphy*. Tehran: Farhangstan-e Honar.
- Kaboli, Y. (2005). *Joined Shikasta*. Tehran: Sama Qalam.
- Karimzadeh Tabrizi, K. (2014). The oldest Taliq and Shikasta script of Darvish Abdul Majid. *Nameh Baharestan*, 1(2), pp. 53-38.
- Kasravi, A. (1999). *Constitutional history*. Tehran: Amir Kabir.
- Lauer, D. A, & Pentak, S. (2012). *Design basics* (M.T. Faramarzi, Trans.). Tehran: Lahita.
- Manavi Rad, M. (2014). *Aesthetic principles of Pahlavi and Shikasta scripts*. Tehran: Al-Zahra University.
- Maneshi Qomi, A. H. (2004). *Rosary of art*. Tehran: Manouchehri.
- Moshashai, Gh. R. (2012). *Status and works of Darvish*. Tehran: Museum Library and Documents Center of the Islamic Council.
- Norouzi Talab, A. R. (2008). Formal theory, the basis of criticism, interpretation, and understanding of works of art. *Bagh Nazar*, 5(10), pp. 72-87.
- Sadeghzadeh, E. (2021). *The unbreakeable Shikasta* in "Pioneers of Persian calligraphy art". Tehran: Yasavali.
- Seyed Golestaneh, A. A. (2009). Petition of Seyed Golestane. *Name Baharestan*, 10(15), pp.6-7.

