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The Effects of Iranian Kufic Script (Piramooz) on the Formation of «Iqlam Sethe (the Six Scripts)»

Abstract

Problem Definition: One of the most important developments in writing in Islamic lands has been the emergence of the Six Scripts (Iqlam Sethe). The decline of the Kufic script and its replacement with the Six Scripts, as well as the wide use of these scripts, shows the claim that the emergence of these fonts was one of the biggest literary and artistic developments during the life of Islamic societies. Despite the importance and wide usage of these scripts, it should be acknowledged that sufficient research has not been done in the field of the origin and scripts influencing the formation of Iqlam Sethe. Therefore, this research aims at answering the following question: «What were the effects of the Kufic script, especially Iranian Kufic, on the formation of Iqlam Sethe?»

Objective: The current research is looking for the possible effects of the Simple Kufic and the Piramooz Kufic scripts in the creation and formation of Iqlam Sethe.

Research Method: This research is done using a qualitative method. In terms of «applied» purpose and «descriptive» nature of the subject, it is of a descriptive-analytical type. The written and visual data in this research have been selected and cited using a library method and purposefully from among reliable specialized sources in the field of handwriting and calligraphy and to the extent of theoretical adequacy. The method of analyzing and adjusting the shape of the letters has also been done in four selected Simple and Piramooz Kufic scripts, as the base/origin scripts in relation to the Naskh and Thuluth as the target script.

Results: Finally, from the shape analysis of the letters and the comparative study of the four-script single letters mentioned in 18 separate tables, this conclusion can be drawn that the Iranian Kufic script, or Piramooz, could have been a model, or at least, an intermediate link between Simple Kufic and Iqlam Sethe, because of its similarity in shape with the shape of the letters of the Iqlam Sethe.

Keywords

Iranian Calligraphy, Simple Kufic, Piramooz Font, Iqlam Sethe, Letters

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Introduction

The first script of the Islamic world that was universal is the Kufic script. Most researchers agree that the origin of this script is Aramaic. Also, the attribution of this script to the city of Kufa is also a place of consensus. However, there is no consensus on the fact that in the pre-Islam era, the city of Kufa was one city of the Sassanid Empire, and how influential Iranian thought and culture, as well as the Pahlavi script, were in creating the Kufic script. Especially in the contemporary period, the research studies that are often carried out by Iranian researchers show that the role of Iranians in the creation of the Kufic script was great[1]. Despite this influence, what has become customary among most researchers is that script in Islamic countries is called Arabic script or Arabic calligraphy[2]. In this article, there is no intention to cover this subject and draw conclusions from it. But what can be concluded from the documented sources is that the origin of the Kufic script, like many Mesopotamian scripts such as Avesta and Pahlavi, is a smooth script[3]. According to the examples of the works obtained from the first centuries of Islam, it can be said that the script, which is named after the city of Kufa and today is called Simple Kufic or early Kufic, was the official script for writing «Mushaf Sharif»[4]. Of course, it should be mentioned that there was a spread of Simple Kufic script in manuscripts, because in many writings that remained until the 6th and 7th centuries A.H., especially in buildings, although it is named with a Kufic prefix[5], the difference in shape and form between them and the Simple Kufic is so great that it is difficult to accept the assignment of all of them to the basic Kufic - the Simple Kufic. In the scope of Islamic civilization and even in manuscripts, many branches were taken from the Kufic script. In the meantime, a type of writing font appeared in the first centuries of Islam in the geography of Iran[6], which became known as Firamooz or Piramooz or Iranian Kufic (or Eastern and one of its subgroups: Qarmati). Although this font is derived from the Simple Kufic script, it has unique features in the shape and form of the letters compared to the previous example (Simple Kufic) and also similarities with later examples (Iqlam Sethe). Therefore, the current research seeks to answer this question: «what effects did the Simple Kufic script and especially the Piramooz Kufic script have on the formation of items?» The importance of this point lies because the popularity of the Kufic script decreases with the arrival of competitors such as the Six Scripts and gradually becomes obsolete; A competitor that has been around for a thousand years and is still widely used.

Research Method

The current research is «applied» in terms of purpose and includes a qualitative research design, which was conducted using a descriptive-analytical method. To collect library and visual data, reliable sources published in calligraphy such as «Artistic masterpieces at the Astan Quds; Selected Qurans (2012)», «The Quranic art of calligraphy and illumination (1998)», «Calligraphy Atlas (2017)», etc. have been used. Since before the appearance of the Six Scripts, the two «Simple Kufic» and «Piramooz Kufic» scripts were popular, in this research, as the base or source scripts, and among the Six Scripts, the two «Thuluth» and «Naskh» scripts which are mostly used, are considered as target scripts. Visual data has been analyzed through the comparative analysis of images and the description of each part of the letter in the four scripts mentioned in the following positions: «single letter», «pre-word», «middle-word», and «post-word». These items are arranged and presented for each letter in a separate table. In these tables, the letters in the «Simple Kufic» and «Piramooz Kufic» scripts (as the base scripts) on the one hand, and «Naskh» and «Thuluth» scripts (as the target scripts) on the other hand, have been compared[7]. First, a brief description of the four calligraphy in question (Simple Kufic, Piramooz Kufic, Naskh and Tholuth) is

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provided, and then the letters in each of these four scripts are evaluated. In this regard, letters have been divided into 18 categories after being separated from the samples. In the analysis of letters, first each letter in its different states of use in the word (single letter, pre-word, middle-word, post-word) and then compared to each other have been examined.

Research Background

Most of the investigations and backgrounds of the movement of calligraphy and letters in Islamic societies and their influence on each other have been conducted in the field of historical studies. Among the most important of these sources, we can refer to «Fazaeli» (1987) in «Script Atlas» that the author has discussed the process of calligraphy fonts according to the sources. Also, from this point of view, (Imani (2006), Zainuddin (1974), Harati (2014), and Grohmann (2004)) can be mentioned. As stated, the emphasis of these authors is based on historical studies. Despite this, in recent years, the following researches are worth mentioning: In the book entitled «The Rise of Islamic Calligraphy» (2010), the shape classification of the first samples of Kufic calligraphy is specifically discussed. Focusing on the first manuscripts that developed in Islamic civilization, the author deals with the way of transforming these scripts into new methods. In this book, each sample is categorized and its distinction is stated. The categories start from the scripts attributed to Kufic and Hijazi at the beginning of Islam and continue until the third and fourth centuries when the cultural revolution took place in Islamic culture. In the third part of the book entitled «Islamic Calligraphy» (2017), «Blair» explains the reasons for the emergence of the Six Script and round scripts (Mostadir), among which the reasons for the social conditions in the East of the Islamic world, centered on Iran, are mentioned by him. This point, because of its attention to social conditions, establishes a suitable relationship with the «Ibn Muqla», which can be placed as the background of the present research from this perspective. «Sahragard» in the book entitled «Satr-e Mastur (The Hidden Line)» (2020) which was compiled for Eastern Kufic stylistics, introduces the written collection written with this script. This book contains unique images that exist in museums, especially Astan Razavi. Although the author's effort was to introduce the styles of Eastern Kufic script, in some samples, there is no distinction between the style in its common sense and the design of the writing in the font of that version. Specifically, in order to investigate the shape of the letters in the Islamic alphabet, there have been research studies about the letters and with an emphasis on contemporary fonts, including: «Fozuni» (2009) in an article entitled «Introduction to the Morphology of Persian Writing», specifically deals with the shape and form characteristics of letters and proposes a classification based on the shape and form components in the Persian alphabet. In an article entitled «How to make a font using the first rule of Arabic calligraphy?», through vector divisions and computers, «Bayar & Sami» (2009), have defined the angles, sizes, and arcs of letters in Islamic calligraphy. It is necessary to state that some researchers (Homayun Farrokh, 2005, pp. 770-774) considered Piramooz Kufic to be the source of the Naskh script, but they did not present a historical or comparative document for this statement, from which this importance can be understood. Some other researchers (George, 2010) have also found a pre-Islamic background for the Naskh script, which can attribute the origin of the change of letters from Kufic to Naskh to the pre-Islamic examples. But despite this, the presence and widespread existence of Kufic samples at the time of the creation of the Naskh script was very inclusive, and among other theories, the influence of these scripts can be explored, in line with the aim of the present study.

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Base scripts (Simple and Piramooz Kufic,); Target scripts (Thuluth and Naskh)

If we leave aside the fonts that have become popular in the name of decorative Kufic and are more common in the inscriptions of buildings and industries, and look at them from the point of view of the design of letters and words (Farid, 2021, pp. 58-71) and the two widely used fonts for writing texts, especially the Qur'an, which was common in the manuscripts of the early centuries of Islam until the 5th and 6th centuries A.H., we come to two types of Simple Kufic and Iranian Kufic (Piramooz). In the description of the basic Kufic or Simple Kufic script, it is stated that this is a script with a specific and fixed rule, which has short vertical cuts in terms of shape, and the horizontal movement of the pen is clear in it (Safadi, 2002, pp. 10-23). Using the entire surface of the pen in this script has led to uniformity and lack of thickness and thinness in the writing. Failure to use the weakness of the pen, which may have been because of the deviation in the sharpening of the pen, has led to stagnation and lack of dynamism on the page. The horizontal stretching of the combinations and letters is one of the other prominent visual characteristics of these scripts. The superiority of the Mads (horizontal movements) over the Jars (vertical movements) in Simple Kufic, which leads to the stretching of the lines, can be seen even in the format of the remaining books in this way. The spread of this method was from the 2nd and 3rd centuries to the 6th century A.H., and its use is mostly in the writing of the Qur'an[8]. After nearly two centuries of the widespread use of Simple Kufic, we observe a sample that today is called Iranian Kufic, Piramooz or Eastern Kufic. Of course, this multiplicity of names must have happened in the present era. In order to distinguish between Simple Kufic and Eastern Kufic, Ghelichkhani mentions several indicators; Among the most important indicators of Eastern Kufic is the proximity of the letters in the words for better reading and dissimilarity of the letters «و» and «ر» with each other (Ghelichkhani, 2011, pp. 67-68). Piramooz «has unique characteristics that are distinctly different from the Simple Kufic sample. The most notable characteristic of this type of Kufic is the long and vertical ascending tailings of letters, while the short tailings of letters are devious or slightly bent to the left. This characteristic gives it a dynamic forward movement...» (Safadi, 2002, p. 14). Another feature of this font is the length of the letters compared to Simple Kufic; Also, the presence of thickness and thinness among the letters of this script is clear. The last point in the brief introduction of Iranian Kufic is that the use of this type of font for writing Persian texts was widespread in the 4th to 8th centuries A.H. (Ghelichkhani, 2011, p. 68). About the transformation of the writing style around the 3rd century A.H. from Simple Kufic or, in other words, straight and extended scripts to rounded ones, most of the reasons such as the steepening of the pen cut, the appearance of paper and other technical issues are mentioned; Also very important in the circle and square placement of letters, but the social reason is also very important. «This regularization of round items was a part of the major social developments that created a transnational Islamic civilization and decentralized power and culture and spread it among many peoples who, besides Arabic, spoke Persian as well» (Blair, 2017, p. 182). This sentence of Mrs. «Blair» is related to the first surviving sample of Iranian Kufic script, which is known as «Khaiqani» Quran. This Qur'an is an example of the first Kufic of Piramooz or round scripts, and it is stated in a Persian writing at the end that «Ahmed bin Abul Qasim Khaiqani» made this Mushaf (book) in Sha'ban 292 A.H. The use of Persian language in the notes of the manuscript connects it with the eastern region of the Islamic world, and according to Mrs. Blair, the time of its completion is a standard date for the construction of such a development. The important point in these statements is the simultaneity of this event with the transformation brought about by a person like «Ibn Muqla» (272 A.H.), or rather, his family. In the same way, the simultaneity with a unique

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sample such as the version of «Gharib al-Hadith» written in Baghdad is noteworthy. «At the same time, the appearance of the Mustadir (round) script in Iran and Central Asia has been accepted for official purposes as well as writing the Qur'an... This script (Iranian Kufic, Mustadir (round) or, in other words, Shikasta) since the end of the 3rd century A.H. in northeastern Iran, it was not only an official script but also a common and ordinary script» (Blair, 2016, pp. 184 & 188). The creation and perhaps it is better to say the legality of Iqlam Sethe (including Naskh, Thuluth, Muhaqqaq, Rayhan, Tawqi, and Reqa script) took place in the 3rd and 4th centuries A.H. by the family of Ibn Muqla, an Iranian scholar of the Abbasid court[9]. A person with an Iranian family, being a scientist and mathematician, and his ministry in the two big cities of Baghdad and Shiraz could have brought him familiarity with writing trends. Now, in order to be familiar with two representatives of the Six Scripts (Thuluth and Naskh), first an explanation of the Thuluth script is given, with the explanation that the Thuluth script has some kind of overlap with this script because of its similarity with the Muhaqqaq script. In short, Thuluth is a static and, at the same time, long and stretched script, which was mainly used for decoration in manuscripts and inscriptions. The height of the strokes of some letters increases the expressive power of decoration in this script, and even though the centuries have passed, the Thuluth script is still considered one of the most important decorative scripts in Islam. Although the Thuluth script has been used in writing since the past until today, it has a prominent application in inscriptions. The great curvature of this script, which is combined with the height of some letters such as الف, ل, gives this script a firm, yet dynamic status. Naskh Script is considered being a follower of Thuluth script[10], followed by other scripts (Maneshi Qomi, 2004, p. 17). In the Naskh script, the spacing between height and width of letters and words is more balanced, which adds to its ease of reading. This makes the Naskh script to be used as the first writing script, especially for writing the Quran in Islamic societies. «We can even say that the element of drawing has been removed in the manuscript. Also, this script considers the limitations of the human hand - doubly; Because not only it fits with the skillful and natural movement of the hand, but it is also such that it is possible to write the Qur'an with it in a manner that is easy to pick up and carry» (Lings, 1998, p. 54).

Findings and Discussion

After giving a brief description about the scripts examined in the current research, it is necessary to answer the main question and to achieve the extent of the effects of Kufic scripts on the Iqlam Sethe, a formal comparison should be made between them in order to determine the influence ratio of the Iqlam Sethe from the previous writing types. Among the methods of comparing letters with each other, the authors chose shape analysis because of its directness in recognizing the shape of letters and hoping to obtain clearer results because the form has a more direct and explicit expression. Shape is generally in visual cultures to mean the script and the outer boundary of a form which is more focusable (Bowers, 2008, p. 54). «Every time we perceive a form, consciously or unconsciously, we consider it to represent something and thus we receive it as a form of a content» (Arnheim, 2009, p. 119). It can be said that forms always go beyond their practical function by abstracting features such as sharpness, harmony and disharmony, curvature, strength or weakness from the shape of objects. Then, two groups of scripts (including four types of scripts) have been selected and analyzed; Simple and Piramooz Kufic scripts as the base scripts, and Thuluth and Naskh scripts as the target scripts. The samples are given separately

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in the 18 tables below, and the differences and structural similarities between the samples are stated in front of each letter (in single, pre-word, middle-word and post-word cases).

Table 1. Letter الف. Source: Authors.

الف	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					There is a similarity in form in the generalities of all four samples. Vertical and smooth movement in all samples is the most characteristic feature of this letter. Of course, the tendency of the end of the letter الف to the right in the base Kufic sample is more than other samples, which is gradually inclined to the left.
Pre-word	-		-	-	-
Middle-word	-	-	-	-	-
Post-word					A smooth and vertical movement in all samples makes the whole of the الف in the post-word. Although it is arched according to the composition of the vertical movement, especially in the Piramooz.

Table 2. Letter ب. Source: Authors.

ب	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					Horizontal movement is a constant feature of all samples.
Pre-word					The existence of mono-dents in the letter is characteristic of all samples. The high diversity of dents in Naskg and Thuluth samples. There is a subtle similarity in the beginning of the movement between Piramooz and Naskh and Thuluth.
Middle-word					The presence of dents is constant in all samples, but its high variation in form in Naskh and Thuluth

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ب	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
					samples, along with curvature instead of dents, differentiates the two groups.
Post-word					The overall uniformity of shape between all samples. In Piramooz, the protrusion at the end of movement ب is more associated with samples of Naskh and Thuluth samples.

Table 3. Letter ح. Source: Authors.

ح	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					The first part of the movement in the letter of all four samples is fixed and reagrded as the identification index of the letter. There is an open space under the letter ح in the three scripts of Naskh, Thuluth and Piramooz, which is the minimum in Simple Kufic (the difference between the two cases).
Pre-word					In general, all samples are similar, with the explanation that the latter two scripts are more curved and rounded, which in this respect are related to Simple Kufic. .
Middle-word					In general, all the samples are similar, with the explanation that in the latter two scripts, the curve and the circle are more dominant, which in this respect are related to the Simple Kufic.
Post-word					Movement in the post-word of this letter is like its single letter.

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Table 4. Letter د. Source: Authors.

د	Kufic		Naskh	Thuluth	Description Simple
	Simple	**Piramooz**			
Single letter					The open space on the left side of the letter is an indicator observed in all the samples, which becomes much more open in Naskh and Thuluth. In the comparison of four samples, the letter د in Simple Kufic with a long horizontal stretch differs from other samples.
Pre-word	-		-	-	-
Middle-word	-		-	-	-
Post-word					The movement of the letters in the post-word of the letter د is like that of the single letters in this letter.

Table 5. Letter ر .Source: Authors.

ر	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					The oblique movement from right to left towards the bottom forms the letter ر (Figure: ╱). The difference between the samples is Simple Kufi, that the letter ر in this script is like the letter د in other scripts.
Pre-word	-		-	-	
Middle-word	-		-	-	
Post-word					It is the same as the single letter condition.

Table 6. Letter و .Source: Authors.

و	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					There are two shaped parts in all samples, the first part of which is the same, but the oblique movement in the second part is different in Simple Kufic and has destroyed the space between the two parts. ◖ The similarity of the letter و in Simple Kufic with the letter ف can be considered.

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و	Kufic		Naskh	Thuluth	Description
	Simple	Piramooz			
Pre-word	-		-	-	
Middle-word	-		-	-	
Post-word					It is the same as the single letter condition

Table 7. Letter س .Source: Authors.

س	Kufic		Naskh	Thuluth	Description
	Simple	Piramooz			
Single letter					This letter has two dented parts and an ن-like movement. The second part has an opening towards the top, which is the same in the three scripts of Piramooz, Naskh, and Thuluth (except for the stretched س in a sample of the Thuluth script). In the Simple Kufic sample, the movement of the agent (second part) differs from other examples.
Pre-word					There is uniformity in all samples. The high variety of dents in Naskh and Thuluth samples with curvature instead of dents.
Middle-word					"
Post-word					It is the same with the single letter condition (the same form in the three scripts of Piramooz, ﺲ Naskh, and Thuluth).

Table 8. Letter ص. Source: Authors.

ص	Kufic		Naskh	Thuluth	Description
	Simple	Piramooz			
Single letter					There is a general similarity in the first part in all samples. The Simple Kufic in the opening angle of

ص	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
					the second part is different compared to the other three samples.
Pre-word					General similarity in four samples. The difference in the curvature of the letter ص, in the Naskh and Thuluth scripts with the Simple and Piramooz Kufic Sample.
Middle-word					"
Post-word					It is the same with the single letter condition.

Table 9. Letter ط .Source: Authors.

ط	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					In general, all samples (regardless of size and volume) follow a pattern. In the student's sample, the movement of الف of the letter ط has become oblique.
Pre-word					There is no difference between the movements of this letter in different parts of the word.
Middle-word					"
Post-word					"

Table 10. Letter ع .Source: Authors.

ع	Kufic		Naskh	Thuluth	Description
	Simple	Piramooz			
Single letter					The main difference compared to other samples can be seen in Simple Kufic; This difference is especially evident in the second part of the letter ع .
Pre-word					The same in all samples.
Middle-word					The difference compared to other samples can be seen in the Simple Kufi sample (the pattern is the same in Piramooz, Naskh, and Thuluth samples).
Post-word					The major difference compared to other samples can be seen in the Simple Kufic, where the second part of the letter ع is different (the pattern in the sample of Piramooz, Naskh, and Thuluth).

Table 11. Letter ف .Source: Authors.

ف	Kufic		Naskh	Thuluth	Description
	Simple	Piramooz			
Single letter					There are two parts as this letter. A circular movement at the beginning of horizontal stretching in all samples has caused general similarity in all four samples.
Pre-word					"
Middle-word					"
Post-word					The same overall similarity exists in all four samples. Compared to the Simple Kufic, Piramooz is associated with the peak movement at the end of the letter. The two Naskh

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ف	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
					and Thuluth scripts are more similar (fixed state in the three scripts of Piramooz, Naskh, and Thuluth ╴〇).

Table 12. Letter ق .Source: Authors.
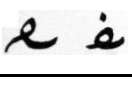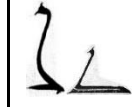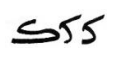
ق	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					The major difference in this letter in the second part is Simple Kufic compared to the other three scripts (Figure: 〇←ح). There are two parts of the shape, the second part has a horizontal arc movement.
Pre-word					Similarity in proportion, in all four samples.
Middle-word					Similarity in proportion, in all four samples.
Post-word					The difference in the second part of Simple Kufic is compared with the other three scripts.

Table 13. Letter ک .Source: Authors.

ک	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					In the two Naskh and Thuluth scripts, the overall shape of the letter differs completely from the first samples. The back-and-forth movement of the first two samples (Simple Kufic and c) is not observed in the Naskh and Thuluth, although the Sarkesh (accent) movement of these two samples is common to the Piramooz sample.
Pre-word					In all four samples, the general movement of the letters is similar. The letter ک can be seen together with the Sarkesh (accent), which, of course, is

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ک	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
					very short in the samples of Simple and Piramooz Kufic. The closed space between the Simple and Piramooz Kufic pieces is more closed.
Middle-word					"
Post-word					The back-and-forth movement of Piramooz and Simple Kufic is not observed in the Naskh and Thuluth scripts, although the Sarkesh (accent) movement in the Naskh and Thuluth scripts is common to the Piramooz sample.

Table 14. Letter ل .Source: Authors.

ل	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					The same shape in all samples.
Pre-word					Despite the slope (Figure:), they are the same in all samples.
Middle-word					The same shape in all samples.
Post-word					"

Table 15. Letter م.Source: Authors.

م	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					In the comparison between the four samples, the general movements are similar. Of course, the movement of the letter م in Piramooz is more similar to the two samples of Naskh and Thuluth, especially in the second part of this letter, which is accompanied by an oblique movement (a constant form in the three scripts of

م	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
					Piramooz, Naskh, and Thuluth ⌐).
Pre-word					The same shape in all examples. Of course, there is a lot of shape variation in Naskh and Thuluth samples
Middle-word					The same shape in all examples. Of course, there is a lot of shape variation in Naskh and Thuluth samples
Post-word					The same in the first part of all four letters. In the second part, the sample of Piramooz is consistent with some samples of the Naskh and Thuluth scripts (constant form in the three scripts of Piramooz, Naskh, and Thuluth ⌐).

Table 16. Letter ن .Source: Authors.

ن	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					The opening facing upwards is an important feature for identifying this letter in the three scripts of Piramooz, Naskh, and Thuluth. After comparing the two groups, the Simple Kufic sample is more different from the other three scripts.
Pre-word					The high diversity of dents in Naskh and Thuluth samples. There is a subtle similarity in the beginning of the movement between Piramooz and Naskh and Thuluth.
Middle-word					"
Post-word					The same with the single letter condition.

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Table 17. Letter ه .Source: Authors.

ه	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					A round shape with a hole in the middle is the characteristic of the letter ه , which is observed in all samples.
Pre-word					The similarity ratio of Simple Kufic and Piramooz is the same with Naskh and Thuluth scripts.
Middle-word					The ratio of similarity between Simple and Piramooz Kufic is the same with Naskh and Thuluth scripts. (except for some samples such as).
Post-word					The similarity ratio of Simple Kufic and Piramooz is the same with Naskh and Thuluth scripts (except for some samples such as movement:).

Table 18. Letter ی.Source: Authors.

ی	Kufic		Naskh	Thuluth	Description
	Simple	**Piramooz**			
Single letter					The general movement of the letter in all four scripts is the same, only in the absence of space between the back-and-forth movements between the Simple Kufic and the rest of the samples, a distinction can be seen.
Pre-word					The high diversity of the last dents in the samples of Naskh and Thuluth.
Middle-word					The high diversity of the dents in the samples of Naskh and Thuluth with curvature instead of dents..

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Post-word				The same with the single letter condition.

Conclusion

The Simple Kufic script is one of the most influential scripts of Islamic societies, which in the geography of Iran, while maintaining the generalities, has become Piramooz or Eastern. These two scripts were popular for writing texts until the 4th and 5th centuries A.H. Kufic scripts change according to the growth and development in the writing process of Muslim societies, and some frequently used samples are extracted from it (Iqlam Sethe). Despite the similarity of shape that Simple Kufic letters have with Iqlam Sethe, in some letters, drastic differences in shape can be seen. Looking at the Iranian Kufic script, which is also considered as one of the round (Mostadir) scripts, it can be concluded that in order to find the intermediate link between Simple Kufic and the Six Scripts (Iqlam Sethe), Piramooz sample is the most suitable option to find the evolution of shape in the Islamic alphabet. Also, from the comparative analysis of the two groups, which includes four scripts of Simple Kufic and Piramooz (representing the base scripts), and Naskh and Thuluth (representing the target scripts), it can be said that in the four scripts, there are many similarities between the letters in terms of placement, including letters الف, ب, ص, ل, ف, which remain unchanged in all four samples. The shape differences of some letters in Simple Kufic script can be seen with other scripts. Some letters of this script differ from the other three in terms of shape and form; Especially in letters like: ح, ن, ی, ق. This difference in shape is seen more in single letters and post-words. From the comparison of the samples, it appears that the letters in the Naskh and Thuluth scripts have been more associated with Piramooz. Accordingly, in the creation of Iqlam Sethe, the Piramooz script could have been the model script. Also, the proximity of the place where Piramooz script was created and the trials in the life of Ibn Muqla and his family could have been influential in the pattern's emergence of letters in Iqlam Sethe.

Appendix

1. Imani, 2006, Homayun Farrokh, 1989, and Behzadpour, 2000 are among the Iranian researchers who talked about this, and almost no non-Iranian researchers discussed about the influence of the Pahlavi script and the role of Iranian thought in creating the Kufic script.

2. Frembgen, 2010, Gacek, 2009, Zeinuddin, 1976, and Gruman, 2013 are among the researchers who believe this. It is worth noting that Iranian scripts, including Taliq and Shikasta Nastaliq, are no longer included in this division by assigning the word Arabic script; scripts that, despite having a common theme with Islamic script, are almost different from other scripts in terms of alphabetic form and are not used or read in Arab countries. But they are among the Islamic scripts; The word Islamic calligraphy has a community that includes all these scripts.

3. Mohammad Taqi Bahar is one of the researchers who confirmed this origin (Bahar, 2001, Vol. 1, p. 88).

4. However, they mention a kind of Naskh script that seems to have existed before Islam (Bahar, 2001, Vol. 1) along with Kufic script. Even François Déroche in the book of Umayyad Qur'ans refers to the existence of Qur'ans with a script similar to Naskh, which seems to have seen examples of it before Kufic, but the spread and popularity of the Simple Kufic script is the reason to consider it as the first script of the Qur'an.

5. There is a lot of uncertainties about the types of scripts attributed to the Kufic script of the Islamic world. It seems that the naming of different types of Kufic scripts is new, and according to these statements, in the first centuries of Islam, the Simple Kufic script, or in other words, the script of Islam, appeared in every corner of the Islamic lands in the native form and dialect specific to that region. Names such as: Piramooz Kufic, Andalusian Kufic, Eastern Kufic, Maqeli Kufic, etc., even many examples of decorative Kufic have all been attributed to Kufic (Imani, 2006, Fazaeli, 1987, Zainuddin, 1976, Harati, 2014, Grohmann, 2004).

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6. A land whose area, apart from present-day Iran, also included Great Khorasan, namely Neyshaboor, Marv, Harat, and Balkh, as well as the areas of Transoxiana (Mavara al-Nahr) with the cities of Bukhara and Samarkand. This vast region included several states whose rulers were appointed by the caliph, ruling dynasties such as the Taherians (200-252 A.H.), the Samanids (198-384 A.H.), the Saffarians (245-341 A.H.) and the most important Al-Buyeh. (310-440 A.H.), but in practice, a single spirit with the centrality of Iranian thought has ruled in it (Ettinghausen & Graber, 2011, pp. 297-298).

7. In this research, some limitations have been observed, including:

- In the selection of letters, Simple Kufic script was used from books and albums in the museums of ancient Iran, Astan Quds, Reza Abbasi, etc., where there were samples of Simple Kufic script from the first centuries of Islam. In the case of Piramooz Kufic, the same point has been observed, with the difference that the emphasis and comparison of the samples of Piramooz was on the version of «Al-Ibniyyah» and the Qur'an of «Uthman ibn Ali Waraq».

- The selection of two scripts of Naskh and Thuluth (among the Six Scripts of Iqlam Sethe) in this article is based on the knowledge that the Iqlam Sethe are not limited to these two scripts, but the importance and comprehensiveness and similarity of these two scripts with other Iqlam Sethe leads to the selection of these two scripts. Because, on the one hand, the two selected scripts are the most widely used type of scripts in Islamic countries, and on the other hand, other scripts are very close to these five types, such as the similarity between the two Thuluth and Muhaqqaq scripts (Fazaeli, 1983, p. 219) or in terms of shape, they are close to the definitions of one of these two scripts. It is necessary to explain that if a script like Muhaqqaq was chosen instead of each of Naskh and Thuluth scripts, it would not have an effect on the overall conclusion of the research.

- There was no sensitivity in choosing the two Thuluth and Naskh scripts, because the choice of the style of writing will not play a role in terms of the conclusion of this article, but the standard style in each script that most calligraphers have written is the criterion. It is possible that in the previous works of these two scripts, a person has followed an innovation or a personal style in a letter and combination, which will not be noticed.

- Aesthetic valuation in calligraphy, as well as semantic and phonetic load, is not the criterion for judging this research, and it has been tried to have a completely structuralist-formalist approach to letters.

- The decorative arrays that exist in some scripts are also ignored -such as the designs in the Thuluth script- because they are not part of the structure of the letters and have a decorative aspect.

- One of the other limitations in this research is the removal of dots during the investigation, although the «dot» is an important element in reading as well as the shape of the Islamic alphabet, but it has been omitted in accordance with the morphology of the letters.

8. Many examples that are related to before this date and are even attributed to Shiite Imams should be viewed with skepticism, the reasons for which have been listed by some researchers (Khalili, 2000, Vol. 1).

9. The oldest quote from Ibn Muqla is related to Ibn Nadim, a historian of the 4th century, who considers him to be from an Iranian family and attributed his birth to 272 A.H. But we cannot say anything about the reason for this invention with the previous certainty. Contemporary researchers have given reasons for this invention (Imani, 2006, Harati, 2014). Despite the fact that most researchers attribute the invention of Iqlam Sethe to Ibn Muqla, there are researchers who do not accept this attribution (Tabbaa, 2001). This subject can be a separate topic that this article does not cover.

10. In these two scripts, except for the difference in the styles and accents of Thuluth and Naskh, we see uniformity in the samples. This is due to their regularization by Ibn Bawab, who was a scientist, mathematician, and writer who found a place for creativity in the Al-Buyeh system (Harati, 2014), which no longer has all the variety that we see in the Kufic script.

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