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Comparative Study of Calligraphic Rules of Muhammad Shawqi and Hashim Muhammad Al-Baghdadi

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ABSTRACT

This study compares the calligraphic rules of two prominent Arabic calligraphers, Muhammad Shawqi and Hashim Muhammad Al-Baghdadi, focusing on the Naskh script. The research employs a comparative methodology, analyzing the calligraphic techniques of both masters, particularly their treatment of individual and connected letters. The results reveal significant differences in their approaches, such as Shawqi's preference for elongated and detailed letter forms compared to Al-Baghdadi's more simplified style. However, both calligraphers share common practices, such as beginning their lessons with the prayer "Rabbi Yassir wa la tu'assir" and starting with isolated letters before advancing to connected forms. The study concludes that despite their stylistic differences, Shawqi and Al-Baghdadi both contributed significantly to the development of Arabic calligraphy, with Shawqi's work influencing high-quality manuscript production, while Al-Baghdadi's approach became popular for educational purposes. This comparative analysis enhances the understanding of Arabic calligraphy and provides insights into the pedagogical and artistic legacy of these two calligraphic masters.

1. Introduction

Arabic calligraphy is a revered art form that has played a significant role in Islamic culture and history. Since its inception, it has served not only as a medium for religious and philosophical expression but also as a crucial cultural symbol that embodies the beauty and intricacy of the written word. The development of Arabic calligraphy has been heavily influenced by various masters throughout history. Among these, Muhammad Shawqi and Hashim Muhammad Al-Baghdadi stand out for their significant contributions to the development of the Naskh script. Shawqi, born in the 19th century, and Al-Baghdadi, who emerged in the 20th century, revolutionized the way Arabic calligraphy is perceived and practiced today (Mansour & Netti, 2019). This study aims to explore their calligraphic rules and compare their approach to the Naskh script, shedding light on their respective techniques and their lasting influence on contemporary Arabic calligraphy (Attiya, 2022).

The Naskh script, widely used in Arabic manuscripts, gained prominence due to its legibility and simplicity. However, despite its widespread use, the way different masters have applied its rules has varied significantly. Shawqi and Al-Baghdadi's

approaches provide contrasting perspectives on how the script should be executed, each offering valuable insights into the art of calligraphy. Shawqi, known for his elaborate and intricate designs, favored a style that emphasized perfection and attention to detail. In contrast, Al-Baghdadi's approach was more practical and simplified, aiming to make the art form more accessible to a broader audience. Both contributed immensely to the standardization of the script, but their approaches diverged significantly, especially in their treatment of individual letters, spacing, and proportions (Ja'far & Porter, 2002a).

Arabic calligraphy is often referred to as a spiritual art form, where the act of writing is seen as a process of harmonizing mind and body with the divine. For Shawqi and Al-Baghdadi, calligraphy was not merely an aesthetic pursuit but a form of religious devotion. The beauty of the script, particularly in the Naskh style, was intended to reflect the divine word of the Quran, bringing a sense of sacredness and grace to the written language. Shawqi's influence can be seen in the development of the "School of Shawqi," a method of writing characterized by precision, fluidity, and ornate detailing. Shawqi's work was regarded as an ideal form for high-quality manuscript production, particularly in religious texts, including the Quran. On the other hand, Al-Baghdadi's influence extended to educational contexts, where his simplified approach allowed for quicker learning and broader dissemination of the Naskh script (Yunita, 2022).

The evolution of Arabic calligraphy is not only a reflection of artistic expression but also of cultural shifts in the Islamic world. As Islamic society became more urbanized, the demand for efficient communication and the ability to produce written texts quickly and accurately increased. In response, calligraphers like Shawqi and Al-Baghdadi adapted their techniques to meet these needs. Shawqi, in particular, focused on fine-tuning the details of each letter, emphasizing the beauty and artistry of each stroke. Al-Baghdadi, meanwhile, streamlined these techniques, making the script more efficient for practical use, particularly in education and publishing. Both approaches reflect a deep understanding of the functional and aesthetic roles of calligraphy within society (Naeem et al., 2021).

The primary purpose of this study is to compare the calligraphic rules of Muhammad Shawqi and Hashim Muhammad Al-Baghdadi, focusing specifically on their approaches to the Naskh script. This comparative analysis will examine key elements such as letter formation, spacing, and stylistic preferences to highlight the differences and similarities in their calligraphic techniques. By doing so, the study aims to contribute to a deeper understanding of the pedagogical foundations of their work and how these influences continue to shape modern Arabic calligraphy. Furthermore, the study will analyze the broader cultural and historical significance of their contributions to the field of Arabic calligraphy (Al-Ansari, 2015).

The Naskh script has a long history that dates back to the early days of Islamic civilization. It was initially developed as a more legible form of writing, designed to be easier to read and reproduce than its predecessors. Over time, the script evolved and was refined by various calligraphers, each adding their unique contributions to its development. The role of Naskh in the production of manuscripts, particularly the Quran, played a central role in its widespread adoption across the Islamic world. It became the script of choice for printing and writing the Quran, religious texts, and administrative documents. In the early 20th century, calligraphers like Shawqi and Al-Baghdadi brought new life to the Naskh script. Shawqi's work focused on perfecting the details of each letter, making his style more suitable for high-quality manuscripts and formal religious texts. Al-Baghdadi, on the other hand, was more concerned with creating a style that was easy to teach and reproduce. His approach was more simplified, making the Naskh script more accessible to a wider range of people. These two calligraphers, although working in the same script, embodied different philosophies about the role of calligraphy in society and the importance of maintaining its integrity while also adapting it to the changing needs of the time (Fadillah & Irham, 2022).

Muhammad Shawqi's calligraphy was defined by his intricate and precise method of writing. His rules for the Naskh script emphasized the importance of fluidity and balance between letters, particularly when writing individual and connected forms. Shawqi believed that calligraphy should be both a form of artistic expression and a tool for communicating the divine message of the Quran. His rules for the Naskh script were highly detailed, focusing on the proportions and spacing of letters to create an aesthetically pleasing and legible script. Shawqi's work was known for its elegance, and his manuscripts were often used as models for teaching other calligraphers. One of Shawqi's key contributions to the Naskh script was his focus on the consistency of letter forms. He stressed the importance of maintaining uniformity in the size and shape of letters, ensuring that each stroke was executed with precision. Shawqi's approach was more time-consuming but produced highly refined calligraphy that became the standard for high-quality manuscripts. His method also placed significant importance on the use of certain strokes and flourishes that added to the visual appeal of the script. For Shawqi, calligraphy was not just about legibility; it was a means of elevating the written word to an art form (Gusmian, 2018).

In contrast to Shawqi, Hashim Muhammad Al-Baghdadi's approach to the Naskh script was more practical and simplified. While Shawqi's work was focused on producing intricate, detailed calligraphy, Al-Baghdadi's style emphasized efficiency and ease of teaching. His rules for the Naskh script were designed to make the script more accessible to beginners and to facilitate its widespread use in schools and educational institutions. Al-Baghdadi's style was less ornate than Shawqi's but equally functional. His approach allowed students to learn the basic principles of calligraphy quickly, making it easier for them to produce legible and consistent

writing. Al-Baghdadi's simplified rules for Naskh focused on the ease of connection between letters and the use of fewer flourishes. His style was ideal for the rapid production of texts, especially in educational settings where students needed to practice writing quickly and legibly. While his approach lacked the intricate beauty of Shawqi's work, it was highly effective in producing legible, functional calligraphy that could be easily reproduced for mass distribution (Ja'far & Porter, 2002b). This practicality made Al-Baghdadi's method particularly appealing during a time when the demand for written materials was surging, paving the way for greater literacy and accessibility in education.

2. Method

This study adopts a qualitative, comparative methodology to analyze the calligraphic rules of Muhammad Shawqi and Hashim Muhammad Al-Baghdadi, with a particular focus on their treatment of the Naskh script. A combination of primary and secondary sources is utilized to provide an in-depth analysis of their calligraphy styles. Primary sources include manuscripts, calligraphic models, and instructional texts by Shawqi and Al-Baghdadi. Secondary sources, such as scholarly books, journal articles, and other academic works discussing the historical and pedagogical impact of these two masters, are also incorporated to provide contextual understanding (Alhail & Azmi, 2022).

The first stage of the research involves reviewing the primary works of Shawqi and Al-Baghdadi to analyze key elements of their calligraphic practices, including the intricacies of letterforms, spacing, proportions, and the use of decorative strokes. Shawqi's calligraphy is known for its intricate details, while Al-Baghdadi's approach is characterized by simplicity and functional design. The research focuses on these contrasting styles, examining how each calligrapher approached the representation of the Naskh script in terms of visual aesthetics and legibility (Alamarat et al., 2018).

In the second phase of the study, a comparative analysis is conducted to examine their respective methods for writing isolated and connected letters. Particular attention is given to their distinctive treatments of spacing, alignment, and consistency in letterforms, which is crucial for understanding how their approaches differ in terms of precision versus accessibility. The pedagogical elements of their calligraphy are also analyzed, focusing on their approaches to teaching and the way their systems were implemented in educational settings. For example, Shawqi's detailed methods contrast with Al-Baghdadi's emphasis on simplicity and ease of reproduction (Elarian, 2019).

Furthermore, qualitative interviews are conducted with contemporary calligraphers who have studied Shawqi's and Al-Baghdadi's styles. These practitioners provide insights into how these masters' techniques have influenced modern Arabic calligraphy and teaching methods. The interviews also serve as a way to measure the

practical application of Shawqi and Al-Baghdadi's rules in contemporary calligraphy practice (Alhail & Azmi, 2022).

The final stage of the study synthesizes the collected data, drawing conclusions regarding the broader cultural and educational significance of Shawqi's and Al-Baghdadi's calligraphy methods. By comparing their approaches, the research will contribute to the understanding of how their calligraphic legacies continue to shape the development of Arabic calligraphy in modern contexts.

3. Findings and Discussion

The comparative analysis of Muhammad Shawqi's and Hashim Muhammad Al-Baghdadi's calligraphic rules reveals both notable differences and significant similarities in their approaches to the Naskh script. The most prominent difference lies in the complexity and style of their work. Shawqi's calligraphy is characterized by intricate details and flourishes, emphasizing perfection and high-quality manuscript production. His rules emphasize the importance of maintaining uniformity in letterforms, precise spacing, and elaborate ornamental strokes. Shawqi's approach results in calligraphy that is elegant but time-consuming to produce, requiring a high degree of skill and dedication. In contrast, Al-Baghdadi's approach is more practical, with simplified strokes and less emphasis on decorative flourishes. His rules prioritize legibility and the ease of writing, making his style more accessible for students and suitable for mass production of written texts (Alashari & Abd. Hamid, 2021).

One of the key findings of this study is the way both calligraphers handled the spacing and proportion of letters in the Naskh script. Shawqi's work is highly meticulous, with each letter's proportion carefully calculated to create a balanced and harmonious composition. Al-Baghdadi, however, was more focused on efficiency, simplifying letterforms and reducing the space between them, which allowed for quicker production without compromising legibility. This difference in approach has had lasting implications in the educational context, as Shawqi's style is often taught in specialized workshops, while Al-Baghdadi's rules are incorporated into school curricula where practical teaching is prioritized (Refrensy & Rizal, 2022).

The study also highlights the pedagogical influence of Shawqi and Al-Baghdadi on modern Arabic calligraphy education. Shawqi's intricate and decorative style requires dedicated practice and mastery, which makes it more suitable for advanced students or those studying high-level manuscript production. In contrast, Al-Baghdadi's simplified approach, which focuses on clarity and accessibility, has become more prevalent in educational institutions, where calligraphy is taught to a broader audience. This difference reflects the changing educational needs of society,

with Al-Baghdadi's methods being better suited for widespread use in public education (Al-Baghdadi & Hmood, 2022).

Furthermore, the results indicate that despite their stylistic differences, both calligraphers shared some fundamental principles, particularly in the legibility of the script. Both Shawqi and Al-Baghdadi recognized the importance of maintaining clear, readable writing. However, Shawqi's attention to detail led him to create a more complex system of rules, while Al-Baghdadi's approach aimed to achieve clarity and uniformity with less intricate detailing. The balance between formality and functionality in both systems shows their unique contributions to the evolution of the Naskh script (Milo & González Martínez, 2019).

The findings also suggest that Shawqi's work is more revered in artistic and high-quality manuscript circles, while Al-Baghdadi's influence is more prominent in practical calligraphy, particularly in educational settings and printed materials. Shawqi's work continues to influence calligraphers who specialize in the art of manuscript creation, while Al-Baghdadi's simplified system plays a significant role in making Arabic calligraphy accessible to a larger population (M. Hussein, 2019).

The comparative analysis of Muhammad Shawqi's and Hashim Muhammad Al-Baghdadi's calligraphic rules provides valuable insights into the evolution and pedagogical influence of the Naskh script. As demonstrated in the Results section, the key distinction between their approaches lies in their emphasis on detail and functionality. Shawqi's intricate and decorative style contrasts sharply with Al-Baghdadi's simplified approach, yet both methods have contributed significantly to the standardization of the Naskh script and the way it is taught today.

Shawqi's approach to the Naskh script is rooted in the tradition of high-quality manuscript production. His detailed rules, which focus on the precise proportion and spacing of letters, require a high level of skill and are time-consuming to execute. This makes his style particularly suitable for advanced calligraphy practitioners, especially those involved in the production of religious and scholarly texts (Mansour, N., & Allen, 2011). Shawqi's influence on high-level manuscript creation is still evident today, with his works being used as models for advanced calligraphy students and professional calligraphers in the field. However, this complexity, while artistically valuable, limits its accessibility to a broader audience.

In contrast, Al-Baghdadi's approach reflects a shift towards practicality and efficiency, with a focus on producing legible, functional calligraphy that can be easily reproduced. His simplified rules make the Naskh script more accessible to beginners and easier to teach, which explains its widespread adoption in educational settings (Ja'far & Porter, 2002b). Al-Baghdadi's methods prioritize clarity and uniformity over ornate detail, making his style well-suited to environments where

speed and legibility are paramount, such as schools, publishing, and mass communication. This accessibility, however, does not detract from the visual appeal of his work, which remains elegant in its own right, albeit less intricate than Shawqi's (2022, خضير).

The pedagogical influence of both calligraphers on modern Arabic calligraphy education is another critical point that this study highlights. Shawqi's method, with its focus on meticulous details, is often reserved for specialized workshops or advanced training programs (Karim, 2023). His method, while not as widely accessible, is crucial for students who wish to master the art of traditional manuscript production. Al-Baghdadi's simplified rules, on the other hand, have become standard in many educational institutions where Arabic calligraphy is taught. His approach allows for faster learning and widespread dissemination of the script, making it an essential tool for the mass production of educational materials and the teaching of Arabic to non-native speakers (Alhail & Azmi, 2022).

Both calligraphers, despite their different approaches, understood the importance of legibility in calligraphy. They recognized that while ornamentation and detail were important, the primary function of the script was to communicate clearly. Shawqi's work, though intricate, ensured that each letter was legible and that the text maintained its readability, which was crucial in the context of religious texts. Al-Baghdadi's approach, which focused more on efficiency and accessibility, was equally concerned with ensuring that the script could be read quickly and clearly, making it ideal for educational and practical uses (Bayar, A., & Sami, 2011).

One of the most significant contributions of both calligraphers is their ability to adapt the Naskh script to the changing needs of society. As Arabic-speaking societies became more urbanized and as literacy rates increased, the demand for a simplified and efficient form of writing grew. Shawqi's method, though more detailed, was able to meet the needs of high-level manuscript production, while Al-Baghdadi's simplified style became ideal for use in schools, publications, and public signage (AL-rifai, 2017). This adaptability has ensured that both Shawqi's and Al-Baghdadi's contributions to Arabic calligraphy continue to resonate in contemporary practices.

While Shawqi's method remains essential for producing high-quality manuscripts and for students focused on mastering the traditional art of calligraphy, Al-Baghdadi's simplified rules have ensured that Arabic calligraphy remains a living, evolving art form. His approach has made the Naskh script more accessible and practical for everyday use, reflecting the changing cultural and educational needs of Arabic-speaking communities. The enduring legacy of both Shawqi and Al-Baghdadi demonstrates how Arabic calligraphy has evolved and continues to influence modern writing practices (Kattan, 2020).

4. Conclusion

This comparative study of the calligraphic rules of Muhammad Shawqi and Hashim Muhammad Al-Baghdadi emphasizes their substantial contributions to the Naskh script and the broader field of Arabic calligraphy. Shawqi's intricate and detail-oriented approach has set a high standard for manuscript quality, while Al-Baghdadi's simplified style has made the script more accessible for broader educational purposes. The results of this study demonstrate how their work diverges yet complements each other, with Shawqi's contributions remaining central to high-quality calligraphy and manuscript production, and Al-Baghdadi's methods supporting widespread calligraphy education.

Both Shawqi and Al-Baghdadi made significant pedagogical contributions, impacting the ways in which Arabic calligraphy is taught and practiced. Shawqi's emphasis on intricate details and the precision of letterforms makes his style suitable for advanced learners and professionals, while Al-Baghdadi's focus on simplicity and legibility has been crucial in educational settings, facilitating faster learning and practical application of the Naskh script. Their work underscores the balance between artistry and functionality, with Shawqi elevating Arabic calligraphy to an art form and Al-Baghdadi ensuring its practical utility.

The influence of both calligraphers extends beyond the technical aspects of script to the cultural and educational roles of Arabic calligraphy in modern society. Shawqi's method remains a cornerstone in the production of religious and scholarly texts, while Al-Baghdadi's approach has made Arabic calligraphy a foundational skill in educational institutions. This study highlights the continued relevance of both Shawqi and Al-Baghdadi in shaping contemporary calligraphy practices, indicating that their methods not only catered to the needs of their time but also continue to influence modern Arabic calligraphy in global contexts.

In conclusion, the lasting impact of Shawqi and Al-Baghdadi on Arabic calligraphy illustrates the evolution of this art form from intricate manuscript production to more accessible educational methods. Further research could investigate the adaptation of their methods in the global context, exploring how modern Arabic calligraphy has integrated Shawqi's and Al-Baghdadi's techniques into diverse cultural settings outside the Arab world.

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