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The study of the Structure and Articulation of “Human-Script” Compound in the Artificial Arts of the Seljuk Era

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Abstract

The combined and decorative motifs of the “human-script” in the artificial arts of the Seljuk period are a combination of the head and body of human in a stylized and abstract manner in various moods and situations, along with the common script lines of that era, such as Kofi and Naskh script lines. These motifs have been used with a diverse structure of the earlier motifs of that era, in harmony with the components, frame, and even painted place. Visual elements and geometric motifs play a major role in the various parts of this decorative composition, which made it as a distinctive and appropriate motif in many fields of graphic design. Reviewing the structure and articulation of these illustrated-lines, which became very close to the illustration and were less addressed in the Islamic art researches, in addition to the familiarizing with the innovations and the specific quality of the artistic practices of this era, due to the high graphical capabilities of the structure of these compounds can be considered as a new approach in order to use in the variety of artworks including graphic arts and animated graphics.

● Research Questions

1. How is the jointing in “human-script” compounds?
2. Which calligraphy techniques and sensitivity Method were the most effective one in “human-script” compounds?

● Hypotheses

In these combined motifs, the Jointing (fastening) method human motifs to inscriptions are seen in four general modes: the complete joint of human faces to the stems of written letters, the division of space into two upper and lower parts, the combination of human figures and script lines, and, finally, placing the human motifs between the words and phrases separately.

In these inscriptions, Nask script is more common than the other calligraphy technique. Also, at the beginning of the work, in terms of the authors, using the variety of motifs in the composition of words and positioning in a specific form, as prominent methods, have been very effective in the general structure and the sensitivity of the “human-script” compounds.

The purpose of this research is recognizing the basis of the structure of combined “human-script” motifs in the artificial arts of the Seljuk era, which can have great visual features in various branches of contemporary arts. So far, no specific research has been done on the structure and articulation of combined “human-script” motifs of the Seljuk era. This research was done by descriptive-analytical method and also library resources, articles and valid websites were used.

Keywords

Human-line, Seljuk art, Kofi script line, Naskh handwriting, scripts structure.

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Introduction

Iran, as one of the pioneers of combined inscription art, has great a contribution to improve it. In the meanwhile, the idea of combining written-words and the factor of thinking and expressing those words (human), is considered a new evolution in decorative motifs and line-illustrated of Seljuk era. The combination of the “human-script” was from beautiful fastening of heads, busts, and human stylistic figures with alphabet of some scripts such as the Kofi, and Naskh along with abstract forms on various artifacts in the Seljuk era. By using special fastening and writing, these motifs in the artificial arts of Seljuk era became more decorative and entertaining aspects, and artists often created such works based on their personal aspects. Therefore, their displacing periods and numbers are very few, and are more notable on the precious metals such as: jars, jewelry boxes, sprinkler, drinkers, jars, flowerbeds, candlesticks and mortar (Ettinghausen & Graber, 1999: 506).

Also, the representation and the influence of these motifs can be found in the artworks of the Islamic lands of that era in the West as well as in other European countries, due to the extensive connections between the Islamic lands, and between the East and West for different reasons, such as Crusades, trade exchanges, and etc. These ornaments influenced on shapes and motifs of some arts such as pottery.

It is notable that making the relationship between artists innovations and special governments were in the following periods is necessary; and also, considering their details as the art of those people is essential. In clay works, these motifs with geometric and abstract forms are seen on the large scale jars called “Al-Hemra Jars” as handles in wing shape. In the followings, sample works which have the combined role of “human-script”, are mentioned. Given the necessity of the subject of this research, among the countless artworks of Seljuk era, only those made of metal and pottery were discussed, due to their combined Motifs, their forms and states.

Human-script” motifs of the Seljuk

The combined motifs of the “human-script” consists of human motifs and inscriptions, that each of them was considered separately as a method of artificial arts in Iran and had a long history in the various historical periods in this country.

In “Islamic Art” book, Ernest Cornell said about ornamental inscription: no country industry has not used handwriting in such quality and extent for decorating the objects, religious buildings and ... like Iran. (Connell, 2005: 63).

Blair wrote about the inscriptions of the Islamic era: “during the Islamic period, inscription, which was one of the pre-Islamic traditions, like geometric and arabesque motifs, Clearly and lastingly, not only Continued but also expanded. During this period, inscriptions were used on almost all types of objects throughout Islamic lands in all periods (schools) (Blair, 1998:3-4).

Since ancient times, human images have also been featured on the dishes, seals, walls and etc, both abstractly and objectively, as showing the magical ceremonies, ritual dances and also different traditions and so on. These images Have also continued in the Islamic era, and to some extent, in each period, we have witnessed the new innovation and evolution in these ornamental motifs.

In the Seljuk era, the combination of these two ornamental motifs appeared on handicrafts as a masterpiece of the artist’s creative mind. “One of the new methods of inscription is combining the ends of the letters or the vertical lines with animal and human stylized heads, and these ornamentations were most used to decorate the metalworks. However, some other works benefited from it” (Taheri, 2011:51). Dimand introduces combined inscriptions with the human head in the artificial works of Seljuk era as animated (pictorial) inscriptions, and put these kinds of inscriptions in the category of motifs and artistic features of this era in Iran (Dimand,1945:88). An example of the works with these combined motifs, besides the Iranian cities, can be seen in Mosul. About “ human-script” motifs, it is notable that, in the Seljuk era, Iraq was a part of Iranian states and

in addition, during Mongols bloody attack cities destruction , some Khorasany artists joined with Iranian artists in Mosoul. Due to these actions And some different factors, many ornamental innovations of Iranian artists were transferred to these cities. Therefore the attributing of these dominant Iranian motifs to them is misleading (Thsani,2003:141).

In this combined motif, the smart and creative selection of script lines, and the various forms and states of human motifs along with skillful and elegant connection between them, represent their strength and their creators' skill and mastery.

Script

By using the intrinsic and high capability of Kofi and Naskh scripts among various types of script templates during the Seljuk era, artists of this combined motif applied their utmost taste and skill and were the best ones in using it. The position of using the Kofi script line in Islamic era was described as follows: "The position of using the Kofi script line from the earliest date of Islam in decrees, ordinances, pacts and peace treaties, up to leather and paper Quran, metal dishes and pottery, and ..., all represent popular attention to the beauty of this spectacular and ancient script line (Shokrollahi Taleghani, 2015: 121). Apart from the word meanings and the intrinsic imagery of the specific elements of the ornamental motifs, the graphic structure of the Kofi script line could be a suitable choice for geometric permutation and its transformations in the compositions (Pedone, Cantone, 2013: 124). One important point of the Kofi script in these compositions is: in contrast to short vertical lines, this script has a long horizontal line and for this reason, deliberately written on regular surfaces in which the width is considerably higher than a height that gives it a dynamic and distinct movement and prevents eye boredom and fatigue. The flat and thick horizontal lines in the Kofi script line create more equilibrium, and For this reason Kofi script line Is decisive, religious and ornamental. The existence of a logical relationship between the positive and negative space of the letters,

brought more harmony and unity in this line and the proportions and the unity of contradictory cases (flat and circular forms) play an important role in the beauty of its structure (Alibeigi, charei,2009:8). "Because Kofi script line occupies little space below the base line; it has the ability to sit on curved bases and creates a beautiful combination , due to the elongation of the letters" (Fathi,2007:72). In general: "The symbolic identity of the Kofi script line represents the originality, antiquity, spirituality, and prophet era, and has a firm, static, and sometimes primitive spirit" (Nejabati,2015:37). After the sixth/twelfth century, we faced more complex and stereotyped forms of this line and also with the regular margins that is arranged to ornament, could be used on all surfaces (Porter, 2010: 17). From these centuries, Persian script became more common. Especially in the writing of poetry, calligraphy, the tendency toward curved lines was increased rather than angular lines (Kofi script line). Generally, several inscriptions on portable objects that are made in Iran have been remained in various shapes and styles (Blair, 1998: 491). Connell said about this curved and fluent script: In the Islamic era, beside the branched, delicate and ornamental Kofi script, a new and circular line called Naskh line, was invented, which used in the decorations of many artworks in Iran and other countries with full skill and proficiency since the sixth/twelfth century (Connell, 2005: 87). In the inscriptions of this era, " sometimes, instead of praying for the object owner, they would ask better luck, fortune, and wealth and destiny and such inscriptions were more in the Solce or Naskh script, like this inscription: عز و اقبال و دوله و علو رفعه و نصر و غبطه لصاحبه (Thsani, 2003: 156). In this script, the word letters are arranged very precisely and orderly, and bounded to the base line. This line has long vertical lines that are considered as the first basis for these lines. The use of geometric structure along with the curved and archaic Naskh script line creates balance and harmony in combinations, and makes a harmonious and beautiful composition in all parts of the motifs.

some aesthetic features of the Naskh line in these combinations are as follows: readability, appropriate geometric structure, the balanced division between positive and negative space, and compatibility with a variety of compositions, which provide the diverse options for designers (Ahmadnia,2014:135). Dr. Akbar Tajvid also beautifully described the relationship between script lines and human thought among Eastern artists: "Orientals, which have been the creators of the most beautiful paintings Since ancient times, have always been grateful for this beautiful and balanced line, because with deeper research, we will find that there is always a direct relationship between thinking and writing and The word forms we Write, actually expresses The thought image we have in our mind, and Correspondingly, the word and speech are considered thought, line and writing are the role and shape of our internalities and Through writing we give a tangible contribution to a abstract mind through writing " (Tajvidi,1996:43).

Human Motifs

Human motifs in "human-script" Combination on the artificial works of this era are seen in various situations including: kings, riders, dancers, drinkers, predators, heroes And so on. Initially, these motifs featured with a combination of stylized and abstract human heads, busters with humorous gestures indicating the ceremonies and beliefs of these people. Gradually, more complex ornamentals with more states and movements of human figures in ceremonies and celebrations Featured with the same abstract states and stylized techniques and with mysterious coherence and complexity in the artificial works of Seljuk era. Late in this era, the various factors such as the difficulty in implementing the work, geometric delicacies, the difficulty in inscriptions reading, the tendency towards new creativities, etc., (which requires extensive research and is out of the study subject), all caused the artists changed their Combined structure and method since the late Seljuk era and also designed most motifs separated from each other. Although this method was used

along with previous structures, but late in this era, gradually, the life of the beautiful and interconnected structures of human lines and motifs, which are even impossible to separate them from each other, was ended and the artists are more likely to focus on this type of composition in "human-script" motifs which are more clearly visible from the proximity of human motifs and script lines and also human motifs enclosed within the framework of geometric patterns in various states of artificial artworks surfaces from almost the first half of the seventh/ thirteenth centuries. "However, the human figures, in the form of arches or pairs, are portrayed in different states and played their roles in all artistic formats" (Katly, Hamby,1997:42) . About human motifs' portraits in this composition , there are something aare stated as follows: "The Seljuk portraits are influenced by Manichaeian visual culture. During that period, There is the emphasis on the same portraiture and imaginary patterns Such as (small mouth, almond-shaped eyes, sharp nose, and black and arched eyebrows) in the Manjian and Seljuk pictures; the pictorial methods and portraiture patterns in the pictures of Manjian were reproduced and featured in Seljuk's artworks" (MousaviLor, Namaz Alizadeh,2012:96). By using the geometric motifs, visual elements and abstract form and also by special method of joining in harmony with the framework components and the type of script, human pictures were applied skillfully and elegantly in each work. Brazen bucket (Bubinsky's Aquarius) One of the first, best-known and most famous examples of the dishes, which this combined motif is beautifully featured on its upper edge, is the brazen and handle bucket, known as Bubinsky's Aquarium, which is currently held at the Russian Hermitage Museum (Fig. 1). This dish is seen with two inscriptions and typical script lines of the Seljuk era (Kofi and Nashkh script lines) around the edge of the dish and its basis. The heads of dummies are on the vertical letters of Naskh words which makes the inscription more beautiful and pleasant. (Thsani, 2003: 147).



Fig. 1. Bubinsky's Aquarius with brazen format, which is modeled begemed with silver and copper, 18.5 inches, Made in Herat, 559 AH (1163 AD), Seljuk era, Iran, Hermitage Museum, Russia. Source : Ward, 2005: 75.

“Inscriptions, including prayers for the anonymous owner of the dishes, indicate that such dishes with special inscriptions were added on the edge or dish handle after purchasing were designed for the commercial centers”. Inscriptions with figurative ornaments include a group of musicians, carousers, hunters, and an old image of two people playing gammon” (Ward, 2005: 74).

“On the body of the bucket, an inscription with the Naskh inscription was designed in which each letter is divided into two equal parts” (Khazaei & Mousavi Hejazi, 2012: 14). In the upper part, the busters of human shapes are seen in abstracted and stylized shape with a little distance from letters stems of “الف” and “ل”. The body, face and hands are often placed close together with a rectangular shape and slightly spaced apart. In some faces, by using short and proper, face area was distinguished from the hair, chin and neck. Using thin, concise lines, circular and elliptical geometric motifs in eye areas, face components are seen in portrait and picture style of the Seljuk era. These faces are featured in the form of three faces and full face. In the lower part, we observe the continuation of

the letters and the completion of the sentences and intended phrases In the Naskh scription. “Motifs with legendary themes such as dragon are abundantly seen In a snake shape in metal objects of Seljuk era” (Khazaei & Mousavi Hejazi, 2012: 14). In the lower part of this combined inscription, this motif was also applied completely sticking to the writing letters. In the combined inscription of this work, Using Naskh script was an elaborate and appropriate choice, due to its aesthetic features, as mentioned above. In this composition, the letters stems in harmony with geometric patterns represent human legs under the bodies of each motifs as a rectangular with a logical thickness in regard to the figurative faces, and play an important role in completing human motifs and balancing the entire composition. Also, the correct and logical use of geometric motifs such as trapezium, triangle, square, circle, and especially rectangle, and much use of oblique superficial and linear elements in this composition, both in human motifs and the lines forms led to harmony in the whole composition. This motif is enclosed between two lines from the top and bottom, which are also considered as its margins. Variation in forms, and

shapes and separating Letters shapes and motifs from each other were used to create sensitivity in writing.

Brazen sprinkler

Another example of this ornamental and conceptual motif is seen on the shoulder and body of the brazen sprinkler (Fig. 2).

This dish was made in Herat, with 44.5 cm in height. Inscriptions with ornaments of human face is seen at the end of the letters such as “ الف “ and “ ل “, which are on the upper and lower edges of the body as well as on the shoulder of this dish (Afrough & Norouzitalab, 2012: 75). The human motif in this composition is summarized only in showing Three faces or the full face sticking to the letters stems. the letters stems which with vertical rectangular shape and, in harmony with rectangular and square shape heads, represented human legs and induced equilibrium and stability in the artwork. Using short and proper lines, these faces were distinguished from the neck and by applying few concise lines, circular and elliptical geometric motifs in eyes in the portrait in the style of Seljuk era, face components are seen. Twelve vertical grooves are placed on the body of

this dish, so that each word is enclosed between a rectangular and curvedmargin. In this artwork, more oblique forms and less horizontal lines and surfaces were used. Also, in the combined motif of this dish, the vertical lines of the letters and the form of placing heads in a row, created a uniform rhythm in the most parts. The oblique stems between these regular verticals created deconstruction in this rhythm and Removed the monotonous state that Caused eye fatigue and boredom. In this composition, Naskt script line is also used for Inscription writing. Some writing techniques that can also be mentioned in this artwork include: placing in a definite form, using a variety of forms and shapes to create sensitze in writing, making connection and continuity and closing motif parts together to to put the emphasis on this work.

Brazen sprinkler

Another example of this type of composition can be seen in different parts of the watershed from Herat, which is a different and attractive sample because the upper edge of the sprinkler is written with the Kofi line (Fig. 3).



Fig. 2. Brazen sprinkler, ornamented with silver and copper, 44.5 ft. High, Made in Herat, (Sixth/twelfth centuries), Seljuk era, Iran. Source: www.studyblue.com/#flashcard/view/8465339.

“In the seventh century AH, other “human-script” combined motifs Were found in an ornamental inscription in the Kofi script on a brazen sprinkler that filled with copper and silver from Khorasan. Here, after weaving together, vertical lines were ended to the tangential human heads” (Taheri, 2011: 51). The Prayer text on this artwork is as follows:”بركه و يمن و سرور لصاحبه” that among these types of Combined inscriptions very popular and well-known, And it means asking blessing and pleasure for the Dish owner. And for this reason, we called this work”Ebrigh Vassoroor” The combined inscription of this dish, the space is divided into upper and lower parts. In the upper part, There are tangential human faces and twisted lines. From one side these lines are joined to all letters and from the other side toined to human faces which not only creates the harmony and connection between angular geometric lines and curved forms but Also between these twisted lines in this composition, represented human organs such as (neck, hands and body tied together and legs) and induced interacting between the bodies in the whole composition. Also, besides these items, human faces were featured with the same angula of three face and full face. The head placement form and twisted lines in a row created a uniform rhythm in the artwork. The artist characterized the facial components very elegantly and by using the visual element of the line focused on the separation of the face from the hair to specify cheek or just to decorate used a snail shape on the faces. Like the previous works, by using thin, concise lines and circular and elliptical geometric motifs in eyes area in the portrait style of Seljuk era, these elements were featured. In the lower part, again we observe the continuation of the letters and the completion of the sentences and phrases. The intended phrase was written angularly in Kofi script. The unity of flat and circular shapes alongside each other increased to the beauty of this composition structure. Twelve vertical grooves were also been created on the body of this dish. And apparently it can be imagined a frame around each

word with the ornamental motif of twisted lines around them; by adding thickness around the letters and continuing in the human stylized heads, beautiful and prominent features were emerged. This work was done by all skill through logical and proper use of the visual element of the line, which has also led to the separation of this motif from the background. Most of the geometric motifs were used in this artwork are as follows: The square is for the face area and written letters, the circle is for the eyes, some parts of the written letters and ornamental motifs, and finally the rectangle is for written letters and human faces. By using a variety of forms and shapes, and creating connectivity, conjunction and closing parts of the motifs together in the combined inscription of this artwork, also the emphasis and visual sensitivity in writing were made.

Brazen bowl

The most beautiful and rare compositions of the “human-script” motifs can be seen in silver-engraved brazen bowl, which is considered one of the best and the most well-known objects of Islamic art (Fig. 4).



Fig. 3. Left: Brazen sprinkler with long tubes, ornated with silver, have an outstanding engraving, 40 ft. High, Made in Herat, 597-576 / 1200-1180, British Museum, London. Source : Ward,2005:78. Right: A part of the artwork, part of the Kofi ornamental line on the body of the dish . Source : Wilson,1997:40.

By combining fancy movement and gestures, in addition to visualization show which are in harmony with written form of Nask script, human figures took the task of displaying the written letters too. Human figures and script lines were integrated with each other in such a composition that their separation from each other is difficult and in some cases impossible. In this combined inscription, animal and birds' motifs, along with human motifs, with a stylish and geometric method, all try to represent letters and words for the artwork viewer.

To display the details and separate the various parts of the human and animal figures and also enclose this combined motif as a cadre, in different parts of this visual inscription, there are some geometric shapes such as rectangle, square, trapezium, triangle and circle and also line and dot elements. Some techniques that can also be mentioned in this artwork include: placing in a definite form, using a variety of forms and shapes to create sensitization in writing, making connection and continuity and closing parts of the motif together .

Brazen pencil case

An example of the distinctive combinations of "human-script" motifs, as previously described, can be seen in a silver-engraved brazen pencil case with high-quality in 1256-1255 from Mosul. In the same year, Ali ibn Yahya engraved it (www.davidmus.dk);

(Fig. 5).

On this pencil case, by separating the script lines from human motifs and enclosed in fancy forms with various states and situations (riding or walking), along with other animal or plant motifs between the inscription, "human-script" combined motifs on its body, can be seen. The illustration and drawing method of human motifs is like the previous works (in the stylized and abstracted form). In this composition, these motifs are seen with geometric shapes like square, rectangle, trapezium, circle, triangle. Interestingly, like all previous works, by combining this work through thin lines in the upper and lower edges of this pencil case, a general cadre, in addition to fancy cadres for human and animal motifs was felt and increase its visual effect.

The inscription of this artwork, like the previous work, Increased the legibility and beauty of this combined inscription, by using of the mentioned writing methods, and the fluent and curved lines of Naskh script line and Has the ability to adapt with this sample of written script pattern and human motifs.

Ceramic

•Jars

One of the ceramic samples that represent the combined "human-script" motif are pottery flower pots from Garnet (Granada-Spain, Andalusia) related to the Seljuk centuries of Iran, which previously



Fig. 4. Left: A bowl with a pictorial inscription, with brazen format, engaged with silver, 13th century, Seljuk era, Iran, The source : www.clevelandart.org. Right: A part of the artwork, The source : www.clevelandart.org. Source: After drawing by D. S. Rice.



Fig. 5. A pencil case with brazen format, with brazen format, engaged with silver, Made in Mosul, The first half of the thirteenth century, Seljuk era. Source: www.davidmus.dk.

referred to them and their position in this research (Fig. 6).

In these jars, only a rectangular geometric shape of the human heads attached to the letters stems without details can be seen. These ornamental motifs were like combined “Human-script” motifs and most probably, featured by Muslim artists who led to transfer this style and idea to European countries







and to affect in different artificial arts and their illustration in the following centuries.

In this work, by using the vertical stems of the writing lines and placement form of rectangular and square-shaped of motifs in a row mode, a uniform rhythm is created. And the writing style used in it is like two previous artworks.



Fig. 6. Ceramic jars, “Alhamra jars”, Eighth-Ninth/Fourteenth-Fifteenth Centuries, Malaga, Spain, Storage location: Garnet, The source : www.qantara-med.org.

Table 1. The structural basis of the “human-script” combined motifs in Seljuk artificial arts. Source: authors.

| Geometric motifs and visual elements | Method of sensitization to writing | Methods of joining | The dishes and objects |
|---|--|---|---|
| <p>Geometric shapes: square, rectangle, circle, trapezium and triangle. Visual elements: point, line, cadre, balance, composition and contrast.</p> | <p>Variety of motifs in the composition Placing in a specific shape Separating Letters parts and motifs from each other.</p> | <p>The division into two parts: the upper (the human busters above the letters "الف " and "ل") and the lower (the inscriptions), Having distance</p> |  |
| <p>Geometric shapes: square, rectangle, and circle. Visual elements: point, line, cadre and uniform rhythm, balance, composition and contrast.</p> | <p>Variety of motifs in the composition Placing in a specific shape making connection and continuity and closing motif parts together.</p> | <p>The human faces are completely sticking to the stems of the letters "A" and "L".</p> |  |
| <p>Geometric shapes: square, rectangle and circle. Visual elements: point, line, volume, cadre and uniform rhythm, balance, composition and contrast.</p> | <p>Variety of motifs in the composition Placing in a specific shape Creating connection and continuity and closing parts of the motif together Creating dimensions and highlights.</p> | <p>The division of space into two parts: the upper (human faces and twisted lines connected to all the letters), and the lower (the inscriptions), Absolutely sticking and tangent to each other.</p> |  |
| <p>Geometric shapes: square, rectangle, circle, trapezium and Triangle. Visual elements: point, line, cadre, balance, composition and contrast.</p> | <p>Variety of motifs in the composition Placing in a specific shape Separating letters parts and motifs from each other.</p> | <p>Letters and words are visualized and combined with human figurative.</p> |  |
| <p>Geometric shapes: square, rectangle, circle, trapezium and Triangle. Visual elements: point, line, balance, composition and contrast.</p> | <p>Placing in a specific shape Creating connection and continuity and closing parts of the motif together.</p> | <p>The human figures are completely separate from the inscriptions, enclosed in forms or fancy and geometric cadres among the words.</p> |  |
| <p>Geometric shapes: square, rectangle and circle. Visual elements: line, cadre, uniform rhythm, balance, composition.</p> | <p>Using the Variety of motifs in the composition Placing in a specific shape Creating connection and continuity and closing parts of the letters together.</p> | <p>Rectangular and square-shaped forms represent the human face perfectly sticking to the stems of the letters "A" and "L".</p> |  |

Conclusion

The joining method in the combined “human-script” motifs of Seljuk era can be classified into four categories: The first category is the complete joining of human faces to the beginning and the end of the letters stems. And the second is the division of the combined motifs into two lower and upper spaces., forms and shapes of humanity with an amusement states and movements are often in the upper space with a slight distance from the lower space (pictorial inscriptions). The third category is the combination of human stylistic figures in an amusement states and movements and different situations with visual inscriptions, which their separation from each other is difficult and somewhat impossible. The fourth category and the last types of these motifs are the separation of the human motifs and inscriptions from each other and also embedding human forms in different situations and states among the words and letters of the inscriptions. The general structure of these compounds was generally based on geometric motifs such as square, rectangle, triangle, circle, trapezium and visual elements such as point, line, volume, cadre, rhythm, balance, composition, and contradiction, both in human forms and scriptwriting methods with the help of sensitization and writing techniques such as the diversity of motifs in composition, placing in a specific form separating letters parts and motifs from each other, making connectivity, continuity and closing motifs parts to each other, and creating dimension and highlighting, as well as using the common Kofī and Naskh script lines of that era, coordination with components, cadres and even layout locations created stylish and abstract visual landscape. In these combinations, both types of lines were successful in performing and inducing beauty; but it seems that the difficulty in implementing artwork in preserving geometric subtleties and creating a balance and harmony between the Kofī script line and this type of imaging has caused that the artist’s tendency for implementing this type of composition, because easier proportions and flexibility features and also more compatible with a variety of combinations, was more than Naskh script line. The structure of this type of combined inscriptions is out of the ordinary, and has created high visual capabilities such as: mutual harmony between human motifs and lines in depicting different parts of each other. The different and distinctive structure of this type of composition, along with creative ideas in accordance with today’s society need, can be used in many areas of graphic design and in general, in contemporary art.

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