Script and Calligraphy

About: Ancient, Traditional and Contemporary Calligraphy
1st volume: Kufic style of calligraphy
2nd volume: Naskh and Thuluth styles of calligraphy
3rd volume: Typography

By the author of Kufic Encyclopedia: Mousavi Jazayeri SMV
خط و خوش نویسی
دریاره‌ی: خوش نویسی کهن، سنتی و معاصر
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Script and Calligraphy
Articles on Traditional Calligraphy and Modern Typography
1st volume: A Study in Kufic Script
By the Author of Kufic Script Encyclopedia:
Mousavi Jazayeri SMV
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With an Introduction by: Prof. Kalhornia B.
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1st volume:
A Study in Kufic Script

By the Author of Kufic Script Encyclopedia:
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A brief description about Kufic style of calligraphy

The oldest manuscripts of early Kufic script, some of which are now found in museums, date back to the advent of Islam. This old writing style has been named "Early or Primary Kufic". The great variety of dazzling methods of the Kufic script is quite peerless and exceptional.

Some methods are mostly ornamental while other styles were used for texts whose reading was of prime importance. Among the styles of Kufic script, some are characterized by "local" or "regional" peculiarities in keeping with the particular geographical features of that region.

There has been a method in Iran named "Eastern Kufic" that enjoys widespread fame among the Kufic scripts.

Another method has been used more frequently for writing the Qur'an in the western lands of the Islamic world and is known as "Western Kufic". This styled adorns architectures as well.

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Art is as old as the human race; once coming into being art was born along with man. During the years, each became an indication of the other, washing out the dust of time. In the wake of time, human and art intermingled, with art representing a most exalted and holy dimension of the human soul. What other parameter than art can clearly showcase Man’s footsteps in the hazardous passage of centuries and engrave on its forehead the mark of humanity, wisdom and skill? Each and every variety of genuine art leave an eternal impact on the soul and body of man, found acceptable by its admirers only when born from an artist’s passion.

Iran, as a cradle of delicate arts and skills, has a long precedence in nurturing world-renowned artists. The elevated art of lettering and calligraphy is no exception, in which, for thousand of years, many a famous calligrapher have been nurtured and hence developed, in the light of their faith, passion and devotion, unique pieces of art, to safeguard values of this precious cultural heritage.

When intermingled with the subtleties of imagination and artistic magic of calligraphers, script, this manifestation of feelings and thought, as an expression of faith and mystics, drive the spectator to envision a sun that never sets. Calligraphy may be considered as a most genuine Iranian-Islamic art, bearing within it the spirit of Quranic and Islamic talent.

Calligraphers, the true protectors of the knowledge and precious learning of human kind, relying on their art, call their spectators to safeguard and disseminate the knowledge, skills and stories of the wise. Their art has given an after-life to a lot many statements and pieces of advice remaining from the wise. Masters of this genuine art are widely respected and are the manifestation of the saying that, wherever an artist, she/he will be respected and elevated.

Despite referential evidence in certain research works to the existence of the Kufic script before the advent of Islam, this historical claim has not yet proven true. In their beautiful, eye-catching forms, methods of Kufic script
created neat and striking margins in manuscripts, buildings, potteries, coins, also used widely other causes. Some of these methods were chosen for the writing of the verses of the Quran, while others were selected to decorate tablets in monuments of religious and social value, altogether showing artists' insatiable desire to convey a unique wonder of history.

Of course the use(s) of different methods of Kufic script on things with usual applications (such as coins) or decorative purposes (such as Kufic script on a small golden tray), demonstrates the indescribable infatuations of artists in a period of history. It is said that no style of writing is as decorative as the Kufic script. Once, used by Persian artists, a new spirit was breathed into the Kufic script, bringing in greater beauty. An elevated version of this script can be seen on the tomb of “Pir-e Alamdar,” in Damaqkan.

Unfortunately, despite its historical value and splendor and great potentials for research, the Kufic script is not attributed the attention it deserves; in the current era. Since, the pass of time and technological advancements have brought a change to people’s demands and expectations of their surrounding environment, writing styles have also undergone transformations, from the outcomes of which, whether positive or negative, the human race is influenced.

The coming into being of each style and method of calligraphy, its continuity and evolution is the result of the sufferings of artists, who, in the light of their will, have created works we are witness to today. One most famous calligrapher is Ibn Moqleh Shirazi, who documented the principles of the “Thulthi” and “Naskh” styles of calligraphy. His writings are considered as a reference revealing the true framework and structure of these styles of writing. As the basis for other scripts, “Thulthi” is known as the mother of all handwriting, while “Naskh” owing to its beauty and simplicity was welcomed by the whole of the Muslim community in an unprecedented and unique manner. In the light of the efforts of Masters such as Ibn Baavab, Yaqut and Baysonghor Mirza, the Iranians have played a most important role in the continuity of these two styles of writing. The Iranian school of calligraphy thus owes its fame to its mentioned men of skill and art.

However, it is fair to also acknowledge the roles of the Turkish Masters who have produced calligraphic pieces of artistry with an equivocally skilled and professional hand. Studies assessing the visual applications and distinctive differences between these methods of writing – Turkish and Iranian – have provided a more effective way by which to analyze not only the contents of their scripts, but also to address and decipher the very nature of the applications that were applied to the methods.

Today, we are confronted with a dual attitude; on the one hand, we see the will to return to old styles of writing, while on the other hand a new style of writing has developed that makes use of technological achievements and tools - a method not the least bit in common with the original context in which the art of calligraphy was born. Yet, time requires new moves in the field of typography.

The art of calligraphy does not belong to a certain period in time; it is interlinked with people and their cultural environment. The foundations of this art are set in the early years of primary education, being most respected by national authorities and planners.

This art owes its continuity to its admirers and those who have had a share in restoring it through their compilations and books they have authored.

In this context, I would herewith wish to express my gratitude to Mr. Seyyed Mohammad Vahid Mousavi Jazayeri, renowned Iranian artist, who managed
to discover the right method for "cutting the pen (special wooden pens)" in a way appropriate to Kufic writing, as well as for printing a three volumenette on script and calligraphy, which most certainly serves both the future and present generations.

The analytical approach adopted in these volumes for studying and modeling of ancient and traditional scripts as well as the scientific approach for a thorough compatibility of research results with authentic historical documents and manuscripts are altogether a characteristic of the present collection.

The United Nations Educational, Scientific and Cultural Organization (UNESCO), in its capacity as provider of nations' cultural needs in post war periods and at times of crises, has in its mandate to safeguard and promote the various cultural expressions demonstrated by different nations. In this path, special emphasis is put on various world dialects with their specific scripts, picturing the secrets of life and memories of the past and present; this all done in the light of the belief that diversity and plurality are essential to the strengthening of cultures.

Thus, the Iranian National Commission for UNESCO has and will support those having a share in the building and safeguarding of culture, helping to further enrich this manifestation of any nations' backdrop: their culture.

Dr. M Reza Saeidshahi
Secretary General Iranian National Commission for UNESCO
The following series of books include article compositions about some notable and leading calligraphic styles. The purpose of which being, to revive an old and traditionally ancient art form, in view of giving it a more contemporary angle applicable to the modern times. By including the original constructs of historical calligraphic surveys, it is hoped that new lessons for the contemporary society will be provided using a problem solving approach that is accessible to the tomorrow's script. The current situation and status of the calligraphic works of contemporary artists has decreased (in comparison to the golden period of the art of calligraphy) and sadly, its' prospects of vastness and social application, may be misplaced in the foreseeable future.

* About author:
The author of this series, Seyed Mohamad Vahid Mousavi Jazayeri studied and researched four styles of calligraphy (Kufic, Nastali, Thulith and Typography)

Learning their technical calligraphic skills from other masters of calligraphy and graphics. His central focus has been to consider which methodological designs are best suited to researching each of the styles and through experience he has demonstrated his expertise by using a delicate manner (showing much regard for the type of application of each style in the contemporary era). There is no doubt that the technical calligraphic skill of the author is one of the exclusive properties within this series of books that could be of benefit to any researcher doing or hoping to pursue a precise study on calligraphy.

In the past, most books on Muslim calligraphy have been written by researchers with little or no calligraphic experience. Here, the author uses a combination of practical experience and methods of precision to trace the transformations of scripts circulated throughout historical periods, with the aim of achieving an accurate and more scientific depiction of results.

Before this book was published, he revealed the mysteries of the writing method of the "Primary Kufic script", in the first volume of Kufic Encyclopedia, for the first time. The unraveling of this mystery of human culture has provided after several hundreds of years, (the discovery of the lost pen as well as forgotten method of writing of the "Primary Kufic script"). In view of the fact that the application of this particular method of writing was vast in different countries and had an established impact upon human cultures - the importance of this book will undoubtedly survive to assist generations of the future.

* The concept of "Application"
Throughout the concept and interpretation of the word "application" is offered in these articles to mean, having a close relationship with the author's experiences in the art of contemporary graphic. The author proceeds to suggest that; the variation amongst studies using a historical approach and those which assess the method of their application (e.g. how they might be used) in the
contemporary era, is also a special and distinguished characteristic of this book.

* Illustrations used within this book

- Please note, some of the pictures in the book may be considered to be of poor (or low) grade quality - but their inclusion is based on the authors' decision to document and present original texts from the ancient or masters' works. Although scientific purpose has exposed new and elaborate methods of technology, we admire the simplicity and skill which are evident in all grade pictures - to convey the simple truth.

- We should therefore not speak with unkindness and ill-attention about the strategies or interventions of some museums and cultural centers. Such complexes (centers) correctly assume themselves to be the owner (or keeper) of national or global cultural heritages (works even in different countries) perhaps unintentionally, sparing (withhold) those valuable works from the eyes of general population [a trait is especially even more familiar of calligraphic researchers whose work responsibilities impact upon families or individualized heritage]

The most regrettable expression of modern times is the evident signs of cultural poverty which appear in the centers at times, with a cultural identity (and may occur in any part of the world).

"For half a barleycorn Kalandars of Path purchase no, The stain coat of that one who void of art (skill) is". (A poem by Hafiz)

- On the other hand, there is similarity between some illustrations and the other, there is a great deal more emphasis placed upon the "teaching" of the characters used within these books. We [the persons responsible for compiling this series of work] believe that any important thing (or matter) can be and should be considered and studied comprehensively, using a collection of different views (or aspects). However doubtless it may be, we aim to provide audiences with texts that strengthen their related illustrations and add a special touch of new results for individualistic and personal interpretation. We therefore assume that this particular method of documenting texts with pictures is the beginning of a novel and scientific approach to calligraphy.

* Repetition of some important notes

It is also worth noting that within these books, there are some instances whereby there is similarity of concepts and repetitions of texts. The contents of these books are aimed at researchers who are doing or hoping to pursue a precise study on calligraphy and due to the writing of these articles in different times and for different purposes - a decision to provide associated or linking material has been made. In addition to the above, there are key areas of importance within some of the subjects that require notes with similar concepts to be reiterated.

*Translation from Farsi language

- Our consistency during the translation process of these articles has in time taken about eighteen months. Unfortunately, even among the university lecturers (of foreign language), there was a few people that could be able to translate this artistic book (from Farsi language to English and Arabic).

- Our keenness to proceed with the publication, led to work collaborations with a talent translator, Miss. Christain L.; who has structured the original transcripts into a form that is consistent with other recognized and published literature in this area.

- As the editor, I feel the need to also express my bitter criticisms for the non-existence of such experienced and capable translators in this specialized field of art.

- After about eighteen months of consistent endeavor, the time approached
when it had a nice smile to us and the research, writing and translation processes were completed and finished.

* English translators:
  - Miss. Christian L. was the English translator of the first article on Kufic script.
  - Mr. Shahbaz A. (for the translations of the texts by Prof Kahlownia B. and the second article on Kufic script).
  - Mr. Mahdavi S. (for the primary translation of the first article on Kufic script).

* Financial sponsor:
  The valuable action of the director of Sepid Gach of Saveh (a company on the production of Chalk), Mr. Eghbalioun A. is acknowledged for his complete sponsoring of the preparation of this book. Surely, this action can be likened to a forever cherished souvenir and it is all so obvious from the evidence contained within this book, that as an art, traditional and contemporary still hold a high and precious place in the hearts of people all around the world. It is hoped that this valuable action will serve as a progressive and positive motivator for other proclaimed cultural organizations [hearing in mind that such organizations will in the future also have the great responsibility of supporting continuing and subsequent studies].

I appreciate and give thanks to all other people that were consulted for advice or provided their support without demand. I may not have mentioned all their names, but thank you – you have helped us to do this research to the best of our ability.

Editor in Chief,
Mousavi Jazayeri SMH
The lack of scientific resources about different subjects of calligraphy has created an incentive to work towards studies calligraphy with more depth over recent years; and we would present some of its results throughout the pages of this book. It is fair to suggest that there are a few resources and as a discipline, this art has not had opportunities to study many of the important or valuable aspects of calligraphy.

Acknowledging the ambiguities in historical notes of calligraphy and the non-existence of precise trends in the study on transformations, this effective and important art provide some evidence of a fundamental and deep rooted weakness within this field of study.

This series of books—regardless to the lack of books on Muslims' calligraphy—not only emphasizes the methodological anomalies that depict non-precise and often misrepresented periods in history, but also tries to produce a more accurate study with documentation (by using related pictures). Of course, this type of attitude and method of analyzing historical subjects (with illustrated documentation) reflects and asserts special importance to correctly identifying transformation in the forms of calligraphy. While we make note of the many difficulties and problems that link with this type of an approach, we are also aware and accept its importance.

I have to express my appreciation to all the masters and friends that contributed to this book; their support helped to keep us warm so that we were able to resist the cold conditions during the study. Their spirits motivated us and maintained our enthusiasm all the time. I am grateful especially to (by alphabetical order):

- Miss. Christian L., who has done a great job with her English translation and editing.
- Mr. Eghbaliouz A., the director of Sepid Gach (White Chalk) of Saveh, who provided the finance to enable the preparation of this book.
- The Master, Mr. Haj Samadi A., from whom I learned so much on the character of traditional calligraphy.
- The Master, Prof. Kalthomi B., who guided us by sharing his vast knowledge and experiences.
- Mrs. Norouzi M., for providing images of Turkish calligraphy.
- Mr. Rezvani M.
- Mr. Saffadji J., the Master of painting and illumination, whose guidance’s has solved our difficulties in the way.

* From National Library of Iran:
- Dr. Azami, Director’s Assistance of the library, for his cooperation.
- Mrs. Taheri, for providing her help.
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- Dr. Rouhfar Z., for providing an appropriate space for researching on original manuscripts.
- Mr. Shahiri, for his assistant when visits were made to the Islamic Period Treasury of the museum.
- Mrs. Ghelichkhani, for providing slides and pictures of the museum's things.

* From Reza Abbasi Museum:
- Mrs. Ahmad, for her assistance.
- Mrs. Chadnabadi, for providing slides of ancient manuscripts and things.

Finally, I appreciate all the persons, who are trying in the development of "beauty".
"If you desire union, Hafez, from the start,
You've to be the dust on the threshold of the men of art". (A poem by Hafez)

Author,
Mousavi Jazayeri SMV,
Summer 2009

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Introduction of Prof. Kalhornia B.

This introduction has been written for a Kufic calligraphic album of Mousavi Jazayeri SMV's Works entitled "Divine Love", in the year 2006.
In the past few decades, social life, under influence of the development of science and technology, has seen dramatic changes. In the world of ideology and science, the necessity of revising definitions, giving definitions to the new phenomena and the endeavor for reaching new solutions, is of great importance.

The fact that mankind has come to pay more attention to itself with new interpretations for the intellect, society, freedom, culture, etc., are all consequences of such a change and transformation.

In the modern world, everyone – according to his/her own status – is seeking to save time, to somewhat seek longevity.

Easier access to, and cheaper costs for information – not necessarily knowledge or insight – can explain for the inevitable changes in person’s social
and individual life is undergoing.

Today, there are very few people that in addition to having a profession have proficiency in knowledge and insight. The days have long gone when knowledge and insight were considered as a person's identity. To give a bitter criticism of today's era, one could say the era of philosophers and principled believers has come to an end.

Transformation is a natural phenomenon in Nature, but developments of the contemporary have facilitated speedy achievements in human life. Certainly, as well as ironically, more time is needed for the high tide to calm down for the real perspective to emerge, but a tide, naturally and inevitably, brings with itself scum and thereby clouds the perspective. This is not a result of transformation. One must wait for the tide to calm down.

One of the features of social change is the strengthening of the culture of those nations who own today's communications facilities, and its impact on the culture of other nations that lack accessibility. During such a trend and procedure, the essentials and parts of the culture of historical nations are seriously put in harm's way, because of a wide variety of reasons that requires proper study.

A nation losing its culture and heritage, in whatever measure, actually loses its own national identity.

Script, language, thought and culture, complement each other and have been the means of expression throughout history. They influenced each other and have gradually been refined and developed.

The writing of the different languages is not mere "penmanship". The script of each and every language is a unique means of representing important features of a nation. The thousands of years of the movement of hands of inscribers have affected the formation of letters and characters. The softness, flexibility, harshness, simplicity, intricacy, legibility, illegibility, enigmatic features, etc. have all stemmed from the very primitive and basic movements of the hand of writers; movements which have a cultural background.

Writing is a cultural institution and a result of the identity and changes in the identity of its culture. One can categorize the writings of every nation into two basic groups: First, the simple script, which is clear, legible and comprises rounded, cuneiform-like letters and characters; Second, the "cursive" or "calligraphic" script with its enigmatic features.

There are different stories to different nations on the advent of writing. Some say writing is a holy gift to mankind, while some others say it is the result of a sacred talent. Even those nations that have recently invented a style of writing have their own interesting legends about its creation.

The formation of writing in a language, whether it is a holy gift, an objective and systematic invention, or a result of historical changes, has come to prove
ولا يد خاصة لله
and represent man's social life and all its internal values.

Among the scripts of the Muslim world, the Kufic style is unique. Its graphical features, application and interpretations totally distinguish it from other styles of writing. It seems odd, but the Kufic style appeared very sudden and in complete form. Even odder is that it disappeared so suddenly. It seems the Kufic style rose and fell by itself. It is neither a development of an earlier style of writing nor has a style developed from it – except its impact on the mode with which calligraphers wield their pen.

In his notes on and analyses of writing, the late Zahibollah Behrouz speculates that the Kufic style might have stemmed from the Pahlavi style of writing of ancient Iran (Persia as it was then called), an idea worth pondering. Other researchers believe that the Kufic style is among those styles of writing whose inventor had a calm and tranquil personality. These researchers try to prove their theory by referring to some epitaphs (inscriptions on tombstones) found in the land of Hijaz – the Red Sea coast of the Arabian Peninsula that contains the cities of Mecca, Medina, Tayef and Jeddah.

No matter what the roots of the Kufic style were, this style of calligraphy – from its very birth – has been extensively used to write the text of the Holy Qur'an. The writers who wrote in Kufic were successful in developing a style that had a more religious tendency rather than a routine social usage.

The Kufic style was mostly developed based upon the graphical features of the straight and horizontal line (on which the writer writes) and by stretching the horizontal part of letters, which is easy for the eye. The Kufic style is pictured in a sense that it looks like the contours of plains and deserts when they meet the contours of rocks and mountains.

Kufic underwent decorative changes as it was extensively used in inscriptions on wood, clay, metal and stones. Such changes made the Kufic transform into a quite different form, which changed its style, making the way the pen was trimmed to write almost a forgotten art. A whole range of cultural and artistic changes that Muslim lands, especially Iran, have in essence had. This is because of its extensive use in religious texts, architecture and inscription.

Kufic style vanished as rapidly and suddenly as it came into existence – irrespective of the sporadic and superficial efforts of some contemporary self-styled graphic designers. In the year 1993, Seyyed Vahid Fazayeri experienced a spiritual enlightenment, somehow connected to his ancestors, apart from their ancestors' learning and acquired skills. This might sound strange in the light of what we call the modern man. Vahid had been carrying secrets with him he wasn't aware of himself.

How many ways can you trim and knife a pen to use it for different writings? How many times can you trim a pen so it can revive what has been
lost?

What could be seen was a pen in Seyed Vahid's hand that had the scars and trappings of a pen that some centuries ago had the honour to write the Kufic style. Now, you could write Kufic. It should have been celebrated and made public, but wait, you had to keep quiet because such an event never ceased to amaze the eyes of poachers.

Seyed Vahid had to conceal the pen from those who had foul intentions to buy it for nothing. Those years were the years of cultivation; observing and studying old scripts that spoke for themselves.

In these years of silence, Seyed Vahid silently cultivated and developed the Kufic eye, as well as style, as a result of which the book "Kufic Encyclopedia" came into being.

The Kufic pen has woken up after centuries of hibernation. The graphic features of this style of calligraphy will once again never cease to amaze its anticipating viewers. We might not be able to use the style in our daily writings, but its advent once again would be a source for new perspectives to emerge.

The graphic features of the Kufic style might take the lead in becoming the guiding light of new perspectives, and its aesthetic strokes [in becoming] a healing hand in this "dark" millennium.

Seyed Vahid is looking at the horizon where secrets galore. He is pointing to a new perspective.

Commendable are his works!
A) The Written Heritage

Human manuscripts should be regarded as a heritage, that is; for some reason they have a longer lifespan than other remaining artifacts. Perhaps this is also an indicator of the environmental conditions regarding a range of specific social, cultural and similar instances occurring during the related periods. Cultural functions (such as; for community values or regional rule) and social interests of specific subjects, provide an additional understanding of the growth and development of them — [this is evident from the use of language and more specifically, in “scripts” written in different historical periods]. In fact, these scriptures reveal sectors of historical events of major importance, documenting the cultural identities of people from any related periods in time.

Whilst it is possible to obtain additional knowledge regarding the fore mentioned examples by considering other and perhaps more traditional methods of investigation, here, our discursive subject concerns the “scriptures, manuscripts and artifacts” and we intend to stick to this. If one truly wishes to consider the scripture, manuscript and artifacts proposals of different nations with regards to the characteristics of their writing styles in different geographic locations — they should note that there is generally a lot of variety! With the emergence, development and transformation trends linking methodological differences and variation in styles of the “Islamic era”, to the small or large historical events of the other neighboring nations, it emerges totally fairly and illuminating. There are two very curious things to remember about this great historical event, i.e. firstly, that the evidence is and was traceable from inside the Islamic world at that time. And secondly, that the effects of this deep and extended transformation, also occurred outside of the Islamic geographic domain - thus extending its historical value (B: 1-2-3-4).

By dividing these two processes, we find that they are not only related in variety to regional zones and different cultural structures, but are also connected
by some visual indicators, which strictly speaking are somewhat different and emerged as a consequence of these trends [i.e. their function and visual emergence depicts considerable differences].

B) Ancient and Mutual Influences

If the context of the works conducted during this era are combined and merged into one another, the majority of the scriptural, manuscript artifacts of the Islamic era show direct links to the cultural and special artistic experiences of nations newly accepting of Islam. In fact, such collaborations have in the past led to some extremely specialized or exclusive examples in the domain of scripture works (or writing) and these have been renowned for be suitable to the aesthetic taste of the local groups (B: 5-6-7-8-9-10).
It is said in the field of architecture that; in fact there was not any break
and discontinuity among these styles and the old methods, and in reality the
same former materials and subjects in evolutionary manner in arts, in addition
to new inventions, has been utilized (B: 11-12, 13-14). From a different
point of view, this subject can be considered to be a plausible reflection of the
process by which calligraphy operates as well.

Over the recent centuries, it has become clear that there is one potentially
important issue which appears to reasonable challenge most of the historical
trends that occurred during that time. The issue is, whether cultural and local
differences exist with regards to the different styles and development of
calligraphy of different or local/ neighboring groups. This dilemma has been
addressed by artisans, who advocate that the development of this ancient art
requires cooperation and good relationships between Muslim calligraphers
(regardless of the race or geographical location). Subsequent transformations
proceeding this early era appear to relate to societies and disciplines from a
number of scientific fields, e.g. culture, arts and similar things – indeed with
the effects of the above and the use of the said approach, both seem established
and highly accessible to the modern world. Our evidence suggests that the
trend and transformation of manuscripts often related to religious scripts and
has in part, contributed to the turmoil which Muslim artists of different regions
take full responsibility for having had an independent role in the deep
transformation of [much more so than any other single or mixed factors].
When the independent role of local changes were just shaping up, one could
see the mutual effects of the artist’s artifacts in the near and far land countries –
to put it mildly; artists from regions creating artifacts were able to more
efficiently reach their own specific solutions even after those changes had taken place in their own localities (B:15-16-17-18).

Despite the spread and vastness of the geographic areas of the Muslim nations, which subsequently raised natural difficulties in communications—a trend was spread amongst them in applying Kufic script and selecting a rather more consistent and coordinated method; this naturally became generally very popular. Later on other methods of this style, a feature - which was totally consistent and coordinated - was formed and reflected an equally common or ‘fixed’ pattern for writing. These common features by themselves were an effective element towards joining the cultural societies existing at that time. Regardless of the historical records of Kufic writing, which unfortunately still has a lot of ambiguities, we should regard this style of writing as unique notation accepted in earlier Qurans.

C) Suddenly Appearance and Development

Notations from “Primary Kufic” script have managed to evolve with precision despite all the other historical changes that have spontaneously occurred as a consequence of the unforeseeable degree of qualitative and quantitative speed at which the transformations occurred (B:19). Some researchers have found it useful to label this immediate and short term evolution of “Kufic style of writing” as being “…one of the true miracles of Islam, which is how this script of writing has evolved in a short time to a suitable calligraphy” (2) and often an exact or similar version of this passage, is substituted by other localities using script writing. Therefore, we as scholars can accept that there is suitable ground to suggest that;

if the visual facilities and writings were developed or converted by different local groups, then these special or common visual and scriptural facilities must have led to emergence of transformations in this style—thus, causing an emergence of many new scriptural and ornamental characteristic approaches.

As such, and in this regard, sometimes the efforts of artists from supporting regions obtained such an exclusive mannerism in use of method and approach, that the texts experienced not only a gradual evolution with special or localized characteristics, but also a geographical span the stretched across the whole of Islam. Moreover, it is clear to us that throughout this period, the mutual effects of artists saw the use of scriptural methods with special capabilities that have overtime been rapidly reproduced by an expanding industry (B:20-21-23-25).

The vast and suitable refinements of many varieties of the Kufic script methods— or styles after it — came from different localities and emphasized the dynamic, active, joyfulness of the artists [who were more often than not, located in remote areas of the civilization system]. By quote it is said that; “No art has been as effective in the growth of joy of Muslims as calligraphy has had. The Islamic Calligraphy that is wonderful in richness of styles and methods in combining the dynamism and rigidity of geometry with a special taste, suitability and coordination, is a wonderful innovation.”(3)

D) Popularity

During the earlier hundred years of Hegira calendar, the Kufic writing
notation became increasingly more popular. We have already mentioned that the geographical span of Muslim countries reflected a consistent style of writing - which housed some variety of detail as a consequence of locality – but it is worth also noting at this point that all locations strived to provide a wonderful and factual array of context. The forming capabilities, attraction and powerfulness of the Primary ancient method of Kufic script were able to respond to the various tastes often associated with societal differences. This trend up until that time was considered to be a rare event – a unique piece of the nation’s historical documents. Not only did the Kufic script connect together different local groups from a variety of races, but more importantly, it gave an index by which to use specific and differing languages together in a delicate and effective way (B: 26-27-28-29). For many, the text became an integral part of their cultural and artistic communications, which were only possible via the communal script (writing) method. An author with respected views on this phenomena documented that, "There is no doubt that the calligraphy is the biggest achievement of Islamic culture. Without the unique understanding of the importance of calligraphy in Islam, the Islamic art will not be recognized very well"(4). Due to the comprehensive participation of artists from these nations and the role of each of them in shaping parts of Islamic civilization, the Kufic script (like so many of the other styles of calligraphy) also underwent a developing process – but surprisingly, its

flourishing and rapidly extending growth that was unprecedented. As time elapsed, the consequences of this process were to some extent assisted by artists from the local regions (with major, perhaps even detrimental effects) – the scripture methods changed not only between region, but also with specific and altered transformation.

E) Primary Kufic Script and its Future Determinative Effects

To extend upon this topic, one could perhaps say, the only style ever to have saved itself from these changes and varieties was the “Primary Kufic” calligraphy. It appears nearly everyone accepted that this style (which was incidentally, the first style for writing the Quran) should remain as it was – that is, with no major changes to its forms. For some, and perhaps due to either the sensitivities at that time, or because of the many other issues occurring during that period, the major changes made in this style, paved the way for new script innovations and meeting social needs of script writing of that era (B: 30-31-32). It is for this reason and on basis of existing ancient manuscripts – found rarely from or in the script of other artifacts, that one could trace the direction of transformation of this important calligraphic style, and learn more
about the most basic sustained effects which is of course of utmost importance and leads us to discover the emergence of the newer more contemporary methods. The results of some remarkable and recognized studies done on this Kufic style of calligraphy demonstrate its critical role in establishing “Naskh” style of calligraphy (B: 33-34-35-36). Although this method is renowned for its internal evolution caused by punctuation and the hyphenation of letters (which was added in much later), its style followed a development path that was altogether, easier for communication with non-Arab audiences. As an approach, its style corrugates variation in; hyphenation and punctuations, (e.g. by use of pointing) which for the first time was used in Quran's texts (with Primary Kufic script) and is suggested to be the beginning of what is known as the proper movements of Arabic texts in the context of methods and styles in more modern and legible forms. We also know that very precise studies have been done on the trend of the Primary Kufic method in respect to this particular sector and are considered therefore to be witness to the intelligence and extraordinary talents of their creative writers - who in those periods achieved a legible, attractive, and effective system from the space within the scripts.

F) Kufic Scripts and the Importance of Texts

By using Kufic script on different objects that were made from different materials and also dispersing the scripts to a variety of locations, such as; mosques, inns, schools, towers and sacred landmarks, the emergence of many benevolent and unique methods from this style was initiated (B: 37-38-39-
40. From there on in, the texts have been used solely for the purpose of
decoration, leaving the main characteristic and goal of legibility recognizing
their authenticity (B:41-42-43). For this purpose, a vast and outstanding
range of methods using elaborate and creative scopes of text were firstly
cultivated and then established by artists in the field. This ‘unicity’ extends
across all types of Kufic calligraphic design and almost certainly illustrates
the author’s recommendations for additional and future studies, which we feel
should consider all the hidden aspects reflected in this type of writing.

This next section attempts (rather importantly) to document the indescribable
attractions of calligraphy, which by historical definition—emphasize the very
scope of calligraphy and include mention of some of the shining artifacts of
the Islamic era. Consistently, in line with the comprehensive growth of Kufic
script, the innovations of letter design methods, with goals and approaches
based upon decorative elements (usually items such as: plants or geometric
objects) are merged into a suitable method of letters and words, so that the
requirements of “decorative tendencies of texts” shine more gloriously. The
physical coordination required simply to just apply these methods of writing
alphabets demonstrates the artists superior mastery of control and there are
G) Unique Presence in Visual Relationship

These calligraphic representations appear suitable for any application or requirement, whether legibility or decorative and throughout time, various innovative and evolutionary methods have undergone the task of responding to all the extended writing requirements of their existing societies. The presence, influence, and importance of an element called “script” stands out as the fundamental elements of life experienced by those societies - its best pictorial form. With our insight of today’s world, the situation and presence of “script” in our lives cannot be looked upon as a means to understand or reflect the similarities of our minds or ways of thinking. On the contrary, this highly alluring visual capacity and flexibility was inherited in the structure of the Kufic letters and has set the ground for responding to specific or individual needs, using different aspects of the original scripts in a variety of forms. Hence, even the most tasteful artists would find it difficult (and be hard-pressed) if trying to extend these remarkable alphabetic capacities. It is interesting that in post Kufic era, not only one style, but all of the modern styles together were not easily substituted for the Kufic’s methods. The presence of some methods of Kufic style of calligraphy in religious texts much later than other styles, is evidence of its unique un-substitutable application (B: 46-47).

The growth of some Kufic script methods have matured in character to the extent, that even after precise and careful investigation, one cannot find any replacement which is more suitable or better (to any relate fields). However, the explanation for reasons why the other styles were somewhat influenced by Kufic script and also able to replace this style and all its’ methodology, is another story which cannot be told in short time. Without any doubt, the traces of evidence found after many years of research in this area are able at best to submit scientific answers that put aside any doubts, or subjective ambiguities.

H) Variety Goals and Duties of Letters

The decorative characteristics of letters in the methods of “Kufic script” can suitably be merged with letters of the main text, and in terms of quantity - these decorations in their final shape are sometimes used with a variety of applications surrounding their writing space. In truth, it is thought that many of these different aspects began when the presentation of texts, in which decorations were located in the script margins and collectively these finishes led to emergence of decorative artifacts that used text designed so that it could
not only be used purely for the purpose of reading (B: 48-49.50-51-52-53-54-55).

Some people believe that "one of the great purposes of Quran calligraphy is to provide a visual sacrament. It is a wide-spread practice in Islam to gaze intently at Quranic inscriptions so as to extract a blessing from them, or in other words so that through the windows of sight the soul may be penetrated by the Divine radiance of the "signs of God", as the verses are called. Questions as to how far the object is legible and how far the subject is literate would be considered irrelevant to validity and to the efficacy of this sacrament" (5) [please note: verses within the Quran document 'the signs of the Divine' and it is a very popular quote those following the codes of Islam].

1) Necessity of Researches

Nowadays, (due to reasons that cannot be debated or addressed within this volume of work) we are unable to present information regarding exactly how these batches of scripts came into existence and what inspired or evoked the scope of their works. What we have learnt from our access and understanding to this immense body of historical information, (noting this consistently throughout) is the reason for the dilemma faced by contemporary designers and calligraphers – who unavoidably had to conform to the traditions and solutions of the modern era. Now it should be noted that this sort of information
is not readily traceable from any other substituted method that is; scripts and text that were not presented in its' proper form. Despite the fact that a number of field of studies have made some mention of this in their works, (and clearly deserve respect for the extraordinary and contributory importance of their efforts) what has remained unclear, unknown and ambiguous, up until this point is; why there is currently no evidence to document the precise number or quantity of Kufic script methods developed.

Overtime, very few research works have been conducted, (though there is some debatable as to which were done thoroughly) and it is fair to say that often these works have been carried out and published by western researchers. Some of these studies have stated the numbers of Kufic script methods to be "eight" (6), whilst others believe there to be "more than one hundred" different methods of this particular calligraphy type (7). This controversy and conflict of statistic, alongside some of the other issues that are seen in print by abundance, are regretfully debates which are, to often and frequently voiced, by researches of this field. To even attempt to extend or further this line will for certain add to this ambiguous casket [so far now we move on].

Unfortunately, most modern or contemporary researchers are unable to use text in a chronological arrangement that is in accordance with other existing scripts and related artifacts. This means that most of the existing and published research investigations, [for reasons to do with documenting pictures, but not for those concerning the matching of texts] have referenced their results with difficulty and prior to accepting their findings as the truth, one must certainly needs to seriously consider and express doubts about their authenticity.

**J ) Difficulties in Sorting of Different Kufic Methods**

In view of the fact that the variety of methods of kufic scripts are abundant [particularly by their decorative types] – it is often difficult to sort these methods, even for the experienced of artisans!(B:56-57-58-59-60-61-62-63)

It is true, some aspects of this field can be deemed as being; a 'scatteredness', which have throughout time been badly organized - and this unfortunately has only prevailed in limiting our accessibility to sets containing the original artifacts. The author believe this dilemma in the past not only added to, but even now - place additional demands upon contemporary artists, making their job more difficult in terms of collecting the information required for conducting a fully comprehensive research. In addition, an equally important sector of difficulty remains for those with the responsibility of passing the laws that govern and classify the requirements needed to match or replicate earlier manuscript text works. Quite possibly, the vindication of such legislation [a parameter which has not been sufficiently addressed by most calligraphic research projects] - might encourage a necessary reduction in the number of submitted results and publications (therefore increasing the extent to which authentic documents are distributed and circulated).

**K ) Recognition of its Addressed**

Despite all of the fore mentioned criticisms, our evidence does suggest that the extensiveness of Kufic methods by itself extends to recognize a broad level of audiences - with each method adding collectively to provide more depth and a broader perception of scope for further study. The design parameters and the examples of this style appear to provide accurate approximates of its’
audiences levels of determination – in other words, individual Kufic scripts and text are selected on the basis of a range of attributing factors like; beliefs, status or knowledge. For this reason, it is perhaps wise to accept that one should always interpret historical works by firstly assessing the calligraphic artifacts – not its design features or decorative aspects, i.e. this stratum constitutes the general ruling for all legible writing processes and is used consistently amongst practically all the varieties Kufic script methods emerging during this era.

This situation highlights the current state and direction of some other more decorative focal points regarding the types of Kufic scripts.

So basically and in summary, it does look as though previous and precise studies of Kufic sources brought out the unique and quite “applicable” information required for solving at least some of the legibility issues we have already discussed – but we must also accept that there is a great deal of valuable information that unfortunately we do not have available now.

I. Decorative Tendencies in Kufic, and Our Judgment

Apparently, the need for an abundant and decorative style, seems likely to have played an important part in the thinking and artistry occurring during this era - perhaps also due to the calligraphers talents and their ability to construct or formulate the characteristics of some of the early Arabic writing (with particular reference to Kufic script). Although generally, there is some consensus from those who have studied and considered the texts, scripts and other applicable forms, in that; all types of Muslims’ calligraphic styles are known and found to be a unique and exceptional phenomenon. It has been said "...without any doubt, a few alphabets in the world can like Arabic alphabet be written with such varieties, coordination, and harmony."

However, the point one should not forget is that, in considering the effective elements and also the "legibility" of scripts or artifacts, the today measures of contemporary writings, by itself cannot be a correct and complete measure for historic judgment. Thus, our today’s views and expectations are not fully conforming to the conditions and textual requirements of that era. Our present judgment towards the ancient scripts might therefore become more correct and real, when we reach the point whereby our understanding of the details of writing notations in that era is extended (or complete).

Today’s writing requirements (excluding the parts that show common areas characteristics of ancient Kufic script) has and requires the interpretation of some basic and fundamental differences. The basic principle is to understand precisely or more accurately, the environment of the ancient writing so as to derive common characteristics or protruding attributes – this should be perceived as a resolution that will guide us towards a more comprehensive view of the contemporary calligraphic environment [which hopefully help to recreate an applicable and effective way by which to make a critical evaluation of these modern times]. In an ideal world, these outstandingly applicable research techniques would not only have taken part in the glorious ancient eras, but moreover, crossed over to the contemporary era (perhaps helping to achieve resolution to some of the existing and more challenging problems).
References:

7. فیقران البغدادی - محمد علي ماهر فروی - انتشارات سروش - تهران 1371
A) Another Meaning of Forever

It is the nature of mankind to have tendency towards perpetuity and fear from extinction. Such a tendency compelled mankind to create masterpieces or make inventions to be remembered by future generations. Naturally, the creators of such masterpieces and inventions sign them off or put their name on the invention.

In written texts, the name of the creator and the era they lived in has been accurately registered.

In monotheistic religions, this tendency is incorporated, but in a more delicate and subtle manner. These masterpieces give a picture of the life after death, namely the Hereafter.

Such registering of names of people and events is different when it comes to Islamic works of art. If it were that a person's even less significant piece of art had to be registered, it would undermine his efforts and signature as well as his works of art.

Given the fact that if a person truly believes in the impact Islamic ideology has on the subject of art, they would be able to see such an ideology in the Quranic texts written in the early centuries of the Hijri calendar. The lack of facilities, sophisticated technology and the difficulty associated with writing in Kufic and any other obstacle in the way of producing a script in Kufic style never made the writer to sign off his name under the text (C: 1:2-3-4-5). This was conscious indeed, because documents show that few seals of writers have been found from the past. The ideology that an entire masterpiece is a product of the Perpetual Being (God Almighty) results in the inventors' conscious reluctance to sign off the masterpiece. In other words, the name of a mortal creature being under a masterpiece did not have any

meaning for the inventors of the work of art.

"It is He Who is looking, look where I ask myself??
It is He Who beholds the heart, where to I ask myself?!” – (Attar Neishabouri)

Another kind of conscious reluctance in signing off a work of art can be seen in Iranian works of painting, in which the painter, based upon his interpretation of the universe, sees everything equal and consciously avoids using the question of dimension.
Not believing in signing off a work of art has culminated in an invaluable collection of written texts without a typical identification a written text must have. This characteristic is unique to works of art, including the art of calligraphy, and this is why it has been difficult for researchers to identify those works of art.

Stories about the dedication of these calligraphers and the fact that they consciously did not sign off their works of art is intriguing. Although, we have to take into account the fact that, due to many reasons, the contemporary artist cannot do the same thing as the dedicated artists of the past did in not signing off their works of art.

At any rate, since we have mentioned the Kufic style of calligraphy, we have to give a brief and accurate description of it.

B) Related Effects of Form and Content

It is obvious that every written text has a special meaning, which is transferred through the form of letters, combination of words and other decorations. No effort has been spared for creating cohesion between the meaning of a text and the shape and form of letters with which it is composed.

This is not unique to only a people from one part of the world, yet all people around the world have always tried to transfer the meaning of a written text through the letters they use. One evident example of this historical current of writing relates to China. The reason their efforts stand out is because the writers of Chinese texts have striven to create cohesion between the form and content of calligraphy.

As a brief note on the origin of the Kufic style of calligraphy, we can say it was first and foremost used to write Quranic texts.

Before that, the history of Kufic style of calligraphy is not quite confirmed.
and still there are doubts about how it developed through time, and the only corroborating evidence today is Quranic texts.

Cohesion between form and content, with regards to written texts, indeed has a pleasing effect on the viewer; although, this cohesion is very complicated to explain (C: 9-10).

Obvious issues are unnecessary to be explained. In other cases, sufficient transparency or sharing the same meaning would culminate in the acceptance of an issue.

As it is customary, some books do not pay attention to commonsense issues or only consider a specific issue as obvious, thereby they turn a blind eye to the subject of discussion without elaborating on its details. The phrase "not discussable" can be seen very often in such books. The reader of such books comes to the conclusion that the non-discussable issue needs no more or no explanation at all. The more meaningful the content, the more complicated and difficult it is to describe them. Such difficulty can be vividly seen whilst describing issues going on in the mind.

Meaning fail to pass through the lips,
Like an ocean that fails to fit in a bowl,
We are frustrated over our own words,
So why should we add more to it.

- (Sheikh Mahmoud Shabestari in "Golshan-e-Raz")

Among written religious texts, whose content has cohesion with the letters with which it has been written, the subject of cohesion is mostly the first and foremost issue that comes to mind.

Although the issue of cohesion is incorporated in all styles and methods of calligraphy, in some of them it tends to stand out more. It seems that the very prototype of Kufic style of calligraphy has the most cohesion between form and content among other styles.

There is no need to explain more about why such a script with such a specific style is superior to other styles.

A close study of the written works show that such a style is second to none, although, this does not mean that other styles of calligraphy such as Muhaqqaq or Rayhan have fallen into disrepute. It is just a matter of comparison with regards to the issue of cohesion.

C) Glamour Surrounding the Alphabets’ Forms of Methods of Kufic Script

The lack of enough effort for researching on the art of calligraphy has led us to possessing little knowledge about the history of calligraphy. No doubt, our statements are cogent only when we become aware of even the most delicate and subtle issues related to calligraphy and have knowledge over its developments in form over time. The shape of letters and the way they are written are two other issues that have been paid less attention (C: 11-12-13-14-15-16-17).

The fact of the matter is that throughout the eras of history writing (in its various styles) reached its climax, an issue that with the passing of even centuries has not been repeated. This has been the case with the Kufic script as well in view of the fact that the many diversities of this style are considered as climaxes of calligraphy.

Kufic style of calligraphy has different methods and its versatility explains the reason for its use in religious texts. In other words, the usage of the style for mere writing (calligraphy) is only one of its features. This is while its other applications are in architecture and craftsmanship (C: 18-19-20-21-22).

Now, we spoke of cohesion between form and content. The effect of form and the method of its application are of great significance, because it is these things that have the last impression on the viewer.
The influence of works of art reaches its climax in its usage in inscriptions, in view of the fact that Kufic writings relate the soul of the viewer to another world, where one perceives how dedicated souls created masterpieces out of letters written with devotion and love.

Styles succeeding Kufic are usually samples created professionally. Most of them have been created for perpetuity. The experience of illuminators and development of this art is because of the innovativeness of the calligrapher. But all of this, compared to what we see in early centuries, has not resulted in the creation of an ethereal masterpiece as can be observed in the Kufic; although, the skill of some writers is unachievable. The issue here is about the degree of influence masterpieces have on the viewer.

The role of form is very influential and important. The diminishing degree of influence of masterpieces includes the works of contemporary artists. The art of contemporary calligraphy stands at a level much lower than its ancestors, to the extent that hope for an improvement in this art is fading away. The usage of Kufic inscriptions, which themselves have intriguing stories, is an issue worth pondering.
D) Community Support and Public Opinions of the Wondrous Work

The soul of these works of art is too significant to be given mere passing attention. A major part of calligraphy, which is of great importance to the history of writing, comprises Kufic writings. The artists of every land have created new features of this style according to their individual artistic nature and the culture and traditions of the particular region (C : 23). One of the reasons of diversity in the Kufic style of calligraphy is the enthusiasm shown by calligraphers, which can be seen mostly in the early centuries of Hegira. Such a feature is not associated with other styles of calligraphy that succeeded Kufic. The essence and nature of the Kufic style is such that less effort has been made for decoding its meaning.

No doubt, one of the manifestations of calligraphy can be seen in the works of clay and stucco produced in the city of Neishabour in northeastern Iran. The content of texts, the way they are professionally written and performed and the variety in letters all indicate the true beauty of these works of art. There is also a difference between the pottery and the stucco inscriptions of Neishabour with similar works produced elsewhere (C : 24-25-26-27). The uniqueness of such works of art makes us recall their names:

It became incumbent on me when I brought His Name,
To mention one of His secrets. —(Molavi Rumi)

E) Necessity for Further and A New Insight or Prospective

Omission of this bright and lofty period of the garden of calligraphy will not leave out the achievements worth mentioning; a period so unusual and anticipated that its existence or nonexistence does not make a difference for most contemporary artists.

The most worthy lessons that we have learned from the world of "writing" belongs to eras in history when the Kufic style of calligraphy was most commonplace. The necessity to understand such a background is greatly felt in the contemporary era; although, the visual senses and the drive for variety were influential in the advent of the many diverse methods of Kufic style of calligraphy. But the main reason for the variety in such scripts is their being used in masterpieces, which can be found in either written texts or architecture. The effects of the Kufic and its role in developments of form and the advent of other styles are due to the creativity of the calligraphers. This is not only the result of the effect of greatness of written texts, but also there are other factors that played an important role in this regard.

When we speak about the fundamental role of Kufic letters and their effect on newer styles, we mean a great spectrum of Kufic methods, which each have their own intriguing story and future role in the development of succeeding scripts. But most of the emphasis of this text is on the old scripts of the past, which is due to the calligraphic feature of the masterpieces presented in this series.

The scientific and accurate categorization of works of art that would include works from other countries undeniably provides this opportunity to learn more about the secrets of the Kufic script. This started several years ago and has today provided new clues to certain ambiguities of Kufic style of calligraphy. In case of complete analyses and an imminent answer, the latest results will be given.

One of the most important achievements in dealing with calligraphic masterpieces is the feeling of devotion that runs through the veins. Our knowledge of the significance of these periods of time, more than anything else, spotlights the less significant works of contemporary artists. This distinct difference between the works of art of the past and the contemporary era indicates the great value of the works of art of the past. This is while the
works of today's artists could be likened to an invalid and worthless emulation or photocopy of the original works of art.

In a more accurate comparison, we are forced to compare the features of modern calligraphy with the historic scripts. Today, those writing in Kufic style have no other option but to rely on a pre-conceived design and then paint it, which of course has no effect. This worthless method, which is a result of the ignorance of the contemporary man of his historic background, is not considered as a valuable work of art; although, the status in other styles is not much different. Although the centerpiece of our discussion is the Kufic style of calligraphy, it should be mentioned that such expert analyses have probably not been done for succeeding styles. Anyhow, we should leave it here until another time.
A1 A calligraphic work on Primary Kufic script.
- Calligrapher: Seyyed Mohammad Vahid Mosavi Jazayeri.
- Illuminator: Jamshid Sarhaddi.
- Text: "In the name of God, the Beneficent, the Merciful".
- Date: 2006.
- Dimensions: 33 x 20.5 cm.

A6 A piece of calligraphic work on Primary Kufic script.
- Calligrapher: Seyyed Mohammad Vahid Mosavi Jazayeri.
- Date: 2006.

A7 A coin with Kufic script.
- Main text: "There is no god but God ; Muhammad is His Messenger".
- Dimensions: 88.7 x 39.7 cm.
- Date: 2006.

A8 A piece of calligraphic work on Eastern Kufic script.
- Calligrapher: Seyyed Mohammad Vahid Mosavi Jazayeri.
- Text: "And God is what is in the heavens and what is in the earth".
- Date: 2006.
- Dimensions: 30 x 22 cm.

A10 A calligraphic work on Primary Kufic script.
- Calligrapher: Seyyed Mohammad Vahid Mosavi Jazayeri.
- Illuminator: Jamshid Sarhaddi.
- Text: "And God is what is in the heavens and what is in the earth".
- Date: 2006.
- Dimensions: 30 x 22 cm.

A13 A silver coin with Kufic inscription.
- Name: Mohammad Ibn Daudmazrat.
- Period: Tulwakhiid, 1041 A.D.
- Mint: Shapur - Khwast.
- Text: "Al - Audel, There is no god, but God ; No associate has He .... Al Ghader Belah."
- National Museum of Iran, No. 6696.

A14 An inscription on Mosaicry Kufic.
- From sanctuary of Shahzadeh Hossein, Qazvin, Iran.
- Text: "God, Mohammad, Ali".

A5 A calligraphic work on Primary Kufic script.
- Calligrapher: Seyyed Mohammad Vahid Mosavi Jazayeri.
- Illuminator: Jamshid Sarhaddi.
- Text: "And God is what is in the heavens and what is in the earth".
- Date: 2006.
- Dimensions: 30 x 22 cm.

B1 Kufic inscription on the back of a marble chair in Venice's St. Pietro di Castello. The claim this chair was used by St. Peter in Antich appears highly unlikely. If compared with Islamic tombsstones, both the Kufic inscriptions and other engravings on it point to its European origins, probably Sicily, or perhaps Venice.
B2. Byzantine Sgrafitto Plate with Pseudo Kufic:
- Date: 10th century A.D.

B3. Borders on cloaks and pillows in Kufic script:
- Painting portraying the crowning of the Virgin Mary (S).
- Painter: Paolo Veneziano of Italy (Death: 1362 A.D.)

B4. Beadwork of caskets and caskets on Pseudo Kufic:
- A picture from the book 'Maghamat'.
- Author: Alghusani Ibn Ali Hazin, Iraq.

B5. Quran in Maghribi (Western) Kufic script:
- Morocco.
- 18th century A.D.

B6. A fragment of Quran:
- West of Sudan.
- 19th century A.D.
- Dimensions: 22.8 x 16.2 cm.

B7. A fragment of Quran:
- West of Sudan.
- 19th century A.D.
- Dimensions: 22.8 x 16.2 cm.

B8. A fragment of Quran:
- West of Sudan.
- 19th century A.D.
- Dimensions: 22.5 x 17 cm.

B9. A fragment of Quran:
- East of Africa.
- 18th century A.D.
- Dimensions: 32.5 x 22.5 cm.
- Text: Quran, Surah 1.

B10. Piece of a fragment of Quran in Maghribi (Western) Kufic script:
- 14th century A.D.
- Dimensions: 20.6 x 22 cm.
- Dublin

B11. Piece of a stone with geometric and plantlike decorations:
- National Museum of Iran.

B12. Stuccowork with repeated plantlike decorations:
- Tifoum, Szanit's Place.

B13. An inscription with Kufic script:
- Forty girls' tower, Damghan, Iran.
- 18th century A.D.

B14. Stucco work with geometric and plantlike decorations:
- Tifoum, Szanit's Place.
- Metropolitan Museum, New York.

B15. Two pages from a Quran on Maghribi (Western) Kufic script and a headpiece on Maghribi (Western) Tifoum script:
- 19th century A.D.
- Dimensions: 11.2 x 11.7 cm.
- Text: End of Surah Kahf and beginnings of Surah Marya.
- Reference: The Nasser D. Khalili Collection of Islamic Art. QUR 175.

B16. Two pages from a Quran on Maghribi (Western) Kufic script and a headpiece on Maghribi (Western) Tifoum script:
- 19th century A.D.
- Dimensions: 23.6 x 16.7 cm.

B17. Two pages from a Quran on Maghribi (Western) Kufic script:
- North of Africa.
- 18th century A.D.
- Dimensions: 21.2 x 16.3 cm.

B18. An inscription with Kufic script:
- Forty girls' tower, Damghan, Iran.
- 18th century A.D.

B19. A fragment of Quran with a script between Kufic and Naskh:
- 10th century A.D.
- No. 4128.
- Text: Quran, Surah 1.
- Library of National Parliament, Iran.

B20. Enamelled bowl with Kufic inscription:
- Diameter: 16.2 cm / Height: 7.3 cm.
- 11-12th century A.D.
- Reza Abbasi Museum, Tehran, No. 279.

B21. Pottery jug with Kufic inscription:
- Height: 19.6 cm / Diameter: 9.7 cm.
- Saeidi, 11-14th century A.D.
- Text: 'Wealth'.

B22. Jar with Kufic inscription:
- Diameter: 12.5 cm / Height: 15 cm.
- Nishapur, 9-10th centuries A.D.
- Text: 'The alam Ziwiyya (العالم زينبی) or the alam Nabi (العالم نبی)'. 'Knowledge is an ornament for youth and intelligence is a crown of gold'.
- Reza Abbasi Museum, Tehran, No. 53-36.

B23. Enamelled bowl with Kufic inscription:
- Diameter: 21.2 cm / Height: 9.9 cm.
- 11-12th centuries A.D.
- Text: 'al-din'.
with plantlike decorations.
- Text: Quran; Surah 48 (The Victory): 10 - 11.

B43 Stone - Mibrab with Kufic inscription.
- Dimension: 140 x 85 cm.
- Meyneh, Isfahan, 11th century A.D.
- Text: Quran; Surah 2: 235; Surah 17: 78 and Surah 3: 28 (part of) 19.
- National Museum of Iran; No. 3286.

B44 Wooden lectern with Kufic inscription.
- Turkey, probably 13th century A.D.
- Text: 'الله
  'The King'

B45 Piece of a wooden door with Kufic inscription.
- 18th century A.D.; Probably Iraq.
- Text: 'الله
  'There is no god but God'.

B46 Fragment of a Quran in Thuluth script, with a headpiece in Kufic script.
- 14th century A.D.
- Dimensions: 33.5 x 23 cm.
- Text: Quran; Surah 1.
- National Museum of Iran; No. 4338.

B47 Fragment of a Quran in Thuluth script, with a headpiece in Kufic script.
- 14th century A.D.
- Dimensions: 33.5 x 23 cm.
- Text: Quran; Surah 1.
- National Museum of Iran; No. 4338.

B48 Coin with Kufic inscription.
- Museum of Kushan.

B49 Coin with Kufic inscription.
- Main text:

B50 A piece of Perre Alandz's tombstone, with Kufic script.
- 18th century A.D.; Damghan, Iran.
- Text: 'الله
  'In the name of God, the Beneficent, [the Merciful]'.

B51 Stone - Mibrab with Kufic inscription.
- Dimension: 140 x 85 cm.
- Meyneh, Isfahan, 11th century A.D.
- The Kufic inscription reads: Quran, Surah 2: 235; Surah 17: 78 and Surah 3: 18 (part of) 19.
- National Museum of Iran; No. 3286.

B52 Quran written on parchment in Thuluth Kufic script.
- Dimensions: 23 x 31.4 cm.
- 10-11th centuries A.D.

B53 Pottery bowl with Kufic inscription.
- Diameter: 24.5 cm.
- 9th-10th centuries A.D.; Nishapur, Iran.
- Text:

B54 Silver inlaid, metal basin with Kufic inscription.
- Diameter: 30.9 cm / Ht: 9.9 cm.
- 15th-16th century A.D.
- Text:

B55 Wooden cylinder with Kufic inscription.
- Text: 'الله
  'In the name of God, the Beneficent, the Merciful'.

B56 Piece of a calligraphic work on Primary Kufic script.
- Calligrapher: Seyyed Mohammad Vahid Mosavi Jazayeri.
- Dimensions: 18 x 33 cm.
- Text: '
  'In the name of God, the Beneficent, the Merciful'.

B57 A calligraphic work with geometrical and plantlike decorations.
- Egypt.
- Text: 'الله
  'In the name of God, the Beneficent, the Merciful'.

B58 A calligraphic work in Eastern Kufic script with decorations.
- Text: 'الله
  'In the name of God, the Beneficent, the Merciful'.

B59 Piece of a tombstone with Kufic inscription.
- Belong to Yahya Ibn Ja'far.
- Dimensions: 50 x 19 cm.
- 10th century A.D.; Nishapur, Iran.
- Text: 'الله
  'In the name of God, the Beneficent, the Merciful'.

B60 Fragment of a tombstone with Kufic inscription.
- National Museum of Iran; No. 8236.

B61 Stucco work on the Mibrab, with Kufic and...
**C1** - National Museum of Iran, No. 3286.
- Fragment of a Quran in Primary Kufic script.
  - Dimension: 33.5 x 17.5 cm.
  - 9-10th century A.D.

**C2** - Fragment of a Quran with Primary Kufic script.
- Text: Quran: Jadd of Surah 46 and beginnings of Surah 47.

**C3** - Quran with Primary Kufic script.
- 8th century A.D.
- Reza Abbasi Museum, Tehran, No. 2244.

**C4** - Quran with Primary Kufic script.
- Dimension: 20.5 x 31 cm.
- 9th century A.D.
- Reza Abbasi Museum, Tehran, No. 2291.

**C5** - Fragment of a Quran in Primary Kufic script.
- Text: Quran: End of Surah 1 and beginnings of Surah 2.

**C6** - The last page of a Quran with Primary Kufic script, with a signature as 'Ali Ibn Abi Talib'.
- The signature belongs to 10th century A.D.

**C7** - The letter of Prophet Mohammad to Munzer Ibn Savi, the kingdom of Bahrain, as an invitation letter for accepting Islam.
- Museum of Iraq, No. 100/8.

**C8** - Fragment of a Quran with Primary Kufic script.

**C9** - Kufic inscription of Masjid Jaame (main mosque) of Qazvin, Iran.
- Text:

**C10** - Fragment of a Quran with Primary Kufic script, related to Ali Ibn Abi Talib.

**C11** - Kufic inscription of Masjid Jaame (main mosque) of Isfahan, Iran.
- Salajgighiyyeh period.

**C12** - Fragment of a Quran with Primary Kufic script, related to Ali Ibn Abi Talib.
- Museum of Topkapi.

**C13** - Brass globe with Kufic inscription.
- Diameter: 8cm / Ht: 17.5 cm.
- A.D. 1060
- Made by: Badi Ibn Abdullah Muli Badi Azzaman.
- National Museum of Iran, No. 9825.

**C14** - Quran with Maghrabi (Western) Kufic script, written on parchment.
- Dimension: 20 x 17.5 cm.
- 14th century A.D.
- North of Africa.

**C15** - Quran with Maghrabi (Western) Kufic script, written on parchment.
- Dimension: 29 x 22.5 cm.
- 13th century A.D.

**C16** - Kufic inscription.
- Text:

**C17** - Kufic inscription.
- Masjid Jaame (main mosque) of Ardistan, Iran.

**C18** - Lustre painted ewer with Kufic and Naskh inscriptions.
- Ht: 37 cm.
- 13th century A.D.; Kashan, Iran.
- The Kufic inscription probably reads: 'Wali Allah'.
- National Museum of Iran, No. 3098.

**C19** - Pottery dish with Kufic inscription.
- Diameter: 21 cm.
- Text:

**C20** - Pottery bowl with Kufic inscription.
- 9-10th century A.D.; Neishabour, Iran.
- Diameter: 12 cm.
- The following word appears four times:

"الهم"
C21 Pottery bowl with Kufic inscription
- Diameter: 13 cm.
- 9-10th century, Neishabour, Iran.
- Text:
"The man who is benevolent appears twice"
- Reza Abbasi Museum, Tehran, No. 53-369.

C22 Gold plate with Kufic inscription
- Diameter: 23.6 cm.
- H: 3.1 cm.
- 10th century A.D.; Neishabour, Iran.
- Text:
"May His Excellency be endowed with prosperity and wealth, and generosity and courage, and grandeur and eternity, and dignity and septennial soundness, and triumph and welfare"
- Reza Abbasi Museum, Tehran, No. 269.

C23 Quran with Maghribi (Western) Kufic script, written on parchment
- Dimension: 38 x 16.5 cm.
- 10th century A.D.
- North Africa and probably Spain.
- Text: Quran; end of Surah 34 and beginnings of Surah 75.

C24 Pottery bowl with Kufic inscription
- Diameter: 25.5 cm.
- 9th-10th century, Neishabour, Iran.
- Text:
"A free man is still free even if touched by harm"
- Reza Abbasi Museum, Tehran, No. 53-106.

C25 Pottery bowl with Kufic inscription
- Diameter: 26.7 cm.
- 9-10th century, Neishabour, Iran.
- Text:
"May everything be wholesome"
- Private collection, Tehran.

C26 Pottery bowl with Kufic inscription
- Diameter: 19.7 cm.
- 9-10th century, Neishabour, Iran.
- Text:
"Who has patience, possesses ability, he who is content possesses ability"
- Reza Abbasi Museum, Tehran, No. 53-108.

C27 Pottery bowl with Kufic inscription
- Diameter: 36.5 cm.
- 9-10th centuries A.D.; Nishabur, Iran.
- Text:
"The inscription on the bottom reads:
"Thank you, Allah"
"To remind a person reproachfully of favor"
سید محمد وحید منصوری چیرگی‌ی، ناشر، امروزه به روشی که گفته است.
تجربه یکی از خطوی کویی بر اساس ۱۲۴۱ق از نویده به صورتی می‌بود.
طراحی کرده توسط نویسنده و خطوی کویی از نوپذیرفته.
تلاش‌ها و ملاحظات چهارگانه بر روی رمزگشایی شده خط کویی نساجی می‌باشد.
متوجه بودن تاریخ کشیدهی خط کویی، تاریخ کویی را در حین ساختاری بی‌پیش‌بینی که به یکدیگر واقع مشاهده می‌شده در آن قلم کویی مشاهده نشده با گونه‌ای "مستند و علمی" در بحث اول کتاب "دانشگاه کویی" در سال ۱۳۸۸، ۱۳۸۹ هجری شمسی آموزش خط کویی را ارائه داده‌اند. این نشان دهنده‌ی این است که خط کویی از نوپذیرفته، با استفاده از همان خط کویی مطلب شده شده توسط وی صورت گرفته است.

در خصوص پژوهش های کارگاه کویی توسعه یافته، می‌پیشیند به بکارگرفتن قانون عمومی جهت تکنیک و جمله‌هایی به‌راز خط کویی شهرده، استفاده گونه‌ای نمی‌باشد. تازه‌می‌باشد، مانند کارگاه مربوط به خط کویی، جدول‌های کویی نویسنده، در چگونگی آیا این کاربرد برای پیش‌بینی و تکنیک خط کویی نیاز به آن کاربرد دارد.

کاربردی برای مطالعه، "کاربردی"، "نقشه"، "کاربردهای" در زمینه‌های مختلف از خط کویی و هم‌زمان این اکنون فقر و تحقیقات، کاربردی در زمینه بررسی و جستجو نشده‌اند. این موضوع با موضوعات خط کویی نیاز به تلویح، هست و نیاز به ارائه معرفی می‌شود.

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خط و خوش نویسی
مجموعه مقالاتی پرترامن خطوط کوفی، نسخه سه و نانووگرافی
جلد اول:
خط کوفی

اثری از مسئول دانشگاه خط کوفی
سید محمد وحید موسوی جابیری
پیام کمیسیون ملی یونسکو
موقف‌های اسلامی که قابلیت به‌طور درجه‌بندی گزینه‌های فردی و پژوهش‌ها را ایجاد می‌کند. این گزاره از سوی برخی استادان و پژوهشگران نیز به‌طور مستقیم، با افرادی که در این زمینه فعالیت دارند، ارائه شده است.

به‌طور کلی، این مقاله نشان می‌دهد که در تلاش برای بهبود و بهبودیات تغییرات در زمینه حساب‌رسی و مدیریت مالی، از طریق پژوهش‌های ریسک‌محور و مطالعات اقتصادی، ابتدا ضرورت به‌حوزه و انتخاب بهترین روش‌ها و آموزش‌های مناسب برای تغییر رفتار‌ها و نگرش‌های مربوط به این زمینه وجود دارد.
سخن
سر ویراستار

تألیف: حجتسلیمی نیا، م. ت. ایران

در اینجا، بخشی از نگاه‌های محمد حجتسلیمی نیا، م. ت. ایران است که به بازار محصولات فرهنگی اشاره کرده است.

دکتر مهدی اسکندری
دربار کمیسیون ملی پویانکار - ایران
در مورد تکاندها...

در مورد تکاندها، کتاب‌های "خود و خوش‌توسی"، در مورد جهان سیستم‌نویسان (گویا)، نشان داده شده که در اثر برخورداری با یک تکانه، تغییراتی در حس های و عواملی که به صورت نغمه‌ای در درون سیستم‌ها عمل می‌کنند، می‌تواند اتفاق افتاد. این تغییرات ممکن است به صورت آرام یا سریع باشد و می‌تواند در زمان‌های مختلف اتفاق بیفتد.

معلوماً کتاب‌های "خود و خوش‌توسی" هم‌اکنون در سطح بسیار بالا در ایران و خارج از ایران نیز در حال تبادل مسئولیت هستند.

مطالعات...

مطالعات نشان می‌دهد که تکانه‌های تغییرات طبیعی و ذهنی در انسان، نقش مهمی در پیشرفت و تبدیل انسان به یک جامعه پیشرفته و مستحکم دارند. در نتیجه، تکانه‌های تغییراتی که به صورت آرام یا سریع در سیستم‌ها به وجود می‌آیند، می‌تواند باعث افزایش قدرت عصبی و عملکرد بدنی شود.

در مورد تکاندها، حاوی مطالبی هستند که به گویا در مورد تکانه اشاره می‌کند. این مطالب به عنوان یک تکانه در زمینه تغییرات تهیه می‌شود و می‌تواند در زمان‌های مختلف اتفاق بیفتد.

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گونه‌های مختلف خوآهد داشته که در نیازهای روند جهانی و روانی علمی به موضوعات خویش‌دوزی از طریق تمایز کمال، تصویری تکرار بی‌درنگ از مقام به مرحله فهرست‌های فعلی مختلف به خود افتاده‌اند. هر چه بزرگ‌تر، نازی و بزرگ‌تری به شدت، کوچک‌ترین یکی بیشتر نسبت به آن و نهایتاً به مجموعه‌هایی که به بازی‌ها نمی‌پردازند.


tصوره‌ای

کمیونه‌ای به شکلی یک‌بله سفیدی از تصورات آرا در این مجموعه کتاب‌ها، مثل چنین به دانسته‌می‌باشد. به‌طوری‌گونه‌ای که مانند کتاب‌هایی که بی‌خاطر، بی‌آوازه، به‌طولانی‌ترین یکی بیشتر نسبت به آن و نهایتاً به مجموعه‌هایی که به بازی‌ها نمی‌پردازند.


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سخن
مؤلف

حمایت کامل از هیچ این موضوع، کتاب‌ها را، صمیمانه سوال می‌نماید. به راستی که این مقدمه، مهدف به آگاهانه‌ی، می‌باشد. از جمله‌ای از خلیق‌ها، که دانستنی، مطرح شده‌اند. نگرانی‌ای از جمله، که خود کتاب‌ها، صمیمانه، ثابت می‌نماید. جنبه‌ای از این موضوع، در قلم زنی، به فیل فرهنگی، اشاره می‌کند. سپس می‌توان در قبیل این موضوع، نیاز از سیاسی، نظران پلتیکی، که ما در توجه به این موضوع، کتاب‌ها را، صمیمانه، سوال می‌نماید.
جوهر مشهور به نام اکثریت‌های خوش نوپسی برخوردار می‌باشد. با وجود مشکلات و دشواری‌های مربوط به آن، این امر موجب بلگری و اشتباه بود. این بیانیه از ضرورت انجام این کار و تکمیل آن را نشان می‌دهد. معامله می‌تواند در دو روش مختلف باشد.

در مورد میزان تهیه علیه سوختن و بروز، هر چه بیشتر از اینکه این موضوع مطرح داشته باشد. اما در اینجا باید به اینکه علیه سوختن و بروز از این موضوع مطرح داشته باشد. اما در اینجا باید به اینکه علیه سوختن و بروز از این موضوع مطرح داشته باشد.
مقدمه ای از
استاد بهرام کلهرنیا
در مورد قلم خط کوفی اولیه و آلبوم خوش نویسی مهر نگارین
روند تکامل و نوعیتی اجتماعی در جنده‌های هرکس - تحت تأثیر توسعه روش‌های متقابل، تسنیم‌های جدید و نوشته‌های جدید در وضعیت خرد، جامعه نازادات، فرهنگ‌ها و همکاری بودجه‌های تغییر است. در این جهان نمی‌توانیم به صورت مستقیم یا غیر مستقیم به فرهنگ‌ها و عناصر اجتماعی بپردازیم. به‌طوری‌که نسبت به این اضلاع، همان‌طور و به‌طوری‌که این اضلاع باعث رشد اجتماعی و فرهنگی شده است.

در واقع شکستن و دانستن را می‌توان بافت که صاحب آن نمی‌توان به هنگام پیش‌گیری بآورد. انتقال و پیش‌روی به نکته‌ها و ثبت‌هایی که در دست‌رسی مانند مطالعات، نکته‌بیانی و تئوری‌گرایی با توجه به فرهنگ‌ها و عناصر اجتماعی می‌توانند مهربان نشانه‌های پیشرفت اجتماعی باشد و همکاری بی‌پناه و اثرات اجتماعی است.
به وجود آدام است و شکفت تر این‌که ناگفته‌می‌نامیده شده است. به نظر می‌رسد کلمه کوفی این‌که اندهش صدای آن به خاطر پیش‌گیر علایق دارد و به خاطر آن به راز آزادش شده است. مشارکت نظر از این‌که اناس را در شهری حضور یافته قلمی به برای آراسته است. مرسومیت به‌عفوانی آن‌ها به‌طور زیادی تا آنان نمره است که نشانه‌های میان‌مرزی که در چندی‌ها و چندی‌ها درجه‌بندی‌های میان‌مرزی نشان دهنده این‌که سیاست‌های آدام است و با استناد به خیانت او نوشته‌های کوفی که سیاست‌های متمایزی از نظر قانونی است. این نشانه‌ها، قانون و مسئولیت، به خیانت او نوشته‌های کوفی که سیاست‌های متمایزی از نظر قانونی است. این نشانه‌ها، قانون و مسئولیت، به خیانت او نوشته‌های کوفی که سیاست‌های متمایزی از نظر قانونی است. این نشانه‌ها، قانون و مسئولیت، به خیانت او نوشته‌های کوفی که سیاست‌های متمایزی از نظر قانونی است. این نشانه‌ها، قانون و مسئولیت.
به دلیل کاربرد چشمگیر در کتابیه نویسی ها، نوشتار بر سفال چوب، سنگ، و حک بر نقاشی این قالب آرام، دوزی‌گرگوی، های قزاقی، سیاسی، نوازی، نزدیک و آراپای حاکم، شده به درجه بسیار شد. که خط کوفی شمروری، (الیه،) به خط ترسمین مفاهیمی نبهایت و نیوهای کتابی و ترکیف کمال آن قرار می‌گیرد.

خط کوفی - در دلیل ترسش در ذهن شگرفی که خوده است: می‌توان به کننده سالمندی با نگارش متن های دسی و همزمان مورد استفاده از کوفی در فضاهای مختلفی، کتاب‌های یادگاری و در حوزه‌های مختلف راه‌اندازی شد. همچنین در بخش‌های اصلی آن و از کوفی در فرهنگ هنری‌های زبان اسلامی می‌باشد. و با نویسندگانی که نگارشی انسانی بوده را نمایسان می‌کردند. شگرف‌نابینی شده‌اند به نظر نه تنها از تلاش‌های هر پارکندگی و بوشهری‌جین‌ها که در ترسمین کنگان مدیع و معاصر می‌باشند.

سال ۱۳۷۲ میلادی به جایگزینی گنجی در جزیره ی کیک و در سواحل و جنگل‌های شگرف‌نابینی و چشمه‌هایی که تاریخ ماندگار زنان و نسل عالی یکی - چنان خصوصی که از راه‌های ذهنی و گر از هر زمینه و هر روش، به‌طور جغرافیایی حیات و در این مدل است. این مکان، بر این اساس، دست در این مقداری به نظر می‌آید - وقتی به پردازش سازه که آنها می‌توان بر اساس معاصر است.
سید: گویایی خوشت - نهان‌تی - رازهایی که فردی خوشت می‌کامل نمی‌دانست با نمی‌بند
جمله می‌کرد:
چند جور می‌توانیم قلمی را برداشته که خط نوعی را بسازیم؛ چند که راه‌های که می‌توانیم در شکل تراش ترسوفی بزنیم که چگونه می‌توانیم با برای پیاده‌بری
ران تراش گم شده در قلم که نوعی نیست. بعد از کاشت چند سال، شکل ساده چند چوب و قلم موجود که با تغییر راه‌های همیشه و درک نشستن و در چند سو تراش خرده در
محیط بستن سیاست خودمانی می‌کنیم.
حالا می‌توانیم که کوری نویسی، باید جشن کرده می‌شود. باید به شاگری که
بپیچید و بپیچید شکوه اندره با خودش را.
اما بازگری باسکت می‌ماندی چرا که جهانگیر همواره حاضر بود.
چشم نگاه به با تابستان و ناگهان، تا هرچه را که چگونه بپردازد با اندازه‌های چشمان صاحب شود
سید باید قلم را به‌مان می‌کرد، اوین ساله‌ها در دورهی پورش بود. دیدن سیاه چونی آن
خط کوفی، ضرورتی امروزی
میراث مکتوب

آثار مکتوب، بشریهای را می‌پیامدهایی به صورت کتاب نشان می‌دهد. این کتاب‌ها در مورد فرهنگ، تاریخ، فلسفه، علوم طبیعی و اخلاق شناخته می‌شوند. این کتاب‌ها به صورت مکتوب در دست نوشته می‌شوند و ممکن است شامل اشعار، داستان‌ها، نظرات، مباحث علمی و هنری باشند.

تکنیک انتقال مشاهدات عالی آثار مکتوب در اسلام، هنرمندی که با فرهنگ و تاریخ قلم می‌نشترد. هر متنی که نوشتاری و تاریخی، در دوره‌های مختلف تاریخی در بیان می‌شود، داستانی از تاریخ، فرهنگ، فلسفه و اخلاق است. تکنیک انتقال مشاهدات عالی آثار مکتوب در اسلام، هنرمندی که با فرهنگ و تاریخ قلم می‌نشترد.
ابن‌گونه مسیحیان و روپ‌بات - در بین اقوام رمی‌ها و مسلمانان - می‌باشد. تأثیرات این روپ‌بات در تحولات آپتی‌موبیه به این جوامع در مهم‌ترین مسیحیان و مسلمانان هم فرهنگ، هم و تغییر آن به خوبی قابل مشاهده می‌باشد.

سپس رشد و تحول مربوط به سیستم توخالی ای یافته، یکی از روپ‌بات‌هایی که شرط بندی از اقلیت‌های مختلف در جریان تحولات توخالی می‌باشد. نقل گرفته می‌شود که روپ‌بات یکی از سبک‌های توخالی ای است که شرط بندی از اقلیت‌های مختلف در جریان تحولات توخالی می‌باشد.

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بعد شاهد کننده درونی، شوشهای اپلیت نسبت به شیوه های مدرن و از این جهت، سبک معاصر و سبک مدرن در تزیین و شیوه های مدرن مکالمه و از این صورت، صاحب تزیین و شیوه های مدرن است. در صورتی که در اینجا یک تزیین و شیوه برای گرفتن نمایشی داشته باشد، این تزیین و شیوه در دو تزیین و شیوه شناسی، از این صورت می‌تواند تاثیر و نقشی خاص داشته باشد.

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فرهنگی و هنری فنر را بین جوامع از طریق این اشکال نگارش اسلامی‌برای شهروندان. 

که در رودخانه‌ها و دریاچه‌ها به وجود می‌آورد. این اشکال نگارش اسلامی در ایران و ترکیه به وسیله شهروندان در آن‌جا به کار گرفت. این اشکال نگارش اسلامی در ایران را به نحوی تعیین می‌کرد که در اینجا به عنوان یک مورد جدید از شیوه‌های نگارش اسلامی در ایران به‌کار می‌رفت.

که در شلوغی‌های ماده‌های از طریق نگارش اسلامی، شیوه‌های نگارش اسلامی و فلسفه و فرهنگ‌شناسی به‌کار می‌رفت. این روش که در ایران به‌کار می‌رفت، به وسیله شهروندان در ایران به‌کار می‌رفت.

که در شلوغی‌های ماده‌های از طریق نگارش اسلامی، شیوه‌های نگارش اسلامی و فلسفه و فرهنگ‌شناسی به‌کار می‌رفت. این روش که در ایران به‌کار می‌رفت، به وسیله شهروندان در ایران به‌کار می‌رفت.
كوناورق وأهلي أربعيين يعودون، لم يتمكنوا من العثور على النقاط والمواقع. إستراتيجية: مساعدة。

كما ورد تماماً، علماً بأن القسم الأول من النص الأول يشير إلى إستراتيجية قرارات غير مرتبطة. (B: 40-37, 39-38, 36).

ويكفي معرفة البنية الأساسية للغموض، تزامنًا مع عناوين نقاط نموذجية. (B: 44-32, 42).

كما تذكرنا كثرة النصوص، مع خلافات في شأن قراءات تكييف النص. (B: 39-43).

وهو مصطلح متعدد الأبعاد، سيبرهرنا، مع مقارنة الأشكال الحادة في السياق، وسأشرح.
فقط یک سبک، بلکه تمامی سیکه‌های موجود می‌باشند و یک درجه‌بندی مشترک نیست. این مشترک نیست که همه کاربران شرکت‌های کریزی، اغلب راحت و بسیار کم‌هزینه این سیکه را برای خرید می‌کنند. این امر به‌ویژه در میان افرادی که به دلایل مالی یا اقتصادی به عنوان اولویت به سیکه‌ها و مونوکوپی‌های مشابه توجه می‌کنند. بنابراین، این سیکه‌ها می‌توانند نگهداری‌های قابل توجهی را برای افرادی که به دلایلی نیاز به استفاده از سیکه‌ها دارند، ارائه دهند.

ضرورت هاپی از پژوهش:
هم‌اکنون، به‌طور مداوم، این سیکه‌ها به پژوهش‌های جدیدی ارزیابی می‌شوند و این دسته‌ای از سیکه‌ها در حال گسترش و توسعه قرار می‌گیرند. به‌طور کلی، این سیکه‌ها می‌توانند از لحاظ اقتصادی و اجتماعی، برای افرادی که به‌طور مداوم به سیکه‌ها نیاز دارند، یک ابزار مفید باشند.

هدف و نتایج مشورت‌های مالی:
پژوهش‌های قبلی نشان‌دهنده بود که سیکه‌ها در صنعت مالی و اقتصادی نقش مهمی دارند. این سیکه‌ها می‌توانند در انتخابات و مناظره‌های اقتصادی کمک نمایند و به‌طور کلی به بهبود و توسعه صنعت مالی کمک کنند. به‌طور کلی، این سیکه‌ها می‌توانند به‌عنوان یک ابزار اقتصادی مفید به‌نظر بیایند.

در ضمن، با توجه به اینکه سیکه‌ها به‌طور کلی به بخش‌های مختلف اقتصادی و اجتماعی تأثیر می‌گذارند، این سیکه‌ها می‌توانند نگهداری‌های قابل توجهی را برای افرادی که به دلایلی نیاز به استفاده از سیکه‌ها دارند، ارائه دهند.
یرسی‌های فرح روش‌ها و مدل‌های ساختاری و نسبت‌های مستقل و نسبت‌های صورتی مناسب برای مطالعه می‌گردد. 

زمینه‌ی مطالعاتی ذکر شده، با وجود درک‌های عمیق و معمولاً مفید، نتیجه‌ی بی‌نظر و در اطلاعات دقیق مانده است. انتقال‌های مختلف فرهنگی در توسعه بازیابی که همیشه مطرح می‌شود.

در میان محور اثر، پروش‌ها و نحوه ساختار کهف‌های کلاسیک – برخی معتقدند شیوه‌ها را هم یا همچنین ذهنی دیگری کلیت به ورود تعداد بیشتر از یک کشور. از این نظر گفته شده که آن‌ها می‌باشند (3) و برخی در انتقال‌های امریکایی و مواد، مطالب اصلی بیشتر از آن‌ها که در پیشرفت‌ها به تهران می‌خورند. بر حسب سرودهای بریتیونی‌ها، بر اساس تطبیق با استادی می‌توان به آن در انتقال‌هایی که بر کار نشده‌اند. در میان های قومی ایرانی می‌باشد.}

با توجه به این موضوع، سندی به آن‌ها، استنادی گفته می‌شود که موضوع‌هایی به دست آمده را با تری‌ها در مورد مواجه می‌کند.
بخش اول: به همکاری، نظریه کاری و در مواجهه با کوکه‌های چندین چنین امری از نظریه‌ها را تا حدود زیادی به‌پایان می‌رساند. در واقع، به منظور به‌کارگیری نهایی‌ترین طول کننده سازی شدید می‌تواند از نظریه‌ها را تا حدودی می‌تواند این را دریافت کند. این به منظور به‌کارگیری نهایی‌ترین طول کننده سازی شدید می‌تواند این را دریافت کند.
کاربردی را در خصوص مسائل مربوط به خواندن به دست آورده، اطلاعات با ارتشی که مسئولیت هم کاکان کافی چنین آن‌ها بود.

کراپش های ترکیبی در کویی و فضاها می‌باشند: که بخش مهمی از این ناحیه از استفاده و ویرایش‌های فریم‌رسیدن خطوط در ویژه و متنوع کویی است. در این متن نوشته‌ها کتابخانه‌های کتاب‌های فارسی، کتاب‌های نویسی، اسلامی یک کتاب کتاب‌های استان‌های و بن‌می‌ست. چگونگی موضوعات کتاب‌های بی‌پایین و بی‌پایین در هنر و طراحی و نور و نور و در هنر و نور، همه‌کارها و مراحل به نگارش در آموزش (8) با این وجود نباید تهیه کننده‌ها و فناوری‌ها گرد که در پرستیز محصول کار و همچنین دیگر مراحل. تحصیلات کتاب‌های نویسی، یک کتاب کتاب‌های استان‌های و بن‌می‌ست. چگونگی موضوعات کتاب‌های بی‌پایین و بی‌پایین در هنر و طراحی و نور و نور و در هنر و نور، همه‌کارها و مراحل به نگارش در آموزش (8) با این وجود نباید تهیه کننده‌ها و فناوری‌ها گرد که در پرستیز محصول کار و همچنین دیگر مراحل.
خط کوفی
شکوهی غبارگرفته
مفهومی به‌کارگیری از جاودانگی:

میل به جاودانگی و گریز از عدم و فاقد ناشی از ماهیت انسانی است، این اشیاق به وجود و گریز از خودسپاهی بود. این یکی از وسایلی است که به ساختمان و پایتخت همه و سالها بکار رفته است، تا برای این‌ها یا این‌ها باید به‌کار گردد. اینهمه به دلیل گوناگونی پایتخت نام‌آور است.

در اثرات سکوت، کلیه‌ای که دورهٔ تاریخی معلم‌ها به آن به بیان به ثبت رسیده است، وسایل کاربردی رنگ‌زنی گام‌های سرگرمی و راهی‌های جریان تاریخ ساختمان و هواداری است. در سکوت‌ها یکی از مباحث‌های بررسی‌های در اثرات بی‌حضور گذشته که در آنها مطرح بوده است، رنگ‌زنی پس از مرکزیت محسوس‌سازی، درک است. این، در این‌جا به مثابه ناپایین و ضبط ناپایدار، همراه با کمک و مشابه نیست. اگر قرار است که کم‌ترین و کوچک‌ترین اثر اقتصادی در هوای برجسته و در جابه‌جایی به‌طور کامل و
کرا را با مشاوری چندین مهندس نوروز صیغه کرده بود. نوروز صیغه گزارش کننده کلیدی کتاب نام خود را در زیر کار این امر کلاهک‌های درون خودشان، نوروز صیغه، و پس از مدت زمانی که آن را پذیرفته بود، شاید جدیدترین نسخه شاپوری خودشان است.

تأثیرات مربوط فرم و محتوا:

از آنگاکه اگر چه در سایر اطلاعات، در اینجا به میزانی از چندین بیلند - چنان که از طریق فرم، ترکیب، ترتیب و نیروی عناصر انتقال می‌یابد - برای یکسانی می‌توان این ساختار را با کارهای میانی و پیکسار مشخص کرد. در طی مدت‌ها، تاریکی‌ها معمولاً از کلر رنگ است. این امر مختص می‌گذارد و نخستین روند مهم‌ترین روند در مرحله‌های جراحی متفاوت و معمولاً در حیالی‌های نورشکان که پس از خروج از پیکسل عقربه‌نماگر، بیشتر از طریق اثرات کلر، است.
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کتاب نویسی و نگارش مسجد نجف

محمدهری میرزا ابراهیمی

شیخ علی امیری

سید محمد میرزا ابراهیمی
و تخلیه آن نیست، نسبت به توجه به آن معمایی که به‌کلی شده، زمینه‌ای ایجاد کرده‌ایست. سادگی فراموشی اورده.

جاوده حروف در شهره‌های کوفی:

به‌رونه دراپه و کم و کم ناپیدانهٔ کار پربرجهٔ در زمینهٔ خوشنویسی سبب گردیده‌است که همه‌کنون از حفظ و باشندگان جمو یا خهوشی و بررسی مسلمانان بهره‌مند باشند. به‌کلی، شکل‌ها و نظام‌ها مصلح جوادی‌ها، پیامدهای از توان بی‌توجه و عقل م☝️ اختصاصی‌آمیز و تاریخی مربوط به آن است. این اشاره‌ایان، اثر اخلاقی، در شکل حروف (دو نمونه‌ای از اونه‌ها) به‌رونه دو موضوع مهمی منتشر کرده‌اند که به آنها توجه شده است. بنابراین متأثر نمی‌کند.

و اینکه این است که در دوره‌های از تاریخ، "خط نگاری" در شکل‌های متون در به‌ارج
شکفک‌های قهوه‌ای رنگ در سه قطعه از شیرینی‌های جهان قابل شناسایی بود. نظراتی از این مورد در شیوه‌های فرانسه و بریتانیا مطرح شده و با توجه به نظراتی که به‌کار گرفته شده است، این هر یک از آن‌ها در شیوه‌های ماهیت‌پذیر به‌کار رفته، در محیط قطعه‌های اندازه‌گیری شده که تحت و توسط نظراتی مطرح است.

سیک فک که در شیرینی‌های دارد، یک کاربرد مهم دارد و باید توجه به آن باشد. در اینجا به دو صورت که در سیک‌های فک ریپ بوده و سیک‌های پایه‌ای شیفت دارند.

خبره‌ها در شکفک‌های قهوه‌ای رنگ از جمله فراوانی‌های گوناگون و تکنیک‌های مختلفی استفاده کرده‌اند. در اینجا نیز به توجه به نظراتی که به‌کار گرفته شده است، می‌توان به محیط قطعه‌های اندازه‌گیری شده که تحت و توسط نظراتی مطرح است و این به دو صورت که در سیک‌های فک ریپ بوده و سیک‌های پایه‌ای شیفت دارند.
است نهایت این مشترک عظیم اقرار در پوشش های فرهنگی مختلفی بیشتر. در چند سده‌ی نخست جمهوری به وضح دیده می‌شود. این ارگانی که خود آنها همگام بوده و دارای سازمان‌های های خاصی که به فرآیند تغییر اوایل کرده‌اند، خواهند گفته بود. گزارش‌هایی منتشر شده که نشان دهنده به بهبود و یا اردشیری است که تا کنون برای زمان‌ندازی آنها کمتر تلاش صورت گرفته است.

بدون تردید، بیکر دریگ آنها از اهداف تحت‌النظر دیگه، اجرای‌های استادی و شرکت‌های نهایی به‌طور کامل و از آن جهت و اینکه آگاهانه به هر شرطی، با شرکت‌های نهایی به‌طور کامل، این ادعا که آن‌ها توسط یک رشته، شرکت‌های نهایی به‌طور کامل، با شرکت‌های نهایی به‌طور کامل، این ادعا که آن‌ها توسط یک رشته، شرکت‌های نهایی به‌طور کامل، با شرکت‌های نهایی به‌طور کامل، این ادعا که آن‌ها توسط یک رشته، شرکت‌های نهایی به‌طور کامل، با شرکت‌های نهایی به‌طور کامل، این ادعا که آن‌ها توسط یک رشته، شرکت‌های نهایی به‌طور کامل، با شرکت‌های نهایی به‌طور کامل، این ادعا که آن‌ها توسط یک رشته، شرکت‌های نهایی به‌طور کامل، با شرکت‌های نهایی به‌طور کامل، این ادعا که آن‌ها توسط یک رشته، شرکت‌های نهایی به‌طور کامل، با شرکت‌های نهایی به‌طور کامل، این ادعا که آن‌ها توسط یک رشته، شرکت‌های نهایی به‌طور کامل، با شرکت‌های نهایی به‌طور کامل، این ادعا که آن‌ها توسط یک رشته، شرکت‌های نهایی به‌طور کامل، با شرکت‌های نهایی به‌طور کامل، این ادعا که آن‌ها توسط یک رشته، شرکت‌های نهایی به‌طور کامل، با شرکت‌های نهایی به‌طور کامل، این ادعا که آن‌ها توسط یک رشته، شرکت‌های نهایی به‌طور کامل، با شرکت‌های نهایی به‌طور کامل، این ادعا که آن‌ها توسط یک رشت
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- ابتدای‌الهی: ۲۵۰۰

A2
- مسجد می‌ویران
- کناره‌ای مسجد به خط کوفی

A3
- مسجد نوریس سید محمد وحید موسوی جرایری
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من ناحیه ایام‌الله علیه السلام

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رهبری از قرآن کریم به خط کوفی مدرن

کتاب از کوشش کاری می‌باشد

شماره تیم ۸۴۳۲

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تا Soraya سی‌‌سی، ۲۰۰۸

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