MUḤAAQQAQ

Muḥaqqaq, which means 'meticulously produced', was standardized by Ibn Muqlah and reached perfection at the hands of Ibn al-Razzīq and Yaqūt. Like Naskhi, Muḥaqqaq became an extremely popular script for copying Qur'ān. Its shallow sublinear curves and horizontally extended mid-line curvatures, combined with its compact word structure, give it a leftward-sweeping impetus. Its varieties range from a somewhat rugged script (59) to writing with delicate outlines and soft curves (60), and a bolder type with characteristics of both Thuluth and Naskhi (61).

58 One of the oldest surviving Muḥaqqaq Qurʾān, Sīrāt al-Bajā. "The Pilgrimage" (XXII, 1–3), copied by Maṣ‘ud ibn Muḥammad al-Khitīb al-Shāhīnī in 1140

59 Early Muḥaqqaq with verse counts and section indicators, from an illuminated Qurʾān, Sīrāt al-ʿAṭār, "The Heavens" (VII, 106–6), probably copied in Syria, late 12th century

60 Delicate Muḥaqqaq from a Qurʾān, Sīrāt al-ʿAlmān, "Jonah" (X, 1), probably copied by Yaqūt’s son ʿAbd Allāh b. Zayd b. Iyāsī in Shirāz, Persia, in 1345

61 Large Muḥaqqaq from a Qurʾān, Sīrāt al-ʿAlmān, "The Confederates" (XXXIII, 1). Copied by Muḥammad ibn Muḥammad al-Tuḥfīnī in 1408, probably in Persia
62 The largest-known Mamluk Qur'ān (each page measuring 43 by 33 inches, 108.5 by 82 cm), copied in Mushaqqiq by 'Abd al-Raḥmān ibn al-Ǧayyīb in Cairo in 1397, republished in the incredibly short time of sixty days and with a single pen. Sūrat al-Tādāh, "Divorce" (ILV, 6-12).

63 Bold Mushaqqiq script set in clouds, from a Qur'ān copied by one of the outstanding pupils of the great Ǧayyīb, Ǧāmīd al-Širwānī, in Baghdad in 1304. Sūrat al-ʾAnfūs, "The Spooks" (VIII, 41).

64 Mushaqqiq on a ground of scrollwork arabesque, in an illuminated Qur'ān copied by the Mamluk calligrapher Ǧāmīd ibn Mūḥammad al-ʾAṣwārī in Cairo in 1334. Sūrat al-Nūr, "Light" (CXLIV, 1-2).

65 Mushaqqiq Qur'ān, Sūrat al-Nūr, "Light" (IV, 1), copied in the 14th century.
RAYHANI

Rayhani was first developed during the 9th century, and has characteristics in common with Naskh, Thuluth, and Muhaqqaq. Like Naskh it has a deep sublinear area. Its flourishes resemble those of Thuluth, though they are more delicate. Its curves, like those of Muhaqqaq, are a little angular, pointing almost horizontally leftwards. The diacritical marks and other orthographic signs are always written with a finer pen than the characters of the script.

66 Elegant Rayhani in a Qur'an copied by 'Abd Allâh ibn Muhammad al-Hamâdânî for the Il-Khanid Sultan Uljaytu in 1317. The text is Surat al-Qalam, 'The Pen' (LVII, 1–5), and begins, after the Basmâh, 'By the Inkstand and the pen and what they write...'

67 Rayhani Qur'an copied by the great Yaqût al-Musta'sim in 1286 in Baghdad. A fine example of Rayhani with a strong Muhaqqaq influence: Surat Ibrâhim, 'Abraham' (XV, 1–7).
68 Rayhānī in an illuminated Qur'ān, Sūrat al-Aʿrāf, "The Heights" [VII, 88-9], copied in Egypt in the 14th century, probably for the Mamluk Sultan Barqūq, and later donated by his son Sultan Faraj to a mosque in Cairo. The frontispiece inscriptions above and below are in ornamental Eastern Kufic.

69 Elegant Rayhānī with very fine decorative marks, from a Qur'ān, Sūrat Ta-Ha [XX, 1-6], copied by ʿUthmān Sulṭān, grandson of the great Tāmrānā, in Shiraz, Persia, in 1431.

70 Rayhānī set in clouds, from a large Qur'ān copied by the great Tāmūrād prince Ruṣṭān, who was in the court of his father Shah Rukh at Herāt, Persia, where he died in 1433. The text is the beginning of Sūrat al-Fajr, "The Dawn" [LXXXIII, 1-6].
The last two of the 'six styles' of cursive writing, Tawqī' and Riqā', are sister scripts, and both have a close affinity with Thuluth. Tawqī' was invented by the 9th century, and was soon adopted by the Abbasid caliphs as the royal script for writing their names and titles. It is more horizontally extended than Riqā', is often written linked, and is usually well spaced, with only a few diacritical marks. A heavy, ornamental variety of Tawqī', even more closely resembling Thuluth, developed gradually, and was especially favoured by the Ottoman calligraphers.

Riqā' is more rounded and densely structured, with shorter horizontal stems. It developed in a different direction, becoming much simplified. It is today the preferred script for handwriting throughout the Arab world.

71 The Ramsalah in Tawqī' script, without diacritical marks or letter-pointing. Detail from the colophon statement of the Ḥājīnāḥ Qur'ān, copied in Kātəres in 1020.

72 Tawqī' verging on Riqā', the heading for Siāq Yūmān, 'Jonah' (X), from a Qur'ān copied in Shiraz by Yalūdī-manāfī Iǧīf in 1344.

73 Tawqī' verging on Thuluth, detail from a calligraphic page, probably by the hand of Ḥājīq Uḥman, Turkey, 17th century. The text translates: 'The Prophet of mercy and saviour of the Muslim community'.
MAGHRIBI

In the Western wing of the Muslim empire the evolution of Kufic took a new direction. At first there was a noticeable rounding of the angles and a dramatic increase in the depth of the sublinear curves. From 10th-century Tunisia (Kairouan) this development spread to all North-West Africa and Muslim Spain, heralding the so-called Maghribi (Western) script, which was to acquire an elegance equal to the curvilinear scripts of the East.

The characteristics of Maghribi are its free flow and open curves, and its flourishes extending deeply into the sublinear area—often reaching down and touching adjacent words on the line below. Its verticals and downstrokes are slightly curved to the left. All these characteristics give Maghribi script a unique quality of lightness and grace. This is shared by the styles derived from it, such as the Andalusi.

Light and free-flowing Maghribi from a Qur’an. Sīrat al-Sajdah, ‘The Prostration’ (Q. 2: 38), copied in Granada in the 13th century. Characteristically, the quarter and half circles reach right down to the line below. ‘Alm–Alif [the second word on both lines] is written with a half circle and a hooked diagonal stroke, a feature which is unique to a few Andalusi Qur’ans of this period.

Andalusi style Maghribi from a Qur’an. Sīrat Saba‘, ‘Sheba’ (K.XIV, 27–31) copied in Valencia in the 12th century. The high density of the script is in marked contrast to the preceding example, and is a characteristic feature of Andalusi style script of this period.

Colophon (right) and page (left) from a Maghribi Qur’an. Sīrat al-Farsh, ‘Victory’ (K.XVIII, 1–7), copied in 1568 for the Sultan of Morocco, Abū l-Ḥāshim Muḥammad. The Sīrat heading is in Western Kufic. Verse divisions are marked with loose knots, and the end of each group of five verses is indicated by an ornamental letter ǧīm, to which Arabic tradition gives the numerical value five.


Bold Maghribi from a Qur’an. Sīrat al-Nisā‘, ‘Women’ (Q. IV, 117–19), copied in Morocco in the 11th century