

(Authenticity and modernity of the Islamic calligraphy aesthetics and applying in textile)

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Abstract:

The Islamic calligraphy, the written thoughts as the ancestors said, is the first base of the Islamic arts. It is the crown of the Islamic arts and heritage. Every Islamic work of art, either inscription, ceramic, architecture, textile etc... include the Islamic calligraphy, either in direct or indirect way. The position of the Islamic calligraphy is not a coincidence or awkward phenomenon in life of the Muslims, but it was created through linking with Islam by writing down the holy Quran and Sunnah.

The Arab grant a special concern to the Islamic calligraphy, especially when writing the holy Quran, following the concept “the beautiful font increases the clarity of truth”, which is said by Imam Ali Ibn AbiTalib, or as said by Abdullah Ibn Abbas “handwriting is the hand tongue”. Thus, the beautiful font is as important as recital of the Quran. It spread in all Islamic countries, and has become the medium of expression in all languages like Indian, Persian and Turkish. The Islamic calligraphy has become a high-level art that is linked directly with the Arabic culture and the Islamic creed. Thus, its importance becomes obvious.

This research concerns about the fact that the Islamic calligraphy is a traditional art and mean of understanding, acquaintance and transfer of thoughts and meanings. It bears high aesthetic values through the artistic works during different ages. It is a mean to preserve heritage and the Islamic Arabic identity by concerning about the Islamic calligraphy and creativity in the artistic works of the modern artists, in association with how to utilize works of ancestors in the same type of art in different Islamic ages, especially the Mameluke. The problem of the research presents many questions such as the effect of the aesthetics of the Islamic calligraphy and applying by the artists in different Islamic ages (Mameluke) and the modern artists, especially in textile.

In addition to the relationship between application of modern and traditional Islamic calligraphy (textile). Thus, the objective of the research becomes clear. It aims at highlighting value of the required linking between authenticity and modernity through using the Islamic calligraphy by artists of the Islamic ages (Mameluke) and the modern artists, in association with presenting and analyzing some works of traditional and modern Islamic calligraphy in textile recognizing features and record them, and preserve the Islamic Arabic identity.

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