

A COMPARATIVE STUDY BETWEEN THE ART OF NAQASHI KHAT IN IRAN AND THE ISLAMIC CALLIGRAPHY PAINTING IN MALAYSIA

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Abstract This article is about a study of Islamic Calligraphy paintings between Iran and Malaysia, produced in the early decades of 1950's until recent years. The main objective to make the comparison is to look into the art educational system of both countries which tells the different art scenes. The other purpose is to analyze formally on the art works of great artists of two countries; to find the similarities and differences which create art identities of both countries.

Index Terms—:Naqashi Khat, Iran, Islamic Calligraphy, Painting, Malaysia.

I. INTRODUCTION

A phenomenon in the field of visual arts either in Iran or in Malaysia gradually formed by artists in the decade of 1950's and the early 1960 A.D. In Iran, it's believed that this innovative style evolved from the Saqakhaneh school of contemporary painting in Iran that emerged as a combination of calligraphy and painting known as Naqashi Khat school. On the other hand, in Malaysia, the Malay artists were divided into different stream of education, but the English school products were inclined towards fine arts whereas the religious school leavers were strong in pure calligraphy arts. However, in this struggle between the system of education which emphasized in different art categories, the pioneers who started their footsteps in the amalgamation between two art forms emerged during the same period as in Iran.

The matter is that in both geographical distances, the artists achieved such innovations that can be called a collection against traditions. In other word, the visual feature of calligraphy overcame its duty (*Quran* and letter writing) and accepted as a part of the forms and compositions by painters. For both, the important factor in the development of whether Naqashi Khat or the Islamic calligraphy painting, is the functional capabilities of both tradition and modern calligraphy and painting. This article indicates a brief study of the history and formation of Naqashi Khat in Iran in order to distinguish the developments and the origin of the school, and the Islamic calligraphy painting in Malaysia which has a

different orientation and educational systems, united in style and sharing certain features in the early days of the history of Islamic calligraphy paintings. The other main purpose of the study is to compare and verify the visual elements, formal principles and the identity of Naqashi Khat or the Islamic calligraphy painting through the analysis of the art works of great Persian and Malay artists.

II. PROBLEM STATEMENT

The developments of calligraphy and painting in contemporary art of Iran affected the establishment of Naqashi Khat school. In this process the certain principles of calligraphy and painting underwent various changes against tradition. This article is going to overlook the historical and original background of Naqashi Khat school, though the main concern is the comparison between the identity of the art works of Persian and Malay artists.

III. OBJECTIVES OF RESEARCH

The present study is an attempt to document the development of the Naqashi Khat school between the 50's to 90's decade. To distinguish the visual elements, formal principles and the identity of the Persian and Malay art works, and to compare them based on definitive elements of art as follows:

- To compare between the art educational system of both countries which tells the different art scenes.
- To analyze formally on the art works of great artists of two countries in finding the similarities and differences which create art identities of both countries.

IV. RESEARCH QUESTIONS

- i. What is the educational system of both countries that supports the formation of Naqashi Khat or Islamic calligraphy painting in the art history?

- ii. Who are the pioneers of this style of painting in Iran and Malaysia?
- iii. How well the visual elements and formal principles of an artwork deliver its concept?
- iv. What are the differences and similarities between the artworks of Persian and Malay artists?

V. LITERATURE REVIEW

From the 13th century, the traditional rules of calligraphy that set up by Ibn Muqla, Ibn Bawwab and Yaqut gradually developed toward the creative ideas and personal concept of artists in the school of Naghashi Khat. The origin and developments of Naqashi Khat can be considered from two aspects; the development of calligraphy and development of painting. The style of *Siyah Mashgh* in Iran underlies the significant changes in certain principles of traditional calligraphy. On the other hand, the *Saqakhaneh* school of contemporary painting in Iran caused the initial movements in the art of painting. It is appropriate to have a brief look into the development of *Siyah Mashgh* and the school of *Saqakhaneh* in Iran.

It is believed that the practice sheet of calligraphers, who repeated the letters supposed to warm up his hand and saving paper, results a page full of letters written in upward and downward. Over time, the creative calligraphers and artists distinguished that some of these sheets have the aesthetical features. If the repeated words and composition applied more carefully on the page, it could lead to the beautiful creation of *Siyah Mashgh* (literally means black practice). Mirza Golamreza Esfahani is known as the most famous artist of *Siyah Mashgh* in Iran. In this manner toward different issue, the school of *Saqakhaneh* established in the 1960s, when a group of painters responded to the modernization of the painting toward the Iranian traditions. According to Rouin Pakbaz (2007), there are various religious symbols and Iranian elements used by the painters in *Saqakhaneh* school, since the calligraphy has a religious dimension, it became as a part of painting elements in this school. Also Pakbaz asserts, Charles Hossein Zenderoodi known as a founder of the *Saqakhaneh* school. To distinguish the development and the origin of Naqashi Khat school, its need to study them through the reviewing of literatures.

A. The History of Naqashi Khat

There are various discussions on the history of Naqashi Khat. The best instance is an excellent article written by Khosravi (2013). He notes that the Naqashi Khat is not a novel phenomenon, because the combination of calligraphy and painting could be observed from the earliest inscriptions, containers and seals in various Islamic nations. While, the history of Naqashi Khat in Iran, being serious from the Qajar dynasty (1785 to 1925 AD), when a calligrapher wrote a calligraphic style and then painted or fulfilled the inside with the foliation and Islamic motifs. Parviz Barati an Iranian art critic, clearly disagrees and says that the history of Naqashi Khat in Iran should be searched in the early Safavid period

(1501 to 1722 AD). He asserts, the Safavid calligraphers used the intertwined spaces in their artworks, in order to represent the aesthetic elements of calligraphy. He adds that the symmetry and shifting were the most frequently used techniques of Safavid artists.

The history of the Naqashi Khat is also studied by Karim Emami, who believes that the circulation of this school set up in the 1959 AD, when the first painted calligraphic tile panel by Sadegh Tabrizi was exhibited in the London, which leads to introduced the school of Naqashi Khat in global areas. The works of Tabrizi raised different reflections among the international media. For instance an Irish newspaper "Irish Times" called him the minstrel of colors, since he succeeded to convey the identity of the artworks to audiences throughout the world. Further, Daniel Palmer an art historian in an interview with Fars News, points out that the Tabrizi's artwork significantly delivered the messages of peace and faith, hence it could be called a cultural ambassador.



Figure 1: Sadegh Tabrizi, 1959

The quotations reveal, the primary appearance of Naqashi Khat took place from the early 15th century in Iran. However, the certain principles of Naqashi Khat developed in the Pahlavi dynasty (1925 to 1979 AD), its increased continuously in contemporary art of Iran. After the Islamic revolution in Iran, calligraphy was met with a great welcome from young people. They challenged in different areas of either traditional or modern creations of Naqashi Khat, hence in this trend this school was witnessed a wide and varied experience. Most Iranian scholars agree that Sadegh Tabrizi, Faramarz Pilaram, Reza Maafi, Charles Hossein Zenderoodi, Nasrollah Afjei, Jalil Rasouli and Mohammad Ehsai are known as the pioneers of Naqashi Khat school in contemporary art of Iran.

B. The Formation of Naqashi Khat

Apart from the history, the formation of Naqashi Khat raised various arguments among three groups of artists; painters, graphic designers and calligraphers. Some painters believe that the calligrapher just draws the letters and words, but the rest of the elements are considered as a part of the painting. In addition, Khosravi notes that the painters create an artwork rely on the basic principles of painting, due to the lack of knowledge about selection of letters and words the result would be a non-professional Naqashi Khat.

The second group is the graphic designers, who claim that the Naqashi Khat has a sign of visual language, so

it could be an offshoot of graphic design. In this manner, Khosravi argues that a graphic designer may produce a relatively coherent and consistent effect of calligraphy by using the flat colors and forms, but also because the lack of enough information about the calligraphy it would rarely be called as a Naqashi Khat.

The third group includes the calligraphers. Interestingly, the traditional calligraphers directly rejected this school, since they cannot renounce their traditional prejudices, however the modern calligraphers assert that the main core of Naqashi Khat is calligraphy and just in order to create an attraction and connection with the audience is linked with the painting, hence it considered as a modern calligraphic style. It seems, Khosravi supported the above statement by saying that those groups of artists who practice and study the calligraphy over the years, are being able to create an artwork based on the aesthetics and principles of calligraphy. Maryam A. Amjadi in an excellent interview with Kaveh Teimouri, who is an Iranian artist and a prolific calligrapher, discussed about the formation of Naqashi Khat. She also agrees and notes that the major emphasis in Naqashi Khat is on calligraphy, while painting and colors only embolden the visual appeal of calligraphic texts. The discussion on the formation of Naqashi Khat is also found in a published article by Hojat Nemati "History of Naqashi Khat". He points out that this school is a combination of calligraphy, painting and graphic. In other words, the techniques of painting and graphic rendering, while maintaining the principles of geometry and formation of words in calligraphy.

To sum up, Nemati deduces that all groups of artists seek to describe and understand the universal language of calligraphy and its effects, therefore they believe that the use of visual elements such as point, line, size, unity, direction, movement, rhythm, balance, texture and command, rely on the knowledge and ideas that lies at the foundation and utilizing the properties of colors to create artworks that could convey the feeling and concept of the artist to the audience anywhere with no limitation of the language, dialect and descent. Hence, there is no doubt that the calligraphy based on its visual appearance is the fundamental instrument for creating the Naqashi Khat.

C. The History of Malaysian Calligraphy Artworks

Under colonial system, secular educational system formally introduced in the cities, especially English schools. The objectives of the formation of English schools were to solve the problem of inadequacy of government staffs and to upgrade the economical state of this country. This is where the Roman script is introduced as formal writing. The opportunity to get a better job for the students from these schools is far more varied. Malacca Malay College (MMC) was developed in 1900 C.E., as the first teacher training center, followed by Sultan Idris Teaching College (SITC) in 1924. These two colleges had produced many Malay leaders and had been a center of academic excellence. Another

educational institution was Malay College Kuala Kangsar (MCKK), a center for producing Malay elites who master English language to work as professionals and administrators (Wan Abdul Kadir, 2002).

On the other hand, Malay schools are left behind. The objectives of the educational system were to introduce them to basic reading, writing and calculating. They usually end up as teachers of Malay school, police officers, labours and most of all as farmers. In these schools, *Jawi* writing was used as communicative tool, as a continuity of Malay writing tradition used in all the formal writings in the Sultanate sovereignty.

In the Malay schools, the curriculum regarding writing provides the subject on *Jawi* writing, mainly to introduce the Malays to write and read. Therefore, it is taught for the utilitarianism perspective that emphasizes the spelling system rather than the beauty of writing. This has been supported by Datuk Syed Ahmad Jamal during personal communication, stressing that the educational system in the Malay school in Johor, he attended had succeeded in producing students who love *Jawi* scripts. However, they are far left behind in terms of the exposure from Islamic calligraphy.

Apart from English and Malay schools, there is also another educational system offered. The Islamic religious schools or "*Sekolah Pondok*" was an alternative educational system, based on the curriculum of Islamic studies with Arabic language as a medium. The need to study manuscripts on Islamic knowledge has led to the need to copy manuscripts by hand. Since the printing technology in the Malay Archipelago does not exist until the 16th Century, copies of the manuscript books were written by the Malay scribes in short time. There are cases where the copies made at merely a night, starting from early night until before dawn. The main concern is the quantity rather than quality of writing, because the cause of dissemination of knowledge is more important than the beauty of writing itself. There are also cases where copies of manuscript were done by uneducated people. These manuscripts are against the writing method, its beauty and aesthetics as well as in spelling rules. (For example, a copy of *Sya'ir Ma'rifah*, written by a person named Zainal 'Abidin, a few generations after Syekh 'Abd al-Rauf al-Singkeli (MS441/PNM), written approximately between the middle of 18th Century until the 19th Century.)

However, this does not mean that the Malays totally ignored the calligraphy. Students studied in the field of Islamic Studies, at the universities of Central Asia, are exposed to the beauty of khat and many had mastered the skill of writing calligraphy.¹ When these students graduated, they brought back to their country, not only the books and skills, but also their devotion to the calligraphy. They became teachers and manifested their knowledge during their teaching at Islamic religious schools. Islamic calligraphy had become

one of the compulsory subjects in the curriculum of Islamic religious schools. The practice of writing did not end at the specific class, but should be practiced during other classes and in the examination hall as well.

Based on historical facts, it could be concluded that the *Jawi* script and Islamic calligraphy both have different historical development. The division of educational systems into English, Malay and Islamic religious schools further widened the gap of the scripts used.

The English schools introduced Roman scripts, the Malays continue using the *Jawi* scripts while the Islamic religious schools which emphasize Arabic as the medium language have used Islamic calligraphy in their curriculum. Under these circumstances, the identities brought up from the graduates of these educational systems have become an iconic culture. The Arabic script is always referred to the Islamic *ulama'*, while the *Jawi* script is referred as the script of the Malays, used in their daily lives. On the other hand, the Roman script has become an icon for the Malay elites, who have better opportunities to further their studies to local and international colleges and universities. The graduates from the English educational system are the ones trusted by the British colonials to hold high positions in government and become the legislators in forming national policies in the post-independence period of Malaysia. These English stream graduates, had a significant role in the history of art in Malaysia.

D. The Formation of Islamic Calligraphy Artists in Malaysia

The art of calligraphy works in Malaysia are the results of various internal and external factors. These internal and external factors are manifest in various ways. For example, a study could embark on what encourages someone to produce calligraphy art works. The research investigates educational and psychological background as well as socialization had concluded in classification of artists into groups as stated below:-

- Those who have the Arabic educational background in Arab countries and learned the art from their Arab masters who were great calligraphers.
- Those who had never studied overseas, but studied under those people who were educated from Arabia usually under the system of *sekolah pondok* and normal schools.
- Those that were self taught out of personal interest and knowledge or learned from books, or family members.
- Those who learned the art from formal schools in the West, but because they have also gone through primary and secondary education in the country they would be exposed to calligraphic

writing, or have the opportunity to get the acquaintance of well known local Islamic leaders.

- Those who started off as graphic artists or a photographic artwork group, but gain exposure through exhibitions and social contacts.²
- Those who are producing calligraphy art works by demand and for the market.
- Those who are not Malays but gained exposure from learning *Jawi* writing in schools and by socializing with the Malay community.

VI. METHODOLOGY

The present study seeks to verify and compare the visual elements and the concept of Naqashi Khat in Iran and Islamic calligraphy painting in Malaysia. The method that is going to be used is qualitative. The main instrument for this method is visual observing that required the visual documents. Totally, there are fourteen samples of the great artworks of Naqashi Khat, which belongs to the 1950's until recent years. The samples are collected and analyzed based on the Feldman's model of art criticism proposed in 1967. According to model, an artwork could be criticized in four steps; *description*; inventory by recording all significant elements, *analysis*; focus on the formal principles of the elements, *interpretation*; concept of artwork, and *judgment*; deciding the value of an artwork.

VII. ANALYSIS AND RESULTS

The samples are collected carefully to represent a different criterion that is going to be analyzed. The unique artworks by the pioneers of Naqashi Khat in contemporary art of Iran and the Islamic calligraphy painting in Malaysia are as follows. Totally, there are twelve figures that classified as group A and B, the first group shows the artworks done by Persian artists and the second group indicates the works of Malay artists from the 1950's until recent years. The figures have titles based on the name of artist, date and size of work

A. Cataloging Works

Group A:



Figure 2: Faramarz Pilaram, 1969, 60 x 85cm



Figure 3: Mohammad Ehsai, 1973, 96.1 x 96.1 cm



Figure 4: Reza Mafi, 1974,
99.06 x 76.2 cm

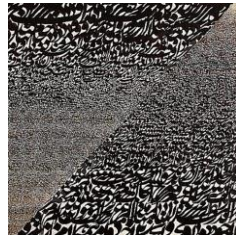


Figure 5: Nasrollah Afjei,
1976, 70 x 70 cm



Figure 12: Syed
Muhammad Naguib Al-
Attas, 1980, 63 x 48 cm



Figure 13: Hassan Abdul
Rahman, 1981, 45 x 55 cm



Figure 6: Charles Hossein
Zenderoudi, 1981, 96.5 x
129.5 cm

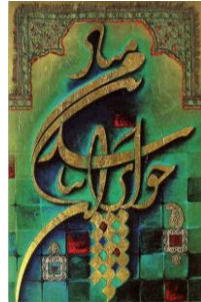


Figure 7: Jalil Rasouli, 1994,
97 x 63.5 cm

The date of artworks reveals that in the 70's decade the art of Naqashi Khat or Islamic calligraphy painting in Iran and Malaysia has been reached the highest point of consideration among artists. In addition, the size and orientation of artworks indicate the Persian artists, mostly utilized their works in the horizontal direction, whereas the Malay artists are tending to the vertical side.

B. Description

According to Edmond Burk Feldman, the recognizable elements and technical qualities could be described in an artwork. So, it is vital for researchers to examine the artworks in terms of three variables that include the style of calligraphy, the used colors and the technique of artworks. The tables below show the analysis of descriptive elements in the artworks of the Persian (group A) and the Malay (group B) artists, in order to distinguish the similarities and differences between them.

Group A:

Table 1: Descriptive Elements

No	Artist	Style	Color	Technique
1	Faramarz Pilaram	Conceptual	Dark red & Orange, Golden	Oil on canvas
2	Mohammad Ehsai	Combination of letters	Yellow, Blue, Red, Green, Purple & Orange	Acrylic on canvas
3	Reza Maafi	Siyah Mashq	Brown & Black	Ink and oil on canvas
4	Nasrollah Afjei	Diversity to unity	Black & White	Black ink on canvas
5	Hossein Zenderoudi	Composition of calligraphy styles	Black & White, Colorful	Acrylic on canvas

Group B:



Figure 8: Syed Ahmad
Jamal, 1958,
74.5 x 120.5 cm



Figure 9: Ahmad Khalid
Yusof, 1971, 83 x 65 cm



Figure 10: Abdul Ghaffar
Ibrahim, 1977, 63 x 53 cm



Figure 11: Raja Azhar Idris,
1979,
37 x 49 cm

6	Jalil Rasouli	Shikaste Nastaliq	Green, Dark red & Blue, Golden	Acrylic and collage on canvas
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Group B:

Table 2: Descriptive Elements

No	Artist	Style	Color	Technique
1	Syed Ahmad Jamal	Conceptual	Dark Blue, Red, Orange & Brown	Oil on hardboard
2	Ahmad Khalid Yusof	Conceptual	Red & Black	Acrylic on canvas
3	Abdul Ghaffar Ibrahim	Conceptual	Black, Yellow, Blue, Red, Green, Purple & Orange	Pastel on paper
4	Raja Azhar Idris	Conceptual	Black & White	Etching on paper
5	Syed Muhammad Naguib Al-Attas	Diwani	Blue & Yellow	Printed poster
6	Hassan Abdul Rahman	Conceptual	Black & White	Ink on paper

The significant elements reveal that the choice of style, color and technique in both groups is owned by the artist. It seems that the Persian artists have been considered the certain principles of calligraphy more than the other group, and the artworks of Malay artists proved their tendency to the certain principles of painting. This means that the main instrument of Naqashi Khat in Iran is calligraphy based on its aesthetic and visual features. But in Malaysia, it is rather based on the certain principles of painting such as color and technique.

C. Analysis

In this stage the researcher endeavors to focus on the formal principles of the artworks that consists the rhythm, movement and balance. Amongst them the rhythm and balance could be observed visually. However, to document the concept of movements, it requires to drawing an outlines based on the forms and directions, and then insert the crucial features into tables.

Group A:

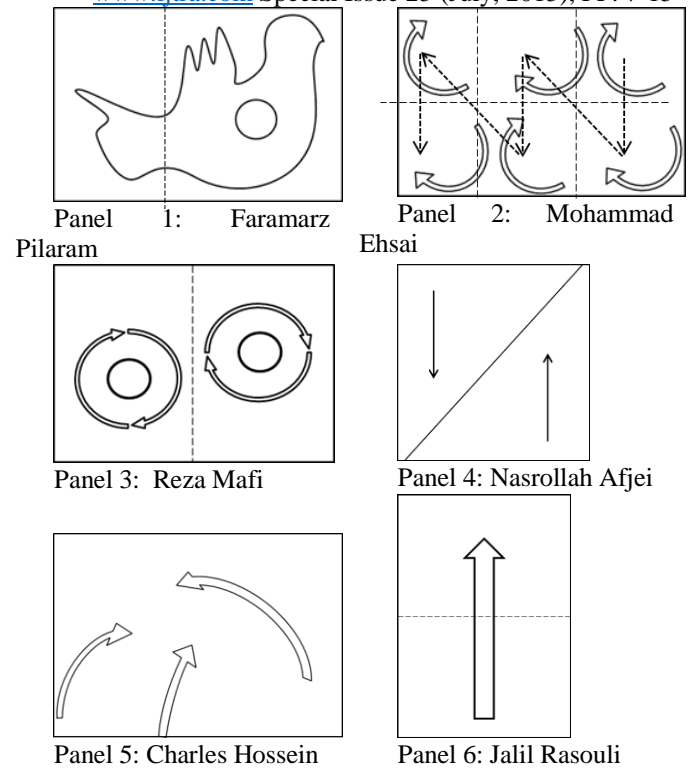
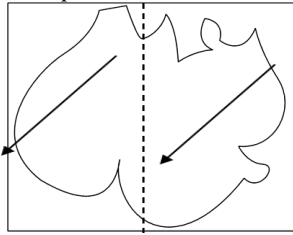


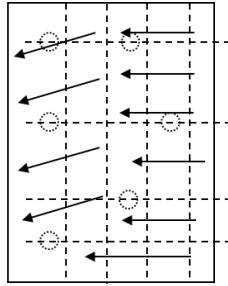
Table 3: Analysis of the formal principles

No	Artist	Rhythm	Movement	Balance
1	Faramarz Pilaram	Repeated symbols	Center of right half	Coherence of the text in the form of a bird
2	Mohammad Ehsai	Repeated letters	Clockwise (Importance of complementary colors)	Symmetric & Color properties
3	Reza Maaafi	Repeated letters	Negative spaces in center of both half & Clockwise	Coherence of the text & Symmetry
4	Nasrollah Afjei	Repeated words and letters	Diagonal, Up to down and reverse	Large, small Fonts Symmetry
5	Hossein Zenderoudi	Repeated words and letters	Diagonal, from the corners to the center	Bold, Regular, Large, Small Fonts
6	Jalil Rasouli	A sentence	Down to upward	Certain principles of calligraphy & painting

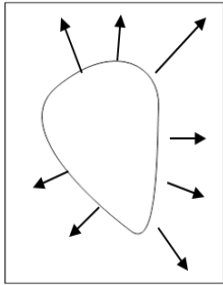
Group B:



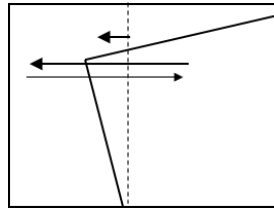
Panel 7: Syed Ahmad Jamal



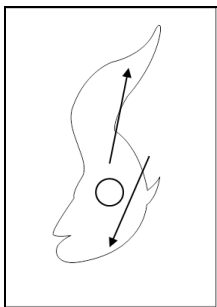
Panel 8: Ahmad Khalid Yusof



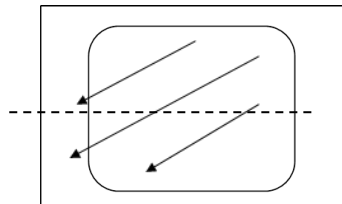
Panel 9: Abdul Ghaffar Ibrahim



Panel 10: Raja Azhar Idris



Panel 11: Muhammad Naguib Attas



Panel 12: Hassan Abdul Rahman

Table 4: Analysis of the formal principles

No	Artist	Rhythm	Movement	Balance
1	Syed Ahmad Jamal	A sentence	Right side, Diagonal up to down & left side, Diagonal up to down	Coherence of the Bold text
2	Ahmad Khalid Yusof	Alphabet	Right to left, slight slant to down & center of junctions	Regular distribution of letters and lines & Symmetry
3	Abdul Ghaffar	Repeated	Center & Split around	Coherence of the Regular

	Ibrahim	words		text & Color properties
4	Raja Azhar Idris	A sentence & Repeated words	Right to left	Contrast
5	Syed Muhammad Naguib Al-Attas	A sentence	Center	Coherence of the text in the form of a fish
6	Hassan Abdul Rahman	A sentence	Center, Down half to Up	Coherence of the bold text & Symmetry

From the tables above, can be seen the visual elements such as color and technique have a close affinity with the formal principles. In both groups the rhythmic repetition of words or letters in the context of visual elements, leads to enhance the beauty of the composition. In addition, it reflects the effort of artists in achieving the remarkable features in their artworks is based on the formal principles of visual art such as movement and balance. For instance, the concept of balance in the works of Faramarz Pilaram and Syed Muhammad Naguib Al-Attas is in common that indicates the coherence of the text in the form of bird and fish respectively. So, the formal principles underlie the basic rules for creating an artwork.

D. Interpretation

Feldman believes the concept and identity of an artwork, could be observed in this step based on previous analysis and description. It is vital to identify the feeling and the thought of the artist through a comparison between the last tables. Accordingly, the used color in the artworks and the analysis of movements have assisted the researcher to interpret the concept of artworks.

Group A:

Table 5: The interpretation of artworks

No	Artist	Concept of colors	Concept of movements
1	Faramarz Pilaram	Dark red: Passion & Love Orange: Comfort & Safety Golden: Success, Wealth, Tradition, Prestige & luxury	Flying
2	Mohammad Ehsai	Yellow: Intelligence & Brightness Blue: Peace Red: Desire & Passion Green: Peace & Happiness Purple: Luxury &	Rotating

		Elegance Orange: Comfort & Safety	
3	Reza Maafi	Brown: Power & Reliability Black: Power	Focusing & Balancing
4	Nasrollah Afjei	White: Purity Black: Power	Creating the perspective
5	Charles Hossein Zenderoudi	White: Purity Black: Power Colorful: Mixture	Creating the volume
6	Jalil Rasouli	Green: Peace & Happiness Dark red: Passion & Love Blue: Peace Golden: Success, Wealth, Tradition	Creating a spiritual atmosphere

Group B:

Table 6: The interpretation of artworks

No	Artist	Concept of colors	Concept of movements
1	Syed Ahmad Jamal	Dark Blue: Authority Red: Desire & Passion Orange: Comfort & Safety Brown: Power & Reliability	Floating
2	Ahmad Khalid Yusof	Red: Desire & Passion Black: Power	Balancing
3	Abdul Ghaffar Ibrahim	Black: Power Yellow: Intelligence & Brightness Blue: Peace Red: Desire & Passion Green: Peace & Happiness Purple: Luxury & Elegance Orange: Comfort & Safety	Concentrating & Radiating
4	Raja Azhar Idris	Black: Power White: Purity	Collapsing
5	Syed Muhammad Naguib Al-Attas	Blue: Peace Yellow: Intelligence & Brightness	Swimming
6	Hassan Abdul	Black: Power	Focusing & Balancing

Rahman	White: Purity
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The comparison shows, Sadeh Tabrizi endeavored to convey the feelings of calmness and power through a collection of letters instead of motifs. The artworks of Abdul Ghani Othman indicates the concept of authority and power as well, while the main similarities between them are the features of stability and purity. On the other hand, there are significant similarities in the works of Faramarz Pilaram and Syed Muhammad Naguib Al-Attas, for instance the limitation of colors and the form of the texts, in which the content in the form of a bird associated the symbol of peace in the Pilaram artwork, also the coherence of the text in the form of a fish on the work of Al-Attas convey the concept of calmness and liveliness. It is important to note the limited use of colors and emphasized on the negative spaces are the most striking features of Reza Maafi, Ahmad Khalid Yusof, Raja Azhar Idris and Hassan Abdul Rahman artworks, which transferred the concepts of gentility, power and statics. In contrast, the widespread use of sharp colors in Charles Hossein Zenderoudi and Abdul Ghaffar Ibrahim artworks has inspired the concepts of flowing and happiness, while the balance between the characters and colors stimulated the concept of volume and light radiation respectively. The artwork of Afjei suggests the thoughts of power, stability and duality. He also succeeds to transfer the concept of perspective through the movements that cannot be seen in the works of Malay artists.

E. Judgment

The strengths and weaknesses of an artwork would be discussed in the final step. Feldman believes the step of judgment usually used by professional audiences. In cases such as art competitions and pricing, the appraiser has no choice but to issue a final vote. Because the lack of knowledge the researcher refuse to judge them. Altogether, it is obvious that the legibility of phrases and the words is not the main problem, but the identity of the artworks is the biggest concern of the Persian and Malay artists.

VIII. CONCLUSION

To sum up, it could be noted the development and evolution of Naqashi Khat and Islamic calligraphy painting indebted to three groups of artists; painters, calligraphers and graphic designers, since they achieve similar aims toward different methods, for instance the concern of the painter is the principle of colors and forms, but a calligrapher pay more attentions to the proportion and the aesthetic of letters. Whereby, it is obvious the visual elements and formal principles are hired as an interdependent objects to create a Naqashi Khat or Islamic calligraphy painting. Significantly, the analysis and results shown the identity of an artwork could be easily conveyed to the audience, since they are adhered the formal principles. There are remarkable differences between the choice of colors, techniques and styles among artists, which refers to the uniqueness of methods.

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