



Organisation of Islamic Cooperation  
RESEARCH CENTRE FOR ISLAMIC HISTORY, ART AND CULTURE



**12<sup>th</sup> International Calligraphy  
Competition**

dedicated to

**MUSTAFA RĀKIM**

(1171-1241 H / 1758-1826 AD)

Istanbul 2021



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### Terms and Conditions

Istanbul, 1442 / 2021

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ن وَالْفِتْرَ وَمَا يَبْطِرُونَ



## THE INTERNATIONAL CALLIGRAPHY COMPETITION

IRCICA holds the international competition on the art of Islamic calligraphy once every three years. The competition was instituted at the recommendation of the international symposium on “Common Principles, Forms and Themes of Islamic Arts” organized by IRCICA in 1983 and its first round was conducted in 1986. Over its successive rounds the competition aroused growing interest among artists and art specialists and gained recognition worldwide as a focal point for Islamic calligraphy.

### PURPOSE OF THE COMPETITION

The purpose of this international competition is to revive and promote the classical Islamic calligraphy. It aims to encourage artists of Islamic calligraphy to produce works within the framework of the traditional spirit and rules of this art and to protect it from trends which emerged outside its classical principles. At the same time, the competition offers a common ground for calligraphers to exchange their knowledge and experiences, and enable the development of a commonly appreciated artistic taste among lovers of this art all over the world.

In order to encourage artists to emulate the examples of the great masters of calligraphy and, at the same time, to commemorate their achievements, the Centre organised the **first** international competition (1986) in the name of Hamid Aytac (1309-1402/1891-1982), the **second** (1989) in the name of Yaqut al-Mustasimi (d. 698/1298), the **third** (1993) in the name of Ibn al-Bawwab (d. 413/1022), the **fourth** (1998) in the name of Sheikh Hamdullah (833-926/1429-1520), the **fifth** (2001) in the name of Sayyid Ibrahim (1341-1414/1897-1994), the **sixth** (2004) in the name of Mir Imad al-Hasani (961-1024/1554-1615), the **seventh** (2007) in the name of the Hashim Muhammad al-Baghdadi (1335-1393/1917-1973), the **eighth** (2010) in the name of Muhammed Badawi al-Dirani (1312-1387/1894-1967), the **ninth** (2013) in the name of Prof. Dr. Ekmeleddin İhsanoğlu (1943-), the **tenth** (2016) in the name of Hafiz Othman (1051-1110/1642-1698) and the **eleventh** (2019) in the name of the Mehmed Shawqi (1245-1304/1829-1887).

The Centre has the pleasure to announce the call for entries for the **Twelfth** International Calligraphy Competition in the name of the calligrapher Mustafa Râkım (1171-1241/1758-1826).

## MUSTAFA RĀKİM EFENDİ<sup>(1)</sup>

(1171-1241 H / 1758-1826 AD)

Mustafa was born in Ünye on the Black Sea coast in (1171/1758). While he was still young, he was brought to Istanbul by his father Mehmed Kaptan (Captain) to his elder brother, İsmail Zühdi (d. 1221/1806), who raised him. Beside his religious education, he was taught the art of calligraphy by his brother and another master calligrapher, Derviş Ali (d. 1200/1786). When he earned his ijaza he was given the pseudonym “Rākım”.

Mustafa Rākım was also a painter. Sultan Selim III (1761-1808), appreciated a painting made by him and invited him to have his portrait made. Granted the title of müderris (professor), he was also assigned with designing coins and writing tughras (monograms). Later Rākım taught thuluth and jaly thuluth calligraphy to Sultan Mahmud II (1785-1839). As was customary among late Ottoman scholarly circles, honorifically he was attributed the title of Kadi (judge) of Izmir. Granted several promotions over time, he was finally, in 1238/1823, appointed Kadiasker (chief judge) of Anatolia with full status. He was stricken with paralysis and died on 15 Sha’ban 1241/25 March 1826. As he had willed, he was buried in a tomb adjacent to the school named after him in the Karagümruk quarter, Istanbul.

Mustafa Rākım introduced major innovations in the jaly thuluth script and monogram composition. It is also him who introduced the concept of composing the signature such as in *كتبه راقم* (written by Rākım). Rākım Efendi also wrote plates and jaly inscriptions in the taliq style which he succeeded due to his excellence in the other styles, but his attempts to devise textual compositions with different letter forms and with inspiration from jaly thuluth did not supersede Yeasarizâde’s (d. 1265/1849) work in this area.

In addition to his various plates and inscriptions, his jaly thuluth works include the calligraphic bands inside the Mausoleum of Nakşidil Sultan in Fatih, Istanbul and the inside and outside inscriptions on its graveyard gates. He also produced the band inscriptions inside Nusretiye Mosque in the Tophane quarter (which he wrote during his last illness) and some inscriptions on gravestones which always draw admiration. All his models of jali script are preserved in boxes in the storage place of the Turkish and Islamic Arts Museum in İstanbul. His beautiful copy in naskh of the book *Hadiqat al-Jawami’* by Hafız Hüseyin Ayvansarayi is preserved in Istanbul University Rare Books Library under no. YK-T 8872.

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(1) M. Uğur Derman, *The Art of Calligraphy in the Islamic Heritage*, Istanbul: IRCICA, 1998, p. 226.

## Yarışma jürisi:

### a. The Jury Members:

- Mahmud Erol Kılıç, *Prof. Dr., IRCICA Director General and chairman of the organising committee*
- Abdulridha Baheya Dawood, *Prof. Dr., Master of calligraphy, Iraq*
- Belaid Hamidi, *Master of calligraphy, Morocco*
- Davut Bektaş, *Master of calligraphy, Turkey*
- Fuat Başar, *Master of calligraphy, Turkey*
- Mehmed Özçay, *Master of calligraphy, Turkey*
- M. Jalil Rasouli, *Master of calligraphy, Iran*
- Mosaad Mostafa M. Khodeir, *Master of calligraphy, Egypt*
- Ubeyde Albanki, *Master of calligraphy, Syria*

### b. Honorary members:

- Ahmed Ziya İbrahim, *Master of calligraphy, Saudi Arabia*
- Hasan Çelebi, *Master of calligraphy, Turkey*
- Mohammed Cherifi, *Dr., Master of calligraphy, Algeria*
- Muhittin Serin, *Prof. Dr., Master of calligraphy, Turkey*
- Mustafa Uğur Derman, *Prof., Expert of calligraphy, Turkey*

### c. Competition Secretariat:

All activities related to the competition will be coordinated by the “International Competition Secretariat” established at the Research Centre for Islamic History, Art and Culture (IRCICA).

**The Competition Secretariat is not bound to respond to any observations, objections or enquiries on the procedure of work or decisions of the Jury before or after the announcement of the results.**

Competition Secretary: Said Kasımoğlu

Assistant Secretary: Nurcan Toprak

## Conditions of the Competition

Below are the regulations and conditions for participation in the 12<sup>th</sup> International Calligraphy Competition in the name of Mustafa Rākım on the basis of which the Jury will evaluate the entries.

### 1. Application Procedures:

- a. Everyone able to submit a work of Classical Islamic Calligraphy can take part individually in this competition with the condition to adhere to the established principles of this art and to comply with the conditions set forth in this booklet.
- b. Each participant is allowed to enter the competition in three styles at most. One work only can be entered in each style. Entries exceeding these limits will not be considered and the sender's participation will be cancelled entirely.
- c. Participants who took part in previous calligraphy competitions and award winners in one of the main styles can participate in this competition.
- d. To participate in the Competition, the attached form at the end of the booklet and [www.ircica.org](http://www.ircica.org) should be filled in and mailed or sent on-line to the Competition Secretariat no later than 31 December 2021. A copy of the signed participation form must be sent together with the work submitted to the competition; entries not accompanied by the copy of the form will be disregarded. **Entries which are not submitted with a copy of the signed participation form will be disregarded.**

### 2. Tools and Materials:

- a. **Ink:** Classical black ink must be used in writing.
- b. **Paper:** The works sent to the competition should be written on light colored and preferably **ahar paper**. For all the styles, the paper size should be **40 x 60 cm**. Works that do not comply with size requirements will be strictly disregarded.

### 3. Styles:

The Competition covers the styles listed below. Compliance with the rules specified for writing the texts in each of the styles mentioned below is a must.

### a. Jaly Thuluth

To be written with a pen of at least 5 mm. nib and complying with any of the classical compositions. The paper can be used either horizontally or vertically.

The text to be written is Surah al-Baqara: 152

﴿ فَادْكُرُونِي أَذْكُرْكُمْ وَاشْكُرُوا لِي وَلَا تَكْفُرُونِ ﴾

### b. Thuluth

To be written with a pen of maximum 2-3 mm. nib, on straight horizontal parallel lines and without composition. The paper can be used either horizontally or vertically.

The text to be written is Surah al-Baqara: 115-119

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

﴿ وَلِلَّهِ الْمَشْرِقُ وَالْمَغْرِبُ ۚ فَأَيْنَمَا تُوَلُّوا فَثَمَّ وَجْهَ اللَّهِ ۚ إِنَّ اللَّهَ وَاسِعٌ عَلِيمٌ \* وَقَالُوا اتَّخَذَ اللَّهُ وَلَدًا ۚ سُبْحٰنَهُ ۚ بَلْ لَّهُ مَا فِي السَّمٰوٰتِ وَالْأَرْضِ ۗ كُلٌّ لَّهُ قٰنِثُونَ \* بَدِيعُ السَّمٰوٰتِ وَالْأَرْضِ ۗ وَإِذَا قَضٰى أَمْرًا فَإِنَّمَا يَقُولُ لَهُ كُنْ فَيَكُونُ \* وَقَالَ الَّذِينَ لَا يَعْلَمُونَ لَوْلَا يُكَلِّمُنَا اللَّهُ أَوْ تَأْتِينَا آيَةٌ كَذٰلِكَ قَالَ الَّذِينَ مِنْ قَبْلِهِمْ مِثْلَ قَوْلِهِمْ ۗ تَشٰبَهَتْ قُلُوبُهُمْ ۗ قَدْ بَيَّنَّا الْآيٰتِ لِقَوْمٍ يُوقِنُونَ \* إِنَّا أَرْسَلْنَاكَ بِالْحَقِّ بَشِيرًا وَنَذِيرًا ۗ وَلَا تُسْأَلُ عَنْ أَصْحَابِ الْجَحِيمِ ﴾

### c. Naskh

To be written with a pen of 1 mm. nib maximum on two pages facing each other on the same paper.

The text to be written is: From the Qasida of Abu Firas al-Hamdani (d. 357/968)<sup>(2)</sup>

أَرَاكَ عَصِيَّ الدَّمْعِ شِيْمَتِكَ الصَّبْرُ      أَمَا لِلهَوَى نَهْيٌ عَلَيْكَ وَلَا أَمْرُ  
نَعَمْ أَنَا مُشْتَاقٌ وَعِنْدِي لَوَعَةٌ      وَلَكِنَّ مِثْلِي لَا يُدَاعُ لَهُ سِرٌّ  
إِذَا اللَّيْلُ أَضْوَانِي بَسَطْتُ يَدَ الْهَوَى      وَأَذَلَّتْ دَمْعًا مِنْ خَلَائِقِهِ الْكِبْرُ  
تَكَادُ تُضِيءُ النَّارَ بَيْنَ جَوَانِحِي      إِذَا هِيَ أَذَكَّتْهَا الصَّبَابَةُ وَالْفِكْرُ

(2) Abu Firas al-Hamdani, *Diwan Abi Firas al-Hamdani*, Dimashq: Wizara al-Thaqafa, 2004, p. 84-88.



مُعَلَّتِي بِالْوَصْلِ وَالْمَوْتُ دُونَهُ  
حَفِظْتُ وَضَيَّعَتِ الْمَوَدَّةَ بَيْنَنَا  
وَمَا هَذِهِ الْأَيَّامُ إِلَّا صَحَائِفٌ  
بِنَفْسِي مِنَ الْغَادِينَ فِي الْحَيِّ غَادَةٌ  
تُرَوِّعُ إِلَى الْوَاشِينَ فِيَّ وَإِنَّ لِي  
بَدَوْتُ وَأَهْلِي حَاضِرُونَ لِأَنْتِي  
وَإِنْ كَانَ مَاقَالَ الْوُشَاءُ وَلَمْ يَكُنْ  
وَفَيْتُ وَفِي بَعْضِ الْوَفَاءِ مَذَلَّةٌ  
نُسَائِلُنِي مَنْ أَنْتَ وَهِيَ عَلِيمَةٌ  
فَقُلْتُ كَمَا شَاءَتْ وَشَاءَ لَهَا الْهَوَى  
فَقُلْتُ لَهَا لَوْ شِئْتَ لَمْ تَتَعَنَّتِي  
فَقَالَتْ لَقَدْ أَرَى بِكَ الدَّهْرُ بَعْدَنَا  
وَلَا كَانَ لِلْأَحْزَانِ عِنْدِي مَسَلَكٌ  
وَتَهْلِكُ بَيْنَ الْهَزَلِ وَالْجَدِّ مُهَجَّةٌ  
فَأَيَقَنْتُ أَنْ لَا عِزَّ بَعْدِي لِعَاشِقٍ  
وَقَلَّبْتُ أَمْرِي لَا أَرَى لِي رَاحَةً  
فَعُدْتُ إِلَى حُكْمِ الزَّمَانِ وَحُكْمِهَا  
وَسَاحِبَةِ الْأَذْيَالِ نَحْوِي لَقَيْتُهَا  
وَهَبْتُ لَهَا مَا حَازَهُ الْجَيْشُ كُلُّهُ  
وَلَا رَاحَ يُطْغِينِي بِأَثْوَابِهِ الْغِنَى  
وَمَا حَاجَتِي فِي الْمَالِ أَبْغِي وَفُورُهُ  
سَيَذْكُرُنِي قَوْمِي إِذَا جَدَّ جِدُّهُمْ  
فَإِنْ عِشْتُ فَالطَّعْنُ الَّذِي يَعْرِفُونَهُ  
وَإِنْ مِتُّ فَالْإِنْسَانُ لَا بُدَّ مَيِّتٌ

إِذَا مِتَّ ظَمَانًا فَلَا نَزَلَ الْقَطْرُ  
وَأَحْسَنَ مِنْ بَعْضِ الْوَفَاءِ لِكَ الْعُدْرُ  
لِأَحْرُفِهَا مِنْ كَفِّ كَاتِبِهَا بَشْرُ  
هُوَ آيَ لَهَا ذَنْبٌ وَبَهَجْتُهَا عُدْرُ  
لَأُذْنًا بِهَا عَنْ كُلِّ وَاشِيَةٍ وَقُرُ  
أَرَى أَنَّ دَارًا لَسْتُ مِنْ أَهْلِهَا قَفْرُ  
فَقَدْ يَهْدِمُ الْإِيمَانَ مَا شَيَّدَ الْكُفْرُ  
لَأَنْسِي فِي الْحَيِّ شِيْمَتُهَا الْغَدْرُ  
وَهَلْ بَقِيَ مِثْلِي عَلَى حَالِهِ نُكْرُ  
قَتِيلِكَ قَالَتْ أَيُّهُمْ فَهْمٌ كَثْرُ  
وَلَمْ تَسْأَلِي عَنِّي وَعِنْدَكَ بِي خُبْرُ  
فَقُلْتُ مَعَاذَ اللَّهِ بَلْ أَنْتِ لَا الدَّهْرُ  
إِلَى الْقَلْبِ لَكِنَّ الْهَوَى لِلْبَلِي جِسْرُ  
إِذَا مَا عَدَاهَا الْبَيْنُ عَذَّبَهَا الْهَجْرُ  
وَأَنَّ يَدِي مِمَّا عَلِقْتُ بِهِ صِغْرُ  
إِذَا الْبَيْنُ أَنْسَانِي أَلْحَ بِي الْهَجْرُ  
لَهَا الذَّنْبُ لَا تُجْزَى بِهِ وَلِي الْعُدْرُ  
فَلَمْ يَلْقَهَا جَانِي اللَّقَاءِ وَلَا وَعْرُ  
وَرُحْتُ وَلَمْ يُكشَفْ لِأَبْيَاتِهَا سِتْرُ  
وَلَا بَاتَ يَثْنِينِي عَنِ الْكَرَمِ الْفَقْرُ  
إِذَا لَمْ أَفِرْ عِرْضِي وَلَا وَفَرَ الْوَفْرُ  
وَفِي اللَّيْلَةِ الظُّلْمَاءِ يُفْتَقَدُ الْبَدْرُ  
وَتِلْكَ الْقَنَا وَالْبَيْضُ وَالضُّمَّرُ الشُّقْرُ  
وَإِنْ طَالَتِ الْأَيَّامُ وَانْفَسَحَ الْعُمْرُ

وَلَوْ سَدَّ غَيْرِي مَسَدَدْتُ اِكْتَفُوا بِهِ  
وَمَا كَانَ يَغْلُو التِّبْرُ لَوْ نَفَقَ الصُّفْرُ  
وَحَنُّ اُنَّاسٍ لَا تَوَسَّطَ عِنْدَنَا  
لَنَا الصَّدْرُ دُونَ الْعَالَمِينَ اَوْ الْقَبْرِ  
تَهُونَ عَلَيْنَا فِي الْمَعَالِي نَفُوسُنَا  
وَمَنْ خَطَبَ الْحَسَنَاءَ لَمْ يُغْلِهَا الْمَهْرُ  
وَأَكْرَمُ مَنْ فَوْقَ التُّرَابِ وَلَا فَخْرُ  
أَعَزُّ بَنِي الدُّنْيَا وَأَعْلَى ذَوِي الْعُلَا

#### d. Muhaqqaq

To be written with a pen of 2-3 mm. nib maximum, on straight horizontal parallel lines and without composition. The paper can be used either horizontally or vertically.

The text to be written is Surah al-Nisa: 132-135

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

﴿وَلِلّٰهِ مَا فِي السَّمٰوٰتِ وَمَا فِي الْاَرْضِ وَكَفَى بِاللّٰهِ وَكِیْلًا \* اِنْ یَشَأْ یُدْهِبْكُمْ اَیُّهَا النَّاسُ وَیَأْتِ بِاٰخَرِیْنَ وَكَانَ اللّٰهُ عَلٰی ذٰلِكَ قَدِیْرًا \* مَنْ كَانَ یُرِیْدُ ثَوَابَ الدُّنْيَا فَعِنْدَ اللّٰهِ ثَوَابُ الدُّنْيَا وَالْاٰخِرَةِ وَكَانَ اللّٰهُ سَمِیْعًا بَصِیْرًا \* یَا اَیُّهَا الَّذِیْنَ ءَامَنُوا كُونُوا قَوّٰمِیْنَ بِالْقِسْطِ شُهَدَآءَ لِلّٰهِ وَلَوْ عَلٰی اَنْفُسِكُمْ اَوْ الْوَالِدِیْنَ وَالْاَقْرَبِیْنَ اِنْ یَكُنْ غَنِیًّا اَوْ فَقِیْرًا فَاللّٰهُ اَوْلٰی بِهَمَا فَلَآ تَتَّبِعُوا الْهَوٰی اَنْ تَعْدِلُوْا وَاِنْ تَلَوُّوْا اَوْ تُعْرَضُوْا فَاِنَّ اللّٰهَ كَانَ بِمَا تَعْمَلُوْنَ خَبِیْرًا﴾

#### e. Thuluth-Naskh

Complying with the classical thuluth-naskh qitah, thuluth section to be written with a pen of 3 mm. nib maximum and naskh section to be written with a pen of 1 mm. maximum. Quranic verse in thuluth style is to be written in three lines and the hadith in naskh style is to be written in two parts interlaid between thuluth lines (as seen in the table on the right).

Quranic verse in <i>thuluth</i>
Hadith in <i>naskh</i>
Quranic verse in <i>thuluth</i>
Hadith in <i>naskh</i>
Quranic verse in <i>thuluth</i>

Text of the *Thuluth*: Surah al-Isra: 23

﴿وَقَضٰی رَبُّكَ اَلَّا تَعْبُدُوْا اِلَّا اِیَّاهُ وَبِالْوَالِدِیْنَ اِحْسَانًا ۗ اِمَّا یَبْلُغَنَّ عِنْدَكَ الْكِبَرَ اَحَدُهُمَا اَوْ كِلَاهُمَا فَلَا تَقُلْ لَهُمَا اَفٌّ وَلَا تَنْهَرُهُمَا وَقُلْ لَهُمَا قَوْلًا كَرِیْمًا﴾

Text of the *Naskh*: Hadith shareef<sup>(3)</sup>

1 - قال رسول الله صلى الله عليه وسلم: (مَنْ فَرَّجَ عَنْ أَخِيهِ كُرْبَةً مِنْ كُرْبِ الدُّنْيَا، فَرَّجَ اللَّهُ عَنْهُ كُرْبَةً مِنْ كُرْبِ يَوْمِ الْقِيَامَةِ، وَمَنْ كَانَ فِي حَاجَةِ أَخِيهِ كَانَ اللَّهُ فِي حَاجَتِهِ، وَمَنْ سَتَرَ عَلَى أَخِيهِ سَتْرَهُ اللَّهُ فِي الدُّنْيَا وَالْآخِرَةِ، وَاللَّهُ فِي عَوْنِ الْعَبْدِ مَا كَانَ الْعَبْدُ فِي عَوْنِ أَخِيهِ).

2 - قال رسول الله صلى الله عليه وسلم: (شَرُّ الْأُمُورِ مُحَدَّثَاتُهَا، وَشَرُّ الْعَمَى عَمَى الْقَلْبِ، وَشَرُّ الْمَعْدِرَةِ حِينَ يَحْضُرُ الْمَوْتُ، وَشَرُّ التَّدَامَةِ يَوْمَ الْقِيَامَةِ، وَشَرُّ الْمَاكِلِ أَكُلُ مَالِ الْيَتِيمِ وَشَرُّ الْمَكَايِبِ كَسْبُ الرِّبَا).

## f. Jaly Taliq

To be written with a pen of not less than 5 mm.-wide nib. Participants are free to choose either from Mir Imad (d. 1024/1615) or Yesarizade schools and the committee will evaluate accordingly.

The 1<sup>st</sup> text to be written is: Mehmed Akif Ersoy (1873-1936), from the Turkish National Anthem<sup>(4)</sup>

بو اذانلر كه شهادتلى دينك تملى  
ابدى يورديمك اوستنده بنم ايكله ملي

The 2<sup>nd</sup> text to be written is: From Sadi-i Shirazi (ö. 691/1292)<sup>(5)</sup>

بنى آدم اعضای يكديگرند  
كه در آفرينش زيک گوهرند

## g. Taliq

To be written on oblique or horizontal lines on the same paper with a pen of 2-3 mm. nib.

(3) Qudai, *Hadis kıvılcımları: Şihabü'l-ahbar tercümesi*, prepared by Ali Yardım, 2<sup>nd</sup> ed., Istanbul: Damla Yayınevi, 2007, p. 114, 245.

(4) *Jarida al-rasmiya*, v. 1, no: 7 (21 March 1921), p. 1.

(5) Sadi-i Shirazi, *The Persian-English Gulistan or Rose garden of Sadi*, translated by Edward Rehatsek, Tehran: Shargh's Press, 1967, story 10, p. 87.



The text to be written is Hadith shareef.<sup>(7)</sup>

قال رسول الله صلى الله عليه وسلم: « إَحْفَظِ اللهُ بِحَفْظِكَ، إَحْفَظِ اللهُ تَجَدُّهُ أَمَامَكَ تَعْرِفُ إِلَيْهِ فِي الرَّخَاءِ يَعْرِفُكَ فِي الشَّدَّةِ. وَاعْلَمْ أَنَّ مَا أَصَابَكَ لَمْ يَكُنْ لِيُخْطِئَكَ، وَمَا أَخْطَأَكَ لَمْ يَكُنْ لِيُصِيبَكَ. وَاعْلَمْ أَنَّ الْخَلَائِقَ لَوْ اجْتَمَعُوا عَلَى أَنْ يَعْطُوكَ شَيْئًا لَمْ يَرِدِ اللهُ أَنْ يَعْطِيكَ لَمْ يَقْدِرُوا عَلَيْهِ، أَوْ يَصْرِفُوا عَنْكَ شَيْئًا أَرَادَ اللهُ أَنْ يَصِيبَكَ بِهِ لَمْ يَقْدِرُوا عَلَى ذَلِكَ، وَإِذَا سَأَلْتَ فَاسْأَلِ اللهُ، وَإِذَا اسْتَعْنَتْ فَاسْتَعِينِ بِاللَّهِ، وَاعْلَمْ أَنَّ التَّصْرَمَ مَعَ الصَّبْرِ، وَإِنَّ الْفَرْجَ مَعَ الْكُرْبِ، وَإِنَّ مَعَ الْعُسْرِ يُسْرًا، وَاعْلَمْ أَنَّ الْقَلَمَ جَرَى بِمَا هُوَ كَاتِبٌ »

## j. Kufi

To be written with a reed pen of maximum 4-5 mm. nib.

The text to be written is Surah al-Taghabun: 1-3

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

﴿ یُسَبِّحُ لِلّٰهِ مَا فِی السَّمٰوٰتِ وَمَا فِی الْاَرْضِ لَهُ الْمُلْكُ وَلَهُ الْحَمْدُ وَهُوَ عَلٰی كُلِّ شَیْءٍ قَدِیْرٌ \* هُوَ الَّذِیْ خَلَقَكُمْ فَمِنْكُمْ کٰفِرٌ وَمِنْكُمْ مُّؤْمِنٌ وَاللّٰهُ بِمَا تَعْمَلُوْنَ بَصِیْرٌ \* خَلَقَ السَّمٰوٰتِ وَالْاَرْضَ بِالْحَقِّ وَصَوَّرَكُمْ فَاَحْسَنَ صُوْرَكُمْ وَاِلَيْهِ الْمَصِیْرُ ﴾

## 4. Evaluation Criteria:

The works will be evaluated on the basis of the rules of the classical art of calligraphy. Entries that contain errors in the composition and order of the text which change the meaning will not be evaluated. Consulting the Holy Quran to verify the orthography of verses is recommended. Likewise, entries which do not follow the regulations mentioned in this booklet and/or contain orthographic errors will be disqualified, whatever their artistic value may be.

## 5. Competition calendar:

a. Announcement of the competition	June 2021
b. Deadline for registration	31 December 2021
c. Deadline for submitting the entries	20 March 2022
d. Announcement of the competition results	May 2022

(7) Qudai, *Hadis kıvılcımları: Şihabü'l-ahbar tercümesi*, prepared by Ali Yardım, 2<sup>nd</sup> ed., Istanbul: Damla Yayınevi, 2007, p.158.



## 6. Submission of the Entries:

- a. The text shall not carry any name, mark or impression which may indicate the identity of the participant.
- b. Works should be sent without ornamentation or gilding. Care should be taken to use proper packaging to make sure that the entries reach the Secretariat in flat form, without being bent, crushed or folded. They can be packaged flat or placed inside a cylinder.
- c. **Entries will be posted by registered mail or handed to the Competition Secretariat no later than 20 March 2022.**
- d. IRCICA is not liable, in any respect, for delays, damages or losses which may occur in the post.
- e. **Contact information:**

Said KASIMOĞLU

Research Centre for Islamic History, Art and Culture (IRCICA)

Alemdar Cad., Bâbiâli girişi, no: 15, Cağaloğlu, Fatih-Istanbul / Türkiye

Phone: +90 212 402 00 00 (401) calligraphy@ircica.org www.ircica.org

## 7. Awards:

- a. Awards totaling US\$ 186,000.- are allocated for the 12<sup>th</sup> International Calligraphy Competition in the name of Mustafa Râkım, to be distributed as follows:

Style	I <sup>st</sup> Award	2 <sup>nd</sup> Award	3 <sup>rd</sup> Award	Total
a. Jaly Thuluth	10.000	7.000	3.500	20.500
b. Thuluth	10.000	7.000	3.500	20.500
c. Naskh	10.000	7.000	3.500	20.500
d. Muhaqqaq	8.000	5.000	3.000	16.000
e. Thuluth-Naskh	8.000	5.000	3.000	16.000
f. Jaly Taliq	7.000	4.000	2.500	13.500
g. Taliq	7.000	4.000	2.500	13.500
h. Jaly Diwani	7.000	4.000	2.500	13.500
i. Diwani	6.000	3.000	2.000	11.000
j. Kufi	6.000	3.000	2.000	11.000
<b>Toplam</b>	<b>79.000</b>	<b>49.000</b>	<b>28.000</b>	<b>156.000</b>

- b. To encourage the participants, in addition to the awards mentioned above, thirty (30) participants will receive mentions of US\$ 1.000 each.

- c. The Jury may judge that none of the works submitted in one or more of the styles is worthy of prize or mention. The decision of the Jury in such a case is final as in all other cases and no objection can be made to this judgment.
- d. The date and procedure of distribution of the awards will be announced later. The Centre will organise an award-distribution ceremony at its headquarters and invite the first three award-winners to attend taking this opportunity to organise an exhibition of their works.
- e. Certificates of appreciation will be presented to award-winning participants as in the previous competitions

## **8. Copyright:**

- a. Participants in the competition are considered as having accepted the rules and conditions specified in this booklet.
- b. Prize winning and mention entries will become properties (the right for publishing, exhibiting and digital reproduction, etc.) of IRCICA.
- c. The entries which are not awarded will be returned to the artist, if picked up in person (in person or by proxy). Any entries not collected on the expiration of sixty (60) days from the last exhibition day will be a permanent feature of IRCICA. Competitors cannot stake a claim on the entries.





Research Centre for Islamic History, Art and Culture

**12<sup>th</sup> International Calligraphy Competition  
in the Name of Mustafa Râkım**

**Participation Form**

**Name, Surname:**.....

**Place & Year of Birth:** .....

**Education:** .....

**Profession:** .....

**Nationality:** .....

Photograph

**Name of the Ijazah granting calligrapher (if there is):**.....

**Branches of styles you wish to participate in:**

- |                  |                          |                |                          |
|------------------|--------------------------|----------------|--------------------------|
| a. Jaly Thuluth  | <input type="checkbox"/> | f. Jaly Taliq  | <input type="checkbox"/> |
| b. Thuluth       | <input type="checkbox"/> | g. Taliq       | <input type="checkbox"/> |
| c. Naskh         | <input type="checkbox"/> | h. Jaly Diwani | <input type="checkbox"/> |
| d. Muhaqqaq      | <input type="checkbox"/> | i. Diwani      | <input type="checkbox"/> |
| e. Thuluth-Naskh | <input type="checkbox"/> | j. Kufi        | <input type="checkbox"/> |

Signature used on your work

**Permanent Address:** .....

.....  
.....

**Phone:** .....

**e-mail:** .....

**Declaration and Undertaking:**

I hereby acknowledge that I have read and accepted the terms and conditions stated in this specification.

**Participant's signature**

**Research Centre for Islamic History, Art and Culture (IRCICA)  
wishes all the participants success and thanks for their interest.**

**Istanbul, 2021**





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَاللَّهُ أَكْبَرُ

سُبْحَانَ اللَّهِ

كتبه مصطفى الرزق في سنة ١٢٨٥ للهـ في دار الخط العربي