



Organisation of Islamic Cooperation
Research Centre for Islamic History, Art and Culture



11th International Calligraphy Competition

in the name of

MEHMED SHAWQI EFENDI

(1245-1304 H/1829-1887 AD)

Terms and Conditions

Istanbul, 1439 H/2018 AD

THE INTERNATIONAL CALLIGRAPHY COMPETITION

The idea of IRCICA's International Calligraphy Competition is based on the "Istanbul Declaration on Islamic Arts" issued by the International Symposium on "Common Principles, Forms and Themes of Islamic Arts" which was organised by IRCICA in April 1983. The masters and lovers of calligraphy attending the symposium highlighted the various aspects of this art and emphasized the role played by calligraphy at the intersection of different branches of Islamic arts. They also underlined the necessity and usefulness of organising a calligraphy competition.

PURPOSE OF THE COMPETITION

The purpose of this international competition is to revive and encourage the development of classical Islamic calligraphy. Thus, it aims to encourage artists of Islamic calligraphy to produce works within the framework of the traditional spirit and rules and to protect it from trends which emerged outside the classical principles. This attempt will provide 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 the spirit 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 al-Amidi (1309-1402/1891-1982), the **second** (1989) in the name of Yaqut al-Mustasimi (d.698/1298), the **third** (1992) in the name of Ibn al-Bawwab (d.413/1022), the **fourth** (1997) in the name of Sheikh Hamdullah (833-926/1429-1520), the **fifth** (2000) in the name of Sayyid Ibrahim (1341-1414/1897-1994), the **sixth** (2003) in the name of Mir Imad al-Hasani (961-1024/1554-1615), the **seventh** (2006) 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 Ekmeleddin İhsanoğlu (1943-..) and **tenth** (2016) in the name of Hafiz Othman (1051-1110/1642-1698).

The Centre has the pleasure to announce the call for entries for the **Eleventh** International Calligraphy Competition in the name of the calligrapher Mehmed Shawqi (1245-1304/1829-1887).

Mehmed Shawqi Efendi⁽¹⁾

(1245-1304 H/1829-1887AD)

Mehmed Shawqi Efendi was born in the Seyyidler village of Kastamonu in 1245/1829 and moved to Istanbul while still a boy. In addition to his formal education, he took lessons from his uncle, Mehmed Hulūsi Efendi (d. 1291/1874), in *thuluth*, *naskh*, and *riq'a*, obtaining his *ijazah* in 1257/1841. Hulūsi Efendi was a gifted calligraphy teacher with a number of pupils in addition to his nephew, and although his own calligraphic works were rather mediocre, he was sincerely devoted to the art. Seeing how talented Shawqi was, he said, "This is as far as I can go with you in this art; from now on, I have to take you to Kādīasker Mustafa İzzet Efendi, and you must stick to his lessons until you've made real progress in the art." In this, Hulūsi revealed his modesty and noble nature, acknowledging the mastery of others. But Shawqi said to him, "I will seek no other teacher but you." whereupon Hulūsi wished his pupil well and prayed he would meet with success. Because of that prayer, there emerged a new style of calligraphy, later called Shawqi's style. Had Shawqi Efendi listened to his uncle's advice and attached himself to Kādīasker Mustafa Efendi, his name would simply have been added to the list of master calligraphers belonging to the "Kādīasker School". Instead, strengthened by his uncle's prayer and inspired by the works of the great calligraphers like Hāfız Osman, İsmā'il Zūhdī, and Mustafa Rākım, Shawqi was able to develop a style of his own. He is reported to have said, "They taught me calligraphy in the world of dreams." He calligraphed copies of the Holy Qur'ān, *dalā'il al-khayrāt*, a number of *evrād* (recitations), *qitahs* (stanzas), *muraqqas* (albums), and *hilyas*. He also created beautiful *levhas* (panels) in *jaly thuluth*, but his *jaly* works are not up to the level of those by Sāmi Efendi.

Shawqi Efendi's works earned him a well-deserved popularity, for they are free of defects and reflect a particular character. In fact, his works are so carefully executed that they border on the artificial, but they are always attractive. His close friend Sāmi Efendi was not far from the truth when he said of Shawqi Efendi, "He couldn't write a letter poorly even if he tried to."

Shawqi Efendi put the same amount of care into all his writings, regardless of the status of those who commissioned them. He did the same thing with the practice sheets he prepared for his pupils. He worked as a *riq'a* teacher in military school in the Bāyezīd Quarter in Istanbul, known as *Menşe-i Küttāb-i Askeri*, which trained military writers, as well as in other military schools. At the same time, he taught calligraphy to the sons of Sultan Abdülhamīd II for two and a half years. Sultan Mehmed Reşad too was Shawqi Efendi's pupil when he was a crown prince. Shawqi Efendi's principal job, however, was in the Harbiye Nezāreti Mektübī Kalemi (Secretariat of the Ministry of Defence).

Shawqi Efendi died on 13 Sha'bān 1304/7 May 1887 and was buried near his uncle's grave in Merkez Efendi Cemetery, Istanbul. Among the best known of his many pupils were Hacı Ārif Efendi, Fehmi Efendi, Pazarcıklı Mehmed Hulūsi Efendi, and Ziyāeddin Efendi.

Shawqi Efendi was a man of virtue and integrity. His account books, in which he recorded his expenditures and which were discovered after his death, show that he lived on the salary he earned

⁽¹⁾ M. U. Derman "Calligrapher Mehmed Shawqi", *The thuluth-naskh mashq by Mehmed Shawqi Efendi*, Istanbul: IRCICA, 2010, p. 22.

from his job at the secretariat. His earnings from calligraphy – for which he asked nothing and accepted whatever was offered – were sent to the needy in his village of Kastamonu.

The Jury

a. The Jury Members:

- Halit Eren, Dr., *Director General of IRCICA and Chairman of the Organising Committee*
- Abdulridha Baheya Dawood, Dr., *Iraq*
- Belaid Hamidi, *Morocco*
- Davut Bektaş, *Turkey*
- Fuat Başar, *Turkey*
- M. Jalil Rasuli, *Iran*
- Mehmed Özçay, *Turkey*
- Mosaad Mostafa Khodeir, *Egypt*
- Ubeyde Albanki, *Syria*

b. Advisory Board:

- Ahmed Ziya İbrahim, *Saudi Arabia*
- Hasan Çelebi, *Turkey*
- Hüsrev Subaşı, Prof., *Turkey*
- M. Uğur Derman, Prof., *Turkey*
- Mohammed Cherifi, Dr., *Algeria*

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 Coordinator: Said Kasımoğlu

Assistant Coordinator: Nurcan Toprak

Conditions of the Competition

Below are the regulations and conditions for participation in the 11th International Calligraphy Competition in the name of Mehmed Shawqi on the basis of which the Jury will evaluate the entries.

1. Application Procedures:

- a. Everyone who can submit a work of Classical Islamic Calligraphy can take part individually in this competition with the condition to adhere to rules followed in this art and to comply with the conditions set forth in this booklet.
- b. Every 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 who won or shared the first prize 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 should be filled in and posted, faxed or sent on-line to the Competition Secretariat no later than 31 December 2018. **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**. 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 Ibrahim: 52

﴿ هَذَا بَلَّغٌ لِلنَّاسِ وَلِيُنذِرُوا بِهِ وَلِيَعْلَمُوا أَنَّمَا هُوَ إِلَهُ وَحْدٌ وَلِيَذَّكَّرَ أُولُو الْأَلْبَابِ ﴾

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-Alaq.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ * خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ * اقْرَأْ وَرَبُّكَ الْأَكْرَمُ * الَّذِي عَلَّمَ بِالْقَلَمِ *
عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ * كَلَّا إِنَّ الْإِنْسَانَ لَيَطْغَى * أَنْ رَآهُ اسْتَغْنَى * إِنَّ إِلَىٰ رَبِّكَ الرُّجْعَى * أَرَأَيْتَ
الَّذِي يَنْهَى * عَبْدًا إِذَا صَلَّى * أَرَأَيْتَ إِنْ كَانَ عَلَى الْهُدَى * أَوْ أَمَرَ بِالتَّقْوَى * أَرَأَيْتَ إِنْ كَذَّبَ وَتَوَلَّى
* أَلَمْ يَعْلَمْ بِأَنَّ اللَّهَ يَرَى * كَلَّا لَئِنْ لَمْ يَنْتَهِ لَنَسْفَعًا بِالنَّاصِيَةِ * نَاصِيَةٍ كَذِبَةٍ خَاطِئَةٍ * فليدع ناديه *
* سَدِّعُ الزَّبَانِيَةَ * كَلَّا لَا تُطِعْهُ وَاسْجُدْ وَاقْتَرِبْ .

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: (2)

قَدْ قُلْتِ حَقًّا وَلَكِنْ لَيْسَ يَسْمَعُهُ	لَا تَعْدِلِيهِ فَإِنَّ الْعَدَلَ يُوَلِّعُهُ
مِنْ حَيْثُ قَدَّرْتِ أَنَّ التُّصْحَحَ يَنْفَعُهُ	جَاوَزْتِ فِي نُصْحِهِ حَدًّا أَضْرَبَ بِهِ
مِنْ عَدْلِهِ فَهُوَ مُضْنَى الْقَلْبِ مُوجِعُهُ	فَاسْتَعْمِلِي الرَّفْقَ فِي تَأْنِيْبِهِ بَدَلًا
فَضِيْقَتْ بِخُطُوبِ الدَّهْرِ أَضْلَعُهُ	قَدْ كَانَ مُضْطَلِعًا بِالْحُطْبِ يَحْمِلُهُ
مِنَ التَّوَى كُلِّ يَوْمٍ مَا يُرَوِّعُهُ	يَكْفِيهِ مِنْ لَوْعَةِ التَّشْتِيْتِ أَنَّ لَهُ
رَأْيِي إِلَى سَفَرٍ بِالْعَزْمِ يَزْمَعُهُ	مَا آبَ مِنْ سَفَرٍ إِلَّا وَأَرْعَجَهُ
مُوَكَّلٍ بِفَضَاءِ اللَّهِ يَدْرَعُهُ	كَأَنَّمَا هُوَ فِي حِلٍّ وَمُرْتَحِلٍ
وَلَوْ إِلَى السِّنْدِ أَضْحَى وَهُوَ يُزْمَعُهُ	إِذَا الزَّمَانُ أَرَاهُ فِي الرَّحِيلِ غِنَى
رِزْقًا وَلَا دَعَاةَ الْإِنْسَانِ تَقْطَعُهُ	وَمَا مُجَاهِدَةُ الْإِنْسَانِ تُوَصِّلُهُ
لَمْ يَخْلُقِ اللَّهُ مِنْ خَلْقٍ يُضَيِّعُهُ	قَدْ وَرَعَ اللَّهُ بَيْنَ الْخَلْقِ رِزْقَهُمْ

(2) From the poem Ibn of Zoraiq al-Bagdadi (ö. 420/1029).

لَكِنَّهُمْ كَلَّفُوا حِرْصاً فَلَسْتُ تَرَى
وَالْحِرْصُ فِي الرِّزْقِ وَالْأَرْزَاقِ قَدْ قُسِمَتْ
وَالدَّهْرُ يُعْطِي الْفَتَى مِنْ حَيْثُ يَمْنَعُهُ
أَسْتَوْدِعُ اللَّهَ فِي بَعْدَادِ لِي قَمِراً
وَدَعْتُهُ وَبُودِي لَوْ يُوَدِّعُنِي
وَكَمْ تَشَقَّقَ بِي أَنْ لَا أُفَارِقَهُ
وَكَمْ تَشَبَّثَ بِي يَوْمَ الرَّحِيلِ ضَحَى
لَا أَكْذِبُ اللَّهَ ثَوْبَ الصَّبْرِ مُنْخَرِقُ
إِنِّي أَوْسَعُ عُذْرِي فِي جِنَايَتِهِ
رُزِقْتُ مُلْكَاً فَلَمْ أَحْسِنِ سِيَاسَتَهُ
وَمَنْ عَدَا لَا بِسَاءِ ثَوْبِ النَّعِيمِ بِلَا
إِعْتَضْتُ مِنْ وَجْهِ خَلِيٍّ بَعْدَ فُرْقَتِهِ
كَمْ قَائِلٍ لِي دُفْتُ الْبَيْنَ قُلْتُ لَهُ
أَلَا أَقَمْتَ فَكَانَ الرُّشْدُ أَجْمَعُهُ
مَا كُنْتُ أَحْسَبُ أَنَّ الدَّهْرَ يَفْجَعُنِي
حَتَّى جَرَى الْبَيْنُ فِيمَا بَيْنَنَا بِيَدِ
عِلْماً بِأَنَّ اضْطِبَارِي مُعْقِبُ فَرْجاً
عَسَى اللَّيَالِي الَّتِي أَضْنَتْ بِفُرْقَتِنَا
وَإِنْ تُغْلُ أَحْداً مِنَّا مَنِيَّتُهُ
وَإِنْ يَدُمُ أَبَداً هَذَا الْفِرَاقُ لَنَا

مُسْتَرْزَقاً وَسِوَى الْعَايَاتِ تُنْفَعُهُ
بَغْيِي أَلَا إِنَّ بَغْيِي الْمَرْءَ يَصْرَعُهُ
إِرْثاً وَيَمْنَعُهُ مِنْ حَيْثُ يُظْمِعُهُ
بِالْكَرْخِ مِنْ فَلَكَ الْأَزْرَارَ مَظْلَعُهُ
صَفْوَةَ الْحَيَاةِ وَأَنِّي لَا أُوَدِّعُهُ
وَلِلضَّرُورَاتِ حَالٌ لَا تُشَفِّعُهُ
وَأَدْمَعِي مُسْتَهْلَاتٌ وَأَدْمَعُهُ
عَنِّي بِفُرْقَتِهِ لَكِنْ أَرْقَعُهُ
بِالْبَيْنِ عَنْهُ وَجُرْمِي لَا يُوسِّعُهُ
وَكُلُّ مَنْ لَا يَسُوسُ الْمُلْكََ يَخْلَعُهُ
شُكْرٍ عَلَيْهِ فَإِنَّ اللَّهَ يَنْزَعُهُ
كَأَسَاً أَجْرَعُ مِنْهَا مَا أَجْرَعُهُ
الدَّنْبُ وَاللَّهُ دَنِّي لَسْتُ أَدْفَعُهُ
لَوْ أَنَّنِي يَوْمَ بَانَ الرُّشْدُ اتَّبَعُهُ
بِهِ وَلَا أَنْ بِي الْأَيَّامَ تَفْجَعُهُ
عَسْرَاءَ تَمْنَعُنِي حَظِّي وَتَمْنَعُهُ
فَأَضِيقُ الْأَمْرَ إِنْ فَكَّرْتُ أَوْسَعُهُ
جِسْمِي سَتَجْمَعُنِي يَوْماً وَتَجْمَعُهُ
لَا بُدَّ فِي عَدِهِ الثَّانِي سَيَتَّبَعُهُ
فَمَا الَّذِي بِقِضَاءِ اللَّهِ نَصْنَعُهُ

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-Shams

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَالشَّمْسِ وَضُحَاهَا * وَالْقَمَرِ إِذَا تَلَّهَا * وَالنَّهَارِ إِذَا جَلَّهَا * وَاللَّيْلِ إِذَا يَغْشَاهَا * وَالسَّمَاءِ وَمَا
بَنَلَهَا * وَالْأَرْضِ وَمَا طَحَاهَا * وَنَفْسٍ وَمَا سَوَّاهَا * فَأَلْهَمَهَا فُجُورَهَا وَتَقْوَاهَا * قَدْ أَفْلَحَ مَنْ رَزَقَهَا *
وَقَدْ خَابَ مَنْ دَسَّاهَا * كَذَّبَتْ ثَمُودُ بِطَغْوَاهَا * إِذِ انبَعَثَ أَشْقَاهَا * فَقَالَ لَهُمْ رَسُولُ اللَّهِ نَاقَةَ اللَّهِ
وَسُقْيَاهَا * فَكَذَّبُوهُ فَعَقَرُوهَا فَدمدمَ عَلَيْهِمْ رَبُّهُم بِذَنبِهِمْ فَسَوَّاهَا * وَلَا يَخَافُ عُقْبَاهَا.

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-Ma'idah: 119

﴿قَالَ اللَّهُ هَذَا يَوْمٌ يَنْفَعُ الصَّادِقِينَ صِدْقُهُمْ لَهُمْ جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا

الأنهارُ خَالِدِينَ فِيهَا أَبَدًا رَضِيَ اللَّهُ عَنْهُمْ وَرَضُوا عَنْهُ ذَلِكَ الْفَوْزُ الْعَظِيمُ﴾

Text of the *Naskh*: Hadith Shareef.⁽³⁾

عن ابن مسعود رضي الله عنه عن النبي صلى الله عليه وسلم قال: إن الصدق يهدي إلى البر، وإن البر يهدي إلى الجنة، وإن الرجل ليصدق حتى يكتب عند الله صديقًا، وإن الكذب يهدي إلى الفجور، وإن الفجور يهدي إلى النار، وإن الرجل ليكذب حتى يكتب عند الله كذابًا. وعن أبي

⁽³⁾ *Riyad-us-saliheen*, Beirut: al-Maktab al-Islami, 1992, p. 70, 72, hadith: 55, 60.

خالد حكيم بن حزام رضي الله عنه قال: قال رسول الله صلى الله عليه وسلم: البيعان بالخيار ما لم يتفرقا، فإن صدقا وبينا بورك لهما في بيعهما، وإن كتما وكذبا محقت بركة بيعهما.

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 or Yesarizade schools and the committee will evaluate accordingly. The text to be written is Surah al-Hashr: 24

﴿هُوَ اللَّهُ الْخَالِقُ الْبَارِئُ الْمُصَوِّرُ لَهُ الْأَسْمَاءُ الْحُسْنَى يُسَبِّحُ لَهُ مَا فِي السَّمَوَاتِ وَالْأَرْضِ وَهُوَ الْعَزِيزُ الْحَكِيمُ﴾

g. Ta'liq (Nastaliq)

To be written on oblique or horizontal lines on the same paper with a pen of 2-3 mm. nib. The text to be written is from Hafiz Shirazi⁽⁴⁾

ستاره ای بدرخشید و ماه مجلس شد
دل رمیده ما را انیس و مونس شد
نگار من که بمکتب نرفت و خط نوشت
بغمزه مسئله آموز صد مدرس شد

h. Jaly Diwani

To be written with a pen of 3-4 mm. nib. The participants should take care not to repeat the following widespread mistakes in this style. The works that contain these mistakes will be disqualified.

- 1- The adjoined letter “dal” (د) cannot be written as ba and nun (ب ن). It should be written as (د)
- 2- The vowel marks (.....) can be used only where necessary; they should not be used repeatedly for the sake of decoration.

The text to be written is Hadith Sharif.⁽⁵⁾

اللَّهُمَّ إِنِّي أَسْأَلُكَ حُبَّكَ، وَحُبَّ مَنْ يُحِبُّكَ، وَالْعَمَلَ الَّذِي يُبَلِّغُنِي حُبَّكَ، اللَّهُمَّ اجْعَلْ حُبَّكَ أَحَبَّ

⁽⁴⁾ Hafiz Shirazi, *Diwan*, Tehran: Kitabhaneh Milli, 3rd ed., 1976, p. 243, ghazel: 177.

⁽⁵⁾ *Riyad-us-saliheen*, Beirut: al-Maktab al-Islami, 1992, p. 508, hadith: 1498.

إِلَىٰ مِنْ نَفْسِي وَأَهْلِي، وَمِنْ الْمَاءِ الْبَارِدِ.

i. Diwani

To be written in horizontal lines parallel to each other, with a pen of 2 mm. nib maximum. The text to be written is Hadith Sharif.⁽⁶⁾

عَنْ أَبِي الْعَبَّاسِ عَبْدِ اللَّهِ بْنِ عَبَّاسِ بْنِ عَبْدِ الْمُطَّلِبِ رَضِيَ اللَّهُ عَنْهُمَا عَنْ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فِيمَا يَرُوي عَنْ رَبِّهِ تَبَارَكَ وَتَعَالَى قَالَ، قَالَ إِنَّ اللَّهَ كَتَبَ الْحَسَنَاتِ وَالسَّيِّئَاتِ ثُمَّ بَيَّنَ ذَلِكَ فَمَنْ هَمَّ بِحَسَنَةٍ فَلَمْ يَعْمَلْهَا كَتَبَهَا اللَّهُ تَبَارَكَ وَتَعَالَى عِنْدَهُ حَسَنَةً كَامِلَةً وَإِنْ هَمَّ بِهَا فَعَمَلَهَا كَتَبَهَا اللَّهُ عِنْدَهُ عَشْرَ حَسَنَاتٍ إِلَى سَبْعِمِائَةٍ ضَعْفٍ إِلَى أَضْعَافٍ كَثِيرَةٍ وَإِنْ هَمَّ بِسَيِّئَةٍ فَلَمْ يَعْمَلْهَا كَتَبَهَا اللَّهُ لَهُ عِنْدَهُ حَسَنَةً كَامِلَةً وَإِنْ هَمَّ بِهَا فَعَمَلَهَا كَتَبَهَا اللَّهُ سَيِّئَةً وَاحِدَةً.

j. Kufi

To be written with a reed pen of maximum 4-5 mm. nib. The text to be written is Surah al-Falaq and Surah al-Nas.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ * مِنْ شَرِّ مَا خَلَقَ * وَمِنْ شَرِّ غَاسِقٍ إِذَا وَقَبَ * وَمِنْ شَرِّ النَّفَّاثَاتِ فِي الْعُقَدِ *
وَمِنْ شَرِّ حَاسِدٍ إِذَا حَسَدَ.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قُلْ أَعُوذُ بِرَبِّ النَّاسِ * مَلِكِ النَّاسِ * إِلَهِ النَّاسِ * مِنْ شَرِّ الْوَسْوَاسِ الْخَنَّاسِ * الَّذِي يُوَسْوِسُ فِي
صُدُورِ النَّاسِ * مِنَ الْجِنَّةِ وَالنَّاسِ.

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. **Likewise, entries which do not follow the regulations**

⁽⁶⁾ Riyad-us-saliheen, Beirut: al-Maktab al-Islami, 1992, p. 45, hadith: 12.

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	May 2018
b. Deadline for Registration	31 December 2018
c. Deadline for Submitting the Entries	28 February 2019
e. Announcement of the Competition Results	April 2019

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 28 February 2019.
- d. IRCICA is not liable, in any respect, for delays, damages or losses which may occur in the post.
- e. All correspondence concerning the Competition should be addressed to:

International Calligraphy Competition Secretariat

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

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

Phone: +90 212 402 00 00 Fax: +90 212 258 43 65

e-mail: calligraphy@ircica.org www.ircica.org

7. Awards:

- a. Awards totaling **US\$ 156,000.-** are allocated for the 11th International Calligraphy Competition in the name of Mehmed Shawqi, to be distributed as follows:

Style	I st Award	2 nd Award	3 rd 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
Total	79.000	49.000	28.000	156.000

- 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 for the mentions. 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

**11th International Calligraphy Competition
in the Name of Mehmed Shawqi Efendi**

Participation Form

Name, Surname:.....

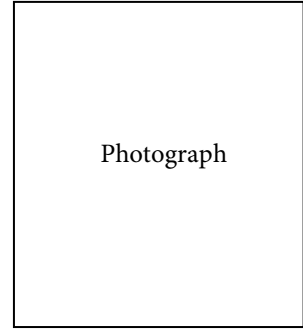
Place & Year of Birth:

Education:

Profession:.....

Nationality:

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"/> |

Permanent Address:

.....
.....
.....

Telephone:..... **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, 2018