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.


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

(1245-1304 H/1829-1887 AD)

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 Hülüsi Efendi (d. 1291/1874), in thuluth, naskh, and riq’a, obtaining his ijazah in 1257/1841. Hülüsi 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 Kâdiasker Mustafa İzzet Efendi, and you must stick to his lessons until you’ve made real progress in the art." In this, Hülüsi 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 Hülüsi 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 Kâdiasker Mustafa Efendi, his name would simply have been added to the list of master calligraphers belonging to the "Kâdiasker School". Instead, strengthened by his uncle’s prayer and inspired by the works of the great calligraphers like Hâfız Osman, İsmâ’il Zühdi, and Mustafa Râkım, 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’an, dalâ’il al-khayrât, a number of evråd (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 Sâmi 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 Sâmi 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 Bâyezid Quarter in Istanbul, known as Menşe-i Küttâb-i Askerî, which trained military writers, as well as in other military schools. At the same time, he taught calligraphy to the sons of Sultan Abdülhamid 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 Nezâreti Mektûbî Kalemi (Secretariat of the Ministry of Defence).

Shawqi Efendi died on 13 Sha'bân 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 Ârif Efendi, Fehmi Efendi, Pazarcıklı Mehmed Hülüsi Efendi, and Ziyâeddin 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.

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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 Albani, Syria

b. Advisory Board:
   - Ahmed Ziya Ibrahim, 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 Kasimoğlu
Assistant Coordinator: Nurcan Toprak

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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
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.

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)

(2) From the poem Ibn of Zoraiq al-Bagdadi (ö. 420/1029).
لا تكونوا جرحاً فلسست ترى
والстрой في الزرق والأزرق قد فسست
والذراد يغطي اللث في حيث يمنعه
أستؤخذ الله في بغاء يقمار
ودعنه وبدوي لودعاني
وكم تشعث بي أن لا أفاره
لكنكم يذبحل ضح
لا أكدب الله ثوب الصفر منفر
إني أولئع غدرني في حياتي
تززف ملكاً فلم أحسن سياسة
ومن عدا لايسا ثوب التعبيم بلاء
بها وبها من لا يتسوس الملك يطلعه
شكر عليه فإن الله يزرعه
كأساً آخرعة منها ما أجرعة
الذين والله ذلقي لست أذفعه
لو أنني يوم بان الرشد أنتهع
هلا ولا لاً في الأيام تفعجه
ما كنت أحسن أن الذراد يفعجعي
حتى جرى الذين فيما بيننا بيدي
علمأ بأن اضتياري معقب فرجا
عنسى اللبالي التي أضنث يفرطتنا
هنا يفعل أحداً وما منيبه
وأن يدمي أبداً هذا الفراق لنا
**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

ようですのラッハミーノのラッジーム。

**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).

**Text of the Thuluth: Surah al-Ma'idah: 119**

قال الله هذا يوم بُنْقِ العَصَادِقِينَ صَدَقَهُمْ لَهُمْ جَنَّاتٌ تَجِيرٌ مِنْ حَيَّاهَا

**Text of the Naskh: Hadith Shareef.**

عن أبي مسعود رضي الله عنه عن النبي صلى الله عليه وسلم قال: إن الصادق يعدني إلى الير، وإن الير يهدني إلى الجنة، وإن الرجل ليسدقا حتى يسطح عينه الصديق، وإن الصادق يهدني إلى الفجور، وإن الفجور يهدني إلى النار، وإن الرجل يكذب حتى يسطح عينه عند الله كذا. عن أبي

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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


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\(^4\)

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” ( ﻤ) cannot be written as ba and nun ( ﻫ). It should be written as ( ﻡ).

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.\(^5\)


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)

"عن أبي العباس عبد الله بن عباس بن عبد المطلب رضي الله عنهمَا عن النبي صلى الله عليه وسلم فيما يرويه عن ربيه تبارك وتعالى قال: إن الله كتب الحسنات والسيئات ثم بين ذلك فمن هم يحسنون قلنا تعملها كتبها الله تبارك وتعالى وتعالى عنده حسنات كاملة وإن هم بها تعملها كتبها الله تبارك وتعالى وتعالى عنده حسنات كاملة وإن هم بها تعملها كتبها الله تبارك وتعالى وتعالى.

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.

"بسم الله الرحمن الرحيم

قل أعود برب القلَّة بِمِن شَّرَّ ما خَلَقَ وَمِن شَّرَّ غَابِسِي إِذَا وَقَبَ وَمِن شَّرَّ النَّفَقَاتِ فِي الْعَقَدِ

وَمِن شَّرَّ حَاسِبٍ إِذَا حَسَّدَ.

بسم الله الرحمن الرحيم

قل أعود برب القَّاس مِلِيك القَّاس إِلَّهِ القَّاسِ بِمِن شَّرَّ الوُسَوَاسِ الحَتَّامِ إِلَّهُي يُوسُوسُ فِي صَدْور القَّاسِ بِمِن الجَهلةِ والقَّاسِ.

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

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., Băbiăli girisi, no: 15, Çağaloğlu, 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:

<table>
<thead>
<tr>
<th>Style</th>
<th>1st Award</th>
<th>2nd Award</th>
<th>3rd Award</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Jaly Thuluth</td>
<td>10.000</td>
<td>7.000</td>
<td>3.500</td>
<td>20.500</td>
</tr>
<tr>
<td>b. Thuluth</td>
<td>10.000</td>
<td>7.000</td>
<td>3.500</td>
<td>20.500</td>
</tr>
<tr>
<td>c. Naskh</td>
<td>10.000</td>
<td>7.000</td>
<td>3.500</td>
<td>20.500</td>
</tr>
<tr>
<td>d. Muhaqqaq</td>
<td>8.000</td>
<td>5.000</td>
<td>3.000</td>
<td>16.000</td>
</tr>
<tr>
<td>e. Thuluth-Naskh</td>
<td>8.000</td>
<td>5.000</td>
<td>3.000</td>
<td>16.000</td>
</tr>
<tr>
<td>f. Jaly Taliq</td>
<td>7.000</td>
<td>4.000</td>
<td>2.500</td>
<td>13.500</td>
</tr>
<tr>
<td>g. Taliq</td>
<td>7.000</td>
<td>4.000</td>
<td>2.500</td>
<td>13.500</td>
</tr>
<tr>
<td>h. Jaly Diwani</td>
<td>7.000</td>
<td>4.000</td>
<td>2.500</td>
<td>13.500</td>
</tr>
<tr>
<td>i. Diwani</td>
<td>6.000</td>
<td>3.000</td>
<td>2.000</td>
<td>11.000</td>
</tr>
<tr>
<td>j. Kufi</td>
<td>6.000</td>
<td>3.000</td>
<td>2.000</td>
<td>11.000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>79.000</strong></td>
<td><strong>49.000</strong></td>
<td><strong>28.000</strong></td>
<td><strong>156.000</strong></td>
</tr>
</tbody>
</table>

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 ☐
- b. Thuluth ☐
- c. Naskh ☐
- d. Muhaqqaq ☐
- e. Thuluth-Naskh ☐
- f. Jaly Taliq ☐
- g. Taliq ☐
- h. Jaly Diwani ☐
- i. Diwani ☐
- j. Kufi ☐

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