THULUTH SCRIPT

History and Background:

Ibn Muqla Shirazi invented the Thuluth Script known as 'Sulus' in Turkish. Using oblique and curved lines, this script was generated by replacing the straight angular formations of Kufic. This script is named 'Thuluth' as one-third of every letter slopes. Alternatively, it is believed that the size of the smallest width of the letter is equivalent to one-third of its widest part. In the mediaeval times this script has been used in decorations on mosques due to its elegance and cursive structure. Making little variations in the formation of the letters of Thuluth Script has led to the creation of several calligraphy styles.

Art historians of Ottoman era refer to Calligraphical revolutions which are the three successive stages of the evolution of the Thuluth script and are marked with the greatest contributions to the development of this script.

In the 15th century, Sheikh Hamdullah, the master calligrapher initiated the first revolution.

In the 17th century, Hafiz Osman's work generated the second revolution. He was an Ottoman Calligrapher.

In the late 19th century, the Thuluth script adopted its unique shape, which it holds today. Mehmed Serki Efendi contributed a great deal to it.

Artists:

Mustafa Rakim Efendi (1756-1826) was a painter who is best known for writing Thuluth Script at its peak. The standard set by him in Ottoman Calligraphy has been sustained till date.

Usage:

The headings of Quranic chapters, i.e. the Surahs have been written in Thuluth Script. This script has also been used for writing some of the oldest copies of the Holy Quran. Later on a combination of Thuluth and Muhaqqaq or Naskh Scripts has been used for Quranic writing. Naskh script has been used exclusively after the 15th century. In the national flag of Saudi Arabia, Thuluth Script has been used for writing 'Shahada at Tawhid'.

Style:

To enhance the beauty of the script some particular stylistic marks as well as vowel sounds are represented by 'harakat' which is a key element of Thuluth script. The same set of rules is used which is adopted for any Arabic script. In order to ensure enhanced creativity as to the orientation and the shape of the letters certain independent rules for the stylistic marks are followed regarding grouping and placement. For instance, segregation of the marks written above the letter from those written at the bottom is one of the grouping techniques.

Scripts developed/created from Thuluth:

Over the period of time many variations have taken place in Thuluth script. Since its inception it has led to the creation of a range of scripts, which have been used in Calligraphy. Large panels like the ones in tombstones have been written in Jeli Thuluth. Making the horizontal sections of the Thuluth alphabet wide, Muhaqqaq script was created. Several changes introduced by Naskh Script generated greater delicacy and smaller size alphabet. The smaller version of Thuluth is Tawqi. It is believed by some that Ruq'ah has been derived from Thuluth.

The material we use for Arabic Calligraphy is

1. Qalam
2. Ink
3. Art paper 120 gram

In Khate Thuluth we Measure the letter with "Kat"

Kat is refer to the nib width for eg nib width of

any qalam is one qat.

◆ One kat