



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



13<sup>th</sup> International Calligraphy Competition

in the name of Calligrapher

*M. Abdulaziz Al-Rifai*

(1289-1353 H/1872-1934 AD)

Istanbul 2024



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Research Centre for Islamic History, Art and Culture



## 13<sup>th</sup> International Calligraphy Competition

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# M. Abdulaziz Al-Rifai

(1289-1353 H/1872-1934 AD)

Terms and Conditions

Istanbul, 1445 H/2024 AD

## THE INTERNATIONAL CALLIGRAPHY COMPETITION

IRCICA's international competition on the Islamic art of calligraphy is organized every three years. Held for the first time in 1986, the idea for the 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 organized by IRCICA in 1983. Over time, with the increasing interest of artists and experts, the competition has become a focal point of activity in the field of Islamic calligraphy art.

### PURPOSE OF THE COMPETITION

The purpose of this international competition is to protect, sustain and develop "the art of classical Islamic calligraphy", and encourage artists. revive and encourage the development of "the art 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-Musta'simi (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 Ekmeleddin İhsanoğlu (1943-..), the **tenth** (2016) in the name of Hafiz Othman (1051-1110/1642-1698), the **eleventh** (2018) in the name of Mehmed Shawqi (1245-1304/1829-1887) and the twelfth (2021) in the name of Mustafa Râkım (1171-1241/1758-1826).

The Centre has the pleasure of announcing the call for entries for the **Thirteen** International Calligraphy Competition in the name of the calligrapher M. Abdulaziz Al-Rifai (1289-1353/1872-1934).

## Muhammad ‘Abd al-Azīz al-Rifā‘ī <sup>(1)</sup>

(1289-1353 H / 1872-1934 AD)

Born in 1289/1872 in the village of Maçka in the Governorate of Trabzon, near the eastern end of the Black Sea, M. Aziz Efendi moved with his father, Abdülhamīd Efendi, to İstanbul when he was five years old. His interest in calligraphy appeared while he was still in elementary school, and he was sent to Ārif Efendi, who was nicknamed "Bakkal," or the grocer. Aziz Efendi became Arif Efendi's best pupil in thulth-naskh style and earned his icāzet for a hilye he wrote in 1314/1896. In addition, he studied ta‘līq first under Karınabadlı Hasan Hüsni Efendi (d. 1333/1914; see İnal 2021, 420-421) and then under Sāmi Efendi (see İnal 2021, 284-291), from whom he also learned jalī thulth and jalī ta‘līq. He spent most of his career in the Meşihat Dairesi (Office of the Şeyhülislām) and also taught calligraphy at various schools. In 1341/1922 he was invited to visit Cairo by Fu‘ād I, the king of Egypt, to calligraph a muşḥaf for him. After finishing the calligraphy and illumination of the mushaf he learned, while preparing to return to İstanbul, that the entire Department of the Şeyhülislām had been abolished and his job along with it. Accepting an invitation to remain in Egypt, he taught calligraphy at the Khalil Aghā and Sheikh Şāliḥ schools for eleven years. In the meantime, he published many levhas, inscriptions, and mashq books in Egypt, which are still used today. The excellent calligraphy produced in Egypt over the last seventy years is the work of his many pupils.

Aziz Efendi did not live long after his return to İstanbul, for he died on 5 Jumādāh I 1353/16 August 1934 and was buried in the Edirnekapı Cemetery in İstanbul. Those who knew him say he was "a walking embodiment of affability and modesty."

A master of all scripts, he excelled in thulth, naskh, and jalī thulth in particular, all of which he wrote attractively and quickly. He signed his works with the name Sheikh Muḥammad ‘Abd al-Azīz al-Rifā‘ī, because he belonged to the Rifā‘ī order of şūfis. He calligraphed twelve muşḥafs and countless couplets and plaques. He also made marbling (ebru) and did illumination (tezhip).

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<sup>(1)</sup> M. U. Derman, *The Art of Calligraphy in Islamic Heritage*, İstanbul: IRCICA, 1998, p. 243.

## The Jury

### a. The Jury Members:

- Mahmud Erol Kılıç, Prof. Dr., *Director General of IRCICA and Chairman of the Organising Committee*
- Belaid Hamidi, *Morocco*
- Davut Bektaş, *Türkiye*
- Ferhat Kurlu, *Türkiye*
- Mhamed Safarbatı, *Algeria*
- Mohammed Shahbazi, *Iran*
- Mothanna al-Obaydi, *Iraq*
- Savaş Çevik, *Türkiye*
- Ubeyde Albanki, *Syria*

### b. Advisory Board:

- Hasan Çelebi, *Türkiye*
- Muhittin Serin, Prof. Dr., *Türkiye*
- M. Uğur Derman, Prof., *Türkiye*
- Mosaad Mostafa M. Khodeir, *Egypt*

### c. Competition Secretariat:

All activities related to the competition will be coordinated by the “International Competition Secretariat” established at 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: Taha Zahid Özdemir

## Conditions of the Competition

Below are the regulations and conditions for participation in the 13<sup>th</sup> International Calligraphy Competition in the name of Sheikh M. Abdulaziz al-Rifā'ī 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 **two styles at most. Only one work** 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 form at the end of the booklet which can also be found on [www.ircica.org](http://www.ircica.org) should be filled in and posted e-mailed or submitted through the website ([arts@ircica.org](mailto:arts@ircica.org)) to the Competition Secretariat no later than 30 October 2024. **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**. Two paper sizes will be accepted:
  1. **40 x 60 cm: to be used with thuluth, muhaqqaq, taliq, jali diwani, diwani, and kufi.**
  2. **50 x 70 cm: to be used with jali thuluth, jali taliq, and naskh.**
  3. Works that do not comply with these 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. Jalī Thuluth

To be written with a pen of at least 5 mm. The participant can use any one of the traditional compositions in their plates. The paper size must be 50 x 70 cm and can be used either horizontally or vertically.

The text to be written is from Sura al-Nahl (Q 16:98).

﴿ فَإِذَا قَرَأْتَ الْقُرْآنَ فَاسْتَعِذْ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ ﴾

#### b. Thuluth

To be written with a pen of maximum 2-3 mm. nib, on straight horizontal parallel lines and without composition. The paper size must be 40 x 60 cm and can be used either horizontally or vertically.

The text to be written is from Sura al-Kahf (Q 18:54-56).

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

﴿ وَلَقَدْ صَرَّفْنَا فِي هَذَا الْقُرْآنِ لِلنَّاسِ مِنْ كُلِّ مَثَلٍ وَكَانَ الْإِنْسَانُ أَكْثَرَ شَيْءٍ جَدَلًا \* وَمَا مَنَعَ النَّاسَ أَنْ يُؤْمِنُوا إِذْ جَاءَهُمُ الْهُدَىٰ وَيَسْتَغْفِرُوا رَبَّهُمْ إِلَّا أَنْ تَأْتِيَهُمْ سُنَّةٌ الْأَوَّلِينَ أَوْ يَأْتِيَهُمُ الْعَذَابُ قُبُلًا \* وَمَا نُرْسِلُ الْمُرْسَلِينَ إِلَّا مُبَشِّرِينَ وَمُنذِرِينَ وَيُجَادِلُ الَّذِينَ كَفَرُوا بِالْبَاطِلِ لِيُدْحِضُوا بِهِ الْحَقَّ وَاتَّخَذُوا آيَاتِي وَمَا أُنذِرُوا هُزُوًا ﴾

#### c. Naskh

To be written with a pen of 1 mm. nib maximum on two pages facing each other on the same paper; the paper size must be 50 x 70 cm.

The text to be written is a Hadith. <sup>(2)</sup>

<sup>(2)</sup> *Fath al-Bari: with the explanation from Sahih al-Buhari*, Ibn Hajar al-Askalani, Vol. 1, h. 4, p. 18, Dar Ihya al-Turath al-Arabi, Beirut, Lebanon, AD 1981.

(حَدَّثَنَا يَحْيَى بْنُ بُكَيْرٍ قَالَ حَدَّثَنَا اللَّيْثُ عَنْ عُقَيْلٍ عَنْ ابْنِ شِهَابٍ عَنْ عُرْوَةَ بْنِ الزُّبَيْرِ عَنْ عَائِشَةَ أُمِّ الْمُؤْمِنِينَ أَنَّهَا قَالَتْ أَوَّلُ مَا بُدِيََ بِهِ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ مِنَ الْوَحْيِ الرُّؤْيَا الصَّالِحَةُ فِي التَّوَمِّ فَكَانَ لَا يَرَى رُؤْيَا إِلَّا جَاءَتْ مِثْلَ فَلَقِ الصُّبْحِ ثُمَّ حُبَّبَ إِلَيْهِ الْخَلَاءُ وَكَانَ يَخْلُو بِغَارِ حِرَاءٍ فَيَتَحَنَّنُ فِيهِ وَهُوَ التَّعَبُّدُ اللَّيَالِي ذَوَاتِ الْعَدَدِ قَبْلَ أَنْ يَنْزِعَ إِلَى أَهْلِهِ وَيَتَزَوَّدَ لِذَلِكَ ثُمَّ يَرْجِعُ إِلَى خَدِيجَةَ فَيَتَزَوَّدُ لِمِثْلِهَا حَتَّى جَاءَهُ الْحَقُّ وَهُوَ فِي غَارِ حِرَاءٍ فَجَاءَهُ الْمَلَكُ فَقَالَ اقْرَأْ قَالَ مَا أَنَا بِقَارِئٍ قَالَ فَأَخَذَنِي فَعَطَّنِي حَتَّى بَلَغَ مِنِّي الْجُهْدَ ثُمَّ أَرْسَلَنِي فَقَالَ اقْرَأْ قُلْتُ مَا أَنَا بِقَارِئٍ فَأَخَذَنِي فَعَطَّنِي الثَّانِيَةَ حَتَّى بَلَغَ مِنِّي الْجُهْدَ ثُمَّ أَرْسَلَنِي فَقَالَ اقْرَأْ فَقُلْتُ مَا أَنَا بِقَارِئٍ فَأَخَذَنِي فَعَطَّنِي الثَّالِثَةَ ثُمَّ أَرْسَلَنِي فَقَالَ اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ اقْرَأْ وَرَبُّكَ الْأَكْرَمُ فَرَجَعَ بِهَا رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَرْجُفُ فُؤَادُهُ فَدَخَلَ عَلَى خَدِيجَةَ بِنْتِ خُوَيْلِدٍ رَضِيَ اللَّهُ عَنْهَا فَقَالَ زَمَلُونِي زَمَلُونِي فَزَمَلُوهُ حَتَّى ذَهَبَ عَنْهُ الرَّوْعُ فَقَالَ لَخَدِيجَةَ وَأَخْبَرَهَا الْخَبَرَ لَقَدْ خَشِيتُ عَلَى نَفْسِي فَقَالَتْ خَدِيجَةُ كَلَّا وَاللَّهِ مَا يُخْرِيكَ اللَّهُ أَبَدًا إِنَّكَ لَتَصِلُ الرَّحِمَ وَتَحْمِلُ الْكَلَّ وَتَكْسِبُ الْمَعْدُومَ وَتَقْرِي الضَّيْفَ وَتُعِينُ عَلَى نَوَائِبِ الْحَقِّ فَانْطَلَقَتْ بِهِ خَدِيجَةُ حَتَّى أَتَتْ بِهِ وَرَقَةَ بْنَ تَوْفَلِ بْنِ أَسَدِ بْنِ عَبْدِ الْعَزْزِيِّ ابْنَ عَمِّ خَدِيجَةَ وَكَانَ امْرَأً قَدْ تَنَصَّرَ فِي الْجَاهِلِيَّةِ وَكَانَ يَكْتُبُ الْكِتَابَ الْعِبْرَانِيَّ فَيَكْتُبُ مِنَ الْإِنْجِيلِ بِالْعِبْرَانِيَّةِ مَا شَاءَ اللَّهُ أَنْ يَكْتُبَ وَكَانَ شَيْحًا كَبِيرًا قَدْ عَمِيَ فَقَالَتْ لَهُ خَدِيجَةُ يَا ابْنَ عَمِّ اسْمِعْ مِنْ ابْنِ أَخِيكَ فَقَالَ لَهُ وَرَقَةُ يَا ابْنَ أَخِي مَاذَا تَرَى فَأَخْبَرَهُ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ خَبَرَ مَا رَأَى فَقَالَ لَهُ وَرَقَةُ هَذَا التَّامُوسُ الَّذِي نَزَّلَ اللَّهُ عَلَى مُوسَى يَا لَيْتَنِي فِيهَا جَدَعًا لَيْتَنِي أَكُونُ حَيًّا إِذْ يُخْرِجُكَ قَوْمُكَ فَقَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ أَوْ مُخْرِجِي هُمْ قَالَ نَعَمْ لَمْ يَأْتِ رَجُلٌ قَطُّ بِمِثْلِ مَا جِئْتَ بِهِ إِلَّا عُودِي وَإِنْ يُدْرِكُنِي يَوْمَكَ أَنْصُرَكَ نَصْرًا مُؤَزَّرًا ثُمَّ لَمْ يَنْسَبْ وَرَقَةَ أَنْ تُؤَيِّ وَفَتَرَ الْوَحْيِ قَالَ ابْنُ شِهَابٍ وَأَخْبَرَنِي أَبُو سَلَمَةَ بْنُ عَبْدِ الرَّحْمَنِ أَنَّ جَابِرَ بْنَ عَبْدِ اللَّهِ الْأَنْصَارِيِّ قَالَ وَهُوَ يُحَدِّثُ عَنْ فَتْرَةِ الْوَحْيِ فَقَالَ فِي حَدِيثِهِ بَيْنَا أَنَا أَمْشِي إِذْ سَمِعْتُ صَوْتًا مِنَ السَّمَاءِ فَرَفَعْتُ بَصْرِي فَإِذَا الْمَلَكُ الَّذِي جَاءَنِي بِحِرَاءٍ جَالِسٌ

عَلَى كُرْسِيِّ بَيْنَ السَّمَاءِ وَالْأَرْضِ فَرَعِبْتُ مِنْهُ فَرَجَعْتُ فَقُلْتُ زَمَّلُونِي زَمَّلُونِي فَأَنْزَلَ اللَّهُ  
تَعَالَى يَا أَيُّهَا الْمُدَّثِّرُ قُمْ فَأَنْذِرْ وَرَبَّكَ فَكَبِّرْ وَثِيَابَكَ فَطَهِّرْ وَالرُّجْزَ فَاهْجُرْ فَحَمِي الْوَحْيِ  
وَتَتَابِع).

#### d. Muhaqqaq

To be written with a pen of 2-3 mm. nib maximum, on straight horizontal parallel lines and without composition. The paper size must be 40 x 60 cm and can be used either horizontally or vertically.

The text to be written is Sura ad-Duha (Q 93:1-11).

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

﴿ وَالضُّحَى \* وَاللَّيْلِ إِذَا سَجَى \* مَا وَدَّعَكَ رَبُّكَ وَمَا قَلَى \* وَالْآخِرَةُ خَيْرٌ لَّكَ مِنَ الْأُولَى \* وَلَسَوْفَ  
يُعْطِيكَ رَبُّكَ فَتَرْضَى \* أَلَمْ يَجِدْكَ يَتِيمًا فَآوَى \* وَوَجَدَكَ ضَالًّا فَهَدَى \* وَوَجَدَكَ عَائِلًا فَأَغْنَى \* فَأَمَّا  
الْيَتِيمَ فَلَا تَقْهَرْ \* وَأَمَّا السَّائِلَ فَلَا تَنْهَرْ \* وَأَمَّا بِنِعْمَةِ رَبِّكَ فَحَدِّثْ ﴾

#### e. Jalī Ta'liq

To be written with a pen of not less than 5 mm nib. Paper size must be 50 x 70 cm. Participants are free to choose the school according to which they will write the below text. Evaluations will be done according to the school chosen.

- The text to be written is: <sup>(3)</sup>

دواؤك فيك وما تبصرُ  
وداؤك منك وما تشعرُ  
أتزعم أنك جرمٌ صغير  
وفيك انطوى العالم الأكبر

<sup>(3)</sup> Diwan of Hz. Ali, p. 86, Dar al-Kutub al- 'Ilmiyya, Beirut, Lebanon, 1985.

## f. Ta'liq (Nasta'liq)

To be written on oblique or horizontal lines with a pen of 2-3 mm. nib. The paper size must be 40 x 60 cm. The text to be written:<sup>(4)</sup>

اندر دل من درون و بیرون همه او است  
اندر تن من جان و رگ و خون همه او است  
اینجای چگونه کفر و ایمان گنجد  
بی چون باشد وجود من چون همه او است

## g. Jali Dīwānī

To be written with a pen of 3-4 mm. nib. The paper size should be 40 x 60 cm. 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 ( 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 Sura Taha (Q 20:1-8).

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
﴿ طه ﴾ \* مَا أَنْزَلْنَا عَلَيْكَ الْقُرْآنَ لِتَشْقَى \* إِلَّا تَذِكْرَةً لِّمَنْ يَخْشَى \* تَنْزِيلًا مِّمَّنْ خَلَقَ  
الْأَرْضَ وَالسَّمَاوَاتِ الْعُلَى \* الرَّحْمَنِ عَلَى الْعَرْشِ اسْتَوَى \* لَهُ مَا فِي السَّمَاوَاتِ وَمَا فِي  
الْأَرْضِ وَمَا بَيْنَهُمَا وَمَا تَحْتَ الثَّرَى \* وَإِنْ تَجْهَرُ بِالْقَوْلِ فَإِنَّهُ يَعْلَمُ السِّرَّ وَأَخْفَى \* اللَّهُ لَا  
إِلَهَ إِلَّا هُوَ لَهُ الْأَسْمَاءُ الْحُسْنَى ﴿﴾

<sup>(4)</sup> Külliyyat-i Şems-i Tebrizi, Mevlana, rubai 172, p. 1349, İntişarati Naşri Tulu.

## h. Dīwānī

To be written in horizontal lines parallel to each other, with a pen of 2 mm. nib maximum. The paper size must be 40 x 60 cm.

The text to be written is a prayer:<sup>(5)</sup>

«اللَّهُمَّ إِنِّي أَسْأَلُكَ مِنَ الْخَيْرِ كُلِّهِ عَاجِلِهِ وَآجِلِهِ \* مَا عَلِمْتُ مِنْهُ وَمَا لَمْ أَعْلَمْ \* وَأَعُوذُ بِكَ  
مِنَ الشَّرِّ كُلِّهِ عَاجِلِهِ وَآجِلِهِ \* مَا عَلِمْتُ مِنْهُ وَمَا لَمْ أَعْلَمْ \* اللَّهُمَّ إِنِّي أَسْأَلُكَ مِنْ خَيْرِ مَا  
سَأَلَكَ عَبْدُكَ وَنَبِيُّكَ \* وَأَعُوذُ بِكَ مِنْ شَرِّ مَا عَادَ بِهِ عَبْدُكَ وَنَبِيُّكَ \* اللَّهُمَّ إِنِّي أَسْأَلُكَ الْجَنَّةَ  
وَمَا قَرَّبَ إِلَيْهَا مِنْ قَوْلٍ أَوْ عَمَلٍ \* وَأَعُوذُ بِكَ مِنَ النَّارِ وَمَا قَرَّبَ إِلَيْهَا مِنْ قَوْلٍ أَوْ عَمَلٍ \*  
وَأَسْأَلُكَ أَنْ تَجْعَلَ كُلَّ قَضَاءٍ قَضَيْتَهُ لِي خَيْرًا»

## i. Kufi

To be written with a reed pen of maximum 4-5 mm. nib. Paper size must be 40 x 60 cm.

The text to be written is Sura Al-Zalzalah (Q 99:1-8).

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
﴿إِذَا زُلْزِلَتِ الْأَرْضُ زِلْزَالَهَا \* وَأَخْرَجَتِ الْأَرْضُ أَثْقَالَهَا \* وَقَالَ الْإِنْسَانُ مَا لَهَا \* يَوْمَئِذٍ  
تُخَدِّثُ أَخْبَارَهَا \* بِأَنَّ رَبَّكَ أَوْحَى لَهَا \* يَوْمَئِذٍ يَصْدُرُ النَّاسُ أَشْتَاتًا لِيُرَوْا أَعْمَالَهُمْ \* فَمَنْ  
يَعْمَلْ مِثْقَالَ ذَرَّةٍ خَيْرًا يَرَهُ \* وَمَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ شَرًّا يَرَهُ﴾

## 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.** It is recommended that participants check the Qur'an to be sure of the spelling and vocalization marks of verses from the Qur'an.

<sup>(5)</sup> Ibn al-Majah, Bab al-Dua, Bab al-Jawami' min al-Dua, no: 3846.

## 5. Competition Calendar:

- |  |                 |
|--|-----------------|
| a. Announcement of the Competition         | May 2024        |
| b. Deadline for Registration               | 30 October 2024 |
| c. Deadline for Submitting the Entries     | 30 March 2025   |
| e. Announcement of the Competition Results | May 2025        |

## 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 30 March 2025.
- 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:

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

Arts and Handicrafts Section

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

Phone: +90 212 402 00 00 (401)

e-mail: [arts@ircica.org](mailto:arts@ircica.org)

[www.ircica.org](http://www.ircica.org)

## 7. Awards:

Awards totaling **US\$ 169,500.-** are allocated for the 13<sup>th</sup> International Calligraphy Competition in the name of M. Abdulaziz al-Rifā'ī, with an additional **US\$ 30,000.-** at most to be awarded based on the jury's prerogative.

### a. Awards:

Style	1 <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. Jaly Taliq	8.000	5.000	3.000	16.000
f. Ta'liq	7.000	4.000	2.500	13.500
g. Jaly Diwani	7.000	4.000	2.500	13.500
h. Diwani	6.000	3.000	2.000	11.000
i. Kufi	6.000	3.000	2.000	11.000
<b>Total</b>	<b>72.000</b>	<b>45.000</b>	<b>25.500</b>	<b>142.500</b>

b. To encourage the participants, in addition to the awards mentioned above, twenty-seven (27) participants will receive mentions of **US\$ 1.000** each.

Style	1 <sup>st</sup> Mention	2 <sup>nd</sup> Mention	3 <sup>rd</sup> Mention	Total
a. Jaly Thuluth	1.000	1.000	1.000	3.000
b. Thuluth	1.000	1.000	1.000	3.000
c. Naskh	1.000	1.000	1.000	3.000
d. Muhaqqaq	1.000	1.000	1.000	3.000
e. Jaly Ta'liq	1.000	1.000	1.000	3.000
f. Ta'liq	1.000	1.000	1.500	3.000
g. Jaly Diwani	1.000	1.000	1.000	3.000
h. Diwani	1.000	1.000	1.000	3.000
i. Kufi	1.000	1.000	1.000	3.000
<b>Total</b>	<b>9.000</b>	<b>9.000</b>	<b>9.000</b>	<b>27.000</b>

- c. The Jury may judge that none of the works submitted in one or more of the styles are worthy of the prize or the mentions. The jury has the right to award two first place, two second place, two third place awards; these are final like all other jury decisions and participants cannot object to the results.
- d. The date and procedure of distribution of the awards will be announced later by IRCICA. Alongside an award ceremony, the Centre is also planning to prepare an exhibit of winning works.
- e. Certificates of appreciation will be presented to award-winning participants.

## **8. Copyright:**

- a. **Participants in the competition are considered as having accepted the rules and conditions specified in this booklet.**
- b. **All proprietary and commercial rights (the right for publishing, exhibiting and digital reproduction, etc.) of prize winning and mention entries will belong to 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 within one year of the results' announcement will become property of IRCICA, and participants will no longer have any claim over the entries.**





Research Centre for Islamic History, Art and Culture

**13<sup>th</sup> International Calligraphy Competition  
in the Name of M. Abd al-Aziz al-Rifa'i**

**Participation Form**

Name, Surname:.....

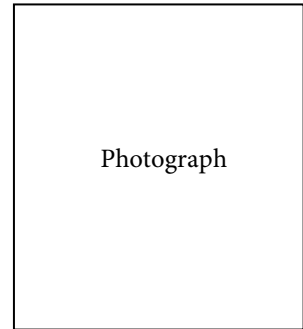
Place & Year of Birth: .....

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"/> | d. Muhaqqaq   | <input type="checkbox"/> | g. Jaly Diwani | <input type="checkbox"/> |
| b. Thuluth      | <input type="checkbox"/> | e. Jaly Taliq | <input type="checkbox"/> | h. Diwani      | <input type="checkbox"/> |
| c. Naskh        | <input type="checkbox"/> | f. Taliq      | <input type="checkbox"/> | i. 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 them for their interest.**

**Istanbul, 2024**

وَصِفَةُ مَنَازِلِ وَالْجَزْئِيَّةِ فِيهَا مَعَارِ  
رَبِّهِ لِيُحْيِيهَا

فَمَنْ يَرِيدُ يَسْرًا مَعَ تِلْكَ  
فَلْيَأْتِ بِأَمْرِ الصَّبْحِ يَجِيءُ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
مَنْ يَرِيدُ يَسْرًا مَعَ تِلْكَ  
فَلْيَأْتِ بِأَمْرِ الصَّبْحِ يَجِيءُ

تَسْتَأْذِنُ الصَّيْدَ الْبَنَاتِ رَكْعَةً  
بِعَنَاءِ اللَّهِ الْمَلِكِ الْأَكْبَرِ

اللَّهُ صَبْرًا وَسَبْرًا عَاجِلًا  
وَاللَّهُ سَبْرًا عَاجِلًا