الرسالة العربية للمبتدئين

кийة الرقعة

THE REQA SCRIPT

for beginners

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Arabic Calligraphy
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Arabic calligraphy is the art of designing and producing beautiful lettering in a language that uses Arabic script. Arabic alphabet is characterized by being always cursive, which makes obtaining various geometric shapes through elongation, shortening, rounding, angling, interlocking, knotting and combination of the letters possible. The art of calligraphy is associated with Arabic decoration used to adorn mosques and palaces. It is also used in the illumination of manuscripts and books, especially copies of the Holy Quran. Due to the restrictions on depicting people and animals, especially in relation to the Holy Places and the Koran, the majority of Muslim artists were calligraphists.

Arabic calligraphy is one of the most important art forms that Islam has produced. Different cultures have influenced Arabic calligraphy. But this art movement received its finishing touches during the reign of the Ottoman Empire. It is assumed that the origin of this special art form goes back to the early days of Islam. According to Islamic understanding, practicing this art deepens a person’s relationship with God, and allows for contemplating the meaning of individual Quranic texts.

This tutorial by Yasser Al-Jaraba’a and Ali Aljizawi provides a simplified way to learn the art of Riqa’ script and explains how each letter is written in different positions within words. Riqa’ script has unique characteristics that made it the primary choice for decoration. Today, it is an exemplar of calligraphy’s power to produce new modes of artistic expression. The shape of each letter is determined by a specific number of rhombic dots that standardize their proportions in relation to each other.
for tourism across borders in order to enhance the policies of the sustainable tourism. Moreover, to encourage the tourism related commercial activities and to retain work plans by the local communities. The project will also work on the increase of skills and know how which will contribute in improving the tourism practices that benefit the economic and social development, protection of environment and cultural heritage.

Therefore, JREDS provides support for the organizations and individuals who are able to develop sustainable tourism products which focus on Arab cultural, historical and natural products. A number of tourism related sustainable initiatives were accomplished such as alleviating the local chills’ abilities to provide meals of seasonal tuna fish, competition of the best handicraft products by using recycled materials, Ramadan annual competition and visits to schools and local community.

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Mohammad S. Al-Tawaha
Executive Director – The Royal Marine Conservation Society of Jordan (JREDS)

We are pleased to cooperate with the local community and to provide the required support for them as well as to improve their livelihoods in order to cope with the outcomes of “Cultural Routes for Sustainable Social and economic Development in Mediterranean” (CROSSDEV) project which is being executed by our partner in Algeria, the Royal Marine Conservation Society of Jordan (JREDS) and funded by the European Union through the ENI CBC MED Programme.

The CROSSDEV project focuses on the on the most important new tourism initiatives and products which may help to promote the project’s areas as well as extend the tourists’ stay in addition to providing the alternatives for them and increasing the tourism competitiveness ability as well as attracting more tourists for the less known areas, and enhancing the experiences of the different cultural tracks through the creation of a tourism framework.
Introduction

This educational brochure in the art of Arabic calligraphy is the first of its kind in terms of the idea of composition and content, as it aims in its objectives to convey the images of Arabic calligraphy and its geometric forms to non-Arabic speakers in the world, as calligraphy represents a global visual art that is subject to flexibility and formation, and it is considered an important source of heritage for others.

Globally materialistic after UNESCO recognized that in 2021 in Paris, and the aesthetic state of calligraphy with its methods and diversity constitutes a unique case for transforming writing into a global visual art and a cultural tourism product witness to pottery, pots, brass, palaces and places of worship and buildings of an Arab-Islamic character. This brochure helps the student to raise taste, develop talents and sensitivity, through which he acquires ideals and many skills such as arrangement, organization, and accuracy of observation, balance, patience and observance of proportions.

He concluded here with the words of the Spanish international painter who said: “The farthest point I wanted to reach in plastic art, I found Arabic calligraphy that preceded me to it a long time ago.”

Yasser Al-Jarab’a
Ali Aljizawi
Letters that are written above the line:

Arabic Script:

ل ك ع م ه ط

The 'Aleph' script diagram:

The pen angle:

Numbers:

0 1 2 3 4 5 6 7 8 9

'Alif Letter:

Base Line

Final

The Contextual Forms

Write over the letters using a 2 mm Pen size:

________________________________________

6 7
bā’ Letter

The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size

This shape forms the bā’ letter by adding one dot underneath, the ṭā’ letter by two dots above and the thā’ letter by three dots above.

jīm Letter

The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size

This shape forms the jīm letter by adding one dot in the middle, the kā’ letter by a dot above and the bā’ letter with no dots.
**Dal Letter**

The Separate Form

Base Line

The Contextual Forms

Final

Write over the letters using a 2 mm Pen size

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**Ra’ Letter**

The Separate Form

Base Line

The Contextual Forms

Final

Write over the letters using a 2 mm Pen size
The Separate Form
Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size

This shape forms the sin letter and by adding three dots above, it will form the shin letter.

The Separate Form
Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size

This shape forms the sin letter and by adding three dots above, it will form the shin letter.

Another way to write the sin letter (smoothly)
The Separate Form

Base Line

The Contextual Forms

Final

Medial

Initial

Write over the letters using a 2 mm Pen size

Another way to write the ۶َ letter
The Separate Form

Base Line

The Contextual Forms
Final, Medial, Initial

Write over the letters using a 2 mm Pen size

The Separate Form

Base Line

The Contextual Forms
Final, Medial, Initial

Write over the letters using a 2 mm Pen size
The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size

The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size

Letter

qaf Letter
The Separata Form

The Contextual Forms

Write over the letters using a 2 mm Pen size

Another form to write the separate ک
The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size

The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size
The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size

Another form to write the 'nun' letter

The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size
**hā Letter**

The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size

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**waw Letter**

The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size
lām alif Letter

The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size

yā Letter

The Separate Form

Base Line

The Contextual Forms

Write over the letters using a 2 mm Pen size
Practice

For a better result, use the Pilot black Pen No. 20.
بَاءَ: في سبيل الطالب القطرات القليلة تصنع مبتدأً
طَيْرٌ لَمَّا نَغَضَهُ عِيْبٌ عَنْ عُيْرِباً لَّا نَسَ
طَيْرٌ لَمَّا نَغَضَهُ عِيْبٌ عَنْ عُيْرِباً لَّا نَسَ
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صلاة الله على ولد الملك برناكو
宠爱礼物给国王的宝贝
宠爱礼物给国王的宝贝
宠爱礼物给国王的宝贝
宠爱礼物给国王的宝贝
مبارکباشید، مستند برای لعبلیه سرنوشت‌های بالایش برای تعلم فرهنگ عربی در کلاس کمک کنید.
در كله دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا فضل دا
فراع الملحم في الفظاعة: قرب الأشرار مفرطة

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روس فيه ذا فضل فجعل بفضل على نور سفقت عند رضى
روس فيه ذا فضل فجعل بفضل على نور سفقت عند رضى
لا يوجد نص قابل للقراءة في الصورة.
فَنَّاعَ العَايَةُ ﰲَ الفَعْلَةِ ﱡ دَازِرُ ﻃَمْرَمً ﻛَرِنَف
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آكر م آنسا أرفعهم سودة ضر اخوانكم سوء واساك
آكر م آنسا أرفعهم سودة ضر اخوانكم سوء واساك

لرزيلا إفدر بليه هب الكدرم ما قال وون
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لرزيلا إفدر بليه هب الكدرم ما قال وون
اللغز مفتاح كل شر سرور الدنيا كاهلام الناسم
ولكن توضّد الدنيا غمزاً

م

ن

لتمايل المطالب بالغيني

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إذا أزور الفوز ونفوق الترور
إذا أزور الفوز ونفوق الترور
إذا أزور الفوز ونفوق الترور
البَنَّى بِمَرَاءٍ، النَّقَّي سَبِعَ مَنْهِرِيَ، فَنِعَّ عَلَى الْمَيْتِ فَيَفُهُ، قَرْبَ الرَّسْم مَطْلَبَةٌ.