

الخصائص الفنية والدلالية للخط

في رسوم الواسطي

رسالة تقدم بها

محسن رضا محسن حسين القزويني

إلى مجلس كلية التربية الفنية - جامعة بابل

وهي جزء من متطلبات نيل درجة الماجستير

في الفنون التشكيلية - اختصاص رسم

بإشراف

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Artistical
Characteristics and
Denotative line in AL-
Wasyty Drawings

By

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Abstract

This research tries to study artistical and denotative for the **line** element in AL-Wasity and AL-Harre that are found in International Library in Paris . It is supposed that the study of these subjects are fragmented in Islamic Artistical and looks at it effortless . But if we understand the jump from the part to reach for understanding the whole and its realization , the value from these studies will be clear . On this base , this study contains five chapters , the first chapter includes the problem , objectives , aims , importance , limits of time , place , objective and limits of terminological definition figure specifically in Islamic Artistical and then presents many questions emphasize the **line** side in AL-Wasity drawings , this make the researcher establish a real problem which is : what are the artistical characteristics and denotative in AL-Wasity drawings ? and then, the study aims at defining artistical characteristics and ideal denotative , conscious , and religious for **line** in AL-Wasity drawings and specify the recent studies in manuscript standing AL-Harre 5847 in international library at Paris and specifically that is performed by AL-Wasity (634 – 1236) .

To fulfill the aims of the study , it is important to establish background knowledge that specifies figurative and denotative sides for **line** and this what chapter two and three contains, chapter two includes three main sections that are divided into many axis's in addition to previous studies . The first section includes the **line** that is described as a constituting element . natural characteristics , (place and time) qualities , this section implies natural place characteristics for the **line** and its relation with the frame and aesthetic elements in addition to functions of the **line** in artistical constituting . Concerning the second section presents the **line** historically and ideal denotative , it is true the tourism with **line** cross cultures by concepts , believes , aesthetic of its artistical , this section with many axes presents rich material about the image ancient for the **line** up to AL-Wasity era and base on historical sequence ,

beginning with legend thought for the ancient East culture , Waddy Raffedan , Waddy AL-Neel , passing with Greek thought , AL-Heleen , and Islamic in all its doctrines and Marrin guidance's of course in all artistical for these cultures touching upon the relation between visible /line and invisible / denotative .

The tracing of the line element crossing that wide cultural area from references and resources reaches high efforts referring on it in this regard . Concerning the third section : denotative psychological line . Completed what others begin through linking the thought side with psychological one , we knew the psychological denotative **line** specifically that linking artistical aesthetic visible and then chapter two is completed by displaying previous studies and discuss them which take the **line** element in Al- Wasyty drawings researching aims for them number are two studies , the researcher discusses them carefully . This chapter is enriched in theoretical materials as well as visible materials through using a group of figures , they are (33) figures .

It is worthy mentioning that this study specify on one of the important artist in Islamic Arabic manuscripts – AL-Wasyty – so it is important to touch artistical and aesthetic sides for the **line** in his drawings , and this what chapter three impose. It contains on historical sequence for era and environment of AL-Wasyty drawings , also three sections . The first section implies artistical constituting for linguistic speech of AL-Makama (small story) and its aesthetic and artistical for AL-Wasyty drawings . The idea of this section comes from unity aesthetic visible that be can see through both artist and Islamic taste for figure characteristics , denotation and reflect that unity characteristics for artistical product that is presented by the related drawings. Section two : biography visible and subjectivity for the **line** in AL-Wasyty drawings . It contains the rule of the **line** in constituting sensitive artistical picture , imaginary , and thought through focussing on the self function and its realization with the subject by working of denotative **line's** characteristics and artistical ones as sensitive medium between them. Regarding section three: the **line** and understanding

of (place and time) in AL-Wasity drawings. The researcher takes AL-Wasity's visible in **line** implement to find picture coefficient for (place and time) understanding, their denotative and their relationships with the frame they contain.

From chapter two and three many points have been obtained . The researcher turns to chapter four that includes procedures of the study which compose of the sample which is from the whole study culture that reaches (99) drawings and these represent all AL-Wasity drawings in manuscript of AL-Harre and in order to analyze this sample , the researcher uses technique (analytical subject) in methodical and scientific way , a special tool has been built completely for this purpose so as to fulfil the exact and objectivity in the analysis , this made in two fields that obtain the aim of this study . The first main field includes (artistical characteristics of the line) (3) sub groups that includes (21) sub feature . the second main field (line denotative characteristics) . It includes (3) sub groups and then the researcher defines all main and sub groups procedural , after that , the tool has obtained face validity so it is ready for the analysis . After that the researcher treats analysis results statistically through counting percentage ratio for recurrence and counting pungency's degree to show the characteristics arrangement and according to the ratios of their clearing and then get the stable coefficient that is (0.86 – 0.99) .

Chapter five includes the results , their interpretation , discussing them and conclusions , recommendations , suggestions . The result of the analysis fulfils (15) features from (21) sub feature within the first aim and as follows :

1. Smooth **line**.
2. Sensitive **line** .
3. Flexibility **line** .
4. Varity **lines** .
5. Surface figure .
6. Reducing figure .

7. Clarity figures .
8. Linking figures .
9. Decorated surfaces .
10. Obtaining balance .
11. Conform **line** with color.
12. Matching **line** with under written.
13. Conform **line** with figure.
14. The consistency of **lines** types.
15. Matching **line** with touch .

Concerning (6) features that have pungency degrees less than from the counting means for their average (2.6) m they did not get high clarity ratios:

1. inflexibility **line** .
2. showing familiarity element.
3. Suggestive in space .
4. Expressing through rhythm.
5. Showing the third dimension .
6. Expressing through speed.

Regarding the second aim : it achieved by clarity of all three sub-groups and as follows :

1. showing knowledge dimension .
2. showing religious dimension.
3. Showing conscious dimension .

After that the researcher interprets and discuss all features that have pungency degree more than from the counting means for the average of these degree or less , during the interpreted period , the researcher analysis (39) picture from AL- Wасы drawing so as to clear the teaching feature exactly with its procedural definition ,

them the most important points that the study reaches:

1. AL-Wasity uses artistical feature for line in a way , that it is clear , he realizes the relationships between the **line** and figurative element and other planing aesthetic , and even though these feature did not get high ratios , They enrich the total plan of the drawing in spite of their simple ratio .
2. **Line** denotative appear . that there is a link between meanings of these denotative and meaning of doctrine thoughts and philosophical ones that are familiar in AL- Wasity era and that are before him , and this recognizes the unity of all Islamic artistical .
3. **Line** denotative declare AL-Wasity's sensitiveness , Luxury , attractive figures and their aesthetic in addition to its denotative of having AL-Wasity an active imaginary .

Concerning the conclusions : the emphasize of the sensitive sight in order to recognize the unity in different **lines** . Also , many points emphasized the results analysis , after that recommendations , the researcher recommends to use theoretical ,material, its conation is to know aesthetic in Islamic drawings is to know aesthetic in Islamic drawings only according to the Islamic thought , them suggestions , the list of reference and resources in Arabic and English, appendix , and abstract of the study in English Language .