

THE SPREAD OF OTTOMAN KHAṬṬ IN INDONESIA WITH REFERENCE TO THE SANAD OF BELAID HAMIDI AND ITS IMPACT

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ABSTRACT

The art of Arabic calligraphy (*khaṭṭ*), regarded as both an aesthetic and scholarly discipline, is grounded in a tradition of scientific lineage (*sanad*), particularly since the Ottoman (*Uṭhmānī*) period. However, scholarly exploration of this lineage in the Indonesian context has been notably lacking. This study aims to investigate the dissemination of *khaṭṭ sanad* from the Ottoman period in Indonesia, with a specific focus on the lineage of the Moroccan calligrapher Belaid Hamidi. Employing library research methods, supported by field observations and interviews with Indonesian calligraphers trained under Hamidi, the study identifies three key findings. First, the foundational transmitters of *khaṭṭ sanad* during the Ottoman period are as follows: Ḥamdullāh al-Amāsī for *Naskh* and *Thuluth* scripts; Ismā'īl Ḥaqqī Ṣāmī Afandī for *Dīwānī* and *Dīwānī Jaly*; Muḥammad As'ad al-Yāsārī for *Ta'liq*; and Mumtāz Bīk for *Riq'ah*. Second, Belaid Hamidi, who received training from Turkish masters, became the conduit for transmitting these calligraphic lineages to Indonesia. Third, the *sanad* was disseminated in Indonesia through five of Hamidi's students who studied with him in Egypt: Muhammad Nur (Ponorogo), Nur Hamidiyah (Ngawi), Alim Gema Alamsyah (Tangerang), Khoiru Rofiqi (Aceh), and Shahryanshah Sirojuddin (Kalimantan). These individuals have since extended the reach of the *sanad* through *pesantren* and university-based initiatives, contributing to the revitalization and localization of Ottoman calligraphic traditions in Indonesia.

Keywords: Belaid Hamidi, Indonesia, Ottoman period, *Khaṭṭ*, *Sanad*

ABSTRAK

Seni kaligrafi Arab (*khaṭṭ*), yang dianggap sebagai disiplin estetika sekaligus keilmuan, berakar pada tradisi silsilah keilmuan (*sanad*), khususnya sejak periode Utsmaniyah (*‘Uthmānī*). Namun, eksplorasi keilmuan tentang *sanad* ini dalam konteks Indonesia sangat kurang. Studi ini bertujuan untuk menyelidiki penyebaran *sanad khaṭṭ* dari periode Utsmaniyah di Indonesia, dengan fokus khusus pada silsilah kaligrafer Maroko Belaid Hamidi. Dengan menggunakan metode penelitian kepustakaan, didukung oleh observasi lapangan dan wawancara dengan kaligrafer Indonesia yang belajar di bawah bimbingan Hamidi, studi ini mengidentifikasi tiga temuan utama. Pertama, para pentransmisi *sanad khaṭṭ* yang menjadi fondasi selama periode Utsmaniyah adalah: Ḥamdullāh al-Amāsī untuk kaligrafi Naskh dan Thuluth; Ismā‘īl Ḥaqqī Šāmī Afandī untuk Dīwānī dan Dīwānī Jaly; Muḥammad As‘ad al-Yāsārī untuk Ta‘līq; dan Mumtāz Bīk untuk Riq‘ah. Kedua, Belaid Hamidi, yang menerima pelatihan dari guru-guru Turki, menjadi perantara dalam mentransmisikan silsilah kaligrafi ini ke Indonesia. Ketiga, *sanad* tersebut disebarkan di Indonesia melalui lima murid Hamidi yang belajar bersamanya di Mesir: Muhammad Nur (Ponorogo), Nur Hamidiyah (Ngawi), Alim Gema Alamsyah (Tangerang), Khoiru Rofiqi (Aceh), dan Shahryanshah Sirojuddin (Kalimantan). Individu-individu ini sejak itu telah memperluas jangkauan *sanad* melalui inisiatif berbasis pesantren dan universitas, berkontribusi pada revitalisasi dan lokalisasi tradisi kaligrafi Utsmaniyah di Indonesia.

Kata kunci: Belaid Hamidi, Indonesia, Periode Usmani, Sanad Khatt

INTRODUCTION

In the history of Islamic art, Arabic calligraphy (*khaṭṭ*) reached its golden age during the Ottoman (*‘Uthmānī*) period.¹ As heirs to the artistic traditions of earlier Islamic dynasties—including the Umayyads and ‘Abbasids—the Ottomans not only preserved the legacy of *khaṭṭ* but also innovated distinctive styles such as Dīwānī and Dīwānī Jaly.² They

¹ Muhamad Basyrul Muvid, “Sejarah Kerajaan Turki Utsmani Dan Kemajuannya Bagi Dunia Islam,” *Ta’dib: Jurnal Pendidikan Islam Dan Isu-Isu Sosial* 20, no. 2 (December 6, 2022): 52–53, <https://doi.org/10.37216/tadib.v20i2.723>.

² Sirojuddin A. R., *Seni Kaligrafi Islam* (Jakarta: AMZAH, 2016), 136.

institutionalized calligraphic education through specialized madrasahs and emphasized rigorous training grounded in established writing rules. Central to this educational structure were the *ijāzah* (diploma) and *sanad* (chain of transmission), which formalized mastery and ensured pedagogical continuity.³ The *ijāzah* functioned not merely as a certification of skill but also documented the *sanad*, listing each teacher in the calligraphic lineage.

Evidence of an Ottoman-period *khaṭṭ sanad* in Indonesia can be traced to the early 20th century through the figure of Salim Fakhry (1906–1987), a calligrapher from Tanjung Pura, Langkat, North Sumatra. He received his *ijāzah* and the title *al-khaṭṭāt* (master calligrapher) from the Madrasah Taḥsīn al-Khuṭūṭ al-‘Arabiyyah in 1930 and the Madrasah Tazyīn al-Khuṭūṭ in Cairo in 1932.⁴ Trained in *Naskhī*, *Riq‘ah*, *Thuluth*, *Fārisī*, *Dīwānī*, and *Kūfī* scripts, Fakhry traced his *sanad* through ‘Azīz Rifā‘ī, a student of ‘Arif Falbāwī, who in turn studied under the renowned Ottoman calligraphers Muṣṭafā ‘Izzat and Muḥammad Shawqī.⁵

Despite this historical foundation, scholarly research on *khaṭṭ sanad* in Indonesia remains limited. This may be attributed to the bifurcation of *khaṭṭ* development into two categories: *khaṭṭ murni*, which adheres strictly to classical *khaṭṭīyah* rules, and *khaṭṭ lukis*, which blends calligraphy with visual art.⁶ As Sirojuddin’s case study suggests, Indonesian calligraphers increasingly gravitate toward *khaṭṭ lukis*, particularly as it has gained prominence in the *Musabaqah Tilawat al-Qur’ān* (MTQ) under the category of Contemporary Calligraphy.⁷ Consequently, most studies on *khaṭṭ* in Indonesia have focused on historical or

³ Walid Sayyid Husain Muhamad, *Fan Al-Khat al-Araby al-Madrasah al-Utsmaniyah* (Mesir: al-Haiyah al-Mishriyah al-Amah li al-Kitab, 2015), 41.

⁴ M. Kasim Abdurrahman, “Biografi Prof. H. M. Salim Fachry, MA. Sang Penulis Al-Qur’an Pusaka Di Indonesia,” n.d., 1–5.

⁵ Muhamad, *Fan Al-Khat al-Araby al-Madrasah al-Utsmaniyah*, 51.

⁶ Siti Aisyah et al., “Lokalitas Seni Kaligrafi Masjid di Minangkabau, Analisis Fungsi dan Makna,” *Jurnal Lektur Keagamaan* 21, no. 1 (June 30, 2023): 89–124, <https://doi.org/10.31291/jlka.v21i1.1111>.

⁷ A. R., *Seni Kaligrafi Islam*, 10–17.

educational themes, such as those conducted by Albantani,⁸ Syukrie,⁹ and Syafi'i.¹⁰ More studies discussed themes of education, ranging from the urgency of calligraphy in education,¹¹ calligraphy learning innovations,¹² and calligraphy learning methods.¹³ In the last ten years, recent scholarship was exploring *Living Qur'an* approaches.¹⁴

Against this backdrop, the present study seeks to address the scarcity of research on *khaṭṭ sanad* in Indonesia by focusing on the *sanad* of Belaid Hamidi. Preliminary findings from various online sources indicate that multiple educational institutions—including both Islamic boarding schools and universities—now conduct *marāsim al-ijāzah* (diploma conferral ceremonies),

⁸ Azkia Muharom Albantani et al., “Tracing the Development of Arabic Khat from the Land of Origin to Indonesian Archipelago,” *Al-Ta'rib : Jurnal Ilmiah Program Studi Pendidikan Bahasa Arab IAIN Palangka Raya* 9, no. 1 (June 1, 2021): 13–24.

⁹ Abdul Hakim Syukrie, “Perkembangan Kaligrafi Dan Urgensinya Bagi Khazanah Mushaf,” *Jurnal Lektur Keagamaan* 19, no. 1 (July 2, 2021): 69–102, <https://doi.org/10.31291/jlka.v19i1.911>.

¹⁰ Ahmad Ghozali Syafi'i and Masbukin Masbukin, “Kaligrafi dan Peradaban Islam Sejarah dan Pengaruhnya bagi Kebudayaan Islam di Nusantara,” *Nusantara; Journal for Southeast Asian Islamic Studies* 17, no. 2 (January 28, 2022): 68–75, <https://doi.org/10.24014/nusantara.v17i2.16300>.

¹¹ Nurul Hidayah Puji Lestari et al., “Urgensi Seni Rupa Kaligrafi Dalam Pendidikan Islam,” *PALAPA* 9, no. 1 (May 25, 2021): 126–36, <https://doi.org/10.36088/palapa.v9i1.1063>.

¹² Jamaluddin Shiddiq, “Inovasi Pembelajaran Kaligrafi di Pesantren Kaligrafi dan Madrasah,” *Tifani : Jurnal Penelitian dan Pengabdian Kepada Masyarakat* 2, no. 1 (March 11, 2022), <http://tifani.org/index.php/tifani/article/view/18>.

¹³ Dilara Zeynep Güner and İnci Zaim Gökbay, “Arabic Calligraphy Image Analysis With Transfer Learning,” *ELECTRICA* 24, no. 1 (January 31, 2024): 201–9, <https://doi.org/10.5152/electrica.2023.23102>.

¹⁴ Aidah Mega Kumalasari and Nurun Nisaa Baihaqi, “Motif Ornamen Kaligrafi Ayat-Ayat Al-Qur'an: Studi Living Qur'an Di Masjid Jami' Al-Mukhlisin Jabung Lamongan,” *Al-Misbah (Jurnal Islamic Studies)* 9, no. 2 (October 14, 2021): 100–114, <https://doi.org/10.26555/almisbah.v9i2.5137>; Umar Faruq and Amir Hamzah, “Living Qur'an Dalam Karya Seni Lukis,” *Journal of Contemporary Indonesian Art* 8, no. 2 (October 16, 2022): 122–31, <https://doi.org/10.24821/jocia.v8i2.8215>.

reflecting an active effort to preserve the Ottoman tradition of *sanad*.¹⁵ This phenomenon highlights the role of Indonesian students who completed calligraphy training under Hamidi, ultimately earning *ijāzah* and joining this sacred lineage. Since 2018, Hamidi has formally taught *khatt* at the Darul Qur'an Islamic Boarding School in Tangerang, reinforcing the presence and continuity of Ottoman calligraphic traditions in Indonesia.

This study is guided by three central questions: (1) What is the historical development of *khatt sanad* during the Ottoman period? (2) Who is Belaid Hamidi, and what is the nature of his *khatt sanad*? (3) How has this *sanad* been disseminated in Indonesia? The discussion is structured accordingly: it begins with an exploration of *khatt* pedagogy during the Ottoman era, followed by a biographical account of Belaid Hamidi and his *sanad*, and concludes with an analysis of how this lineage has spread within Indonesia. Theoretically, this research contributes to the field of *khatt* studies by linking it to broader social and educational discourses. Practically, it encourages community engagement in preserving Islamic cultural heritage, particularly in relation to the sacred art of *khatt*.

The Ottoman *sanad* tradition is increasingly influencing Indonesia's Musabaqah Tilawatil Quran (MTQ). At the 2023 MTQ in Riau, 60% of participants in the pure calligraphy (*khatt murni*) category employed Hamidi's methods, marking a shift from the previously dominant contemporary calligraphy (*khatt lukis*) style.

METHOD

This study employed qualitative approach focusing on *khatt* practitioners who are part of a canonized instructional tradition, particularly those connected through an unbroken *sanad* (chain of

¹⁵ Ahmad Yasir Amrullah, Muhammad Fauzi, and Sarifudin, "Peningkatan Keterampilan Kitabah Melalui Khat Riq'ah Dengan Manhaj Hamidi Di Sekolah Kaligrafi AL-Qur'an (SAKAL) Jombang," *Edulab: Majalah Ilmiah Laboratorium Pendidikan* 6, no. 1 (July 9, 2021): 43–58, <https://doi.org/10.14421/edulab.2021.61.04>.

transmission) to the Ottoman period via Belaid Hamidi. The research employs a historical approach to trace the transmission and diffusion of *khaṭṭ sanad* from its Ottoman origins to contemporary Indonesia.

Data sources include primary and secondary literature, archival documents, and oral testimonies related to the *sanad* system and its historical trajectory. Data collection employed a snowball sampling technique, combining participant observation and in-depth interviews that extended progressively from one informant to the next until data saturation was reached. Fieldwork was initiated in 2021, targeting educational institutions in Indonesia that implement the *sanadic* method of *khaṭṭ* instruction. The initial key informant was Athoillah, founder of the Calligraphy School (SAKAL) in Jombang, East Java, who has been active in promoting *khaṭṭ* education through a *sanad*-based system since 2013. Subsequent interviews were conducted with *khaṭṭ* instructors at Pesantren Darul Qur'an in Tangerang and Pesantren Darussalam Gontor in Ponorogo, East Java, followed by interviews with seven additional educators located across *pesantren* and universities in Indonesia.

Data analysis employed the triangulation method developed by Miles and Huberman, combining findings from observations, interviews, textual sources, and relevant documentation. Collected data were systematically reduced, categorized, and presented in narrative form. The final conclusions were drawn in alignment with the research questions, providing a coherent understanding of the dissemination and impact of *khaṭṭ sanad* in Indonesia.

FINDINGS AND DISCUSSION

The Historical Overview of *Khaṭṭ Sanad* in the Ottoman Period

The development of *khaṭṭ sanad* during the Ottoman period was significantly influenced by earlier Islamic dynasties,

namely the Umayyad and Abbasid caliphates.¹⁶ During the Umayyad era, the existence of formal *khaṭṭ sanad* is difficult to trace coherently, as calligraphers largely focused on developing Arabic letterforms. The exception was the *Kufic* script, which was widely used for writing the *muṣṣḥaf*¹⁷. Notably, Qutbah al-Muḥarrir (d. 154 AH/770 CE) contributed to evolving Arabic scripts by introducing rounded and flexible shapes—departing from the rigid, angular forms of *Kufic*—through styles such as *Ṭumar*, *Jalīl*, *Niṣf*, and *Thuluth*. Of these, *Ṭumar* and *Jalīl* were commonly used for commercial texts and non-Qur’anic manuscripts.¹⁸

In contrast, during the Abbasid period, formal documentation of *khaṭṭ sanad* began to emerge. Mansur’s research references a document belonging to a student, ‘Imād al-Dīn Ibn ‘Afīf, which outlines a scholarly genealogy:

from ‘Imād al-Dīn to his father ‘Afīf al-Dīn, to al-Walī al-Dīn al-‘Ajmī, to Amīn al-Dīn Yāqūt al-Mawṣilī, to Shāhdah al-Kātibah, to Muḥammad Ibn ‘Abd al-Malik, to Ibn Bawwāb, to Muḥammad Ibn As‘ad, to Ibn al-Samāsmā ‘ī Muḥammad Ibn ‘Alī, and finally to the famed Abu ‘Alī Ibn Muqḥlah.¹⁹

Among these figures, three foundational masters profoundly shaped the trajectory of Islamic calligraphy through the Ottoman

¹⁶ Özgür Çetintaş-, ‘Türk-Islam Mimarisinde Yazı Ve Süsleme Özellikleri Anadolu Selçuklu Dönemi (Usta Şagird Kümbeti Örneği)’, *Journal of Turkish Studies* Volume 14 Issue 7, no. Volume 14 Issue 7 (2019): 3705, <https://doi.org/10.29228/turkishstudies.39580>.

¹⁷ Fatima Zahra and Safrizal Shahir, ‘Characteristics of Islamic Calligraphy: Nasta‘Liq, Persian Calligraphy Influences on Mughal Architecture Of 17th Century’, *Hamdard Islamicus* 46, no. 2 (30 June 2023): 86, <https://doi.org/10.57144/HI.V46I2.657>.

¹⁸A. R., *Seni Kaligrafi Islam*, 74.

¹⁹Muhammad Sulaiman Manshur, “Al-Ijazah Fi Fan al-Khat al-Araby” (Jordan, Al-Bayt University, 1997), 35.

period Ibn Muqlah (272-413H/886-939 AD), Ibn al-Bawwāb (350-413H/961-1022 AD), and Yāqūt al-Musta‘īmī (d. 698 H/ 1928 AD)²⁰. Each contributed uniquely to the establishment, systematization, and refinement of the *aqlām al-sittah* (the six classical scripts).²¹ or what Sirojuddin refers to as "the Great Writings": *Thuluth*, *Naskhī*, *Muḥaqqaq*, *Rayḥānī*, *Tawqī*‘, and *Riqa*‘.²² Following Yāqūt’s death, six of his students emerged as authorities in specific scripts: ‘Abd Allāh al-Ṣayrafi (master of *Naskhī*), ‘Abd Allāh Urkūn (*Muḥaqqaq*), Yaḥyā al-Ṣūfī (*Thuluth*), Mubārak Shāh Quṭb (*Tawqī*‘), Mubārak Shāh al-Suyūfī (*Rayḥānī*), and Shaykh Aḥmad al-Suhrawardī (master of *Riqa*‘).²³

Of particular importance is Yaḥyā al-Ṣūfī, who later became a prominent *khaṭṭāṭ* during the early Ottoman period in Turkey. His deep expertise in *Thuluth* and *Naskhī* made these styles highly influential in Ottoman calligraphic curricula. His legacy was continued by his son, ‘Alī Ibn Yaḥyā al-Ṣūfī, a celebrated calligrapher during the reign of Sultan Muḥammad al-Fātiḥ. The *sanad* of *Naskhī* and *Thuluth* calligraphy within the Ottoman world can thus be directly linked to the tradition passed down from Yāqūt.²⁴ Today, traces of ‘Alī’s calligraphy survive in architectural embellishments such as those in al-Fātiḥ Mosque, the

²⁰ David J. Roxburgh, “On the Transmission and Reconstruction of Arabic Calligraphy: Ibn al-Bawwab and History,” *Studia Islamica* 96, no. Écriture, Calligraphie et Peinture (2004): 40–41.

²¹ Islah Gusman, “Kaligrafi Islam: Dari Nalar Seni Hingga Simbolisme Spiritual,” *Al-Jami’ah: Journal of Islamic Studies* 41, no. 1 (June 16, 2003): 41, <https://doi.org/10.14421/ajis.2003.411.108-132>.

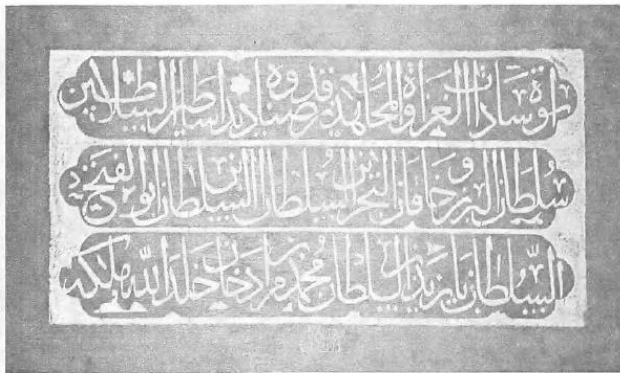
²² Muhammad Sulaiman Manshur, “Al-Ijazah fi Fan al-Khat al-Araby” (Jordan, Al-Bayt University, 1997), xiv.

²³ Muḥamad, *Fan Al-Khat al-Araby al-Madrasah al-Utsmaniyah*, 43.

²⁴ Muḥamad, 44.

Imperial Gate (*Bāb al-Humayūn*) of Topkapi Palace, and the Bayazid Mosque in Amasya.²⁵

Recent archival discoveries at Topkapi Palace reveal that Ali Ibn Yahya al-Sufi's students maintained detailed practice journals (*yawmiyyāt al-khaṭṭ*) documenting their progress. These 15th-century notebooks, currently being digitized by IRCICA, show how Ottoman apprentices spent 70% of training time on basic letter forms before attempting compositions - a ratio still recommended by Belaid Hamidi in his 2015 pedagogical manual. This continuity underscores the enduring validity of classical methods, even as contemporary students now use augmented reality apps to visualize historic letter proportions.



Source: Muhammad Sulaiman Mansur Documentation, 1997

Figure 1.

Example of *khaṭṭ Thuluth Jaly* script attributed to ‘Alī Ibn Yaḥyā al-Şūfī, featured in the architectural decoration of the Bayazid Mosque, Amasya, Turkey.

According to Muhammad’s historical study, the development of *khaṭṭ* (Arabic calligraphy) during the Ottoman era unfolded in three distinct stages: imitation, improvement and

²⁵ Irvin Cemil Schick, “The Iconicity of Islamic Calligraphy in Turkey,” <https://doi.org/10.1086/RESvn1ms25608818> 53–54 (2008): 214, <https://doi.org/10.1086/RESVN1MS25608818>.

development.²⁶ In the imitation stage, early Ottoman *khaṭṭātūn* (calligraphers) adopted the *khaṭṭ Mansūb* technique pioneered by Yāqūt al-Mustaʿīmī, which emphasized proportion, letterform rules, and precise measurements. During this phase, the use of the *Kufic* script declined and was relegated to marginal functions such as image captions and sūrah headings in the *muṣḥaf*.²⁷

Secondly, the improvement stage began in the 9th century H (15th century AD), marked by the emergence of key figures who refined the anatomy of letters, making them more structured and visually balanced. This era saw the rise of specialized *khaṭṭ* schools (*madāris*) named after their founders, who transmitted revised calligraphic rules to the next generation. This stage spanned roughly five centuries,²⁸ overlapping with and laying the foundation for the development stage.²⁹

Seven major calligraphic schools significantly influenced the improvement phase:

- Ḥamdullāh al-Amāsī (840–936 AH) was a student of ʿAlī ibn al-Ṣāfi and specialized in *Naskh* and *Thuluth*.³⁰ He introduced a refined pen-sharpening method that improved the angular precision of *aqlām al-sittah*, enhancing both letter structure and aesthetic.³¹
- Aḥmad Qarah Ḥiṣārī (d. 964 AH/1556 AD), active during Sultan Bayazid II's reign, became a master of *Jalī* script—a large, bold variation of calligraphy—by using pens with 3–5 mm nibs. Building on the legacy of ʿAlī ibn Yaḥyā al-Ṣūfi, he also pioneered the use of gold ink³² in manuscript art.

²⁶ Muḥamad, *Fan Al-Khat al-Araby al-Madrasah al-Utsmaniyah*, 43.

²⁷ Muḥamad, 41–42.

²⁸ S. Kenan, “Türk Hat Sanatının Dehası Şeyh Hamdullah’ı Ölümünün 500. Yılında Anarken,” *Journal of Ottoman Studies* 57 (2021):316

²⁹ Muḥamad, *Fan Al-Khat al-Araby al-Madrasah al-Utsmaniyah*, 44.

³⁰ Secil Sever Demir, ‘Shaikh Hamdullah School in The Art of Turkish Calligraphy: A Case Study from the Metropolitan Museum of Art’, *Motif Akademi Halk Bilimi Dergisi*, 2023, 1207, <https://doi.org/10.12981/mahder.1339780>.

³¹ Muḥamad, 45.

³² Muḥamad, *Fan Al-Khat al-Araby al-Madrasah al-Utsmaniyah*, 46.

- Ḥāfiẓ ‘Uthmān, prominent in the 17th century CE, was instrumental in refining the *ushlūb* (style) of *Naskhī* and *Thuluth*. He introduced the design of *ḥilyah nabawīyyah*, calligraphic compositions describing the Prophet’s characteristics³³. He is credited with producing 25 *muṣḥaf* manuscripts and numerous *ḥilyah sharīfah* works.
- Ismā‘īl Zuhdī (d. 1140 AH/1731 AD), a student of Muḥammad Rāqim and ‘Abd Allāh Afandī, refined the styles developed by Ḥamdullāh al-Amāsī, especially in *Naskhī* and *Thuluth*.³⁴
- Muṣṭafā Rāqim (d. 1171 AH/1771 AD), brother of Ismā‘īl Zuhdī, trained in *khaṭṭ* from a young age and became Sultan Mahmud II’s personal calligraphy teacher. He was known for formalizing the *tawqī‘*, the calligrapher’s distinctive signature style, a tradition still practiced globally.³⁵
- Muṣṭafā Izzat and Muḥammad Shawqī, leading *khaṭṭāṭūn* of the 11th century AH (17th century AD), were heavily influenced by Ḥāfiẓ ‘Uthmān. Muṣṭafā Izzat’s most renowned legacy is the inscription of the *Khulafā‘ al-Rāshidūn* names on the walls of Hagia Sophia.³⁶
- From their schools emerged notable calligraphers such as Muḥsin Zādah, ‘Abd Allāh Zuhdī, and ‘Ārif Falbāwī³⁷. The latter taught ‘Azīz Rifā‘ī, who became an instructor at the *Madrasah Taḥsīn al-Khuṭūṭ* in Cairo in 1933, where Indonesian calligrapher Salim Fakhry studied.³⁸

³³Muhamad, 48–49.

³⁴Muhamad, 49–50.

³⁵Ahmad Shabri Zaed, *Tarikh Al-Khat al-Araby Wa A’lam al-Khattatin* (Mesir: Dar al-Fadhlilah, 1999), 103–104.

³⁶Muhamad, *Fan Al-Khat al-Araby al-Madrasah al-Utsmaniyah*, 51.

³⁷Zoe Griffith, “Calligraphy and the Art of Statecraft in the Late Ottoman Empire and Modern Turkish Republic,” *Comparative Studies of South Asia, Africa and the Middle East* 31 (3) (2011): 605.

³⁸Muhamad, *Fan Al-Khat al-Araby al-Madrasah al-Utsmaniyah*, 52.

Sāmi Efendi was appointed principal of a prominent Ottoman calligraphy school, having mastered a wide range of calligraphic styles through a verified *sanad* (chain of transmission) linked to earlier *khaṭṭātūn*. His foundational training included *Thuluth* and *Naskhī* under Būsnaq 'Uthmān Efendi, *Thuluth Jalī* from Rajā'ī Efendi—himself a student of Muṣṭafā Rāqim (1171–1241 AH / 1758–1826 AD)—and *Dīwānī*, *Dīwānī Jalī*, and *Ṭughrā* scripts from Nāṣih Efendi. In addition, he studied *Ta' līq* with Kubrīz Zādah Ismā'īl Ḥaqqī Efendi (1289–1365 AH / 1873–1946 AD), *Ta' līq Jalī* with 'Alī Ḥaydar (d. 1902 AD), a student of Yasārī Zādah, and learned *Riq'ah* from Mumtāz Bīk, who introduced the style during Sultan 'Abd al-Majīd's reign (1280 AH/ 1863 AD).³⁹

During this period of refinement, *khaṭṭ* evolved not only as a discipline rooted in traditional rules but also as a dynamic art form. Ottoman calligraphers advanced script styles in meaningful ways, resulting in the emergence of three uniquely Turkish scripts: *Dīwānī*, Turkish *Ta' līq*, and *Riq'ah*.

Dīwānī Script

The *Dīwānī* script derives its name from its exclusive use in the early *Dīwān-ı Humāyūn* (Imperial Chancery) of the Ottoman Empire. Originally adapted from *Ta' līq Qadīm*, introduced by migrating Turkic tribes during Sultan Mehmed al-Fātiḥ's era, *Dīwānī* was institutionalized as the official court script following the conquest of Constantinople in 857 AH/ 1453 CE. Its codified structure was developed by Ibrāhīm Munīf. The script's ornamental and complex appearance rendered it ideal for securing imperial documents, and writers were traditionally prohibited from signing their works (*tawqī'*) to preserve confidentiality.⁴⁰

In the 14th century AH/ 20th century AD, *Dīwānī*'s continuity was ensured through figures like Aḥmad 'Izzat, a teacher at the School of Calligraphers (Maktab al-Khaṭṭātīn). His instruction cultivated several influential *khaṭṭātūn*, including Sāmi

³⁹Shabri Zaed, *Tarikh Al-Khat al-Araby Wa A'lam al-Khattatin*, 134.

⁴⁰Muhamad, *Fan Al-Khat al-Araby al-Madrasah al-Utsmaniyah*, 55–58.

Efendi, Hājj Aḥmad Kāmil, Rajā'ī, 'Azīz Efendi, Farīd Bīk and Haqqī Bīk. During Farīd Bīk's tenure, the dissolution of the Ottoman monarchy and the establishment of the Turkish Republic led to Dīwānī and Dīwānī Jalī being taught beyond the confines of the royal court, particularly through institutional settings like the School of Calligraphers.

Two of Farīd Bīk's most notable students were Muṣṭafā Ḥalīm (1898–1965) and 'Alī Alparslan (1922–2006). The latter mentored Belaid Ḥamīdī (b. 1959), a Moroccan calligrapher who later became a renowned instructor of traditional Ottoman calligraphy,⁴¹ disseminating its *sanad*-based pedagogy to students around the world, including those in Indonesia.

Turkish *Ta'liq*

The *Ta'liq* script originated in Iran during the 6th century AH/ 12th century AD⁴² and was developed by Mīr 'Alī al-Tabrīzī (d. 919 AH/ 1513 AD), honored with the title *Qudwat al-Kuttāb* (Master of Scribes), who focused on refining the script's letterforms⁴³ and stylistic structure. Its introduction into the Ottoman realm is attributed to the Iranian calligrapher Darwīsh 'Alī (d. 1057 AH/ 1647 AD) in the 9th century AH / 15th century CE. Over time, *Ta'liq* evolved into a distinct Ottoman form, characterized by sharper letter contours⁴⁴ compared to its Iranian predecessor. In Ottoman Turkey, *Ta'liq* developed into two principal variants: *Ta'liq Daqīq*, marked by its smaller lettering used for official documents, poetry, and literary texts; and *Ta'liq Jalī*, recognized for its larger scale, suitable for inscriptions on architectural surfaces, such as buildings and gravestones.

⁴¹Muhamad, 58.

⁴² Fatima Zahra and Safrizal Shahir, 'Characteristics of Islamic Calligraphy: Nasta'Li, Persian Calligraphy Influences on Mughal Architecture of 17th Century', *Hamdard Islamicus* 46, no. 2 (30 June 2023): 48–49, <https://doi.org/10.57144/HI.V46I2.657>.

⁴³ Shabri Zaed, *Tarikh Al-Khat al-Araby Wa A'lam al-Khattatin*, 74.

⁴⁴ Gizem Tongo and Irvin Cemil Schick, "Islamic Art and Visualities of War from the Ottoman Empire to the Turkish Republic," *New Perspectives on Turkey*, 2023, 9, <https://doi.org/10.1017/NPT.2023.19>.

The transmission of the *khaṭṭ sanad* of *Ta'liq* from Iran to Turkey between the 16th and 20th centuries is documented through a distinguished lineage of calligraphers:

- 'Imād Ḥusaynī (d. 1027 AH/ 1617 AD) – Iran
- Darwīsh 'Abdī al-Mawlawī al-Bukhārī (d. 1075 AH/ 1664 AD)
- Muḥammad Ṭubkhānah Lī (d. 1080 AH/ 1669 AD)
- Siyāhī Aḥmad (d. 1099 AH/ 1687 AD)
- Muḥammad al-Tabrīzī (d. 1127 AH/ 1709 AD)
- Durmuş Zādah Aḥmad (d. 1150 AH/ 1737 AD) – Turkey
- 'Abd al-Bāqī 'Ārif (d. 1125 AH/ 1713 AD)
- Dahdah Zādah Sayyid Muḥammad Sa'īd (d. 1173 AH/ 1759 AD)
- Kāṭib Zādah Muḥammad Rāfi' Afandī (d. 1183 AH/ 1769 AD)
- Muḥammad As'ad al-Yasārī (d. 1213 AH/ 1789 AD)
- Yasārī Zādah Muṣṭafā 'Izzat (d. 1265 AH/ 1848 AD)
- 'Alī Ḥaydar Bīk (d. 1287 AH/ 1870 AD)
- Ismā'īl Ḥaqqī (d. 1356 AH/ 1946 AD)
- Sāmī Efendī (d. 1330 AH/ 1912 AD)
- Khalūsī Efendī (d. 1359 AH/ 1940 AD)
- Najm al-Dīn Okyay (d. 1396 AH/ 1976 AD)⁴⁵

Among these figures, Muḥammad As'ad al-Yasārī is recognized as the foundational figure in codifying the Ottoman *Ta'liq* style. His refinements laid the structural basis of the script, which later became central to the Turkish *khaṭṭ sanad* tradition.

Riq'ah

The *Riq'ah* script was pioneered by Mumtāz Bīk during the reign of Sultan 'Abd al-Majīd Khan in 1280 AH. Structurally, *Riq'ah* integrates elements of *Dīwānī* and *Siyāqāt* scripts.⁴⁶

⁴⁵ Muḥamad, *Fan Al-Khat al-Araby al-Madrasah al-Utsmaniyah*, 61–62.

⁴⁶ Muḥammad Thahir ibn Abd al-Qadir al-Kurdi al-Makki, *Tarikh Al-Khat al-Araby Wa Adabihi* (al-Thiba'a al-Awali, 1939), 102–103.

Initially, it was employed primarily for writing diplomas and *khaṭṭātūn*'s signatures. However, by the 13th century AH / 19th century CE, *Riq'ah* underwent significant development, particularly under the craftsmanship of Muḥammad 'Izzat Efendi (d. 1321 AH / 1903 CE), which led to its broader dissemination across the Arabian Peninsula.⁴⁷

The *sanad* lineage of *Riq'ah* transmission includes the following calligraphers:

Mumtāz Bīk (1810–1871), 'Alī Pasha (1814–1871), Kāmil Pasha (1836–1879), 'Alī Fuād Bīk (1846–1885), Hādī Pasha (–1893), Rashīd Bīk (1850–1898), Muḥammad 'Izzat Efendi (1841–1903), As'ad Bīk (1840–1907), Amīn Pasha (1837–1908), Taḥsīn Ḥilmī Efendi (1847–1912), Muḥammad 'Alī Efendi (1867–1915), Hāshim Bīk (1861–1920), Ḥasan Riḍā Efendi (1849–1920), Sa'īd Bīk (1860–1938), Muḥammad Ḥamdī Efendi, Muṣṭafā Ḥalīm Özyazıcı (1897–1964), and Ḥāmid Aytaç (1891–1982).⁴⁸

In sum, the foundational transmitters of *khaṭṭ sanad* across the Ottoman period are as follows: *Dīwānī* and *Dīwānī Jalī* through Ismā'īl Ḥaqqī Sāmī Efendi (d. 1331 AH / 1912 CE); *Ta'ālīq* through Muḥammad As'ad al-Yasārī (d. 1213 AH / 1789 CE); *Riq'ah* through Mumtāz Bīk (1810–1871 CE); and *Naskhī* and *Thuluth* through Ḥamdullāh al-Amāsī (d. 698 AH / 1298 CE). The subsequent process of acquiring these *sanad* traditions and their transmission to Indonesia will be explored in the following discussion.

The Ottoman Learning System for Obtaining *Khaṭṭ Sanad*

To obtain a *khaṭṭ sanad* during the Ottoman period, students were required to complete a series of lessons based on instructional manuals⁴⁹ known as *kurrāsah* or *mashq*. These handbooks, authored by established masters, were systematically organized to serve as pedagogical guides. Before learning the rules

⁴⁷Muhamad, *Fan Al-Khat al-Araby al-Madrasah al-Utsmaniyah*, 64.

⁴⁸Senem Demirci, “Başlangıcından Günümüze Rik'a Hattı” (Istanbul, Fatih Sultan Mehmet Vakıf Üniversitesi, 2019), vi.

⁴⁹Muhammad ibn Said Syarif, *Al-Lauhah al-Khattiyah Fi al-Fan al-Islamy al-Murakkabah Bi Khat al-Tsuluts al-Jaly* (Dar ibn Katsir, 1998), 17.

(*uṣūl*) of a particular script, students would first copy the supplication *Rabbi yassir wa lā tu'assir rabbi tammim bi al-khayr* in the relevant *khaṭṭ* style. This practice, exemplified in the *Amsyāq* (practice sheets) of *Naskhī* and *Thuluth* by Muḥammad Shawqī,⁵⁰ served both as a spiritual invocation and a preliminary exercise to assess a student's skill. The calligraphy was rigorously corrected by the instructor, and students had to repeat the task until it met the required standards. Different scripts required specific pen sizes; for instance, *Naskhī* employed a finer nib than *Thuluth*.⁵¹

Once students passed the initial prayer writing, they proceeded to replicate the lessons outlined in the *kurrāsah*. The first phase, known as writing *mufradāt*, involved practicing individual letters of the Arabic alphabet from *alif* to *yā'*. This was followed by *murakkabāt*, or connected letter pairs such as *bā'-alif*, *bā'-bā'*, continuing to *bā'-yā'*. Instruction during these stages adhered closely to the teacher's model. Students then progressed to copying extended phrases and sentences, including Qur'anic verses, Prophetic *ḥadīth*, Arabic aphorisms, *wird*, and prayers.⁵²

During the pre-internet era (1980s–1990s), *khaṭṭ* education occurred either through formal schools or private mentorships. In cases where physical attendance was impractical due to geographic distance, students sent their assignments by post and awaited corrected copies from their teachers. With the advent of the internet, correspondence shifted to email, allowing for a more efficient exchange of lessons and feedback between teacher and student across countries and continents. Upon mastering the script and meeting all technical requirements, students were instructed

⁵⁰Muhammed Tamimi, *Amsyaq Al-Khattath Muhammad Syauqi Fi al-Naskh Wa al-Stulust* (Istanbul: International Commission For The Preservation Of Islamic Cultural Heritage, 1999).

⁵¹Muhyi al-Din Sirin, *Hat San'atimiz: Shun'atuna al-Khattiyah. Tarikhuha, Lawazimuha, Wa Adawatuha, Namadzijuha* (Damaskus: Dar al-Taquadum li al-Thiba'ah wa al-Nasyr., 1993). 87

⁵²Ugur Derman, *Fan Al-Khat* (Istanbul: IRCICA (Research Centre for Islamic History, Art and Culture), 1990), 37.

to produce a final composition in the form of a *khaṭṭ* diploma. This piece was physically mailed to the teacher for authentication. Once approved, the diploma—now bearing the teacher’s endorsement and *sanad*—was returned to the student, formally recognizing their mastery within the lineage of Ottoman calligraphic tradition.⁵³

On the *Khaṭṭ* Diploma

The *khaṭṭ* diploma (*ijāzah al-khaṭṭ*) represents a vital component of Islamic educational tradition, modeled after the transmission system used in *ḥadīth* scholarship. As in the science of *ḥadīth*, where narrators (*rāwī*) receive transmissions directly through an unbroken *sanad* (chain of narration), a calligraphy student must study continuously with a master calligrapher to obtain a *sanad*. This process preserves the integrity of the artistic and pedagogical tradition.⁵⁴

The term *ijāzah* (إجازة), derived from the Arabic root *jazā* (جاز) meaning “to grant permission” or “path,” etymologically refers to the authorization given to narrate *ḥadīth* after receiving and verifying them through a complete chain of teachers. In the context of calligraphy, *ijāzah* signifies formal permission granted to a student to transmit a particular style and lineage of *khaṭṭ*.⁵⁵

Unlike conventional diplomas that simply certify academic completion, a *khaṭṭ* diploma is itself a work of calligraphic art (*lawḥah*). It serves as the student’s final project after completing formal instruction⁵⁶ and must contain an explicitly formulated *sanad* along with four essential elements: (1) the diploma declaration (*lafẓ al-ijāzah*), (2) the name of the

⁵³ Abdul Muntaqim Al Anshory, “Technology-Based Arabic Calligraphy Learning in a New Era: Study on the Online Khat Learning Community,” n.d., 190–94.

⁵⁴ Muhammad Sulaiman Manshur, “Al-Ijazah Fi Fan al-Khat al-Araby,” 20.

⁵⁵ Muhammad Sulaiman Manshur, 21–22.

⁵⁶ Mesut Idris, “Educational Tradition of Ijāzah in Islamic History with Reference to Persian Milieu,” *Islamic Thought and Civilization* Vol 12 No (2022): 185.

recipient (*mujāz*), (3) the name of the certifying teacher (*mujīz*),
and (4) the date of issuance.⁵⁷

An example of such a diploma is the one issued by Ismā'īl Zuhdī
to Muṣṭafā Rāqim:
أذنت بوضع الكتية لنا مق هذه القطعة المرغوبة مصطفى راقم العريف بحافظ القرآن
وأنا الفقير إسماعيل الزهدي غفر لهما أمين سنة 1184

This text grants Muṣṭafā Rāqim permission to replicate the
calligraphy demonstrated in the diploma piece.

Typically, the final project—or *lawḥah*—assigned by the
teacher falls into one of three categories: *Qit'ah*, *Hilyah Sharīfah*,
or *Farmān*. The *Qit'ah* is commonly used and consists of two
textual segments: a Qur'anic verse and a *ḥadīth* of the Prophet.
Qur'anic texts are written in *Thuluth*, while *ḥadīth* passages are
rendered in *Naskhī*. Other styles such as *Muḥaqqaq*, *Rayḥānī*, and
occasionally *Ta'liq* may also be used. When done in *Ta'liq*, the
composition is called *Qit'ah Mā'ilah* due to its distinctive slanted
structure.

Each diploma thus embodies not only artistic mastery but
also intellectual lineage and spiritual continuity, linking the
recipient to generations of *khaṭṭāṭūn* across centuries.

⁵⁷Muhammad Sulaiman Manshur, “Al-Ijazah Fi Fan al-Khat al-Araby,”
50.



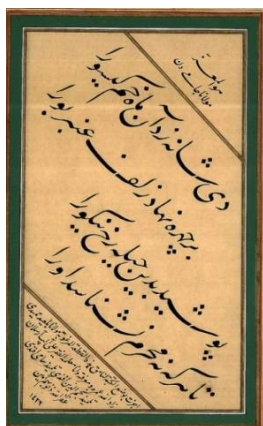
Source: <https://www.ketebe.org/en/artwork/3675?ref=artist&id=323>, 2023

Figure 2.

Qit'ah in Naskhī and Thuluth styles by Ḥāfiẓ 'Uthmān.

This composition demonstrates the structural elegance of Ottoman calligraphy, employing *Naskhī* and *Thuluth* in a classic *Qit'ah* format. The text consists of Qur'anic verses and Prophetic *ḥadīth* arranged in two balanced lines.

This type of diploma is distinguished by its pronounced slant, four-line composition, and compressed column spacing. The text ranges beyond Qur'anic and *ḥadīth* citations to include devotional poetry and *kalām ḥikmah* in Arabic, Turkish, and Persian. The *ṣīghah al-ijāzah* (diploma formula) appears at the bottom of the piece.



Source: Belaid Ḥamīdī's Personal Archive, 2015.

Figure 3.

Qit'ah Mā'ilah in Ta'liq script by Belaid Ḥamīdī.

Hilyah Sharīfah is a distinctive form of calligraphic composition (*khaṭṭ*) initiated by Ḥāfiẓ 'Uthmān. Structurally, it comprises five integrated components, each with specific symbolic and textual functions. The first is the *Head*, which contains the *basmalah* and serves as the introductory devotional phrase. Below it is the *Gobek* or "belly," which features a *ḥadīth* describing the attributes of the Prophet Muhammad; this section is traditionally arranged in nine lines and enclosed within either a circular or square frame. Surrounding the *Gobek* are the *Name Corners*, which occupy all four corners of the composition and usually display the names of the *Khulafā' al-Rāshidīn* or epithets of the Prophet, such as Muḥammad, Aḥmad, Ḥāmid, and Maḥmūd. Positioned beneath the *Gobek* is the *Verse Box*, which includes selected Qur'anic verses that underscore the prophetic mission, commonly Surah al-Anbiyā' (21:107) and Surah al-Qalam (68:4). Finally, the *Etek* or lower section contains a five-line prayer text for the Prophet, completing the work's spiritual narrative. The teacher's *ṣīghah al-ijāzah* (diploma formula) is inscribed on both the left and right margins of the *Etek*,⁵⁸

⁵⁸ Ugur Derman, *Masterpieces of Ottoman Calligraphy from the Sakip Sabanci Museum*. (Istanbul: Sakip Sabanci Museum, 2004), 44–45.

signifying the formal transmission of the *khatt* tradition through a verified *sanad*



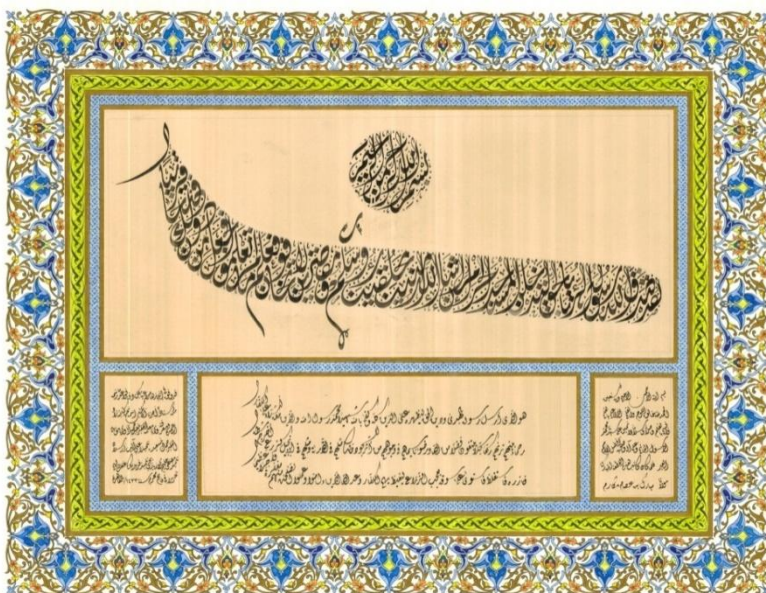
Source: Belaid Hamidi's Personal Documentation, 2015.

Figure 4.

Khatt diploma in the form of *Hilyah Sharīfah* by Nūr Ḥamīdiyyah (Indonesia), a student of Belaid Ḥamīdī.

This diploma exemplifies the traditional Ottoman calligraphy certification format, integrating devotional art with formal recognition of pedagogical lineage. In addition to *Qit'ah* and *Hilyah Sharīfah*, the *Farmān* represents another distinctive genre of diploma work in Ottoman calligraphy. It is typically composed in *Dīwānī* and *Dīwānī Jalī* scripts and divided into two textual sections. The upper section is written in *Dīwānī Jalī*, while the lower section utilizes *Dīwānī*. Unlike other diplomas that feature *ḥadīth*, poetry, or structured quotations, the *Farmān* often contains selected fragments from the Qur'an without fixed textual content. The *ṣīghah al-ijāzah* (diploma declaration) is written by the teacher within the second section, placed symmetrically on

both sides of the *Dīwānī* text block, thus signifying the student's formal completion and authorization within the calligraphic tradition.



Source: Belaid Hamidi's Personal Documentation, 2015

Figure 5.

Khatt diploma in the form of Farmān by Mubarak Isham from
Malaysia, a student of Belaid Ḥamīdī.

In traditional *khatt* pedagogy, both the *ijāzah* (diploma) and *sanad* (chain of transmission) are typically granted by a single teacher. However, there are instances in which a *mujāz* (recipient of the diploma) receives certification from multiple teachers,⁵⁹ with some diplomas bearing the *ṣīghah al-ijāzah* from as many as four instructors. While most *khattāṭūn* acquire a diploma for a specific script from just one teacher, some pursue additional

⁵⁹ Muhammad Sulaiman Manshur, “Al-Ijazah Fi Fan al-Khat al-Araby,” 46.

instruction in the same script under different masters, resulting in multiple diplomas. For example, Muḥammad Shafiq (d. 1297 AH / 1879 CE) received an *ijāzah* in *Naskhī* and *Thuluth* from his first teacher, ‘Alī Waṣṣī Efendi (d. 1253 AH/ 1837 AD). He later studied the same styles under Muṣṭafā ‘Izzat, receiving a second diploma in 1251 AH (1835 AD) and a third in 1255 AH (1839 AD).⁶⁰

Mansur’s research emphasizes that receiving an *ijāzah* does not necessarily denote mastery at the level of *mutqin* (expert) or imply that the recipient’s work is of exceptional beauty. Rather, the essential qualification is the student’s competence in the technical rules of the script and the teacher’s confidence in the student’s ability to pass on the knowledge. Thus, the *ijāzah* also serves as a motivational instrument, encouraging students to refine their skills and pursue further study with other *khaṭṭāṭūn*.⁶¹

Life of Belaid Ḥamīdī and His *Khaṭṭ Sanad*

Belaid Ḥamīdī (بلعيد حميدي) was born on January 1, 1959, in Ain Luh, Morocco. His passion for *khaṭṭ* (Arabic calligraphy) was evident from childhood and deepened significantly in 1982 upon learning of the passing of Ḥāmid Aytaç, a master *khaṭṭāṭ* and direct bearer of the Ottoman calligraphic tradition. Ḥamīdī encountered the news in *al-Ummah* magazine, in an article authored by Ekmeleddin İhsanoğlu, then-director of IRCICA (Research Centre for Islamic History, Art, and Culture). The article introduced Ḥamīdī to Ḥasan Çelebi, a renowned calligrapher and disciple of Aytaç, with whom he had lived and studied for 18 years,⁶² inheriting a direct line of *sanad*.

In the summer of 1993, with assistance from his *Riq‘ah* teacher Yūsuf Zannūn, Ḥamīdī traveled to Turkey and engaged in *talaqqī* (face-to-face instruction) with Ḥasan Çelebi for five

⁶⁰Muhammad Sulaiman Manshur, 41–42.

⁶¹Muhammad Sulaiman Manshur, 53–54.

⁶²Tahrir Muhammad Alan, ‘Ustadz Al-Jil al-Jadid Hasan Celeby’, *Huruf Arabiya Majallah Fashliyyah Ta’na Bi Syu’un al-Khat al-Araby* 11, no. 04 (2004): 34.

weeks, focusing on the *Naskhī* and *Thuluth* scripts. After returning to Morocco, he continued his studies via correspondence. In 1997, Ḥamīdī returned to Turkey to receive formal certification in these scripts. His total training period under Çelebi spanned four years,⁶³ culminating in the receipt of a *khaṭṭ* diploma that established his position within the Ottoman calligraphic lineage.



Source: Belaid Ḥamīdī's Personal Documentation, 2015.

Figure 6.

Ṣīghah khaṭṭ sanad in *Naskhī* and *Thuluth*, written by Ḥasan Çelebi for Belaid Ḥamīdī (1418 AH/ 1997).

Following his initial studies in *Riq'ah*, completed in 1990 under Yūsuf Zannūn (1932–2020), Belaid Ḥamīdī continued to expand his training under prominent Turkish *khaṭṭāṭūn* who directly inherited the Ottoman calligraphic tradition. He studied *Naskhī* and *Thuluth* with Ḥasan Çelebi (b. 1937), earning his diploma in 1997. Subsequently, he received certification in *Dīwānī* and *Dīwānī Jalī* from Professor 'Alī Alparslan (1922–2006) in 2000, and in *Ta'līq* in 2005,⁶⁴ also from Alparslan. Each certification was conferred after several years of correspondence and intensive training, combining traditional *talaqqī* (face-to-face instruction) and remote study.

Table 1.

⁶³ “Huruf Arabiyah Majallah Fashliyyah Ta’na Bi Syu’un al-Khat al-Araby” 11, no. 4 (2004): 34.

⁶⁴ Belaid Hamidi, “Al-Manhaj al-Hadits Fi Tadris Fan al-Khat al-Taqlidi Bi Nidzam al-Ijzat Li Ghairi al-Arabi” (Mesir, 2012), 2–4.

Belaid Ḥamīdī's *Khaṭṭ* Sanad

Types of <i>Khatt</i>	Lineage of Transmission
<i>Naskhī & Thuluth</i>	Belaid Ḥamīdī (1959–present) ← Ḥasan Çelebi (1937–present) ← Ḥāmid Aytāç (1891–1982) ← Nadīf Bīk (1846–1913)
<i>Ta'liq</i>	Belaid Ḥamīdī ← 'Alī Alparslan (1922–2006) ← Najm al-Dīn Okyay (1883–1976) ← Sāmī Efendi (1838–1912) ← 'Alī Ḥaydar (1802–1870) ← Ismā'īl Ḥaqqī ← Yasārī Zādah ← Muḥammad As'ad Yasārī (d. 1789)
<i>Dīwānī and Dīwānī Jalī</i>	Belaid Ḥamīdī ← 'Alī Alparslan ← Muṣṭafā Ḥalīm (1898–1964) ← Farīd Bīk (1858–1925) ← Sāmī Efendi
<i>Riq'ah</i>	Belaid Ḥamīdī ← Yūsuf Zannūn ← Ḥāmid Aytāç

Source: Belaid Ḥamīdī's Personal Documentation, 2015.

In addition to the classical Ottoman scripts, Ḥamīdī also mastered *Maghribī*, a traditional North African calligraphic style. He is credited as the first Moroccan *khaṭṭāṭ* to compose a *Ḥilyah Sharīfah* using Maghribī-Andalusian script in 1996.⁶⁵ In 2008, he relocated to Egypt, where he taught at *Mu'assasat al-Ḥalaqah li-Iḥyā' al-Turāth*, an institution dedicated to the revival of Islamic heritage. There, he taught over 200 students from al-Azhar University, including many from Indonesia. Later that same year, he accepted a long-term teaching position at the Darul Qur'an Islamic Boarding School in Tangerang, Indonesia, where he continues to educate new generations of calligraphers in the tradition of *sanad*-based *khaṭṭ*.

⁶⁵ Muhammad Abdul Hafidz Khabthah al-Husaini, *Al-Hilyah al-Nabawiyah al-Maghribiyah*, 2016, 38.

The Early Generation of Belaid Ḥamīdī's *Sanad* in Indonesia

The initial transmission of *khaṭṭ sanad* to Indonesia in the contemporary era began with the return of Indonesian students from Egypt. While enrolled at al-Azhar University, these students also studied calligraphy under Belaid Ḥamīdī at Mu'assasah al-Ḥalaqah li-Ihyā' al-Turāth. The institution employed a teaching methodology that closely followed the Ottoman system, emphasizing the formal structures of writing (*uṣūl*) and culminating in the conferment of a *khaṭṭ* diploma and *sanad* upon completion.⁶⁶

On December 3, 2011, the institution held its first *Marāsim al-Ijāzah* (graduation ceremony for diploma and *sanad* distribution), attended by students from South Africa, Canada, France, China, Thailand, Malaysia, Singapore, and Indonesia.⁶⁷ Among the first Indonesian recipients of the *sanad* were: Khairu Rafiqi (Aceh), Raḥmad Zhul Azmi (Aceh), Shahryanshah Sirojuddin (Kalimantan), 'Ālim Gema Alamsyah (Tangerang), Muḥammad Irham Ibn Shahrānī, Muḥammad Zainuddīn (Rembang), Nūr Ḥamīdiyyah (Ngawi), and Muḥammad Nūr Jamāluddīn (Ponorogo), specializing in various scripts including *Dīwānī*, *Dīwānī Jalī*, *Ta'liq*, and *Maghribī*.⁶⁸

The second *Marāsim al-Ijāzah* was held on November 5, 2012. Indonesian recipients at that time included Nūr Ḥamīdiyyah (Ngawi), Sumainah Muḥammad Ḥusain (Aceh), and Malem Sempurna (Aceh), all certified in *Dīwānī* and *Dīwānī Jalī*.⁶⁹ Upon closer examination, five Indonesian students are recognized as the pioneering nodes in the domestic transmission of *khaṭṭ sanad*: Muḥammad Nūr (Ponorogo), Nūr Ḥamīdiyyah (Ngawi), 'Ālim Gema Alamsyah (Tangerang), Khairu Rafiqi (Aceh), and Shahryanshah Sirojuddin (Kalimantan). Though Shahryanshah

⁶⁶Atho'llah, Interview, Oktober 2022.

⁶⁷ Belaid Hamidi, 'Al-Manhaj al-Hadits Fi Tadris Fan al-Khat al-Taqlidi Bi Nidzam al-Ijazat Li Ghairi al-Arabi' (Mesir, 2012), 159–184.

⁶⁸ Hamidi, 159–184.

⁶⁹Hamidi, "Al-Manhaj al-Hadits Fi Tadris Fan al-Khat al-Taqlidi Bi Nidzam al-Ijazat Li Ghairi al-Arabi," 186–201.

remained in Turkey following marriage, she actively teaches Indonesian students via online platforms.

Muhammad Nūr, an alumnus of Pondok Modern Darussalam Gontor, returned to his alma mater following his studies in Egypt to develop its calligraphy curriculum. In 2015, the school established *Markaz Darussalam li al-Khat al-‘Arabī*, a specialized calligraphy center. By 2022, over 150 students had earned diplomas in *Riq‘ah* and 30 in *Dīwānī* and *Dīwānī Jalī*. The *sanad* for *Riq‘ah* at this institution traces through Muhammad Nūr to his teacher Belaid Ḥamīdī, and further to Yūsuf Zannūn.⁷⁰

Meanwhile, Nūr Ḥamīdiyyah has emerged as the principal transmitter of *Maghribī* script *sanad* in Indonesia—an area previously underexplored. She trains students individually through online instruction. Four of her earliest students to complete the *Maghribī* curriculum and receive diplomas are Sumainah Muhammad Ḥusain (Aceh, 2014), Feri Budiantoro (Kediri), Jimly Ashari (Jember), and Novita (Tangerang). Her *sanad* in *Maghribī* descends directly from Belaid Ḥamīdī. Notably, this lineage begins with Ḥamīdī himself, as *Maghribī*—despite its deep Moroccan roots—was not historically formalized with a *sanad* or diploma system. However, Ḥamīdī structured its pedagogy using *kurrāsah*-based instruction,⁷¹ laying the groundwork for its canonical transmission. Recent adaptations of Ottoman teaching methods incorporate hybrid learning models. At Darul Qur'an, advanced students now practice Thuluth compositions using lightboxes to trace historical masterpieces by Hamdullah al-Amāsī, blending traditional *istifā* (master copying) with digital tools. This 'neo-traditional' approach has reduced average skill acquisition time by 30% according to 2023 DAQU internal assessments. However, purists argue such methods risk diluting the spiritual dimension of *talaqqī*, where the physical

⁷⁰Tim Penyusun Markaz Darussalam li al-Khat Al-Araby, ‘Silsilah Al-Sanad Fi Fan al-Khat, Markaz Darussalam Li al-Khat al-Araby Ma’had Darussalam Gontor Li Tarbiyah al-Islamiyah al-Haditsah, Indonesia Min Thariq al-Ustadz Belaid Hamidi al-Khattat Sanata 2015-2022’, 2022.

⁷¹Hamidi, ‘Al-Manhaj al-Hadits Fi Tadris Fan al-Khat al-Taqlidi Bi Nidzam al-Ijazat Li Ghairi al-Arabi’, 360–362.

presence of a teacher (mujīz) is considered essential for barakah transmission.

Since 2013, 'Ālim Gema Alamsyah has led the development of *khaṭṭ* instruction at Darul Qur'an (DAQU) Islamic Boarding School in Tangerang through the institution's calligraphy center, *Markaz Kaligrafi Darul Qur'an*. Between 2013 and 2018, the curriculum focused on *Riq'ah* script, and several students successfully completed the program and received diplomas. The *sanad* for *Riq'ah* at DAQU traces from Gema Alamsyah to his teacher Belaid Ḥamīdī, and from Ḥamīdī to his teacher Yūsuf Zannūn.⁷²

In 2018, DAQU formally invited Belaid Ḥamīdī to teach on-site, enabling students to receive *talaqqī* directly from a master *khaṭṭāṭ*. From that point onward, students who completed their studies in *Riq'ah*, *Dīwānī*, and *Dīwānī Jalī* under his supervision were granted diplomas bearing a direct *sanad* lineage: from Ḥamīdī to 'Alī Alparslan, Muṣṭafā Ḥalīm Özyazıcı, Farīd Bīk, and ultimately to Sāmī Efendi, the foundational figure in the codification of *Dīwānī* and *Dīwānī Jalī*.⁷³

At the Darul Qur'an Calligraphy Center (Markaz Kaligrafi Darul Qur'an), students engage not only with physical kurrāsah manuals but also utilize platforms like Google Classroom for assignment submissions. Instructors provide corrections via video calls, with Belaid Hamidi himself digitally annotating errors using graphic tablets.

In a parallel effort, Khairu Rafiqi established *Markaz Khaṭṭ Ḥamīdion* in Banda Aceh in 2017. Instruction began with *Riq'ah* using Rafiqi's *sanad* from Belaid Ḥamīdī, later expanding to *Dīwānī* and *Dīwānī Jalī* via an extended *sanad* that includes Alparslan, Özyazıcı, Farīd Bīk, and Sāmī Efendi.⁷⁴

Meanwhile, Shahryanshah Sirojuddin—who trained under Ḥamīdī in Egypt—became particularly influential in

⁷² Fauzan Firmansyah, Interview: About Markaz Kaligrafi Darul Qur'an, Oktober 2022.

⁷³ 'Santri DAQU Dapatkan Sanad Ilmu Kaligrafi', *Republika Online*, 29 September 2017, <https://republika.co.id/share/ox18jo313>.

⁷⁴ Khairur Rafiqi, Interview: History of Markaz Khat Hamidi, 2022.

disseminating *Naskhī* and *Thuluth sanads*. Her *Naskhī sanad* derives from Mumtāz Durdu through Hasan Çelebi and Hāmid Aytaç, while her *Thuluth sanad* descends from Ferhat Kurlu through Çelebi and Aytaç. Through her students in Indonesia, these lineages have been further localized. One such student, Huda Purnawadi from Pati, founded the *HAAC Calligraphy Islamic Boarding School (Ḥamdullāh al-Amāsī Art Center)* in 2018, becoming an important transmitter of the *sanad* tradition in Central Java.⁷⁵

This transnational knowledge transfer mirrors historical patterns of Islamic scholarship. Notably, Shahryanshah's students in Kalimantan now collaborate with Turkish peers via the Ottoman Calligraphers Guild's online platform, exchanging techniques for gold-leaf application in Thuluth Jaly. Such interactions demonstrate how digital connectivity has transformed sanad transmission from linear chains into dynamic networks, while raising questions about authentication in virtual learning spaces.

Additional contributors to the dissemination of Ḥamīdī's *sanad* include Atho'illah from Jombang and Feri Budiantoro from Kediri. Both began studying with Ḥamīdī via online correspondence in 2011 and were formally granted their *ijāzahs* at the *Marāsim al-Ijāzah* ceremony in Turkey in 2014. Atho'illah received diplomas in *Riq'ah* and *Naskhī*, while Budiantoro was certified in *Dīwānī* and *Dīwānī Jalī*. Atho'illah currently oversees the *SAKAL Calligraphy Islamic Boarding School* in Jombang, where Budiantoro, a former student, assists in teaching and in transmitting the Ottoman-era *sanad* to a new generation of calligraphers.⁷⁶

The Spread of the *Sanad* of Belaid Ḥamīdī's *Khaff*: From Islamic Boarding Schools to Indonesian Universities

⁷⁵ Huda Purnawadi, Interview: History of Hamdullah Al Amasy Art Centre, November 2022.

⁷⁶ Atho'illah, Interview: Sanad of Sekolah Kaligrafi Al-Qur'an (SAKAL) Jombang, Oktober 2022.

As discussed previously, the *khaṭṭ sanad* of Belaid Ḥamīdī continues to disseminate through first-generation students across a variety of Islamic boarding schools (*pesantren*) and higher education institutions in Indonesia. One of the earliest and most consistent proponents of this tradition is Feri Budiantoro, who has developed the *sanad* tradition at *Madrasah Khaṭṭ al-Qur'ān* in Banjarbaru, South Kalimantan, since 2015.⁷⁷ Simultaneously, students of Aṭā'illāh have played a central role in expanding the *sanad* tradition at Al-Anwar Islamic Boarding School in Sarang. Since 2018, the student activity unit, *NUVIS (Unit Kegiatan Siswa MA al-Anwar)*, has nurtured several calligraphers under structured *sanad*-based mentorship. Among them, Zainul Wafa received *Riq'ah sanad* from Aṭā'illāh and *Dīwānī* and *Dīwānī Jalī* from Nafang Permadi; Siti Farhanah received *Riq'ah* from Aṭā'illāh and *Dīwānī* scripts from Maḥfūḍi Rashīd; while Nihān Ḥanīnah received *Riq'ah* from Aṭā'illāh, *Dīwānī* scripts from Maḥfūḍi Rashīd, and *Naskhī* from Aṭā'illāh. Notably, NUVIS organized its first *Marāsīm al-Ijāzah* in 2022. In another region, Jimly Ashari—who received *Maghribī sanad* from Nūr Ḥamīdiyyah and *Riq'ah* from Feri Budiantoro—has served as a calligraphy instructor at Darus Sholah Islamic Boarding School in Jember since 2015.⁷⁸

Graduates of SAKAL (Pesantren Kaligrafi) who pursue higher education have extended the influence of *khaṭṭ sanad* traditions into universities. At UIN Kiai Haji Achmad Siddiq in Jember, Ahmad Yasir Amrulloh—who holds *Maghribī sanad* from Jimly Ashari; *Riq'ah*, *Dīwānī*, and *Dīwānī Jalī* from Budiantoro; and *Naskhī* from Belaid Ḥamīdī—has established *Dar el-Khaṭṭ*, a student calligraphy initiative promoting Ottoman-style calligraphy. Likewise, Fathur Rahman—who received *Riq'ah sanad* from Iqbal Samsyurrijal al-Mutawakkil and *Dīwānī* scripts from Nafang Permadi (a student of Maḥfūḍi Rashīd, who in turn studied under Budiantoro)—has contributed to *sanad*

⁷⁷ Feri Budiantoro, Interview: All about Madrasah Khatil Qur'an, January 2023.

⁷⁸ Atho'illah, Interview: Sanad of Sekolah Kaligrafi Al-Qur'an (SAKAL) Jombang.

development at Hasyim Asy'ari University through the *Asosiasi Mahasiswa Kaligrafi* (AMSYAK). Iqbal himself received his *Riq'ah sanad* from Aṭā'illāh, trained within the Tebuireng Jombang environment. These affiliations converge through collaborations with SAKAL, which has hosted over five *Marāsim al-Ijāzah* ceremonies since 2014.⁷⁹

At UIN Sunan Ampel in Surabaya, the Ottoman system of *khaṭṭ* instruction is preserved through the student organization *Ikatan Qārī'-Qārī'ah Mahasiswa* (IQMA). Key members include Muhammad Fauzi Idris, who received *Riq'ah* and *Dīwānī Jalī sanad* from Budiantoro; Ulin Nikmah, who earned *Riq'ah*, *Dīwānī*, and *Dīwānī Jalī sanads* also from Budiantoro; and Syarifuddin, who studied *Riq'ah* with Ahmad Sobirin, *Dīwānī* scripts with Maḥfūḍī Rashīd, and *Maghribī* with Muhammad Khairul Anas. IQMA held its first *Marāsim al-Ijāzah* in 2018 and has since certified 20 students in *Riq'ah*.⁸⁰

At UIN Maulana Malik Ibrahim in Malang, similar developments have taken root under the guidance of Rini Yulia Maulida, a recipient of *Riq'ah*, *Dīwānī*, and *Dīwānī Jalī sanads* from Budiantoro. Meanwhile, in Central Java, the legacy of Shahryanshah Sirojuddin has continued through her student, Huda Purnawadi, who founded the Islamic Boarding School of Calligraphy HAAC (*Ḥamdullāh al-Amāsī Art Center*) in 2018 in Pati. Specializing in *Naskhī* and *Thuluth*, HAAC has contributed to diversifying Indonesia's Ottoman *sanad* landscape. Purnawadi's transmission lines include *Naskhī* through Mumtāz Durdu (via Ḥasan Çelebi and Ḥāmid Aytāç) and *Thuluth* through Ferhat Kurlu (also via Çelebi and Aytāç).

Collectively, the continued expansion of *khaṭṭ sanads* derived from the *Uthmānī* period, particularly those initiated by Belaid Ḥamīdī and his students, contributes richly to the evolving scholarly discourse on calligraphy in Indonesia. These transmissions not only uphold rigorous pedagogical standards but also complement earlier documentation, such as Ulya's study of

⁷⁹Atho'illah.

⁸⁰Atho'illah.

the *Maghribī khaṭṭ Mabsūt*, offering a more complete portrait of transregional calligraphic heritage in the archipelago.⁸¹

CONCLUSION

This study concludes that four pivotal figures served as foundational transmitters of *khaṭṭ* (*Islamic calligraphy*) *sanad* during the Ottoman (*Uthmānī*) period, each associated with specific script traditions. Ismā'īl Ḥaqqī Šāmī Afandī (d. 1331 AH/1912 CE) anchored the traditions of *Dīwānī* and *Dīwānī Jalī*; Muḥammad As'ad al-Yāsārī (d. 1213 AH/1789 CE) shaped the legacy of *Ta'liq*; Mumtāz Bīk (1810–1871 CE) pioneered *Riq'ah*; while Ḥamdullāh al-Amāsī (d. 698 AH/1298 CE) laid the foundations for *Naskhī* and *Thuluth*.

Second, the transmission of Ottoman *khaṭṭ* to Indonesia was facilitated by Belaid Ḥamīdī, a Moroccan calligrapher trained in five major script styles under Turkish masters. His *sanad* connects directly to these Ottoman traditions, offering Indonesian students a rare opportunity to inherit an unbroken chain of classical instruction. Indonesia's Ministry of Religious Affairs (Kemenag) should develop standardized *sanad*-based modules for Islamic senior high schools (*madrasah aliyah*), collaborating with the Lajnah Pentashihan Mushaf Al-Qur'an. This could begin with pilot programs at 10 selected *pesantren*.

Third, five of Ḥamīdī's students have become key figures in disseminating this *sanad* across Indonesia: Muḥammad Nūr at Pondok Modern Darussalam Gontor (Ponorogo), Nūr Ḥamīdiyyah via online platforms, 'Ālim Gema Alamsyah at Darul Qur'an (Tangerang), Khairu Rafiqi at *Markaz Khaṭṭ Ḥamīdion* (Banda Aceh), and Shahryanshah Sirojuddin, who now teaches online from Turkey. Their initiatives have played a crucial role in establishing *khaṭṭ* education within *pesantren* and academic institutions.

⁸¹ Nurun Najmatul Ulya, Ahmad Yasir Amrulloh, and Feri Budiantoro, "Maghribi Mabsut Khat in Indonesia: History and Acceptance Factor Analysis," *Islamika Inside: Jurnal Keislaman Dan Humaniora* 9, no. 2 (November 27, 2023): 205–33, <https://doi.org/10.35719/islamikainside.v9i2.242>.

Today, the continued expansion of this *sanad* across Indonesia contributes meaningfully to the revitalization of Islamic cultural heritage. It also opens broader avenues for Indonesian *khaṭṭāṭūn* to engage with international calligraphy networks. While this study has focused on the lineage of Belaid Ḥamīdī and its propagation within Indonesia, future research may profitably examine wider dimensions of *sanad* transmission—including its intersection with political narratives, gendered participation, and patterns of transnational mobility.

Initiatives like the 'Sanad Chain' platform—currently being developed by Hamidi's alumni—aim to authenticate calligraphy diplomas via blockchain while connecting students with certified teachers worldwide.

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