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An analysis of Persian calligraphy in visual aspects

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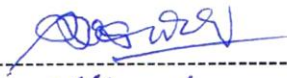



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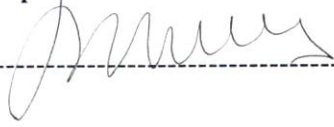
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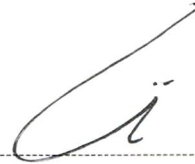


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**Dedicated to those anonymous calligraphers whose
work have left traces in history**

“Calligraphy is geometry of the soul which manifests itself physically.”

Plato (427 -347 BC)

Table of contents

1	INTRODUCTION	1
1.1	Introduction to calligraphy art	2
1.2	Introduction to Islamic calligraphy	2
1.3	The Qur’anic Art of Calligraphy	3
1.4	Calligraphy and Islamic Culture	4
1.5	Islamic Calligraphy as an old form of Abstract Art	5
1.6	Calligraphy and other kind of Islamic Arts	6
1.7	Summary	6
2	REVIEW OF LITERATURE	7
2.1	Arabic writing system	7
2.1.1	Introduction	7
2.1.2	Root of Arabic Script	8
2.1.3	Earliest Script	13
2.1.3.1	Cursive Styles	13
2.1.3.2	Angular Styles	14
2.1.3.3	Shaping Primitive Style	14
2.1.4	Improvement of Arabic script	16
2.1.5	Specification of Arabic script and related scripts	19
2.1.5.1	Specification of Farsi script	23
2.1.5.2	Specification of Urdu script	24
2.1.5.3	Specification of other Perso-Arabic scripts	25
2.1.6	Summary	27
2.2	Evolution of Arabic Script into Art of Calligraphy	28
2.2.1	Sextet Classical Style	29
2.2.1.1	Ibn Muqla	30
2.2.1.2	Ibn Bawwab	33
2.2.1.3	Yaqt al-Musta’simi	35
2.2.1.4	Septet Masters	36
2.2.2	Regional Schools	37
2.2.2.1	Persian Schools	39
2.2.2.2	Ottoman Schools	44
2.2.2.3	Indian Schools	48
2.2.2.4	Maghreb Schools	50
2.2.2.5	Chinese Schools	52
2.2.3	Summary	54
2.3	Rules and Media in Islamic calligraphy	55

2.3.1	Types of Islamic Calligraphy	68
2.3.1.1	Kitaabat (script)	55
2.3.1.2	Katibeh (Epigraph or Inscription)	56
2.3.1.3	Qit'a (panel)	57
2.3.1.4	Chalipa (cross)	60
2.3.1.5	Siyah Mashq (inked drill)	60
2.3.1.6	Mufradat (individual letters book)	61
2.3.1.7	Tughra	62
2.3.1.8	Ghubar	62
2.3.1.9	Tumar	63
2.3.1.10	Naqqashi-Khatt	63
2.3.2	The 12 Principles of Islamic calligraphy	65
2.3.3	Tools and Materials of Calligraphers	66
2.3.3.1	Qalam (Ghalam/Pen)	66
2.3.3.2	Paper (kaaghaz)	68
2.3.3.3	Madad (Morakab/Ink)	70
2.3.3.4	Davaat (Ink pot)	71
2.3.3.5	Liqeh (Silky Ink-Controller)	71
2.3.3.6	Qalamtarash (Pen Sharpener/Knife)	71
2.3.3.7	Qatzan (Nib-Finishing Pad)	71
2.3.3.8	Galamdan (kalemndan/Tools box)	71
2.3.3.9	Masdar (Source or Ruler)	72
2.3.3.10	Zir-Dasti (Writing Pad)	72
2.3.4	Summary	72
2.4	Styles of Islamic Calligraphy	74
2.4.1	Kufic	76
2.4.1.1	Kufic script	76
2.4.1.1.1	<i>Introduction and Importance</i>	76
2.4.1.1.2	<i>History</i>	77
2.4.1.1.3	<i>Appellation</i>	78
2.4.1.1.4	<i>Activity Period</i>	78
2.4.1.1.5	<i>Scope of Use</i>	78
2.4.1.1.6	<i>Function</i>	78
2.4.1.1.7	<i>Characteristic – Syntactic Features – Basic Elements</i>	79
2.4.1.1.8	<i>Proportion</i>	79
2.4.1.1.9	<i>Readability</i>	79
2.4.1.1.10	<i>Difficulty of Writing</i>	79
2.4.1.1.11	<i>Masters</i>	79
2.4.1.1.12	<i>Examples</i>	80
2.4.2	The Six Major Scripts of Islamic Calligraphy	81
2.4.2.1	Naskh	81
2.4.2.1.1	<i>Introduction and Importance</i>	81
2.4.2.1.2	<i>History</i>	82
2.4.2.1.3	<i>Appellation</i>	84
2.4.2.1.4	<i>Activity Period</i>	84
2.4.2.1.5	<i>Scope of Use</i>	84
2.4.2.1.6	<i>Function</i>	84
2.4.2.1.7	<i>Characteristic – Syntactic Features – Basic Elements</i>	85
2.4.2.1.8	<i>Proportion</i>	85
2.4.2.1.9	<i>Readability</i>	85

2.4.2.1.10	<i>Difficulty of Writing</i>	85
2.4.2.1.11	<i>Masters</i>	86
2.4.2.1.12	<i>Examples</i>	86
2.4.2.2	Thulth	87
2.4.2.2.1	<i>Introduction and Importance</i>	87
2.4.2.2.2	<i>History</i>	87
2.4.2.2.3	<i>Appellation</i>	88
2.4.2.2.4	<i>Activity Period</i>	88
2.4.2.2.5	<i>Scope of Use</i>	88
2.4.2.2.6	<i>Function</i>	89
2.4.2.2.7	<i>Characteristic – Syntactic Features – Basic Elements</i>	89
2.4.2.2.8	<i>Proportion</i>	90
2.4.2.2.9	<i>Readability</i>	90
2.4.2.2.10	<i>Difficulty of Writing</i>	90
2.4.2.2.11	<i>Masters</i>	91
2.4.2.2.12	<i>Examples</i>	91
2.4.2.3	Muhaqqaq and Reyhan	92
2.4.2.3.1	<i>Introduction and Importance</i>	92
2.4.2.3.2	<i>History</i>	92
2.4.2.3.3	<i>Appellation</i>	94
2.4.2.3.4	<i>Activity Period</i>	94
2.4.2.3.5	<i>Scope of Use</i>	95
2.4.2.3.6	<i>Function</i>	95
2.4.2.3.7	<i>Characteristic – Syntactic Features – Basic Elements</i>	95
2.4.2.3.8	<i>Proportion</i>	95
2.4.2.3.9	<i>Readability</i>	95
2.4.2.3.10	<i>Difficulty of Writing</i>	95
2.4.2.3.11	<i>Masters</i>	95
2.4.2.3.12	<i>Examples</i>	95
2.4.2.4	Ruqqa'a and Tauqi	98
2.4.2.4.1	<i>Introduction and Importance</i>	98
2.4.2.4.2	<i>History</i>	98
2.4.2.4.3	<i>Appellation</i>	99
2.4.2.4.4	<i>Activity Period</i>	99
2.4.2.4.5	<i>Scope of Use</i>	99
2.4.2.4.6	<i>Function</i>	99
2.4.2.4.7	<i>Characteristic – Syntactic Features – Basic Elements</i>	100
2.4.2.4.8	<i>Proportion</i>	101
2.4.2.4.9	<i>Readability</i>	101
2.4.2.4.10	<i>Difficulty of Writing</i>	101
2.4.2.4.11	<i>Masters</i>	101
2.4.2.4.12	<i>Examples</i>	102
2.4.3	Maghrebi Styles	103
2.4.3.1	Maghrebi	103
2.4.3.1.1	<i>Introduction and Importance</i>	103
2.4.3.1.2	<i>History</i>	103
2.4.3.1.3	<i>Appellation</i>	104
2.4.3.1.4	<i>Activity Period</i>	104
2.4.3.1.5	<i>Scope of Use</i>	104
2.4.3.1.6	<i>Function</i>	104
2.4.3.1.7	<i>Characteristic – Syntactic Features – Basic Elements</i>	104
2.4.3.1.8	<i>Proportion</i>	104
2.4.3.1.9	<i>Readability</i>	105
2.4.3.1.10	<i>Difficulty of Writing</i>	105
2.4.3.1.11	<i>Masters</i>	105
2.4.3.1.12	<i>Examples</i>	106
2.4.4	Ottoman Styles	107

2.4.4.1	Diwani	107
2.4.4.1.1	<i>Introduction and Importance</i>	107
2.4.4.1.2	<i>History</i>	107
2.4.4.1.3	<i>Appellation</i>	108
2.4.4.1.4	<i>Activity Period</i>	108
2.4.4.1.5	<i>Scope of Use</i>	108
2.4.4.1.6	<i>Function</i>	108
2.4.4.1.7	<i>Characteristic – Syntactic Features – Basic Elements</i>	108
2.4.4.1.8	<i>Proportion</i>	109
2.4.4.1.9	<i>Readability</i>	109
2.4.4.1.10	<i>Difficulty of Writing</i>	109
2.4.4.1.11	<i>Masters</i>	109
2.4.4.1.12	<i>Examples</i>	109
2.4.4.2	Ruqaah	110
2.4.4.2.1	<i>Introduction and Importance</i>	110
2.4.4.2.2	<i>History</i>	111
2.4.4.2.3	<i>Appellation</i>	111
2.4.4.2.4	<i>Activity Period</i>	111
2.4.4.2.5	<i>Scope of Use</i>	111
2.4.4.2.6	<i>Function</i>	111
2.4.4.2.7	<i>Characteristic – Syntactic Features – Basic Elements</i>	111
2.4.4.2.8	<i>Proportion</i>	111
2.4.4.2.9	<i>Readability</i>	112
2.4.4.2.10	<i>Difficulty of Writing</i>	112
2.4.4.2.11	<i>Masters</i>	112
2.4.4.2.12	<i>Examples</i>	112
2.4.5	Persian Styles	113
2.4.5.1	Ta'liq	113
2.4.5.1.1	<i>Introduction and Importance</i>	113
2.4.5.1.2	<i>History</i>	113
2.4.5.1.3	<i>Appellation</i>	114
2.4.5.1.4	<i>Activity Period</i>	114
2.4.5.1.5	<i>Scope of Use</i>	114
2.4.5.1.6	<i>Function</i>	115
2.4.5.1.7	<i>Characteristic – Syntactic Features – Basic Elements</i>	115
2.4.5.1.8	<i>Proportion</i>	115
2.4.5.1.9	<i>Readability</i>	115
2.4.5.1.10	<i>Difficulty of Writing</i>	115
2.4.5.1.11	<i>Masters</i>	115
2.4.5.1.12	<i>Examples</i>	116
2.4.5.2	Nasta'liq	117
2.4.5.2.1	<i>Introduction and Importance</i>	117
2.4.5.2.2	<i>History</i>	118
2.4.5.2.3	<i>Appellation</i>	120
2.4.5.2.4	<i>Activity Period</i>	120
2.4.5.2.5	<i>Scope of Use</i>	121
2.4.5.2.6	<i>Function</i>	121
2.4.5.2.7	<i>Characteristic – Syntactic Features – Basic Elements</i>	122
2.4.5.2.8	<i>Proportion</i>	122
2.4.5.2.9	<i>Readability</i>	122
2.4.5.2.10	<i>Difficulty of Writing</i>	123
2.4.5.2.11	<i>Masters</i>	123
2.4.5.2.12	<i>Examples</i>	123
2.4.5.3	Shekasteh	126
2.4.5.3.1	<i>Introduction and Importance</i>	126
2.4.5.3.2	<i>History</i>	126
2.4.5.3.3	<i>Appellation</i>	126

2.4.5.3.4	<i>Activity Period</i>	127
2.4.5.3.5	<i>Scope of Use</i>	127
2.4.5.3.6	<i>Function</i>	127
2.4.5.3.7	<i>Characteristic – Syntactic Features – Basic Elements</i>	127
2.4.5.3.8	<i>Proportion</i>	127
2.4.5.3.9	<i>Readability</i>	127
2.4.5.3.10	<i>Difficulty of Writing</i>	127
2.4.5.3.11	<i>Masters</i>	128
2.4.5.3.12	<i>Examples</i>	128
2.4.6	Sub-Styles of Islamic Calligraphy	130
2.4.6.1	Tughra	130
2.4.6.2	Ghubar	131
2.4.6.3	Babri	132
2.4.6.4	Bihar	133
2.4.6.5	Zulf-e Aru's	124
2.4.6.6	Shikasta-amiz	134
2.4.6.7	Siyaqat	135
2.4.6.8	Sumbuli	135
2.4.6.9	Minor Decorative styles	136
2.4.6.9.1	Gulzar	136
2.4.6.9.2	Nakhuni	137
2.4.6.9.3	Ma'akus	137
2.4.6.9.4	Muthanna	138
2.4.6.9.5	Hilali	138
2.4.6.9.6	T'aus	138
2.4.6.9.7	Mahi	139
2.4.6.9.8	Larza	139
2.4.6.9.9	Taj	139
2.4.6.9.10	Manshur	140
2.4.6.9.11	Muhaqqiq	140
2.4.6.9.12	Pichan	140
2.4.6.9.13	Mosalsal	141
2.4.7	Taxonomy	142
2.4.8	Summary	145
2.5	Persia-Hindustan relations	148
2.5.1	Introduction	148
2.5.2	Pre- Islamic period	161
2.5.3	Islamic Persia and Hindustan	151
2.5.3.1	Pre-Sultanate	151
2.5.3.2	Delhi Sultanate dynasties	151
2.5.4	Mughal Period (1526–1857)	153
2.5.4.1	Babur (1526-1530)	155
2.5.4.2	Humayun (1530-1556)	155
2.5.4.3	Akbar (1556-1605)	157
2.5.4.4	Jahangir (1605-1627)	158
2.5.4.5	Shah Jahan (1627-1658)	159
2.5.4.6	Aurangzeb (1658-1707)	160
2.5.4.7	The lesser Mughals (1707-1857)	160
2.5.5	Summary	162

2.6	Islamic Calligraphy in India	163
2.6.1	Introduction	163
2.6.2	Pre-Sultanate	163
2.6.3	Delhi Sultanate	164
2.6.4	Introduction to Mughal calligraphy	174
2.6.5	Babur (1526-1530)	179
2.6.6	Humayun (1530-1539)	181
2.6.7	Akbar (1556-1605)	183
2.6.8	Jahangir (1605-1627)	195
2.6.9	Shah Jahan (1628-1666)	200
2.6.10	Aurangzeb (1658-1707)	209
2.6.11	The Lesser Mughal (1707-1857)	213
2.6.12	Summary	218
3	RESEARCH METHODOLOGY	221
3.1	Literature Review	222
3.1.1	Limitations of study	222
3.1.2	Study of Current Knowledge	223
3.1.3	Study of Published Works	224
3.1.4	Study of Masterpieces Directly	225
3.1.5	Interview with Masters	226
3.2	Analyses Study (Visual Comparison)	227
4	VISUAL ANALYSIS	233
4.1	A comparative study of 2 masterpieces in the early of Mughal period	234
4.1.1	Introduction	234
4.1.1.1	Imamzadeh Shahzadeh Hossein in Qazvin	236
4.1.1.2	Sheikh ul-Islam Masjid in Fatehpur Sikri	239
4.1.1.3	Context	242
4.1.1.4	Location	243
4.1.1.5	Technique	245
4.1.1.6	Skills	245
4.1.2	Methodology	246
4.1.3	Composition	248
4.1.3.1	Density and kerning	248
4.1.3.2	The distributions of kashidas	249
4.1.3.3	The distributions of Noqtas	249
4.1.4	Details	250
4.1.4.1	Alif	250
4.1.4.2	Nun	251
4.1.4.3	Ni (Nun + Yā)	252
4.1.4.4	Sin (First part of Kashidah)	253
4.1.4.5	Sin (Second part of Kashidah)	254

4.2	A comparative study of 2 masterpieces in the middle of Mughal period	255
4.2.1	Introduction	255
4.2.2	Composition	259
4.2.3	Perfect Match	265
4.2.4	Vertical Relation	266
4.2.5	Detail	268
4.3	A comparative study of 2 masterpieces in the end of Mughal period	272
4.3.1	Introduction	272
4.3.2	Introduction of two Masters	273
4.3.2.1	Abdulmajid Parvin Raqam (1901-1946)	273
4.3.2.1	Mirza Mohammad Reza Kalhor (1829- 1892)	275
4.3.3	Composition	277
4.3.4	Size of Letters	278
4.3.5	Kerning (letterspacing)	279
4.3.6	Extended letters (Keshidehs)	279
4.3.7	Curvature (Dowr)	280
4.3.8	Ascents (So'ouds)	281
4.3.9	Noqta (Squared dots)	281
4.4	Summary	282
5	RESULTS AND DISCUSSIONS	285
5.1	Objective	286
5.2	Evolution of Mughal Calligraphy	286
5.3	Contribution to Make New Data	288
5.3.1	Classifications of Styles	288
5.3.2	Description of Styles	288
5.3.3	Chronology of Islamic Calligraphy	289
5.3.4	List of Islamic Calligraphers	289
5.3.5	Terminology	289
5.4	Future Research	290
6	APPENDIXES AND REFERENCES	291
6.1	Appendixes	291
6.1.1	Appendix I Table of Masters of Islamic Calligraphy	291
6.1.2	Appendix II - Chronology of Calligraphy art	315
6.1.3	Appendix III - Terminology of Islamic Calligraphy	254
6.1.4	Appendix IV – Tables of Mughal, Safavid and other Islamic Dynasties	387
6.2	References	391
	Acknowledgements	401

Abstract

The magnificence of the Islamic art has laid an immense impact on art forms across the world. Islamic art in turn has been influenced by its inseparable part; calligraphy. Islamic calligraphy finds its origin from Arabic script which is a modified form of the old *Nabataean* script, developed at the same time when *Islam* began expanding in the early 7th century. Arabic script, was then used to transcribe the *Qur'an* as the word of God and was therefore, with the religious association it was considered as the noblest of all art forms.

Since then Islamic calligraphy has been practiced at almost all places where Islam has made its impact. For a long period it had also been consistently practiced as a major aesthetic expression in India especially; during the *Mughal* period. *Farsi* was the official language of the Mughal Emperor's court and *Nasta'liq* was used as the prominent style to write all the books, correspondences and *Farman's*. Although, calligraphy enjoyed the status of the highest form of art in the Indian subcontinent, it has been abandoned in the modern era. This research indicates the need to emphasise on certain aspects of Persian calligraphy in the Mughal era that had been previously neglected.

Calligraphy became increasingly decorative and ornate as a result of discouragement of representational or figural art by Islam. Calligraphy in such form enjoyed the centuries-long heyday. The territories of Persia and Hindustan provided fertile grounds for the growth of calligraphy styles. About 14 different styles of calligraphy developed around the world during the fourteenth century however, this research encompasses more than 35 distinct styles, including major and minor styles. This research is an effort to classify, explain, and identify them. These styles are different based on the region where they innovated, their functions, their characteristics and syntactic feature, their scope of use, activity period and the difficulty in reading and writing the script.

The main task of the research is to demonstrate and identify the differences as well as similarities of the two schools of calligraphy in Persia and Hindustan respectively, during the Mughal period by focusing on its visual aspects. The method of research involves identifying the constituent elements in a semiotic system. In order to achieve the proper result, this research has depicted two steps. The first step is to collect information as the literature review and the second one is to analyse and compare the data. The study compares two schools of calligraphy in three different times of the Mughal period: in the beginning, middle and end of this period.

The visual analysis attempts to present clearer results with the help of pictures, as the primary source and demonstrate exact results, by the use illustrations and their captions. A series of lines or angles have been used to prove the connection and difference between the two similar parts of two masterpieces in the same time era.

Literature review is a very important part of the thesis report. The literature review as the first part of this thesis uses secondary sources such as old and new books and articles. Furthermore, in corroboration with the analyses, it has used primary sources and original data such as specimens of calligraphy in manuscripts and inscriptions.

Identifying the difference of the Mughal calligraphy with the other schools is impossible except by a critico-historical study of all the aspects of this art. Therefore, the research studies the history of Islamic calligraphy in the entire world, including Islamic dynasties and Empires, especially in Persia and Central Asia, Ottoman and India to understand their similarities as well as differences, better.

A vast survey of available data about Islamic calligraphy which focuses on Persian calligraphy from various old and new sources in English, Farsi, Urdu and Arabic has been used. It also directly uses primary sources and the original data in corroboration with the analyses. Direct survey of the specimens of calligraphy, including available inscriptions in a variety of monuments' inscriptions in Iran and India, as well as manuscripts of Islamic calligraphy in different museums, libraries and private collections in both the countries has been done.

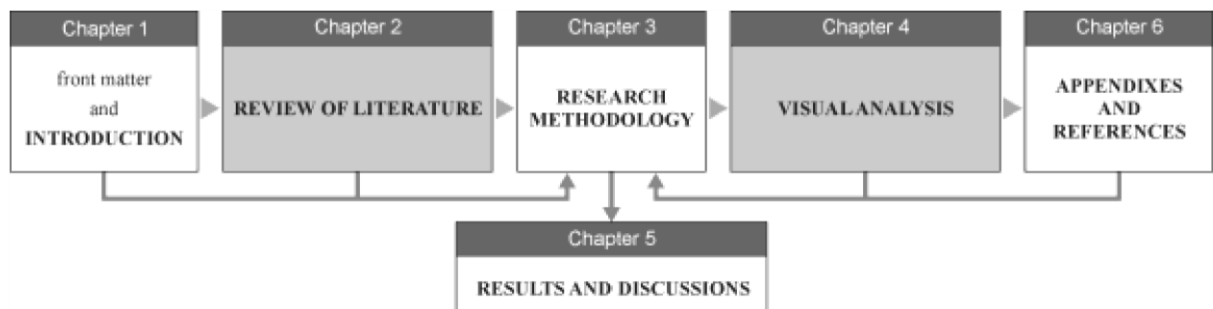
The thesis presents information on five new aspects, as a contribution to make new data including: A) offer some “New Classifications of Islamic Calligraphy Styles”, b) “Description of all Islamic Calligraphy Styles”, C) Prepare a “Chronology of Islamic Calligraphy”. D) Make a long “List of Islamic Calligraphers” E) present a rich “Terminology”.

The summary provides the result of the research which attempts at a systematic and comprehensive investigation of the evolution of Indian Islamic calligraphy during the Mughal period comparing it to the Persian calligraphy.

Organisation of Chapters

The thesis comprises of two main parts. The first part is the literature review and the second is an analyses study. An introduction as well as front matter pages come before these two parts. The rich appendices and references also support the report towards the end. Separate portions describe discreetly the methodology of research, results and conclusions respectively. In other words, the structure of dissertation is in two main parts with an introduction before, a research methodology followed by the appendices.

Table 1.1 - organisation of chapters' chart



Chapter 1) Introduction

The first chapter of the thesis introduces art of calligraphy and Islamic calligraphy, brings to notice the Qur'anic art of calligraphy, describes the relation of calligraphy and Islamic culture, argues about Islamic calligraphy as an old form of abstract art, showing connection between calligraphy and other kinds of Islamic arts and a brief summary.

Chapter 2) Review of Literature

The second chapter is the literature review. It is the first main part of thesis. It includes six parts and all of them are divided to subtitles. Each of them has a respective summary.

Arabic writing system: Includes the root of Arabic Script, describes earliest script and shows the process of improvement of Arabic script, defines specification of Arabic script and related scripts. This chapter describes Arabic alphabet and script, its genesis, evolution, properties, writing system, variants, and calligraphic adaptations. More than Arabic script this chapter characterises Farsi, Urdu and other related languages.

Evolution of Arabic script into art of calligraphy, which describes history, properties and importance of Sextet Classical Style and activities of masters of those classical styles as well as regional calligraphy schools including Persian, Ottoman, Indian, Maghreb and Chinese schools.

Rules and Media in Islamic calligraphy: at first this part explains different types of Islamic calligraphy such as Qur'anic Fragments, Katibeh (epigraph or inscription), Kitaabat (script), Satr-Nevisi (line), Chalipa (cross), Siah-Masq (inked drill) and Qit'a (panel). Secondly, this chapter describes briefly 12 principles of Islamic calligraphy. The end of this part introduces instruments and media of Islamic calligraphy, and represents 10 most important of instruments out of them.

Styles of Islamic Calligraphy: demonstrates the entire major and all important minor styles of calligraphy in the entire Islamic land and its history. It starts with early Arabic writing styles and after that it describes different styles of *Kufic* scripts. Further,

it illustrates the six major scripts of Islamic calligraphy, Maghrebi styles, two especial Ottoman calligraphy styles and three especial Persian calligraphy styles. The survey explains each style by describing its importance, history, appellation, activity period, scope of use, function, characteristic – syntactic features – basic elements, proportion, readability, difficulty of writing, list of masters, and shows some typical examples. Then it illustrates eight important sub-styles and 13 minor decorative styles. In this part not only, does it have all the collected information about major and minor Islamic calligraphy styles from variety of old and contemporary sources, but also has presented some important explanation and classification as taxonomy for the first time.

Persia-Hindustan relations: This part discusses about social, economical and political relationship between the two civilizations through the history from early era till today with emphasis on Persia-Hindustan relations in Mughal period. The research separately will explain the levels of relations of the two countries at the time of each Mughal Emperors.

Islamic Calligraphy in India: This is the main part and relatively the most important part of the literature review. It starts with the introduction to Islamic art and calligraphy in Indian subcontinent. Then it continues to describe situation of Islamic calligraphy during PreSultanate and Delhi Sultanate. After that this part presents a rich report of extensive process of calligraphy in Mughal courts including the calligraphy process in the Mughal illuminated manuscripts and calligraphic inscriptions in Mughal buildings. There are separate explanations of calligraphy movement in the court of Babur, Humayun, Akbar, Jahangir, Shah Jahan, Aurangzeb and during Minor Mughals era. It mentions some influences of the Persian art and calligraphy in the Mughal calligraphy period and introduces remarkable calligraphers of each court.

Chapter 3) Research Methodology

For better understanding, the evolution and transition of calligraphy in Persia and Hindustan during Mughal period the study has compared both of the schools in three different times: in the beginning, middle and end of the Mughal era. As the *Nasta'liq* was the common style of Hindustani and Persian calligraphy during the Mongol period we have selected the best masterpieces of *Nasta'liq* for analysing in all the three periods under study.

The method of research involves identifying the constituent elements in a semiotic system. The research uses a semiotic analysis and it is the best way as an approach to visual analysis.

Chapter 4) Visual Analysis

This chapter presents main task of the thesis. It demonstrates an analysis of the study and compares visual aspects of the two schools. After an introduction this part demonstrates three separate comparative studies. In each study it chooses two typical outstanding masterpieces from the two schools, one from the Persian School and the other one from the Mughal School. This study reflects three time periods: the pre-Mughal period, the middle of this period and the end of the Mughal period. Later, the thesis prepares a summary and conclusion of those three analysis studies.

Chapter 5) Results and Discussions

This chapter explains the objective that the research presents, a brief and clear description of evolution of the Mughal calligraphy and shows metamorphosis and transition of Persian calligraphy in India, demonstrates contributions of this research to make a new data, and discusses about the future research.

Chapter 6) Appendixes and References

In the end, the thesis is supported by four important and useful appendices:

The first appendix is a table of masters of Islamic calligraphy. This table is a brief form of information about all Islamic calligraphers which gradually illustrates their works or name and biographies during investigation of all available old and new English, Farsi, Arabic and Urdu sources. There are more than three hundred names of Islamic calligrapher around the world with emphasis on Persian and Indian calligraphers alongside their details in this table till now. As most of the scholars in this case have the challenge of re-working and getting confused between the names of calligraphers the table can help the scholars to prevent any rework and avoid any mistakes. The table includes the name of all calligraphers in English and original scripts as well as different version of their names which were written in different sources. The table also includes their titles, styles, date of life (in the *Hijra* calendar and the Gregorian calendar), place

of birth and a brief description of them, and their schools. In addition the table mentions the source of all information. With the help of these links other scholars can find the valuable reference to identify the level of reliability and read more about the calligraphers in the source of data.

The second appendix is a chronology of Islamic calligraphy. It provides the data to clearly show the order of events. It mentions a number of important dates in the case of calligraphy as well as some political and historical occurrences. By comparing these two, one can achieve better understanding of the process of calligraphy. This appendix can make a good concept of events and help to understand a better process of calligraphy movement in the entire Islamic world. This list shows 237 events from early history till the modern era.

The Third appendix is terminology. The thesis has used many essential calligraphy terms. In the terminology or glossary there is a long list of the meaning of vernacular terms which derives from various sources in calligraphy. This list covers different Farsi or Arabic derived words which were used as a particular term in the field of Islamic calligraphy and related topics which have been used in the thesis. In this list there are 284 terms with the description of their meaning making it the longest list of terms and glossary available for Islamic calligraphy.

The fourth appendix is a table to illustrate and show details of *Mughal* Emperors in India and *Safavid* Emperors in Persia as well as two tables of Islamic dynasties all over the world.

After that the thesis carefully presents all of the references and resources including: books, magazines and art annuals, websites etc.

List of Figures

Fig. No.	Caption	Pg. No.
2.1	Syriac language in Jacobite script, 1481; in the Biblioteca Apostolica Vaticana.	8
2.2	Nabataean inscription Namaran pre-Islamic Bard Imru al-Qayas 328	10
2.3	Bilingual inscription Harran taken from tomb the paleo-Arabic text	11
2.4	Hijazi script, Parchment, Al Hadid Sure, Aye 19 22	14
2.5	Evolution of early Arabic calligraphy (9th–11th century). The Basmalah was taken as an example, from Kufic Qur'an manuscripts. (1) Early 9th century. Script with no dots or diacritic marks; (2) 10th century under 'Abbasid dynasty, the Abu al-Aswad's system establish red dots with each arrangement or position indicating a different short vowel. Later, a second black dots system was used to differentiate between letters like fā' and qāf; (3) 11th century, In Al Farāhīdi's system (system we know today) dots were changed into shapes resembling the letters to transcribe the corresponding long vowels.	18
2.6	Comparison of the particular characteristics of the sextet classical styles by work of the present-day calligrapher Mohamed Zakariya: 1) Naskh 2) Thulth 3) Muhaqqaq 4) Reyhan 5) Tauqi 6) Ruqqa'a	29
2.7	Right Alif, Middle Noqta and left Nun letter in Nasta'liq style. Alif is equals the diameter of Nun and both of them are equals to three Noqta or rhomboid dots.	32
2.8	Some contemporary sample of proportional writing system of Ibn Mughla using rhomboid dots or Noqta as a unit of measurement 1) Thulth 2) Nasta'liq 3) Naskh	32
2.9	Ibn al-Bawwab script seen here is the earliest existing example of a Qur'an written in a cursive script, Chester Beatty Library, Dublin	33

Fig. No.	Caption	Pg. No.
2.10	Naskh style in a page of Qur'an Manuscript by Yaqut al-Musta'simi. The first, middle and last lines were written in Muhaqqaq style. The middle line is gold	34
2.11	Thulth style – signature of Yaqut al-Musta'simi, 13th century	35
2.12	A splendor manuscripts of Quran by Muhaqqaq style signed by Ahmad Suhrahwardi known as Shikhzade (1256-1340) one of the Septet Masters and a pupil of Yaqut al-Musta'simi, 14th century, National Museum of Iran (Accession No. 3532), Size of page 49.9 x 36 cm	37
2.13	A saying of the mystic khajah Abdallah Ansari, Nasta'liq style, Malik Deylami (1518-1561), Iran	39
2.14	Iranian Qur'an with an interlinear Persian translation, 14th century.	41
2.15	Three calligraphic compositions in Nasta'liq style. Mirza Ghulam Riza. Iran, 1870–71 (1287 H). Ink, opaque pigment, and gold on paper. 7 x 17.8 in (17.8 x 45.1 cm). Private collection.	43
2.16	Naskh style, Holy Qur'an covering by Ahmad Qarahisari (d. 1556), kept at the Topkapi Palace	44
2.17	Naskh style, A page of Qur'an, Sheikh Hamdullah Efendi (1436-1520)	44
2.18	Naskh style, A page of Qur'an, Hafiz Osman (1642-1698)	46
2.19	Thulth and Naskh by Hafiz Osman (b Istanbul, 1642; d Istanbul, 1698)	47
2.20	An elegance panel of decorative calligraphy by Bahadur Shah (r. 1837 – 1858) of Delhi, the last of the Mughal emperors in India, 19th C	48
2.21	Thulth style, Signitur of Amanat Khan Shirazi inscription of taj mahal.	49
2.22	A panel displaying few various forms of the decorative styles of Islamic calligraphy through Nasta'liq base, including Rayhani, Gubar, Afshan, Gulzar, Mahi by Hakim Hamed Abass al-Nnaqavi al-Bukhari, 19th Century. India.	49

Fig. No.	Caption	Pg. No.
2.23	Two separate Qur'anic fragments by Magrebi style (Andalusi). Left: 16th C, Right: 12th C. Spain or Northern Africa.	50
2.24	The bigining page of Quran by Maghrabi style 17th or 18th C.	51
2.25	Shahada placard above the entrance of the Beiwu Mosque, During Ming Dynasty (1368–1644), Dadian, China.	53
2.26	Tasmiya placard by the contemporary calligrapher Sha Jinying, placed above the Mihrab of the West Mosque, Cangzhou.	53
2.27	One of the early example of Sini style on Mihrab of the Dingxian Mosque, Hebei. Chinay. Probably 15th C.	53
2.28	One of the early example of Sini style on the window of old section of Niujie Mosque, Beijing. China. Probably 12th C.	53
2.29	A contemporary panel of sini calligraphy, Kuala Lumpur, Malaysia.	53
2.30	Sini style by Hajji Noor Deen Mi Guangjiang (b. 1963)	53
2.31	contemporary calligraphy of Asma ul Husna (Names of Allah) by sini style.	53
2.32	A Fine-Script (Ketaabat) Naskh fragment by Mohammad Hashem Zargar. 18th century. Iran	55
2.33	A Letterhead-Script (Katibeh) by Nasta'liq style. Iran, Safavid, 16th -17th century. Cardboard	56
2.34	A Qur'anic Qit'a. Naskh style by Mohammad Mohsen. 1768	57
2.35	A Nasta'liq qat'a by M. Sabzeh. 2005. Iran	58
2.36	A Thulth Qit'a by Mehmed Sevki Efendi.1863 Turkey	58
2.37	A Ottoman Qit'a by Hasan Riza dated 1330(1911). Thulth and Naskh style, prophetic saying (Hadith) with Besmele. Library of Congress of USA.	58
2.38	Line (Satr Nevisi) Nasta'liq style by Mirza Kazem Tehrani 19th C. Iran	59
2.39	Double-Line by Nasta'liq (Beyt Nevisi) Hasan Mirkhani 1973	59

Fig. No.	Caption	Pg. No.
2.40	A Nasta'liq fragment in Double-Diagonal-Script (Chalipa) form by Hajji Yadigar al-Katib (1600-1650) Iran 17th Century Repository: the Library of Congress, African and Middle Eastern Division, USA.	60
2.41	Decorative-Repetitive Script (Siah-Mashq) by Asadulah Shrazi. Late 19th C. Iran	61
2.42	Mofradat of Nasta'liq. Attributed to Mir Imad (d. 1615)	61
2.43	The seal or Tugra of sultan Murad III	62
2.44	A Tumar or scroll of pray text by Ghubar	62
2.45	Painting-Calligraphic by Isma'il Jalayir (ca. 1600-1670). Iran	64
2.46	Painting-Calligraphy called 'Oo Bakhshandeh Ast' (He is generous) by Mohammad Ehsai displayed at the Modern and Contemporary Arab and Iranian Art sale of Sotheby's and Christie's 2007	64
2.47	The details of reed pen tip, how to cutting it and how to use a pen.	67
2.48	Qalam or reed pen	67
2.49	Paper making in the old miniatures. Left: A paper making workshop . Right: Scribes at work, a man prepares the paper for calligraphy or painting.	70
2.50	Bottle of special ink for calligraphy	70
2.51	Dry calligraphy Ink (dry Morakaab)	70
2.52	A simple Davaat (Ink pot)	71
2.53	Ligeh or Ink-controlling silk	71
2.54	Pen Sharpener or Qalamtarash	71
2.55	Three Galamdan or pen-case	71
2.56	An exquisite panel of calligraphy and marginal 2.reperesenting book production. Opaque watercolour and gold on paper, 42.5 x 26.6 cm. Calligraphy by Mir Ali (d. 1544) from Persia. Miniature and illumination probably by Indian painters ca 1600-1610	73

Fig. No.	Caption	Pg. No.
2.57	kufic-Jar made in Nishaboor -150 x 125 mm – Reza Abbasi Museum tehran, -16 th -17 th C	76
2.58	Early Kufic book style, leaf from a Qur'an, 8th or 9th century; in the Freer Gallery of Art, Smithsonian Institution, Washington, D.C. Courtesy of the Freer Gallery of Art, Smithsonian Institution, Washington, D.C	80
2.59	A fragment of Qur'an by Kufic script	80
2.60	A Kufic inscription, Siljuqik period	81
2.61	Al Fatihah Naskh style	82
2.62	Naskh style. Prays book, Iran	86
2.63	Naskh, Menaf Nam	87
2.64	Thluth Style in entrance of Tupkappi Museum, Turkey	92
2.65	Thulth Style by Sehrin Abd Elsaber. 2005	92
2.66	Thulth style – signature of Yaqut al-Musta'simi, 13th C.	93
2.67	Rayhan Style, One page of Qur'an	96
2.68	Qur'anic manuscript written in Muhaqqaq style	97
2.69	Muhaqqaq style, Two line of Qur'an, By Baysunqur mirza	97
270	An old specimen of Ruqqa'a Style	101
2.71	An Ijازه, or diploma of competency in Arabic calligraphy by Abbas Baghdadi, 1429 A.H./2008 C.E.	102
2.72	A comparative sample of Naskh and Maghrebi. Above two lines of Sura al baqarah by Naskh style, below same lines by Maghrebi style	106
2.73	A page of a 12th century Qur'an written in the Andalusí kind of Maghrebi style.	106
1	Maghrebi style. A frogment of Qur'an from northwestern Africa or Spain. 13th or 14 th C. British Musieum, London.	106
2.75	Maghrebi style. A frogment of Qur'an. 13th C, northern African.	106
2.76	Jali Diwani manuscript of the Ottoman period, 18th C.	109
2.77	Diwani Jali in the form of Safina (ship)	109

Fig. No.	Caption	Pg. No.
2.78	Jali Diwani manuscript of the Ottoman period, 18th C.	110
2.79	Letters in Ruqaah	112
2.80	A line of Ruqaah style	112
2.81	Ta'liq, Khaje Ekhtiar Munshi Gonabadi, Iran	116
2.82	A panel of Ta'liq style, 16th C.	116
2.83	A letter by Ta'liq, Khaje Ekhtiar Munshi (d. 1582)	116
2.84	A Nasta'liq Panel by Mahmud ibn Ishaq Shahabi dated 983A.H./1575 C.E	124
2.85	A line of by Mahmmad Kazem Tehrani (d. 1235 A.H/ 1907 C.E)	124
2.86	A chalipa by Mir Ali Heravi, 15th C	125
2.87	A chalipa by, Mir Emad al hasani, 16th C	125
2.88	Nasta'liq style, Mohamad Hossain Kashmiri Known as Zarin Qalam, 16th C, India. Repository: Gulestan Museum, Tehran, Iran	125
2.89	Nasta'liq style, Siyah mashq, Mir Emad Hassani, 16th C Iran, Repository: St Petersburg, Russia	125
2.90	Shekasteh Style by Syed Gulestaneh. Late 19th C.	128
2.91	A panel of Sekasteh style, Yadulah Kaboli Khansari. 1995	128
2.92	A page of poem by Sekasteh style , Dervish Abdul Majid Taleqani middle of 18 century	129
2.93	Few specimens of Tughra	130
2.94	Tughra of Suleyman the Magnificent, 16th century; in the British Museum, London	131
2.95	Praying by Gubar style	131
2.96	Two peages of Quran by Baburi style	132
2.97	Letters of Bihar style	133
2.98	An elegant Qur'an by Baburi style, Repository in Archaeological Museum, Red Fort, Delhi.	133
2.99	letters of Zulf-e Aru's style	134
2.100	A Verse of Persian Poem by Zulf-e Aru's Style, Early 20th C, India.	134

Fig. No.	Caption	Pg. No.
2.101	A page of accounting by Siaghat Style, Middle of 20th C, Iran.	135
2.102	Sumbuli style. Signature by 'Arif Hikmat	135
2.103	Gulzar calligraphic panel, Calligrapher: Husayn Zarrin Qalam, Dimensions of Written Surface: 34.5 x 21 cm	136
2.104	A poem of Sa'dy by Nakhoni technique. Alireza Astanceh 2000	137
2.105	Ma'akus or inverse style	137
2.106	The Islamic Sacred Formula in the form of facing birds. Muthanna style, early 19th C, collection of the Sarabhai Foundation, Ahmadabad	138
2.107	Letters of Hilali style	138
2.108	Letters of T'aus (Peacock) style	138
2.109	Letters of Larza style	139
2.110	Some specimen of Taj Style as the capital letters.	139
2.111	All letters of Taj style (Huraf a1-Taj)	140
2.112	Letters of Manshur style	140
2.113	letters of Decorative Muhaqqiq style	141
2.114	Besmela by Mosalsal style. Early 20th C	141
2.115	Persepolis (Takht-e-Jamshid), Fars, Iran	148
2.116	Fragment of Torana, Satavahana India	148
2.117	Persepolis (Takht-e-Jamshid), Fars, Iran	149
2.118	Ashok an Pillar at Vaishali, Bihar, India	149
2.119	Persepolis (Takht-e-Jamshid), Fars, Iran	150
2.120	Fragment of Torana, Satavahana India	150
2.121	Lotus used in Achaemenid architecture, Iran.	150
2.122	Lotus used in Ashok architecture	150
2.123	Wall decor, ruined Quwwat-ul-Islam masjid, Qutb complex. New Delhi	151
2.124	The Minaret of Jam is located in the Shahrak District, Ghor Province, The 65 metre high minaret, was built in the 1190s, entirely of baked-bricks.	152

Fig. No.	Caption	Pg. No.
2.125	The Qutb Minar, inside the Quwwat al-Islam complex, Delhi, erected by Qutb al-Din Aibak begun 1199.	152
2.126	Map of Mughal Empire's territories	154
2.127	The smaller vault on the left of the western wall opposite the entrance of the main hall of Chehel Sotun features a fresco set in Zanzan showing Shah Tahmasp, grandfather of Shah Abbas I, welcoming the Hindu Prince Humayun, who fled to Persia in 1543 C.E.	156
2.128	Jahangir's dream (around 1620) by Abul Hassan: Mughal picture showing Jahangir (right) umarmt Schah Abbas king of Iran (left).	158
2.129	Battle between the forces of Nadir Shah, an Iranian adventurer, and Muhammad Shah, the Mughal emperor, was held at Karnal on February 24, 1739, around 125 km north of Delhi	161
2.130	The first Masjid in India 629, Kodungallur, Kerala. This building completely was reconstruction in 20th C. There is no inscription in this Masjid right now.	163
2.131	Kufic and Jalil inscription with Arabesque ornamental in Quwwat al-Islam Masjid at Delhi	166
2.132	Inscription by Kufic and Jalil style in Tomb of Iltutmish, Qutb Minar Complex at Delhi	167
2.133	An inscription by Jalil style with Arabesque ornamental in Quwwat al-Islam Masjid at Delhi	167
2.134	The historical inscription by Jalil style of Qutb Minar at Delhi	167
2.135	Adhai Din KaJhonpra in Ajmer, Rajasthan	168
2.136	Inscription of Iltutmish Alud'Din Khalji, Qutub Minar complex, Delhi. 14th C	168
2.137	Kufik inscription in, Quwwat al-Islam Mosque, Qutub Minar complex, Delhi Late 12th C	168
2.138	Two pages of Qura'n by Bahar script	170

Fig. No.	Caption	Pg. No.
2.139	The coin of Muhammad bin Tughlug (r. 1325-1351)	171
2.140	Coins of Yamin ud-Daulah Mahmud, circa 998 C.E. 1030 C.E. with the Islamic declaration of faith, Arkansas Dirham, Issued from Gazni. Obv: Arabic Legends : 'Muhammad Rasul Allah Yamin al-Daw/la w Amin al-Milla/Mahmud'. Rev: Arabic Legends : 'Al-Kadir billah.	172
2.141	An old Mughal Pendant with Islamic Calligraphy	178
2.142	Two page of Quran by Khatt-e-Baburi or Babri	180
2.143	Detale of Thulth inscription on Mihrab of Jami Masjid at Fatehpur Sikri	185
2.144	Surah al-Baqarah "The Cow" the second and longest chapter of the Qur'an on the Mihrab of Jami Masjid at Fatehpur Sikri in an elegans Thulth inscription.	186
2.145	A Thulth inscription in mausoleum of Sheikh Salim Chishti at Fatehpur Sikri	187
2.146	Calligraphic inscriptions on entrance of Jami Masjid at Fatehpur Sikri, above Thulth, bottom Nasta'liq	188
2.147	One of the two slabs with Nasta'liq inscriptions on the northern side of the Buland Darwaza at Fatih pur Sikri dated 1601 C.E./1010 A.H.	189
2.148	Detail of the Nasta'liq inscription of on the northern side of the Buland Darwaza at Fatih pur Sikri dated 1601 C.E./1010 A.H.	189
2.149	A small Thulth Inscription on the top of right side of inner side of Buland-Darwaza bearing the Nasta'liq signature of Ahmad Ali Irshad dated 1633C.E./1042 A.H	190
2.150	Nasta'liq inscription of Delhi Bridge in the time of Jahangir. Four verses of Persian poem. Dated 1031 Ah/ 1622 C.E. repository in Red Fort Museum. Delhi	196
2.151	A Chalipa panel of Nasta'liq by Alireza Abasi a well-known Persian calligrapher in Safavid court in the time of Jahangir. signed 1023 A.H repository in Khuda Bakhsh Oriental Public Library, Patna, India	197

Fig. No.	Caption	Pg. No.
2.152	A Chalipa panle of Nasta'liq by Prince Dara shokoh Dated 1041 A.H./ 1631 C.E. Repository in Red Fort Museum, Delhi	211
2.153	Two pictures of elegance Thulth inscriptions in Taj Mahal, Agra	204
2.154	A beautiful Nasta'liq inscription decorated in gold in Red fort Delhi, In the chamber of Diwan-e-Khas over the corner arches of the northern and southern walls below the cornice. The famous verse of Amir Khusrow in Persian Agar firdaus bar roye zanlin-ast; Hamin ast-o-Hamin ast-o-Hamin ast. (If there is a heaven on earth; it is this, it is this and it is this.)	205
2.155	This is a first page of a copy of the Bustan-e Sa'di and its detail may have been produced in India during the 17th century. The back of the second page of this series includes a note supporting this provenance, as it states that the work was written by 'Abd al-Rashid Daylami.	207
2.156	A Nasta'liq panel by Muhammad Baqir an Persian calligrapher migrated to India in the time of Shah Jahan. Deted 1053 A.H./ 1643 C.E. repository in Red Fort Museum. Delhi	208
2.157	A chalipa panel of Nastaliq by Abul baqa Mousavi a Persian calligrapher in the court of Shah Jahan and Aurangzeb. Dated 1093 A.H/1682 C.E. repository: Islamic Art Museum Malaysia.	211
2.158	Autograph of Bahadur Shah of Delhi known as Bahadur Shah Zafar the last of the Mughal emperors in India dated 29th April 1844	217
2.159	A Scribe. Moghul, India, ca. 1625. Anonymous Private Collection, courtesy of the Fogg Art Museum, Harvard University.	219
3.1	Visited places by researcher for direct study inscriptions and manuscripts in Iran and India. (Source of mapes: www.mapsofworld, accessed at 06.05.2012, Edited by researcher.)	226
3.2	Details of inscriptions in Qazvin	229
3.3	Details of inscriptions in Fatehpur Sikri	229
3.4	work of Mir Emad, 1601, Iran	229

Fig. No.	Caption	Pg. No.
3.5	work of M. H. Kashmiri, 1608, India	229
3.6	Abdulmajid, Parvin Raqam	230
3.7	Mohammad Reza Kalhor	230
4.1	Thulth inscription, Sheikh Lotf Allah Masjid, harem wall, Isfahan, Iran, early 17th C.	234
4.2	Nasta'liq inscription, Courtyard of Shikh Ahmad Jam, Afghanistan, Heart, Middle of 15th C.	235
4.3	Nasta'liq inscription, Jama Masjid Isfahan, Iran, 16th C	235
4.4	Nasta'liq inscription by Mir Emad (1554-1615), Isfahan, Iran, early 17th C	235
4.5	Nasta'liq inscription by Mirza Qulam Reza Isfahani, Sepahsalar Masjid, Tehran, Late 19th or early 20th century.	236
4.6	Kufic inscription, Minaret of Jam, Afghanistan, 12th C.	236
4.7	Some view from courtyard of Imamzadeh Shahzadeh Hussain in Qazvin, Iran. 16th C	237
4.8	Imamzadeh Shahzadeh Hossein shrine, Qazvin, Iran. 16th C	238
4.9	Nasta'liq Inscriptions on Interior door of Imamzadeh Shahzadeh Hussain in Qazvin, Iran 16th C	238
4.10	A panorama view of Jama Masjid, Fatehpur Sikri, Agra, India 16th C	239
4.11	Nasta'liq inscriptions on Iwan of Jama Masjid, Fatehpur Sikri, Agra, India 16th C	240
4.12	Jama Masjid, Fatehpur Sikri, Agra, India 16th C	241
4.13	Location of Nasta'liq Inscriptions on Interior door of Imamzadeh Shahzadeh Hussain in Qazvin, Iran 16th C	243
4.14	Location of Nasta'liq Inscriptions on Interior door of Imamzadeh Shahzadeh Hussain in Qazvin, Iran 16th C	244
4.15	Location of Nasta'liq inscriptions on Iwan of Jama Masjid, Fatehpur Sikri, Agra, India 16th C	244
4.16	Details of inscriptions in Qazvin	245

Fig. No.	Caption	Pg. No.
4.17	Details of inscriptions in Fatehpur Sikri	245
4.18	Details of inscriptions in Qazvin	245
4.19	Details of inscriptions in Fatehpur Sikri	245
4.20	The process of picture Editing	246
4.21	The process of redrawing calligraphy of inscriptions	247
4.22	Redraw of calligraphy of inscriptions in Qazvin	248
4.23	Redraw of calligraphy of inscriptions in Fatehpur Sikri	248
4.24	Distributions of kashidas of Nasta'liq calligraphy of inscriptions in Qazvin	249
4.25	Distributions of kashidas of Nasta'liq calligraphy of inscriptions in Fatehpur Sikri	249
4.26	Form of Noqtas in Qazvin inscriptions	249
4.27	Form of Noqtas in Fatehpur Sikri	249
4.28	Form of Alif in Qazvin inscriptions	250
4.29	Form of Alif in Fatehpur Sikri inscriptions	250
4.30	Analyse of form of Alif: right is Fatehpur Sikri inscriptions, left is Qazvin inscriptions	250
4.31	Form of Nun in Qazvin inscriptions	251
4.32	Form of Nun in Fatehpur Sikri inscriptions	251
4.33	Analyse of form of Nun: right is Fatehpur Sikri inscriptions, left is Qazvin inscriptions	251
4.34	Form of Ni in Qazvin inscriptions	252
4.35	Form of Ni in Fatehpur Sikri inscriptions	252
4.36	Analyse of form of Ni: right is Fatehpur Sikri inscriptions, left is Qazvin inscriptions	252
4.37	Form of Sin (First part of Kashidah) in Qazvin inscriptions	253
4.38	Form of Sin (First part of Kashidah) in Fatehpur Sikri inscriptions	253
4.39	Analyse of form of Sin (First part of Kashidah): right is Fatehpur Sikri inscriptions, left is Qazvin inscriptions	253

Fig. No.	Caption	Pg. No.
4.40	Form of Sin (Second part of Kashidah) in Qazvin inscriptions	254
4.41	Form of Sin (Second part of Kashidah) in Fatehpur Sikri inscriptions	254
4.42	Analyse of form of Sin (Second part of Kashidah): right is Fatehpur Sikri inscriptions, left is Qazvin inscriptions	254
4.43	Sura Al-Fatiha, Mir Emad, Probably 1601, Iran, Repository: National Museum of Iran.	255
4.44	Sura Al-Fatiha, Mohammad Hussein kashmiri, 1608, India. Repository: Golestan Palace Library, Iran	256
4.45	Some old and contemporary specimens of Al-Fatiha by Nasta'liq. At last during last four centuries Al-Fatiha has been a subject for the calligraphers to show their art.	257
4.46	Mir Emad's work without ornamentals and illuminations	258
4.47	Kashmiri's work without ornamentals and illuminations	258
4.48	Both of masterpieces wrote in six lines.	259
4.49	The main frames	259
4.50	The Line spacing.	260
4.51	The heights of lines.	261
4.52	The base lines is a curve.	261
4.53	The densities of elements.	262
4.54	The distribution of free and occupied spaces.	262
4.55	The distribution of keshidehs.	263
4.56	Different form of one letter in Nasta'liq.	263
4.57	Different forms of a letter or word made a new composition.	264
4.58	Direction of oblique path.	264
4.59	The perfect match in a detail of Mir Emad's work.	265
4.60	Relationship of Sarkeshs and keshidehs Mir purposely didn't consider a basic principal of Nasta'liq	266

Fig. No.	Caption	Pg. No.
4.61	For analyze and understanding better horizontal relation of words and letters in different lines consider separate lines of each work.	267
4.62	Some words had a perfect relation with other words in the next line. it seems Mir did it better.	267
4.63	Two first words of the two first lines made a path like an entrance to panel. (In Arabic/Persian writing system the words have been written from right to left.)	268
4.64	The slope of keshideh's (extended letters) in Mir's work is lesser than Kashmiri's and the length of them is more than Kashmiri's work.	268
4.65	The slope of keshideh's in Mir's work is a bit lesser than Kashmiri's and the length of them is more too.	269
4.66	Difference of shape of Alifs.	269
4.67	Difference of shape of Sarkashs.	269
4.68	Difference of angle of Sarkashs.	270
4.69	Position of Noqta in the center of Non	270
4.70	Common shape of Noqta (rhombic dot).	271
4.71	In contrast of Qur'anic fragments' rules, both of calligraphers purposely add or remove some of Noqtas to obtain the best visual feature.	271
4.72	There is a bad gap between Din and Iyaka in Kashmiri's work but Mir smartly could solve this problem.	271
4.73	Some calligraphy work of Abdulmajid Parvin Raqam (1901-1946)	274
4.74	Some calligraphy work of Mirza Mohammad Reza Kalhor (1829-1892)	276
4.75	Work of Abdulmajid, Parvin Raqam	277
4.76	Work of Mirza Mohammad Reza Kalhor	277
4.77	Work of Abdulmajid, Parvin Raqam	278
4.78	Work of Mirza Mohammad Reza Kalhor	278
4.79	Alif in the work of Parvin Raqam	278
4.80	Alif in the work of Kalhor	278
4.81	Kerning in the work of Parvin Raqam	279

4.82	Kerning in the work of Kalhor	279
4.83	keshidehs in the work of Parvin Raqam	280
4.84	keshidehs in the work of Kalhor	280
4.85	Dowr in the work of Parvin Raqam	280
4.86	Dowr in the work of Kalhor	280
4.87	So'oud in the work of Parvin Raqam	281
4.88	So'oud in the work of Kalhor	281
4.89	Shape of Noqta in the work of Parvin Raqam	281
4.90	Shape of Noqta in the work of Kalhor	281

List of Tables

Table. No.	Caption	Pg. No.
Table 1.1	organisation of chapters' chart	xxi
Table 2.1	current shape of Arabic and Perso-Arabic short vowels (the red line in the first column in Khat-e Korsi or baseline.	17
Table 2.2	Arabic letters usage in Literary Arabic	21
Table 2.3	Modified letters some of different contextual variants of some of the Arabic letters	22
Table 2.4	orthographical shapes for some letters of Arabic and Perso-Arabic alphabet	22
Table 2.5	Arabic-Farsi/Urdu Numbers	22
Table 2.6	special letters in Farsi Alphabet Farsi or Persian is an Arabic-base writing system with 4 letters more which laying three dots above or below or add a stroke on the same Arabic letters.	24
Table 2.7	special letters in Urdu Alphabet Urdu alphabet has 38 with the 18 distinct forms.	25
Table 2.8	different letters in various Perso-Arabic Alphabets	26
Table 2.9	Classification based on the function and purpose of usage	143
Table 2.10	Five different classification of Islamic calligraphy Styles	144
Table 2.11	Diference of letters in varios styles	145
Table 3.1	Research Methodology Chart	231
Table 3.2	Table of meaning of Sure Al-Fatiha (The Opening Chapter), the first chapter of Qur'an.	258
Table 5.1	Difference and similarity of Islamic calligraphy in Hindustan and Persia	287

Chapter 1

1 INTRODUCTION

Islamic calligraphy is without doubt the most original contribution of *Islam* to the visual arts. Calligraphy inspires most of the other forms of art in the Islamic world namely; architecture, metal work, ceramics, glass work and even textiles. Most of these art forms derive from calligraphy as an important source of ornamentation. For Muslim calligraphers, the act of writing - particularly the act of writing the Qur'an or any portion of it - was primarily a religious experience rather than an aesthetic one. Most Westerners, on the other hand, can appreciate only the line, form, flow and shape of the words that appear before them. Nevertheless, many recognize that what they see is more than a display of skill with a reed dipped in ink. This reminds quoting Plato that said: "Writing is the geometry of the soul, and it manifests itself by means of the organs of the body" (Qadi Ahmad 1608: 8)

Islamic calligraphy is found in all sizes, from colossal to minute, and in all media. But the most important examples are those produced on paper with a simple reed pen, called *Qalam* in Arabic. Seated on the ground, with his paper supported by his knee, the calligrapher wrote in firm, sure strokes which indicated his total physical and mental control over the pen. It took years of training and practice, but the resultant masterpieces of outstanding calligraphy excited the admiration of high and low, were collected, preserved, and treasured, and were often bought and sold for the equivalent of the 'old master' prices of our own day.

1.1 Introduction to calligraphy art

Calligraphy is the art of creating beauty in writing and writing in order to create beauty. In its creative form of creating texts it has zestfully created exemplars of aesthetic value. In the East calligraphy has been consistently practiced as a major aesthetic expression. But the art of penmanship and calligraphy is the highest art form in the Islamic culture. This is partly because according to strict Muslim thought, painting live objects and figural arts has an idolatry implication, therefore words and shapes were chosen to convey artistic messages.

1.2 Introduction to Islamic calligraphy

Islam found its inception in a world of Arab culture which placed poetry and oral traditions at high pedestal. The message of Islam as religion was propagated by the Prophet Muhammad who in turn had received it in the form of message of God. This message was encrypted and preserved in the Qur'an. Unlike Christians who accepted Christ as God's incarnation, Muhammad did not share God's divinity. Laying emphasis on the words rather than the messenger, prevented Islam from the use of iconic images that had become a part of Christianity. This in turn elevated the script of the language in which the God's message was registered. Hence, Calligraphy—beautiful writing—became the most respected form of art. It came to be used extensively not only on the buildings and art of all types with the idea to communicate the words of the Qur'an or other messages but also for its decorative effect.

Islamic calligraphy is a noble art. We can compare this art with music. Islamic calligraphy has its own rules of composition, rhythm, harmony, and counterpoint elements that bring joy to the eye of the experienced beholder and to the lover of beauty and form.

Instead of recalling something related to the spoken word, a calligraphic masterpiece is a visible expression of the highest art of all, the art of the spiritual world. Calligraphy has arguably become the most venerated form of Islamic art because it provides a link between the languages of the Muslims and the religion of Islam. The sacred book of Islam, Qur'an, has played an important role in the development and evolution of the Arabic language, and by extension, calligraphy in the Arabic alphabet. Proverbs and passages from the Qur'an are still sources for Islamic calligraphy.

The art of Islamic calligraphy received its most characteristic development at the hands of Muslims. It was begun and carried on in its early stage by the Arabs, but received its highest fulfillment at the hands of the Persians. (Siddugui 1990: 7) There are thousands of calligraphers who contributed to the gradual development of the art of Islamic calligraphy. They introduced a number of styles in this art and implemented them in various ways.

In the West calligraphy has always been a minor art. In Islam its importance is paramount, absorbing the creative genius that, in the West, went into religious and secular painting, sculpture and music. The sacred nature of the Qur'an as the literal word of God, not a human document, gave the initial impetus to the great creative outburst of calligraphy which began in the seventh century and has maintained its momentum until now.

Although contemporary art tends to reflect upon personal experiences and current political situations, it often seems as though modern art avoids exploring the spiritual dimension of the genre. Art that contemplates a personal, metaphysical understanding of Islam appears to have been relegated to the past, as if it is somehow unfit for the modern era. Today, most of the remarkable museums and art galleries honor to have masterpieces of Islamic calligraphy.

1.3 The Qur'anic Art of Calligraphy

One of the main characteristics of the Islamic world is the writing of the Qur'an and the establishment of ties between Muslim nations. So Arabs tried to spread the Arabic language and its script through all Muslim lands.

Across most of the Muslim world, Arabic eventually replaced not only the written script but also the spoken language. However in Persia, Arab rulers were not successful in replacing the local language with Arabic although they were able to replace the old regional scripts like *Pahlavi* and *Avestan* with the Arabic script. Muslims around the world use the Arabic language and script for reading the Qur'an and praying to God. Thus calligraphy became the major medium through which Islamic culture was propagated. The Persians started using Arabic script to write Persian as well as Arabic. Calligraphy art in Persia, as well as being used for the representation of sacred manuscripts, also became one of the main media of expression for secular art after few centuries.

In addition the word is a medium between man and God in Islam. Muslims respect for the Qur'an is based not only on the spiritual aspect and meaning of its *Ayat* but also on its physical and corporeal aspects. The first verse of *Sura* 68 says: 'By the pen and what they write' and Q 96:4 states that God taught man 'by the pen'. The first object created by God, according to early Muslim commentators (Tabari's Tafsir 10th C), was the *Qalam* or Reed-pen. The word, in its various manifestations, is central to the Islamic faith. Islamic calligraphy is the best media for transmitting *Ayat* and *Hadith* throughout Islamic society.

Thus was exalted the divine origin of the *Qalam*, that still today is the proper tool for elegant Arabic script. This veneration of writing naturally extended to reading, which is the source of all knowledge and paths of ascent, both scientific and spiritual.

In Islamic tradition instead of the Word, the first thing created by God is the *Qalam*, the instrument that makes writing possible. The writing is inseparable from calligraphy, there is no to the division between the word itself— i.e. the divine Word—and the graphic form of the word. (Qadi Ahmad 1608: 76)

1.4 Calligraphy and Islamic Culture

In its broadest sense, Islamic calligraphy encompasses the languages of the Muslims (mostly Arabic script) employed in different materials such as parchment, papyrus, and paper. In most of the religious buildings and occasionally in castles or other common places, verses from the Qur'an as well as memorials and sometimes poems were inscribed on the walls for the edification of the faithful, whether carved in stone or stucco or executed in glazed tiles. Religious invocations, dedications, and benedictory phrases were also introduced into the decoration of portable objects. Generally speaking, there is a close relationship between these and the scripts properly used on the conventional writing materials. It was often the practice for a skilled calligrapher to design monumental inscriptions. Islamic calligraphy is an aspect of Islamic art that has evolved alongside the religion of Islam and all of the Muslim languages like Arabic, *Farsi* and Urdu.

The scope of calligraphy is not limited to ancient art or to a particular period. Although some critics classify it as a traditional art, calligraphy can be considered a living art form because even today it has so many fans throughout the Islamic world. Calligraphy is still seen

as a reflection of Islam and its cultural aspects even today. Nowadays the growing use of calligraphy is evident in contemporary graphic arts such as poster design, book covers, packaging design, advertising etc. Also in modern environmental architecture, calligraphy is able to partially maintain its position alongside various other art forms. One type of painting which incorporates calligraphy is very popular in contemporary art of the Middle East and is known as *Painting-Calligraphy (Naqashi-Khatt)*. This style combines graphic design techniques, modern painting values, blended colours and shapes, alongside the styles of classical calligraphy.

Geometric Islamic art and *Arabesque* ornamentation embellish the calligraphic art found on the walls and ceilings of *Masjids* and other buildings as well as on manuscripts. Contemporary artists in the Islamic world draw on the heritage of calligraphy to use calligraphic inscriptions or abstractions in various modern and traditional media.

Unlike western art where calligraphy nowadays is little used, in the Islamic world it remains a vibrant and developing art form. Calligraphy in Islamic culture is a noble art and can be used to write down a verse of the *Qur'an*, a *Hadith*, a poem, or simply a proverb, in a spectacular composition that is often indecipherable and abstract.

1.5 Islamic Calligraphy as an old form of Abstract Art

Understanding the relation between the eye and the mind – how perception functions psychologically and physiologically in different cultures is necessary when studying art. We can see how perceptions differ across the main cultures and religions. According to Brent: “In Christianity, the dominant visual medium, is painting and based on an ‘*Image/Icon*.’ Christians interpret the meaning of their religion through this form of imagery. In Hinduism there is a mass of visual media, wherein representations are of a more dynamic and narrative nature based on *Interaction and Performance*. The seen object is ‘looking’ whilst simultaneously being ‘looked at’. Therefore visualisation is not only subjective but also interactive and performative. In the Islamic world, the foremost visual medium is Calligraphy based on the ‘*Word/Image*’. Therefore calligraphic art has to convey not only the written message contained within it, but also the spiritual and emotional message of the Islamic faith. This is done through the abstract and graphic imagery which are an integral part of the calligraphic art.” (Brent 2002)

From this belief sprang a powerful culture of manuscripts and a love of the written word that turned Islamic calligraphy into an elevated, noble art. The work of calligraphers was always costly and greatly rewarded by admirers. Most of the calligraphers enjoyed a high status at court because their skills were highly prized by the rulers of that time. Calligraphers undertook their work with devotion almost ascetic and imposed on themselves strict discipline.

1.6 Calligraphy and other kind of Islamic Arts

In addition to the recognised masterpieces, examples of calligraphy can also be found on decorative art like: metal works, wooden carvings, textiles, ivories, glassware, coins, arms and armours. All these objects have been taken into consideration under the title, 'Decorative Art'.

The art of calligraphy provides the most fundamental ornamentation of all cultural buildings in the Islamic world. This monumental calligraphy constitutes one of the most important and remarkable parts of Islamic Art.

1.7 Summary

Calligraphy is the beauty of writing or writing while creating beauty. Islam developed in a Arab culture that valued poetry and oral tradition. The faith's fundamental basis is the message of God that was given to and relayed by the Prophet Muhammad, and that is preserved in the Qur'an.

Borne by a triumphant Islam and an expansionist power, Arabic was a factor in the unification of the provinces of the empire. Islamic calligraphy has elevated, noble art over the centuries. The work of calligraphers was always costly and greatly rewarded by admirers. For Muslim calligraphers, the act of writing - particularly the act of writing the Qur'an or any portion of it - was primarily a religious experience rather than an aesthetic one.

As the shapes of Arabic letters are essentially abstract, geometric, two-dimensional and rhythmic, they have much in common with other forms of Islamic art. Islamic calligraphy has served for ornamental purpose and is considered as an old form of abstract art. Calligraphy is always present in Islamic Art and Culture. Monumental calligraphy constitutes one of the most important and remarkable parts of Islamic Art.

Chapter 2

2 REVIEW OF LITERATURE

2.1 Arabic writing system

2.1.1 Introduction

Arabic alphabets are the second-most widely used alphabetic writing system, after Latin alphabets, in the world. (Britannica Encyclopedia, Arabic-alphabet) The Arabic script evolved from the *Nabataean* Aramaic script. It has been used since the 4th century, but the earliest document, an inscription in Arabic, *Syriac* and Greek, dates from 512 B.C. The Aramaic language has fewer consonants than Arabic, so during the 7th century new Arabic letters were created by adding dots to existing letters in order to avoid ambiguities. Some notable features of Arabic writing system are (omniglot.com Arabic):

- Type of writing system: *Abjad*
- Direction of writing: the script runs from right to left in horizontal manner for the words while the numerals are written from left to right
- Number of letters: there are 28 letters in Arabic. Other derivative languages like Farsi and Urdu have 32 and 38 letters respectively. Additional letters are used in Arabic in order to write foreign words containing sounds which do not occur in Standard Arabic, such as “p” (پ) or “g” (گ).

- Arabic, Azeri, Baluchi, Bosnian, Dari, Hausa, Kabyle, Konkani, Kashmiri, Kazakh, Kurdish, Kyrgyz, Malay, Mandekan, Morisco, Pashto, Persian (*Farsi*), Punjabi, Rajasthani, Shabaki, Sindhi, Siraiki, Tatar, Tausūg, Turkish, Urdu, Uyghur which are prominent languages used in the north of Africa and in the West of China, all make use of Arabic in some or the other form.
- The letters have flexibility and change form depending on their placement in the word; at the beginning, middle or end of a word, or on their own.
- Letters that can be joined are always joined in both hand-written and printed Arabic. The only exceptions to this rule are crossword puzzles and signs in which the script is written vertically.
- The letters 'Alif, yā' and wāw are represented by the long vowels /a:/, /i:/ and /u:/ respectively.
- Vowel diacritics, are used to mark short vowels and other special symbols, which appear only in the Qur'an. Vowel diacritics are also used, in other religious texts, in classical poetry, in books for children and foreign learners, and occasionally in complex texts to avoid ambiguity. Sometimes the diacritics are used for decorative purposes in book titles, letterheads, nameplates, etc.

2.1.2 Root of Arabic Script

The intention is not to retrace the history of the alphabet in this research. “Undoubtedly, the concept of alphabet originated in the Fertile Crescent¹ an area that throughout the millennia has been so profoundly and diversely religious. In all likelihood, the alphabet evolved from the collusion between sedentary tribes and the nomadic groups that periodically attacked them. For social, economic and political reasons, sedentary tribes developed a need to create pictograms and nomadic peoples developed phonetic values from the pictographic meanings, thus arriving at the alphabet.” (Mandel Khan 2001:7)

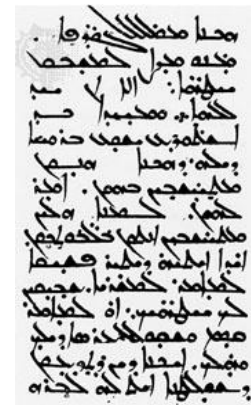


Figure 2.1 – Syriac language in Jacobite script, 1481; in the Biblioteca Apostolica Vaticana.

¹ Nickname of "The Cradle of Civilization", the region that extends from Egypt to Mesopotamia, due to the birth of various kingdoms within its borders, is a crescent-shaped region containing the comparatively moist and fertile land of otherwise arid and semi-arid Western Asia, and the Nile Valley and Delta of north east Africa.

“The first elaborate example of an alphabet dates from the fourteenth century B.C.: it is the alphabet from Ugarit, Syria, of Sinaitic derivation (seventeenth century B.C.). In all likelihood, the Arabic alphabet- a member of the Semitic alphabet group- is the result of that evolutionary endeavour.” “One precursor of the Arabic alphabet was undoubtedly Aramaic, possibly also *Nabataean* and Egyptian demotic script. Stylistically, however, the earliest version of Arabic script which has rectilinear shapes resembles, at least superficially, the earliest form of the *Syriac* alphabet known as Estrangelo.” (Mandel Khan 2001:8)

According to historians and archaeologists “Aramaic was the mother of many languages in the Middle East and Asia. Generally, the Canaanite-Phoenician (ancient kingdom that was located on the territory of modern-day Syria, Lebanon and Israel) influence spread west from Palestine, while Aramaic became an international language spreading east, south, and north from the eastern end of the Mediterranean Sea. Never sponsored by great political power, the Aramaic script and language succeeded through inherent efficiency and because the Aramaeans were vigorous traders and extensive travellers in the millennium preceding the Common Era.” (Britannica Encyclopedia, calligraphy)

One of the important languages that derived from Aramaic was *Syriac*. The language developed during the 4th to 7th Century. While the spoken language flourished over large areas to the north and east of Palestine, the literature emerged from a strong national church of Syria which was centred in the city of Edessa.

The earliest surviving examples of Arabic before Islam are seen in the form of inscriptions on stone. Based on these inscriptions one can say that the Arabic script evolved probably by the 6th century from *Nabataean*, a dialect of Aramaic current in northern Arabia.

In the 7th and 8th centuries the Arab armies conquered regions for Islam with the territories stretching from the shores of the Atlantic to Sindh. With this the Arabs brought to the conquered peoples a language both written and spoken along with the religion. On one hand it served as a principal factor in uniting peoples who belonged to different ethnicity, language, and culture while at the same time it created grounds for development of Arab language. In the early centuries of Islam, Arabic not only served as the official language of

administration but also was and has remained till date the language of religion and learning. The Arabic alphabets have been influenced and thereby adapted to suit the Islamic peoples' vernaculars just as the Latin alphabet has been in the Christian-influenced West.

According to the contemporary studies, Arabic script is a member of the Semitic alphabetical scripts which represent mainly the consonants. Arabic script developed in a relatively short span of time and later became a frequently used alphabet system and, today, it is only second in use to the Roman alphabet. (Fanar 2011)

The early Arabs were basically a tribal people who had rich culture in terms of poetry and writing. Much before the Arabs accepted Islam they acknowledged the power and beauty of words. For example, poetry was an essential part of their daily life. The delight that Arabs took in language and linguistic skills was prominently exhibited in Arabic literature and calligraphy. The early Arabs enjoyed the oral form of the language and felt immense pleasure in receiving appreciation for the spoken word and later for its written form. (Fanar 2011)

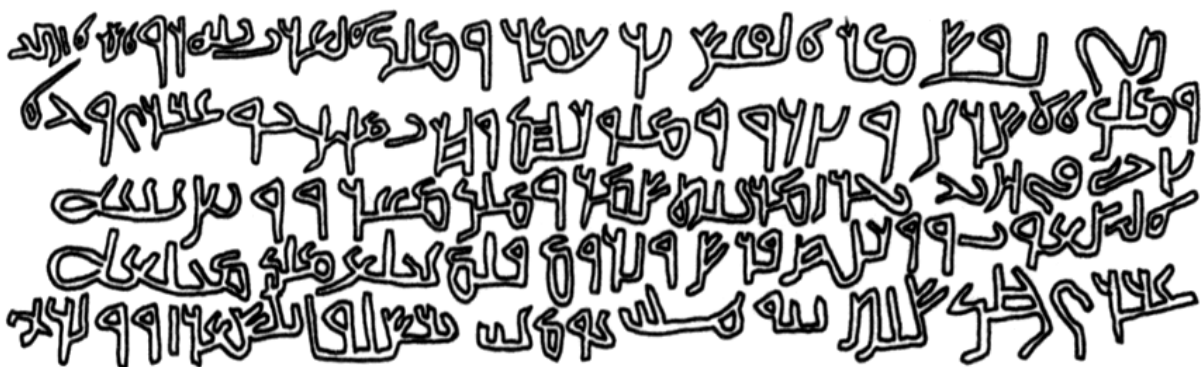


Figure 1.2 – Nabataean inscription Namaran pre-Islamic Bard Imru al-Qayas 328

Arabic script was derived from the Aramaic *Nabataean* alphabet. The *Nabataeans* were semi-nomadic Arabs who had a prominence in the area extending from Sinai and North Arabia to southern Syria. Their empire included the major ancient cities of Hegra (Al-Hijr), Petra, and Busra. Although the *Nabataean* empire ended in 105, its language and script had a profound impact upon the early development of Arabic scripts.

A close study by the archeologists and linguists who analyzed and studied the *Nabataean* inscriptions opine that the script represents the advanced transitional stage towards the development of such Arabic scripts as can be seen in the Um al-Jimal, dating from about 250, and the Namarah of the famous pre-Islamic poet Imru' al-Qays, dating from 328. The inscription from Um al-Jimal, brings about clarity to the birth of distinctive Arabic writing form. The inscription dates to the 6th century, and confirms the derivation of the Arabic script from the *Nabataean*.

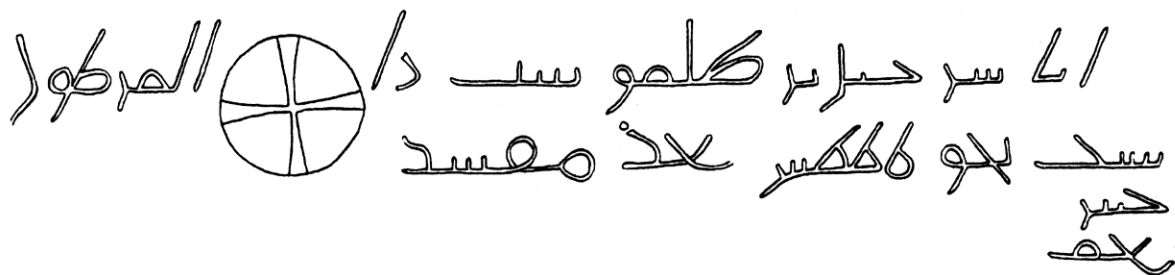


Figure 2.3 – Bilingual inscription Harran taken from tomb the paleo-Arabic text

North Arabic script was introduced for the first time in the north-eastern part of Arabia during the 5th century. Arabian nomadic tribes who lived in the areas of *Hirah* and *Anbar* used this script extensively. In the early part of 6th century, the North Arabic script reached *Hijaz* in western Arabia. Bishr Ibn Abd al-Malik and his father-in-law Harb Ibn Umayyah are credited for having introduced the use of this script among the tribe of the Prophet Muhammad, *Quraysh* and further popularising it. The other tribes in the vicinity readily adopted the art of writing with enthusiasm.

Untill the 7th century and the beginning of Islam use of writing was very sparse in the Arab world. Till then the knowledge of literature and poetry was transfered by the word of mouth. Advent of Islam changed everything. Since it was imperative that every detail in Qur'an was recorded as was told by the Prophet Muhammad with utmost precision, the only possible way was through writing. During the first century of advent Islam Arabic script had developed to the level of high art and spread to all corners of expanding world of Islam.

The first type of alphabet, of north Arabian origin, is what was probably called at the time *Jazm*. It was probably used for writing the first complete Qur'an at the time of the

Uthman caliphate (644-656). *Jazm* is the earliest referenced Arabic script (Fanar 2011). This style of Arabic Calligraphy is believed to be an advanced form of the *Nabataean* alphabet. The stiff, angular, and well-proportioned letters of the *Jazm* style would later influence the development of the famous *Kufic* style.

The need to write the Qur'an, to deliver the word of God intact and legibly, immediately brought many enhancements to the primitive *Jazm* style that had been introduced to *Mecca* and *Medina* under the name of *Hijazi*. Local styles, which took their names from their place of origin and had no great distinctive characteristics, developed. Finally, a first, rough form of *Kufic* evolved, followed by the classic *Kufic* style that was adopted throughout the Arab world, from Spain to Iran (Faz'aeli 1983: 56).

A commonly held belief amongst Muslims is that *Ali ibn Abi Talib* (656-661), the fourth "Patriarchal Caliphate" and Muhammad's son-in-law, was a well-known calligrapher although there is not much evidence to support this. However, during his lifetime, primitive Arabic calligraphy developed two primary centers: the *Mecca* and *Medina* School, and the Kufa and Basra² School.

Just in the first two hundred years Islamic religion made vast inroads among the populations of Asia, Africa, and even Europe, over the centuries the use of the Arabic alphabet spread well beyond the confines of Arabic language. It replaced previous forms of writing and became the script of numerous other languages and widespread regions of the world. Arabic became the written script for languages such as Farsi and all its branches in *Persia* including today Iran, Afghanistan, all countries in central Asia and some parts of Iraq and other neighbours of Iran; Turkish and all its dialects from Turkey to Chinese Turkestan; a form of Hebrew; Slavic in Bosnia and *Andalusian* Spanish in south of Europe; Berber, Swahili, Sudanese in northern Africa; some languages of the Indian subcontinent; and other lesser languages, especially in Indochina and Indonesia. For example in the wide territory of *Persia* two improved scripts, known as *Pahlavi* and *Avestan* were used prior to the Arab invasion but after Islam took hold, both scripts rapidly became obsolete. However Iranians kept their language and culture but they accepted the Arabic alphabet for their writing system.

² A city situated on the western bank of the Shatt Al-'Arab, today in southern Iraq, the capital of Basra Governorate, near Kuwait and Iran.

Thus, a multitude of new Islamic converts coming from diverse cultural, ethnic, and religious backgrounds brought to the Islamic language, culture, and religion a whole wealth of concepts and values that, beginning in the middle of the eighth century, were to contribute to make Islamic civilization among the richest ever, a fascinating world dense with themes, literatures, and page after page of artistic calligraphy.

2.1.3 Earliest Script

Early Islamic inscriptions and manuscripts can be divided into two main styles. However this is not a rigid classification as elements of one style can occasionally be found in the other. Unfortunately our knowledge of the scripts of this period is somewhat limited, making precise classification difficult.

Broadly speaking, there were two distinct branches of Arabic script in Pre-Islamic days and also in the early centuries of Islamic civilization: cursive styles and angular styles.

2.1.3.1 Cursive Styles

The cursive or rounded (*mudawwar*) system characterized by curved and rounded (*muqawwar wa mudawwar*) characters.

It was employed for everyday purposes. Also this style was used to write by the *Bedouin* poets. Rapidly executed, the script does not appear to have been subject to formal and rigorous rules, and not all the surviving examples are the work of professional scribes.

This quick and cursive style of the old Arabic script was used on soft material, like leather palm-bast, parchment, papyrus, etc. Typical examples may be seen in the Arabic papyrus from Egypt.

This type of writing had been in use since at least 643, especially for writing on papyrus and parchment. It was a neat, clear, easily legible, well-proportioned script that immediately became the favourite of Qur'anic scribes and copies of all kinds of theological, philosophical, and scientific treatises. Variants of this script evolved that also became popular. It became the Arabic script par excellence, and was the vehicle for disseminating knowledge to all corners of the Islamic world.

2.1.3.2 Angular Styles

In addition to the cursive style, another type of Arabic script writing system was Angular or triangular (*muthallath*). This square and austere style probably came into use after the cursive script and featured elongated and straight (*mabsut wa mustaqim*) characters.

This later and more developed style was used on harder materials, like camel bones (especially ribs and shoulder blades,) potsherd, flat white stone, wood and metals. Its function seems to have been primarily ornamental unlike the cursive style which was used for everyday writing. Hence some sources named this style ‘Monumental script’. The gradual development of this angular style then contributed greatly to new forms of calligraphy which appeared in later centuries.

2.1.3.3 Shaping Primitive Style

In Mecca and Medina, the cursive and the angular styles were used, as well as *etim*, a combination of both. These two styles later gave way to *Mai'l*, a slanted style, to *Mashk*, an extended style, and to *Naskh*, an inscriptional style. Thus we can trace a history of Arabic calligraphy from the year 632. The earliest documents from this period may be found today in the library of the Sana’a *Masjid* in Yemen (Faz’aeli 1983: 63).

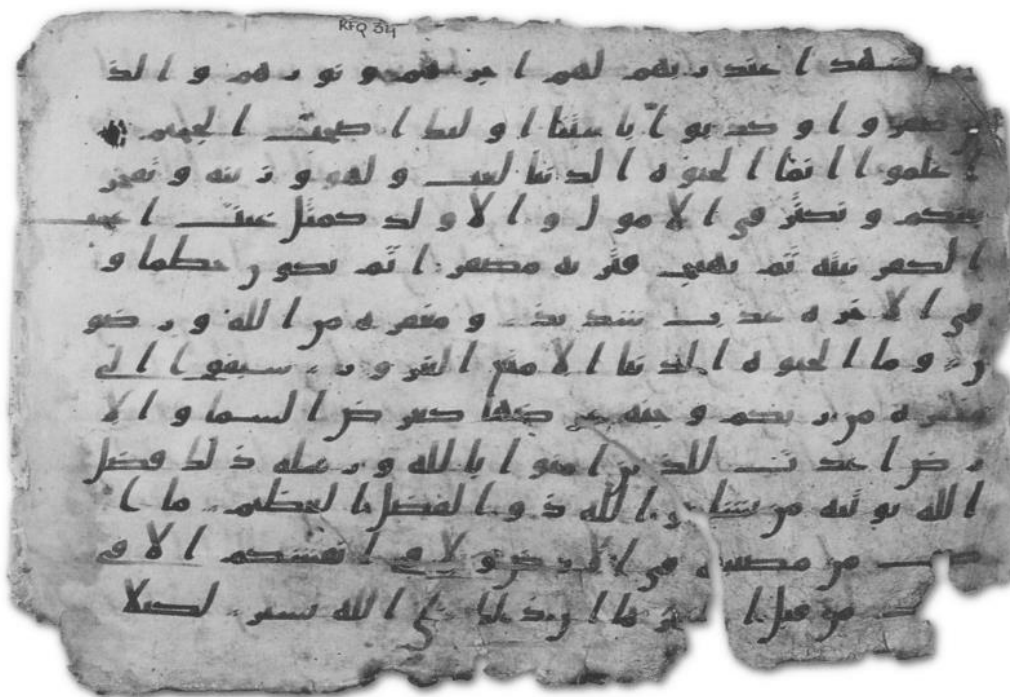


Figure 2.2 - Hijazi script, Parchment, Al Hadid Sure, Aye 19 - 22

In most sources both of these scripts or styles are named *Kufic* or Earliest *Kufic*. However there is a great difference between these unimproved styles and the splendid *Kufic* style which was used in the following centuries.

During the late 7th century, writing became very popular among the Muslims as they wanted to preserve the Qur'anic *Ayat* and *Hadith*. Several cities like Mecca, Medina, Basra, Taif and Damascus, become renowned centres for this kind of work. Arabic script in each different city showed some local characteristics and was often named after the city where it was practised, for example *Mecci*, *Madani*, *Hijazi* and so on (Faz'aeli 1983: 64).

There are many early scripts from the Arabian Peninsula mentioned in old books and ancient essays but their character or how they were identified is not fully known. *Hejazi* (or *Hijazi*) is a form of Arabic script used in the early origin and development of the Qur'an (Faz'aeli 1983: 64). The script is notably angular in comparison with other Arabic scripts and tends to slope to the right. As the name suggests, it is associated with the Hejaz reigon³.

Through various naive styles the *Kufic* script spread very fast throughout the Islamic territories. The name *Kufic* means 'the style of Kufa' an Islamic city founded in *Mesopotamia* in 638 (17 A.H). Kufa⁴ was a small town founded adjacent to Tisfoon, the capital of the *Sassanid* Empire in order to attack that city. After the fall of the *Sassanid* Empire many Persians migrated to Kufa. It is possible that *Kufic* script was formed and developed by Persians. Most of the educated Muslims at that time were Persian and they wrote all the financial accounts, royal decrees, endowments, and resolutions in the new court of the *Caliph*.

Although it is a common belief that *Kufic* style was founded in Kufa, the actual connection between the city and the style is not clear. Accordingly it was known in *Mesopotamia* at least 100 years before the foundation of Kufa. Also at the time of the emergence of Islam, this type of script was already in use in various parts of the Arabian Peninsula.

³ Al-Hejaz, also Hijaz is a region in the west of present-day Saudi Arabia

⁴ Today Kufa is a city in modern Iraq, about 170 km south of Baghdad, and 10 km northeast of Najaf.

The earliest *Kufic* style seems to have been developed from the angular style for religious and official purposes. It was in this style that the first copies of the Qur'an were written and it was the first style of Arabic Calligraphy which became a visual art of the highest order known as Islamic calligraphy.

In fact, rectilinear, geometric styles such as *Ma'il* and all types of *Kufic* lettering belong to the second current, while all cursive styles belong to the first. Early on, however, it was *Kufic*—which, incidentally, originated in the city of Hira, not Kufa—that emerged as the most popular script, and the only one used to write the Qur'an. It is remarkable to see how this script was adapted into the so-called *Qarmatian* or Eastern Kufic, a beautiful, creative graphic lettering as fine as any accomplished Western abstract work of art.

Ancient sources mention the *Tumar* script or style as a standard *Qalam* (pen) size. Thus *Qalam* was the largest size writing instrument and had a width of 24 horsehairs. The *Qalam* size of *Nisf* (meaning half) was 12 hairs wide and the *Thulth* (meaning third) had a width of only 8 hairs. This idea goes back to the calligrapher and vizier Ibn-e Muqlah (886 - 940), who set the rules of the Sextet classical styles.

2.1.4 Improvement of Arabic script

“As a result of the systematic revision of the Qur'an imposed by Caliph Uthman, who died in 656, and the second systematic revision accomplished by Abd al-Malik the *Umayyad* (646-705), the short vowels were indicated with special marks in a process of vocalization (*tashkil*) of the language. Accomplished primarily for religious reasons, this revision also met a real need for verbal clarity” (Mandel Khan 2001:10).




“At first, during the reign of Mu'awiya ibn Abi Sufyan (661-680), Abu al-Aswad al-Du'ali (603-688), the mythical founder of Arab grammar, decreed that vowels should be indicated by dots of various colours. This method was taught by the disciples of theologian Nasr ibn Ajini” (Mandel Khan 2001:10).

In second phase, during the Abd al-Malik ibn Marwan (685-705) era, diacritical marks to distinguish homographic letters were conceived by Nasr ibn 'Asim (d. 707) and Yahya ibn Ya'mur (d. 708), under the direction of *Vazir* al-Hajjaj ibn Yusuf. One dot under the line was

used for "b" (ب), two dots above the line for "t" (ت), and three dots above the line for "th" (ث)(Mandel Khan 2001:10).

In a third phase, short vowels and other notations began to be with marks or signs as follows: Fatha or Zebar (َ) for a; Kasraor Zir (ِ) for i, and Damma or Pish (ُ) for u; Hamza (ء), a ligature mark; Tashdid (ّ) a mark indicating a double consonant sukun (◌ْ), a mark indicating the absence of a short vowel after a marked consonant, and tan win, an ending after a final short vowel, which in Arabic is the ending that takes the place of the indeterminate article (Mandel Khan 2001:11). As was mentioned above in the beginning *Kufic* was the simple Syrian model of writing system. Diacritical dots and signs were adopted after the *Syriac* influence on Arabic script. The vowel marks (Zebar, Zir, Pish, and Mad) were also taken from the Syric system. But these were different from those which are used today.

Table 2.1 - current shape of Arabic and Perso-Arabic short vowels (the red line in the first column in *Khat-e Korsi* or baseline).

Short vowels (fully vocalized text)	Name	Trans.	Value
064E 	fathah or Zebar	a	/a/
064F 	dammah or Pish	u	/u/
0650 	kasrah or Zir	i	/i/

These improvements were the contributions of two men: The first, Abul-Aswad Al-Du'li (603-688) how was a close companion of the first *Ilkhanate* of *Shi'a*, 'Ali ibn Abitalib and grammarian. He was the first to place dots on Arabic Words and the first to write on Arabic linguistics. Secondly, Al-Khalil ibn Ahmad Al-Farahidi (d. 786), how was a lexicographer from Basra who also perfected the first cursive form called *Thulth*. His most important work was revision in devising and refining the system of the points and other diacritical signs (An-Nuqaat wal Harakat).

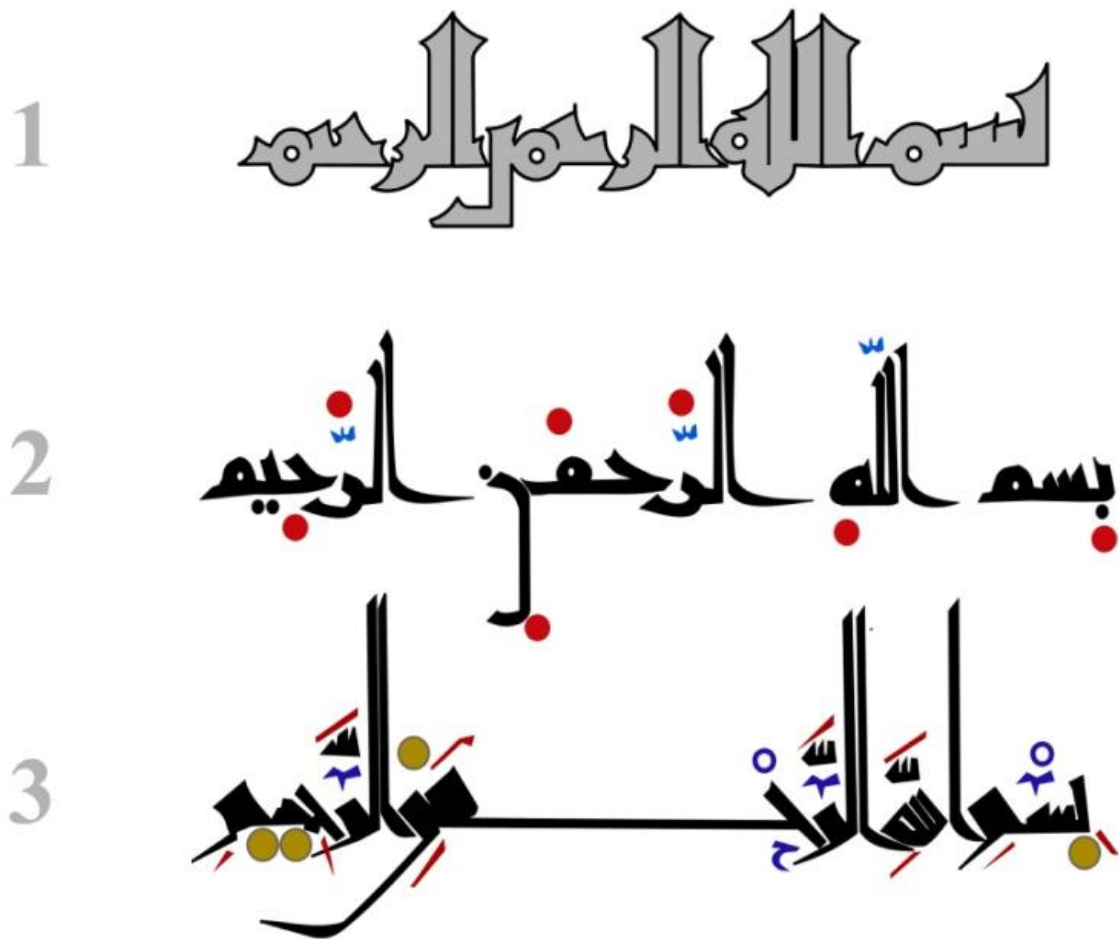


Figure 2.3 - Evolution of early Arabic calligraphy (9th–11th century). The *Basmalah* was taken as an example, from *Kufic Qur'an* manuscripts. (1) Early 9th century. Script with no dots or diacritic marks; (2) 10th century under 'Abbasid dynasty, the Abu al-Aswad's system establish red dots with each arrangement or position indicating a different short vowel. Later, a second black dots system was used to differentiate between letters like *fā'* and *qāf*; (3) 11th century, In Al Farāhīdī's system (system we know today) dots were changed into shapes resembling the letters to transcribe the corresponding long vowels.

Under the reign of the *Umayyads* (661-749) “many skilled calligraphers copied large editions of the Qur'an in *Kufic* style, although for bureaucratic texts, four cursive styles became fashionable: *Tumar*, *Jalil*, *Nisf* and *Thulth* (and its variant, *Thulthayn*). Khalid ibn Hajjaj, the official calligrapher of the Caliph al-Walid (705-715), wrote both in *Tumar* and *Jalil*. Furthermore, for everyday needs, the *Nisf* (one-half) script was created. Later, the calligrapher Qutba al-Mihrr (d. 771) created new stylistic variations on the four basic scripts: al-Jalil al-Kabir (the majestic), al-Tumar al-Kabir (the great sheet), al-Nisf al-Thaqil (the heavy one-half) and al-*Thulth* al-Kabir (the great one-third).” (Mandel Khan 2001:14).

2.1.5 Specification of Arabic script and related scripts

In the beginning of Islam Arabic Calligraphy was neither of the good characterised nor of the sufficient accuracy but there are some specimens of calligraphy written by some unknown calligraphers. “The scholars of this subject tried to identify by early Arabic scripts but it was not easily readable due to one or many reasons. But soon the Arabic script to begin with was little concerned with rules. There was no common use of writing because most of the important instruction on calligraphy was transmitted orally from generation to generation. Nevertheless, a few masters have left some written hints, if not elaborate instruction of how to write effectively and beautifully” (Sidduqui 1990: 21).

In the early period of Islamic history attempts had been made to classify and regulate the prevailing Arabic scripts by learned scholars like *Kutbah*, Sa’d and Ibrahim-al-Sizzi. (Sidduqui 1990: 21) Out of their experience in practising writing they discovered some features of the scripts and laid down a few nominal rules of how to improve the writing. As a result a certain degree of excellence was achieved in lettering in the *Umayyad* period (661–750) as the first great Muslim dynasty.

The nature of Arabic script and Perso-Arabic script like Farsi and Urdu is such that it provides the calligraphers with squares, circle, ovals, loops, etc., flexible to almost any design or graceful curvature. But these qualities, though inherent in the Arabic script, had to be discovered. It required the genius of a number of remarkable artists for several centuries, to discover the immense potentialities of the Arabic script and devise proper rules and methods to develop them (Sidduqui 1990: 9).

Arabic and Persian, Urdu and other Islamic scripts, like Hebrew, are written from right to left. Thus a book begins on what the Western reader would consider to be the last page. Two more characteristics unique to Arabic writing are the lack of capital letters and of word division at the end of a line. In Arabic, one carries the complete word to the following line using, if needed, aesthetic extensions of the last word to fill in the preceding line.

As a rule, in the past the language also lacked punctuation marks such as exclamation points, question marks, periods, and commas. “In their place, literary formulas were used, such as beginning a phrase with ‘wa’ (the conjunction ‘and’), signifying that the previous

phrase ended in a period. Another formula was to use the verb ‘qa’la’ (to say, to tell) in situations where we might use a colon or quotation marks” (Mandel Khan 2001:12).

Writing system in each script can be explained away with the help of the study of its rules. However, personalities are mainly responsible for the following few characters. Certain letters may be joined to their neighbours, others to the preceding one only, and others to the succeeding one only. When coupled to another, the form of the character undergoes certain changes.

As the letters possible connect to their neighbours, each letter has four forms: Initial or Beginning, Medial or Middle (connected to before and next character), Final or End (only connected to before character) and isolated or Stand-alone. Some letter cannot join to next character so they have only two forms: Isolated, and Final. In other words, six letters are not connected to the letter following them in Arabic script. These letters are: أ, د, ذ, ر, ز and و. (in Farsi is one more: ژ), therefore their initial form matches the isolated and their medial form matches the final.

These features, as well as the fact that there are no capital forms of letters, give these scripts its particular character. A line of all Islamic scripts and styles suggests an urgent progress of the characters from right to left. The nice balance between the vertical shafts above and the open curves below the middle register induces a sense of harmony. The peculiarity that certain letters cannot be joined to their neighbours provides articulation.

Arabic script is written on an ideal horizontal line, from which various curls and peaks rise above or fall below it. These calligraphic directions are said to symbolize the union of the values of the exterior, material, visual world (zahir) with those of the interior, intimate, spiritual realm (batin). For this reason, the art of calligraphy flourished in particular among the *Sufi* brotherhoods, becoming their preferred representational form. Furthermore, it was readily adapted to the three leading tongues of the Islamic world: Arabic, the language that universalized religious and scientific thought; Iranian, the language that expressed in the highest possible form the values of art and poetry; and Turkish, the language that institutionalized earthly laws and social organizations (Mandel Khan 2001:12).

Table 2.2 - Arabic letters usage in Literary Arabic

Name	Contextual forms			Isolated	Translit.	Phonetic	Value International Phonetic Alphabet (IPA)	In English written as
	End	Middle	Beginning					
'alif	ا	ا	ا	ا	' / ā	[ʔ]	various, including /aː/	a a u i
bā'	ب	ب	ب	ب	b	[b]	/b/ (sometimes /p/ in loanwords)	b ba bu be bi
tā'	ت	ت	ت	ت	t	[t]	/t/	t ta tu
thā'	ث	ث	ث	ث	th (also ḏ)	[θ]	/θ/	te/ti th tha thu the/thi
jīm	ج	ج	ج	ج	j (also ġ, g)	[j]	[dʒ] ~ [ʒ] ~ [g]	j ja jo/ju je/ji
hā'	ح	ح	ح	ح	h	[h]	/h/	h h ha hu he/hi
khā'	خ	خ	خ	خ	kh (also ḥ)	[x]	/x/	kh kha khu khe/khi
dāl	د			د	d	[d]	/d/	d da du de/di
dhāl	ذ			ذ	dh (also ḏ)	[ð]	/ð/	th tha thu the/thi
rā'	ر			ر	r	[r]	/r/	r ra ro/ru re/ri
zayn / zāy	ز			ز	z	[z]	/z/	z za zu ze/zi
sīn	س	س	س	س	s	[s]	/s/	s sa su se/si
shīn	ش	ش	ش	ش	sh (also ṣ)	[ʃ]	/ʃ/	sh sha shu she/shi
ṣād	ص	ص	ص	ص	ṣ	[sʰ]	/sʰ/	s sa so se/si
ḍād	ض	ض	ض	ض	ḍ	[dʰ]	/dʰ/	d da do de/di
ṭā'	ط	ط	ط	ط	t	[tʰ]	/tʰ/	t ta to te/ti
zā'	ظ	ظ	ظ	ظ	ẓ	[zʰ]	[ðʰ] ~ [zʰ]	th/z tha/za tho/zo the/ze thi/zi
'ayn	ع	ع	ع	ع	'	[ʕ]	/ʕ/	a/a' a/a'/ya o/o' e/ee/e'
ghayn	غ	غ	غ	غ	gh (also ġ)	[ɣ]	/ɣ/ (sometimes /g/ in loanwords)	gh gha gho ghe/ghi
fā'	ف	ف	ف	ف	f	[f]	/f/ (sometimes /v/ in loanwords)	f fa fu/fo fe/fi
qāf	ق	ق	ق	ق	q	[q]	/q/ (sometimes /g/ in loanwords)	q qa qu qe/qi
kāf	ك	ك	ك	ك	k	[k]	/k/ (sometimes /g/ in loanwords)	k ka ku ke/ki
lām	ل	ل	ل	ل	l	[l]	/l/	l la lo/lu le/li
mīm	م	م	م	م	m	[m]	/m/	m ma mo or mu me/mi
nūn	ن	ن	ن	ن	n	[n]	/n/	n na nu ne/ni
hā'	ه	ه	ه	ه	h	[h]	/h/	h ha hu he/hi
wāw	و	و	و	و	w / ū / aw	[w]	/w/, /uː/, /aw/, sometimes /u/, /o/, and /oː/ in loanwords	w wa o/oo/ou/wou we/wi
yā'	ي	ي	ي	ي	y / ī / ay	[j]	/j/, /iː/, /aj/, sometimes /i/, /e/, and /eː/ in loanwords	i/y/ee/ai ya/ia yu ye

Table 2.3 - Modified letters - some of different contextual variants of some of the Arabic letters

Conditional forms				Name	Translit.	Phonemic Value (IPA)
Isolated	Final	Medial	Initial			
آ	آ			'alif maddah	'ā	/ʔaː/
ة	ة			tā' marbūṭah	h or t / ^h / ĩ	/a/, /at/
ى	ى			'alif maqṣūrah	ā / ÿ	/aː/

Table 2.4 - Orthographical shapes for some letters of Arabic and Perso-Arabic alphabet

Name	Transliteration	IPA	Contextual forms			Stand-alone
			Final	Medial	Initial	
alef madde	ā	[ɒ]	آ			آ
he ye	-eye or -eyeh	[eje]	آ			ة
lām alef	lā	[lɒ]	لا			لا
tanvin nasb	-an	[æɒ]	آ			آ

Table 2.5 - Arabic-Farsi/Urdu Numbers

Western (Maghreb, Europe)	Central (Mideast)	Eastern/Indian (Persian, Urdu)
0	٠	٠
1	١	١
2	٢	٢
3	٣	٣
4	٤	٤
5	٥	٥
6	٦	٦
7	٧	٧
8	٨	٨
9	٩	٩

2.1.5.1 Specification of Farsi script

With the spread of Islam, the script came in use to write many languages (of many language families) including: *Farsi* or Persian (in Iran), Dari (in Afghanistan), Urdu (in Pakistan, India and Bangladesh), Pashto (in Pakistan and Afghanistan), Balochi (in Iran and Pakistan), Hausa and Mandinka (in west Africa), Swahili (in East Africa), Brahui (in Pakistan), Balti, Panjabi, Kashmiri and Sindhi (in India and Pakistan), Arwi (in Sri Lanka), Uyghur (in China), Kazakh, Uzbek and Kyrgyz (in Central Asia), Kurdish (in Iraq, Iran, Syria and Turkey), Ottoman Turkish (in Turkey). In order to accommodate the needs of these other languages, new letters and other symbols were added to the original alphabet.

In other word many languages which use the Perso-Arabic script add additional letters. For example *Farsi* is an Arabic-base writing system with 32 letters. This script normally written using a modified variant of the Arabic alphabet with different pronunciation and some individual characters more than Arabic which laying different dots above or below of the same Arabic alphabet.

The Arabic alphabet has 28 letters and uses long but not short vowels. The letters are derived from only 18 distinct forms, distinguished one from another by a dot or dots placed above or below the letter. Short vowels are indicated by small diagonal strokes above or below letters.

Farsi alphabet has 32 and Urdu has 38 letters and same as Arabic alphabet with the 18 distinct forms. In fact Farsi is very similar with the Arabic alphabet. They have only a few more letters (Huroof). For example Farsi has “*Pe*” (پ), “*Zhe*” (ژ), “*Gaf*” (گ) and “*Che*” (چ) more than Arabic alphabet.

Table 2.6 - special letters in Farsi Alphabet - Farsi or Persian is an Arabic-base writing system with 4 letters more which laying three dots above or below or add a stroke on the same Arabic letters.

Name	Contextual forms				Value International Phonetic Alphabet (IPA)	Phonetic	Din 31635	Unicode name
	End	Middle	Beginning	Isolated				
pe	پ	پ	پ	پ	[p]	[p]	p	pe
če	چ	چ	چ	چ	[tʃ]	[tʃ] (ch)	č	che
že	ژ			ژ	[ʒ]	[ʒ] (zh)	ž	zhe
gāf	گ	گ	گ	گ	[g]	[g]	g	gaf

2.1.5.2 Specification of Urdu script

Urdu Alphabet is a modification of the Farsi alphabet, which is itself a derivative of the Arabic alphabet. With 38 letters, the Urdu alphabet is typically written in the calligraphic *Nasta'liq* script, whereas Arabic is more commonly in the *Naskh* style. The Urdu language developed during the *Mughal* Empire under the influence of Farsi and, to a lesser extent, of Arabic and Turkic languages on the Hindi dialects of North-central India. A modification of the Farsi alphabet was developed to suit this language.

Urdu contains many historical spellings from Arabic and Farsi, and therefore has many irregularities. The Arabic letters “yaa” (ﻱ) and “haa” (ﻩ) both have two variants in Urdu: one of the “yaa” variants is used at the ends of words for the sound (i), and one of the “haa” variants is used to indicate the aspirated consonants. The retroflex consonants needed to be added as well; this was accomplished by placing a superscript “to'e” (ٹ) above the corresponding dental consonants. Several letters which represent distinct consonants in Arabic are conflated in Farsi, and this has carried over to Urdu while some of the original Arabic letters are not used.

Table 2.7 - special letters in Urdu Alphabet - Urdu alphabet has 38 with the 18 distinct forms.

Name of letter	Letter	Transcription	Value International Phonetic Alphabet (IPA)
<i>dāl</i>	ڈ	ḍ	/d̪/
<i>re</i>	ڑ	r̄	/r̄/
<i>choṭī he</i>	ح, چ, ہ	h	/h/
<i>bari ye</i>	ے	ai or e	/ɛ:/, or /e:/

2.1.5.3 Specification of other Perso-Arabic scripts

The Arabic script is a writing system used for writing several languages of Asia and Africa. It is the second-most widely used writing system in the world after the Latin script (Britannica - Arabic Alphabet). The Arabic script has been adopted for use in a wide variety of languages besides Arabic which are not Semitic. Such adaptations may feature altered or new characters to represent phonemes that do not appear in Arabic phonology. For example, the Arabic language lacks a voiceless bilabial plosive (the [p] sound), so many languages add their own letter to represent [p] in the script, though the specific letter used varies from language to language. These modifications tend to fall into groups: all the Indian and Turkic languages written in Arabic script tend to use the Persian modified letters, whereas Indonesian languages tend to imitate those of Jawi. Jawi is an Arabic alphabet adapted for writing the Malay language. The modified version of the Arabic script originally devised for use with Persian is known as the Perso-Arabic script by scholars. (Wikipedia Arabic Script) In the case of Kurdish, vowels are mandatory, making the script an abugida rather than an *Abjad* as it is for most languages. Kashmiri and Uyghur, also, write all vowels.

Use of the Arabic script in West African languages, especially in the Sahel, developed with the penetration of Islam. To a certain degree the style and usage tends to follow those of the *Maghreb* (for instance the position of the dots in the letters *fā'* and *qāf*). Additional diacritics have come into use to facilitate writing of sounds not represented in the Arabic

language. The term Ajamī, which comes from the Arabic root for "foreign", has been applied to Arabic-based orthographies of African languages.

The table No 8 Shows some of the different letters in various Perso-Arabic languages, giving the consonant pronunciation. Many of these letters also represent vowel sounds.

Table 2.8 - different letters in various Perso-Arabic Alphabets

ف and/or ث	Ve, used in Kurdish language when written in Arabic script to represent the sound /v/. Also used as pa in the Jawi script.
پ	Pe, used to represent the phoneme /p/ in Persian, Urdu, and Kurdish.
چ	Che, used to represent ("ch"). It is used in Persian, Urdu, and Kurdish. Ca in the Jawi script
ژ	Že/zhe, used to represent the voiced postalveolar fricative /Zh/ in, Persian, Kurdish, Urdu and Uyghur.
ڭ	Ng, used to represent the [ŋ] phone in Ottoman Turkish, Kazakh, Kyrgyz, and Uyghur.
ب	Bē, used to represent a voiced bilabial implosive in Hausa, Sindhi and Saraiki.
ث	Ṭhē, represents the aspirated voiceless retroflex plosive in Sindhi.
ک	Khē, represents [kʰ] in Sindhi.
ط	te, used to represent t (a voiceless retroflex plosive [t]) in Urdu.
گ	represents a voiced velar implosive /Ge/ in Sindhi and Saraiki
گھ	represents the Velar nasal /ŋ/ phoneme in Sindhi.
ڻ	represents the retroflex nasal /n/ phoneme in Sindhi.
پھ	represents an aspirated voiced bilabial plosive [b] in Sindhi.
ژھ	Zhe, represents a voiced postalveolar fricative in Persian, Urdu, Kurdish, and Uyghur.
ڙھ	represents a retroflex flap in Urdu.
ر	used in Kurdish to represent rr [r] in Yekgirtú spelling.
گاف	Gaf, represents a voiced velar plosive in Persian, Urdu, Kyrgyz, Kazakh, Kurdish, Uyghur, and Ottoman Turkish.
گاف	Gaf, represents a voiced velar plosive in the Jawi script of Malay.
ے	Bari ye, represents "ai" or "e" in Urdu and Punjabi.
ئ	represents Ê or É [e] in Kurdish.
ؤ	represents O [o] in Kurdish, and in Uyghur it represents the sound similar to the French eu and œu [ø] sound
ؤ	represents a voiced labiodental fricative [v] in Kyrgyz, Uyghur, and Old Tatar; and/w, ‘w, ‘w/ in Kazakh; also formerly used in Nogai.
ڻ	Nya in the Jawi script.
ڻع	Nga in the Jawi script.
ف	Va in the Jawi script.
ڻا	Da in Urdu.

2.1.6 Summary

Arabic alphabet is the second-most widely used alphabetic writing system in the world. It has accepted the words from a number of languages from North of Africa to West of China.

The history of Islamic calligraphy begins in the 7th century with the writing down of the Qur'an in a script derived from that of the Nabateans. Early Islamic inscriptions and manuscripts can be divided into two main styles: A cursive or rounded style for everyday purposes and an angular or triangular style for use on harder materials, like camel bones, potsherd, flat white stone, wood and metals.

During the late 7th century, after the advent of Islam, writing became very popular along the Muslims as they wanted to preserve the Qur'anic *Ayat* and *Hadith*. Arabic script in each different city showed some local characteristics and was often named after the city where it was practised, for example *Mecci*, *Madani*, *Hijazi*, *Kufic* and so on. Through various naive styles the *Kufic* script (derived from the city of Kufa, today in Iraq) spread very fast throughout the Islamic territories.

Under the reign of the *Umayyads* many skilled calligraphers copied large editions of the Qur'an in *Kufic* style. Arabic writing system was developed in the first three century of Islam during the late *Umayyad* and early *Abbasid* periods.

The nature of Arabic script and Perso-Arabic script like Farsi and Urdu is such that it provides the calligraphers with squares, circle, ovals, loops, etc., flexible to almost any design or graceful curvature. As the letters are possible to connect to their adjacent letters, each letter has four forms: Initial, Medial, Final and isolated.

Arabic and Perso-Arabic script, like Farsi and Urdu, are written in horizontal lines from right to left. Arabic has 28 letters. However, Iranians kept their language and culture but they accepted the Arabic alphabet for their writing system. Farsi and Urdu are very similar with the Arabic alphabet. They have only a few more letters. Farsi has 4 letters more than Arabic and Urdu has 6 letters more than Farsi. The Arabic script is a writing system used for writing several languages of Asia and Africa. There are a lot of Perso-Arabic or Perso-Persian writing system which adapted Arabic alphabet for three languages.

2.2 Evolution of Arabic Script into Art of Calligraphy

During the Patriarchal Caliphate (637–651) and *Umayyad* dynasty (661–750) Muslims conquered a number of countries with different traditions and languages. Under the rule of the *‘Abbasids* (750-1055), the Islamic Empire expanded greatly, dramatically increasing its power and influence. Due to this expansion, the need arose for a more efficient bureaucratic system. Thus a clean, efficient and systematic method of writing was necessary.

In addition, the *‘Abbasids* enjoyed an abundance of knowledge and science too. They had a great enthusiasm for Greek sources which were translated and transcribed into Arabic. This led to the rapid development of Islamic calligraphy.

Also, the foundation of a number of papermaking centres in the Islamic lands gave further impetus to the calligraphy movement. Ziyad ibn Salih, the first Islamic ruler of Samarkand in 751 introduced paper to the Islamic territories. He took control of Syr Darya in Central Asia and defeated the Chinese Tang Dynasty (618–907). He forced Chinese captives to teach their method of paper making to the Muslims and so the first paper factory was established in Samarkand. After that, paper was manufactured on a wide scale and passed into general use, until it became an important export commodity for the people of Samarkand. Papermaking and stationery were soon significant businesses in Baghdad. Afterwards the papermaking technique spread throughout the all Islamic lands. Through North Africa and Muslim Spain this method came to Europe. Paper had a tremendous stimulating effect upon the flourishing of science and culture in Europe.

Before paper production, the earlier scribes executed their art of writing on stone, metal, wood, palm leaf, parchment, papyrus and on other available materials. But with the foundation of papermaking centres in the 10th century during *‘Abbasid* period, paper became extensively used for education and the art of bookmaking. Muslims made paper available to the masses and the publication of a book was an event of great social importance. There was a huge active industry of bookmaking during the *‘Abbasid* period. A number of book shops were found around the *Jami Masjid* of every town and city. At its peak, tens of thousands of books were published every year, and in just one suburb of Baghdad, the capital of the *‘Abbasid* Caliphate, there were over a hundred bookshops (Singh, S. 1999:17) in the 10th

century. For example the copy shop of Abdullah Abu Sa'id al-Mullah in Baghdad had so many scribes that it could produce in one day twelve copies of a 164-page handwritten and bound volume (Mandel Khan 2001:14).

Thus calligraphy enjoyed a high status amongst the arts. In the first reign of the 'Abbasids calligraphers such as Ibn Jilani and Ishaq ibn Hamad developed twelve different styles or methods of writing from the primitive Arabic script (Mandel Khan 2001:14). Some historians wrote it was twenty different styles and some mentioned more than forty styles at that time (Faz'aeli 1983:128). It was anarchic for both scribes and readers. Understanding the difference and function of each style was very difficult for people. Hence there began a movement towards finding a way out of this crisis.

2.2.1 Sextet Classical Style

The above mentioned anarchy resulted in a turning point in the writing system. Scribes in response to that anarchy attempted to reform the script and created rules for all styles in the early 'Abbasid era. They removed a number of superfluous styles and selected only six which they called 'Aglam-e sitta' or the 'sextet styles' known as 'the six classical Hands'.



Figure 2.4 - Comparison of the particular characteristics of the sextet classical styles by work of the present-day calligrapher Mohamed Zakariya: 1) Naskh 2) Thulth 3- Muhajjaq 4) Reyhan 5) Tauqi 6) Ruqqa'a

Thus, many modifications were made during the 'Abbasid period and Ayyubid era (1173–1250) in order to create a more uniform script. Master innovators of calligraphy created a set of improved rules which are used even today. Major styles of Islamic calligraphy which date from that time and are still used include: *Naskh*, which became popular and was perfected further; *Thulth*, a wider, rhythmic, more steady style ; *Muhaqqaq*, characterized by broad, curving, downward strokes; *Reyhan*, a delicate type of *Muhaqqaq* and *Tauqi* and *Ruqqa'a* cursive kind of *Thulth*.

At the same time a movement towards developing elegant methods of Arabic script was active in the western Islamic territories. In the Maghreb the scribe Ibn Ibrahim Timimi composed one of the first treatises on Islamic calligraphy, the *Tohfat al-Wamiq* (Mandel khan 2001:14). This is one of the first examples of research in the field of calligraphy. It also indicates the importance of calligraphy in these times.

After a few centuries more typical regional styles evolved and diverged from the sextet classical styles, such as the Persian styles *Ta'liq* suited to official writing and *Nasta'liq*, ideal for the calligraphy of poetry and covered in detail later in this book.

Ibn Muqlah along with Ibn al-Bawwab and Yaqut al-Musta'simi, are considered the founders of the sextet classical styles. They also opened a celebrated art school.

2.2.1.1 Ibn Muqla

Abu 'Ali Muhammad Ibn 'Ali Ibn Muqlah Shirazi (272-328 A.H./ 886-940 C.E.) known as Vizier Ibn Muqlah, succeeded in harmonising calligraphy techniques. He was familiar with geometry and studied all primitive calligraphy styles. Ibn Muqlah tried to redefine the function of each style and remove those considered unnecessary. He redesigned and perfected all styles with the help of geometric science by formulating new rules. From their very inception, the sextet classical styles became part of the classic tradition of Islamic calligraphy.

Vizier Ibn Muqlah was of Iranian origin and was the foremost Islamic calligrapher at the 'Abbasid court in Bagdad. He was also a government official. By age 22 he was a scribe as well as holding two other important jobs. He held the post of vizier three times under the 'Abbasid caliph in Bagdad.

Ibn Muqlah set down and classified the traits of the most popular “sextet classical styles” (*aqlalm-e sitta*). These styles are: *Muhaqqaq* (which means strongly expressed, tightly woven); *Reyhan* (the name of the basil plant); *Thulth* (one-third); *Naskh* (suppression, cancellation); *Tauqi*, a variant of *Thulth*; and *Ruqqa’a* a smaller version of *Tauqi*. A good calligrapher was required to study, know, and write all of these styles (Mandel khan 2001:14).

It is commonly thought that he invented the *Thulth* style, though none of his original work remains. In fact, Ibn Muqlah invented no styles at all. He only picked and chose the six styles from the multitude of styles in use at that time. He codified and revised the appearance, function, and proportion of these chosen styles. He offered popular, vibrant, lively, rhythmic and proportioned styles for early Islamic calligraphy art.

Vizier Ibn Muqlah also applied to the entire existing art of calligraphy specific reformist canons which amounted to a new method for transcribing already familiar styles. He provided the means for replacing more individual calligraphic inclinations with styles based on ordered, objective, and universally applicable rules.

According to Ibn Khallikan (1211 – 1282) the Shafi'i Islamic scholar in 13th Century, Ibn Muqlah offered for the first time in Islamic calligraphy a fixed unit of measurement. He devised a method of proportioned letters in calligraphy. These methods developed over the next two generations and were named “*Khatt al-mansub*” (literally, the well-proportioned script) (Ibn Khallikan 1972: 342) although some historian such as Al-Dhahabi (1274–1348) have attributed it to Ibn Bwwab (Al-Dhahabi, 1983: 224)

In this method the rhomboid point of ink left by the pressure of the reed pen or *Qalam* in one spot (*Noqta*) is used as a unit of measurement. The upright vertical stroke of the “*Alif*” was to be measured in these units. “*Alif*” equals the diameter of a circle and then the other letters are built in proportion to the length of the *Alif*. Some styles featured *Alifs* of three *Noqta* in height, others, five or even seven. For curving letters or the circle shapes like the “*Nun*” which formed a half circle, the size of their diameters is equal to their style's *Alif*. Thus every letter stood in fixed relation to the *Alif* or the *Noqta*.

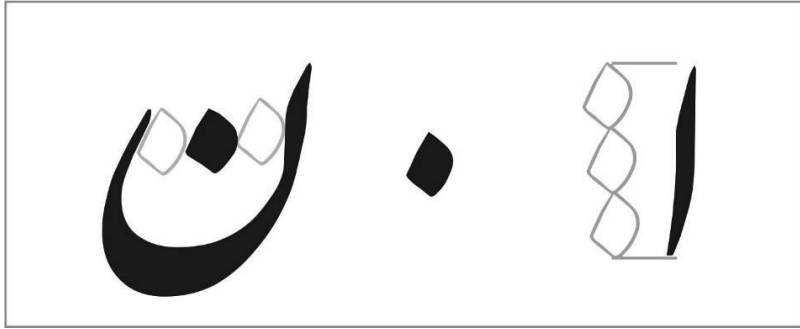


Figure 2.5 - Right *Alif*, Middle *Noqta* and left *Nun* letter in *Nasta'liq* style. *Alif* is equals the diameter of *Nun* and both of them are equals to three *Noqta* or rhomboid dots.

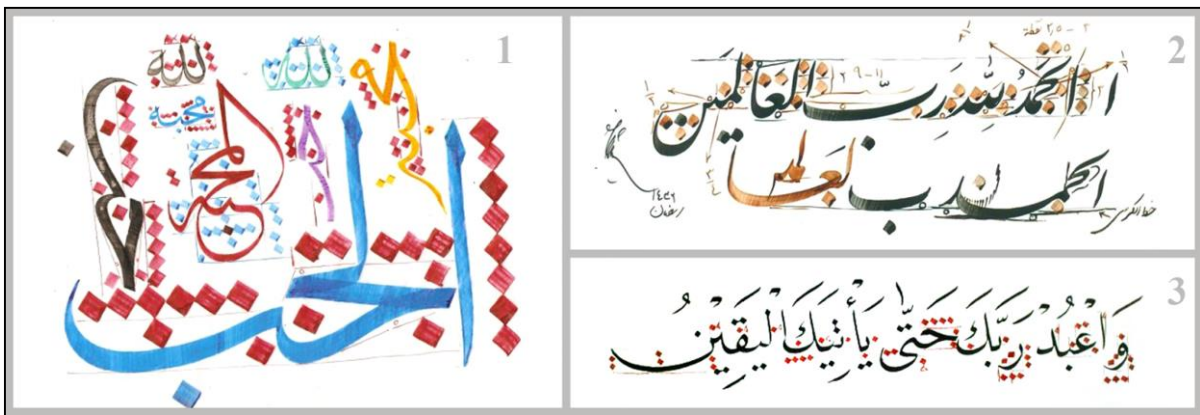


Figure 2.6 - Some contemporary sample of proportional writing system of Ibn Mughla using rhomboid dots or *Noqta* as a unit of measurement 1- *Thulth* 2- *Nasta'liq* 3- *Naskh*

Islamic calligraphy was now regulated on geometric principles, and the passion for mathematics and musical harmony that characterized so much of medieval Islamic culture found another outlet in this central Muslim art. The Arabic handwriting system was ideally suited to convey the artistic concepts of rhythm and harmony.

Novice calligraphers studied the sextet classical by isolating letters (*Mufradat*) as well as words, which were models that illustrated the proportions and size of each style. They rapidly became influential but apparently were viewed as too strictly governed by mathematical certainties. Ibn al-Bawwab was credited with bringing artistry to Ibn Muqlah's rules in the next century. The most popular classic proportional system was that of Ibn al-Bawwab, which scaled the dimensions and thickness of the letters by using rhomboid dot (*Noqta*).

2.2.1.2 Ibn Bawwab

Abu'l-Hasan 'Ali Ibn Hilal (died around 1022), known as Ibn al-Bawwab ("Son of the Doorman") was a perfect painter and illuminator as well as a calligrapher. He lived at the time of the *Buyid* dynasty (945–1055) in Baghdad. He probably died around 1022 (Rice 1955: 101) or 1031 (Britannica 2011 Ibn al-Bawwāb).

He was also an illuminator (at least one outstanding example of his work surviving), a devout man who knew the Qur'an by heart and is said to have reproduced sixty-four copies of it, and a man of letters who was well versed in the law and who wrote a treatise and a didactic poem on the art of writing.

The unique example of his calligraphy is a Quran in Dublin's Chester Beatty Library (MS K. 16), signed by Ibn Bawwab and dated 391/1000-1. It shows his calligraphy is as splendid as its illuminations (Islamic-arts.org 2011).



Figure 2.9 - Ibn al-Bawwab script seen here is the earliest existing example of a Qur'an written in a cursive script, Chester Beatty Library, Dublin

He refined the rules of Ibn Muqla's sextet classical style as well as developed a system of proportional measurement such that each letter could be measured by its height and width

in *Noqtas* (rhombic dots). He followed and improved Ibn Muqlah’s ideas regarding the *Noqta* as a measuring unit for line proportions, a circle with a diameter equal to the *Alif’s* height as a measuring unit for letter proportions. It was a great achievement in perfection of Islamic calligraphy known as the “Khatt al-Mansub” (proportioned script).

Ibn Bawwab was known also under the name of Ibn al-Sitri, famous calligrapher of the Buwayhid period who died in Baghdad in 1022. He frequented the governmental circles of the period, as he was closely attached to the vizier Fakhr al Mulk Abu Ghalib Muhammad b. Khalaf at Baghdad and was for some time in charge of the library of Buwayhid Baha al-Dawla at Shiraz.

According to Rice, Ibn Muqla innovated a proportioned writing method which gives as much pleasure to the eye (and for the same reasons) as harmonious musical composition gives to the ear but this method perfected by Ibn al-Bawwab (Rice 1955:77-78). Ibn Muqla no doubt beautified writing, but the beauty lay in geometric design and in mathematical accuracy of reproduction. His was the art of the mechanical draughtsman. Less than a century later it fell to Ibn al-Bawwab to supply the artistic element that was lacking in the “Khatt al-Mansub” of Ibn Muqla. Ibn al-Bawwab was an artist with an artist's eye for the rhythm and movement that find expression in flowing line and graceful curve.

By the “Khatt al-Mansub” method which had a huge influence on the Persian calligraphic school in the next centuries.



Figure 2.7 - Naskh style in a page of Qur'an Manuscript by Yaqut al-Musta'simi. The first, middle and last lines were written in Muhaqqaq style. The middle line is gold

2.2.1.3 Yaqut al-Musta'simi

Jamal al - Din Yaqut al - Musta'simi (1242-1298), is acknowledged as one of the most accomplished and influential masters in the entire history of Islamic calligraphy. He developed sextet classical styles and created the Yaqut style, a variant of *Thulth*. After the revision of Yaqut, *Thulth* became an important style suitable for inscriptions.

It was Yaqut, who came up with the idea for modifying the nib of the *Qalam* by clipping it at an angle instead of straight across- an innovation that brought a great deal of elegance to calligraphy. The Turkish calligraphic school grew from the use of this nib.



Figure 2.8 - *Thulth* style – signature of Yaqut al-Musta'simi, 13th century

Yaqut was of Turkish origin, active in the court of Al-Musta'sim Billah (r. 1242 -1258), the last *Abbasid* Caliph in Baghdad. Hence he was honoured with title of “*Musta'simi*”. Incredibly, it is believed that he hand-wrote 364 full-versions of the Qur'an during his lifetime. Although this is an exaggeration, we know he was a prolific artist. There is a

manuscript of the Qur'an in the handwriting of Yaqut al-Musta'simi in the Salarjung Museum, Hyderabad, contains a note written in very elegant *Naskh* by Emperor Aurangzeb (r. 1658–1707) himself (Siddiqui 1990: 80).

Yaqut was in Baghdad in 1258 when it was conquered by *Mongol* armies under Hulagu (r. 1217-1265) the son of Genghis Khan (r. 1206-1227) resulting in the fall of the 'Abbasid dynasty. This event is depicted in a famous *miniature* painting. Whilst Baghdad was being ravaged by the *Mongol* warriors, Yaqut sought sanctuary at the top of a *minaret* to practice calligraphy. When his anxious pupils found him there and asked why he was in a *minaret* whilst the fabulous city below was being ransacked, Yaqut showed the single word he had written saying that the value of his work was equal to that of ten cities! This statement makes clear the great passion and love he felt for his art. It is also a concrete testimony to his discipline and commitment as an artist.

Seven pupils of Yaqut al-Musta'simi became great masters of their own time. They were known as the septet masters and that is why Yaqut is called master of the seven masters.

2.2.1.4 Septet Masters

Seven of Yaqut's pupils became great masters of Islamic calligraphy art. They are called "the septet masters" and they played a major role in disseminating Islamic calligraphy across other Islamic lands. They were the foremost *Ilkhanate* calligraphers at the beginning of the 14th century.

The seven outstanding masters were: Arghun Ibn Abdullah Kameli (d. 1349), Abdullah Sayrafi Hamadani (d. 1341 or 1346) author of "Risalah-e Khushnevisi" (A treatise of calligraphy) in Persian. Together with Ahmad Suhrawardi known as Shaikhzade (1256-1340), he found two central Asian schools, whose preeminent teachers were Mubarak Shah Ibn Qutb Tabrizi (d. 1311 or 1358), Sayyed Haydar (d. 1325), Mubarak Shah Suyufi (d. 1334) and Yahya Jamali *Sufi* who lived in Bagdad.



Figure 2.9 - A splendor manuscripts of Quran by *Muhaqqaq* style signed by Ahmad Suhrawardi known as *Shikhzade* (1256-1340) one of the Septet Masters and a pupil of Yaqut al-Musta'simi, 14th century, National Museum of Iran (Accession No. 3532), Size of page 49.9 x 36 cm

They were all pupils of not only Yaqut al-Musta'simi but also a *Sufi* guru or spiritual preceptor. They succeeded in combining the mystical sentiments that inspired them with feelings of art and aesthetic perfection. As mentioned above they spread the Islamic calligraphy method around the Islamic world, shifting the centre of Islamic calligraphy from Baghdad to Persia and partly Turkey.

2.2.2 Regional Schools

Mongols warriors conquered a large part of the Islamic world, founding the vastest empire known to man. Due to *Mongols'* attack, the integrated Islamic caliphate divided into several countries. This interruption lasted for ever. Since the Islamic civilization spread to various parts, derivatives and styles were developed simultaneously across the vast geography and became reflections of a diversity of cultures and localities.

However, the *Mongol* rulers converted to Muslims and became enlightened patrons of the arts very fast. They established the *Ilkhanate* dynasty (1256–1335) in Persia. The long

travail that brought Islamic calligraphy from its origins to its full maturity and its highest calligraphic achievements in the 13th century had a period of arrested development. *Ilkhanate* era was a major turning point in the history of Islamic culture, especially in the fields of arts and architecture. During this era, the arts of the bookmaking and Islamic calligraphy were at their zenith too.

“In the Mediterranean basin, the *Mamluks* (1250–1517), were also enlightened patrons of the Islamic calligraphy art. The founders of this dynasty had repelled the *Mongol* invasion to the West, effectively saving Europe. Great achievement in calligraphy occurred under the *Mamluks* in Cairo who were highly enthusiastic patrons of Islamic art. Outstanding calligraphers such as Muhammad Ibn el-Wahid, Muhammad el-Muhsini, and Ibrahim Ibn el-Khabbaz left many calligraphic masterpieces, especially in the form of the deluxe Qur’ans. The commitment of the *Mamluks* and the discipline of the Ottomans after them left a strong legacy of classical tradition in calligraphy still alive in Cairo to this day” (Alhabeeb 2005).

Ottoman Empire former dynasty cantered in *Anatolia* founded in early 14th century. They conquered neighbouring regions once held by the *Seljuk* dynasty (11th-13th centuries) Ottoman Empire was a really golden era for Arts and Islamic calligraphy. Both Persia and Ottoman had been great contribution to improve Islamic calligraphy. In these countries the Arabic script was adopted for the vernacular. All powerful empires needed new styles for new functions and purposes. In addition all were hostile empires interested in demonstrating their power through creating influential art schools.

Because of competition between *Ottoman* Empire and *Safavid* dynasty (1502–1736) and after that Mughal India, calligraphers of all civilization tried to innovate in Islamic calligraphy and represent their culture and aesthetic values in their art. There is no doubt that the core of the classical tradition in Islamic calligraphy has been primarily attributed at first the early Baghdadi school (10th-13th century), and the later Ottoman school (16th- early 20th century) and Persian school (13th - early 20th century) and afterwards Indian schools (16th-19th century) It can, therefore, wisely be said that Islamic calligraphy was born and grew up in Baghdad, but matured in Istanbul, Herat⁵, Qazvin⁶, Isfahan⁷, Tabriz⁸ and Delhi.

⁵ A city of Khorasan in Persia, today the capital of Herat province in Afghanistan

2.2.2.1 Persian Schools

Always calligraphy had been an important art form in Persia even before advent of Islam. Persian calligraphy has roots which go back to the pre-Islamic era. In Zoroastrianism beautiful and clear writings were always praised. After Persians accepted the Islam, Persian calligraphy entered into the flourishing phase. Once Persia became part of the Islamic empire, according to strict Muslim disapproval of art which represents humans or living things, like other parts of Islamic world there too calligraphy began to be used for conveying artistic messages and demonstrating aesthetic sense.



Figure 2.10 - A saying of the mystic khajah Abdallah Ansari, *Nasta'liq* style, Malik Deylami (1518-1561), Iran

During the early years of creation of Islamic calligraphy Persians were actively involved. A big part of improved Arabic script specification happened through Persians. In addition the Vizier Ibn Muqlah, who reviewed the sextet classical styles and created the strict rules of Islamic calligraphy, was Persian in origin. Also most of the seven pupils of Yaqut al-Musta'simi known as “The Septet Masters” were Persian and after the collapse of ‘*Abbasids*

⁶ The largest city and capital of the Province of Qazvin in Iran.

⁷ The capital of Isfahan Province in Iran

⁸ The capital of East Azerbaijan Province in North west of Iran

caliphate, most of them returned to Persia and moved centre of Islamic calligraphy from Bagdad to Persian territories.

After the invasion of *Persia* the *Mongols* in the 13th then by *Timurids* in the 14th century, two new styles of writing developed, gradually displacing *Naskh*, mainly for writing of Persian language. They were *Ta'liq* and *Nasta'liq*. Later during early *Safavid* period *Shekasteh* style was invented by the Iranians too.

During Persian *Ilkhanate* dynasty, the arts of the book and calligraphy were at the peak of elegance. Many master calligraphers contributed significantly to the production of fine copies of the Qur'an in *Reyhan* and *Thulth* style; these calligraphers included *Abdullah Sayrafi Hamadani* one of the septet masters was commissioned by Uljaytu also known as Muhammad Khodabandeh (1280 - 1316) to copy and illuminate the Qur'an in *Reyhan* style. Ahmad Suhrawardi, another master calligrapher and a pupil of Yaqut al-Musta'simi, copied the Qur'an in *Muhaqqaq* style. Also other masters including Yehya Jamali Sufi, and Muhammad Ibn Yousuf al-Abari wrote number of luxury copies of the Qur'an.

Few centuries after the advent of Islam there gradually appeared a fluid and style in Persian writing. But it developed as a recognisable style in the middle of 13th century. It is known as *Ta'liq* (literary meaning “suspension” or “hanging,'). Actually while the Ottoman calligraphers innovated *Diwani* style, Persians created this sinuous style. The *Ta'liq* style was a result of combining *Tauqi*, *Ruqqa'a*, and *Naskh*, and in it still survives an echo of the Pahlavi and *Avestan* scripts. , *Ta'liq* was the first individual Persian calligraphic style. The style was appropriate for correspondence, official administration documents, etc. It was used gradually for artistic calligraphic purposes too.

During the end years of *Ilkhanate* and early years of *Timurid* Persian calligraphers, completed and evolved *Nasta'liq* as a second Persian style in Islamic calligraphy. According to the name of *Nasta'liq*, it is a combination of *Naskh* and *Ta'liq* style.

Nasta'liq is a fluid and elegant style, and popularly used for copying Persian anthologies, epics, *miniatures*, and other literary works. With *Nasta'liq* Islamic calligraphy reached to the peak of aesthetic features. *Nasta'liq* is the most popular contemporary style

among classical Islamic calligraphy in Iran, Afghanistan, Central Asia and Muslims of Indian subcontinents. In Arab countries and Turkey it is very interesting style too.

Nasta'liq style was used extensively for copying *Divans* or other Persian literary works but not for the Qur'an. In *Persia* same as other Islamic country used *Naskh* and *Thulth* for transcript of Qur'an, *Hadith* and other sacred texts. There is only one copy of the Qur'an written in *Nasta'liq*. It was done by a Persian outstanding calligrapher, Shah Muhammad Neishaburi, in 1539.

By the end of the 14th century, the *Timurid* dynasty (1370–1526) had succeeded the *Ilkhanate* in *Persia*. The arts and architecture under the *Timurids* and their contemporaries set a standard of excellence and elegance for generations in Iran, Central Asia, Turkey, and India. *Timurid* followed the tradition of *Ilkhanate* elaborate bookmaking and attempted to improve it. They had special attention to the arts of the book involving calligraphy, illumination, illustration, and binding.



In Iran, the *Nasta'liq* became especially popular, excelled at calligraphy in this style. During *Timurid* rules, *Nasta'liq* came to the well-known style and gradually used for copy of the best *Divans* or luxury manuscripts. "Baysonqori *Shahnama*" wrote in *Nasta'liq* style by Jafar Tabrizi in 1430. This masterpiece had 22 delicate *miniatures*. It started in 1426 and completed after 4 year. The patron of this manuscript was Prince Baisonqor (1399-1433), grandson of Timur (1336-1405).

Figure 2.11 - Iranian Qur'an with an interlinear Persian translation, 14th century.

Prince Baisongqor personally was a great calligrapher in *Muhaqqaq* and *Thulth* he wrote the Quran in the biggest size in *Muhaqqaq* and wrote inscription of Guharshad *Masjid* in Mashhad, *Ilkhanate* Reza shrine complex in 1418 when he was 20 years old.

The reign of *Timurid* dynasty elevated the arts of bookbinding, calligraphy, *miniature* and illumination, and contributed to the grandeur of the works, especially in its transcription of Qur'an and the collections of poetry. One of the most impressive and largest copies of the Qur'an was produced under the *Tumrid* patronage. The aim of artists and their patrons was to create a balance between beauty and grandeur by combining a precisely written scripts in large Qur'ans and extremely fine, intricate, softly-coloured illumination of floral patterns integrated with ornamental eastern *Kufic* style, which are so fine that it is almost invisible. The calligraphers of this era were the first to experiment with various styles in different sizes of *Qalam* on the same page while copying the Qur'an.

Safavid dynasty (1502–1736) was a flourished era for art and architecture. *Safavid* ruler had enthusiasm of delicate arts. They were good patrons of calligraphy too. Many *Safavid* kings and princes loved calligraphy and some of them personally were good calligraphers as well as many personalities and ministers such as: Shah Tahmasb (r. 1523-1576), Bahram Mirza (1517-1549) and his brother, Ibrahim Mirza Safavi (1543- 1577), Hassan Khan Shamlu (d. 1688)

The reign of Shah Abbas I (1588-1629) was the golden era for arts, calligraphy. Many master calligraphers created the best inscriptions and manuscripts including Abdul-Baqi Tabrizi (d. 1629) Aliresa Abassi (d. 1628), Mohamad Reza Imami Isfahani (1629-1677) Mirza Ahamad Neirizi (1676-1742), and Emad al-Molk Qazvini Hassani known as Mir Emad (1554-1615) who was the greatest master in *Nasta'liq*. He is the most celebrated Persian calligrapher. It is believed that the *Nasta'liq* style reached its highest elegance in Mir Emad's works.

Later, third Persian style in calligraphy known as *Shekasteh* or *Shekasteh Nasta'liq* appeared. According its name this style is “broken” of *Nasta'liq*. Scribes invited it as a rapid handwriting method. This style also after few decades used for the artistic propose. Among

the better-known followers of Persian calligraphy Abd al-Majid-e Taleqani who excelled in the *Ta'liq* and *Nasta'liq*, unsurpassed in a new form of writing, the *Shekasteh*.

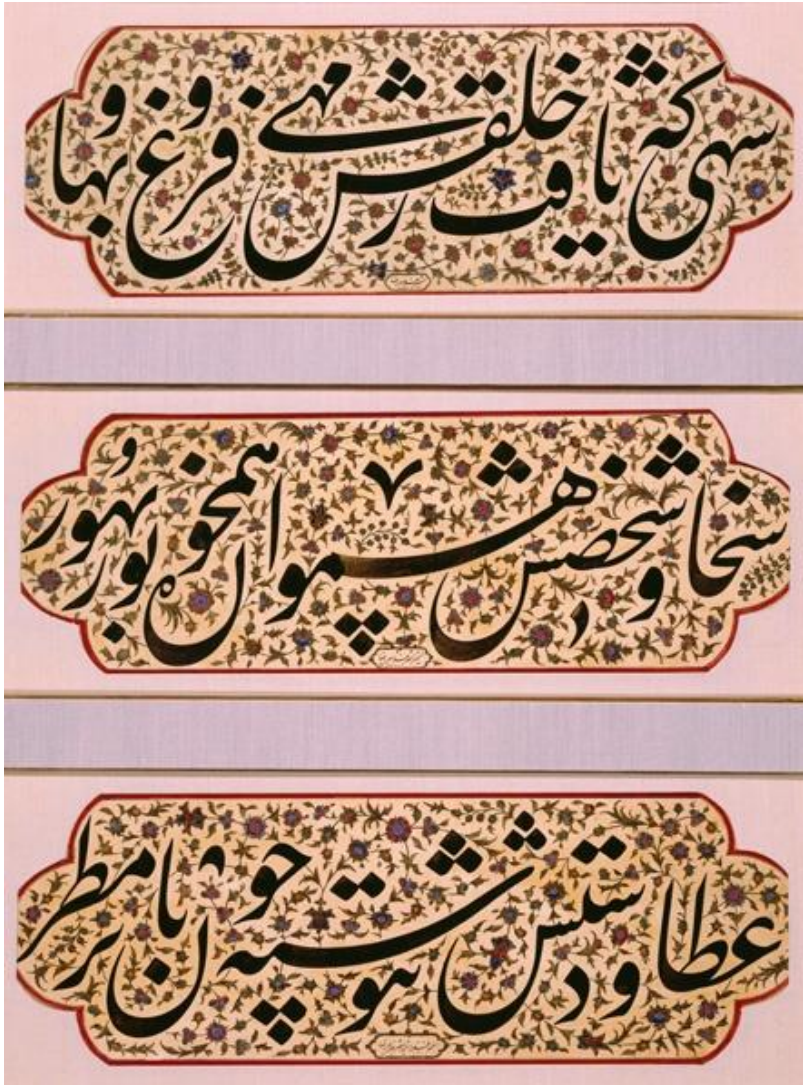


Figure 2.12 - Three calligraphic compositions in Nasta'liq style. Mirza Ghulam Riza. Iran, 1870–71 (1287 H). Ink, opaque pigment, and gold on paper. 7 x 17.8 in (17.8 x 45.1 cm). Private collection.

Another form is the broad *Shekasteh*, known as *Shekasteh-ta'liq* (or broken *Ta'liq*), which has a rich sense of rhythm. This style has a very complex movement of letters and its readability was very low. It used in Ottoman too. After grown up *Shekasteh* this style disappeared very soon.

After collaps *Safavid* dynasty by Afghanis in 1722 all kind of Persian art among calligraphy came weak. Later, calligraphy improved again in the first half of *Qajar* dynasty (1794–1925) especially in the stable period of this era. Fath Ali

shah (r. 1797-1834) and Nasir al-Din Shah Qajar (r. 1848–

96), two important king of *Qajar* dynasty, were personally calligrapher. In this period a number of great masters created the best masterpieces of calligraphy, such as Mirza Qualm Reza Isfahani (1830-1886), Mir hussain Khoshnevis (d. 1885), Mohammad Reza Kalhor (1829-1892), Emad ul-kottab seifi Qazvini (1867-1936) and others. In this era the calligraphers attempted to create perfect specimens of calligraphy in several variations

Mohammad Reza Kalhor (1829-1892) wrote several books and newspaper printed by lithography technique. He adapted *Nasta'liq* style with modern lithography. His style is a bit fat with short keshideh. Emad ul-kottab seifi Qazvini (1867-1936) continued Kalhor's style and published a calligraphy self taught. With this action he joined chain of the old great masters to the contemporary calligraphers of Iran.

2.2.2.2 Ottoman Schools

During the *Ottoman* reign the shining star of calligraphy flourished again, especially during its most stable era (1500-1923). For more than four centuries, calligraphy reached perfection at the competent hands of a long line of great masters of Istanbul. The *Ottomans* inherited tradition of both school of Bagdad and *Mamluks*.



Figure 2.16 - Naskh style, Holy Qur'an covering by Ahmad Qarahisari (d. 1556), kept at the Topkapi Palace



Figure 2.17 - Naskh style, A page of Qur'an, Sheikh Hamdullah Efendi (1436-1520)

One eminent Mamluk was Abdul-Rahman Ibn al-Sayigh, who found an important school and in 1397 composed a large, 180 Centimeter high Qur'an in *Muhaqqaq* style, in competition with similar Ottoman and Uzbek works.

Thus, the art of Islamic calligraphy knew a long series of traditionalist masters. At the top of this remarkable line of *Ottoman* calligraphers were Shaikh Hamadullah Al-A'masi (1429 or 1436-1520) known as Sheikh Hamdullah Efendi, Ahmad Qarahisari (or Ahmed Karahisari 1468- 1556), Hafiz Ottoman (1642-1698), Mustafa Raqim (1758-1826), Sami Afendi (1838-1912), Shawqi Afendi (1829-1887), and Muhammad Al-Yasari (d.1798) as well as a number of other innovative masters. The last three giants were Mustafa Halim (d.1964), Nejmiddin Okyay (d.1976), and Hamid Aytac Al-Amadi (d.1982). The dazzling Turkish-Arabic calligraphy we know today would have not been possibly achieved if it were not for the brilliance and dedication of these masters.

With the rise of Ottoman school and Persian school, unusual stylistic forms, rather than becoming established as new styles, were seen as being stylistic variations on the look of the classic types.

The Turkish school had two great initial masters: Othman ibn Ali, known as Hafiz Osman, whose teachings are still followed today, and Hamdullah Amasi (1436-1520), a *Sufi sheikh* who penned important treatises and even counted the Ottoman emperor Bayazid II among his students. Hamdullah adapted the Sextet Classical Styles, canonised by Yaqut al-Musta'simi and refined the '*Diwani*' style used for documents in Ottoman chancelleries. Sultan Bayzid II the ruler valued his works so highly that he held the inkpot as Hamdullah wrote. Calligraphy among the Ottomans reached such a splendid artistic level that a saying was born: "The holy Qur'an was revealed in *Mecca*, recited in Egypt, and written in Istanbul."

Many schools branched out from these two teachers, each with its own great artists, so numerous that we can recall here only the most prominent. One typical Turkish style was the *Diwani* developed by Ibrahim Munif, which was an official, chancery style suited for many decorative variations. Scribes of Ottomans court innovated *Diwani* style for the imperial function and *Ruqqa'a* for the clerical purpose. The *Ruqqa'a* a style that includes a simple form and a larger one (*Jalil*), was given precise rules by the Turkish Mumtaz Bag, councillor

Sultan Abdulmecid I (1823-1861). Several Ottoman sultans tried their style at the *Diwani* style, undoubtedly the richest in movement and in unique traits.

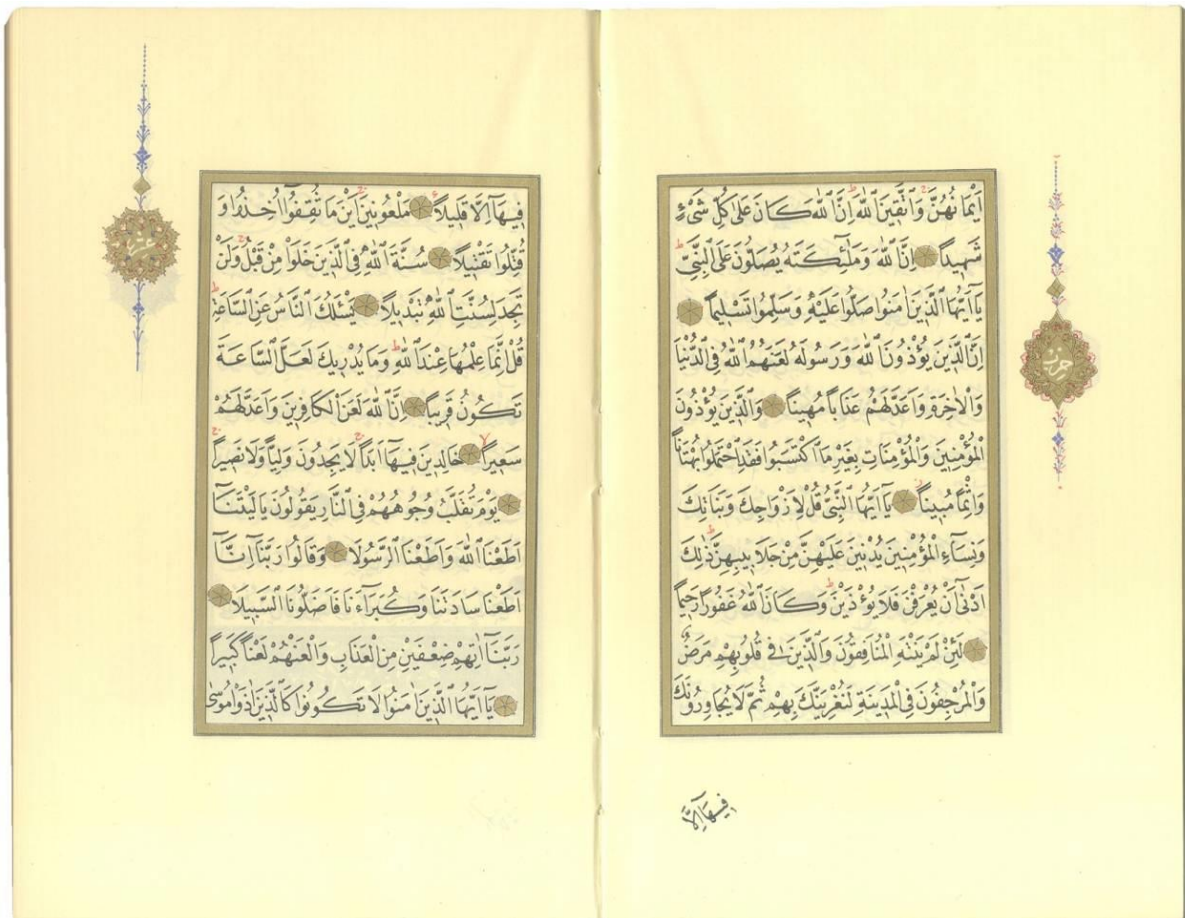


Figure 2.18 - Naskh style, A page of Qur'an, Hafiz Osman (1642-1698)

Other, traditional calligraphies—for example, the *Shekasteh*, *Shekasteh amiz*, and *Jail* styles—were rejuvenated. The *Diwani jail* variant is also known as “Humayfni” over time, the *Sumbuli* style evolved from the *Diwani* as well.

In addition to these variants, the Ottomans also devised special styles, such as the *zulf-e arus* (curly); the *Siyqat*, a very functional style; the *Gulzar* mode, which consists of filling the empty spaces between the letters with floral or figurate motifs; the Muthanna (or Mutannzar) style — also known as Ayna’i or Maakus (reflected) or Khatt-e Muthanna (self-facing calligraphy) — which repeats a phrase in mirror fashion; the *Tughra*, a complex, fluttering type of signature; and in particular, words or phrases arranged so as to form figured compositions, especially of animal, faces, horses, birds, or lions. Innovation in the Islamic

calligraphy continued till the modern era. For example Muhammad Mahfuz endowed Arabic alphabet with capital letters, called *huraf al-Taj* in 1930.



Figure 2.19 – *Thulth* and *Naskh* by Hafiz Osman (b Istanbul, 1642; d Istanbul, 1698)

In flowering time of the *Ottomans* (1300-1789), innovative calligraphers attempted to create new styles for variety of new functional or ornamental purpose. During this time the arts of bookbinding, calligraphy, and illumination, developed as a sample of the magnificence of Islamic Arts especially in calligraphy and ornamentation of Qur'an and the collections of poetry.

2.2.2.3 Indian Schools

In case of calligraphy mostly researchers consider Muslim India under Persian school because of serious relationship of both cultures.

In India, from the pre-Sultanate and Sultanate period (1206-1288) up to the last Mughal king, Bahadur Shah Zafar II (1837-1862), precisely from 710 to 1857 used all styles of Islamic calligraphy. Even after British rule it remained alive. It has not been limited to Delhi or north of India only but also covers all the major part of Indian subcontinents.

In parallel of Persian school in India calligraphers attempted to create the best masterpieces of manuscripts and inscriptions. Indian Muslim ruler, especially Mughal

Emperors who ruled from 1526 to 1857, showed enthusiasm to the Islamic calligraphy. Zahir al-Din Muhammad Babur (1526–30) the founder of the Mughal dynasty of India innovated a unique style in calligraphy known as Baburi style. Some of Indian sovereigns and princes were personally calligrapher such as dara shikoh son of Shah Jahan (1628–58) and Bahadur Shah Zafar II (r. 1837 – 1858) the last of the Mughal emperors in India.



Figure 2.20 - An elegance panel of decorative calligraphy by Bahadur Shah (r. 1837 – 1858) of Delhi, the last of the Mughal emperors in India, 19th C



Figure 2.21 - *Thulth* style, Signitur of Amanat Khan Shirazi inscription of taj mahal.



Figure 2.22 - A panel displaying few various forms of the decorative styles of Islamic calligraphy through *Nasta'liq* base, including *Rayhani*, *Gubar*, *Afshan*, *Gulzar*, *Mahi* by Hakim Hamed Abass al-Nnaqavi al-Bukhari, 19th Century. India.

In particular calligraphers in *Nasta'liq* styles had a perfect competition with calligraphers of Ottoman and Persian schools. A number of the well-known artist migrated to India from Persia and Ottoman. Some of them came to India with invitation of Mughal emperors and so many came on the own chance. The Indian school had many outstanding teachers, especially under the Moguls. Among this line of calligraphers we recall especially Shihab al-Din in the 12th century, Ashraf Khan (d. 1572), and Ja'far Khan. also two important artists first Muhammad Hussain Kashmiri who had significant contribution in court of Akbar (r. 1556–1605), Jahangir (r. 1605–27) and Shah Jahan (r. 1628–58). And second Aqa abdur Rashid (d. 1674) nephew of Mir Emad was one of the great calligraphers of high rank which came to India and trained several masters in this art.

Indian attempted show there innovation in create new styles. For example they developed a typically strong, robust local *Naskh* style and a *Bihari* style evocative of baroque rhythms. They modified a type of *Shekasteh* style, named as Shikasta-amiz. In India we can find the best specimen of decorative styles like, Tughra, Gulzar, Gubar, Larza, Mahi, Hilali, T'aus, Zulf-e arus, Manshur, Pichan and so on.

2.2.2.4 Maghreb Schools

Islamic Calligraphy in the west part of Islamic lands never recognized the importance and validity same as the eastern territories. However, in this area a beautiful and fascinating kind of art of writing developed that is still alive.



Figure 2.23 - Two separate Qur'anic fragments by Maghrebi style (Andalusi). Left: 16th C, Right: 12th C. Spain or Northern Africa.

In the west of Islamic territories i.e. North of Africa and Islamic era of Spain a handwritten alphabet developed directly from the early *Kufic* angular scripts. It used by the Muslim peoples of the Maghreb, who were Western-influenced and relatively isolated from Islam as it was absorbed into the eastern part of North Africa.

In fact, the changes and principles of Ibn Muqlah and Ibn Bawwab not influenced in this part of the Islamic world. The various styles of Maghrebi not exactly followed the strict principles of Islamic calligraphy. They independently developed their calligraphy with their tastes. In each territory this style appears with a bit difference in writing manner. So Maghrebi style was partly abandoned. It looked like western calligraphy and somewhat took away traditional Islamic calligraphy that is highly regulated.



Figure 2.24 - The beginning page of Quran by Maghrabi style 17th or 18th C.

The *Kufic* was distinguished geographically as Mashreqi (Eastern) referring to a variety developed in Baghdad, and Maghrebi (Western) referring to a variety developed in *Qayrawan* (also known as Kairouan, old capital of the Tunisia), and became popular in Northwest Africa and *Andalusia* (region in southern Spain), especially under the *Aghlabids* (800-909) and the *Fatimids* (910-1171) dynasties.

Maghrebi style is still used partly in the North African Arabic countries: Morocco, Libya, Tunisia, Algeria, and Mauritania were being used in the Andalusia and the Sub-Saharan countries (West Africa).

The distinctive Maghrebi style is rounded and characterized by exaggerated extension of horizontal elements and final open curves below the register. In this style of calligraphy, artists had less focus on details or proportion of letters, the calligraphy is often written with more focused on the decoration elements by using different colour ink instead of black in eastern styles.

2.2.2.5 Chinese Schools

Chinese styles in Islamic calligraphy just have been created by the Chinese Muslims in the 14th Century. The Chinese Muslims had indirect connect with *Persia* specially Afghanistan, Tajikistan and Uzbekistan today, and direct contact with India Muslims. They used the Arabic script for liturgical purposes adopted the Persian calligraphic styles with slight modifications. Muslim Chinese calligraphers invented a unique style called *Sini* (Chinese). It was a fluttering and discontinuous style of Islamic calligraphy under influence of traditions of Chinese calligraphy and painting. Trace of Persian styles like *Ta'liq* and *Nasta'liq* and Ottoman styles like *Diwani* and *Tughra* is evident in *Sini* art works.

The Ming period (1368-1644) witnessed the development of distinct Chinese Islamic traditions of writing, which included the practice of writing Chinese using the Arabic script and distinct Chinese forms of decorative calligraphy.

The prominent features of this style are, extremely rounded letters and very fine strokes. Another style which was characterized by thick, triangular verticals and thin horizontals derived from *Sini* was now used for ornamental purposes and was used on ceramics and chinaware. Variation in the manner of writing, not following the strict principles, fine lines exaggerated rounding are most distinguished properties of *Sini* styles. The Chinese Muslims used often this style on artefacts destined for the Ottoman market or other Islamic lands. They executed it sometimes by brush instead of *Qalam*.

Today, *Sini* is used almost universally in some inscriptions in *Masjids* in eastern China, but is less common in the north-western provinces. There are some calligraphers in Malaysia who follow this kind of Islamic calligraphy too.



Figure 2.25 - *Shahada* placard above the entrance of the Beiwu Mosque, During Ming Dynasty (1368–1644), Dadian, China.



Figure 2.26 - *Tasmiya* placard by the contemporary calligrapher Sha Jinying, placed above the *Mihrab* of the West Mosque, Cangzhou.

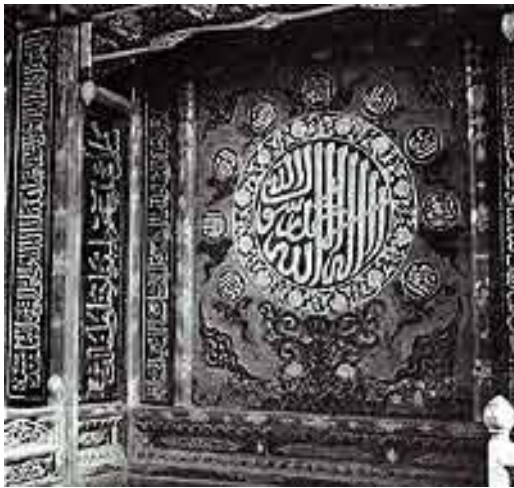


Figure 2.27 - One of the early example of *Sini* style on *Mihrab* of the Dingxian Mosque, Hebei. China. Probably 15th C.



Figure 2.28- One of the early example of *Sini* style on the window of old section of Niujie Mosque, Beijing, China. Probably 12th C.



Figure 2.29 - A contemporary panel of *sini* calligraphy, Kuala Lumpur, Malaysia.

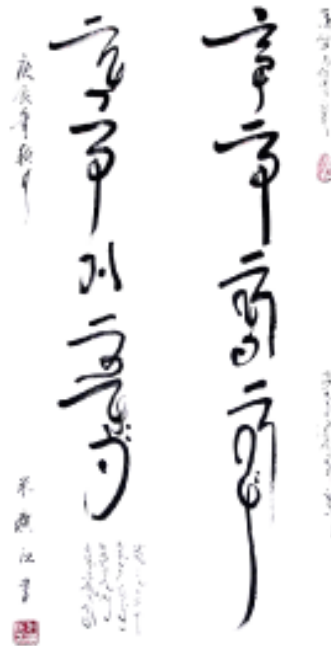


Figure 2.30 - *Sini* style by Hajji Noor Deen Mi Guangjiang (b. 1963)

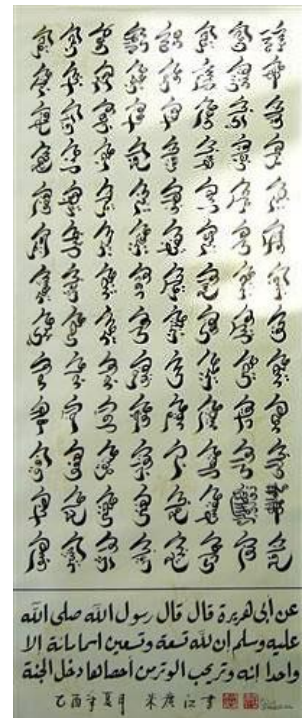


Figure 2.31 - contemporary calligraphy of Asma ul Husna (Names of Allah) by *sini* style.

2.2.3 Summary

Due to the rapid expansion of Islamic territories, Muslims needed a more efficient bureaucratic system. Thus a clean, efficient and systematic method of writing was necessary.

In addition, the *‘Abbasids* enjoyed an abundance of knowledge and science too. They had a great enthusiasm for Greek sources which were translated and transcribed into Arabic. At the same time as acquiring knowledge, the Islamic civilisation was able to disperse it, because it had procured the art of paper-making from the Chinese. These two led to the rapid development of Islamic calligraphy. Some historians wrote it was twenty different styles and some mentioned more than forty styles at that time. It was anarchic for both scribes and readers. Hence some scholars tried for finding a way out of this crisis.

Vizier Ibn Muqlah removed a number of superfluous styles and selected only six which they called *‘Aglam-e sitta’* or the ‘sextet styles’ in early 10th century. He developed Arabic writing to the art of calligraphy too. Ibn Muqlah founded a system of letters measuring and proportion. Today, this system is still valid after more than one thousand years. The Sextet Classical Styles are: *Naskh*, which became popular and was perfected further; *Thulth*, a wider, rhythmic, more steady style; *Muhaqqaq*, characterized by broad, curving, downward strokes; *Reyhani*, a delicate type of *Muhaqqaq* and *Tauqi* and *Ruqqa’* a cursive kind of *Thulth*. These styles are still used but *Naskh* and *Thulth* are more popular. Then Ibn al-Bawwab (d.1022) developed this system in 11th century and named it *Khatt al-Mansub*. It was a great achievement in perfection of Islamic calligraphy by this system. They considered the sextet classical styles and opened a celebrated art school in Baghdad. Yaqut al-Musta’simi (1242-1298) revised on the sextet classical styles. He specially attempted to perfection of *Thulth* style. In the beginning of the 14th century, seven of Yaqut’s pupils became great masters of Islamic calligraphy. They played a major role in disseminating Islamic calligraphy across other Islamic lands specially Persia and Ottoman.

Each territory created its own style. *Ta’liq*, *Nasta’liq* and *Shekasteh* appeared in Persia. *Diwani* and *Ruqqa’* founded by the Ottoman scribes. In the North of Africa a special *Kufic* known as *Magrebi* was used. Muslim state of China used *Sini* style. The separate calligraphic composition reached its ultimate development in the 17th and 18th centuries at the hands of Persian and partly Indian and Ottoman calligraphers.

2.3 Rules and Media in Islamic calligraphy

Persian calligraphy usually has appeared in the several well known formats throughout the history. It has a set of strict rules and sometimes complex as a part of the Islamic Calligraphy. Professional tools and instruments have an important role in the exact implementation of the rules.

2.3.1 Types of Islamic Calligraphy

There are several different forms throughout the Persian calligraphy history. Some of them are common in all kind of Islamic calligraphy styles and some others are favour of Persians.

2.3.1.1 Kitaabat (script)

Fine-Script (Ketaabat): To write a whole paragraph or to write a short historical story in a few lines. This form was the main form of Islamic calligraphy till last century. It used for writing a book, letter, “fareman” (decree) and so on.



Figure 2.32 - A Fine-Script (Ketaabat) *Naskh* fragment by Mohammad Hashem Zargar. 18th century. Iran

2.3.1.2 **Katibeh (Epigraph or Inscription)**

Katibeh or Letterhead-Script is a decorative form of calligraphy inscription. Usually to write a quote in a decorative form sometimes with scrambled words that often makes it hard to read. Although calligraphers used various techniques for the composition of letters in different styles or scripts and this is depend on the frame of inscription, but a common technique in this form is to arrange the stretched words on top of each other, such that the stretched letters are parallel. Another technique is to arrange the curved or circular letters adjacent to one another. The form is used widely in architectural decoration, on entrance arches in *Masjids*, shrines, or even luxurious houses as well as on the decorative object d'art. Especially in the *Thulth* inscriptions the space between letters and words usually are filled with diacritical signs or various decorative symptoms.

In the case of architectural inscription and on decorative objects to transfer the text on the surface of inscription calligraphy was often copied by using perforated sheets known as *kalips* (from the Arabic *qalib*). “A copy of the calligraphy on the *kalip* was made by tapping charcoal through it onto a clean sheet below - a technique corresponding to 'pouncing' as practised by European artists of the Renaissance and later periods” (Khalili 2005: 48). In addition of architectural inscription *Katibeh* or Letterhead-Script was used in the large calligraphic panels known as *levhas*. They were often produced through the use of *kalips* too. *Levhas* were extremely popular in Ottoman Turkey, from where they spread to Persia (Khalili 2005: 48).



Figure 2.33 - A Letterhead-Script (*Katibeh*) by *Nasta'liq* style. Iran, *Safavid*, 16th -17th century. Cardboard

2.3.1.3 Qit'a (panel)

Qit'a or *Wasli* refer to artistic panel of *Nasta'liq* as a separate folio or panel such as Qur'anic Fragments and *Satr-Nevisi* (line) or *Beyt Nevisi* (Double-Line). One of the most popular calligraphic formats is the *qit'a* (from the Arabic root 'to cut', 'to separate'). *Qit'a* could be a separate folio of a book such as the Qur'anic fragments as well as a verse of poem or a quote.

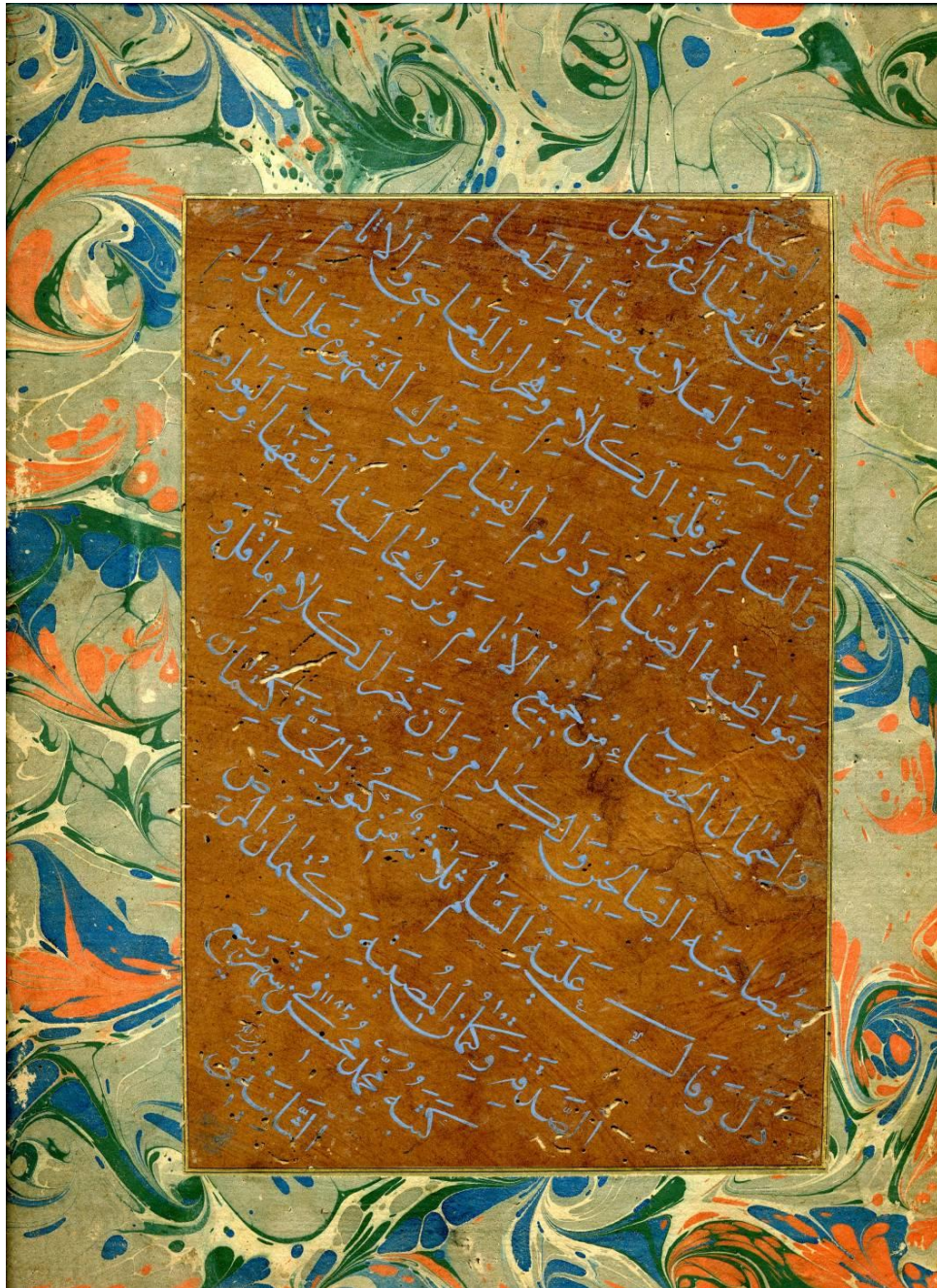


Figure 2.34 - A Qur'anic *Qit'a*. *Naskh* style by Mohammad Mohsen. 1768



Figure 2.35- A Nasta'liq qat'a by M. Sabzeh. 2005. Iran Figure 2.36- A Thulth Qit'a by Mehmed Sevki Efendi. 1863 Turkey

“The format of the Ottoman *qit'a* (or *kit'a* in Turkish) was horizontal, with a line of large script written across the top, and several lines of smaller script below; *Thulth* and *Naskh* were the most commonly used scripts” (Khalili. 2005: 46).



Figure 2.37 - A Ottoman *Qit'a* by Hasan Riza dated 1330 (1911). *Thulth* and *Naskh* style, prophetic saying (*Hadith*) with *Besmele*. Library of Congress of USA.

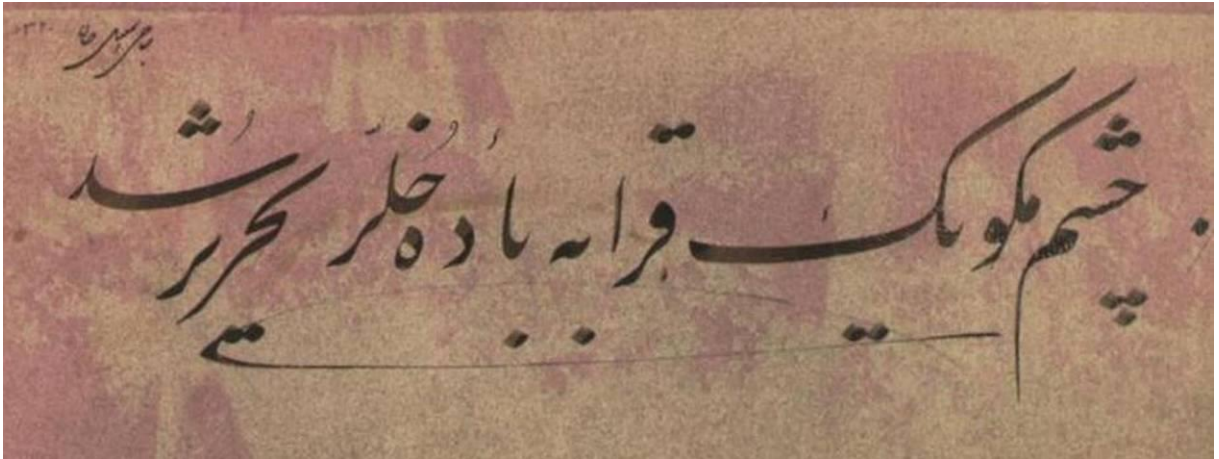


Figure 2.38 - Line (Satr Nevisi) Nasta'liq style by Mirza Kazem Tehrani 19th C. Iran

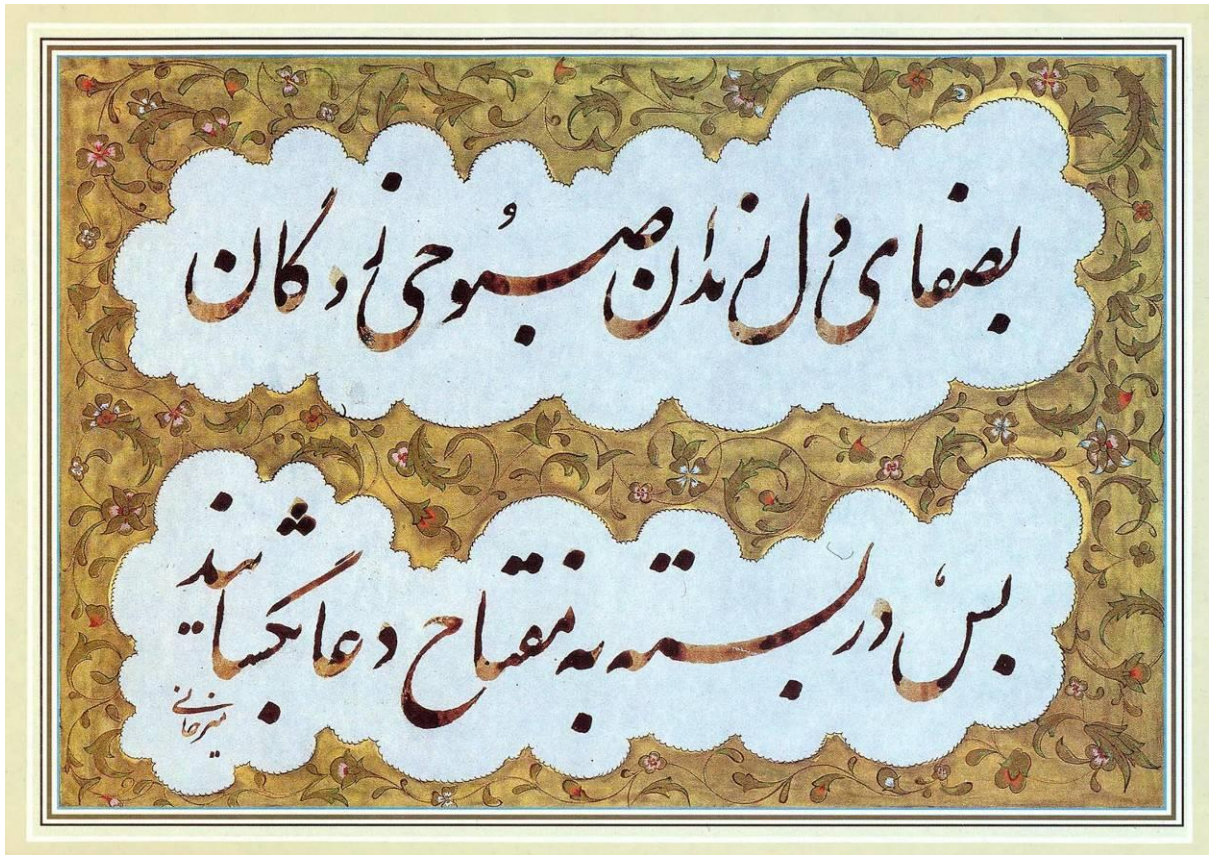


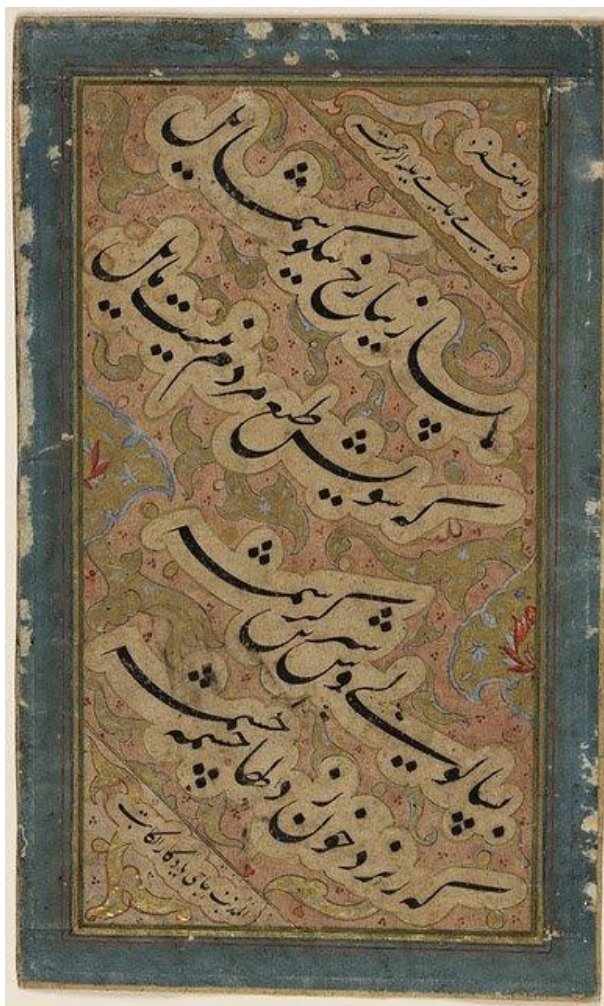
Figure 2.39 - Double-Line by Nasta'liq (Beyt Nevisi) Hasan Mirkhani 1973

Calligraphers usually wrote a separate line for model of their pupil exercise but mostly they have riche aesthetics' aspect. As well as they wrote a verse of a poem usually in Double-Line (Beyt Nevisi) format.

2.3.1.4 Chalipa (cross)

Double-Diagonal-Script known as Chalipa is a favorite arrangement of two verses (four hemistich) in a diagonal format. It is a sonnet of four lines. The strict rules followed by chalipa *qit'a* make this form the most difficult form. In Iran, the *qit'a* took the form of a vertical composition, where the lines of poetry were written diagonally in elegant *Nasta'liq*, with some letters being exaggerated in length. Throughout history, most of the *Nasta'liq* calligraphers to show their abilities in calligraphy created their work in this format.

Figure 2.40 - A *Nasta'liq* fragment in Double-Diagonal-Script (Chalipa) form by Hajji Yadigar al-Katib (1600-1650) Iran 17th Century Repository: the Library of Congress, African and Middle Eastern Division, USA.



2.3.1.5 Siyah Mashq (inked drill)

Practice sheets or decorative repetitive panel, on which the calligrapher endeavoured to refine his skills, were known as *musawwada* in Arabic, as *karalama* in Ottoman Turkey and *Siyah Mashq* in Iran. In each case the term means 'to blacken', referring to the tendency to cover as much of the sheet as possible. Technique played a more important role than content in these sheets. The calligrapher would write diagonally, between lines, even upside down, turning the page as he worked and focusing on the form of the calligraphy itself; the text, in contrast, sometimes has little meaning. Eventually such practice sheets became highly valued and were collected by connoisseurs. This form originally was the practice of calligrapher on a single piece of paper with the idea of preserving paper. However, it has been noticed that the harmonic elegant movements of the dancing curves which dominate the form by creating beautiful repetitions may be practiced as an independent calligraphy form itself.

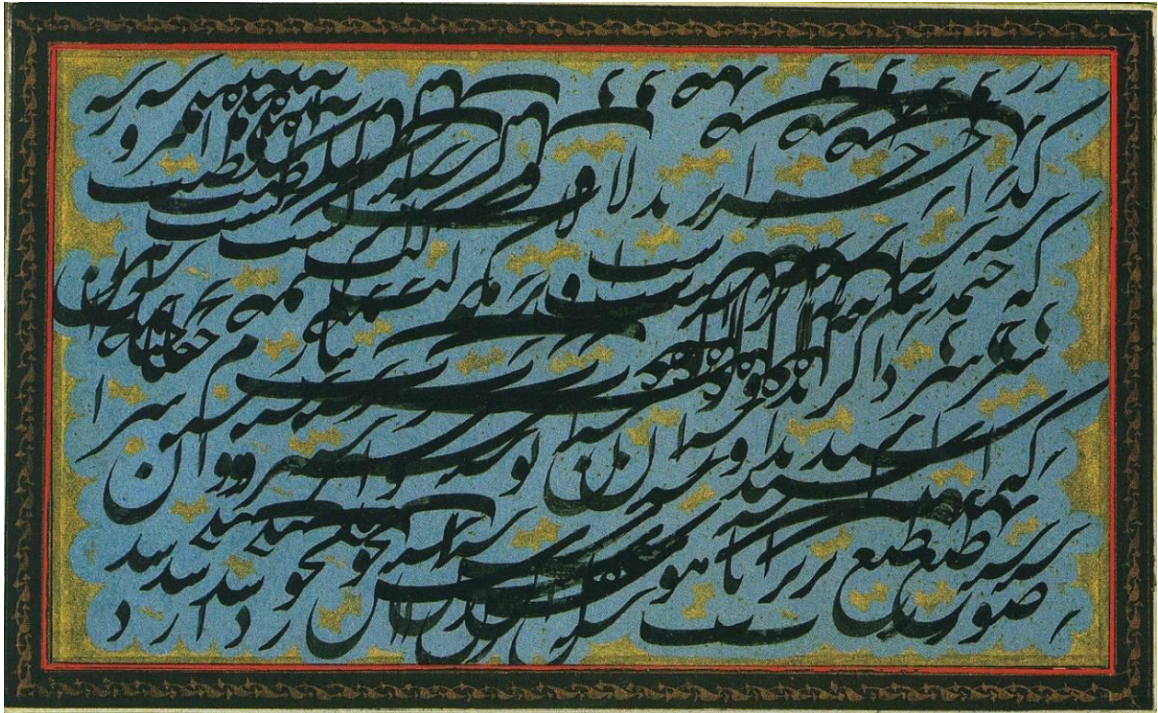


Figure 2.41 - Decorative-Repetitive Script (Siah-Mashq) by Asadulah Shrazi. Late 19th C. Iran

2.3.1.6 Mufradat (individual letters book)

Albums or exercise books, in which the individual letters of the Arabic alphabet (known as *mufradat*) were written, together with all their possible combinations, provide an important source of examples of the refinement of calligraphy. “That these albums were studied and compiled not just by students but also by master calligraphers implies a continual search for perfection by these artists.” (Khalili 2005:45)

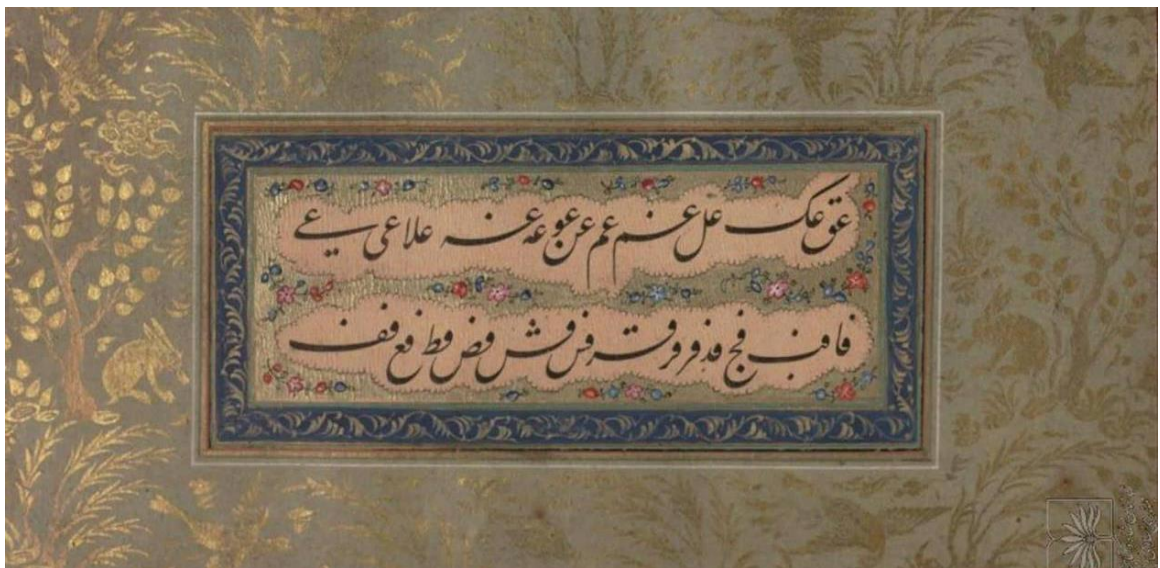


Figure 2.42 – Mofradat of Nasta'liq. Attributed to Mir Imad (d. 1615)

2.3.1.7 *Tughra*

A form particular to Ottoman calligraphy is the *Tughra*. This comprised the name of the sultan and that of his father, the traditional Turkish title Khan and later, the words 'ever victorious'. The earliest surviving *Tugra*, in the name of Orhan Ghazi, dates from the first half of the 14th century and is relatively simple in design. By the 16th century, however, the designs of *Tughras* had become considerably more elaborate. (Levine, 2004: 36)

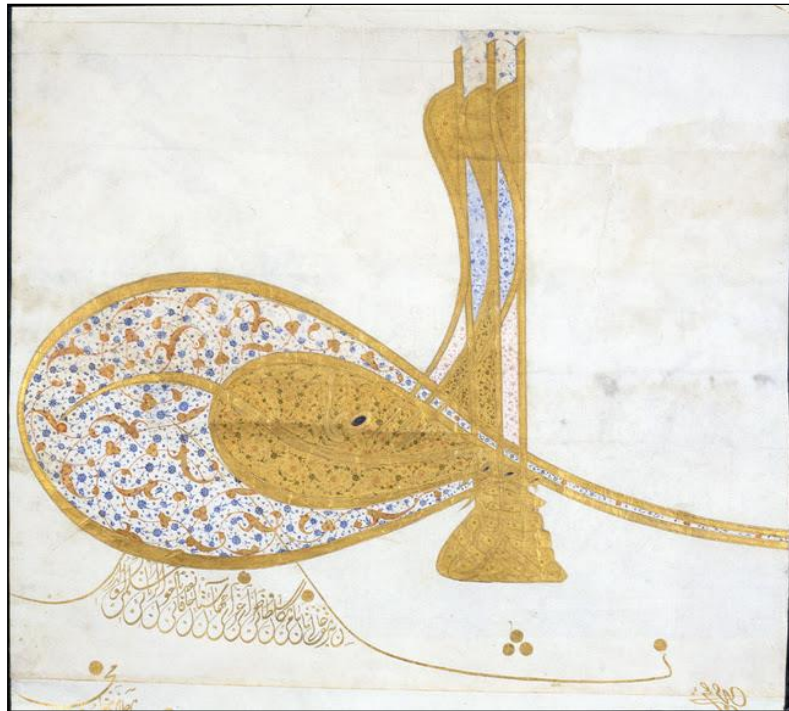


Figure 2.43 - The seal or Tugra of sultan Murad III

2.3.1.8 *Ghubar*

Another popular form of calligraphy was *ghubar* or writing in *miniature*. The technique was originally used for writing messages to be sent by pigeon post, where information had to be compressed into as small a space as possible; but it soon developed into a genre of its



Figure 2.44 - A Tumar or scroll of pray text by Ghubar

own. To be used on scrolls, for talismanic or esoteric writings, as well as in the writing of Qur'ans. On scrolls, for example, the *miniature* inscriptions might in their turn form the individual letters and words of larger inscriptions, or they might form the background of these larger inscriptions. *Ghubar* writing generally measures only 1.3mm in height, and only rarely more than 3mm (Khalili 2005: 48).

2.3.1.9 Tumar

The word *Tumar* or *Tumaar* means scroll. It refers to one kind of manuscripts with scroll shape. There are very small letters next to each other in the roll format. This kind is used mostly for Tilismath or prayer.

In other application, it is also refers to one of the oldest types of Islamic calligraphy. Ancient sources mention the *Tumar* as a special kind of calligraphy with a very big size of pen (*Qalam*). Scribes under the reign of the Umayyads (661-749) used the size of *Qalam*'s nib as a standard pen size and a measure to evaluate of other nib of *Qalams*. *Tumar*'s Nib of *Qalam* was the largest size writing instrument and had a width of 24 horsehairs. For example, the *Thulth Qalam*'s width uses the portion of it compared to *Tumar*. In the beginning *Thulth* is written with a *Qalam* or pen, the nib of which measures one-third as wide as the nib of the *Tumar* (8 horsehairs).

2.3.1.10 Naqqashi-Khatt

Painting-Calligraphy or *Naqqashi-Khatt* is one of the most favorite forms of the contemporary Persian calligraphy. This style presents calligraphy and painting combined together. This style began by a movement of the contemporary Iranian painting in the '70s under the name of "Saqa Khana". During last four decades it was highly respected by a lot of calligraphers and painters in other countries especially in the Middle East.

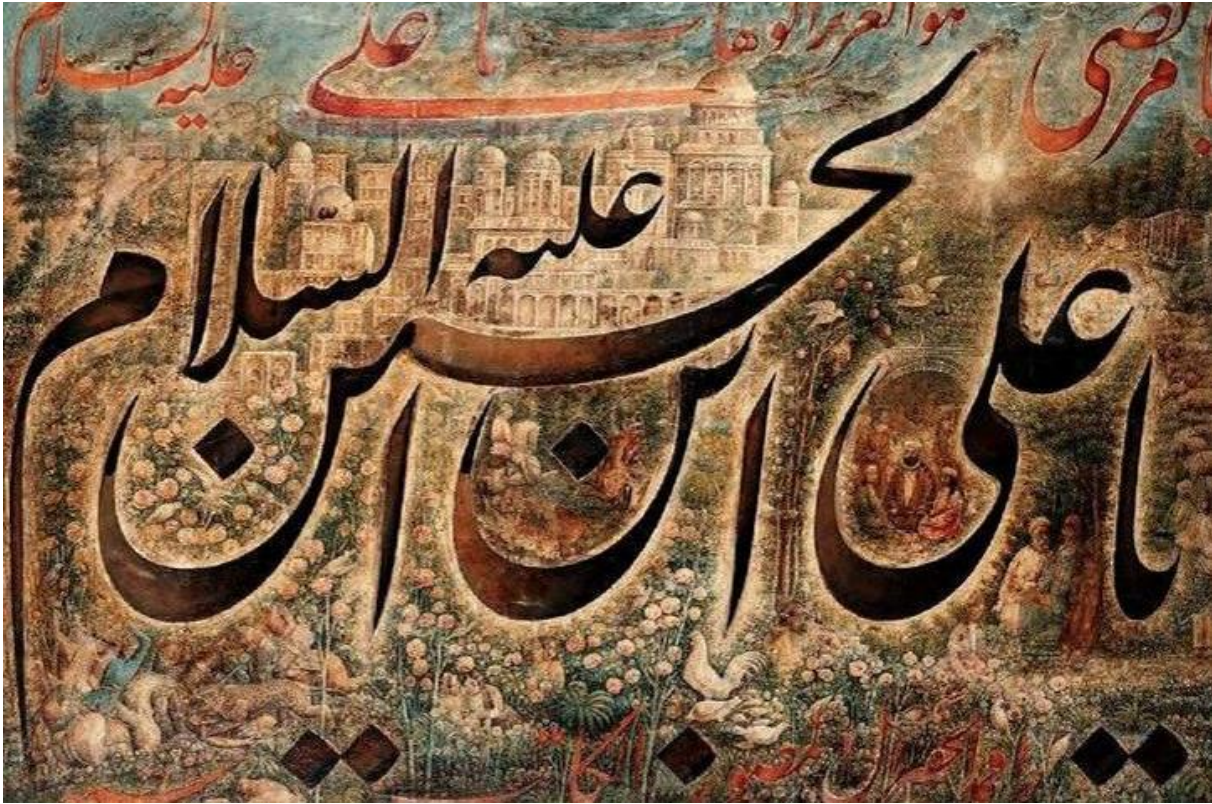


Figure 2.45 - Painting-Calligraphic by Isma'il Jalayir (ca. 1600-1670). Iran



Figure 13 - Painting-Calligraphy called 'Oo Bakhshandeh Ast' (He is generous) by Mohammad Ehsai displayed at the Modern and Contemporary Arab and Iranian Art sale of Sotheby's and Christie's 2007

2.3.2 The 12 Principles of Islamic calligraphy

Islamic Calligraphy is based on 12 strict principles. As previously mentioned, the principles of Islamic calligraphy are attributed to Vasir Ibn Mqleh the Persian statesman, scholar and calligrapher in 10th century. Then those principles were developed by Ibn bawab in 11th century and improved by other calligraphers over the centuries. Persian calligraphy as an important school of Islamic calligraphy follows them. These rules summarized as follows:

1. Base-line (*Khat-e-Korse*): This is a virtual line that the words will be nested on. It is not necessarily a straight horizontal line. It may be curved or diagonal but in any case it has to follow certain rules.

2. Combination (*Tarkib*): The principle lays stress on creating harmony between the individual letters and words in relation with one another to create an suitable graphical picture. Distribution on black and white is suggested to be uniform and thereby create homogeneity in the piece of calligraphy as a whole.

3. Proportion (*Nesbat*): This principle talks about creating proportion in the size of the letters and words.

4. Strength (*Qovvat*) and **5. Slimness** (*Za'f*) The words “Strength” and “Slimness” represent sturdiness or slimness of the letters or movements whenever appropriate.

6. Flatness (*S'ath*) and **7. Curvature** (*Dowr*) It shows importance of flatness or roundness of the stretched or curved letters or words whenever appropriate.

8. Descent (*So'oud*) and **9. Ascent** (*Nozoul*) These two principles determine whether letters or words must be in an ascending or descending move in relation toward each other to look more appropriate.

10. Basics (*Ossoul*) or “principles” is the stage of perfect technical skills. A calligrapher is able to go to artistic stages by development of these skills.

11. Virtue (*Safaa*) is a high level stage of a calligrapher. In this stage other experts and masters are interested to his work.

12. Dignity (*Sha'n*) is the artistic identity and character of individual style of the calligrapher.

2.3.3 Tools and Materials of Calligraphers

Highly specialised tools are required for the proper and successful execution of Islamic calligraphy. Use of low grade material provides for sub standard results and further results in spoiling the temper of the student learning and working on a piece of art. The great Persian calligrapher Mir Ali al-Tabrizi (d. 1446-7) known as father of Nasta'liq created a famous poem and mentioned, “The calligrapher needs five things: a fine temperament, an understanding of calligraphy, a good hand, the ability to endure pain and a perfect set of implements.” (Qadi Ahmad 1608)

The calligraphers devoted a lot of their time in creating and modifying the pens, inks, and colorants required for the art and for specific purposes of the artworks. The time devoted in these acts was an extension to the time already invested in the years of training and rigorous practice which is required to master the varied styles. A huge population of craftsmen and artisans, belonging to the industries like metalwork, paper-making, tanning and inlays, were involved in producing such material and equipments which the calligraphers used but did not produce themselves.

The artistic embellishments that adorned the equipments used for calligraphy clearly reflect that the interest of the artisans producing these tools exceeded the commercial interest to merely suffice the functional requirements and in this process testified to the prestige of calligraphy in Islamic lands. In fact, cooperation of artisans and calligraphers in the preparation of tools, supplies, and appropriate equipment, particularly in paper-making and ink had an important role in the quality of calligraphers' work. In this way by participating in the culture of calligraphy, both calligraphers and artisans were actively and consciously involved in creating a moral universe—a universe, according to the early Muslim scholars, that was brought into existence by God’s creation of the *Qalam*.

2.3.3.1 Qalam (Ghalam/Pen)

Islamic Calligraphy is traditionally written with a specially carved reed pen (*Qalam-e Ney*). The reed is aged, treated and specially carved to hold ink. The most important tool of the calligrapher's art was the reed pen. The nib was cut at different angles, according to which

script it was to be used for. Reeds for small to mid-sized pens are sourced from Dezful⁹ in Iran and are dried and processed before use and for large size specially carved bamboo pens were used.

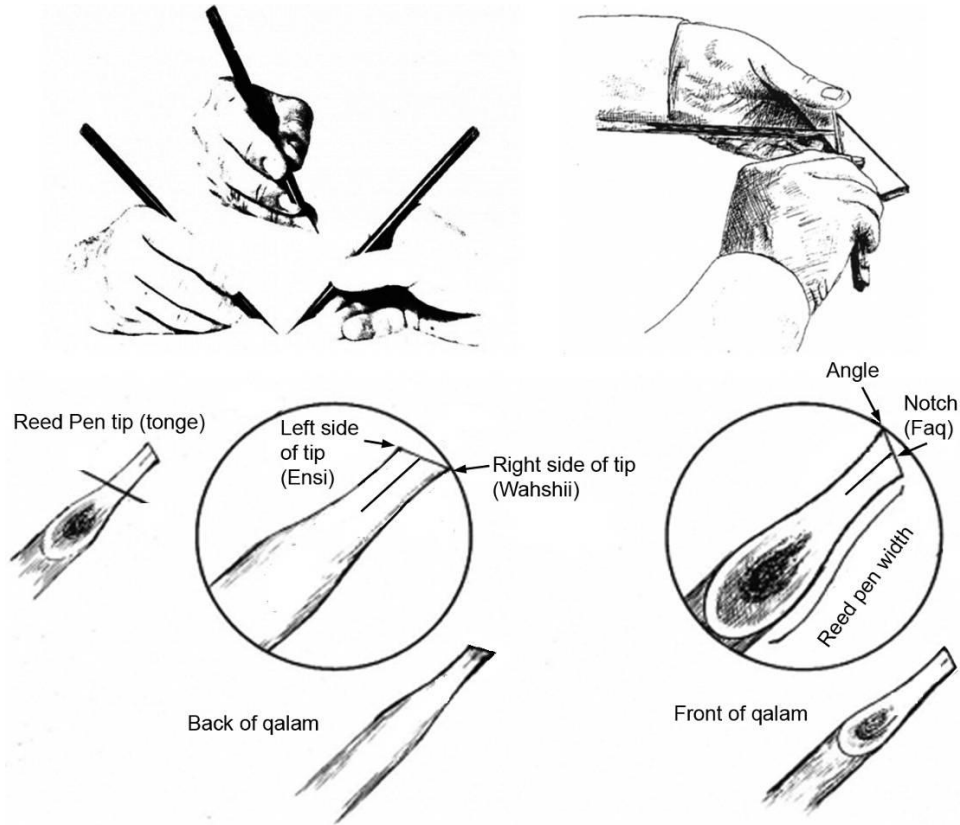


Figure 2.47 - The details of reed pen tip, how to cutting it and how to use a pen.



Figure 2.48 - *Qalam* or reed pen

Traditionally, the reed pen carved from a dry bamboo stalk is the first tool for the beginner. The maturity of the bamboo stick used for creating the tools mattered the most. The harder or more mature the bamboo, the less trouble it gives once carved. Soft bamboo absorbs water in the ink and the nib swells and gets out of shape. Carving the pen is an important art, which can be learned under the guidance of a master calligrapher. During the historical times all scribes

⁹ Dezful is a city in and the capital of Dezful County, Khuzestan Province, south of Iran.

were required to cut their own pens, or had an apprentice to cut the pen for them. The advantage was that the exact shape of nib and feel of the pen could be realised at the time of making.

The term *Qalam* (plural, aqlam) is derived from the radical q-l-m, which yields a first-form verb, “Qalama” (to cut, to prune). It is also the familiar name of the ninety-sixth sura of the Qur’an (al-Alaq: “The Clot”), as the fourth verse says: “Alladhi ‘allama, bil-Qalam” (He who teaches by means of the pen). (Mandel Khan 2001: 23) Depending on the required length, Persian calligraphy requires a pen made from reed/cane or bamboo.

2.3.3.2 Paper (kaaghaz)

Calligraphy can be written on many surfaces, including: Paper, Parchment, Textiles, Metal, Ceramic, Wood, Stone, Glass, Ivory, Leather, Buildings nevertheless paper in most popular material of writing in all Islamic lands during last 12 centuries. Calligraphy paper needs to have a smooth glossy surface in order for the pen to glide. While if the paper is high-gloss, the pen will be skipping.

The support materials on which the manuscript texts were transcribed are quite varied: animal bone, ceramic, silk, papyrus, parchment, and paper. From the 8th to the 10th century, as regards to religious texts, the most common support was parchment, prepared from animal skins, with those parts free of imperfection reserved for the Qur’an. Papyrus, known since the time of the pharaohs, was mostly reserved for administrative texts and correspondence. Muslims learned the paper making from Chinese prisoner craftsmen (Vajifdar 1981, 44–45; Pedersen 1984: 61). After the discovery of the Chinese secret of paper manufacturing in Samarkand, a mill was established there in 133 A.H/751C.E., and shortly thereafter in Baghdad, in 178 A.H/796 C.E. (Meggs, Philip 1998: 58) Yet paper, which had spread throughout the entire Islamic world, did not however replace parchment until the end of the 10th century. However until the latter half of the 15th Century, books produced in Europe were on animal skin parchment or calf skin vellum. Prepared with linen and rags, the pulp was first refined and bleached, then spread on frames. Once dried, this process resulted in large sheets that were subsequently polished, with an agate burnisher for example, and then cut to the desire format. (Quraishi, Silim 1989: 3, 29-36)

A variety of writing material was in use. Rag papers, or papers made from linen fibers, were available as well as silk papers. Major locations for production of such paper material were Samarkand, and Tabriz¹⁰ and some of the places in India and China (Vajifdar 1981, 44–45). Paper made in Tabriz was characterized by a yellowish colour (Farooqi 1977: 11–19). In Baghdad paper was made from late 8th century to early 12th century. (Quraishi, Silim 1989: 3, 29-36) Egypt was a well known place in this case during 12th century too (Pedersen 1984: 64). All paper was not necessarily from rags, however. An 11th century description of papermaking from plant fibers mentions a quicklime process for softening raw fibers. (Bosch et al. 1981: 28) while there are some evidences of both rag and plant sources for the paper fibers in some of the papers used (Snyder 1988: 33–40).

In Islamic paper, the mold left laid lines in the paper but not chain lines as the thread made of horsehair was used to stitch the mold together which in turn did not leave impressions in the paper (Snyder 1988: 33–40). Watermarks which were common in European papers are not found in Islamic papers (Bosch et al. 1981: 30).

Linen and cotton fibers were commonly used in the Middle East in the 16th century. One of the sources notes that papers made from linen and silk fibers were in use (Purinton 1991: 138). Paper was also imported from China (Bloom 2001: 70) and from Italy (Bloom 2001: 56). A 17th century source indicates that Persian papers were mostly made of cotton (Porter 1994: 21), as compared to the earlier sources that reflect the use of linen and silk. It can be realised that since paper was frequently made from discarded clothing rags, it is likely that silk, cotton and linen could have been used to make paper at the time, as all of these fibers have been popularly in use in the textiles of the period.

The colour of the paper also showed variations. While white and cream (natural) coloured papers were very common, there are many samples of papers in a rainbow hue of pastels and some darker colours such as a brilliant blue-green. There were many processes used for dyeing paper that were popular in Persia starting in the 11th century (Bloom 2001: 88) and Qadi Ahma (Qadi Ahmad 1973) talks of dyers of paper in his treatise of book arts.

¹⁰ Tabriz is one of the historical capitals of Iran and the capital of East Azerbaijan Province, North West of Iran.



Figure 2.49 - Paper making in the old *miniatures*. Left: A paper making workshop . Right: Scribes at work, a man prepares the paper for calligraphy or painting.

Multiple sources quote that the paper was polished before calligraphy or painting (Bloom 2001: 67) and sized as well. These are two period texts, one from 1184 or 1185 which states the best papers were sized with rice starch and the other from a treatise by a calligrapher Sultan-Ali Mashhadi (d. 1520). This sizing of the paper is also an important step in the technique of gold sprinkling (*Afshan*) and painting.

2.3.3.3 Madad (Morakab/Ink)

Most alligraphy is written in black ink. When made from soot, dissolved in Arabic gum and distilled water, this ink does not easily fade.



Figure 2.50 - Bottle of special ink for calligraphy



Figure 2.51 - Dry calligraphy Ink (dry Morakaab)

2.3.3.4 Davaat (Ink pot)

Ink Container or ink pot called *Davaat* is a small pot or container that holds ink. *Davaat* or Inkwell has a small cap which usually can open easily.



Figure 2.52 - A simple Davaat (Ink pot)

2.3.3.5 Liqeh (Silky Ink-Controller)

Liqeh or Ink-controlling silk normally is the silk strings. Raw silk fibers used to absorb ink and control the amount of ink on the nib of the pen. Ink-controlling silk is an important factor in Islamic calligraphy as it prevents splashing of ink outside and controls the amount of ink that the calligrapher puts on the pen and places on the paper.



Figure 2.53 - Liqeh or Ink-controlling silk

2.3.3.6 Qalamtarash (Pen Sharpener/Knife)

Qalamtarash is a special knife for cutting nib of *Qalam* and make it ready it for proper writing. The blades of such knives were of tempered steel and varied in size and shape, again depending on the type of nib to be cut; the handles were typically of bone, ivory or stone.



Figure 2.54 - Pen Sharpener or *Qalamtarash*

2.3.3.7 Qatzan (Nib-Finishing Pad)

Nib-Finishing Pad or Pen cutting surface is a rest of finely carved bone, mother of pearl or ivory was used to hold the pen firmly while the nib was being cut.

2.3.3.8 Galamdan (kalemdan/Tools box)

Galamdan or pen-case is a writing-case, consisting of a long and narrow box of wood or papier-mache painted in bright colours and varnished, haying at one end



Figure 2.55 - Three Galamdan or pen-case

the ink pot, in a slightly projecting compartment, and including a receptacle for pens, a knife, etc.

2.3.3.9 Masdar (Source or Ruler)

Calligraphers use a *masdar* (source) as a ruler to sign baseline of lines, columns and margins. It is a wooden or leathery tray which has some hole for putting string with specific distance. The baselines indicated on the paper by pressing the paper on this string.

2.3.3.10 Zir-Dasti (Writing Pad)

Writing Pad or *Zir-Dasti* is a leathery pad for use under the paper during calligraphy act. However, some calligraphers use of table for writing.

2.3.4 Summary

Islamic calligraphy has appeared in the several well known formats throughout the history. There are several different forms throughout the Persian calligraphy history and other schools. Some formats are common in all kind of Islamic calligraphic styles in all Islamic lands, but some other formats were appreciated more by Persians.

Islamic Calligraphy is based on 12 important principles. It has a set of strict rules and sometimes complex. Persian calligraphers follow all of them.

Professional tools and instruments have an important role in the exact implementation of the rules. Paper (Kaaqaz), Calligraphy Pen (Qalam Ney), Pen Sharpener (Qalam-Taraash), Ink (Morakkab), Ink Container (Davaat), Silky Ink-Controller (Liqeh), Writing Pad (Zir-Dasti) and some others are the most important tools required for Persian calligraphy.

Calligraphy of any complex nature can be explained with the help of the study of its techniques and terminology. A calligrapher should know the proper movement of individual letter the tools and the materials of writing, the method of holding the penknife and cutting the reed pen. The preparation of ink is also important aspect in this regard. There are various recipes of preparing ink. After the process of all these technique and rules one can claim of mastery in this art. But an artist needs creativity more than these tools and principles.



Figure 2.56 - An exquisite panel of calligraphy and marginal figure representing book production. Opaque watercolour and gold on paper, 42.5 x 26.6 cm. Calligraphy by Mir Ali (d. 1544) from Persia. *Miniature* and illumination probably by Indian painters ca 1600-1610

2.4 Styles of Islamic Calligraphy

Islamic calligraphy experienced a wide range of styles with fixed principle, marked distinction and stable value. There are various norms of writing systems in different areas of the Islamic world but the alphabets used for writing are the same. Most of the western scholars used the term of “script” instead of “style”. Script is a distinctive writing system in other words it is a set of defined base elements or symbols in a writing system while styles here is one of the few traditional letters features along with shape, structure, size and weight. Probably this mistake appears because of in Arabic and Farsi also use the term of “*Qalam*” for about words of meaning. They use this term for pen also.

Arabic script has letters that change form depending on their position, i.e. whether the letter is in the beginning, middle or end of the word has created. This has created a huge variety of forms and endless possibilities in writing. There are some forms which gave an attractive shape in the development of each style. This attribute could be one reason of appearing several styles in Islamic calligraphy. Through a gradual change in the artistic as well as the utilitarian improvement of the style, scores of some new styles and forms were introduced.

The history of the written language, like Islamic culture in general, retraced the parallel development of the other arts in the vast Islamic world. The history of Islamic calligraphy is far from linear, as it flourished in multiple and simultaneous cultural centres and experienced sudden parallel developments that coexisted for long stretches of time in many countries that comprise variety of Islamic territories.

During the first century of advent Islam, the highly civilised populations conquered by the Arabs of the Arabian Peninsula — the Iranians, the Turks, the Indians, the North Africans, and the Spanish Andalusians — created all that we recognise today as being typical of Islamic civilisation. Therefore there are a number of styles in the historical periods and the geographical regions and till today right from its origin a numerous various styles of Islamic calligraphy can be seen on various part of the world. The different Islamic calligraphy styles explain the historical development of calligraphy and provide examples that illustrate both its beauty and its variety. The tastes of different Islamic nations are obvious in the various styles.

In addition, the developed Islamic civilization, innovated different method of writing for variety of requirement. They preferred to choose different style of writing for different function or purpose. So each style joined with one function for example, text books of religious in separate style of *Divan*'s style of everyday correspondence or business documents were different with decorative or religious inscriptions.

Some of styles were lost as they did not developed into form of any marked distinction and stable value or because they were products of pure fancy and served no useful purpose. Some of them were nothing more than ingenious, and their ornamental merits did not suit the utility of art.

In this art calligraphers employ a *Qalam* with the working point cut an angle. This feature produces a thick downstroke and a thin upstroke with infinity of gradation in between. The line traced by a skilled calligrapher is a true marvel of fluidity and sensitive inflection, communicating the very action of the master's hand. Size of the nib of *Qalam* and angle of its cut are two most important factors of appear variety of styles.

During more than one thousand and four hundred years appeared countless styles in Islamic calligraphy around the word but the major styles are not more. *Kufic*, *Naskh*, *Thulth*, *Muhaqqaq*, *Tauqi*, *Diwani*, *Ruqqa'a*, *Ta'liq*, *Nasta'liq*, *Shekasteh*, and *Maqrebi* are most important and remarkable styles of this noble art. Some more styles exist but they are not independent, actually they are sub-style of main styles in decorative purpose.

In decorative and dependent styles the calligrapher should not take the risk of his art that way again. Only in the special ornamental or manner of compositions and make different forms, the calligrapher indulges in ingenuity and complication.

There are so many ways for identify different styles: Some styles have a particular or unique shape for letters (like *Kufic*). Maybe some styles seen same but they have unique letter or detail (like *Thulth* and *Muhaqqaq*), some others have a special principle of combined letter (like *Nasta'liq*), some of them have a special function (like *Ruqqa'a* or *Ijazeh*)

2.4.1 *Kufic*

2.4.1.1 *Kufic script*

2.4.1.1.1 *Introduction and Importance*

Kufic or *Kufi* style is the oldest calligraphic form amongst the various Arabic scripts and consists of a modified form of the old *Nabataean* script. It is a common belief that it was created after the establishment of the two Muslim cities of Basra and Kufa in the second decade of the Islamic era (Mid of 8th century). By this time Islam had developed as a big faith and stretched across to the territories from Spain to Sind. This huge empire called for a script and language for the purpose of official writing and for the aesthetic purposes. At the time of the emergence of Islam *Kufic* script was already in use in various parts of the Arabian Peninsula. *Kufic* is the oldest of the various Arabic scripts and is a modified form of the old Syrian script. It was in this script that the first copies of the Qur'an were written.

Evidences were found in some *Kufic* inscriptions on stone and in a few documents where calligraphy was employed in the service of Islam for writing Qur'an and where it entirely got changed. This paved way in the path of perfection from aesthetic viewpoint and aspect of art and elegance.

Professional copists who copied Qur'an on parchment and date between 8th and 10th century and continued doing so till 12th century, employed a particular form for reproducing the earliest copies of the Qur'an that have survived.



Figure 2.57 - kufic-Jar made in Nishaboor -150 x 125 mm – Reza Abbasi Museum tehran, - 16th -17th C

This new variation was oblong and not like the previous codex (i.e., manuscript book) format. The writing is frequently large, especially in the early examples, so that there may be

as few as three lines on a single page. The script does not adhere to the stiff and angular pattern and is rather applied with an even pace which is majestic and measured.

The *Kufic*, after the first five centuries, converted into an extremely ornamental style so it became very difficult to continue it for writing of the Qur'an. Its use became strictly ornamental and the common cursive style, quick, less angular and less decorative, was adopted for the Qur'an

A monumental and lapidary style, *Kufic* continued to be the favorite style for copying the Qur'an, while *Thulthayn* (two-thirds) was the style for notations and *Nisf* that of government chancelleries. Four principal forms of *Kufic* developed: a) Muraqqa', flowery and foliated; b) Mukhammal, written on a floral background; c) Muzfar, with plaited upward strokes; and d) Handasi with geometric lettering inspired mostly by Persian calligraphers.

The "Qarmatian Kufic" style is particularly beautiful, evocative of the values and interpretive freedoms of the best modern art. The *Qarmatian* were unprejudiced Persian dissidents who were hostile to the Arabs. They established a strong monarchy on the western bank of the Persian Gulf in 899.

In spite of all these differences, so long as the use of *Kufic* script is concerned it was restricted to Arabian peninsula, and no significant changes appeared in the original forms of this handwriting. *Kufic* script is still known as the first and earliest script of calligraphy, used in writing Qur'an, copies of which are still found in all over Islamic lands.

2.4.1.1.2 History

Kufic is the earliest style of Islamic calligraphy. As mentioned above *Kufic* script is perhaps derived from *Hijazi* Script, whose origin may in order be traced to *Hirian*, *Nabataean* or *Anbarian* with competition of *Syriac* script and under influence of it.

Professional calligraphers have written Arabic script with black ink or gold leaf on parchment or paper in formal, angular script in transcript of beautiful Qur'ans. After passing the early stages of forming Arabic script the *Kufic* style appear as a significant method of writing during the 8th century. It very soon reached its summit at the end of the 8th century. Then it was fully developed by the 10th century.

Kufic went out of general use about the 11th century, although it continued to be used as a decorative element contrasting with those scripts that superseded it. Use of *Kufic* for the copying of Qur'an continued till 12th century after that it was superseded by *Naskh* style and other Sextet Classical Style of Islamic calligraphy.

For five hundred years various kind of *Kufic* exclusively used for transcription of the Qur'an. From 11th and 12th century gradually function of *Kufic* was limited and converted to a few decorative purposes such as inscriptions of head of Qur'an's sura and few inscriptions in *Masjids*.

2.4.1.1.3 Appellation

The name of *Kufic* (كوفى) derived from the city of Kufa and mentioned it was developed in the city of Kufa in Iraq.

2.4.1.1.4 Activity Period

For about the first five century of the *Hijra* era from 7th till 12th century Qur'an was exclusively written in the various forms of *Kufic* style. After this time use of *Kufic* was limited to only decorative function such as few inscriptions in building or manuscripts. It is still partly employed in Islamic countries though it has undergone a number of alterations over the years and also displays regional differences.

2.4.1.1.5 Scope of Use

Kufic has a broad scope of from Spain to Sind we can find different kind of this style. It used in Arabic peninsula, Iraq, Iran, Central Asia, Turkey, Syria, Egypt, Northern Africa, Spain, and Indian subcontinent.

2.4.1.1.6 Function

Kufic was ideally suited for the oblong format of the early books. During the first three centuries of Islamic period i.e. 7th - 9th century, Qur'an was practically written and recorded with *Kufic* script, while calligraphers of every zone used to use their personal style and taste in this sort of handwriting. It continued till 12th century alongside by *Naskh*, *Thulth*, *Muhaqqaq* and *Reyhan*.

Beside *Kufic* is suited for monumental inscriptions use and on architecture, ceramics, tiles and stone. Therefore there are number of flourish inscriptions of various styles on different building, crafts, textiles and so on. With its glorious Handasi (geometrical) construction, *Kufic* could be adapted to any space and material from silk squares to the architectural monuments.

2.4.1.1.7 Characteristic – Syntactic Features – Basic Elements

In contrast to other Islamic calligraphy style *Kufic* has low verticals and extended horizontal lines. The characters are considerably wider than its height. This gives it a certain dynamic momentum. The style often is chosen for use on oblong surfaces. *Kufic* is a more or less square, bold angular and majestic. It is easy to recognize, as it is angular, use large horizontal with short vertical lines, and the curve. The horizontal lines were often doubled in parallel, accentuating about the horizontal format of the style and the book.

2.4.1.1.8 Proportion

It's the first style of Islamic writing, in which the manifestation of art, delicacy and beauty are explicitly evident, is that of *Kufic* Script.

2.4.1.1.9 Readability

Reading of *Kufic* is slightly difficult because in this method of writhing there is some unique form for several letters. Especially early *Kufic* was written without *Noqta* and diacritical signs.

2.4.1.1.10 Difficulty of Writing

Because *Kufic* was not subjected to strict rules, calligraphers employing it had virtually a free hand in the conception and execution of its ornamental forms.

2.4.1.1.11 Masters

Scholars had not mentioned any well-known masters of this kind of calligraphy.

2.4.1.1.12 Examples

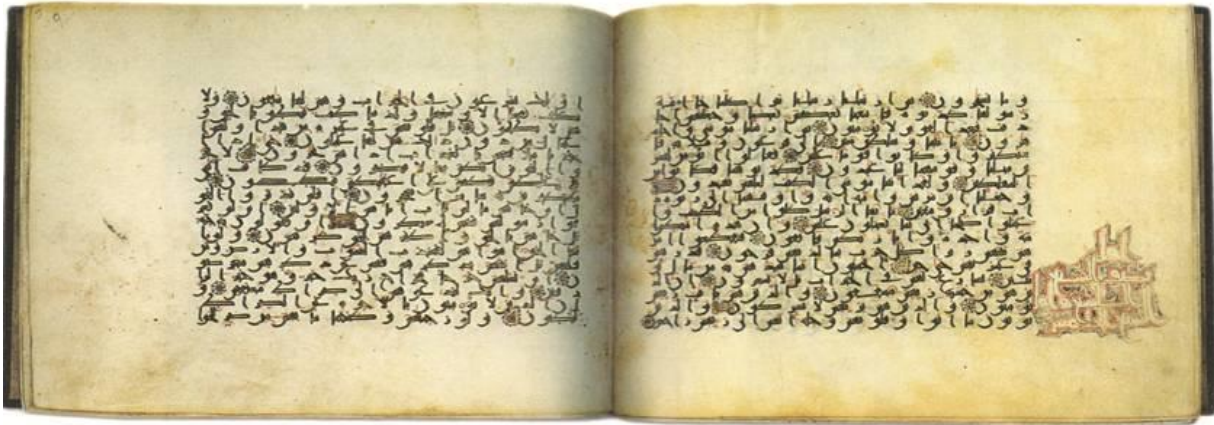


Figure 2.58 - Early *Kufic* book style, leaf from a Qur'an, 8th or 9th century; in the Freer Gallery of Art, Smithsonian Institution, Washington, D.C. Courtesy of the Freer Gallery of Art, Smithsonian Institution, Washington, D.C

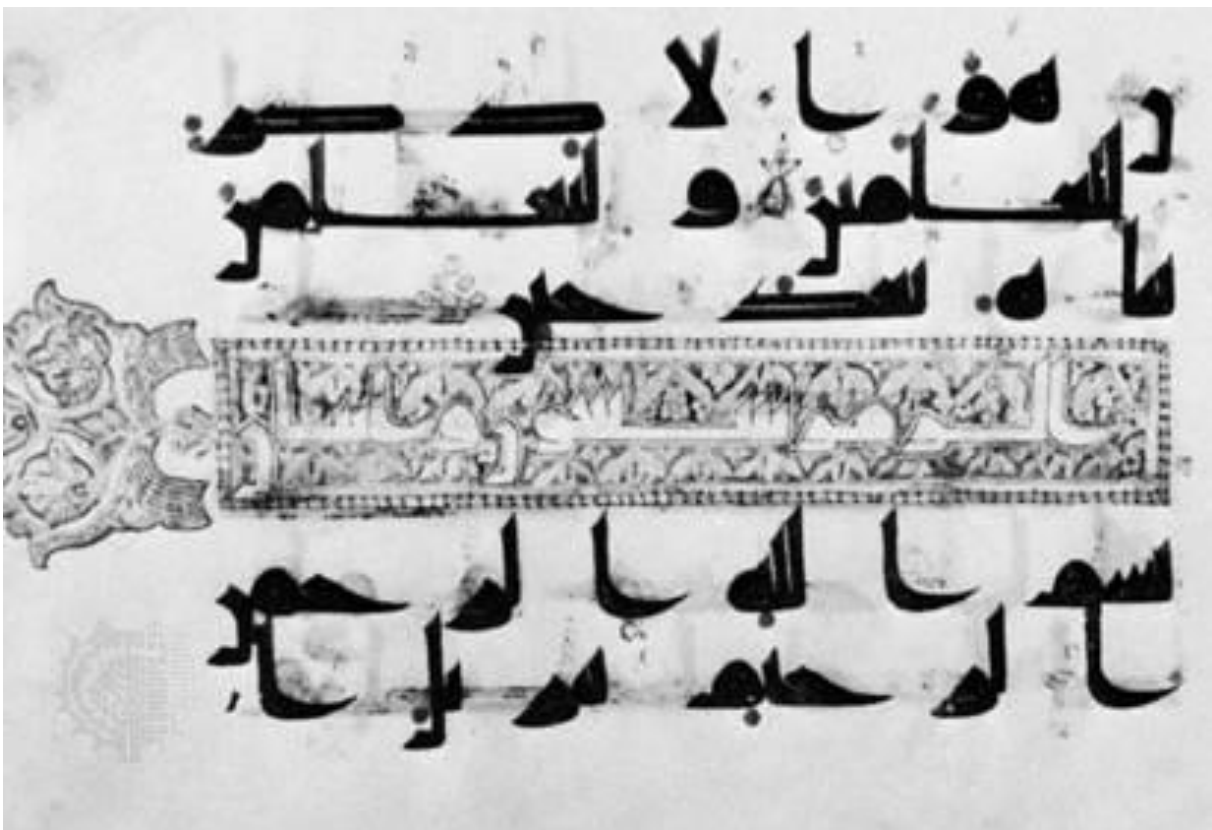


Figure 2.59 - A fragment of Qur'an by *Kufic* script



Figure 2.60 - A *Kufic* inscription, Siljuqik period

2.4.2 The Six Major Scripts of Islamic Calligraphy

2.4.2.1 *Naskh*

2.4.2.1.1 *Introduction and Importance*

Naskh is a specific method for writing in the Arabic alphabet, through to Islamic history. It has remained perhaps the most popular style in the Islamic calligraphy. Through the evolution of Islamic calligraphy *Naskh* was a main source of some other styles.

Naskh style is a generally used for transcription of the Qur'an. We can generally consider it as the main style and the most popular kind of writing style in whole of the Islamic history and territories. There are number of Qur'an and other kind of manuscripts or masterpieces written in *Naskh* have been kept in various Museums and libraries of the world. In addition we can find some ornamental text on tools, decorative art pieces, arms and armours, etc too. The advent of the *Naskh* style brought in an important part of renaissance in the Islamic calligraphy history.

In modern day also *Naskh* with small modifications, is the style most commonly used as a base for design of Arabic, Farsi and Urdu typefaces. In fact new typeface designers and typographers frequently employed the principal of *Naskh* for printing.

Naskh is the first style to be taught to children or anybody who wants to learn Arabic alphabet and other perso-Arabic writing system because they can read and write characters of this style very easy.

Currently, *Naskh* is considered the supreme style for almost all Muslims and Arabs around the world.

2.4.2.1.2 *History*

Naskh was one of the earliest styles to evolve. It established about one thousand years ago. As mentioned above, Arabic alphabet reached full maturity in the 10th century (4 century after *Hijra*). From the beginning of Arabic writing, two kinds of scripts existed in the same time. One was used for regular or administrative correspondence and another for writing the Qur'an. *Naskh* style is a cursive style developed from the earliest everyday business scripts.

Some critics believe *Naskh* was derived from *Thulth* by introducing a number of modifications resulting in smaller size and greater delicacy. Inversely some others discuss *Thulth* was derived from *Naskh*. But it seems

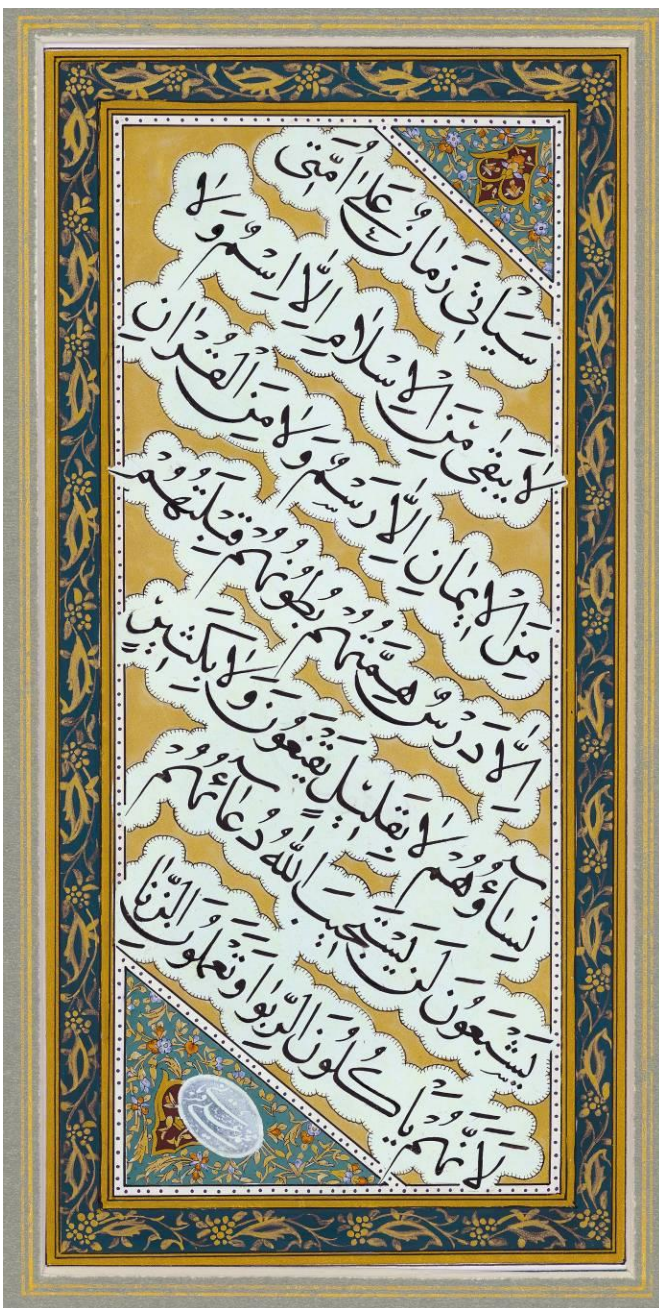


Figure 2.61 Al-Fatihah - Naskh style

both of them became the distinctive style side by side. The early kind of *Naskh* style may be seen on a number of ancient manuscripts in the museums on the monuments, of other part of the western Islamic world such as Istanbul and Ankara in Turkey and Samarkand in Uzbekistan.

Naskh like other styles of Islamic calligraphy developed and grew up through the centuries. The two names associated with improvement of this style are Vizier Ibn Muqlah (d. 939) and Ibn al-Bawwab (early 11th century). Both of these artists lived and worked in *Mesopotamia* at the *'Abbasid* age. These two outstanding calligraphers are credited for systemising the rules for the style when there were no rules, by relating each letter with the tall verticals, and in this way they introduced a balanced style of all.

In fact vizier Ibn Muqlah redesigned and formulated this style under his comprehensive system of proportion in the 10th century and one century later it was reformed by Ibn al-Bawwab and others into an elegant style worthy of the Qur'an. After redesign *Naskh* displayed a very rhythmic line and gained popularity. Currently, *Naskh* still has maintained its position in almost all Islamic societies.

With art of Ibn Bawwab, *Naskh* reached the peak of beauty and glory and after gradually this style was used instead of other style like as *Kufic*, *Muhaqqaq* and *Reyhan* in copy of Qur'an.

Naskh originated by one Ibn-e Muqlah 10th century at Baghdad and developed by Ibn Bawwab in the next century but it has soon spread out throughout the calligraphic world. Few centuries later, this kind of Islamic calligraphy appeared in several variety across different territories. Actually *Naskh* character developed in different forms in different countries. Iranian calligraphers created a private method of *Naskh* with slight difference of *Ottoman* and Arabs calligraphers' method. It is use by different calligraphers in both regions till now.

Ahmad Neirizi (1676-1742) and Aga Ibrahim Qomi (Late of 17th C & early of 18th C) are most famous *Naskh* calligrapher in Iranian style and Uthman Taha (b. 1934), renowned for hand writing the Qur'an in Arabic style of *Naskh*. This Qura'n had issued by the King Fahd (r. 1982-2005) King of Saudi Arabia several times.

2.4.2.1.3 Appellation

Naskh (نسخ) also known as *Naskhi* or by its Turkish name *Nesih*, means “copying” or “to copy” as the Qur'an was copied in this style. *Naskh* is an Arabic language word usually translated as “abrogation”, “repeal” or “suppression”. Maybe it was labeled *Naskh* because this style annulled *Kufic* role in writing Qur'an. *Naskh* gradually took on functions of the early *Kufic* style in transcription of Qur'an. This is the *Naskh*, which has remained the most popular style in the Arab countries, Nourth of Africa and Turkey.

2.4.2.1.4 Activity Period

Naskh has been in use for long time compared to other styles. It is used for around one thousand and four hundred years from early Islamic era till now. But in fact, it became on top of elegance and most popular style after 10th century and it is remained powerful method of writing during last millennium. Although in *Persia* and Muslims of Indian subcontinent *Nasta'liq* partly removed some role of *Naskh* since last six hundred years.

2.4.2.1.5 Scope of Use

Naskh style is considered the supreme style of Islamic calligraphy for all Muslims and Arabs around the world. In Arab countries and Turkey most of the calligraphers have enthusiasm to learn *Naskh*, so it is the main style in Arabic Calligraphy. In *Persia* and Muslims of Indian subcontinent widely use it for writing text of *Qur'an* and *Hadith* but in these countries *Nasta'liq* is most popular style.

2.4.2.1.6 Function

Naskh was widely used for copying the Qur'an. In the beginning it was used by the Arabs for ordinary purposes, but it developed side by side with the *Kufic* style until it reached the culminating point of its growth, and replaced the latter in the 12th century.

In addition of writing *Qur'an* and *Hadith*, *Naskh* was used in other sacred and secular text like scientific and literary books, however it was used infrequently or irregularly for other purpose. There are some specimens of this kind of Islamic calligraphy on the arms and armour, decorative art pieces, textiles, glass ware, jade, precious semiprecious stones and on other metallic objects, etc.

In Arab countries *Naskh* was employed in writing *Divans*, but in *Persia* and Muslim Indian subcontinent for secular book especially *Divans* was used *Nasta'liq*.

2.4.2.1.7 Characteristic – Syntactic Features – Basic Elements

Naskh displays a very rhythmic line. It represents a softened to broader curves and freer Sweeps. The *Naskh* is a round style distinct from early Kufic, which is angular. *Naskh* had incorporated into itself all those orthographical improvements that had been worked out in the *Kufic*, and appeared on the field of calligraphy fully dressed with vowels marks, punctuation and diacritical signs. *Naskh* is a stately style with emphasis on a horizontal line and on the proportions between letters.

Naskh is usually written with short horizontal stems and with almost equal vertical depth above and below the medial line. The curves are full and deep, the uprights straight and vertical, and the words generally well-spaced.

The “Eastern Naskh” or “Iranian Naskh” in the proportion of its circles that are a bit wider in circumference, with slanting strokes flung swiftly.

2.4.2.1.8 Proportion

Size of “*Alif*” in *Naskh* always is five *Noqta* and circle of “*Nun*” (ن) and similar characters are three. This proportion makes a small handwriting size. This style is usually written using a small and very fine *Qalam* which makes the writing eminently suitable for use in book production. Compared to other Islamic calligraphy styles, *Naskh* has certain laws governing the proportions between the letters and words.

2.4.2.1.9 Readability

Naskh has highest rank of legibility. It is most readable style among all kind of Islamic calligraphy. Since the style is more legible it use for writing Qur’an because in this kind of calligraphy to make a mistake is very rare in reading and writing. All characters have separate identity so everybody can easily recognise letters and understand relationship of them.

2.4.2.1.10 Difficulty of Writing

Naskh is easier style in comparison other styles of Islamic calligraphy. Since it is the first style to be taught to children or anybody who want learn Arabic alphabet or other similar system of writing. There is relatively easy to write, *Naskh* appealed particularly to the general population.

2.4.2.1.11 Masters

There are a number of well-known master in *Naskh* through more than a millennium history of this style. Usually all masters of *Thulth* were skilful in *Naskh* too. Most renowned masters of *Naskh* are:

Ibn Muqlah (d. 940) - Bagdad

Ibn al-Bawwab (d. 1022 or 1031) - Bagdad

Yaqut al Musta'simi (1242-1298) - Bagdad

Mirza Ahamad Neirizi (1676-1742) - Iran

Aga Ibrahim Qomi (Late of 17th C & early of 18th C) - Iran

Uthman Taha (b. 1934) - Syria

2.4.2.1.12 Examples



Figure 2.62 - *Naskh* style. Prays book, Iran

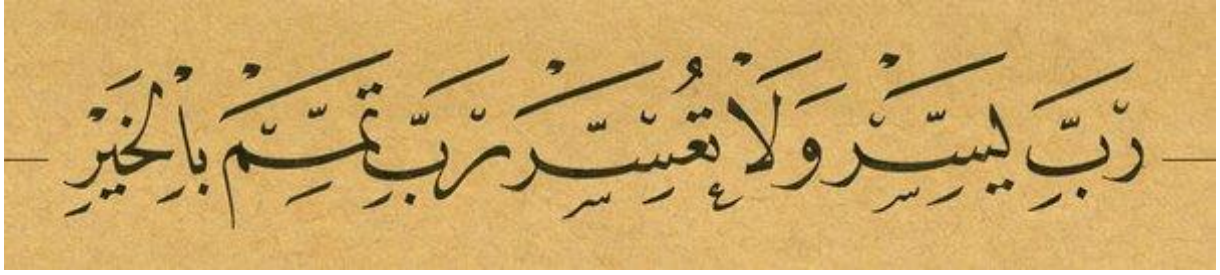


Figure 63 - *Naskh*, Menaf Nam

2.4.2.2 *Thulth*

2.4.2.2.1 *Introduction and Importance*

The *Thulth* is one of the earliest and most delightful styles of Islamic calligraphy. There are abundant specimen of memorial and religious inscriptions in buildings and crafts, also the best masterpieces in manuscripts kept in museum or private collections of *Thulth*, is at which present the best kind of art of calligraphy.

Various types of Islamic calligraphy styles created later could be said to have been derived from *Thulth* through slight changes in form of characters or/and principles of composition. The structure of this style, and the way it is laid out offer higher plastic qualities and better aesthetic treatments. It is no wonder that this style has been called "The mother of styles" and origin of all Islamic calligraphy styles. If a calligrapher can write *Thulth* very well, he/she can learn easily other styles of sextet classical styles of Islamic calligraphy. Hence most of the calligraphers try obtain ability to writing of *Thulth* in Arabic country and Turkey. But in Persia and its relative cultures like central Asia and Hindustan *Thulth* is not favour because *Nasta'liq* is most popular and relationship of this style is very less.

2.4.2.2.2 *History*

Ibn al-Muqlah in early 10th created rules for *Thulth* and this was later developed by Ibn al-Bawwab (d. after 1022 in Baghdad). We know Jamal-addin Yaqut al-Musta'simi as the greatest master of *Thulth* style. He lived in Bagdad in 13th century. Yaqut succeeded in reach the peak of calligraphy in *Thulth*. He caused major reforms in this style and created a variant

of *Thulth* which called it “Yaqut style”. He improved *Thulth* to be the most appropriate style for decoration and inscriptions. It continues till date.

Thulth is still the most important style in ornamental manner. Though rarely used for writing the masterpieces panel or headline of manuscripts spicily for *Qur'an* or *Hadith*. Some of the oldest copies of the *Qur'an* were written in *Thulth*, later copies were written in a combination of *Thulth* and either *Naskh* or *Muhaqqaq*, while still later copies (after the fifteenth century) were written in *Naskh*.

2.4.2.2.3 Appellation

Thulth (ثلث) means “a third” in Arabic; it could be because of the proportion of straight lines to curves, or maybe because of one-third of each letter in this style slopes. But is more probability that the naming of the *Thulth* goes back to the proportion of it to *Tumar* or *Jalil* style as a standard pen size (24 horsehairs width). In the beginning *Thulth* is written with a *Qalam* or pen, the nib of which measures one-third as wide as the nib of the *Tumar* or *Jalil*. Probably it was the Ibn-e Muqlah (886 - 940) idea, who decided the size of the *Thulth* be one-third of *Tumar* (8 hairs). There were half (12 hairs) for *Nisf* style and two-thirds (16 hairs) for *Thulthayn* as well.

Today calligraphers use this kind of handwriting in a various sizes. *Thulth Jali* was a term applied to writings in *Thulth* style when the nib of the *Qalam* employed was at least one centimetre broad.

2.4.2.2.4 Activity Period

It was first formulated in the 7th century during the *Umayyad* caliphate, but it did not develop until the late 9th century. In fact, *Thulth* in the 11th CE (4th century of the *Hijra*) considered as a solemn style. The straight angular forms of *Kufic* were replaced by *Thulth* and *Naskh* by curved and oblique lines.

2.4.2.2.5 Scope of Use

Thulth has been known for centuries that if a calligrapher wants to prove his competence, he would have to be able to write an excellent *Thulth*. In Arabic Calligraphy and

Turkish to follow it, all calligraphers have to acquire skill in this style, which is more difficult than *Naskh*, But in calligraphy school of *Persia* and Muslims of Indian subcontinent *Nasta'liq* is the main style and after that calligraphers show enthusiasm to learn *Naskh* or *Thulth*

2.4.2.2.6 Function

This kind of Islamic calligraphy is used from medieval times till today for decorative purposes. *Thulth* gradually took on some of the functions of the early *Kufic* style and has use in large panels and for *Kashi* inscriptions or carved in stone on buildings, tombstones or decoration of instruments. It was also used on the different type of art objects made of metals, wood, stone, tile, glass, textile and other available materials.

Thulth has enjoyed enormous popularity as an ornamental style for calligraphic inscriptions, titles, *sura* headings, and *colophons*. The *Thulth* style is used to write inscriptions on the walls of *Masjids*, tombs, pulpits, domes, facades, as well as masterpieces and manuscripts headlines. This script was used in the openings of the *suras* of the Qur'an and in epigrams. *Thulth* script is also known for Qura'nic *Qit'as* and the tendency to make artistic forms.

2.4.2.2.7 Characteristic – Syntactic Features – Basic Elements

Thulth is a large and elegant style. This kind of Islamic calligraphy is rich, majestic, and imposing. It is characterized by smoothly curved letters and strong oblique strokes. The letters are bold curves and wide swinging waves slightly recoiling at their pointed tops. It is written with barbed heads like a dagger.

Thulth in the field of calligraphy is fully dressed with vowels marks, punctuation and diacritical signs. Calligraphers employ a small size of *Qalam* to put the signs and marks. Usually it is “*Naskh Qalam*” which is one-third of “*Thulth Qalam*” size.

This kind of Islamic calligraphy puts full emphasis on every movement suppressed in the peculiar curves and strokes of the *Naskh* style. Actually *Thulth* can introduce as the ornamental kind of the *Naskh*. In comparing the two styles we find out differences between *Thulth* structure and *Naskh* mostly in the proportion of its curves and strokes which are about three times than the size of the *Naskh*.

Thulth generally use as an ornamental kind of Islamic calligraphy in manuscripts or architectural inscriptions, it has been written in the complex composition. In this case the words and letters are linked and sometimes intersecting, thus engendering a cursive flow of ample and often complex proportions. This kind of calligraphy is known for its elaborate graphics and remarkable plasticity.

In the inscriptions composition calligraphers often attempt to fill the rectangular frame by letters. Since they are not allowed to change text and dimension of the Inscription, the difficulty of the work is obvious.

The framework of *Thulth* masterpieces is abstract, often square and sometimes other geometrical shapes such as semi-circle or oval, seldom is shaped into an actual form such as that of an animal or bird.

2.4.2.2.8 Proportion

“*Alif*” in *Thulth* invariably is seven *Noqta* and circle of “*Nun*” (ن) and similar characters are five *Noqta* while this size is five and three *Noqta* in the *Naskh*.

2.4.2.2.9 Readability

The words and letters of the *Thulth* originally are very suitable for reading and capable of being read or deciphered. If calligraphers write it in the simple and ordinary form every body who is familiar with Arabic alphabet can easily read it. When calligraphers used complex composition, then most of the specimens of *Thulth* are not legible. Mostly if the reader is not familiar with context of *Thulth* inscriptions they can not discover and understand its meaning.

2.4.2.2.10 Difficulty of Writing

Thulth needs more decoration and embellishment, so it is difficult for a scribe to write fluently as write in *Naskh* or *Nasta'liq*. Calligraphers become skilful in this style faster than *Nasta'liq* and later than *Naskh*

2.4.2.2.11 Masters

There are a number of renowned master in *Thulth* spread in whole of the Islamic world.

Some of them are:

Ibn Muqlah (d. 940) - Bagdad

Ibn al-Bawwab (d. 1022 or 1031) - Bagdad

Yaqut al Musta'simi (1242-1298) - Bagdad

Shihab al-Din (12th C) - India

Arganun Ibn Abdullah Kameli (d. 1349) - Persia

Abdullah Sayrafi Hamadani (d. 1341 or 1346) - Persia

Ahmad **Suhrawardi** (Shikhzade 1256-1340) - Persia

Mubarak Shah Ibn Qutb Tabrizi (d. 1311 or 1358) - Persia

Sayyed Haydar (d. 1325) - Persia

Mubarak Shah Suyufi (d. 1334) - Persia

Yahya Djamali Sufi (14th C) - Bagdad

Abdul-Rahman Ibn al-Sayigh (14th C) - Mamluk

Prince **Baisonqor** Mirza (1336-1405) - Persia

Shaikh **Hamadullah Al-A'masi** (1429-1520) - Ottoman

Sheikh **Hamdullah Efendi** (1436-1520) - Ottoman

Ahmad **Qarahisari** (or Ahmed Karahisari 1468- 1556) - Ottoman

Ashraf Khan (d. 1572) - India

Ja'far Khan - India

Alireza Abbasi-e Tabrizi (d. 1628) - Persia

Alhafuth (Hafiz) Othman (1642-1698) - Ottoman

Mustafa Raqim (1758-1826) - Ottoman

Muhammad Al-Yasari (d.1798) - Ottoman

Shawqi Afendi (1829-1887) - Ottoman

Sami Afendi (1838-1912) - Ottoman

Mustafa Halim (d.1964) - Ottoman

Hamid Aytac Al-Amadi (d.1982) - Turkey

Abdulbaghi Tabrizi (d. 1629) – Persia

Mohamad reaz Imami Isfahani (1629-1677) – Persia

beside a number of other well-known calligraphers.

2.4.2.2.12 Examples



Figure 2.64 - Thluth Style in entrance of Tupkappi Museum, Turkey



Figure 2.65 - Thulth Style by Sehrin Abd Elsaber. 2005



Figure 2.66 - *Thulth* style – signature of Yaqt al-Musta'simi, 13th C.

2.4.2.3 **Muhaqqaq and Reyhan**

2.4.2.3.1 *Introduction and Importance*

Muhaqqaq and *Reyhan* as two style of sextet classical style of Islamic calligraphy had special importance in history of this art. There are a number of the best Qur'anic calligraphy masterpieces with these styles kept in the important museums, libraries and private art collections

2.4.2.3.2 *History*

Muhaqqaq and *Reyhan* are two type of Islamic calligraphy. *Reyhan* is a variant of *Muhaqqaq*. Actually *Reyhan* is a delicate and small form of splendour style *Muhaqqaq*. In other word *Reyhan* is almost a small size of *Muhaqqaq* style with a bit delicate details. Bout of the styles derived from *Thulth* in early of Islamic era and these styles grew along with each

other. Some sources mentioned for the first time *Reyhan* was written by Ali Ibn Abidellah Alraihani in 9th century and he created it from *Naskh*. (Elham Raks 2007)

Very soon these styles were used in transcription of Qur'an in the early 10th century, but only after ruled by Ibn al-Muqlah in early of 10th and developed by Ibn Bawwab after one century, these became a proper styles for writing Quran, the most important and regarded book for Muslims. During the *Timurid* dynasty (1402–1502) calligraphers and their patrons showed a strong enthusiasm to both of these styles. Prince Baisongor Mirza Gurkani (1399-1433) grandson of *Timur* (1336-1405) is greatest calligrapher in *Muhaqqaq*. He wrote few Qur'an in *Muhaqqaq* in the huge size. Some pages of these are kept in Astan-e Qods-e Rzavi Museum in Mashhad, Iran.

Both these styles after second half of the *Safavid* period (1502–1736) around 16th century were gradually forgotten. In writing Qur'an, *Naskh* instead to them and *Thulth* was used for the large size manuscripts and decorating inscriptions.

2.4.2.3.3 Appellation

Muhaqqaq (مُحَقَّق) in Arabic and Farsi means “Achieve results” and *Reyhan* (ريحان) in Arabic means “Basil” but in Farsi means “jasmine”.

2.4.2.3.4 Activity Period

Muhaqqaq as well as *Reyhan* achieved the widespread application in writing of Qur'an in the early 10th century but only after the reforms of Ibn Muqlah and Ibn Bawwab principles, *Muhaqqaq* become a beautiful and pure style.

However, later during the early 15th century in *Timurid* period, calligraphers like Prince Baisongor Mirza created a number of masterpieces in this kind and it occurred in the peak of glory and constancy. It was abandoned after the 16th century and only a very few panels of *Besmela* and *Hadith* are to be found written in those styles.

2.4.2.3.5 Scope of Use

These styles used in all over Islamic lands but rather in the east of Islamic world like Iran and central Asia.

2.4.2.3.6 Function

At first *Muhaqqaq* and *Reyhan* were used more for writing Qur'an but gradually this function was replaced by the *Naskh* style.

2.4.2.3.7 Characteristic – Syntactic Features – Basic Elements

Muhaqqaq could distinguish from *Thulth* style by widening the horizontal sections of the letters. In comparison of *Naskh* it is splendour with more vertical movements. *Reyhan* is a delicate and very elegant style with commonalities with *Muhaqqaq*. Letters in *Muhaqqaq*, unlike those of *Thulth*, do not overlap to each other and use a less diacritical signs in comparison to *Thulth*. These are written in a compact composition compared to *Naskh* and wide composition in comparison with *Thulth*.

2.4.2.3.8 Proportion

Size of “*Alif*” in *Muhaqqaq* always is eight *Noqta* and circle of “*Nun*” (ن) and similar characters are seven. These proportions in *Reyhan* are five and six. This proportion makes a big handwriting size.

2.4.2.3.9 Readability

Letters and word of *Muhaqqaq* and *Reyhan* are mostly same as *Thulth* but these styles are readable more than *Thulth* and mostly can be legible like *Naskh*. Because in these styles calligraphers didn't use complex composition and eyes can comprehend all letters.

2.4.2.3.10 Difficulty of Writing

Difficulty of writing of *Muhaqqaq* and *Reyhan* are same as *Thulth* because letters and manner of joining them to each other is same.

2.4.2.3.11 Masters

Most of the masters of *Thulth* during 10th till 15th c had written *Muhaqqaq* and *Reyhan* too. Despite the name of some masters considered more than others in these styles such as:

Ibn Muqlah (d. 940) - Bagdad

Ibn al-Bawwab (d. 1022 or 1031) - Bagdad

Yaqut al Musta'simi (1242-1298) - Bagdad

Abdullah Sayrafi Hamadani (d. 1341 or 1346) – Persia

Ahmad Suhrawardi (Shikhzade 1256-1340) - Persia

Prince **Baisonqor** Mirza (1336-1405) – Persia

2.4.2.3.12 Examples



Figure 2.67- Rayhan Style, One page of Qur'an



Figure 2.68 - Qur'anic manuscript written in *Muhaqqaq* style.

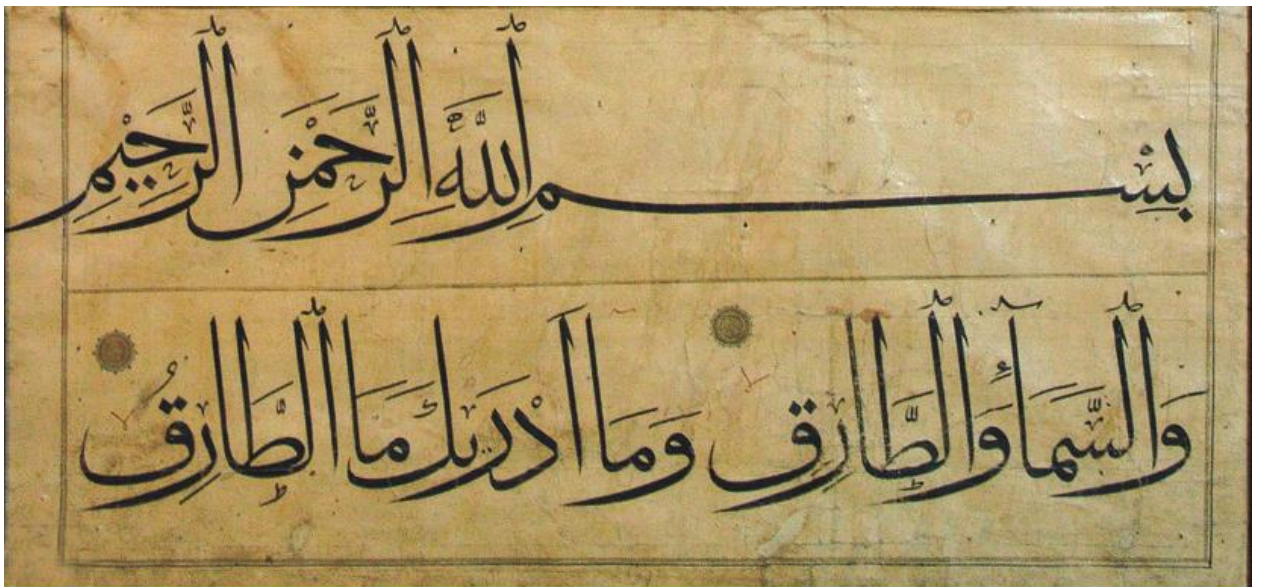


Figure 2.69- *Muhaqqaq* style, Two line of Qur'an, By Baysunqur mirza

2.4.2.4 Ruqqa'a and Tauqi

2.4.2.4.1 Introduction and Importance

Ruqqa'a and *Tauqi* are two of the ornamental and decorative styles of Islamic calligraphy. These are two styles of sextet classical style of Islamic calligraphy. *Ruqqa'a* and *Tauqi* are further development of the old style of *Naskh* and most elegant style *Thulth*. *Tauqi* style called *Ijazeh* by *Ottomans*.

Ruqqa'a is reduced version of *Tauqi*. Actually we can consider it as a variant of *Tauqi*. *Ruqqa'a* is rather more decorative, more ornamental and more stylistic than *Tauqi*. The only difference between these styles is that *Tauqi* normally used for continuous writing *Ruqqa'a*.

Before *Nasta'liq* became a popular style in Iran, for a long time, most of the common books were written in the *Ruqqa'a*. In addition there are number of the best masterpieces by other styles like *Naskh* and *Thulth* that had signature or few sentences as descriptions in the end or margin of manuscripts by these two styles. We can find variety common inscription in memorial building or craft like wood or metal work, textile and so on which used *Ruqqa'a* or *Tauqi* or mix of these-with *Thulth*. These inscriptions not as important as *Thulth* inscriptions, but they show enthusiasm of calligraphers to make diversity in art and decoration. However, these two styles are not used same as *Naskh* and *Thulth*, but these styles had a deep and special effect on calligraphers and scribes.

2.4.2.4.2 History

Ruqqa'a and *Tauqi* became to the approved styles for signing official documents in 'Abbasid Caliph (750 - 1258). *Tauqi* created during the reign of Ma'mun al-Abbasi (r. 813–833). *Ruqqa'a* is very similar with the *Tauqi* style. These styles like other Sextet Classical Styles ruled and characterized by Ibn Muqlah (d. 940) and developed by Ibn Bawwab (d. 1022 or 1031) in Bagdad.

Among Ibn Bawwab's pupils was Muhammad Ibn Khazin from Dinawar¹¹, who formed the *Ruqqa'a* and the *Tauqi* styles (Faz'aeli, Habib Allah: 1983).

Tauqi and *Ruqqa'a* were suitable styles for shorthand so these were used more in the ordinary writing. These two styles were the most useful styles after the shift of Islamic calligraphy centre from Baghdad to Iran and Turkey.

2.4.2.4.3 Appellation

Ruqqa'a (رقاع) in Arabic means "small leaf". Usually they wrote not important notes on the small piece of paper by this style. It was rather a style for writing personal correspondence, delicate short stories and not hallowed books.

Tauqi (توقيع) in Arabic and Farsi means "Signed". This referred to function and purpose of this kind of calligraphy.

2.4.2.4.4 Activity Period

Tauqi style was used since the early time, i.e. 15th century. *Ruqqa'a* gradually employed limited in *Ottomans* territories after that developed *Tauqi* or *Ijazeh* but in *Persia* it used more than this time when *Nasta'liq* become most popular style in that region.

2.4.2.4.5 Scope of Use

These two styles were used in all of the Islamic territories especially in *Persia* and *Ottoman*.

2.4.2.4.6 Function

Ruqqa'a usually was used in correspondence and exchange of letters but *Tauqi* was mostly employed in official state papers and documents.

Tauqi was commonly applied for writing court's orders and sentences. It was used in petitions and official entries in State documents. *Tauqi* used in the signature sections of large documents. Scribes employed it for signing official documents and manuscripts and ordinary

¹¹ Dinawar is a small city around Kermanshah in western Iran.

correspondence too. *Ruqqa'a* was also used for writing a note, same as foreword in the beginning of books, including process of writing the book, patron. Sometimes it was used to write a note in the margin of books or masterpieces. Persian calligrapher used *Ruqqa'a* same as *Tauqi* functions.

Tauqi was used sometimes in small inscription on buildings or crafts, but not as *Thulth*. Also a big part of book transcriptions were written in *Ruqqa'a*. However, sacred book mostly used *Naskh* or *Muhaqqaq*. After that *Nasta'liq* became a popular in Persia, it removed this function of *Ruqqa'a*. This job was devolved to *Naskh* in *Ottoman* and Arab countries.

In addition *Tauqi* used to be employed for the write permission or certificate awarded to students of calligraphy after few centuries. So it called *Ijazeh* in *Ottoman* court with mining of or permission. An *Ijazeh* which means certificate or permission is a certificate used primarily by masters of calligraphy in *Ottoman* and partly in Persia to indicate that one has been authorized by a higher authority to transmit a certain subject or text of Islamic knowledge. This usually implies that the student has learned this knowledge through face-to-face interactions with the teacher.

The official function of the *Tauqi* or *Ijazeh* was to give a pupil the authority to sign his own works of art with expressions such as “katabahu” (written by) and “hararahu” (composed by), thus permitted him to become independent and take on pupils of his own. In order to receive the diploma, the pupil had to transcribe or copy several lines of calligraphy that had to be approved by one or more master calligraphers. The diploma was a well-established practice linking, in an almost genealogical fashion, a pupil to his master in all of the Islamic art and calligraphy tradition especially in the *Ottoman* era.

Besides as this writing system is cursive it was comfortable for ordinary writing purpose. So majority of people's handwriting under the *Ottomans* was pretty close to *Tauqi* style.

2.4.2.4.7 Characteristic – Syntactic Features – Basic Elements

Ruqqa'a and *Tauqi* are pretty similar with *Thulth*. These are a modified and smaller version of *Thulth* but they have more burdensome than the former haste and rounding weaker

than the latter. Full round spouts the final letters, writing tight, seamless, marked by rounded letters and words.

Unlike of *Thulth* in these two styles mostly counters or eyes of letters like “ق”, “و” and “ف” are filled though sometimes they are written same as *Thulth* letters. *Ruqqa’a* created by combination of *Naskh* and *Thulth* but we can clearly see more effect of *Thulth*. *Ruqqa’a* in many aspects is similar to *Thulth* especially in decorative features. This style could be described as a smooth, round, sinuous form of *Naskh* and *Thulth*.

Ruqqa’a is a rather more delicate and decorative form of *Thulth* and *Naskh*. It’s strokes moves with the grace of a running snake or like the ripples of a stream.

2.4.2.4.8 Proportion

Size of “*Alif*” in *Tauqi* always is six and in *Ruqqa’a* is four *Noqta* and circle of “*Nun*” (ن) and similar characters in *Tauqi* always are four and in *Ruqqa’a* are three *Noqta*. This proportion makes a small handwriting size.

2.4.2.4.9 Readability

These styles have a good readability but not as *Thulth* or *Muhaqqaq*. As some word in this method of calligraphy writing have a special form for propose of shorthand, sometimes reading of some part of text is difficult.

2.4.2.4.10 Difficulty of Writing

As these two kinds of calligraphy have less sensitivity in comparative *Thulth* and other sextet of classical style. Therefore a perfect writing of them are not difficult than *Thulth*. These style innovated in response to the need felt for a practical everyday script that could be written with facility and rapidity.

2.4.2.4.11 Masters



Figure 2.70 – An old specimen of Ruqqa'a Style

In the historical books and sources nobody is mentioned who has written only these styles. Actually calligraphers consider these styles as a sub style of *Thulth* and *Naskh*. Therefore most of the masters of *Thulth* and *Naskh* were perfect in *Ruqqa'a* and *Tauqi* too.

In some sources (Faz'aeli, Habib Allah: 1983) mentioned the name of Muhammad Ibn Khazin Dinawari as creator of these two styles. Also we can find name of Mubarak Shah Ibn Qutb Tabrizi (d. 1311 or 1358) call by a title of "Zarin Qalam" was perfect in *Tauqi* and Ahmad Suhrawardi (1256-1340) titled Sheykhzade improved in *Ruqqa'a*. Both of them were one of "The Septet Masters of Calligraphy" and pupils of Yaqut al Musta'simi. They were *Sufi* guru too.

2.4.2.4.12 Examples

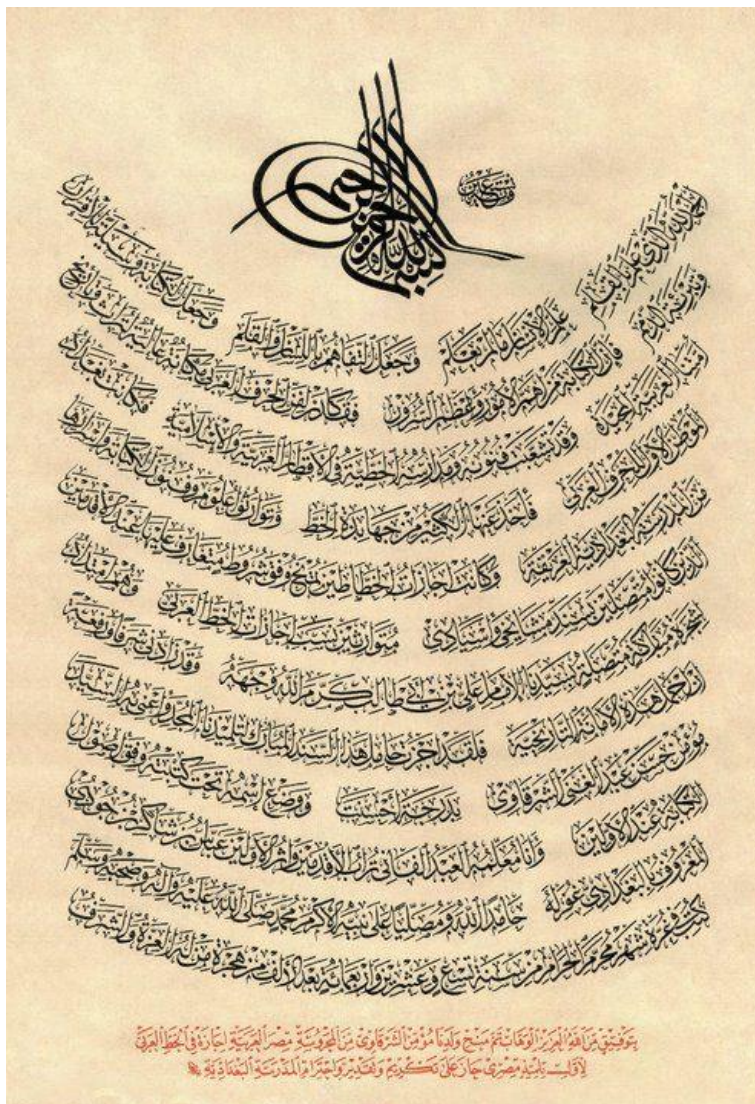


Figure 2.71 - An *Ijazah*, or diploma of competency in Arabic calligraphy by Abbas Baghdadi, 1429 A.H./2008 C.E.

2.4.3 Maghrebi Styles

2.4.3.1 Maghrebi

2.4.3.1.1 *Introduction and Importance*

Maghrebi (Western) referring to a variety developed in the Maghreb (Morocco) and later in Spain, particularly Andalusia. Islamic Calligraphy in the west part of Islamic lands never recognized the importance and validity same as the eastern territories. However, a beautiful and fascinating kind of art of writing developed in this area.

It is an Arabic writing system used by the Muslims of the Maghreb and absorbed into the eastern part of North Africa and Muslims of Spain. This style was Western-influenced and derived ultimately from *Kufic* angular scripts. It was relatively isolated from other Islamic calligraphy's styles. In this region calligraphy improved without rules and proportion of Ibn Muqlah and Ibn Bawwab.

Maghrebi style is a cursive form of the Arabic alphabet influenced by *Kufic* and *Naskh* letters that developed in North of Africa and later south of Spain. *Maghrebi* has written in several kinds in deferent territories. It was developed in particular regions. Fasi appeared in Fas (Fès or Fez) the city in north of Morocco. Andulusi used in Islamic Spain, particularly Andalusia. Andalusia is a region in southern Spain bordering on the Mediterranean Sea and the Strait of Gibraltar. Andulusi style was formed in Andalusia and after the retreat of the Muslims this style returned from Europe to North Africa too. Qiravani refer to Qiravan city or Kairouan capital of The Kairouan governorate of Tunisia. (Faz'aeli, Habib Allah: 1983)

2.4.3.1.2 *History*

Maghrebi style was being used in the Andalusia and the Sub-Sahara countries (West Africa) it developed in *Qayrawan* or Kairouan old capital of the Tunisia. This city was the centre of the civilised Africa. Then a variety kind of *Maghrebi* styles became popular in Northwest Africa and southern Spain. This kind of writing spread out from *Qayrawan* in its neighbourhoods.

Maghrebi is the earliest styles and is drawn directly from the *Kufic* of the 10th century. Variety of *Maghrebi* style was appearing from Qirawani in several west territories of Islamic lands. These styles were called by name of their territories such as Tunesi, Aljazayeri, Fasi, Andulusi and Qiravani.

2.4.3.1.3 Appellation

Maghrebi (مغربي) means “the western and it show relative of this kind of calligraphy to Maghreb as coastal and mountainous region of northwest Africa centred on Morocco, Algeria and Tunisia. It was originally known as “*Qayrawan*” being the name of the capital of the *Aghlabids* (800-909) in the west.

2.4.3.1.4 Activity Period

Several styles of *Maghrebi* used from early Islamic period and most of them still alive but especially it used for transcript Qur’an during rule of the *Aghlabids* (800-909) and the *Fatimids* (910-1171) dynasties.

2.4.3.1.5 Scope of Use

Maghrebi style was a method of writing in the Sub-Sahara countries and in the Muslim era of Andalusia. Variety kinds of *Maghrebi* style are still used in the North African Arab countries including Morocco, Tunisia, Algeria, Libya and Mauritania.

2.4.3.1.6 Function

The *Maghrebi* style was evolved and became the standard style for Qur’ans in the Spain and North Africa even though it used for other writing purpose.

2.4.3.1.7 Characteristic – Syntactic Features – Basic Elements

Maghrebi divided directly from *Kufic* and we can find trace of early *Naskh* on it. This style can distinct very easy from other styles of Islamic calligraphy. It is characterized by the exaggerated extension of horizontal elements and of the final open curves below the middle register. This style has large vertical lines. The curvaceous shapes obviously have seen in the number of letters such as "ن", "ى", "ل", "ص", "ج" and so on.

Calligraphers in *Maghrebi* style focused less on details of letters. They didn't consider proportion of letters and other rules of Ibn Muqlah. They tried for writing a decorative handwriting. They unlike of other calligraphers in the East used different ink colour in writing of one page.

Maghrebi has undergone little stylistic change over time. Characterized by fluid lines and deep, open curves. The style was usually copied in brown or black ink, with diacritical sign applied in green, yellow, and red inks. Verse endings are often indicated by gold-knot designs that heighten the visual beauty of the page.

2.4.3.1.8 Proportion

As *Maghrebi* developed isolate, the scribes of this style didn't consider rules and proportion of Ibn Muqlah and Ibn Bawwab. Hence *Maghrebi* has a free manner in calligraphic. It is opposite of other kind of calligraphy in whole of Islamic world. Proportions of letters are completely different and this style partly became close to western art.

2.4.3.1.9 Readability

Several kinds of *Maghrebi* have good readability not as *Naskh* but it is enough legible. It had written rather big with proper diacritical signs usually by different colour.

2.4.3.1.10 Difficulty of Writing

Maghrebi Islamic calligraphy is easy to write for calligraphers; because in this style there are no strict rules and tender proportion. The calligraphers have written their work on their tastes.

2.4.3.1.11 Masters

There is no mentioned of name of masers in *Maghrebi* style. It could be reason of not recognizing calligraphy as a high rank kind of art in the eastern territories of Islamic word.

2.4.4 Ottoman Styles

2.4.4.1 Diwani

2.4.4.1.1 Introduction and Importance

Calligraphy developed as an important means of communication to convey diplomatic messages during the 16th and 17th century. *Diwani* which was invented by Housam Roumi and reached its height of popularity under Suleyman I (r. 1520-1566) the Magnificent. This style is a cursive variety of Islamic calligraphy and is one of the main Turkish styles. *Diwani* developed prominent due to its diacritic signs with attractive method of writing. The style was parallel to Persian style *Ta'liq* which was an official, chancery style meant for many decorative variations.

Diwani also developed an ornamental variety called *Diwani Jali* (Jilli or Jeli) it means clear style of *Diwani* which also was known as Humayuni (Rampury 2004: 93) means Imperial. The development of *Diwani Jali* is credited to Hafiz Uthman (1642-1698) (FANAR 2011). This style grew out of *Diwani* and is more decorated style. This kind of curvilinear handwriting is distinguished by the intertwining of its letters and its straight lines from top to bottom. It is punctuated and decorated to appear as one piece. The *Diwani Jali*, is characterized by its abundance of diacritical and ornamental marks. Other type of *Diwani* called *Riq`a Diwani* which is devoid of any decorations and whose lines are straight, except for the lower parts of the letters.

2.4.4.1.2 History

Diwani was largely developed by the accomplished calligrapher Ibrahim Munif in the late 15th century from the Persian style *Ta'liq*. Then this cursive style developed during the reign of the early *Ottomans* (16th century - early 17th century). Housam Roumi introduced the *Diwani* style during the reign of Suleyman I (r. 1520-1566) in *Ottoman* Empire. The development of *Diwani Jali* is credited to Othman ibn Ali known as Hafiz Uthman. (1642-1698). *Diwani* reached its zenith in the 17th century and alive till now especially in Turkey.

2.4.4.1.3 Appellation

Diwani (دیوانی) refer to function of this style. *Diwan* (also *dewan* or *Divan*) means bureau or court. In Islamic societies *diwan* is a central finance department, chief administrative office, or regional governing body. This term used in *Ottoman*, *Persia* and some states of *Hindustan* for a chief treasury official, finance minister or Prime Minister. *Diwani* means depended to *diwan*. It was labelled the *Diwani* because it was used in the *Ottoman diwan* and was one of the secrets of the sultan's palace.

2.4.4.1.4 Activity Period

Diwani employed from late 15th century till 17th century. Gradually the style left was an official, chancery tasks and remains only for decorative purpose. It is still partly used in the correspondence of kings, princes, presidents, and in ceremonies and greeting cards; and has a high artistic value.

2.4.4.1.5 Scope of Use

Diwani and *Diwani Jali* styles were used only in the *Ottoman* Empire. It never employed in *Persia* or *Indian subcontinent*.

2.4.4.1.6 Function

Scribes of *Ottomans* court innovated *Diwani* style for the imperial functions. This official kind of writing became a favourite style for writing in the *Ottoman* chancellery. *Diwani Jali* is highly favoured for many ornamental and decorative variations purposes.

This style was invented by the *Ottomans* and consisted of a more complex, ornately embellished and decorated form of *Diwani*. From the time of Sultan Selim I onwards it was used by the Turks in writing out *Farmans* (imperial rescripts) and its use in any other type of document was strictly forbidden. It was employed only in important documents connected with the Sultan or his court. This style is not in use for along calligraphic texts.

2.4.4.1.7 Characteristic – Syntactic Features – Basic Elements

Diwani is a highly decorated form of *Ta'liq*. This kind of calligraphy is excessively cursive and highly structured with its letters undotted and unconventionally joined together. It

uses no vowel marks. *Diwani* is very easy distinct of style compared to other styles, there is exaggeration in intertwining of its letters and its straight lines from top to bottom. *Diwani* is marked by beauty and harmony, and accurate small samples are considered more beautiful than larger ones. The spaces between the letters of *Diwani Jali* are spangled with decorative devices which do not necessarily have any orthographic value.

2.4.4.1.8 Proportion

“*Alif*” in *Diwani* write six and four *Noqta* and circle of “*Nun*” (ن) and similar characters are very different and flexible.

2.4.4.1.9 Readability

It was a rather difficult style to read. The rules of this script were not known to everyone, but confined to its masters and a few bright students. It was used in the writing of all royal decrees, endowments, and resolutions.

2.4.4.1.10 Difficulty of Writing

The *Diwani* style is known for the intertwining of its letters, which makes it very difficult to read or write, and difficult to forge.

2.4.4.1.11 Masters

Housam Roumi (16th century - early 17th century) - Ottoman

Othman ibn Ali known as **Hafiz Uthman**. (1642-1698) – Ottoman

2.4.4.1.12 Examples



Figure 2.76 - Diwani style, "Allah is the Great" (A common saying)

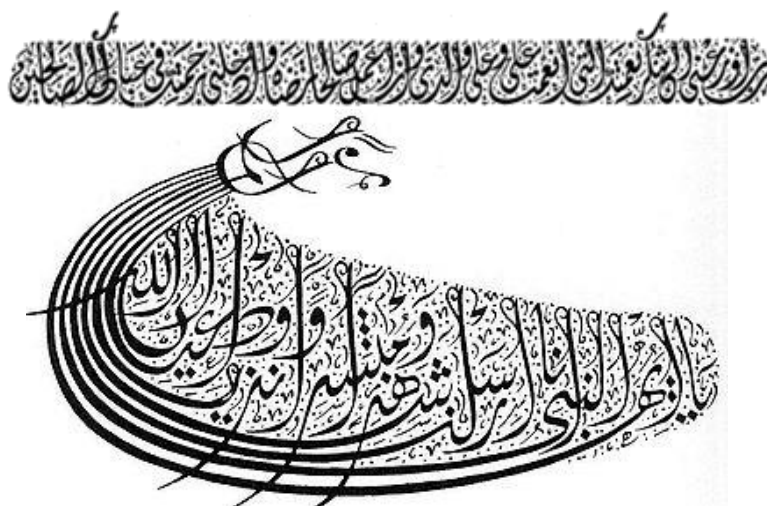


Figure 2.77 - Diwani Jali in the form of Safina (ship)

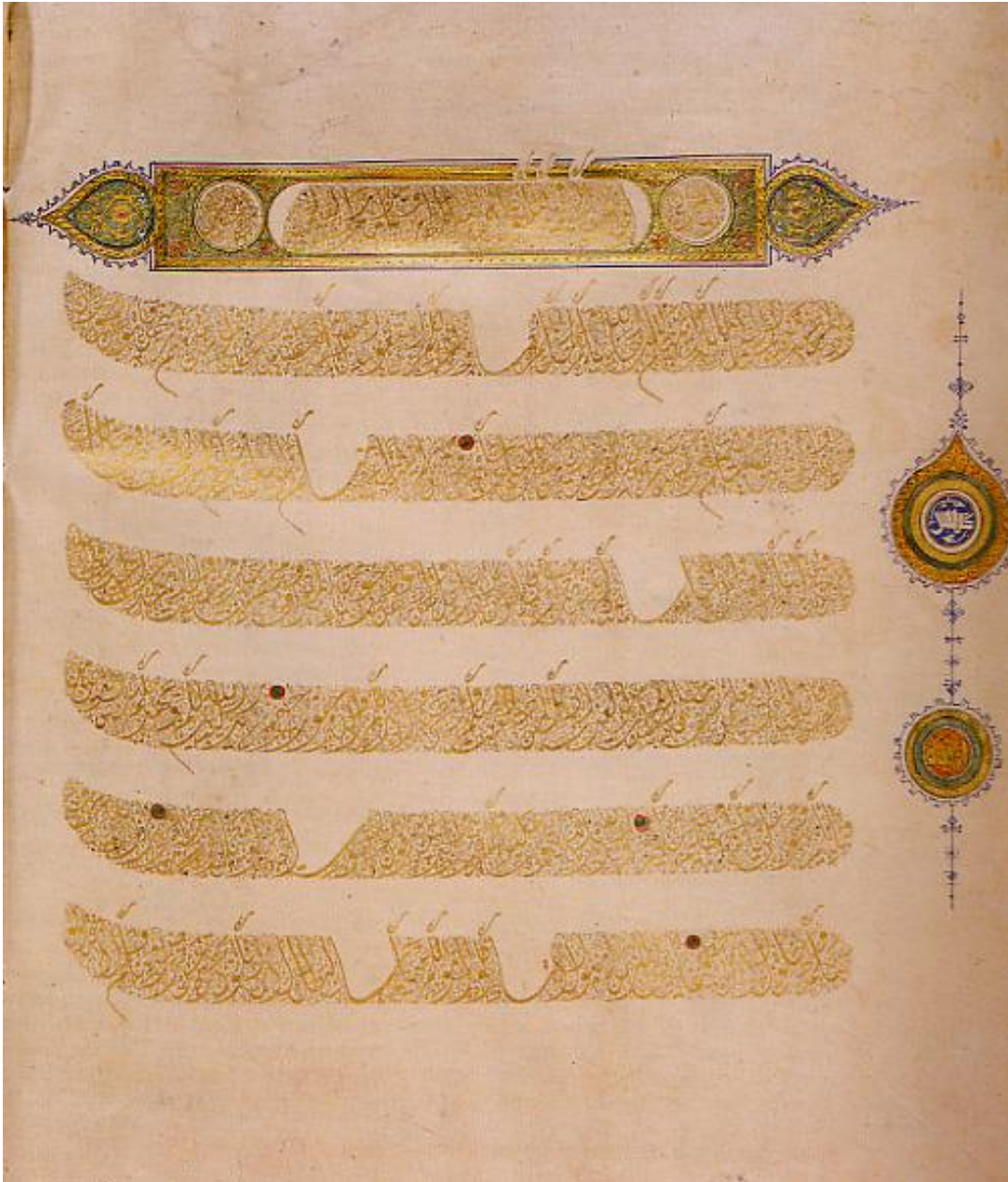


Figure 2.78 - Jali Diwani manuscript of the Ottoman period, 18th C.

2.4.4.2 Ruqaah

2.4.4.2.1 Introduction and Importance

Ruqaah is a calligraphic variety of Arabic script. This style was created by *Ottoman* artists by suitable changes in *Diwani* to read more easily and correctly. The *Ruqaah* style of handwriting is one of the "modern" types of handwriting. It was derived from *Diwani* styles to read and write more easily.

2.4.4.2.2 History

The exact date of appearance of *Ruqaah* is unknown and was derived from *Diwani*, it could be after 16th or 17th century (Faz'aeli, Habib Allah 1983). Later it greatly improved in beauty and form. It is used as ordinary handwriting method presently.

2.4.4.2.3 Appellation

Ruqaah (رُقْعَة) in Arabic means “letter” or “note” also “Patching”.

2.4.4.2.4 Activity Period

It was employed for ordinary writing gradually from 16th and 17th century till now.

2.4.4.2.5 Scope of Use

This method of writing was used in *Ottoman* Empire and now it is used in all Arab countries and Turkey. Before the introduction of the new Turkish alphabet this style along with *Ruqqa'a* was used in correspondence, ordinary writing and State documents.

2.4.4.2.6 Function

Scribes of *Ottomans* court created *Ruqaah* for the ordinary writing purpose. This style was done using routine correspondence and still used for ordinary writing purposes in many Arab countries.

2.4.4.2.7 Characteristic – Syntactic Features – Basic Elements

Features of *Ruqaah* are obvious. It is known for its clipped letters composed of short, straight lines and simple curves, as well as its straight and even lines of text.

This style is an easy form of *Diwani* with the short vertical movement and straight lines and the letters mostly seats on the base line. This style are created by avoid of decorative curves and writing without diacritical signs or vowels marks.

2.4.4.2.8 Proportion

“*Alif*” in this style always is three *Noqta* and circle of “*Nun*” (ن) and similar characters are three *Noqta* too.

2.4.5 Persian Styles

2.4.5.1 Ta'liq

2.4.5.1.1 Introduction and Importance

Ta'liq is the first individual Persian calligraphy style. This style was invented by the Persian scribes as a suitable style for use in court's documents or edicts. *Ta'liq*, also called "Tarasol", is an unpretentious cursive style apparently in use since the early 9th century in Iran, besides other styles of Islamic calligraphy in Baghdad.

Ta'liq designed specifically to meet the needs of the Persian language. The rounded forms and exaggerated horizontal strokes that characterize the *Ta'liq* letters were derived primarily from the *Ruqqa'a* style (Sidduqui, Atiq R.: 1990). The ornateness and sloping quality of the written line had roots in the *Tauqi* of Ibn Muqlah (886-940).

Although Persian always had a great contributed in the evolution of Islamic calligraphy but it was rally the first Persian style of Islamic calligraphy. The taste of Persian is obvious in this method of writing. However, it is an interesting calligraphic style among the Persian, Indian, Turkish and even Arab calligraphers.

The Persian calligrapher, the most well-known, Mir Ali Tabrizi (d. 1446) developed from *Ta'liq* a lighter and more elegant variety, which is known as *Nasta'liq*. *Ottoman* calligraphers derived *Diwani* style from *Ta'liq* too. However, Persian and Turkish calligraphers continued to use *Ta'liq* as a monumental script for important occasions. *Ta'liq* is an illegible method of calligraphy and cramp hand writing. It was suitable writing system for stenography, correspondence of court and common correspondence.

2.4.5.1.2 History

Ta'liq is believed to have been developed by the Persians from an early and little known Arabic script called "Firamuz" ("Kiramuz" in Arabic) (Sidduqui, Atiq R.: 1990). Persian cursive style of lettering gradually developed since the early 9th century in Iran as well as other style which was improved by Ibn Muqlah (886-940) in Baghdad. It is thought to have

been the creation of Hasan ibn Husayn ‘Ali from Fars in 10th century. He lived in the time of Emad ul-doleh (r. 932-949) and Ezatt ul-doleh Deylami (r. 949 -982) notwithstanding we can observe trace of primitive of that even from few centuries past (Faz’aeli, Habib Allah 1983). But *Ta’liq* became actually a clear and recognizable style in 13th century. Then this style was lawful as a serious and independent style by Khajeh Taj ad-Din salmani in the 15th century.

Later in 16th century the calligrapher Khajeh Abd ul-Haey, from Astarabad¹², seems to have played an important role in the style’s early development. He made rules and principle for this kind of calligraphy. He was encouraged by his patron, Shah Isma’il I (r. 1501–1524), to lay down the basic rules for the writing of *Ta’liq* (Faz’aeli, Habib Allah 1983). He gave vast improvements to this style and played an important role in the style’s early development. Therefore the invention of *Ta’liq* is often attributed to him.

And then during the *Safavid* period in the 16th century, Khajeh Ekhtiar Munshi (d.1542) was able to *Ta’liq* style brings to the climax. He created a number of the best masterpieces in the top of maturity.

This system of writing was neglected gradually, especially after that *Nasta’liq* was developed and *Shekasteh* style was also innovated in Iran.

2.4.5.1.3 Appellation

The term *Ta’liq* (تعليق) means “suspension” or “hanging” and aptly describes the tendency of each word to drop down from its preceding one.

2.4.5.1.4 Activity Period

It was used mostly between 10th till 17th century before that *Nasta’liq* removed its jobs.

2.4.5.1.5 Scope of Use

It was invented in Persia, and the finest writings in this script were to be found in Iran and Azerbaijan. Although it was used in India, Turkey and Arabic countries like Egypt and Iraq. The style is currently in great favour with Arabs, and it is the native calligraphic style among the Persian, Indian, and Kurdish Muslims.

¹² Astarabad is old name of Gorgan city in north of Iran

2.4.5.1.6 Function

The style was particularly favoured for copying Persian poetry after the 14th and 15th century in Iran and India. *Ta'liq* was used widely for royal as well as daily correspondence until it was replaced by *Nasta'liq*. However, Persian and Turkish calligraphers continued to use *Ta'liq* as a monumental script for important occasions. *Ta'liq* not like *Nasta'liq* styles but sometimes it was used for copying Persian anthologies, epics, *Divans*, and other literary works but never employed for transcript of the Qur'an.

2.4.5.1.7 Characteristic – Syntactic Features – Basic Elements

Ta'liq is a Persian type of Islamic calligraphy in which all the letters display a tendency towards curved and oblique forms with exaggerated strokes. This is an unpretentious cursive, nervous, concise style. This is notable for its great fluidity, which believes in its highly sophisticated and strict rules.

2.4.5.1.8 Proportion

Size of “*Alif*” in *Ta'liq* like *Diwani* is six and four *Noqta* and circle of “*Nun*” (ن) and similar characters are very different and flexible.

2.4.5.1.9 Readability

It is rather an illegible style of writing because numbers of shape are for one character.

2.4.5.1.10 Difficulty of Writing

The *Ta'liq* style is known for the intertwining of its letters, which makes it very difficult to read or write.

2.4.5.1.11 Masters

The great Iranian masters in *Ta'liq* style were:

Hasan ibn Husayn ‘Ali Farsi 10th C - Iran

Khajeh Taj Salmani 15th C - Iran

Abdul Haey Early 16th C - Iran

Moinoddin Mohammad Esfezari 17th C - Iran

Khajeh Ekhtiar (d.1542) – Iran

2.4.5.1.12 Examples

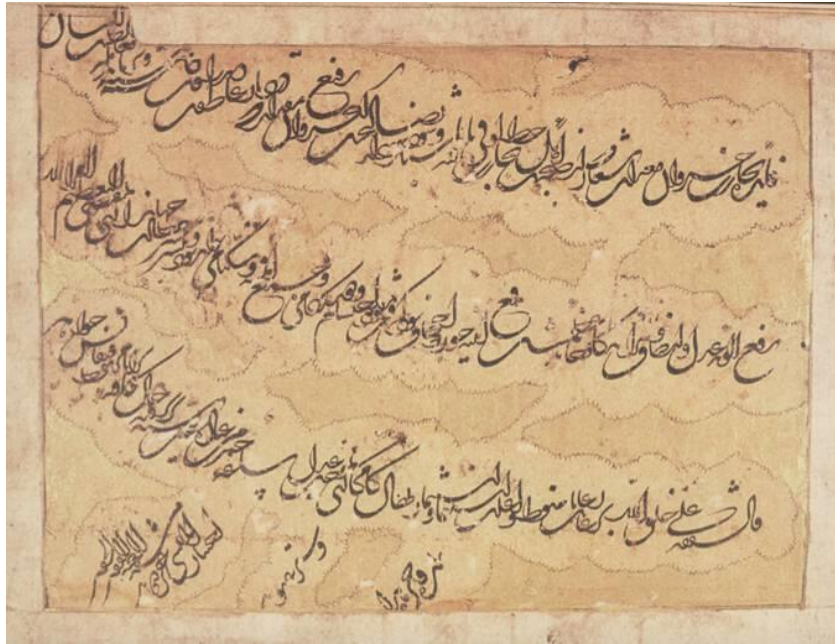


Figure 2.81- Ta'liq, Khaje Ekhtiar Munshi Gonabadi, Iran

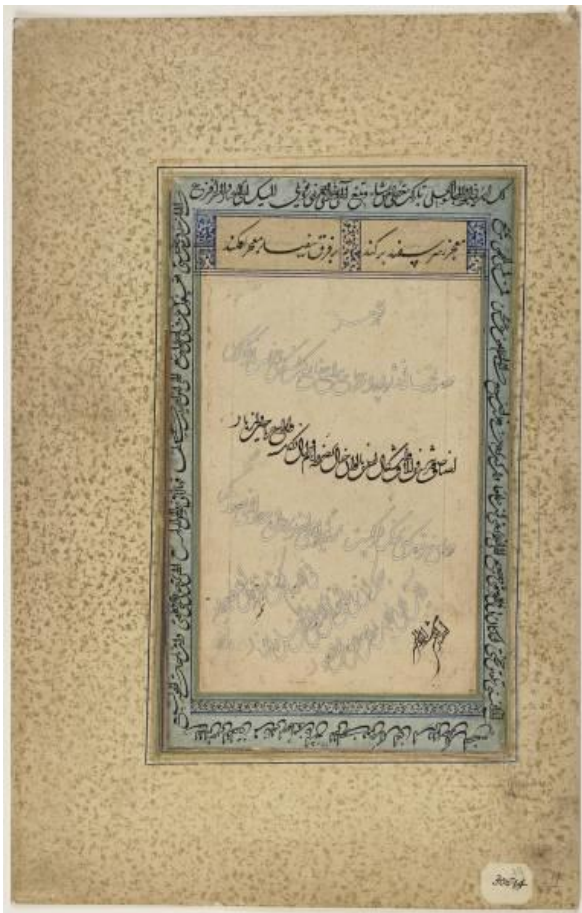


Figure 2.82 – A panel of Ta'liq style, 16th C.

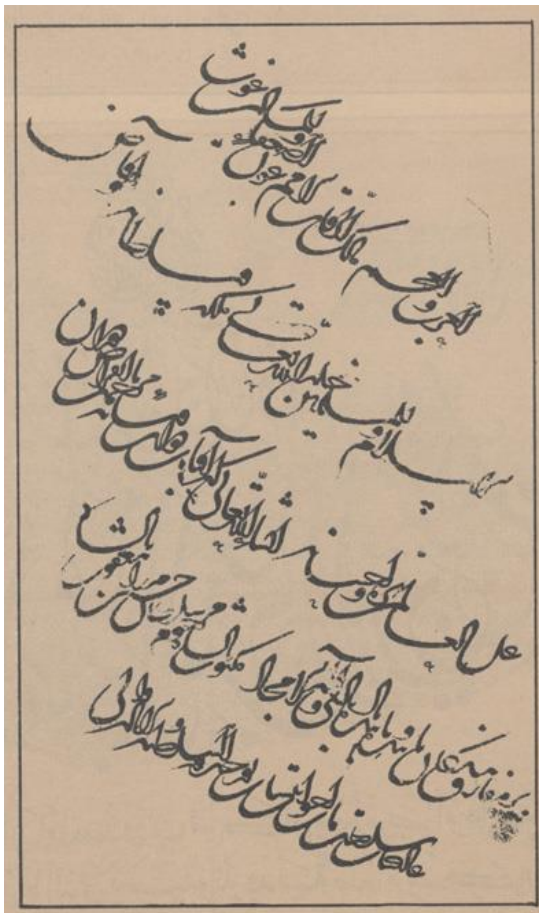


Figure 2.83 – A letter by Ta'liq, Khaje Ekhtiar Munshi (d. 1582)

2.4.5.2 *Nasta'liq*

2.4.5.2.1 *Introduction and Importance*

Nasta'liq is the noblest style of Islamic calligraphy. It was invented, developed and perfected by the Persians. No other style has succeeded it, nor is ever likely to do so. With *Nasta'liq* the evolution of Islamic calligraphy reached its peak and it remains the pre-eminent calligraphic script until today.

In the domain of calligraphic art the contribution of Persian script is as important as Arabic script. Persians were very active in the movement to improve Arabic script and develop Islamic calligraphy. *Nasta'liq* is the second Persian style in Islamic calligraphy world. This calligraphy style has been based on such a strong structure that it has changed very little since.

Nasta'liq was the predominant style of Persian calligraphy during the 15th and 16th centuries. The invention of *Nasta'liq* is attributed to Mir Ali Ibn Hassan from Tabriz (d. 1446), but there are a number of manuscripts before him in a primitive kind of *Nasta'liq*. (Siddiqui 1990: 17) Mir Ali lived during the age of *Timur* (1336- 1405). *Timur* founded the powerful Persian *Timurid* dynasty (1402–1502)

Mir Ali Tabrizi was a Persian artist and a scholar of Islamic calligraphy who introduced a new and very special style by coordinating Arabic and Persian scripts. He fixed *Naskh* and *Ta'liq* with certain angles and strokes and invented a new script called *Nasta'liq*. Mir Ali Tabrizi adapted the cut of the *Qalam* nib to create a new method of writing. The style of writing is rounder than *Naskh* and less rounded to *Ta'liq*. Its characteristics are particularly noticeable in letters ending in curves.

In Persia, Arabic writing was further modified under the influence of the old *Pahlavi* writing and this led to the development of a new style, the *Ta'liq*, in the 13th century. *Ta'liq* could not survive for long and was soon replaced by *Nasta'liq* which evolved from *Naskh* and *Ta'liq* over the following centuries.

Nasta'liq calligraphers could find the right composition of the letters and graphical rules, which was further refined in coming seven centuries. Very strict rules of graphical

shape of the letters and combination of the letters, words, and composition are followed to create the whole calligraphic piece.

Through the Islamic arts *Nasta'liq* flourished in a grate manner. There are many examples of this style on the finest masterpieces of manuscripts, buildings, handcrafts, weapons, textiles etc. These are amongst the finest specimens of *Nasta'liq* calligraphy and are kept in several museums in the world. The *Nasta'liq* style was used extensively for copying Persian anthologies, epics, *miniatures*, and other literary works but not for the Qur'an. *Persia*, and other Islamic countries used *Naskh* and *Thulth* for transcription of the *Qur'an*, *Hadith* and other sacred texts. There is only one copy of the Qur'an written in *Nasta'liq* which was written by a Persian calligrapher of outstanding ability, Shah Mahmud Neishaburi, in 1539.

Nasta'liq is traditionally considered to be the most elegant of the Persian styles. It was frequently incorporated into the paintings of the early *Safavid* period (16th century). Due to the artistic gifts of the Persians the *Nasta'liq* style was soon perfected. It is called by calligraphers of all Islamic lands “Bride of the Calligraphy”. Indeed, with *Nasta'liq*, Islamic calligraphy reached the culmination of its growth.

2.4.5.2.2 History

Some scholars claim (Yusuf 1957: 9-13) (Siddiqui 1990: 17) that the earliest inscriptions in the *Nasta'liq* is a “Persian Deed for Sale of land” dated 1010-1011 C.E. (401 A.H.), which was discovered by Dr. Hoernle¹³ and published by D. S. Margoliouth¹⁴. This document bears certain proof of the fact that in Persia the *Nasta'liq* style existed and was practiced long before this deed was written. However, these early 11th century documents were not called *Nasta'liq*. In certain cases the curves and strokes are similar to the present *Nasta'liq* style. (Siddiqui 1990: 17) Thus it is indisputable that the round *Nasta'liq* was developed by the Persians. Important manuscripts and royal books were written in *Nasta'liq* only in the late 14th century. Persian poems were the first works to be copied in this style.

¹³ Dr. Augustus Rudolf Hoernle (1841 – 1918) was an English Orientalist. He was born in India, the son of an Anglican priest. He attended school in Switzerland, later moving to London and studying Sanskrit under Goldstucker. He returned to India in 1865, teaching first at a University in Benares and later in Calcutta.

¹⁴ David Samuel Margoliouth (October 17, 1858 in London, England, – March 22, 1940) was an orientalist. He was briefly active as a priest in the Church of England. He was Laudian Professor of Arabic at the University of Oxford from 1889 to 1937.

Islamic calligraphy styles are like a living thing and, as such undergo changes over time as they evolve and become more mature. Although subject to minor changes, *Nasta'liq* throughout its history has always exhibited certain fundamental stylistic hallmarks, by which it has been known and recognised down the centuries.

As mentioned above, it is commonly believed that Mir Ali Ibn Hassan from Tabriz (d. 1446) invented *Nasta'liq* by combining *Naskh* and *Ta'liq* during the early *Timurid* dynasty (1402–1502). However there are a number of manuscripts before him close to the *Nasta'liq* style. He preferred a clear *Nasta'liq* and wrote with a thick obliquely cut pen.

After Mir Ali Tabrizi his son Mir Abdullah and after him Mirza Jafar Tabrizi known as Jafar Baisongori (d. 1456) and Azhar Tabrizi (d. 1475) tried to further develop the *Nasta'liq* style. Through their efforts it reached a level of sophistication comparable with the sextet classical styles.

After that Sultan Ali Mashhadi (1435-1520), Mir Ali Heravi (d. 1544) and Baba Shah Isfahani (d. 1587) created numerous distinguished memorial works in this style. Afterwards under the *Safavid* dynasty there were a number of great calligraphers in *Nasta'liq* such as Mohammad Husain Tabrizi (d. 1578) Alirza Abbasi (d. 1628) and Emad al-Molk Qazvini Hassani known as Mir Emad (1554-1615). Mir Emad is perhaps the most celebrated Persian calligrapher. Mir Emad's works are considered to feature some of the most elegant examples of the *Nasta'liq* style. His works are amongst the finest specimens of *Nasta'liq* calligraphy and are prized artefacts in museums the world over.

There is evidence to show that the *Nasta'liq* style was used in India prior to its conquest by the Mughals (1526-1857). Under the Mughals *Nasta'liq* became the predominant calligraphy style in India. A number of calligraphers trained in Iran made important contributions to book production and book illustration in Mughal India. Lots of important Iranian calligraphers in durbar of *Safavid* Empror Abbas (r. 1571 - 1629) migrated to durbar of *Mughal* empror Jahangir (1569 - 1627). Actually after the collapse of the *Safavid* Empire and the decline of the Mughal durbar in India, Iranian arts including calligraphy continued to be practised there. A few Persian artists came in response to invitations from the Mughal rulers, but most appear to have come seeking their own fortune.

Many *Persian* calligraphers came to *Hindustan* such as Agha Abdul Rashid Deylami or Rashida (d. 1670 or 1674), Sayed Ali Khan (d.1682), Jamal ibn Mohammad Shirazi (17th C), Mir Abdulah Termazi (Late 16th and early 17th C), Mir Mohammad Baqer (17th C), Zain ul Abedin (d. 1831), Abdul Rahim Anbarin Qalam (17th C) and Nuraye Isfahani (d. 1659). There were also Indian calligraphers who learned *Nasta'liq* under Iranian trainers such as Qolam Mohammad Dehlavi (d.1823), Eatemad Khan (17th C), Agha Mirza (d. 1857), Sabh Behan (d. 1659), Mohammad Husain Kashmiri (18th C) and Hedayat ullah (d. 1706).

In Iran after the collapse of the *Safavid* Empire (1736) calligraphy lost its golden age. Only during the *Qajar* period (1794–1925) did *Nasta'liq* regain its importance as an artform. In this era significant works were created by a number of artists such as Abass Nouri (d. 1839), Asadollah Shirazi (d. probably a few years after 1852), Mirza Gholam Reza Esfahani (1830-1886) and Mir Husain Khoshnevis (d. 1885).

In the late *Qajar* period Mirza Mohammad Reza Kalhor (1829-1892) adapted *Nasta'liq* style to facilitate its printing using lithographic techniques. Towards this end, he changed the cut of his *Qalam* and created a new style of *Nasta'liq*. After him Emadul Kotab Qazvini (1867-1936) continued his methods and published a textbook by which calligraphers could train themselves. He taught methods of this noble art to contemporary calligraphers with this book. Even today, there are many Iranian calligraphers contributing to the vast body of work in the *Nasta'liq* style.

2.4.5.2.3 Appellation

The word *Nasta'liq* (نستعلیق) is a compound word derived from *Naskh* and *Ta'liq*. This name mentioned the style is a combination of these two styles. In the beginning of appear this style, calligraphers called it “*Naskh-ta'liq*” but after sometimes it convert to *Nasta'liq*.

2.4.5.2.4 Activity Period

In the 13th century Persian calligraphers, completed and evolved *Nasta'liq* as a second Persian style in Islamic calligraphy. But it was recognize as a clear style in 15th century after modification of Mir Ali Tabrizi (d. 1446) and in the 17th century it reach to peak of elegance during *Safavid* period by Mir Emad (1554-1615). *Nasta'liq* was written by great masters in

the *Qajar* (1794–1925) era too. In India also during *Mughal* period (1526-1857) and before that i.e. *Delhi Sultanate* (13th to 16th centuries) created the wonderful specimen of *Nasta'liq*.

The *Nasta'liq* is alive till now. The contemporary calligraphers write fine work of this style in Iran, Pakistan, Afghanistan and Bangladesh also in India, Turkey, Kurdistan and Arabic countries to some extent.

2.4.5.2.5 Scope of Use

Nasta'liq always represents Persian taste in calligraphy. It is one of the main genres and traditionally the predominant style in Persian calligraphy. Although it is sometimes used to write by Arabs, where it is known as *Ta'liq* or Farsi and is mainly used for titles and headings. It has always been more popular in the Persian, Turkic, and South Asian spheres of influence of Persian culture.

Nasta'liq has extensively been (and still is) practiced in Iran, Pakistan and Afghanistan as a form of art. The *Nasta'liq* is very much favour for writing of Farsi language. The different letter of Farsi with Arabic script lied in this style very well. The style also is suitable for writing Urdu, Kashmiri, and Pashto. Therefore a less elaborate version of *Nasta'liq* serves as the preferred style for writing Farsi, Kurdish, Kashmiri, and Urdu, and it is often used alongside *Naskh* for Pashto. *Nasta'liq* was historically used for writing *Ottoman* Turkish, where it is known as *tâlik* (not to be confused with a totally different Persian style, also called *Ta'liq*).

2.4.5.2.6 Function

Nasta'liq style employs extensively for copying Persian anthologies, epics, *miniatures*, and other literary works but not for the Qur'an. Therefore most of the Persian *divans* and poem panel wrote by *Nasta'liq*. There is very rare *Nasta'liq* work in writing sacred text like *Qur'an* and *Hadith*. This style is very proper for make a creative artistic compositions. There is some principle of classical composition to create panel in *Nasta'liq* style such as *Chalipa*, *Siah mashq* and *Katibeh*.

2.4.5.2.7 Characteristic – Syntactic Features – Basic Elements

There is a popular traditional story that Mir Ali Tabrizi dreamt of a flight of geese whose wings and movement inspired the shapes of letters (Sidduqui. 1990: 58). Indeed the letters and words of *Nasta'liq* are smooth and cursive like a bird in flight.

Nasta'liq developed into a most sophisticated and embellished form of calligraphy. It has characters that appear to swing from the upper right to the lower left of each word as if suspended by an imaginary line. It also features elongated horizontal strokes and exaggerated rounded forms with no serifs. The strokes never descend slantwise, rather they are long and sharply or bluntly pointed in the form of a straight horizontal. Sometimes these horizontal lines are not exactly straight but feature a slightly increasing bend towards the middle in the manner of a scimitar. *Nasta'liq's* curves are round and supple like a crescent or smooth and oval like an egg.

The diacritical marks were casually placed, and the lines were flowing rather than straight. It differs from *Thulth* in so far as the spaces between the letters are not filled or decorated with signs or motifs, which has led some calligraphers to describe it as a naked style.

2.4.5.2.8 Proportion

Size of “*Alif*” in *Nasta'liq* always is Three *Noqta* and circle of “*Nun*” (ن) and similar characters also are three. This proportion makes a small and very fine work of art which makes the writing eminently suitable for use in book or writing Persian anthologies.

2.4.5.2.9 Readability

As the *Nasta'liq* has several forms for one character and during joined of letters it undergoes some illegible movements it is not very readable. In fact legibility of *Nasta'liq* is more than *Ta'liq* and *Shekasteh* and less than *Thulth* and *Naskh*.

2.4.5.2.10 *Difficulty of Writing*

Indeed, *Nasta'liq* is the most difficult of all styles of Islamic calligraphy. It is considered the most troublesome to master, and therefore, can serve as the best criteria in reflecting the artistic ability or a well-rounded calligrapher.

As a result of special Pen's angle, different manner of contact of nip of pen and paper, and its bare simplicity it needs the maximum of patience and perseverance and a long period of hard practice to master this style. *Nasta'liq* is a type of calligraphy in which beauty and perfection are very difficult to achieve.

2.4.5.2.11 *Masters*

There are so many Iranian calligraphers in *Nasta'liq* style such as:

Mir Ali Tabrizi (d. 1446) - Iran

Mir Ali Heravi (d. 1544) - Iran

Sultan Ali Mashhadi (1435-1520) - Iran

Shah Mahmud Neishaburi (16th C)- Iran

Malek Deylami (1518-1561) - Iran

Emad al-Molk Qazvini Hassani known as **Mir Emad** (1554-1615) - Iran

Baba Shah Isfahani (d. 1587) - Iran

Mohammad Husain Tabrizi (d. 1578) - Iran

Alirza Abbasi (d. 1628) - Iran

Agha Abdul Rashid Deylami or Rashid (d. 1670 or 1674) - Iran and India

Sayed Ali Khan (d.1682) - Iran and India

Jamal ibn Mohammad Shirazi (17th C) - Iran and India

Mir Abdulah Termazi (Late 16th and early 17th C) - Iran and India

Mir Mohammad Baaqer (17th C) - Iran and India

Zain ul Abedin (d. 1831) - Iran and India

Abdul Rahim Anbarin Qalam (17th C) - Iran and India

Nuraye Isfahani (d. 1659) - Iran and India

Ghulam Mohammad Dehlavi (d.1823) - India

Eatemad Khan (17th C) - India

Agha Mirza (d. 1857) - India

Sabh Behan (d. 1659) - India

Mohammad Husain Kashmiri (18th C) - India

Hedayat ullah (d. 1706) - India

Abass Nouri (d. 1839) - Iran

Asadollah Shirazi (d. probably few year after 1852) - Iran

Mirza Qualm Reza Isfahani (1830-1886) - Iran

Mir Hussain Khoshnevis (d. 1885) - Iran

Mohammad Reza **Kalhor** (1829-1892) - Iran

Emad ul-kottab seifi Qazvini (1867-1936) – Iran

alongside hundreds of other illustrious names of other calligraphers.

2.4.5.2.12 Examples

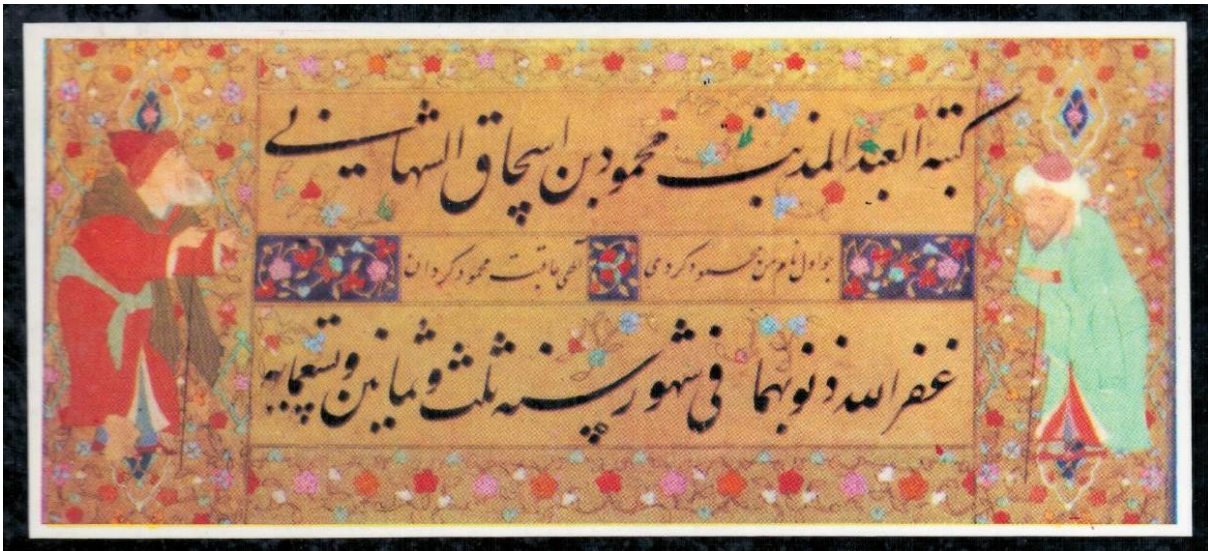


Figure 2.84 – A Nasta'liq Panel by Mahmud ibn Ishaq Shahabi dated 983A.H./1575 C.E

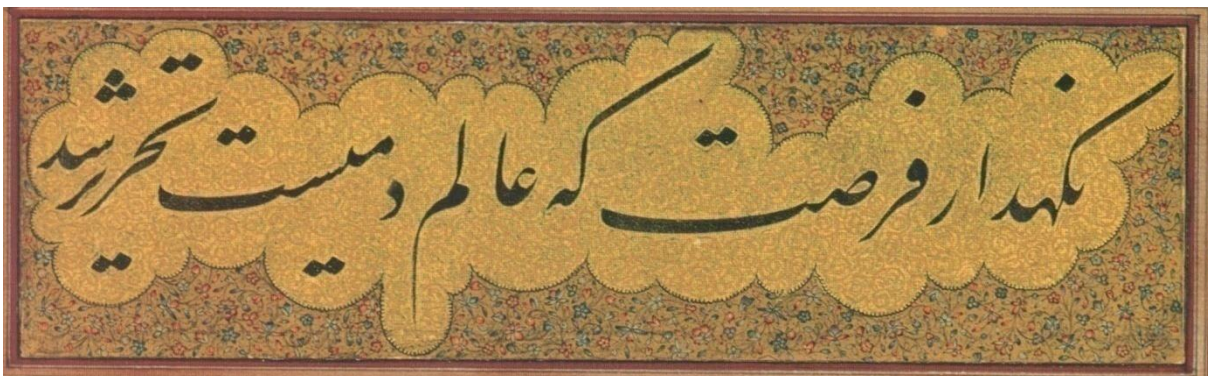


Figure 15 A line of by Mahmmad kazem Tehrani (d. 1235 A.H/ 1907 C.E)



Figure 2.86 – A chalipa by Mir Ali Heravi, 15th C

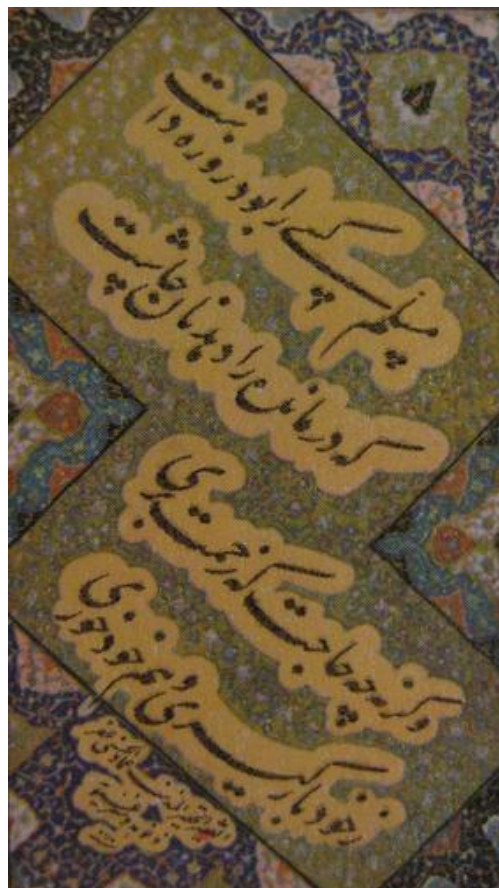


Figure 2.87 - A chalipa by, Mir Emad al Hasani, 16th C

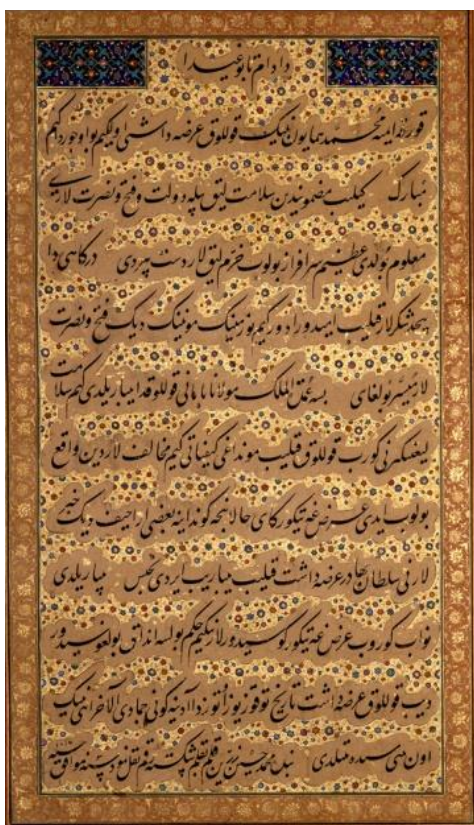


Figure 2.88 – Nasta'liq style, Mohammad Hossain Kashmiri Known as Zarin Qalam, 16th C, India. Repository: Gulestan Museum, Tehran, Iran

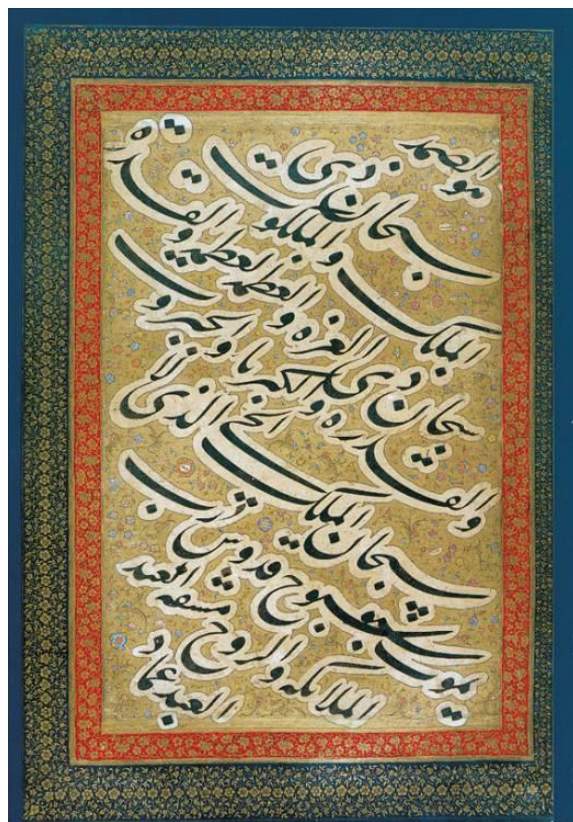


Figure 2.89 - Nasta'liq style, Siyah mashq, Mir Emad Hassani, 16th C Iran, Repository: St Petersburg, Russia

2.4.5.3 Shekasteh

2.4.5.3.1 Introduction and Importance

In the end of *Safavid* period, the late of 17th and early of 18th century, *Shekasteh* the third Persian style gradually appeared. This style is one of the most attractive and cursive style, flourishes on the sky of calligraphy art.

Shekasteh is a cursive style of Islamic calligraphy with Persian taste, which is difficult to read owing to omission of dots and too much use of ligatures. This style is a further simplification of the *Nasta'liq*. In fact a sort of short hand. It is proper to writing *Divans* and poem panels.

Shekasteh developed by attempt of a number calligrapher during *Safavid* and *Qajar* dynasty. *Dervish* Abd al-Majid (1737-1772) from Taleqan is the most important historical figure in *Shekasteh* style (Faz'aeli 1983: 345). Contemporary artist write it in the big panels and create very interesting and modern composition of this form of calligraphy.

2.4.5.3.2 History

The latest achievement in Islamic calligraphy field was the invention by Persian calligraphers of *Shekasteh* style, as a short hand method of writing *Nasta'liq*, in 17th century

At first it designed by Morteza Quli Khan Shamlou (17th C) one of the *Safavid* ruler in Herat and later systematized by Mohammad Shafi Husseini (late of 17th early 18th), who signed "Shafia", but it reached to the top of its perfection a few decade later, with the advent of great genius *Dervish* Abd ul-Majid-e Taleqani (1737-1772). He, besides devoting his stupendous creativity to perfect this exquisite style, also manifested considerable literary capabilities, leaving behind valuable works in this domain. (Faz'aeli 1983: 348)

2.4.5.3.3 Appellation

The name of *Shekasteh* (شکسته) in Farsi means "broken". This is the *Shekasteh* of the splendour forms of *Nasta'liq*'s letters, for simplification its strict principle were broken in this method of writing.

2.4.5.3.4 Activity Period

Shekasteh recognised as a significant style during 17th century and it used till present time.

2.4.5.3.5 Scope of Use

Shekasteh style used more in Iran. This method of calligraphy to some extent has been considered in Afghanistan and Indian subcontinent as well.

2.4.5.3.6 Function

The *Shekasteh* style came into existence in courts, secretariats, and business offices where the writings, letters, and other documents had to be done hastily. This style like *Nasta'liq* is proper to Persian anthologies, epics, *miniatures*, and other literary works, but not for the Qur'an. Today, the common handwriting of Iranians and Afghans is close to this kind of calligraphy.

2.4.5.3.7 Characteristic – Syntactic Features – Basic Elements

In this style curve are often left as half curves and prolonged to an extent that they resemble slanting strokes. Letters are rarely disc connected from each other in this commonly used style, nor are diacritical dots or vowels ever written. In it curves turn into long flung strokes, curved naturally in the sweep of the pen as far as writing is concerned.

2.4.5.3.8 Proportion

“*Alif*” in *Shekasteh* is written with height of four, three or two *Noqta* and circle size and shape of “*Nun*” (◌) and similar characters are very different and flexible.

2.4.5.3.9 Readability

Shekasteh is an inconvenient style as far as reading of its is concerned.

2.4.5.3.10 Difficulty of Writing

Though at first sight it looks like having been written in most careless way, yet it requires much practice.

2.4.5.3.11 Masters

More well-known Iranian masters in *Shekasteh* were:

Morteza Qoli Sultan Shamlu (17th C) - Iran

Mohammad Shafi Husseini known as Shafia (d. 1670) - Iran

Dervish Abd ul-Majid Taleghani (1737-1772) - Iran

Mirza Kouchak Isfahani (late 18th and early 19th) - Iran

Mirza Qualm Reza Isfahani (1830-1886) - Iran

Sayed Ali Akbar Gulestaneh (1857-1901) – Iran

alongside a number of other Iranian calligraphers.

2.4.5.3.12 Examples

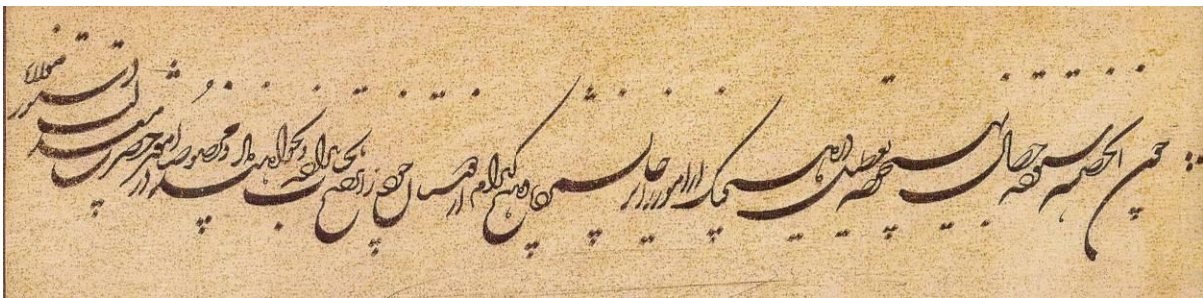


Figure 2.90 - *Shekasteh* Style by Syed Gulestaneh. Late 19th C.



Figure 2.91 - A panel of Sekasteh style, Yadulah Kaboli Khansari. 1995



Figure 2.92 - A page of poem by Sekaste style , *Dervish* Abdul Majid Taleqani middle of 18 century

2.4.6 Sub-Styles of Islamic Calligraphy

There are various minor or sub-styles, such as, *Zulf-e-'urus*, *Raihan*, *Manshur*, *Bahar*, *Hilali*, *Tauqi*, *Ghubar*, *Gulzar*, *Mahi*, *Taus*, *Larza* and *Tughra* are some of the ornamental treatments of Islamic calligraphy and of style in themselves.

These styles, we should also mention a folkloric rather than close to the contemporary form of art. In these styles calligraphers used main styles with decorative forms or element i.e. words or phrases arranged so as to form figured compositions, especially of animal, faces, horses, birds, or lions. Beside sometimes these styles are only wonderful techniques of writing.

2.4.6.1 *Tughra*

Tughra (طغرا), is a complex, fluttering type of signature and the most ingenious, technically and ornamental sample of the Islamic calligraphy

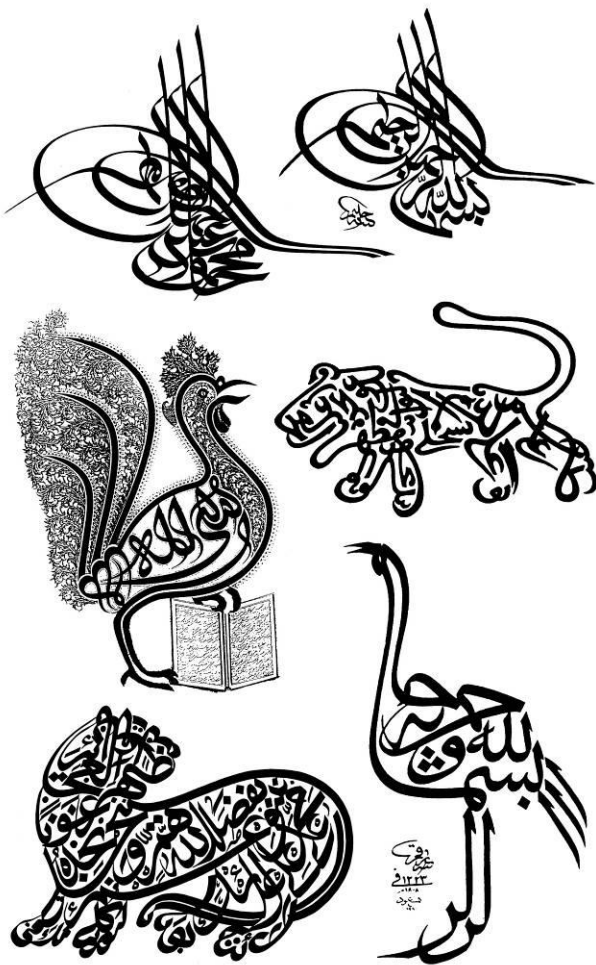


Figure 2.93 - Few specimens of Tughra

In Arabic, the word *Tughra* means "enclosed garden". In Islamic culture, the *Tughra* is used as the sultan's official monogram as the signature placed on all official documents issued from the court. While all *Tughras* followed the basic pattern of ovals, *Arabesques*, and vertical lines, each sultan's *Tughra* was unique in providing his given titles, names, and father's name in beautiful, albeit usually illegible especially to the untrained eye.

The *Tughra* was a kind of royal cipher which was based on the names and titles of the reigning sultan and was designed into a very intricate and beautiful design. A *Tughra* was

used as a unique calligraphic device in a royal seal. Some of the Turkish imperial orders appear to be great works of art on this account alone. The “nishanghi” or “*Tughrakesh*” is the only scribe specialized in writing *Tughra*. The emblems became quite ornate and were particularly favoured by *Ottoman* officialdom. It continued to be experimented and played with as time went along. (Mandel Khan 2001: 155)

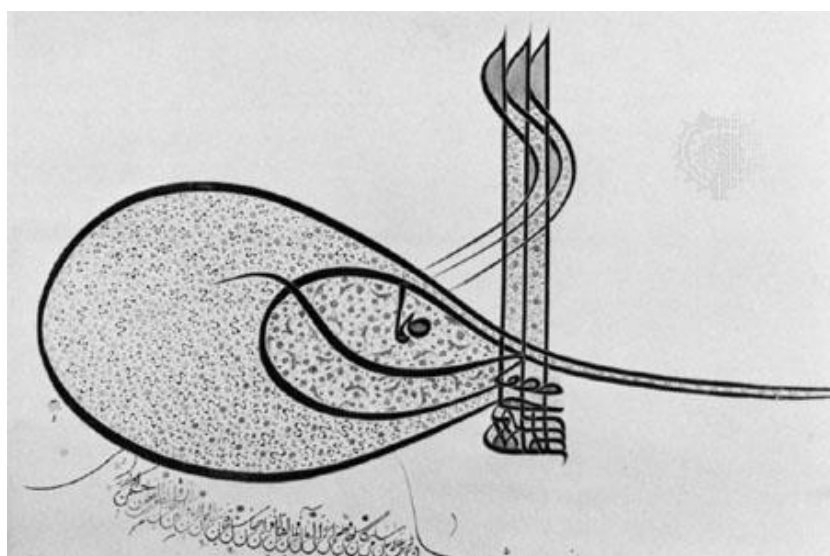


Figure 2.94 - Tuğra of Suleyman the Magnificent, 16th century; in the British Museum, London

In this method of calligraphy, in addition to the name and title of rulers, it is possible to include a sentence from the *Quran*, *Hadith* or prayer. “Among the most ingenious and ornamental examples of *Tughra* are those in which the letters of the text are so written as to outline the figure of a bird, an animal, a monument, some geometrical design, or the like. There a few specimens of calligraphy in *Tughra* style like the human figure and shape of bow and arrow” (Mandel Khan 2001: 174).

2.4.6.2 Ghubar

Ghubar (غبار) or *Ghubari* style (dust, dusty) is one of the fancy and decorative styles of Persian Calligraphy in Turkey, Iran and Indian subcontinent. *Ghubar* style derived from the Riyasi-written in the 2nd century A.H /



Figure 2.95 - Praying by Gubar style

9th century C.E. *Ghubar* is simply a fine handwriting. Letters in it are so small that they appear almost as fluting dust (Faz’aeli 1983).

Gubar is the Arabic word for dust, and *Gubari* refers to a very minute form of script. The form was used to compose minuscule Qur’ans and in writings engraved within other calligraphic inscriptions. The form survived till the beginning of the twentieth century. A prominent calligrapher in this style was *Nun Effendi* of Sivas¹⁵ who deployed a variety of colours and produced a number of very fine compositions in this script.

“Using this script, all the text of the Qur’an, consisting of 77,934 words, was written on one single ostrich eggshell by Isma’il Abdullah, also known as Ibn al-Zamakjala (d. 1386). Qasim Ghubari (d. 1624) did the same on a sheet measuring only eighteen by twenty-two inches (45 x 55 cm), while Mehmet Shefik Bey (1819-1879) wrote the Qur’an on ninety-nine rosary beads” (Mandel Khan 2001: 189).

2.4.6.3 Babri

Babri style or “*Khatt-e-Babri*” is a elaborate decorative styles of Calligraphy in India. According the noted historian, Babur made a copy of the Qur’an in “*Khatt-e-Babri*” for presentation to Meccah. (Badayuni, Late 16th C vol II) But the researchers and scholars of this subject came to the conclusion that “*Khatt-e-Babri*” was neither elegant hand



Figure 2.96 - Two peages of Quran by Baburi style

writing meant for use in calligraphy, nor a secret cipher. (Zekrgoo 1993: 56) In fact it was a new alphabet and new script evolved by Babar on the basis of the Arabic alphabets, some what changed in form. But the evolution of “*Babri Khatt*” does not in any way contribute to the development of calligraphy in India.

¹⁵ A city in east-central Turkey and the seat of Sivas Province.

2.4.6.4 Bihar

Bihar style or *Khat-e-Bihar* is a major style of Islamic calligraphy innovated in India. The Persian school generated the Indian school, which developed a typically strong, robust local *Naskh* style and a *Bihari* style evocative of baroque rhythms. Among the decorative styles, or decorative treatments of the Arabic script, Bihar is perhaps the least decorative style. It is a peculiar style; almost *Naskh*

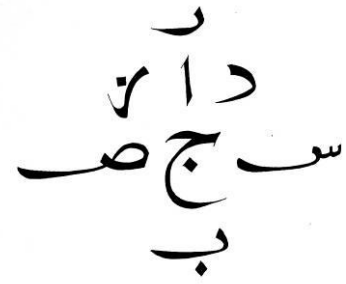


Figure 2.97 - Letters of Bihar style

in the structure of its character, but its strokes that shoot horizontally, begin from a thin point and gradually grow thicker towards their left end and either terminate, in a sharp point or in a blunt solid point peculiar to the *Nasta'liq* style. It is a method of writing in characters of a traditional style between *Kufic* and *Naskh*. This style is believed to have evolved at a very early period in India only. There is only one specimen of Qur'an in this style housed in Archaeological Museum, Red Fort, Delhi. It is also said that during the time of Sher Shah Suri Bihar style received its high attention and the respect.



Figure 2.98 - An elegant Qur'an by Baburi style, Repository in Archaeological Museum, Red Fort, Delhi.

Bihar as Qur'anic script was a great innovation by the Muslim calligraphers during the Sultanate period. The style seems to be restricted to the Indian Subcontinent and Afghanistan. The script apparently was introduced during the *Ghaznavid* period (975-1187). The earliest recognised manuscript of Bahari style was create in 1233 C.E/676 A.H by Ilyas bin Qazi Abu Bakar bin Nasrullah of Lehri¹⁶. This specimen preserved in Afghanistan Museum today.

2.4.6.5 Zulf-e Aru's

Zulf-e Aru's (زلف عروس) means bride's locks, cocks of the bride or the curly hair. It is a decorative style from India. It also used in *Ottoman* school. *Zulf-e Aru's* is a style that probably relates well with any posts *Rayhani* and *Nasta'liq*. It has a thick line of the end-bend contortion beautiful.

In Indian style of Persian Calligraphy when the curves are made so as to curl up into small knots, and the strokes appear very pointed and thin in width. It is a decorative and ornamental style like *Ruqqa'a*, but under influence of *Nasta'liq* and *Shekasteh*.

2.4.6.6 Shikasta-amiz

Shikasta-amiz (شکسته آمیز) was ornamental especial *Shekasteh* style in *Ottoman* school brother of the larger and less compact is usually illuminated or colored paper, in law firms and offices in official mission are used.

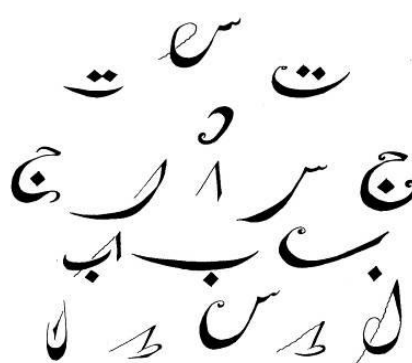


Figure 2.99 - letters of Zulf-e Aru's style



Figure 2.100 - A Verse of Persian Poem by Zulf-e Aru's Style, Early 20th C, India.

¹⁶ Lehri is a town in Baluchistan, Pakistan

2.4.6.7 Siyaqat

Siyaqat (سياقت) or *Siyaqa* is one of the *Ottoman* scripts, influenced by the Herati Kufi, functional script for use in offices with relative angular, straight lines and cumbersome. *Siyaqat* is rather like a new script than a different style.

The script was limited to the use in title deeds, estate and property registers and financial ledgers. It was innovated by the Turkish military with the idea and intention of keeping the title deeds confidential, the critical nature of the script made it difficult to be deciphered by anyone other than the one who created it.

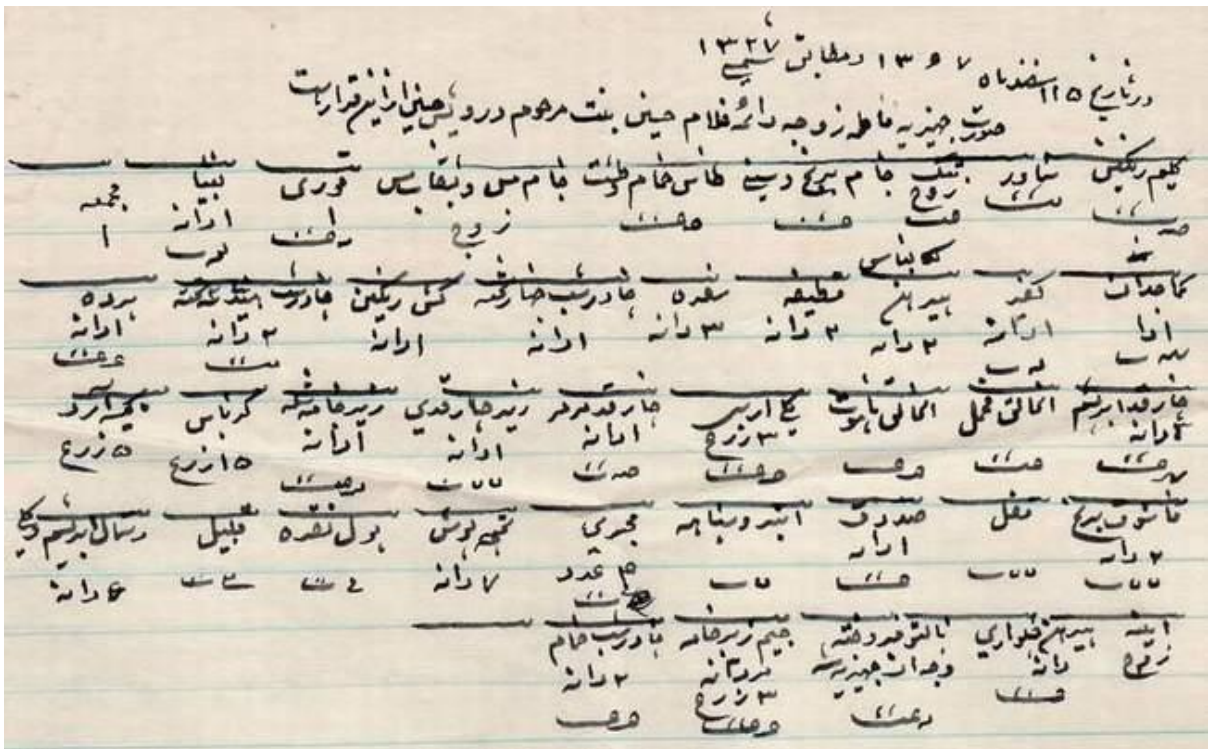


Figure 2.101 - A page of accounting by Siaghat Style, Middle of 20th C, Iran.

2.4.6.8 Sumbuli

Sumbuli (سمبلی) in Turkish mean cloudy, overcast (sky). The *Diwani jail* variant is also known as *Humayuni* over time, the *Sumbuli* style evolved from the *Diwani* as well.



Figure 2.102 - Sumbuli style. Signature by 'Arif Hikmat

2.4.6.9 Minor Decorative styles

There is a bewildering range of styles that master-calligraphers kept inventing in the Islamic world. There are a few a more, styles with in the style mentioned in works on calligraphy but they are less important. Mostly had decorative function, limited scope of use and short period of activity.

2.4.6.9.1 *Gulzar*

The *Gulzar* (گلزار) mode, which consists of filling the empty spaces between the letters with floral or figurate motifs. *Gulzar* means a garden in Farsi. It is purely ornamental in its treatment. It is not basically an independent style, but it is a sub form of the decorative style. Actually it is one of the fancy and decorative styles of Persian Calligraphy in Iran and Indian subcontinent. Unlike other styles, this calligraphy can not be written with the help of pen only. In this style, the big texts is drawn with outlines and then filled inside of letters and words with different decorative shape and line like flowers and sometimes birds, animals and something else with the help of brushes or so.



Figure 2.103 - Gulzar calligraphic panel, Calligrapher: Husayn Zarrin *Qalam*, Dimensions of Written Surface: 34.5 x 21 cm

2.4.6.9.2 *Nakhuni*

Nakhun or *Nakuni* (Nail) is not an independent style of calligraphy. Actually it is a wonderful and elegant technique of creating panel of calligraphy in Persia and Indian subcontinent. (Faz'eli 1983) In this manner calligrapher has skill to write with his nail instead of pen. In *Nakuni* writing do not use ink, but the letters are embossed on paper.



Figure 2.104 - A poem of Sa'dy by Nakhoni technique. Alireza Astaneh 2000

2.4.6.9.3 *Ma'akus*

Ma'akus (معكوس) style with meaning of “inverse” is one of the decorative styles in *Ottoman*, *Persia* and *Hindustan*. In this manner letters and word written inversely like look in the mirror. At first this style invited for stamp making in Herat during *Timurid* dynasty. (Faz'eli 1983)



Figure 2.105 - Ma'akus or inverse style

2.4.6.9.4 Muthanna

Muthanna (مثنى), *Mutannzar* (متناظر), *Moteakes* (متعكس), *Maakus* (معكوس) or *Muqabil* (مقابل) is a decorative manner of calligraphy which repeats a phrase in mirror fashion. "The style is an outline made up with its mirror image, facing it on the left. One has to look carefully, very closely, before one can decipher the letters and the words. But eventually, everything falls into place. Much effort is involved in the exercise, but at the end of it all lays the great delight which resides in recognition" (Mandel Khan 2001).

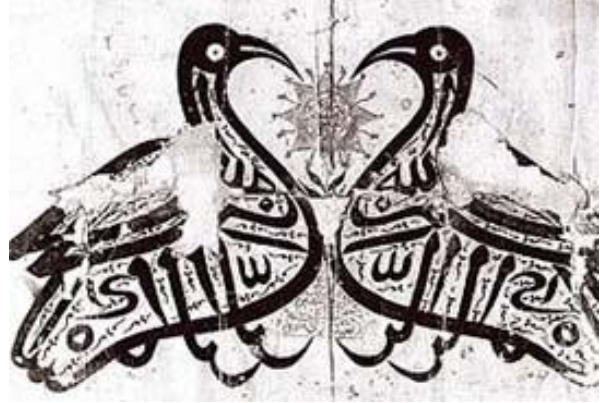


Figure 2.106 - The Islamic Sacred Formula in the form of facing birds. Muthanna style, early 19th C, collection of the Sarabhai Foundation, Ahmadabad

2.4.6.9.5 Hilali

Hilali (هلالی) style is one of the fancy and decorative styles of Persian calligraphy in India. The Hilali is such a style in which letters are written in a way that they look as if composed of crescent moon. "The Badru'l Kamil, also was one of the form, not style of *Nasta'liq* in which letters seems to be like a full moon" (Khatibi 1995).

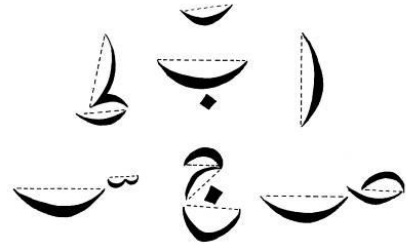


Figure 2.107 - Letters of Hilali style

2.4.6.9.6 T'aus

T'aus or *Ta'us* (طاوس) means Peacock like of *Gulzar* style but the letters are traced in a way that they resemble with peacock in their outlines. The spaces within the outlines of these distorted letters are also decorated with peacock feather drawing. It was one of the ornamental treatments of Islamic calligraphy which more used in India. (Mandel Khan 2001).

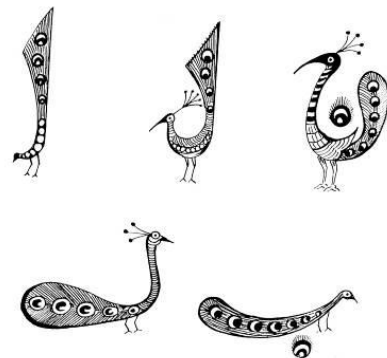


Figure 2.108 - Letters of T'aus (Peacock) style

2.4.6.9.7 Mahi

Mahi (ماهی) means Fish. *Mahi* style is like of *Gulzar* and *Ta'us* style but the letters are traced and filled with different decorative shape of fish. This fancy and decorative style also used more by Indian.

2.4.6.9.8 Larza

Larza (لرزہ) means quivering. This kind of calligraphy is not an independent style it is like other ornamental treatments it is only a manner of writing in to any particular style. “*Larza* is one of the ornate and decorative styles calligraphy which used more by Muslims of India. In the *Larza*, letters are written in a way that they look like “Quivering” twigs. In this style all the letters bear the appearance of having been written with a shaking pen. It has no other peculiarity than the writing appears to have been written by a shaking hand with excitement” (Khatibi 1995).



Figure 2.109 - Letters of Larza style

2.4.6.9.9 Taj

Taj (تاج) in Turkish and Persian means ‘crown’. Under influents of Roman script after removal of Arabic script from official status in Turkey, Muhammad Mahfuz endowed Arabic with capital letters in 1930, called ‘Huraf al-Taj’ (Mandel Khan 2001).

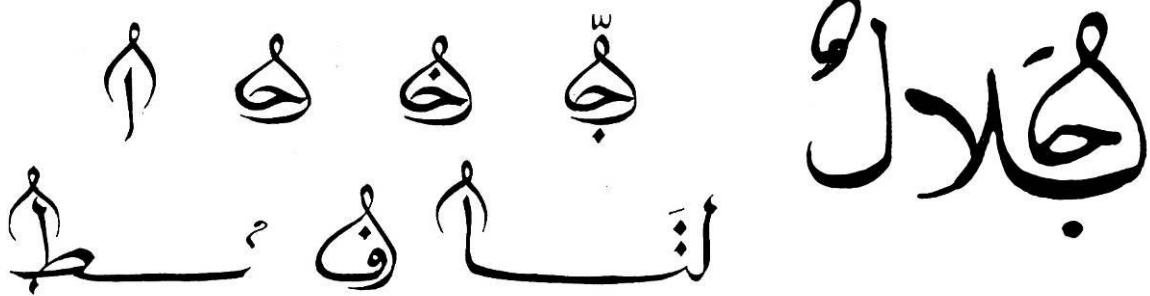


Figure 2.110 - Some specimen of Taj Style as the capital letters.



Figure 2.111 –All letters of Taj style (Huraf al-Taj)

2.4.6.9.10 Manshur

Manshur (منشور) or *Manashir* (مناشير) style too is a decorative style of calligraphy in India. In it letters look exactly like pieces of a tape or ribbon twisted to form letters, with the end of the tape turned round the corners letters in loops. In fact all these styles or forms are not independently styles in their own, but a decorative or stylistic shape or form of *Nasta'liq* style. *Manshur* character is very late development of the *Nasta'liq* style. It is neither available on monuments nor on any metal. Only a few specimens may be seen on the manuscripts of 18th century (Khatibi 1995).



Figure 2.112 - Letters of Manshur style

2.4.6.9.11 *Muhaqqiq*

Muhaqqiq (محقق) is one kind of decorative Persian calligraphy styles in India. We mustn't confuse between this decorative style and *Muhaqqaq* as a main style of the sextet classical styles (Khatibi 1995). *Muhaqqiq* is strokes break up abruptly and points sometimes projects into one or two threadlike fibres. Like other ornamental styles of calligraphy "*Muhaqqiq*" too is used rarely. This style is available in thick and bold characters. The strokes in this style are seldom written slantingly and none of the horizontal strokes are ever pointed.

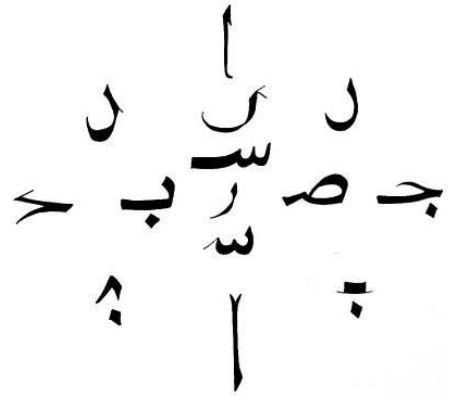


Figure 2.113 - letters of Decorative Muhaqqiq style

2.4.6.9.12 *Pichan*

Pichan (پیشان) in Farsi means "Curi" or "swept". The style is one of the fancy and decorative styles of Persian Calligraphy in Iran and Indian subcontinent (Khatibi 1995).

2.4.6.9.13 *Mosalsal*

Mosalsal (مسلسل) in Farsi means "continued". All letters of this style are interconnected. There is no gap between letters or words. (Faz'eli 1983)



Figure 2.114 – *Bismela* by Mosalsal style. Early 20th C

2.4.7 Taxonomy

As it has been classified in this section, we can consider thirteen styles as the main or major styles of Islamic calligraphy and twenty sub-styles as the decorative or minor styles. This classification covers all major styles of Islamic calligraphy including old and new styles in the entire Islamic world as well as most of the minor styles which are important. But we can rearrange these styles to form new classifications according to different point of views.

Taxonomy being a modern manner of classification will obviously be never present in the old texts. Unfortunately, all sources including the new books and articles do not approach a proper classification for Islamic calligraphic styles. All of them repeat the old story about appearance and disappearance of styles without providing a scientific classification. They do not observe feature and function of styles completely nor do they provide a comparative study between various styles.

Both of the old and new studies have confused the meaning of script and style in this case. Actually in all of the different forms of writing in Islamic calligraphy, calligraphers used the same alphabet and therefore their scripts are same. The huge differences of the same characters are dependent on variety of styles.

Also they have by mistake mixed the main styles and decorative or dependent styles. This study shows the various classical styles, which were different only in size of writing and some of them were created for different purposes or functions which now have lost their act. In addition some styles had a limited scope of use or disappeared very fast.

According to these facts the research offers three new classifications for Islamic calligraphy styles. In all of the three ways there might be more style of Islamic calligraphy which is not mentioned here but surely that could not be any independent style itself. It may be any subordinate of any one of the discussed character.

There are five different types of classification for various Islamic Calligraphy styles.

First classification is based on the recognise variety of styles. This is common manner of most of the sources. This is not a systematic arranging and only listed all styles with different properties.

Second one considered identities of styles by dependence to each other or independence. Some sources point out the important aspect but never offer an obvious classification on this base. Most of the major styles are independent but minor styles are depended to major and used in decorative manners.

Third is based on the region of appearance and scope of use region of use of the styles. Some sources might mention the school of styles or region of use, but never present a classification with this method.

Fourth is the classification on bases of features and characteristic aspect of the letters and words of different styles. This is a pure visual survey.

Fifth is based on the functions and purpose of their usage; however it is related to the characters and feature of styles only.

Table 2.9 - Classification based on the function and purpose of usage

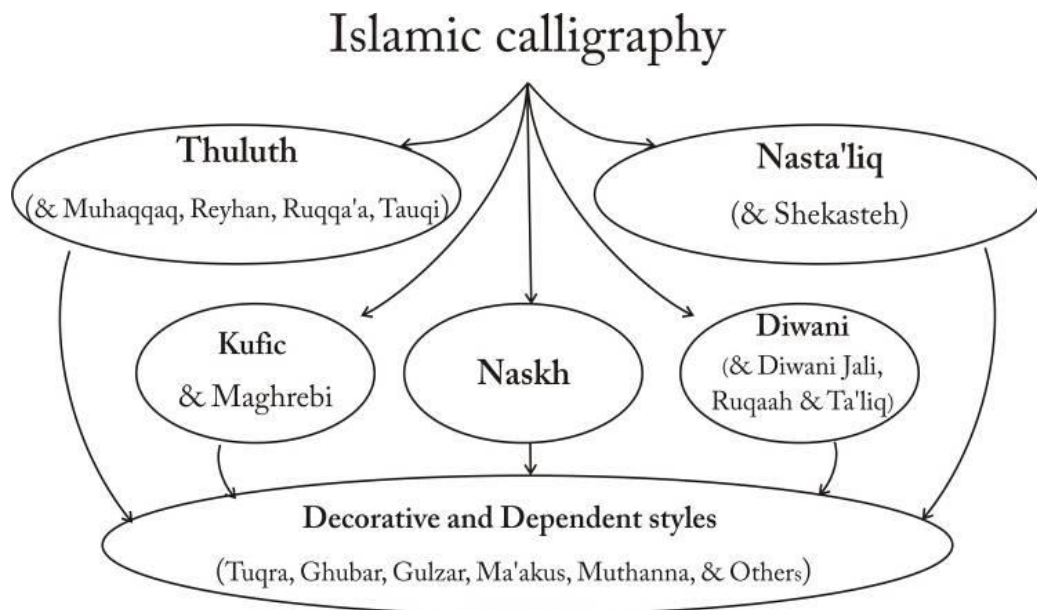


Table 2.10 - Five different classification of Islamic calligraphy Styles

1	2	3	4	5																		
Recognized	Dependent	Regional	Featured	Functional																		
<ol style="list-style-type: none"> 1. Kufic 2. Naskh 3. Thulth 4. Muhaqqaq 5. Reyhan 6. Ruqqa'a 7. Tauqi 8. Maghrebi 9. Diwani 10. Diwani Jali 11. Ruqaah 12. Tuqra 13. Ma'akus 14. Muthanna 15. Ta'liq 16. Nasta'liq 17. Shekasteh 18. Ghubar 19. Gulzar 20. Sini 21. Hilali 22. T'aus 23. Mahi 24. Larza 25. Nakhuni 26. Shikasta-amiz 27. Babri 28. Bihar 29. Zulf-e Aru's 30. Siyaqat 31. Sumbuli 32. Taj 33. Manshur 34. Muhaqqiq 35. Pichan 36. ... 37. ... 38. ... 	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="writing-mode: vertical-rl; transform: rotate(180deg); text-align: center;">Independent Styles</td> <td> <ol style="list-style-type: none"> 1. Kufic 2. Naskh 3. Thulth 4. Muhaqqaq 5. Reyhan 6. Ruqqa'a 7. Tauqi 8. Maghrebi 9. Diwani 10. Diwani Jali 11. Ruqaah 12. Ta'liq 13. Nasta'liq 14. Shekasteh </td> </tr> <tr> <td style="writing-mode: vertical-rl; transform: rotate(180deg); text-align: center;">Major</td> <td> <ol style="list-style-type: none"> 1. Tuqra 2. Ghubar 3. Gulzar 4. Ma'akus 5. Muthanna </td> </tr> <tr> <td style="writing-mode: vertical-rl; transform: rotate(180deg); text-align: center;">Minor</td> <td> <ol style="list-style-type: none"> 1. Sini 2. Hilali 3. T'aus 4. Mahi 5. Larza 6. Nakhuni 7. Shikasta-amiz 8. Babri 9. Bihar 10. Zulf-e Aru's 11. Siyaqat 12. Sumbuli 13. Taj 14. Manshur 15. Muhaqqiq 16. Pichan </td> </tr> </table>	Independent Styles	<ol style="list-style-type: none"> 1. Kufic 2. Naskh 3. Thulth 4. Muhaqqaq 5. Reyhan 6. Ruqqa'a 7. Tauqi 8. Maghrebi 9. Diwani 10. Diwani Jali 11. Ruqaah 12. Ta'liq 13. Nasta'liq 14. Shekasteh 	Major	<ol style="list-style-type: none"> 1. Tuqra 2. Ghubar 3. Gulzar 4. Ma'akus 5. Muthanna 	Minor	<ol style="list-style-type: none"> 1. Sini 2. Hilali 3. T'aus 4. Mahi 5. Larza 6. Nakhuni 7. Shikasta-amiz 8. Babri 9. Bihar 10. Zulf-e Aru's 11. Siyaqat 12. Sumbuli 13. Taj 14. Manshur 15. Muhaqqiq 16. Pichan 	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">1. Early</td> <td style="width: 50%;">Kufic</td> </tr> <tr> <td>2. Bagdad</td> <td>Naskh Thulth Muhaqqaq Reyhan Ruqqa'a Tauqi</td> </tr> <tr> <td>3. Maghreb</td> <td>Maghrebi</td> </tr> <tr> <td>4. Ottoman</td> <td>Diwani Diwani Jali Ruqaah Tuqra Ma'akus Muthanna</td> </tr> <tr> <td>5. Persia</td> <td>Ta'liq Nasta'liq Shekasteh</td> </tr> <tr> <td>6. India</td> <td>Ghubar Gulzar Sini Other Decorative styles</td> </tr> </table>	1. Early	Kufic	2. Bagdad	Naskh Thulth Muhaqqaq Reyhan Ruqqa'a Tauqi	3. Maghreb	Maghrebi	4. Ottoman	Diwani Diwani Jali Ruqaah Tuqra Ma'akus Muthanna	5. Persia	Ta'liq Nasta'liq Shekasteh	6. India	Ghubar Gulzar Sini Other Decorative styles	<ol style="list-style-type: none"> 1. Kufic 2. Naskh 3. Thulth 4. Muhaqqaq & Reyhan 5. Ruqqa'a & Tauqi 6. Maghrebi 7. Diwani & Diwani Jali 8. Ruqaah 9. Ta'liq 10. Nasta'liq 11. Shekasteh 12. Decorative styles (Tuqra, Ghubar, Gulzar, Ma'akus, Muthanna, Sini, Naqqashi-Khatt & Other Decorative styles) 	<ol style="list-style-type: none"> 1. Kufic & Maghrebi 2. Naskh 3. Thulth (Muhaqqaq, Reyhan, Ruqqa'a, Tauqi) 4. Diwani (& Diwani Jali, Ruqaah & Ta'liq) 5. Nasta'liq (& Shekasteh) 6. Decorative styles (Tuqra, Ghubar, Gulzar, Ma'akus, Muthanna, Sini, Naqqashi-Khatt & Other Decorative styles)
		Independent Styles	<ol style="list-style-type: none"> 1. Kufic 2. Naskh 3. Thulth 4. Muhaqqaq 5. Reyhan 6. Ruqqa'a 7. Tauqi 8. Maghrebi 9. Diwani 10. Diwani Jali 11. Ruqaah 12. Ta'liq 13. Nasta'liq 14. Shekasteh 																			
		Major	<ol style="list-style-type: none"> 1. Tuqra 2. Ghubar 3. Gulzar 4. Ma'akus 5. Muthanna 																			
		Minor	<ol style="list-style-type: none"> 1. Sini 2. Hilali 3. T'aus 4. Mahi 5. Larza 6. Nakhuni 7. Shikasta-amiz 8. Babri 9. Bihar 10. Zulf-e Aru's 11. Siyaqat 12. Sumbuli 13. Taj 14. Manshur 15. Muhaqqiq 16. Pichan 																			
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		3. Maghreb	Maghrebi																			
		4. Ottoman	Diwani Diwani Jali Ruqaah Tuqra Ma'akus Muthanna																			
		5. Persia	Ta'liq Nasta'liq Shekasteh																			
		6. India	Ghubar Gulzar Sini Other Decorative styles																			

Table 2.9 - Diference of letters in varios styles

Sekasteh	Nasta'liq	Ta'liq	Ruqaah	Diwani	Ruqqa'a	Ijazeh	Tuqi	Naskh	Thulth	Muhaqqaq & Rayhan	Kufic
ا	ا	ا	ا	ا	ا	ا	ا	ا	ا	ا	ا
ب	ب	ب	ب	ب	ب	ب	ب	ب	ب	ب	ب
ح	ح	ح	ح	ح	ح	ح	ح	ح	ح	ح	ح
د	د	د	د	د	د	د	د	د	د	د	د
ر	ر	ر	ر	ر	ر	ر	ر	ر	ر	ر	ر
س	س	س	س	س	س	س	س	س	س	س	س
ص	ص	ص	ص	ص	ص	ص	ص	ص	ص	ص	ص
ط	ط	ط	ط	ط	ط	ط	ط	ط	ط	ط	ط
ع	ع	ع	ع	ع	ع	ع	ع	ع	ع	ع	ع
ف	ف	ف	ف	ف	ف	ف	ف	ف	ف	ف	ف
ق	ق	ق	ق	ق	ق	ق	ق	ق	ق	ق	ق
ك	ك	ك	ك	ك	ك	ك	ك	ك	ك	ك	ك
ل	ل	ل	ل	ل	ل	ل	ل	ل	ل	ل	ل
م	م	م	م	م	م	م	م	م	م	م	م
ن	ن	ن	ن	ن	ن	ن	ن	ن	ن	ن	ن
و	و	و	و	و	و	و	و	و	و	و	و
ه	ه	ه	ه	ه	ه	ه	ه	ه	ه	ه	ه
لا	لا	لا	لا	لا	لا	لا	لا	لا	لا	لا	لا
ی	ی	ی	ی	ی	ی	ی	ی	ی	ی	ی	ی

2.4.8 Summary

Islamic calligraphy experienced a wide range of styles with fixed principle, marked distinction and stable value. There are various norms of writing systems in the different areas of the Islamic world, but the alphabets used for writing are the same, we call them styles of Islamic calligraphy.

There are so many ways to identify different styles: Some styles have a particular or unique shape for letters (like *Kufic*). May be some styles have seen same, but they have unique letter or detail (like *Thulth* and *Muhaqqaq*), some others have a special principle of combined letter (like *Nasta'liq*), some of them have a special function (like *Ruqqa'a* or *Ijazeh*)

Kufic style is the oldest calligraphic form. It was used from 7th till 12th century C.E. for writing Qur'an and monumental inscriptions on architecture, ceramics, tiles and stone in all over the Islamic lands.

The Six Major Scripts of Islamic Calligraphy or sextet classical style had different functions. They had an important role in appearance compared to other styles through the history of Islamic calligraphy. *Naskh* is a specific method of writing in the Arabic alphabet and was widely used for copying the Qur'an from 11th century C.E. till now. *Thulth* was used in large calligraphic panels and inscriptions after obsolescence of *Kufic* in 15th or 16th century. There are a number of exemplary Qur'anic calligraphic masterpieces with *Muhaqqaq* and *Reyhan* between 10th to 16th centuries. *Ruqqa'a* and *Tauqi* are two of the ornamental and decorative styles. *Ruqqa'a* usually was used in correspondence and exchange of letters but *Tauqi* was mostly employed in official state papers and documents from 10th to 15th century.

Maghrebi is an Arabic writing system used by the Muslims of the North Africa and Muslims of Spain. This style was Western-influenced and derived ultimately from *Kufic* angular scripts.

Scribes of *Ottomans* court innovated *Diwani* style for the imperial functions parallel to Persian style *Ta'liq* in 16th century. This official kind of writing became a favourite style for writing in the *Ottoman* chancellery. They also created *Ruqaah* for the ordinary writing purpose. This style was being used for routine correspondence and still being used in general public communication in many Arab countries.

Ta'liq is the first individual style of Persian calligraphy school. This style was invented by the Persian scribes as a suitable style for use in court's documents or edicts. It was used

mostly between 10th till 17th century. It was difficult to read owing to omission of dots and too much use of ligatures.

The second individual style of Persians was delicate and very exquisite style called *Nasta'liq*. It always represents Persian taste in calligraphy. It is one of the main genres and traditionally the predominant style in Persian culture and spheres of influence of Persian culture like central Asia, Afghanistan and Indian subcontinent. *Nasta'liq's* curves are round and supple like a crescent or smooth and oval like an egg. Sometimes the horizontal lines are not exactly straight but feature a slightly increasing bend towards the middle in the manner of a scimitar.

Shekasteh the third Persian style gradually appeared in the late of 17th and early of 18th century. This style is one of the most attractive and cursive style, flourished at the height of calligraphy art. This style is used more in Iran and has been considered in Afghanistan and Indian subcontinent.

In addition to the mentioned main styles, there are various minor or sub-styles. These styles, we should mention a folkloric rather than close to the contemporary form of art. In these styles calligraphers used main styles with decorative forms or element i.e. words or phrases arranged so as to form figured compositions, especially of animal, faces, horses, birds, or lions. Beside sometimes these styles are only wonderful techniques of writing. There are some of the ornamental treatments of Islamic calligraphy and of style in themselves such as, *Tughra*, *Ghubar*, *Babri*, *Bihar*, *Zulf-e-'urus*, *Shekasteh-amiz*, *Siyaqat*, *Sumbuli* along with lot of minor decorative styles.

The research offers five different types of classification for various Islamic Calligraphy styles, three of them are new. These three classifications are based on: 1. dependent or independent styles; 2. Region of appearance and scope of use; 3. Function and purpose of their usage.

2.5 Persia-Hindustan relations

2.5.1 Introduction

People of *Persia* and *Hindustan* belong to the same racial origin and thereby share many things in common. Besides their age long political, economical and regional relations, they also enjoyed deep-rooted strong cultural relations such as is hard to find elsewhere. They are both Eastern, Asian and originate from the same race.

These relations go back in history to several thousand years. If we trace the history and go to the origin of these two nations, we will find that they are Aryan and come from the same origin. Reciprocal relation between Iran and India were reached to the highest level in all aspects of life, such that we can call those year as “Golden Era” of development of socio-cultural and political ties and close relation between two countries. (Halyd 1977)

Indian architecture prove that both, before and after Islam reflects strong influence of *Persian* culture and art which was an impact of cultural connections over a long period.

2.5.2 Pre- Islamic period

Due to the migration of Arians from Persia to Hindustan Particularly at Achaemenid Empire (ca. 550–330 BCE), and Arsacid Dynasties (Parthian Empire 248– 224CE), Persian Cultural features were a great extent transmitted to India through close socio-political and economic relations between the two countries.



Figure 2.115 - Persepolis (Takht-e-Jamshid), Fars, Iran



Figure 2.116 - Fragment of Torana, Satavahana India

A large portion of the northwestern subcontinent (present day Eastern Afghanistan and Pakistan) was under the rule of the Persian Achaemenid Empire in c. 520 BCE during the reign of Darius the Great (522–486 BC), and it remained thus for about two centuries that followed thereafter. (Department of Ancient Near Eastern Art 2004). The Persian invasions

along with Greek intrusions created a strong impact on Indian civilization. The political systems of the Persians influence the forms of governance on the subcontinent, including the administration of the Mauryan dynasty (c 321–c 185 BC). The region of Gandhara, or present-day eastern Afghanistan and north-west Pakistan, witnessed the amalgamation of the Indian, Persian, Central Asian and Greek cultures which, gave rise to new culture of, Greco-Buddhism, which lasted until the 5th century and aesthetically influenced the development of Mahayana Buddhism.

The kings of Mauryan dynasty like Ashoka (232-73 B.C.) established the biggest empire in Northern India. They established their relations with Persia in the cultural field such as architecture, stone carving and designing the inscriptions. They followed the style that prevailed in Persia during the reign of Darius I (C.550-486 B.C.).



Figure 2.117 -Persepolis (Takht-e-Jamshid), Fars, Iran



Figure 2.118 - Ashoka Pillar at Vaishali, Bihar, India

The excavations that have been done in the vicinity of Patna, the capital city of Bihar state on the river bank of Ganges, reveals that the capital of the Aśoka kings was in the surroundings of that area. The hundred pillared hall that has been excavated is exactly same as the Apadana hall at Persepolis (Takht-e-Jamshid) in the ancient city of Fars, Iran. This is indicated by the remnants of the plinths of stone pillars, stone carvings and even the

wooden pillars, which are still found there Soboot, A A. (2004: 34). The similarities between the shape, size and design of the pillars of Ashouka and those of *Achaemenid* buildings and palaces, architecture of Bamyán Valley Temple, and the discovered artistic features at Ajnata Cave (temples excavated out of rock cliffs) which represent Arsacid and *Sassanid* (224 - 651) art are all obvious reasons for the spreading of *Persian* art throughout the *Hindustan*.



Figure 2.119 - Persepolis (Takht-e-Jamshid), Fars, Iran



Figure 2.120 - Fragment of Torana, Satavahana India



Figure 2.121- Lotus used in Achaemenid architecture, Iran.



Figure 2.122 - Lotus used in Ashok architecture

2.5.3 Islamic Persia and Hindustan

Hindustan (in this research whole of the Indian subcontinent that is the area covered by present day India, Pakistan, Bangladesh, Parts of Afghanistan) has produced some of the finest expressions of Islamic art.

2.5.3.1 Pre-Sultanate

Islam itself had touched India in the 8th century through Sind on the western Shores especially by settling Muslims at Send valley in 711, and then in the tenth and eleventh centuries during *Ghaznavid* Period (975–1187), Persia and India had mutual relations in many socio-cultural and economic fields. Between 1001 and 1025, Sultan Mahmud of *Ghaznavid* (971 - 1030) conquered India seventeen times.



Figure 2.123 - Wall decor, ruined Quwwat-ul-Islam masjid, Qutb complex. New Delhi.

2.5.3.2 Delhi Sultanate dynasties

However it was only in the end of 12th century that a dynasty was established that had a different religious identity to the prevailing faith. In 1192, on the countries northern frontiers, Mohammad Ghauri, from the steppes of Central Asia, advanced deep into the region and overthrew the Rajput king, making the political entry of Islam in India. The Mamluk Sultanate (1206 – 1290) was established in India, where it maintained its strong identity of culture and religion.

In the twelve and thirteen centuries, when Ghori (1149-1212) warriors were ruling in India, Persian art was the favorite feature. Mohammad Ghori (1162 -1206) established his capital in Dehli, Giving the impetus for a relationship between Hinduism and Islam that was to result in rich and hybrid artistic expression. While it was for the Muslims to decide the reason for building, the act of construction was entrusted to the Hindu craftsman of the conquered territory. Quwwat-ul-Islam Masjid and Qutb Minar in Qutb complex, Delhi are good example in this regard.



Figure 2.124 - The Minaret of Jam is located in the Shahrak District, Ghor Province, The 65 metre high minaret, was built in the 1190s, entirely of baked-bricks.

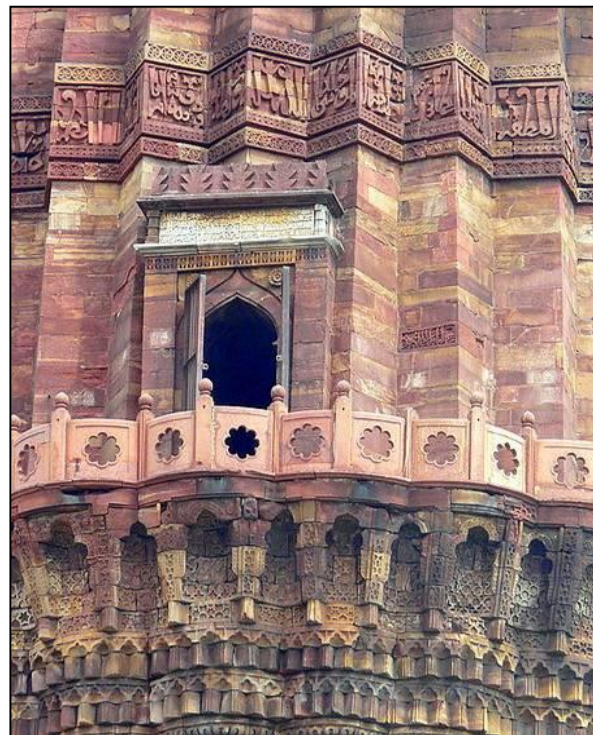


Figure 2.125 - The Qutb Minar, inside the Quwwat al-Islam complex, Delhi, erected by Qutb al-Din Aibak begun 1199.

Mutual exchange was a constant feature of life at all levels, and non-Muslim ideas and motifs were absorbed to create a unique dimension in the Islamic visual arts. Over the next 700 years, art, architecture, music and literature saw a synthesis of traditions from all these religions, and certain distinct style of aesthetics.

2.5.4 Mughal Period (1526–1857)

The *Mughal* period (1526–1857) is synonymous in the history of the subcontinent with some of the finest developments in art and architecture. The Mughal Emperors were descendants of the *Timurids*, and at the height of their power around 1700, they controlled most of the Indian Subcontinent - extending from Bengal in the east to Baluchistan in the west, Kashmir in the north to the Kaveri basin in the south.

The Mughal age is famous for its multi-faceted cultural developments. The *Timurids* had a great cultural tradition behind them. Samarkand which was their ancestral kingdom, was the meeting ground of the cultural traditions of Central and West Asia. The growth of Indo-Muslim culture was inspired by the Muslim cultural traditions which Mughals brought from the Turko-Iranian areas. Although early Mughals spoke the Chagatai¹⁷ language and practiced Turko-Mongol behavior, they were essentially influenced by the Persian culture. They carried the Persian literature and culture to *Hindustan*, thereby forming the base for the Indo-Persian culture. (Robert 1991: 20)

The Mughal period saw the epitome of the art of calligraphy. Mughal Emperors patronized this art with full zest and enthusiasm. Different style of Islamic alligraphy was used not only in manuscripts but also for the decoration of monuments, tile, metal ware, wooden ware, armours, furniture and fabrics, etc.

The Mughal era of *miniature* paintings owns a noteworthy page in the history of art of paintings in *Hindustan*. As the Mughal were great lover of art and much impressed by Rajasthani School a new style of painting was developed by the merger of Rajasthani and Persian style known as Mughal School. The Mughal School was not a new style in itself but it was the same Rajasthani School well defined and polished by the *Persian* effect. The *miniature* style of paintings practiced during this period was clearly influenced by the Persian style of paintings. The Persian painting was developed under the patronage of the *Ilkhanates* (1256–1353) and *Timurids* (1370-1506) ruler. The Mughal ruler in India had invited several Persian artists and nobles to their courts. They introduced new styles of art in the atmosphere of Indian climate by combining Indian, *Persian* and *Transoxanian* (Central

¹⁷ an extinct Turkic, Mongolic language which was once widely spoken in Central Asia, and remained the shared literary language there until the early twentieth century.

Asian) design, which are visible in their forts, mausoleums, *Masjids* and palaces (Koch 1991: 43). The best example of that is the Taj Mahal mausoleum in Agra. It can be said about this building that there is Persian soul that is running in an Indian body.

There are also many others buildings at Fatehpur Sikri, Agra and Delhi where we find these styles being combined in a single structure. In the arches, domes, pillars, halls and flower motifs the influence of Persian and *Timurid* art and designs can be seen. In manuscript and bookmaking of this period we can find combination of Persian styles and Indian techniques too.



Figure 2.126 – Map of Mughal Empire's territories (Source: Encyclopedia Britannica)

2.5.4.1 Babur (1526-1530)

Zahir ud-din Muhammad Babur (1483 - 1531) the founder of *Mughal* Empire in India was depended to *Timurid* dynasty of Persia (Koch 1991: 10). He was a Muslim conqueror from Central Asia who, following a series of setbacks finally succeeded in laying the foundation of the Mughal dynasty in India. He was a direct descendant of *Timur* (1336-1405) through his father, and of Genghis Khan (c.1162-1227) through his mother (Britannica Mughal Dynasty).

Babur identified himself with his lineage as *Timurid* and Chagatai, while his origin, upbringing, training, and culture were deep rooted in Persian culture. So, he was largely responsible for fostering of this culture through his descendants, and for the expansion of Persian cultural influence to Hindustan, which later brought in extraordinary literary, artistic, and historiographical results (Robert 1991: 20) (Lehmann, 2008) .

Although Babur's life was occupied with warfare and physical exertion, he was a military adventurer, a soldier of distinction; he enjoyed the company of artists and writers. He as a person who knows Persian culture very well, tried to develop it all over the Indian societies when he came to the power. Babur was a poet, calligrapher and diarist of genius, as well as a political leader. Babur, himself, has serious literary contributions to his credit. He left to his successors a legacy of artistic sensitivity; a passion for beautiful, artistic objects; an articulate support of Persian as well as native art craft.

2.5.4.2 Humayun (1530-1556)

Nasir ud-din Muhammad Humayun (1530 -1540 and 1555 -1556) second Mughal ruler of India was more an adventurer than a consolidator of his empire. He persevered Babur's efforts as the king of India. Humayun was defeated and dislodged by insurrections of nobles from the old Lodi regime (1451 - 1526). In 1540, the Mughal autonomy came under the control of one of those nobles, Shir Shah Suri (1486 - 1545). Humayun had to spend the next 15 years in exile in Sind, Iran, and then Afghanistan. It was during this exile, that Humayun's Persian wife, Hamida Begum, a native of Turbat Jam in Iran gave birth to the future emperor Akbar. Humayun and with him the Mughals returned to power in 1555 with the support of

Iran's Shah Tahmasb Safavid (1524-1576) ,who had provided Humayun with the necessary military aid to help him recapture his throne..

In this period, applied the administration of the empire, Persian methods of governance were imported into North India in Humayun's reign. The Persian arts too were very influential, and Persian-style *miniatures* were produced at Mughal courts.



Figure 2.127 - The smaller vault on the left of the western wall opposite the entrance of the main hall of Chehel Sotun features a fresco set in Zanzan showing Shah Tahmasp, grandfather of Shah Abbas I, welcoming the Hindu Prince Humayun, who fled to Persia in 1543 C.E.

Humayun's interest in the early *Safavid* school originated from his time of stay in Iran which further led him to recruit Persian painters of high order to accompany him back to India. His most noteworthy contributions were in the field of painting. During this time, he also spent many months in Heart admiring his *Timurid* heritage and mad a “grand tour” of the shrines and monuments of Persia. These were formative years, when Humayun, who was renew for his learning, had the opportunity to appreciate *Ilkhanate*, *Timurid*, and early *Safavid* art (Vaughan 2004: 465).

In Humayun’s way back to his county, he took a great number of Iranian artists with him to India and wanted them to design and make exquisite manuscripts and buildings similar

to those in Iran. Sayyid Ali and Abdus Samad, two accomplished Persian artists, were invited to come to India by Humayun. It was their works, and the assimilation of local styles during the years that followed that, shaped a distinct style, which came to be known as Mughal painting.

2.5.4.3 Akbar (1556-1605)

Jalaluddin Muhammad Akbar (1542-1605), was greatest of the Mughal emperors of India, who extended Mughal power over most of the Indian subcontinent. In order to preserve the unity of his empire, Akbar adopted programs that won the loyalty of the non-Muslim populations of his realm. He reformed and strengthened his central administration and also centralized his financial system and reorganized tax-collection processes (Britannica Akbar).

Akbar's childhood was spent in Persia (today Afghanistan), at his uncle Askari's place. His youth was spent in crude acts of running and fighting, rather than learning to read and write. However, this never impaired his interest in art, architecture, music and literature. He was profoundly interested in literature, and had during his reign ordered several Sanskrit works to be translated to Persian, in addition to getting many Persian works illustrated by painters from his court (Columbia Encyclopaedia. Akbar).

The Mughal ruler Akbar's political policy of integrating disparate elements and forging alliances with Hindu Rajput kings, who had earlier been sworn enemies, was reflected in the aesthetic idiom that was created under the Mughals, with the fusion of Persian, Muslim and classical Hindu styles.

The verity of cultural traditions was reflected in arts, and the ceremonies and festivals which becomes part of imperial titular. Akbar began upon a series of experiments in an attempt to weld the disparate cultural and religious elements of the court into a united whole. He temporarily introduced a new syncretic religion, of which he was the living god. In the way the emperor hoped to overcome religious schisms within the Muslim nobility and divisions between Muslims and non-Muslims, and above all to destroy the power base of the religious elite (Vaughan 2004: 462).

He created a new religious philosophy called the Din-e-Ilahi, the tenets of which are remarkable for their tolerance of all religions especially Islam, Hinduism and ancient Persian religion Zoroastrianism.

Emperor Akbar was a great patron of the calligraphy and painting. Under Akbar, Persian artists directed an academy of local painters. The drawings, costumes, and ornamentation of illuminated manuscripts by the end of the 16th century illustrate the influence of Indian tastes and manners in the bright coloring and detailed landscape backgrounds. Modeling and perspective also began to be adapted from Western pictures.

Despite his illiteracy, Akbar, was an ardent lover of the artists and intellectuals. He had a passion for knowledge and was interested in learning from great minds, which led him to attract men of genius to his court, who were known as the nine courtiers of King Akbar or Navratnas. Some of Navartans like Abul Fazl and Abdul Rahim Khan-e-Khanan were of Persian origin and were instrumental in bringing Persian artist and nobles to India. At the time of Akbar, Mirza Ghias-addin came from *Persia* to *Hindustan* and was assigned as the Minister for Interior Affairs. He was Asef Khan-e Etemad-ul Dowleh's father. Etemad-ul Dowleh had a prestigious position at reign of Jahangir (r. 1605-1627) and acquired a position of Prime minister at the time of Shah Jahan (r. 1627 - 1658).

2.5.4.4 Jahangir (1605-1627)

Nur-ud-din Salim Jahangir (1569-1627), who succeeded Akbar had initially shown signs of restlessness due to the long reign of his father. Like his father he managed diplomatic relations on the Indian subcontinent very skilfully and was similarly tolerant of non-Muslims, and was a great patron of the arts (Britannica Encyclopedia Jahangir). Jahangir was a more enthusiastic support of the fine arts than architecture. He encouraged Persian culture in Mughal India.



Figure 2.128 - Jahangir's dream (around 1620) by Abul Hassan: Mughal picture showing Jahangir (right) embracing Shah Abbas king of Iran (left).

During the middle portion of his reign, politics were dominated by his Persian wife, Begum Nur Jahan (1645 - 1677), her father, Ghias- addin Irani, and Jahangir's son Prince Khurram (the future Shah Jahan). Nur Jahan got a lot of influence as the Queen of India. She was very interested in developing Persian art and culture in Mughal court.

Miniature painting was strongly patronised by Emperor Jahangir which came to him as a legacy from his grandfather, Humayun. He had an artistic inclination and during his reign, Mughal painting developed further. Jahangir was also great patrons of this enchanting calligraphy.

2.5.4.5 Shah Jahan (1627-1658)

Shahab-ud-din Muhammad Khurram Shah Jahan (1592 - 1666) is considered one of the greatest Mughals and his reign has been called the Golden Age of Mughals. He has a lot enthusiasm to Persian art and culture. Arjmand Banoo known as Mumtaz Mahal, Shah Jahan's wife as a Persian princess had a great role in encouraging Persian artists to migrate to India and develop Persian art and architecture in there (Koch 1991: 11). She was born in Agra, India into a family of Persian nobility. Her father Abdul Hasan Asaf Khan was the brother of Empress Nur Jahan.

The Taj Mahal is considered the finest example of Mughal architecture, a style that combines elements from Persian, Indian, and Islamic architectural styles. It was built by Shah Jahan in memory of Mumtaz Mahal, who died in 1631. Shah Jahanabad (old name of Delhi) as a new capital city, were designed and made by the help of Iranian architects and artists at the time of Shah Jahan (Irving 1981: 79). The city had the role of founder of tradition of garden making. Mughal ruler used Isfahan, Iran's capital city of the time of Shah Abbas *Safavids* (1571–1629), Plan and Architecture to develop the new capital city of India (Irving 1981: 79, 2-14).

During the Mughal emperor Shah Jahan era Mughal paintings continued to develop, but they gradually became cold and rigid. The naturalism of Jahangir's paintings started becoming a secondary consideration during this period. The individualism of the European, Muslim and Hindu elements, religious, cultural and stylistic pattern of paintings made under

Akbar and Jahangir were missing remarkably. Portraiture was highly developed at his sophisticated court, ink drawings were of high quality.

2.5.4.6 Aurangzeb (1658-1707)

Muhiuddin Muhammad Aurangzeb 'Alamgir (1658-1707) was last of the great Mughal emperors of India. By his fifty-year reign, the empire reached its greatest physical size but also showed unmistakable signs of decline. During Emperor Aurangzeb relationship of *Persia* and *Hindustan* was lowest in the Mughal period.

Aurangzeb, was the second longest reigning Mughal emperor after Akbar who ruled most of the Indian subcontinent for nearly half a century. During his reign he successfully brought a large area, of southern India, for the first time under Mughal rule. A devout Muslim, Aurangzeb endeavoured to maximise the Islamic influence in his kingdom. He destroyed many Hindu and Sikh scriptures and works of art because he feared that they might be worshipped as idols. (The World Book encyclopaedia 2000: V 1) During his regime, fine arts generally declined. Emperor Aurangzeb was himself a master calligrapher of the Qrua'nic writing and was a great patron of the art of calligraphy.

2.5.4.7 The lesser Mughals (1707-1857)

After Emperor Aurangzeb's death in 1707, the empire fell into succession crisis. During Aurangzeb rule appeared unmistakable signs of decline. The bureaucracy had grown corrupt; the huge army used outdated weaponry and tactics. Aurangzeb restored Mughal military dominance and expanded power southward, at least for a while. He was involved in a series of protracted wars: against the Pathans in Afghanistan, the sultans of Bijapur and Golkonda in the *Deccan*, the Marathas in Maharashtra and the Ahoms in Assam. Peasant uprisings and revolts by local leaders became all too common, as did the conniving of the nobles to preserve their own status at the expense of a steadily weakening empire. Most of the competitor governor of Mughals, include *Deccan* sultanate ruler had a strong relationship with Iran.

Of more consequence and humiliation was the plunder of Delhi by Nadir Shah (1688-1747) king of Persia. He marched through Punjab and was invited as a guest to Delhi in 1739 by the Mughal ruler, Muhammad Shah (1719–1720 and 1720–1748). The later invited Nadir

Shah only because primarily he didn't want to and also because he didn't have sufficient resources to fight him. Nadir Shah ordered a general massacre of Delhi citizens within forty-eight hours and plundered every bit of preciousness out of the royalty as well as Delhi's citizens.



Figure 2.129 - Battle between the forces of Nadir Shah, an Iranian adventurer, and Muhammad Shah, the Mughal emperor, was held at Karnal on February 24, 1739, around 125 km north of Delhi

Nadir Shah further remained in Delhi for forty eight days and departed with gold, jewelry and coins worth millions. He even carried the emperor's bejewelled peacock throne made during Shah Jahan's reign and carried it to Persia. Another prized possession, from this plight was the Koh-e-Nur diamond which now passed into Persian hands.

Later an Afghani, Ahmad Shah Abdali (c.1722–1773) started attacking Delhi just for the purpose of looting the capital. In a series of attacks starting from 1748 until 1761, Abdali not only despoiled and looted Delhi, he also wiped away Mathura, Kashmir and cities in Punjab. From the East the British defeated the Nawab of Bengal and occupied the state of Bengal.

The repeated raids by Nadir Shah and Abdali resulted in quick disposal of the next two emperors Ahmad Shah Bahadur (1748-1754) and Alamgir II (1754-1759) until in 1759 Shah Alam II (1759–1806) ascended the throne. His reign lasted several decades. However, he lost a large portion of his territory to the British. When the Nawab of Bengal was defeated by Robert Clive, Shah Alam II was also forced to recognize Clive as a *diwan* and Bengal permanently went into the British dominance.

Later a large portion of the Mughal Empire went in the hands of the Marathas, Nawabs, and Nizams by c. 1750. In 1804, the blind and powerless Shah Alam II formally accepted the protection and supremacy of the British East India Company.

2.5.5 Summary

India and Iran, where people belong to the same racial stock, share many things in common. Persian culture and art has had a significant effect on the culture of the Sub-Continent India in various aspects for a long time.

In Pre- Islamic period, The Persian invasions along with Greek intrusions had important repercussions on Indian civilization. The similarities between the shape, size and design of the pillars of Ashoka and those of Achaemenid buildings is an obvious reasons for spreading Persian art throughout the Subcontinent of India.

Relationship between Persia and India developed after the rise of Islam. During Pre-Sultanate period, they had mutual relations in many socio-cultural and economic fields. During Delhi Sultanate dynasties, Mohammad Ghori (1162 -1206) established his capital in Dehli, Giving the impetus for a relationship between Hinduism and Islam that was to result in rich and hybrid artistic expression.

In Mughal dynasties (1526–1857), India had invited several Iranian artists to their courts.

Babur identified his lineage as *Timurid*, and culture were steeped in Persian culture. Humayun spent the 15 years in exile in Persia. On Humayun's way back to his county, he brought great number of Persian artists with him to India. Akbar spent his childhood in Persia. He was fond of literature, and had several Sanskrit works translated into Persian, apart from getting many Persian works illustrated by painters from his court. At the time of Jahangir Shah, Persian lady who also had such a role was Nur Jahan, the daughter of Ghias addin Irani married Jahangir Shah. She alongside his brother Asif Khan got a lot of influence. She was very interested in developing Iranian Art in India. Shah Jahan's wife, Arjmand Banoo, was I'temad - ul - Dowleh's daughter who also had a great role in encouraging Persian artists to migrate to India and develop Persian art and architecture here. During Emperor Aurangzeb relationship of Persia and India was lowest in the Mughal period.

2.6 Islamic Calligraphy in India

2.6.1 Introduction

Indian tradition brought the Indic script or Brahmic scripts to the countries of South East Asia. Fine Sanskrit calligraphy, written on palm leaf manuscripts was transported to various parts of these territories. But art of Islamic calligraphy reached to India by the religion of Islam begins with the Arab conquest of Sindh in early 8th century.

It is hypothesized that Persian influence in Indian calligraphy gave rise to a unique and influential blend in Indian calligraphy, although it should be noted that a number of different calligraphic traditions existed in *Hindustan* and that Indian scripts were fundamentally different from scripts used in Arabic and *Persian* traditions. Some of the notable achievements of the Mughals were their fine manuscripts; usually autobiographies and chronicles of the noble class, these manuscripts were initially written in flowing Persian language.

2.6.2 Pre-Sultanate

The art of Islamic calligraphy seems to have reached Indian subcontinent by the religion of Islam which begins with the Arab conquest of Sindh in 92 A.H. /712 C.E. by Muhammad bin Qasim. (c. 76-96 A.H./ c. 695–715 C.E.) India first encountered Muslim invasion as early as the eighth century but the invaders were unsuccessful due to the strong opposition posed by the Hindu kings in both western and southern India. The next threat came from the northwest side of India which has always been the vulnerable point in the history of invasions in later years.

The chequered history of Islam in India from 92 A.H./710 C.E. to 587 A.H./ 1192 C.E. may be described as Pre-Sultanate., There is some information about early *Masjids* in India



Figure 2.130 - The first Masjid in India 629, Kodungallur, Kerala. This building completely was reconstruction in 20th C. There is no inscription in this Masiid right now.

since the advent of Islam, It is believed the first *Masjid* in India was built around 8 A.H / 629 C.E. at the behest of legendary ruler Cheraman Perumal, who died in Arabia after embracing Islam in Kodungallur, Kerala. (The HIDU 2005) This is said to be the first *Masjid* constructed in India, but was built in the typical local style of architecture. This building completely was reconstruction in 20th century. There is no inscription in this *masjid* right now.

In the north of Indian subcontinent after the conquests of Sind in 710 by the Arab Muslims, they had established themselves permanently in Sind and lived there for nearly five centuries, till the establishment of Sultanate period towards the end of the 12th century. During that long period their religion and culture flourished in that part of India. The Muslim conquerors effectively imposed their language and their writing system on the majority of the peoples who fell under their domination, such as the Persian, Turks and Indians. But in India a systematic and permanent conquest of Islam did not start at that time. In 991 C.E./381 A.H. Mahmud of Gazni (r. 997-1030 C.E./387-421 A.H.) invaded northern India. He vowed to raid India every year. Sultan Mahmud since 1001 C.E./392 A.H. till 1025 C.E./416 A.H., during 24 years, several times invaded different locations of *Hindustan*. Sultan Mahmud annexed Punjab in 1018 C.E./409 A.H. and created a Muslim kingdom in Punjab which later passed into the hands of the *Ghurids* (1148–1215). During this time there were only a few fragments of inscriptions and calligraphical manuscripts have survived which are quite inadequate, for the study of Islamic calligraphy in this period.

2.6.3 Delhi Sultanate

The real development of Islamic calligraphy in *Hindustan* was seen during *Sultanate* period. (Siddiqui 1990: 4) The sultanate of Delhi or pre Mughals as the first stable Muslim dynasty in Indian subcontinent established at 1192 C.E. /587 A.H. and influence of Islam in the whole of the *Hindustan* completed by *Mughal* Emperors which 1526C.E./932 A.H. In 1206, one of the Sultan Mahmud's generals, Qutb-ud-Din Aybak, (r. 1206-1210) who had become governor of Lahore, found the sultanate of Delhi. He served as sultan for only four years, from 1206 to 1210 but his reign was ruled over by several successive dynasties.

Before the establishment of the Mughal rule in India the Delhi Sultanate period from 1192 to 1526 C.E. /588 to 932 A.H., was shared by several dynasties. Five dynasties, one after another, occupied the throne of Delhi. There is a rare specimen of calligraphy during

Turk or Slave Kings (1206-1288) the styles of calligraphy as seen in the inscriptions of the above Sultans reached their culmination in the Khalji period (1288-1321). Then the latter half of the Tughlaq period (r. 1321-1414) saw the appearance of some new styles. The reign of the Sayyid dynasty (1414-1450) was very brief and there seems to have been no new development in the field of calligraphy during that period. But the calligraphers of the Lodi period (1451-1526) appear to have shown some new styles of calligraphy. Regional dynasties, which at time accepted the power of Delhi, held sway in Sindh, Gujarat, Malwa¹⁸, Gulbarga¹⁹, Bider²⁰, Jaunpur²¹, Bengal²², Bijapur²³, Golkonda²⁴ and other provinces. (Siddiqui 1990: 4 & 41)

Under rule of dynasties mentioned above many *Masjid*, Tombs, *Madrasah*, well, and other Muslim monuments were erected in all over their territories. In addition to religious purpose, the builder wanted to perpetuate his name and some historical notes, therefore he ordered putting up inscriptions on stone, marble, plaster and so on. These inscriptions have played a substantial role in the reconstruction of the history of regional kingdom in India. (Siddiqui 1990: 4 & 49)

By the time Islam was introduced in *Hindustan*, the early form of Arabic scripts had grown enough and *Kufic* script had been become the improved script. For five hundred years the *Kufic* was in use. The main purpose for it was in inscriptions and in copying the sacred text, although this angular variety of the style was the preferred script of the Government. The copy of the Qur'an in *Kufic* dated 784-5 C.E. 168 A.H. is perhaps the earliest known one and there are several others of the ninth century, and thereafter. The letters were written in black ink with didactical marks in red. Each chapter was marked by gilded ornaments at the beginning and sometimes margins were also similarly decorated. An eleventh century specimen of the script with similar decoration, in a copy of the Qur'an, is in the acquisition of the Toledo Museum of Art, USA. The usual material for such writing was parchment. (Bhattacharyya 1995: 17) There is some historical fact which shows that since the time of first Muslim ruler in India there was an establishment of library. The scribes had written and

¹⁸ Madhya Pradesh

¹⁹ Gulbarga or Kalburgi is a town in the Indian state of Karnataka

²⁰ Bider is a city in north-eastern of the Indian state of Karnataka

²¹ Jaunpur is a city in the Indian state of Uttar Pradesh

²² A historical and geographical region in the northeast region of the Indian Subcontinent

²³ Bijapur is a district headquarters of the Bijapur District in the Indian state of Karnataka

²⁴ Golkonda or Golconda is a ruined city of south-central India. Situated west of Hyderabad, capital of ancient Hyderabad state.

composed sufficient number of manuscripts specimens of calligraphy. According one of these facts mentioned Qutb-ud-Din Aybak (r. 1206-1210) ordered transcribed the genealogical table (*Shajara*) in a good calligraphical manuscript and bound for his library. (Phillips 1961: 119)

In the case of mural calligraphy, there is the earliest specimens of the Islamic calligraphic inscription in India among the fourteen inscriptions discovered from the Muslim city of Banbhore ²⁵ is dated 727 C.E./109 A.H. and 906 C.E./294 A.H. (Rehan 2010), Also we can find a calligraphic inscription of the early *Kufic* on stone dated 1035 C.E./437 A.H. is in the collection of the Indian Museum, Calcutta (Yusuf 1957: 10). Banbohore's inscription are plain epigraph by floriated *Kufic* style were in vogue in these times. The decorative inspirations of this time show that the early *Kufic* found both in simple and ornamented forms.

However, the actual history of mural calligraphy in India began with the epigraph dated 1192 C.E./588 A.H., the year when the Sultanate of Delhi was established by Muhammad-bin-Saam Shehab-ud-Din Muhammad Ghori (r. 1192-1206 C.E./588-602 A.H.). The inscription of the tombs dated 1232 C.E. /629 A.H. bear highly ornamental Qur'anic inscriptions on stone written in *Kufic*. From this date onwards there are sufficient *epigraphic* materials to show the gradual development of different styles of Islamic calligraphy in India (Siddiqui 1990: 4). The history of *Kufic* on stone inscriptions in India is important. It covers a long period of nearly five centuries. The monuments of the Sultanate period are more profusely decorated than those of the Mughal period (Siddiqui 1990: 42). The earliest perhaps of these is an inscription on the Quwwat ul-Islam *Masjid* at the Qutb Minar complex of Delhi, dated 1191 C.E./587 A.H. giving a quotation from the Qur'an. There are exceptionally brilliant sample of Calligraphic Inscription in *Kufik* and *Jalil* style (one kind of *Thulth*) at the Qutb Minar and Quwwat al-Islam *Masjid*. The language of some inscriptions of Quwwat ul-Islam *Masjid* is Farsi and it is



Figure 2.131 - *Kufic* and *Jalil* inscription with *Arabesque* ornamental in Quwwat al-Islam *Masjid* at Dehli

²⁵ The Site of Banbhore (today the port Barbaricon) is located on the Northern Bank of Gharao Creek, 65 Kilometer East of Karachi, Pakistan

interesting to note that Farsi appears to be used for epigraphic purposes in India much earlier than Iran (Siddiqui 1990: 43).



Figure 2.132 - Inscription by *Kufic* and *Jalil* style in Tomb of Ilutmish, Qutb Minar Complex at Delhi



Figure 2.133 - An inscription by *Jalil* style with *Arabesque* ornamental in Quwwat al-Islam Masjid at Delhi



Figure 2.134 - The historical inscription by *Jalil* style of Qutb Minar at Delhi

Same as Quwwat ul-Islam Masjid’s inscriptions, “the *Kufic* and Jalil style inscription of historical interest is found on the west wall of Arha’i-Din-ka-Jhonpra at Ajmer.²⁶ There is a masterpiece of calligraphic inscription on the central *Mihrab* of this *Masjid* by elegance *Naskh*” (Siddiqui 1990: 43).



Figure 2.135 - Adhai - Din Ka- Jhonpra in Ajmer, Rajasthan

The next spaceman of calligraphic inscription is in the celebrated emperor Iltutmish Alud’Din Khalji (1295-1315 C.E./694-715 A.H.), bearing a date 1235 C.E./633A.H. both at Delhi. These latter two also, like the previous one record a Quotation from the sacred text and give only a very highly ornamental variety of the *Kufic* executed on stone (Bhattacharyya 1995: 17).

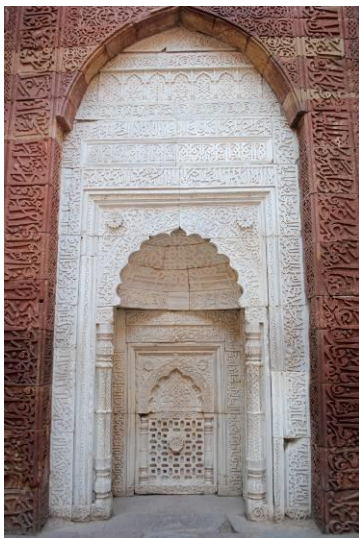


Figure 2.136 - Inscription of Iltutmish Alud’Din Khalji, Qutub Minar complex, Delhi. 14th C



Figure 2.137- Kufik inscription in, Quwwat al-Islam Mosque, Qutub Minar complex, Delhi Late 12th C

²⁶ Ajmer, formerly written Ajmere, is a city in Ajmer District in India’s Rajasthan state

The study of this period's inscriptions is so attractive. This epigraphic works had written in Arabic text by *Kufic* and Jalil style; decorations with flowers, wreaths and baskets show the native influence of Hindu and Jaina traditions. The strong stroke of relief letters and words combined by geometric and floral motifs and they do role of the relief sculptures in the Indian temples of the Buddhist-Hindu period. Here must mention the interesting aspect of Islamic inscription of India during Sultanate period that they were engraved in relief opposite of Sanskrit epigraph which was incised on the stone.

Indeed, *Kufic* the ornate variety has rightly been described as *Kufic Tughra*. This highly prized style of *Kufic* writing had its due share of attention from Bengal calligraphers working on the easily pliable basalt. During the latter part of the eighth century of *Hijra* era this so-called archaic form found favour along with the more common style of epigraphic writing prevalent at the time, viz., *Tughra*. During the time under reference *Tughra* seems to have gained considerable ground in the land but at the same lime we find a beautiful specimen of *Kufic* writing forming the upper panel of a piece of *Tughra* writing cut in the stone over the prayer niche in the transept of the Adinah *Masjid* at Panduah, Bengal (Bhattacharyya 1995: 17).

In Indian subcontinent, the earliest assimilation of theses two traditions are inscriptions in cut-bricks on the Mausoleum of Kahlid-bin-Walid (592-642 C.E.), an army general of Shahabuddin Muhammad Ghauri (r. 1173-1206 C.E.), located at Khatti Chaur, about 25 miles south-east of Multan, represent the style of writing prevalent during this period. All such writings as well as Qur'anic verses and historical records available are in floriated *Kufic* style (Rehan 2010).

Qutb Shahi rule in Golconda, witnessed for equal acceptance of *Kufic* for Qur'anic quotations. There are a couple of inscriptions bearing beautiful specimens of mural calligraphy. For example, There is a Qur'anic quotation, the Surah Ikhlas (Unity) written in the *Kufic* style on the lop slab of Mirza Muhammad Amin's grave at Golconda. The inscription bears the date 1596 C.E./1004 A.H. The particular type of *Kufic* here followed represents the rectangular "lattice-work" variety. Here the vertical and the horizontal lines are interwoven into such a fret-work that it would very well suggest the most intricate lattice-work of screen, so often cut into marble. It is a real jugglery in letter-forms which although

maintaining symmetry of lines, offer a well-executed rectilinear riddle. It is further interesting to note that the slab bearing the *Kufic* writing referred to above, has to its left side a fine specimen of writing in the *Tughra* of the ‘bow-and-arrow’ variety (Bhattacharyya 1995 17).

In addition to the inscriptions mentioned above, a number of buildings of the regional Kingdom of Punjab (1150-1325), Bengal (1200-1550), Jaunpur (1360-1480), Gujarat (1297-1572), Malwa (1401-1561), Deccan (1325-1687), Kashmir (1346-1589), Khandesh (1388-1601) bearing beautiful specimens of mural calligraphy. It can be seen on those inscriptions Farsi and Arabic languages in styles of *Kufic*, *Naskh*, *Jalil*, *Thulth* and *Tughra*. The example of *Nasta’liq* and *Shekasteh* are also found in some places but very rare (Siddiqui 1990: 49-58). The earliest inscription in pure *Nasta’liq* discovered in India dates back to 1521 C.E./928 A.H. (EI-APS 1951-52: 15) (Zekrgoo 1993: 172).

In the case of *Walis* or manuscript calligraphy as in other Islamic territories, the art of calligraphy flourished in India from the earliest period of the Muslim conquest, copying Qur’an or the divine messages, and thus glorifying and magnifying it, thereby became an act of piety. Arabic and Persian languages were initially written in *Kufic* style. (Rehan. 2010) In the course of time, *Naskh* style gained popularity in daily writing, but the *Kufic* styles was still used in. *Naskh*, *Thulth*, *Tughra*, and partly *Kufic* were mainly major styles in the Sultanate period as mentioned above. The *Naskh* continued to be a popular style in this period, but *Nasta’liq* became the main artistic style in the Indian subcontinent during the splendour Mughal India.



Figure 2.138 – Two pages of Qura’n by Bahar script

Bahar emerged as a special style for Qur'anic writings by the Indian Muslim calligraphers during the Sultanate period. *Thulth* remained also in use but it was mainly employed in writing the Qur'an and other important inscriptions. The style seems to be restricted to the Subcontinent and Afghanistan. The script apparently was introduced during the *Ghaznavid* period (975-1187). The earliest specimen of Bahari style, calligraphed in 1233 C.E./676 A.H. by Ilyas bin Qazi Abu Bakar bin Nasrullah of Lehri, in Pakistan, was preserved in Afghanistan Museum (Rehan 2010).

Under the Sultanate, all Muslim ruler like other Muslim governors of wide Islamic territories loved calligraphy. The nobles and kings tried to learn calligraphy as well as they was patrons of this art. There were a number of ruler, prince and kings of Sultanate period themselves calligrapher. Sultan Ibrahim, (r. 1059–1099 C.E./451-492 A.H.) tited Zahir ud-Dalah the grandson of Sultan Mahmud of Ghazni, was himself a skilful calligrapher in *Naskh* style. He used to write and send a Qur'anic manuscript every year to Mecca (Rehan 2010). The Slave king, Sultan Nasirud'Din Mahmud Shah (1246-1265 C.E./644-664 A.H.), also was a good calligrapher himself and used to copy the Qur'an. Ibn Battuta (1304-1368 or 1377 C.E./703-768 or 779 A.H.) mentions having seen a calligraphy of Qur'anic manuscript wrote by the Sultan Nasirud'Din (Dunn 2005: 156). He was a great patron of calligraphy too.

Sultan Muhammad bin Tughlaq also known as, Jauna Khan (r. 1325-1351 C.E./725-752 A.H.) second sultan of the Tughluq dynasty (1325–51), who briefly extended the rule of the Delhi sultanate of northern India over most of the subcontinent was an expert in calligraphy too. He could write with fluency, maintaining the standard of excellence which astonished even the master calligraphers of the period. The coins issued by him are an example of the calligraphic art. Tughlaq princesses were trained in calligraphy at the stage of their education, records Frishta, while, according to Ibn Hajar Asqlanis, masterpieces of renowned calligraphers were also imported and preserved in Imperial Libraries (Rehan 2010).



Figure 2.139 - The coin of Muhammad bin Tughlug (r. 1325-1351)

This is an interesting story about Yaqut Musta'simi (d. 1299 C.E./ 698 A.H.) the greatest calligrapher in *Thulth* and *Naskh* who was titled Qiblat ul-Kottab (Scribes' Qibla). He wrote under the patronage of the last *Abbasside Caliph*, Al-Musta'sim Billah (r. 1242-1258 C.E./ 640-656 A.H.), once copied the *Kitab al-Shifa'* of Ibn Sina (980-1037 C.E./369-428 A.H.), popularly known as Avicenna, and sent the same to Muhammad Ibn Tughlug. The Sultan greatly appreciated the work and in return sent him a gift of two hundred million tablets of gold according to some (Siddiqui 1990: 2) and two hundred thousand according to others (Hekmat 1958: 57). But the artist refused the gift saying that this gift is beneath his dignity to accept such a poor amount (Siddiqui 1990: 2). Considering the times mentioned of Yaqut passed, hence (1299 C.E. / 698 A.H.) and Muhammad bin Tughlaq came to the power, (1325 C.E. / 725 A.H.) is nearly three decades difference, gives doubt to the reality of this story. Moreover this number of award is so huge and Baghdad is so far from India. However, this tale shows the importance of calligraphy at that era and meanwhile



explains self-confidence of calligraphers and their authority. Some specimens of Yaqut's calligraphy, with his autograph, are preserved in the Salar Jung Museum, Hyderabad.

Figure 2.140 - Coins of Yamin ud-Daulah Mahmud, circa 998 C.E. - 1030 C.E. with the Islamic declaration of faith, Arkansas Dirham, Issued from Gazni.

Obv: Arabic Legends : 'Muhammad Rasul Allah Yamin al-Daw/la w Amin al-Milla/Mahmud'.
Rev: Arabic Legends : 'Al-Kadir billah.

The work of a calligrapher was always costly and greatly rewarded by admirers. These artists pursued their profession with devotion almost ascetic and imposed on themselves strict discipline. Mir Khalilullah Shah (16th Century) was greatly honoured in his days. He copied the "Navras"²⁷ with great care and gifted it to Ibrahim Adil Shah I (r. 1534-1558), the king of the *Deccan* and later shah of the Indian kingdom of Bijapur, early 16th century. The king was extremely pleased with the gift and the accomplishment of the artist. He gave him the title of "Malik-ul-Qalam" (The king of the pen) and a mark of extraordinary honour made him sit on his throne (Siddiqui 1990: 2).

²⁷ A mantra found in the Hindu sacred text the Brhadaranyaka Upanishad, section I.iii.28. It is the aesthetic experience (not the emotional experience itself) of the nine basic emotions or tastes (rasas).

The earliest preserved specimen of this period is legendary writing on silver coins issued by Sultan Mahmud of Ghazni from the mint of Mahmudpur, a new name given to Lahore by Mahmud of Ghazni.

The migration of calligraphers to India had started before the Mughal period. Abdullah Ashpaz al-Hervi (d. 1475 C.E./880 A.H.) was a well-known calligrapher in Arabic style. He came from Baghdad after the fall of Caliphate (1258 C.E./656 A.H.) to some part of Indian subcontinent. He adopted excellently the traditional style of Yaqut al-Musta'simi (1242-1298), acknowledged as one of the most accomplished and influential masters in the entire history of Islamic calligraphy.

A good tradition of Islamic calligraphy introduced to India at that time. Sayyid-ul-Kuttab Jamal-uddin Lahorei was a renowned calligrapher of the latter half of 11th century C.E. / 5th century A.H. According to some authorities, he equalled in skill to that of distinguished master calligrapher, Ibn Muqlah (886-940 C.E./272-328 A.H.) (Rehan 2010).

The earliest known specimen of *Naskh* is an inscription on the tome of Abul Mahmud Hasan bin Mauhammad al-Husain Abu Bakr, better known as Pir Bulkhi (d. 1245 C.E./ 643 A.H.). This is now preserved in Lahore Museum, Pakistan. This oblong specimen contains the Arabic *Naskh* style with remnant of old *Kufic* of the time. Calligraphy on the Mausoleum of Sheikh Sadan Shaheed (d. 1375 C.E./674 A.H.), situated in a village near Multan²⁸, presents *Kufic* styles which were commonly used in inscriptional decoration at that time.

In comparison to other Islamic lands the *Kufic* was never widely used in Indian subcontinent neither in mural calligraphy nor in manuscripts. But still some of the especial specimens are available of Sultanate period even some of them are related to the Pre-Sultanate. For example there is a Qur'an in National Museum, New Delhi dated 9th century C.E. The text of manuscript is written in a set format on a waxed cloth. There are 10 to 11 lines in bold letters on each page.

There is a very interesting manuscript in India office library, London, transcribed in India in 1492 C.E. /897 A.H. by Abdul'Karim bin Nasir. The calligraphy of this manuscript is between the styles of *Naskh* and *Nasta'liq* and resembles with Shikasta style also (Hermann

²⁸ A city in the Punjab Province of Pakistan

1937). There is a manuscript of Persian Bible copied at Agra in 1450 C.E./854 A.H. in good *Nasta'liq*, in the Edinburgh University library (Hukk 1925: No 176). Another manuscript of the Khamsah of Amir Khusrow containing *miniatures* of Indian origin, now preserved in the Freer Gallery of Art, Washington, USA, was written in India in the second half of the 15th century C.E. in *Nasta'liq* style. (Etling 1961: 19) There is a very good collection of some illustrated manuscripts of the Sultanate period in the National Museum, New Delhi. For example, a Persian manuscript, “Kalila-o-Damna” transcribed by Sultan Ali Shirazi, dated 1492 C.E./898 A.H. during the Lodi period. “Kalila-o-Damna” is popular Persian version of the “Panchatantra” fables.

Another specimen is an illustrated manuscript, “Bustan-e-Sa'di”²⁹ dated 1502 C.E./908 A.H.. This book was transcribed by Shah Sarwar al Kaitib at Mandu for the royal treasures of Nasir Shah, the Khalji Sultan of Malwa³⁰. There is a rare manuscript of the Qur'an, traditionally believed to be in the hand writing of Sultan Firoz Shah Tughlaq (1351-87 C.E..) in Khatt-e-Bihar (or Bahar), preserved in the Archaeological Museum, Red Fort, Delhi. This Khatt-e- Bihar is a compromise between *Kufic* and *Naskh*. Mostly in this style manuscripts from Qur'an are written (Nath 1983: 37).

There are few other manuscripts written in *Nasta'liq* and *Naskh* characters are housed in various Museums, libraries and private collection all over the world.

2.6.4 Introduction to Mughal calligraphy

The reign of *Mughal* (1526-1857) constitute the most glorious periods in the development of the art and architecture, literature and translation of various book into various languages in India. The Mughal rulers of India made great contributions to Indian learning and culture; they were also noted, for making achievements in the different fields of education, art, literature and music. Book making and libraries made a very remarkable progress during this period of Indian history.

The Mughal period was the golden period of the art of calligraphy. Mughal Emperors patronized the art form with full zest and fervour. Calligraphy during this period was used for

²⁹ Shaykh Muslih-ud-Din Sa'di (d. 691/1292) from Shiraz (capital of Fars state in Iran) was one of the major Persian poets. He composed his famous and beloved Bustan (The Fruit Garden or The Orchard) in 1256-7

³⁰ Madhya Pradesh, a ruined city in Dhar district, Madhya Pradesh, India

the decoration of building, utensils, ceramics, metal-ware, armours, furniture and fabrics, etc. New styles of calligraphy like Khatt-e-Baburi, *Nasta'liq* and *Shekasteh* were introduced. Like Persia, *Nasta'liq* became so popular that the *Naskh* script was continued only to the writing of the Qur'an and pray books in Arabic while *Thulth* used more and more as inscriptional script on account of its glazing beauty. For aesthetic beauty this script gained vast popularity.

Mughal emperors and their *Vazirs* were men of highly refined culture. They extended court patronage to calligraphic art like painting and architecture. This encouraged many Persian calligraphers to migrate into India. Calligraphers, in general, were held in high esteem, and they were respected by all, by the emperors and the people alike. Generations of expert calligraphers worked with such success and approval that not only was a fine book a priceless treasure, but the merest scrap of a great master writing a collector's prize. The Mughal were so fond of this art that the training of princes and princesses in calligraphy become an important feature of royal education. The slaves of the emperors were also no less expert in the art of penmanship (Yusuf 1957: 10)

During Mughal period calligraphy was very popular the nobles, ruler, princes and even the kings gave them high ranks and regarded as a respectable teacher or master of calligraphy. It was a tradition in Mughal time that the princes and other nobles got trained in calligraphy through some good artist and calligrapher. Many princes and emperors were a good calligrapher too such as:

1. Babur (r. 1526-1530 C.E./932-937A.H.) the founder of the Mughal rule in India;
2. Humayun (1530-1556 C.E./936-963 A.H.), the second Mughal Emperor;
3. Dara Shikoh, (1615–1659), the eldest son of the Mughal Emperor Shah Jahan
4. Shah Shuja (1616 – 1660 C.E./ 1025- 1070 A.H.), the second son of the Mughal emperor Shah Jahan
5. Aurangzeb 'Alamgir (r. 1658-1707 C.E./ 1069-1118A.H.) the sixth Mughal ruler and the last of the great Mughal emperors of India;
6. Muhammad Shah (1719 - 1748) also known as Roshan Akhtar, the Mughal emperor who was beaten by the Persian emperor, Nader Shah in 1739 (Faz'aeli 1983: 556); and
7. Bahadur Shah Zafar II, the last of the Mughal emperors in India.

In Addition, There is so many of Imperial Princess in the Mughal court who trained seriously calligraphy like:

1. Gulbadan Begum (c. 1523 – 1603 C.E.) the daughter of Babur (Siddiqui 1990 71);
2. Jahanara Begum (1614 –1681 C.E./1023- 1092 A.H.) the eldest daughter of Shah Jahan; (Rampury 2007: 13)
3. Nur Jahan (1577–1645 C.E.), also known as Mehr-un-Nisaa, the favourite wife of Jahangir (Rampury 2007: 13); and
4. Zeb-un-Nisa (1637 - 1702) the eldest daughter of Aurangzeb (Rampury 2007: 13).

Certainly this number of woman calligraphers is unique in the whole of the Islamic court of the world. Many such specimens of calligraphy of Mughal Emperor, Prince and Princess can be seen in the different museums and libraries of the world.

As the Mughals took over the country they did not attempt to altogether erase the existing monuments which by now had evolved their own style, but provided the medieval architecture in India a new temperament or a new *mizaj* (Nath 1994: 94). The advent of the Mughals on the scene of Indian architecture can be compared, in its fineness, variety and basically aesthetic perspectives with the earlier dynasties. Mughals were lucky in the sense that in the field of architecture and calligraphy, the age of experiment was over by this time. *Naskh*, *Thulth*, *Tughra* and *Nasta'liq* all these styles were used for the purpose of inscriptions with a sure and perfect knowledge. “Most of the Mughal calligraphers have left behind them specimens of their calligraphic writings on paper. But stone provided them, perhaps, with the best material because not only it is more available, but the facades of walls of *Masjids*, etc provided more scope for the display of their skill in enlarging and modulating the letters to any length or shape and bringing out each letter in high relief. The best artistic results for almost all the principal styles of calligraphy can be seen on the Mughal monuments” (Siddiqui 1990: 58).

Thus ‘Abdur Rashd Dailmi, otherwise known as Aqa, a pupil of Mir Emad was appointed an instructor in calligraphy for the crown Prince Dar Shikoh by Shah Jahan. “Emperor Aurangzeb’s daughter, Zebu-n-nisa, is also stated to have been a pupil of Aqa, who

died at an advanced age. The sons of Aurangzeb, further, had a tutor in Muhammad ‘Arif’ (Bhattacharyya 1995: 19).

“Till the end of 14th century C.E. /9th century A.H., in India, Delhi, Bijapur, Gulbarga Bider, Daulet Abad, Pandua and Gour, (Bengal) and in many part of Gujarat and Kerala there were a number of scholars as well as the professional artists of various branches of arts and crafts had to learn Islamic calligraphy which formed part of their decorative schemes. The goldsmith, the Jewellers, the copper and ironsmith, the seal engravers, the wood and stone engravers and potters were often experts in several styles of calligraphy” (Siddiqui 1990: 2). There are thousands of calligraphers who gave special attention to the gradual development to the art of Islamic calligraphy.

However there is some report about *Nasta’liq* inscriptions in 928 A.H./1521 C.E., but effective and extensive use of the *Nasta’liq* style of *Nasta’liq* style refer to Mughal inscriptions. The monuments at Fatehpur Sikri for Akbar period contain inscriptions which exhibit the first seriously use of the *Nasta’liq* style. Although some evidence show this style before Akbar era. There are three inscriptions in elegant *Nasta’liq* bearing the date 938 A.H./1531-32 C.E. at present preserved in the National Museum of Pakistan, Karachi. (JASP V2 1962: 277) The *Nasta’liq* style which existed in Persia was very much developed but it had not been in vague in India at a large scale and so is the case with the use of the stylized interlaced *Kufic* style. It seems that they were imported into *Hindustan* from *Persia* before Mughal period (JASP V2 1962: 1). However, the fact remains that this style in India was perfected by he Mughals and the calligraphers who migrated from *Persia* to *Hindustan* during the Mughal period made most valuable contribution.

The use of calligraphy in historical memorials and other buildings is a clear evidence of its popularity and the excessive patronage it received from the connoisseurs. At all times, architectural decoration turned epigraphy to great advantage. Carved in stone, stucco, or brick, composed in glass or coloured-ceramic mosaic, the inscriptions of an historical or religious character underline the monumental structures (cupola drums, door frames, wall mounts, etc.). On objects, writing is either a mere decorative element or an essential theme. Formulated vows, benedictions of ownership, title borne, poems, and adages are tirelessly repeated. The Mughal architecture is replete with calligraphic beauty and grace. From Akbar

to Aurangzeb each and every important specimen of Mughal architecture carries with it the immortal imprint of the art of calligraphy. They are not unique in the Indian Context alone but the whole of the Islamic world gives them a pride of place. Both the art and the meaning contained in it have attracted the attention of all and sundry.

Varying in their shape and usage, objects were produced in diverse and precious materials, and the decorative techniques employed often resembled those of the *Safavid* and *Ottoman* worlds, such as inlaid gold fillets and precious or semi-precious stones set in jade or rock crystal.

“Techniques more typically Indian are used - among others, *Bidri* metalwork originating from the Bidar region with patterns in silver or gold foil set off by metal blacked with acid; polychrome stones set in marble - but the originality of these objects resides in the choice and interpretation of the decorative motifs rather than in the use of particular techniques. Floral motifs abound, especially from the time of Jahangir onwards. Already frequent in architectural decoration and in the *miniature*, irises, poppies and other flowers or plants are dealt with in a naturalistic manner, probably inspired in part by European herbaria, to adorn bowls, the *hookah*, rugs, clothes, hangings, jewellery, arms, weapons were highly esteemed at the court of the Moghals; they were a sign of rank and therefore of the prerogatives of their owner and were frequently offered as gifts by the emperor.” (Musée du Louvre Special 2010). “The hafts of daggers are often skillfully carved in the shape of an animal. Animals adorn many bowls and powder-horns, and are also found on certain textiles. Garments, belts, cushions and curtains were made of velvet, silk and also cotton, and decorated mainly with huge flowers treated singly, in great bunches or scattered in a light semis. These are found again on rugs which, after Jahangir, were no longer imported from Persia and broke free from outside influences” (Musée du Louvre Special 2010).



Figure 2.141 - An old Mughal Pendant with Islamic Calligraphy

2.6.5 Babur (1526-1530)

Zahir ud-Din Mohammad, commonly known as Babur (1526-1530 C.E./932-937A.H.) the founder of the *Mughal* rule in *Hindustan*, in the year of 1526 C.E./932 A.H., defeated Ibrahim Lodi (1517-1526 C.E./923-932 A.H.), the last sultan of Delhi at Panipat³¹. He was Prince of Fergana³² and claimed to descend both from Timur known as Tamerlane (r. 1370-1405 C.E./771-808 A.H.) and from Genghis Khan (c.1162-1227 C.E./602-624 A.H.). Babur occupied Delhi and Agra, then crushed the armies of the Rajput confederation and, at his death, left territories extending from Afghanistan as far as the approaches to Bengal. He found the *Mughal* dynasty (1526-1857 C.E. 932-1253 A.H.) the last empire of Islamic golden age in the world.

Babur, who laid down the foundation of the Mughal sovereignty in India, despite having ruled for a brief period of four years (1526-30) and his active life, paid attention to and look keen interest in matters of art and literature. He always encouraged cultural activities as he himself was an accomplished writer and good poet. His autobiography, the *Tuzuk-e-Baburi*” consisting of his memoirs and faithful description of his life has been written in a graceful style coupled with a literary charm and geniality. He conversant with the art of calligraphy, Babur was fully aware of the important development of this art in Persia in his own time (Thackston 1996 folio 179b-182b). This art with its exclusive Persian manners was imported into India by Babur which, in turn, greatly influenced the Islamic art of calligraphy in India. The keen sense of design which the Persian had developed was also infused in it. Rhythms, precursor and expressive form are the exclusion qualities which distinguish them from others. The calligraphic compositions which the Persian produced are the distinctive features of the Islamic period (Pope 1965: 134).

Babur was a man of fine literary accomplishments. His memories, “*Tuzuk-e Baburi*”, possess high literary grace and quality. As Babur himself was a calligrapher, he too climes to have invented devise known as *Khatt-e-Baburi* (Baburi script). (Pope 1965: folios 144b, 149q & 357b) Babur is reputed to have been a good calligrapher and capable of writing in several styles (Siddiqui 1990: 70). Babur changed a few letter of Arabic/Persian alphabet and

³¹ Panipat is an ancient and historic city in Panipat District, Haryana state, India. It is 90 km from Delhi

³² Fergana or Farghana is a city in eastern Uzbekistan, at the southern edge of the Fergana Valley in southern Central Asia, cutting across the borders of Kyrgyzstan, Tajikistan, and Uzbekistan.

introduced a new script. He diverted his alphabet of all diacritical signs thus attempting a simplification of the complex Arabic script. Further the four exclusive Persian letters, pe (پ), che (چ), zhe (ژ) and gaf (گ), which had been earlier included in the Arabic alphabet for facilitating writing in Persian, were also excluded by Babur (Zekrgoo 1993: 160).

The Muslim historian Khwaja Nizamu'd-din Ahmad (1551-1621) mention Khatt-e-Baburi in his work, the Tabaqat-e-Akbari, (Nizamuddin Ahmad 1593: 193) also ‘Abd-ul-Qadir Badayuni (1540– c. 1615) in his book Muntakhab al-Tawarikh describe it and say that Emperor Babur himself transcribed a copy of Qura’n in Khatt-e-Baburi and send it to Mecca for obtaining blessings (Badayuni Late 16th C: 450) . Badayuni says it was unknown in his day, the reign of Akbar (Badayuni Late 16th C: V iii 273). He wrote a few fragmentally verses meant to be presented to his sons Hindal and Kamran. (Badayuni Late 16th C: 450) The head-line of those verses are written in the Khatt-e-Baburi (Zekrgoo 1993: 108).



Figure 2.142 – Two page of Quran by Khatt-e-Baburi or Babri

However the *khatt-e-Baburi* did in no way contribute of the progression and development of calligraphy, but it is quite evident that Babur had good knowledge about calligraphy and that he employed a number of styles in the new system of writing.

2.6.6 Humayun (1530-1539)

Nasiruddin Muhammad Humayun (1530-1556 C.E./936-963 A.H.), was the second Mughal Emperor. He had a vicissitude period of domination. In spite of his education in fine arts he had no time to devote to artistic activities. Humayun had a taste for the study of books and always carried selected books with him (Siddiqui 1990: 69). He was a good calligrapher too. On one occasion he was reprimanded by his father, Babur, for writing his letter carelessly (Yusuf 1957: 10).

Humayun was defeated and dislodged by insurrections of nobles from the old Lodi regime. In 1540, the Mughal domain came under the control of one of those nobles, Shir Shah Sur (r. 1540–1545 C.E./947-952 A.H.). Humayun would spend the next 15 years in exile in Persia. Shah Tahmasb (r. 1524-1576 C.E./930-984 A.H.), the *Safavid* king of Iran, had provided Humayun with the necessary troops to recapture Kandahar and then Kabul. But only for one whole year he was entertained at his court (Siddiqui 1990: 70). less than a year after regaining power, Humayun died unexpectedly at the age of 48 when he fell down the steps of his library in his haste to go to pray while he had a couple of exquisite Persian books in his hands.

His refuge to Persia was productive from a cultural point of view. In Shah Tahmasp of Persia, he found a generous and graceful host who treated him as a royal guest for one whole year at his court (Brown 1924: 52). During his exile in Persia, Humayun made the acquaintance of many scholars and artist and extended invitation to them to come India when he succeeded in re-establishing his kingdom there. This brief stay at the Persian court and the consequent acquaintance and familiarity with the celebrated and reputed calligraphers and painters of the Period bore fruit. Humayun and his little son Akbar, it is said, were taught drawing and took keen interest in the art of painting (Brown 1924: 54).

Humayun's most noted achievement was in the sphere of painting. His devotion to the early *Safavid* School, developed during his stay in Iran, led him to recruit Persian painters of

merit to accompany him back to India. These artists laid the foundation of the painting Mughal style which emerged from its Persian chrysalis as an indigenous achievement in which Indian elements blended harmoniously with the traditions of Iran and Central Asia.

When Humayun recovered his crown and throne in 1555 C.E. / 936 A.H., with the help of Shah Tahmasp (r. 1524 - 1576), he came back to India accompanied by a number of ambitious and promising artists. Mir Sayyid Ali Tabrizi and Khwaja Abdul Samad were two well-known painters who came to India with Humayun.

“Abdul Samad honoured by title of *Shirin Raqam* (Sweet pen) not only was a promising painter and had more influence to founding Mughal painting school but he was also a skilful calligrapher. He was expert in both *Jali* and *Khafi* writing. He wrote Surah Ikhlas on a single poppy seed to prove his skill” (Rehan 2010). The credit of calligraphy of the Hamzanama³³ most probably goes to him. This book is one of the most important works of bookmaking during *Mughal* period. The illustrated manuscript created during the Akbar's reign originally comprised 1,400 canvas folios. According to Badayuni and Shahnawaz Khan the work of preparing the illustrations was supervised initially by Mir Sayyid Ali and subsequently by Abdul Samad. It took fifteen years to complete the work (Majumdar 2007: 88-9).

The age of Babur and Humayun may not be discussed in detail there is nothing to mention except few buildings. But these monuments too are not very special from the calligraphical point of view. Indeed Humayun's Tomb in Delhi is one of such monuments of early Mughal period which has some characteristics from the architectural as well as calligraphical point of view (Siddiqui 1990: 58).

Besides painters, many calligraphers migrated to India at the time of emperor Humayun. Same as painting in Humayun court cultivated Persian calligraphy. In the latter part of his reign Humayun gathered several calligraphers in his court. A few names of such masters of calligraphy are as below:

³³ The Hamzanama or *Dastan-e-Amir Hamza* (Adventures of Amir Hamza) is an important work which narrates the fantastic exploits of Amir Hamza, the uncle of the prophet of Islam. It is an artistic masterpiece created about 1558–1573 C.E. under Emperor Akbar. It originally comprised 1,400 canvas folios in Nasta'liq style and several paintings.

1. **Mir Mansur** (Mir Mansoor) of Istanbul entered the service of Humayun as a Munshi (scribe) came to India. (Siddiqui 1990: 71).
2. **Maulana Qasim**, son of Mir Mansur who was also a master of calligraphy came to India with accompanies of his father (Siddiqui 1990: 71).
3. **Khwaja Muhammad Mo'min**; the master of *Naskh* and *Thulth* style, who was attached to Shah Tahmasp's court, migrated to India and enrolled himself in the service of Humayun (Yusuf 1957: 10).
4. **Maulana Shamsuddin Kashani** was one of the prominent Persian calligraphers of Humayun court (Yusuf 1957: 10).
5. **Husain Ahmad**, a slave who is credited with having written the inscriptions on the *Khanqah* at Shaykh Saia'l, Delhi, was also in the employ of the Emperor (Yusuf 1957: 10).
6. **Mirzia Muhammad Hussain** (Zekrgoo 1993: 162);
7. **Mirza Husain** (Zekrgoo 1993: 162).

All these artists and calligraphers migrated to India and entered the services of Humayun and got the various high ranks according to their status, such the emperor laid down the foundation of the Mughal School of calligraphy (Siddiqui 1990: 71).

2.6.7 Akbar (1556-1605)

Jalal ud-Din Muhammad Akbar (1556-1605 C.E./963-1014 A.H.) known as Mughal-e-Azam or Akbar the Great was greatest of the Mughal emperors of India. His reign was the golden age of the Indian history in all respects. He had a group of scholars around him and encouraged them grant of rewards. Emperor Akbar was having a group of very good calligraphers and artists from the time of his father. His literary taste was wide ranging and the interest created, numerous individual illustrated manuscripts, manuscripts from Qur'ans, Poetic collections, ethical tests and astrological treatises, etc.

Untimely death of Humayun within a few months of succeeded re-establishing his kingdom did not allow him to see the fruits of the labours of his newly recruited calligraphers.

But Akbar, fully utilized the facilities received by his father, and raised the art of calligraphy in India to a new height of perfection.

According to Abu'l Fazl 'Allami³⁴ the art of writing was a superior to painting in the Akbar's court. He says; "His Majesty shows much regard for the art and takes a great interest in the different systems (styles) of writing, and the large number of skilful calligraphers. *Nasta'liq* has especially received a new impetus ('Allami 16th C: 102).

The great achievement of the mural calligraphy of the Mughal period can be illustrated with reference to the complexes of Fatehpur Sikri, built during 1571 C.E. /979 A.H. and 1585 C.E. by the Emperor Akbar. These monuments constitute the first group of important Mughal architecture. Almost all buildings of the complexes are the living example of developed specimens of the styles of *Thulth* and *Nasta'liq* in architectural calligraphic decoration.

The grand *Jami' Masjid* at Fatehpur Sikri is one of the largest *Masjids* in India. The foundation of the *Masjid* was laid by Sheikh ul-Islam Sabiri Chishti in 1563-64 C.E./971 A.H. much before Akbar shifted his capital to Fatehpur Sikri. The *Masjid* was completed in 1571-72 C.E. /979 A.H. The *Mihrab* of the *Jami' Masjid* is a dazzling example of mural calligraphy. The architrave is painted deep blue, sculptured with verses from the Qur'an, by *Thulth* overlaid in gold. Actually painted gold against a blue background is a typical Islamic colour combination.

The credit of elegance *Thulth* of this inscription goes to Mir Muhammad Ma'sum, who hailed from Qandahar ('Allami 16th C: 515). Context of this inscription include of some verses of Qur'an about importance of daily prays for Muslims. It contains the divine command for the prayers. It emphasizes the religions importance of appeal to God. *Mihrab* is the most important part of the *Masjid* and located in front of the prayers hence the selection of these verses has been very appropriate.

³⁴ Shaikh Abu al-Fazl ibn Mubarak also known as Abu'l-Fazl, Abu'l Fadl and Abu'l-Fadl 'Allami (January 14, 1551 - August 12, 1602) was the vizier of the great Mughal emperor Akbar, and author of the Akbarnama, the official history of Akbar's reign in three volumes, the third volume is known as the Ain-i-Akbari and a Persian translation of the Bible. He was also the brother of Faizi, the poet laureate of emperor Akbar.

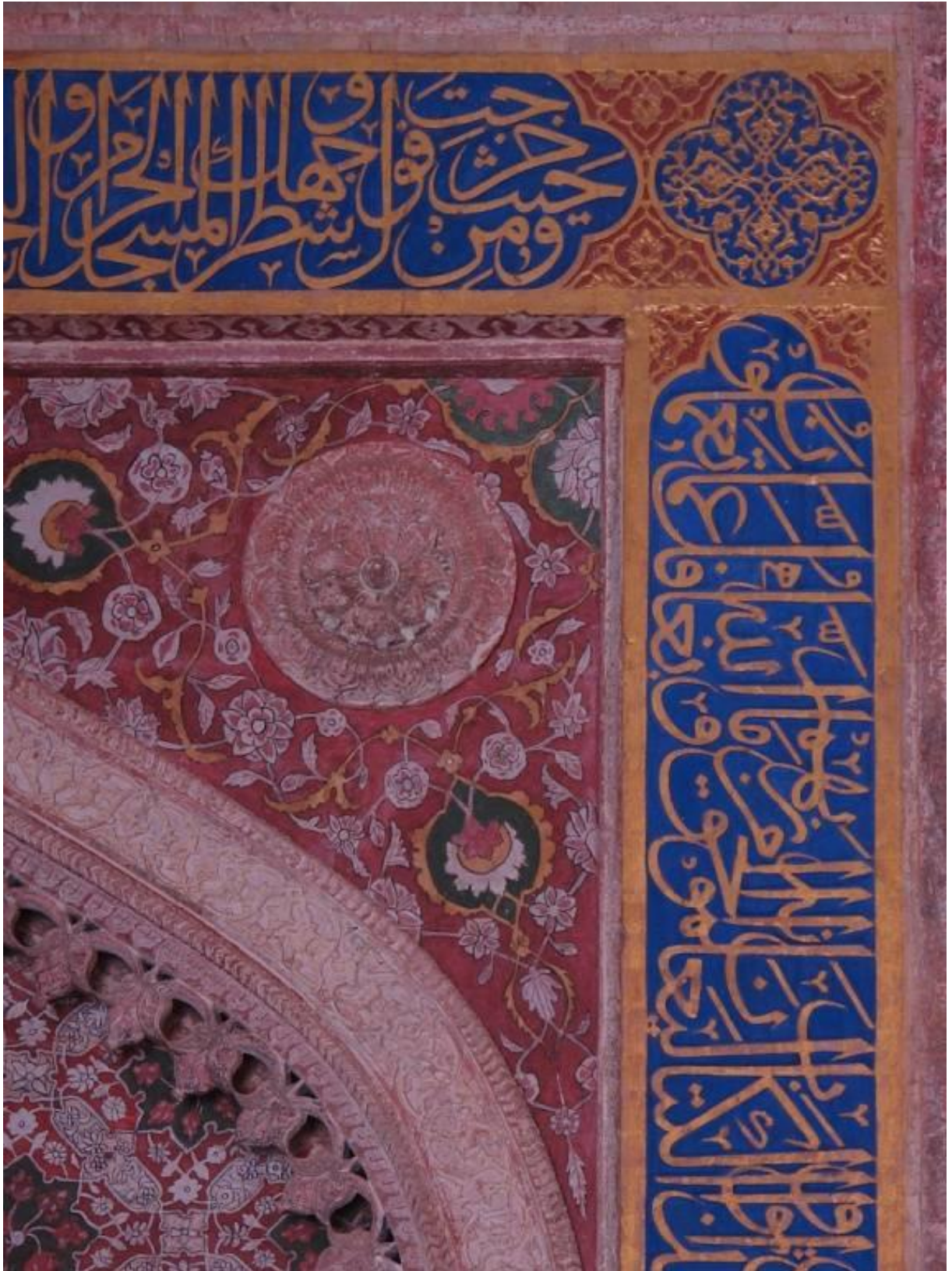


Figure 2.143 – Detale of *Thulth* inscription on *Mihrab* of Jami Masjid at Fatehpur Sikri

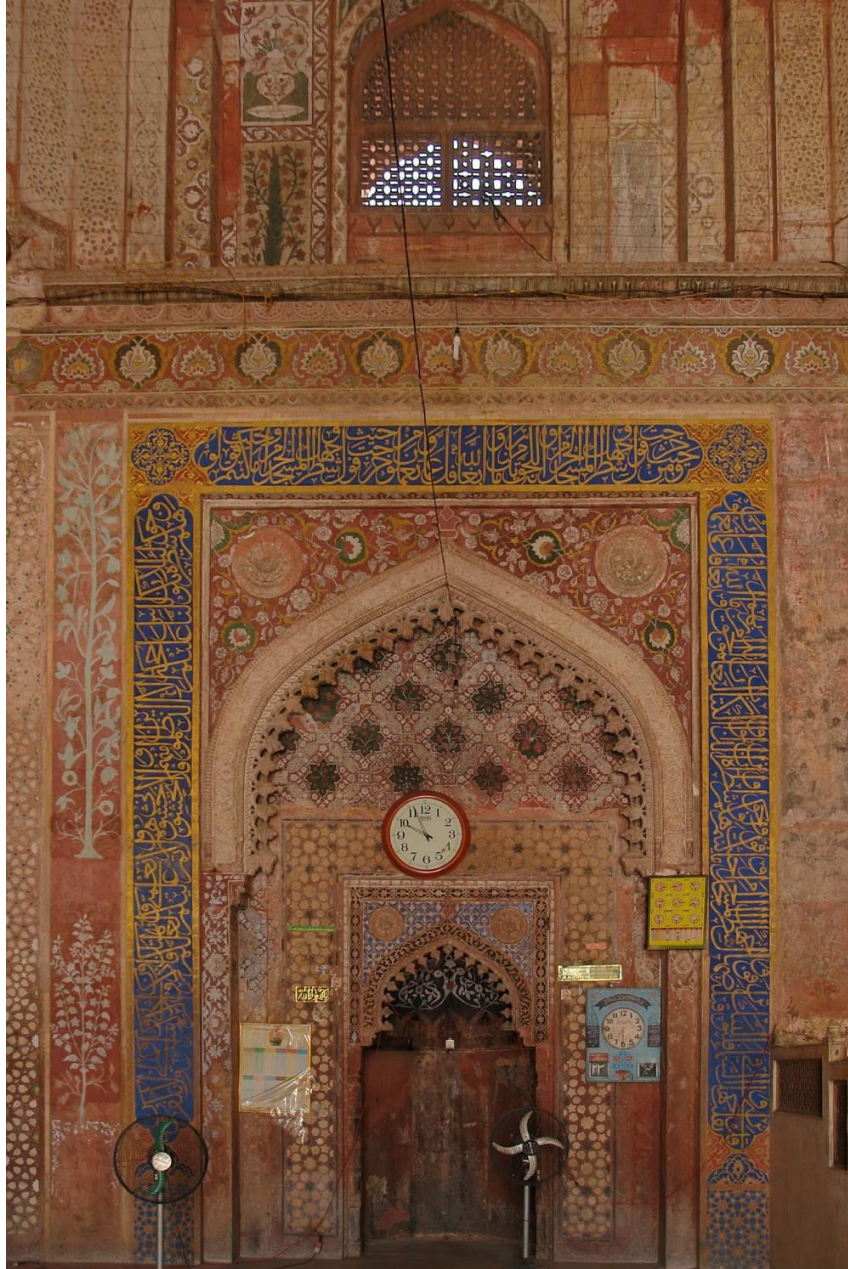


Figure 2.144 - Surah al-Baqarah "The Cow" the second and longest chapter of the Qur'an on the *Mihrab* of Jami Masjid at Fatehpur Sikri in an elegant *Thulth* inscription.

قَدْ نَرَى تَقَلُّبَ وَجْهِكَ فِي السَّمَاءِ فَلَنُوَلِّيَنَّكَ قِبْلَةً تَرْضَاهَا فَوَلِّ وَجْهَكَ شَطْرَ الْمَسْجِدِ الْحَرَامِ وَحَيْثُ مَا كُنْتُمْ فَوَلُّوا وُجُوهَكُمْ شَطْرَهُ وَإِنَّ الَّذِينَ أُوتُوا الْكِتَابَ لَيَعْلَمُونَ أَنَّهُ الْحَقُّ مِنْ رَبِّهِمْ وَمَا اللَّهُ بِغَافِلٍ عَمَّا يَعْمَلُونَ (١٤٤) وَمِنْ حَيْثُ خَرَجْتَ فَوَلِّ وَجْهَكَ شَطْرَ الْمَسْجِدِ الْحَرَامِ وَإِنَّهُ لِلْحَقِّ مِنْ رَبِّكَ وَمَا اللَّهُ بِغَافِلٍ عَمَّا تَعْمَلُونَ (١٤٩) وَمِنْ حَيْثُ خَرَجْتَ فَوَلِّ وَجْهَكَ شَطْرَ الْمَسْجِدِ الْحَرَامِ وَحَيْثُ مَا كُنْتُمْ فَوَلُّوا وُجُوهَكُمْ شَطْرَهُ لِنَلَّا يَكُونَ لِلنَّاسِ عَلَيْكُمْ حُجَّةٌ إِلَّا الَّذِينَ ظَلَمُوا مِنْهُمْ فَلَا تَخْشَوْهُمْ وَاخْشَوْنِي وَلَا يَمِ نِعْمَتِي عَلَيْكُمْ وَلَعَلَّكُمْ تَهْتَدُونَ (١٥٠) فَادْكُرُونِي أذكُرْكُمْ وَاشْكُرُوا لِي وَلَا تَكْفُرُونَ (١٥٢)

We have seen you turning your face towards the heaven. we shall surely turn you to a direction that shall satisfy you. so turn your face towards the sacred *Masjid* (built by abraham); wherever you are, turn your faces to it. 'Those to whom the book was given know this to be the truth from their lord. Allah is not inattentive of what they do.(144) from wherever you emerge, turn your face towards the sacred *Masjid*. This is surely the truth from your lord. allah is never inattentive of what you do.(149) from wherever you emerge, turn your face towards the sacred *Masjid*, and wherever you are, face towards it, so that the people will have no argument against you, except the harmdoers among them. do not fear them, fear me, so that i will perfect my favor to you and that you will be guided. (150) so remember me, i will remember you. give thanks to me and do not be ungrateful towards me. (152)

It seems to be the earliest architectural specimen of Akbar's regime is the oldest place of worship, known as the Stone Cutters' *Masjid* in the left of the Jami Masjid at Fatehpur Sikri. The stone panels above the arches and also above the *Mihrab* are embellished with carved inscriptions by *Jalil*. The slogan represents Islam "La ilaha ill-Allah-Muhammad Rasul-Allah" is carved on the respective panel and then words "Katibhu Faqir Ajaib bin Nurullah" means the inscription had written by Ajaib in the humble, son of Nurullah. (Zekrgoo 1993: 166)

The superb mausoleum of Sheikh Salim Chishti stands in the courtyard of the *Jami Masjid*. The exterior and interior sides of the entrance to the cenotaph chamber bear one of the best specimens of inscriptions by *Thulth*. "The external walls of the mortuary chamber in the veranda have eight white marble panels with carved inscriptions in gold on the blue same as inscription of *Jami Masjid's Mihrab*. But the extraordinary inscriptions of Shaikh Salim Chishti's tomp are more elaborated. These inscriptions not only were written by professorial *Thulth* but also designed in the best composition. This style of calligraphy, in many ways, resembles the Husain Shahi calligraphy of Bengal" (Nath 1979: 14-15). The architect and designer of inscriptions have attempted to present these Qur'anic inscriptions in painted design and this is an affirmation of the fact that his deliberate intention was to employ them religious dictums for the purpose of ornamentation.



Figure 2.145 - A *Thulth* inscription in mausoleum of Sheikh Salim Chishti at Fatehpur Sikri

The Green Mosque at Fatehpur Sikri also has so many specimens of inscriptions in which a very skilful use of the *Naskh* or *Thulth* calligraphy has been made. The credit of these

calligraphic inscriptions goes to the well-known calligrapher, Muhammad Ma'sum. (Zekrgoo 1993: 169)

Moreover those *Thulth* inscriptions, there are some Persian practices in the portal of *Masjid* by *Nasta'liq* style. All of these inscriptions are uncoloured and embossed as six panels on the wall of entrance of *Jami' Masjid* by elegant *Nasta'liq* and two big inscriptions in Farsi language located on walls of the inner side of southern gateway, Buland-Darwaza by bold *Nasta'liq*. In spite of the fact that the religious propose of *Thulth* inscriptions is much pronounced, what is remarkable in the *Nasta'liq* inscriptions is the aesthetic and historical propose. The calligraphers who flourished and prospered during Akbar's reign have undoubtedly made the most original contributions to the evolution of the excellent *Nasta'liq* style in India. They have excelled in making the most effective use of this style in epigraphy.

The *Nasta'liq* inscriptions of Jama Masjid are like jewelled necklace, the ornamented entrance of the mosque. The six legible inscriptions located on the both side of entrance. They are highly obvious and conspicuous without colours and the characters written by the elegant *Nasta'liq* with *Arabesque* ornamentals in background. The calligraphy here has been carved in relief on a stone surface carefully prepared and decorated with simple plant ornamental. However, all the additional embellishments and decorative designs have been eclipsed by the extraordinary beauty of the *Nasta'liq* characters.

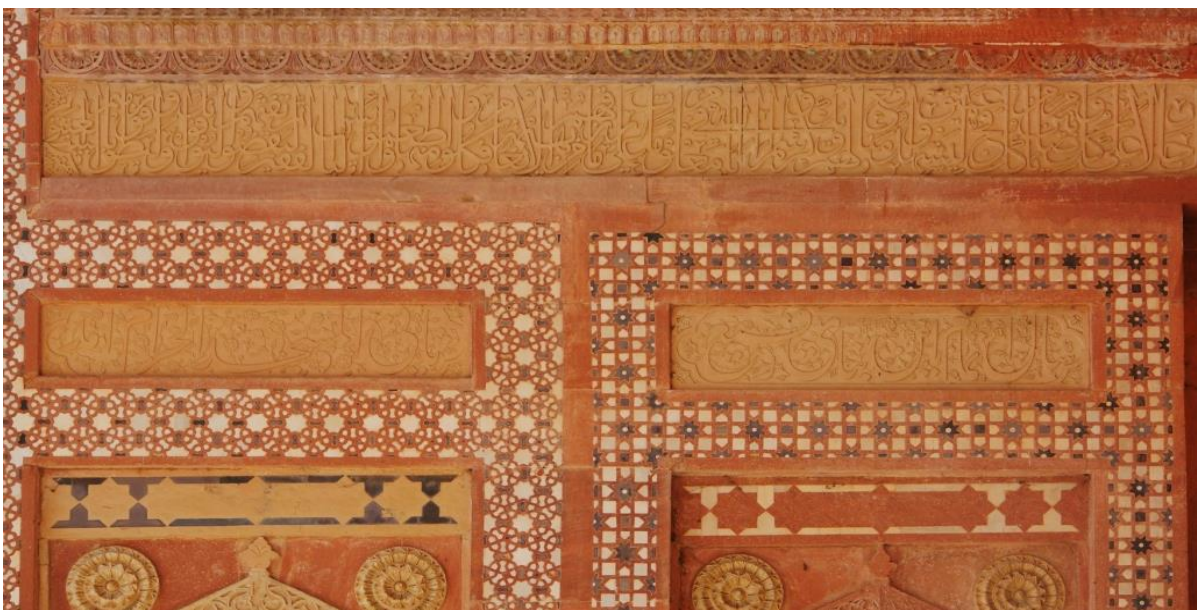


Figure 2.146 - Calligraphic inscriptions on entrance of Jami Masjid at Fatehpur Sikri, above *Thulth*, bottom *Nasta'liq*

The northern side of the Buland Darwaza which lends towards the courtyard has two slabs with *Nasta'liq* inscriptions on either side of the archway. Each of these slabs has three lines of Persian in the bold *Nasta'liq* character. They describe only an event of a historical nature, that is, the return of the Emperor Akbar from the *Deccan* in 1601 C.E./1010 A.H. They, however, play no role in the ornamental scheme of the gateway.

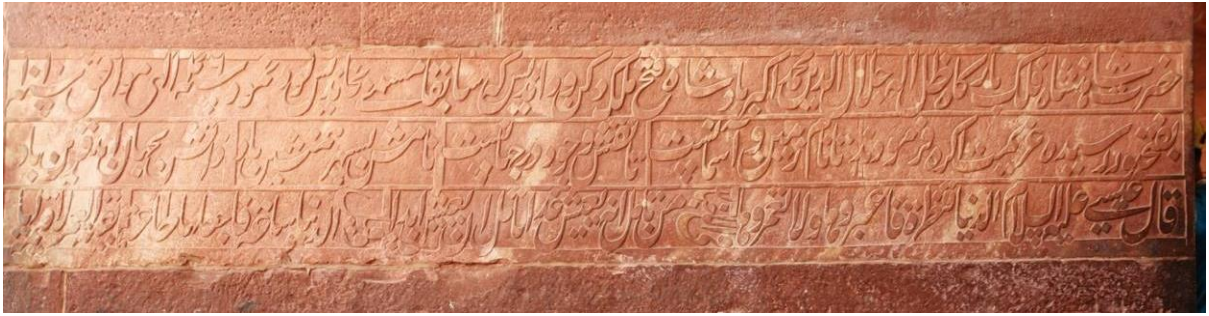


Figure 2.147 - One of the two slabs with *Nasta'liq* inscriptions on the northern side of the Buland Darwaza at Fatih pur Sikri dated 1601 C.E./1010 A.H.

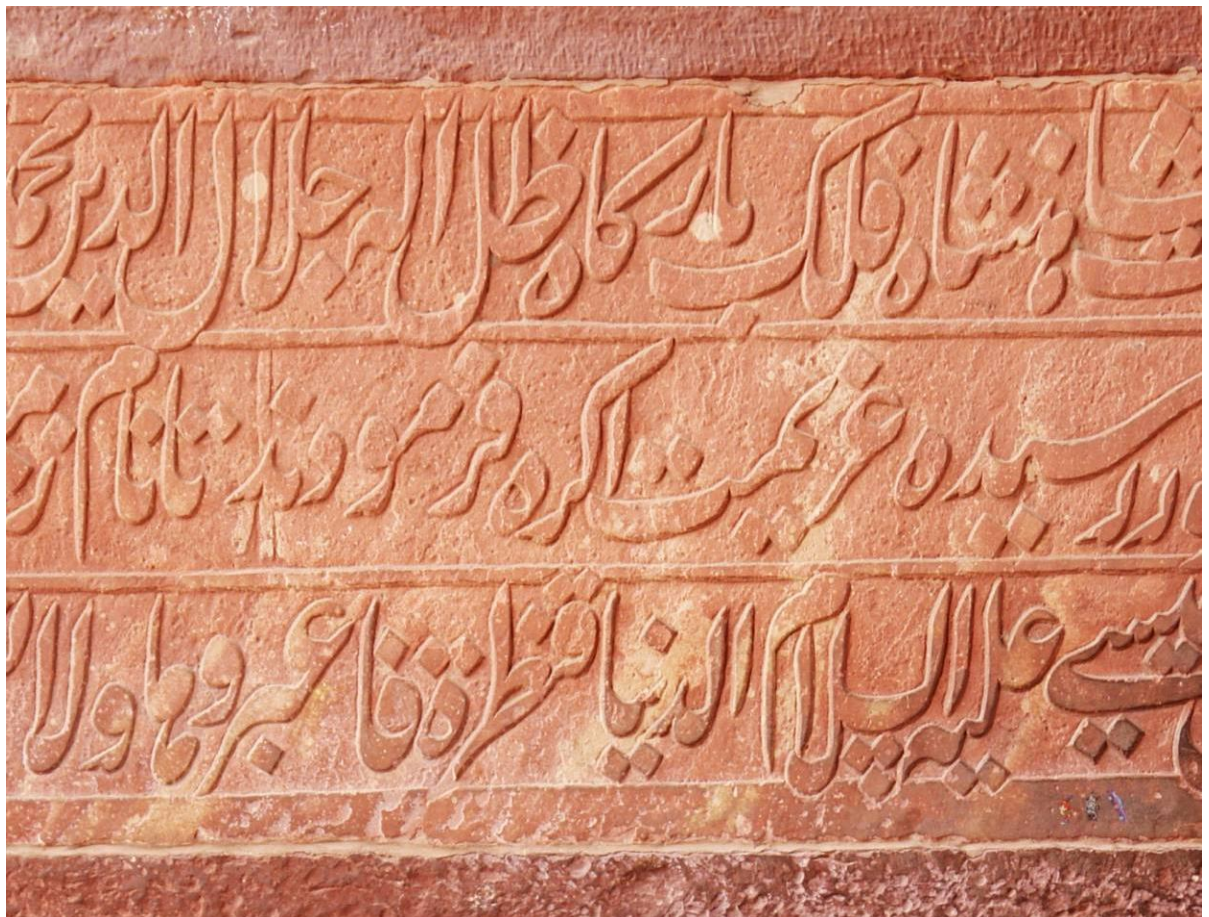


Figure 2.148 - Detail of the *Nasta'liq* inscription of on the northern side of the Buland Darwaza at Fatih pur Sikri dated 1601 C.E./1010 A.H.

There is a small beautifully innovated composition of *Thulth* style on the top of the right inner side of Buland-Darwaza and *Nasta'liq* inscriptions bearing the signature of Ahmad Ali Irshad dated 1633 C.E. / 1042 A.H.



Figure 2.149 - A small *Thulth* Inscription on the top of right side of inner side of Buland-Darwaza bearing the *Nasta'liq* signature of Ahmad Ali Irshad dated 1633C.E./1042 A.H

Besides, there are some more important buildings inside of Fatehpur Sikri bearing some calligraphic inscriptions.

In addition, Akbar tomb at Sikandra in the city of Fatehpur Sikri, the residence of Saint Salim Chishti, contains some of the remarkable samples of inscriptions with regards to calligraphic view. The construction of tomb was started during Akbar's own life-time, three years before of his death, but was completed posthumously by his Son and successor the Emperor Jahangir. It was begun in 1569 and completed in 1574, in the same year in which Akbar's fort at Agra was completed (Siddiqui 1990: 59). "The inscriptions in the marble cenotaph of Akbar on the uppermost story of his mausoleum are surrounded by beautiful

ornamentations. The southern gate way of this mausoleum contains inscriptions. The credit of its designing goes to Abdul-Haqq, son of Qasim Shirazi.” (Smith 1909: 31-34) Also the good specimen of calligraphy in Akbar’s era exists in the finely engraved inscriptions on the coins of his reign (Yusuf 1957: 10).

The emperor Akbar was a great patron of the art and calligraphy. He was extremely interested in the various styles used by calligraphers and especially in *Nasta’liq* character. The art of penmanship grew as a result of the patronage offered to Persian literature. The work of the best authors was written down with much elegance and elaboration. The poetical works of Ferdowsi³⁵, Jami³⁶, Faizi³⁷, etc., were beautifully copied. Similarly, historical work and fables like the *Tarikh-e-Alfi*,³⁸ *Hamzanama*,³⁹ *Zafar-nameh*,⁴⁰ etc., were copied and illustrated at Akbar’s order. During Akbar era about twenty-eight illustrated manuscripts of high standard were prepared. (Siddiqui 1990: 71) It is a huge number of artistic works at that time. At least fifteen works of those glorious books were translated from Sanskrit, Kashmiri, Turkish, and other language into Persian by order of Emperor Akbar. (Siddiqui 1990: 72) All the above mentioned translated works are in beautiful *Nasta’liq* character. The marginal notes are also in *Nasta’liq Shekasteh* while most of the head lines are in bold *Naskh* (Siddiqui 1990: 73). This process led to a widespread taste among the people for beautiful handwriting, which soon came to be regarded as a “fine art”.

With the accession of Akbar, a new chapter in fine art was opened and direct court patronage was extended to calligraphy. The court historian, Abu’l Fazl says, “his Majesty shows much regard to the art and takes a great interest in the different systems of writing, hence the large number of skilful calligraphers”. Abu’l Fazl, in “*Ain-e-Akbari*” mentioned eight styles of calligraphy being in vogue in Akbar’s time. The Emperor was fond of curved strokes and liked *Thulth*, *Tauqi*, *Muhaqqaq*, *Naskh*, *Reyhan*, *Ruqqa’a* and *Ghubar*. Abu’l Fazl

³⁵ Hakim Abul-Qasim Firdawsi Tusi, more commonly transliterated as Ferdowsi, (935–1020 C.E.) is a highly revered Persian poet. He was the author of the *Shahnama*, the national epic of Persia (Iran).

³⁶ Nur ad-Din Abd ar-Rahman Jami (1414–1492) was one of the greatest Persian poets in the 15th century and one of the last great Sufi poets. His fame rests even more on his mystical authority than on his talents as a poet and writer.

³⁷ Faizi (1547–1595) was the poet laureate of Akbar’s Court. He was the brother of Akbar’s historian Abil Fazl

³⁸ The *Tarikh-i Alfi*, ('History of the Millennium'), is an historical work compiled by a committee appointed by Akbar in 1582 C.E. 990 A.H.. Its expressed purpose was to be a history of the first Muslim millennium. The committee was headed by Maulana Ahmad, and they proceeded with their work by drawing upon earlier Persian histories. Surviving manuscripts of the work are rare, and all are incomplete.

³⁹ The *Hamzanama* or *Dastan-e-Amir Hamza* (Adventures of Amir Hamza) is an important work which narrates the fantastic exploits of Amir Hamza, the uncle of the prophet of Islam. It is an artistic masterpiece created about 1558–1573 C.E. under Emperor Akbar. It originally comprised 1,400 canvas folios in *Nasta’liq* style and several painting.

⁴⁰ *Zafar-Nameh*, (Book of Victory) is an epic poem written by the Persian poet Hamdollah Mostowfi (d. 1334 or 1335). The epic history, compiled in 75,000 couplets, which deals with Iranian history from the Arab conquest to the Mongols.

says regarding the literary taste and collection of valuable manuscripts in the library, of Emperor Akbar; “His majesty’s library is divided into several parts, some of the books are kept within and some without the Harem. There are prose books poetical works, Hindi, Persian, Greek, Kashmirian, Arabic, all are separately placed. Experienced people bring them daily and read them before “His Majesty”, who hears every book from the beginning to the end” (‘Allami 16th C: 110).

Akbar’s court was full of matchless calligraphers. Abu’l Fazl goes on mentioning the contemporary scribes and Calligraphers. The notable fact which is brought to our notice is that most of these master calligraphers had migrated to *Hindustan* from *Persia* for better prospects. “These artists received the liberal patronage of the *Mughal Durbar* and contributed a lot to the various projects which Akbar put forward regarding book-writing and translation” (Nath 1979: 12). A lot of them came from Shiraz, Tabriz, Mashhad, Qazwin, Herat and Nishapur. One came from Baghdad even (‘Allami 16th C: 101).

During Akbar era, most of the calligraphers were historian and translator beside most of the historians, authors and translators were personally scribe and skilful calligrapher. In the works of some court historians like Abu’l Fazl, Abdul Qadir Badayuni, Nizam-ud’Din Ahmad, Bayazid Blyat, Abbas Sarwani and Jauhar Aftabchi some details of the lives and styles of the prominent calligraphers of Akbar’s *Durbar* are given. The historians have given a fair and faithful account of the art of writing in their work. There are many names of scribes and calligraphers during Emperor Akbar’s time. The list is as follows:

1. **Abdul Haqq**, son of Qasim Shirazi, The credit of Akbar’s tomb in sikandara designing goes to him (Smith 1909: 31-34).
2. Maulana **Abdul Hay** held a Mansab of 500 (Rehan 2010), an expert of *Ta’liq*, who served Sultan Abul Saeed Mirza as privateSecretary (‘Allami 16th C: 101-103)
3. **Abdul’Rahim Khan-e-Khanan** one of the nobles in court of Akbar (Rampuri 2007: 14)
4. Maulana **Abdul Rahim** who was given the title “Anbarin Qalam” (Ambergris pen) (Siddiqui 1990: 72 & 75)
5. Khwaja **Abdus’ Samad** who was known as the “Shirin Qalam” (Sweet pen) for his graceful writings. He was appointed as the master of the Imperial mint by Akbar (Rehan 2010).

6. **Ajaib**, son of Nurullah, the scribe of *Mihrab*'s inscriptions of "Stone-cutters" Mosque at Fatehpur Sikri. (Zekrgoo 1993: 166).
7. **Ahmad Ali Irshad** he wrote the inscription of Buland-Darwaza, at Fatehpur Sikri in *Tughra* style (Soundara Rajan 1979: 146)
8. Maulana **Ali Ahmad Nishani** who was so famous a seal cutter that his engravings on stone fetched a high price in Khurasan, Iraq and Central Asia (Rehan 2010).
9. **Ali Chaman** of Kashmir ('Allami 16th C: 102-103)
10. Nawab **Ashraf Khan** Mir Munshi, who was master of seven styles (Rehan 2010). He served the Emperor Akbar as his Private Secretary, He was a master of *Ta'liq* ('Allami 16th C: 101).
11. **Amir Mansur** ('Allami 16th C: 101)
12. Maulana Mir **Baqir**, son of Mir Ali Tabrizi ('Allami 16th C: 102-103) (d. 1446 C.E./850A.H.) There is common believe Mir Ali funded the *Nasta'liq* characters.
13. Maulana Mir **Dawari** also known as Sultan Bayazid from Herat, ('Allami 16th C: 102-103) entitled *Katib al-Mulk* by Akbar. He was expert in the *Nasta'liq* style (Rehan 2010).
14. Maulana **Dervish** ('Allami 16th C: 101)
15. **Ghafran Ali** (Rahman 1979: 75-76)
16. **Husain Ahmad Cheshti** (Rampuri 2007: 14)
17. **Husain Shahi** from Bengal (Nath 1979: 15)
18. Khwaja **Ibrahim Hossain** (Rampuri 2007: 14)
19. Maulana **Ibrahim** of Astrabad ('Allami 16th C: 101)
20. Maulana **Idris** ('Allami 16th C: 101)
21. Khwaja **Ikhtiyar** ('Allami 16th C: 101)
22. **Inayat Ullah** from Shiraz, the librarian of the Imperial library (Rehan 2010).
23. Munshi **Jamaluddin** ('Allami 16th C: 101).
24. **Khan-e-Alam** (Rahman 1979: 75-76)
25. **Khanjar Beg Chughtai** (Rahman 1979: 75-76)
26. Maulana Khwaja **Mahmood** (Rahman 1979: 75-76)
27. **Manahar** one of the few Hindu artists who received high ranks in the art of calligraphy. (Siddiqui 1990: 75)

28. **Mir Abdullah** from Shiraz, entitled to Musbkin Qalam (Aromatic pen) ('Allami 16th C: 102-103)
29. **Mir Fath Ullah Shirazi** (Rahman 1979: 75-76)
30. **Mir Husain-e-kulanki** ('Allami 16th C: 102-103)
31. **Mir Khalil Allah Shah**, entitled to Badshah *Qalam* (King of pen) (Rahman 1979: 75-76)
32. **Mir Muhammad Ma'sum** from Qandhar, (Rahman 1979: 75-76) or Kabuli (Rampuri 2007: 14) ('Allami 16th C: 115) he designed inscription of *Mihrab* of the *Jami Masjid*, at Fatehpur Sikri On the *Mihrab* and one of the stone-pillars of a *Masjid* at Asirgarh; An inscription in Bayana, district Bharatpur; An inscription in Ban Khatu, district Nagaur; On the wall of the guard-room inside the Delhi Gate, Agra (Zekrgoo 1993: 170).
33. **Mirza Aziz kokeltas** (Rampuri 2007: 14)
34. **Mirza Iraj vadarab** (Rampuri 2007: 14)
35. **Muhammad Amir** of Mashhad ('Allami 16th C: 102-103)
36. **Muhammad Asqar** entitled to haft Qalam (Seven Style) (Rampuri 2007: 14)
37. **Muhammad Husain** from Kashmir, the most renowned penman of Akbar's reign who was honoured with the title, "Zarrin Qalam" (Golden pen) and Akbar Shahi. ('Allami 16th C: 515)
38. **Muhammad Husain** from Shiraz, who was one of the expert Arabic calligraphers. Two Hamails (pocket-size copy of the Qura'n), calligraphed by him in 1601 C.E./1010 A.H. are now preserved in Lahore Museum and National Museum, Karachi (Rehan 2010).
39. **Muhammad** of Qazwin ('Allami 16th C: 101)
40. **Muhammad Yusef** from Kabul (Rampuri 2007: 14)
41. **Mulla Abdul'Qader Akhond** (Rampuri 2007: 14)
42. **Mulla Ali** Mohr Kan (Rampuri 2007: 14)
43. **Mulla Sayyid** from Samarqand (Rahman 1979: 75-76)
44. **Muzafar Ali** (Rampuri 2007: 14) or Muzafar Khan (Rahman 1979: 75-76)
45. **Nizami** of Qazwin ('Allami 16th C: 102-103)
46. **Nurullah Qasim** Arsalan ('Allami 16th C: 102-3)
47. **Pendat Jegan Nateh** (Rampuri 2007: 14)
48. **Roy** one of the few Hindu artists who received high ranks in the art of calligraphy. (Siddiqui 1990: 74)

49. Raja **Todar Mal** Kehtari, one of nobles in court of Akbar (Rampuri 2007:14)

50. **Zain Khan Kokah** (Rahman 1979: 75-76)

There were many other calligraphers who were expert in other styles of calligraphy. Actually during Mughal period and especially since the time of Emperor Akbar, Persian was treated as the official language of the Mughal Darbar. *Farmans*, Sanads (documents) and other documents were used to be written in Persian only and *Nasta'liq* style was the most suitable for writing the Persian. While for Arabic writing, the most suitable style is the *Naskh*. This is the only reason that generally for Arabic writing, the use of *Naskh* was common, where as for Persian writings *Nasta'liq* script was popular to the common masses as well in the learned class. In spite of the above facts, there are examples of Arabic writing in *Nasta'liq* and Persian found written in *Naskh*. During Akbar's period the Persian language was very much popular among the masses as well as in the court. Indian were also able to understand and write the language and thus calligraphers also took especial interest to adopt the Persian language for their daily life and for writing the specimens of calligraphy or other manuscripts etc (Siddiqui 1990: 75). "Sufficient numbers of manuscripts, *waslis*, manuscripts of Qur'an and many other documents are available of Emperor Akbar's period, which are written in *Naskh*, *Nasta'liq*, *Shekasteh*, *Tughra*, *Thulth*, *Bihar*, even in *Kufic* styles. Some calligraphers even created in their writings styles with in style. It is said that calligraphy appears to have been so popular and respectable art during emperor Akbar's time that a number of nobles and courtiers, like Todar Mal and Abdur Rahim Khan-e-Khanan practiced it, as hobby, in spite of their pre occupation with administration" (Siddiqui 1990: 75).

2.6.8 Jahangir (1605-1627)

The Emperor Nur-ud-din Salim Jahangir (1605-1627) a lover of nature and beauty, was an enthusiastic art patron and connoisseur. He was a sound scholar of Persian and Turkish. His memoirs, *Tuzuk-e-Jahangiri* are a useful contribution to the history. Painting received a fresh impetus in his reign and he patronized the sister art of calligraphy as well. He was a great admirer of the celebrated Mulla Mir 'Ali. Mir 'Ali was so conscious of his talents that he once proudly referred to the superiority of his art in one of his poems thus: "My pen works miracles, and rightly enough is the 'form' of my words proud of its superiority over its 'meaning'. To each of the curves of my letters the heavenly vault confesses is bondage in

slavery and the value of each of my strokes is eternity itself.” (Yusuf 1957: 10) A beautiful specimen of Mir ‘Ali’s calligraphy in the copy of Khwaju Kirmani’s⁴¹ love episode between Humay and Humayun dated 799 A.H./1369 C.E. is preserved in the British Museum. ‘Abd ai-Rahim Khan-e-Khanan⁴², was a remarkable penman of Jahangir’s court; and according to Ziauddin, the superintendent of his library, the Mulla Muhammad Amin, a reputed calligrapher, was paid a monthly salary of four thousand rupees. Hodivala refers to Iqbalnamah, wherein it is stated that Nur Jahan’s *farmans* contained formula in the *Tughra* characters (Yusuf 1957: 10).

Emperor Jahangir was also great patrons of this enchanting art. During their reigns, the main emphasis remained on the development of *Nasta’liq*. However, the Thluth writing on the cenotaph of Emperor Jahangir and the Taj Mahal are the best examples of this style. Jangir’s sons, Khusrau and Pervez, were excellent in calligraphy (Rehan 2010).

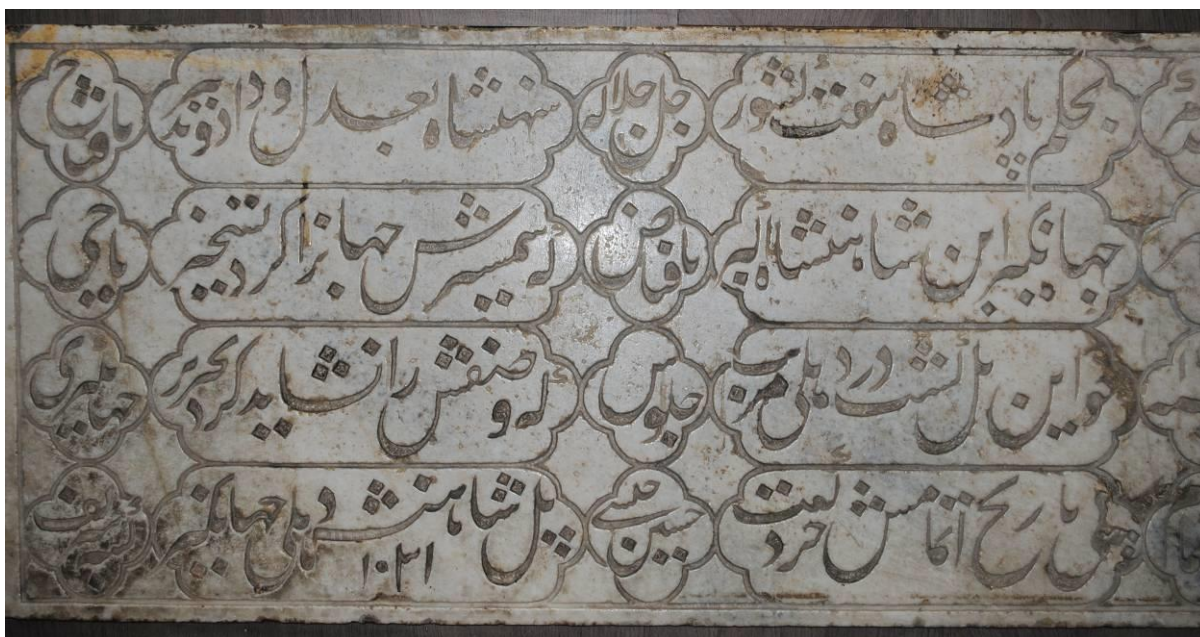


Figure 2.150 - *Nasta’liq* inscription of Delhi Bridge in the time of Jahangir. Four verses of Persian poem. Dated 1031 Ah/ 1622 C.E. repository in Red Fort Museum. Delhi

⁴¹ Abul-‘Ata Kamal-al-Din Maumud b. ‘Ali b. Maumud Morshedi (1280–1352) known as Khwaju Kermani or Khwaja Kirmani was a famous Persian poet and Sufi mystic from Kerman the capital of Kerman Province of Iran.

⁴² Khanzada Mirza Khan Abdul Rahim Khan-e-Khana (1556 – 1627) also known as Rahim was a composer in the times of Mughal emperor Akbar, and one of his main nine ministers (Diwan) in his court, also known as the Navaratnas; he is most known for his Hindi couplets and his books on Astrology.

After Akbar death, his son and successor Emperor Jahangir completed the tomb in 1613. This tomb contains some of the finest examples of Mughal monumental calligraphy. Akbar's son Salim ascended the throne at Agra under the name of Nur-ud-din Muhammad Jahangir in 1605. By nature he was pleasure loving and fond of natural beauty and was well versed in Persian literature (Siddiqui 1990: 59). "Though Jahangir had little interest in architecture and monumental calligraphy, but still the buildings were constructed during his reign with arc full of illumination and decorative calligraphical specimens mainly in *Nasta'liq* characters The Muthammam-Burj (Octagonal Tower) at Agra fort, Patbthar Ki *Masjid* at Srinagar in Kashmir, the Khaniba, near Nizamuddin Dargah at New Delhi, Mirza Abdur Rahim Khan-e-Khanan's Tomb at New Delhi, are some of the monuments of Jahangir's period on which plain *Naskh* style may be observed. Actually he spent the greater part of his life at Lahore (now in Pakistan) and this may account for his interest in developing communications, by making roads and erecting Kos-minars. bridges and Sarai etc." (Siddiqui 1990: 59)



Figure 2.151 - A Chalipa panel of *Nasta'liq* by Alireza Abasi a well-known Persian calligrapher in *Safavid* court in the time of Jahangir. signed 1023 A.H./1614 C.E., repository in Khuda Bakhsh Oriental Public Library, Patna, India

The most important building of Emperor Jahangir reign is the tomb of I'timadu'd Daula, begun in 1622 and completed in 1628 by his queen, Nur Jahan to inter the bodily remains of her father, Mirza Ghiyath Beg at Agra. The entire structure of the tomb is in marble and is richly decorated with delicate inlay and paintings etc with line *Nasta'liq* inscriptions. During Akbar's time and just after in the reign of Jahangir the most original contributions of these two was the evolution of excellent *Nasta'liq* style in *Hindustan*. They made most effective use of this style for the epigraphic purposes (Siddiqui 1990: 59).

Jahangir was not so keenly attracted to the art of calligraphy and the atelier was considerably reduced during his reign. He had his own atelier even when he was prince Salim. But in this workshop preparation of paintings was the main target along with other manuscripts. An illustrated manuscript preserved in Raza library Rampur, is believed to be the work of the same Salim studio of around 1600 (Khandalawala 1984).

Most of the Calligraphers of Emperor Akbar's period continued to work under his son and successor Jahangir. Emperor Jahangir himself had a good training in the art of calligraphy. There is a *Farman*, displayed in the Museum of the Archaeological Survey of India, Red Fort, Delhi, of Emperor Jahangir, dated the 17th year of his reign (1622-3) and conferring a grant of 130 bighas of land in the Pargana⁴³ of Panipat⁴⁴, Delhi, upon a lady named Aimana, daughter of Shikh Abdur Rahim, as "Madad-e-Maa'sh" (Assistance of livelihood). On its top there is a *Tughra* in bold *Naskh* while the text is in *Nasta'liq* style. (Siddiqui 1990: 76)

Jahangir's handwriting is also found in a manuscript, "Tuhfa-al Salatin". Emperor Jahangir managed to offer all his sons a good training in the art of calligraphy. Shahzada Khusrow, Sultan Perwajz and Shahzada Khurram, who later became Emperor Shah Jahan, all were proficient in calligraphy especially in *Nasta'liq* style. Specimens of calligraphy by Prince Khusrau and Sultan Pervez do not appear to have survived (Siddiqui 1990: 76).

Like the memoirs of Babur, Emperor Jahangir has also written his autobiography from his birth to the beginning of the 19th year of his reign is called "Tuzuk-e-Jahangiri" or

⁴³ A group of villages or a subdivision of a district in India

⁴⁴ It is an ancient and historic city in Panipat district, Haryana state, India. It is 90 km north from Delhi

“Jahangir-Nama”. This manuscript is preserved in the National Museum, New Delhi. “Tuzuk-e Jahangiri” is considered to have been written in his own hand writing in this autobiography the prime authority of his reign and personality may be studied. Full accounts of the riots and rebellions, wars and conquests are given (Siddiqui 1990: 76). The official regulations are reproduced in full. All the important appointments, promotions and dismissals are mentioned. Sketches of the principal nobles and officers are drawn in a life-like manner. The emperor’s own life is revealed with frankness, only a few incidents such as his revolt against his father and the Circumstances of Prince Khusrow’s death being glossed over. In the seventeenth year of his reign the emperor fell ill and asked Mu’tamad Khan to continue his memoirs who brought them down to the beginning of the 19th year. (Nath N 1985: 84)

The date of this copy is early 17th century the script is Persian *Nasta’liq* while the writing is not good. “It is completely without diacritical points (Be-Nuqta). The thick brown paper used for writing is sprinkled with gold beautifully decorated in gold with floral designs and animal motifs. In this “Tuzk-e-Jahangirj” there is an illustration refers to the festival of “Ab-Pashi” (sprinkling of rose water). Ab-Pashi was a festival celebrated on two occasions namely in 1614 and 1615 by the emperor Jahangir.” (Siddiqui 1990: 76) It was an expression of thanks giving to the Saint Khwaja Moin-ud’Din Chishti of Ajmer for his recovery from a serious illness. One more very much interesting painting cum specimen of calligraphy of Jahangir, C. dated 1620 is preserved in the Master pieces collection of National Museum, New Delhi. This is a portrait of the Mughal emperor Jahangir, holding a picture of Madonna. (Siddiqui 1990: 76) “The border of the portrait is decorated with floral designs executed in gold and with beautiful calligraphy is seen in *Nasta’liq* style. There are total six lines all around the portrait in superb *Nasta’liq* character. The top most line is in Arabic while rests of the lines are in Persian.” (Sharma 1985: 99)

There are many other specimens of calligraphy, illustrated manuscripts and other documents, etc., which were prepared during this emperor’s time and are preserved in the various libraries Museums and private collections of the world. In short, the reign of Emperor Jahangir appears to be a sort of interim period in the development of calligraphy in India. No new master calligrapher emerges during his reign. But he enjoyed the ripe fruits of all the developments took place in his father’s time. In three main branches of the line arts, i.e.,

calligraphy, architecture and painting, Jahangir's reign represents the peak in the field of Painting (Siddiqui 1990: 77).

2.6.9 Shah Jahan (1628-1666)

Shahabu'Din Muhammad Shah Jahan (1627-58) was the fifth ruler of Mughal India mainly known as the greatest builder of the dynasty. After Emperor Akbar, Shah Jahan's reign begins the second glorious phase in the development of Islamic Calligraphy in India. In this art, Akbar's reign marks the highest peak. Emperor Shah Jahan's period can be treated as the second highest peak. (Siddiqui 1990: 77) In this period well known and expert Calligraphers flourished with a full swing and erected some of the rare contribution to the art of calligraphy. In spite of a sufficient numbers of high quality calligraphers and artists there were good artists in the royal family of Shah Jahan. Shah Jahan was himself a good calligrapher. He was well versed with accurate movement of *Qalam*. The reign of the Emperor Shah Jahan saw a climax of the Mughal Empire. Fine arts flourished remarkably during his régime. A notable development took place in the art of calligraphy. Shah Jahan was himself a calligrapher of no mean order (Yusuf 1957: 10).

Shah Jahan re-planned the forts at Lahore and Agra and added several buildings with in them. He also made an extensive use of in lay calligraphy of inscriptions both in Arabic and Persian scripts. Qala Mubarak (Red fort), *Jami Masjid*, Fatehpuri *Masjid*, Delhi and many other buildings, tombs, gardens, were erected during his reign almost all India over. Indeed a plan from their architectural beauty the calligraphical beauty is also one of the greatest achievements of these monuments (Siddiqui 1990: 60). *Naskh*, *Tughra*, *Thulth*, *Nasta'liq* and few other styles of calligraphy were used on the surface of marble as well as on sand stone. But the highest of Shah Jahan's achievements, however is the Taj Mahal, tomb of his beloved wife Arjumand Banu Begam, entitled Mumtaz Mahal. She died at Burhanpur⁴⁵ in 1631; and her body was brought to Agra. The tomb was commenced by Shah Jahan in about 1632, and took seventeen years to complete according to some and twenty two years according to others. The Taj is noted for its graceful proportions and the satisfying balance between the claims of architecture and calligraphical inscriptions.

⁴⁵ A city in Madhya Pradesh state, India. It is the administrative seat of Burhanpur District.

Specimens of the writings of many Indian calligraphers can be compared in excellence and beauty of style with the works of Iranian experts. The interest of the Mughal emperors in calligraphy may be judged from the fact that it formed an important factor in training of Mughal princes. Abdur Rashid Dailami is related to have been appointed tutor of Prince Dara Shikoh, the eldest son of Emperor Shah Jahan. The prince under his training became proficient the art of calligraphy. Shah Shuja and Aurangzeb, the second and third Sons of Emperor Shah Jahan, also enjoyed a reputation for hand writing (Siddiqui 1990: 70).

The famous Aqa Abdur Rashid Dailami (d.1670 C.E./1081A.H) otherwise known as Aqa, a pupil and a cousin of Mir Emad was one of the high rank calligrapher. He migrated to *Hindustan* after his master had been murdered and was warmly received at the Emperor's court. Mir Emad al-Hasani of Qazvin, the unapproachable master of the *Nasta'liq* style, was very much admired by Shah Jahan. The 'Tazkirah-e-Khushnawisan' mentions that Shah Jahan gave the title of 'Yak-Sadi' (Centurion) to everyone who presented him with a specimen of his writing (Yusuf 1957: 10).

Aqa Abdur Rashid calligraphic works become extremely popular and those who possessed his specimens were afraid of exhibiting them lest they should be lost. Emperor Shah Jahan appointed him as a teacher for his son prince Dara Shikoh (1615 – 1659) and Shah Shuja (1616 – 1660), for teaching *Nasta'liq* style.

Of all the Muslim kings and princes who practised the art of calligraphy, Prince Dara Shikoh is most outstanding. "He learnt this art from Aqa Abdur Rashid, the best calligrapher of his time and could compete with the contemporary professional calligraphers in *Nasta'liq*. Prince Dara Shikoh received special attention from his great master because not only he was the eldest son of Emperor Shah Jahan but he learnt the art of calligraphy with such extraordinary zeal that it made him one of the best pupils of Abdur Rashid Dailami." (Rahman 1979: 87) "Prince Dara Shikoh was imbued with the liberal doctrines of *Sufi'ism* and tried to unite the disconduct religious elements within the state. Under his inspiration, the Upanisads, the Bhagvadgita and other Sanskrit text were translated into Persian." (Sharma 1985)

There are specimens of calligraphy by Dara Shikoh in the Museums and libraries. An illuminated was written by Dara Shikoh. It is dated 1041 A.H. (1631-32 C.E.) and is recorded to have been transcribed for the Sadrus-Sadur (Chief Judge) Musvi Khan. It is preserved in the Archaeological Survey of India, Red fort, Delhi. Prince Dara Shikoh was the eldest son and crown prince of Emperor Shah Jahan. In the year 1658 the emperor suddenly fell ill, his condition having become serious. Dara Shikoh began to contrive measures for securing an easy succession to the throne which resulted in a civil war among the sons of Shah Jahan (Siddiqui 1990: 78). “Dara Shikoh was defeated



Figure 2.152 - A Chalipa panle of Nasta'liq by Prince Dara shokoh Dated 1041 A.H./ 1631 C.E. Repository in Red Fort Museum, Delhi

by Aurangzeb and he was to take a chance to fly towards Sindh. But he was captured by Aurangzeb. Dara Shikoh has exposed through all the principal

places of Delhi and put to death by the order of Aurangzeb in the year 1659 is buried in the Humayun's Tomb, New Delhi.” (Siddiqui 1990: 78) Dara Shikoh Was a great patron of art and letters. “He made especial studies of the Hindu religion and Islam. He also translated several Hindu religions works into the Persian languages and was himself an author of a few books on his favorite subject of *Sufi'ism*. Dara Shikoh was as good in *Naskh* as in *Nasta'liq*. He took a special interest in getting beautifully illuminated and decorated copies of the Qur'an which he used to make. His calligraphy has the quality of balanced energy and screen beauty which can be seen to the following few works of Dara Shikoh” (Siddiqui 1990: 79).

1. A manuscript of *Risalah-e-Hikamat-e-Arshi* (Asifiya Library, Hyderabad).
2. A manuscript of *Sharh-e-Diwan-e-Haliz*. (Asifiya Library, Hyderabad).
3. A few waslis in the different museums of the world.
4. A few waslis displayed in Taj Museum, Agra and Archaeological Museum, Red fort, Delhi.
5. A manuscript of Qur'an written in elegant *Naskh*. (Asifiya Library, Hyderabad).

6. A manuscript of the Punj Surah of the Qur'an written in *Naskh* in gold. (Victoria Memorial Hall Museum Calcutta) (Rahman 1979: 88).

Once Ghulam Muhammad, Haft Qalami, presented a few specimens of the Aqa's writing to Hafiz Nurullah, a master-calligrapher. Hafiz was so much impressed by the specimens that "from morning till after the noon he looked at them". The Aqa died at an advanced age and was buried at Akbarabad⁴⁶. Where his death anniversary was regularly observed in the month of Muharram⁴⁷ and provided an opportunity for the calligraphers of Delhi and the neighbourhood to assemble and exchange their views on the art once a year. A copy of Aqa Rashid's specimen is in the Delhi Museum (Yusuf 1957: 10).

"Sayyid 'Ali Tabrizi was another noted calligrapher of Shah Jahan's court. The Emperor conferred on him the title of Jawahir Raqam. He adopted the style of Mir Emad. The third great name associated with the Emperor's court was 'Abd al-Baqi. He was invited to visit India by the Prince Aurangzeb during the latter part of Shah Jahan's rule. The Emperor conferred on him the title of Yaqut Raqam" (Yusuf 1957: 10). He was without an equal in *Khafi* calligraphy. Though he returned to his native country after a short stay, he left many pupils who maintained his style in India. One more notable calligrapher of this reign was Muhammad Muqem. Sayyid 'Ali was appointed to train the Prince Aurangzeb in the art (Yusuf 1957: 10).

There are lot of inscriptions in various styles in black marble on white, low reliefs carvings, delicate decoration with precious and semi-precious stones, and a unique charm to this world-famous edifice (Siddiqui 1990: 60). "The superb *Thulth* style of the Qur'anic inscriptions on the main entrance of the Taj Mahal gateway was designed by Abul Haq, son of Qasim Shirazi. The apsed entrances front and back are framed with marble bands, inscribed in black slate with Qur'anic texts, the letters being so fashioned that they appear to be of uniform size" (Lall, J S 2005: 108). The delicate style like *Nasta'liq* could only match those Mughal monuments which were built of pure white marble. Taj Mahal and many other such buildings which were constructed during Shah Jahan's period are the examples of *Nasta'liq*

⁴⁶ The city of Agra, when it was the capital of the Mughal Empire

⁴⁷ The first month of the Islamic calendar (A.H.). It is one of the four sacred months of the year in which fighting is prohibited for Muslims.

calligraphy. The styles of calligraphy as perfected by Akbar’s calligraphers were continued some times equaled but never surpassed in the subsequent periods. “The standard of calligraphy remained at a more on less high level for four generations of Mughal rule in *Hindustan*” (Siddiqui 1990: 60)



Figure 2.153 – Two pictures of elegance *Thulth* inscriptions in Taj Mahal, Agra

There are some beautiful and excellent *Nasta’liq* inscriptions in Persian script on the walls of Diwan-e-Khas and Moti Masjid at Agra fort (Siddiqui 1990: 60). One more *Nasta’liq* is the inscriptions on the walls of Chashmai-Noor, at Ajmer. These inscriptions are designed by Abd Allah, who has been identified as Mir Abd Allah Tirmizi, titled by Jahangir as “Mushkin Qalam” for *Nasta’liq* (Kamboh 1972: 176) Despite the facts that the excellent calligraphical specimens may be seen all over India on the various palaces, buildings, tombs, *Masjid* etc. (Siddiqui 1990: 60) which were erected during the time of Shah Jahan. “Among all these buildings Red fort, Delhi, is one of the master pieces which require especial attention. In 1638 emperor Shah Jahan transferred his capital from Agra to Delhi and laid the foundation, of Shah Jahanabad, the seventh city of Delhi. His famous citadel, the Red fort (Lal Qal’a), or the Qal’a-e-Mu’alla, originally it was named as Qal’a Mubarak (the blessed fort), lying just in front of Chandni Chowk and right-bank of the river Yamuna was begun in 1639 C.E. and completed after nine year. The Red fort is the biggest and is better planned among

all the forts built during entire Muslim period in India. There is an inscription over the Southern arch of the Khwabgah⁴⁸ in the Khas Mahal.” (Siddiqui 1990: 61) The excellent *Nasta’liq* style calligraphy, inlaid in the white marble with black, shows that the building was begun in 1048 A.H. (1639 C.E.) and completed in 1058 A.H. (1646 C.E.) at a cost of fifty lakhs of rupees which probably refers to the expenditure incurred on all the palaces. There are few more inscriptions found in the Red fort complex, but these are of later period except one. In Diwan-e-Khas is inscribed the famous verse of Amir Khusrau Dehlavi⁴⁹ exclaiming: “Agar firdaus bar roye zamin-ast; Hamin ast-o-Hamin ast-o-Hamin ast”. (If there is a heaven on earth; it is this, it is this and it is this.) The beautiful *Nasta’liq* inscription is decorated in gold and can be compared with any inscription of the time (Siddiqui 1990: 61).



Figure 2.154 - A beautiful *Nasta’liq* inscription decorated in gold in Red fort Delhi, In the chamber of Diwan-e-Khas over the corner arches of the northern and southern walls below the cornice. The famous verse of Amir Khusrow in Persian Agar firdaus bar roye zanlin-ast; Hamin ast-o-Hamin ast-o-Hamin ast. (If there is a heaven on earth; it is this, it is this and it is this.)

⁴⁸ Khwabgah complex was the most important and beautifully designed building in the royal complex, and was devoted entirely to the private use of Mughal Emprors.

⁴⁹ Amir-UI-Shouara Yamin ud-Din Hazrat Khawaja Abul Hasan Amir Khusrau Dehlavi better known as Amir Khusrow was an Indian musician, scholar and poet. He wrote poetry primarily in Persian.

There are a few “*waslis*” with sign of prominent members of the royal family such as Prince Khurram (Emperor Shah Jahan before coronation) and his son Prince Dara Shikoh. Prince Dara Shikoh, the eldest son of the emperor Shah Jahan, and Princess Zaibun’Nisan, the talented daughter of Aurangzeb learned the art of calligraphy from Aqa Rashid commonly known as Abdur Rashid Dailmi, (d. 1672 C.E.) the greatest calligrapher of the period. He was a nephew and pupil of Mir Emad (1588-1629). He came to India to the court of Shah Jahan, where he was appointed Instructor to Dara Shikoh and other royal family members. In fact Abdur Rashid appears to be the only calligrapher who established a school of calligraphy and started an art movement in the real sense. In course of time his calligraphy came to be so highly valued and so rare that those who possessed specimens were afraid of exhibiting them, even a century afterwards the last major calligrapher India. The arrival of Abdur Rashid Delimi from Iran gave a new impetus to this art in Indian Subcontinent. He was a great master of *Nasta’liq* and remained popular a long time as Aqa-e-Awwal of *Nasta’liq*. There is a *Nasta’liq Qit’a* wit form of Chalipa (Sonnet based on four lines) in praise of the Prophet Muhammad written by Abdur Rashid Dailmi, housed in the Archaeological Museum, Red Fort, Delhi, is a superb calligraphic specimen in *Nasta’liq* character. (Siddiqui 1990: 77) this *wasli* may be considered to be a specimen of his mature calligraphy. There are also few specimens of Abdur Rashid calligraphy in the Khuda Buksh library Patna, Raza library, Rampur and Red Fort Museum Delhi. A number of *waslis* written by him are in the various museums and libraries of the world.

There were three more calligraphers of emperor Shah Jahan’s period, Sayyid Ali, Muhammad Sahih and Muhammad Murad who have also left their individual marks on the development of this art in that period. Two more brothers, Mir Muhammad Murnin and Mir Muhammad Salih were two important calligraphers of Shah Jahan’s time. They were proficient in both *Naskh* and *Nasta’liq* styles. A long list of the calligraphers of the Shah Jahan’s court may be prepared. However some selected personalities of this art are as follows; Mulla Baqir Kashmiri, Maqsd ‘Ali, Hafiz Abdullah, Shukr Allah, Muhammad Murad, Mir Sayyid Ali Tabrezi, Chandra Bhan, Upaj Bhan, Khwaja Nami and Abdur’Raliym “Anberin Qalam”. (Siddiqui 1990: 78)

Jahan Ara, the eldest daughter of Emperor Shah Jahan was an accomplished lady. She is the authoress of the famous Persian work “Munis-al-Arwah” regarding the spritual power of Saint Khwaja Mo’in ud-Din Chishti of Ajmer. She had also a good training in the art of calligraphy. The fly-leaf of a manuscript of Hakim Luqman’s hundred sayings in Persian has been preserved in the Raza library, Rampur. This leaf contains a rare specimen of her fine handwriting (Siddiqui 1990: 79).

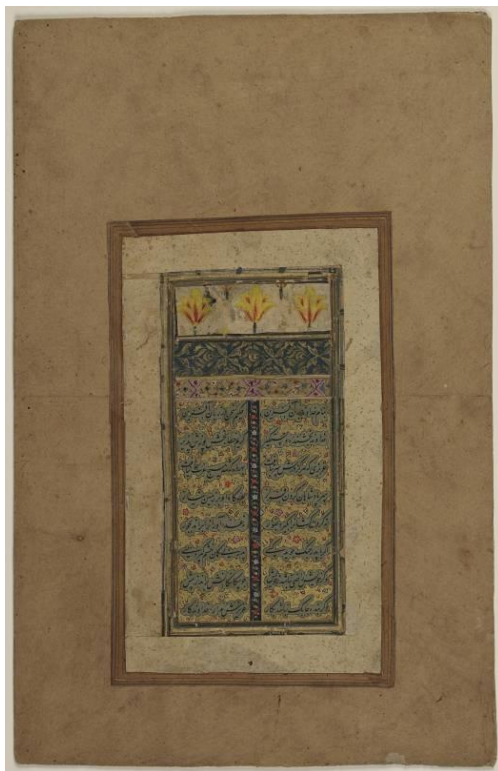


Figure 2.155 - This is a first page of a copy of the Bustan-e Sa’di and its detail may have been produced in India during the 17th century. The back of the second page of this series includes a note supporting this provenance, as it states that the work was written by 'Abd al-Rashid Daylami.

As mentioned Zaib-un-Nisa, the most talented daughter of Aurangzeb received lessons in calligraphy from the great master, Aqa Abdur Rashid. Such the privilege of practicing the art of calligraphy was not the monopoly of Princes only but the princes and Princesses and royal ladies had also shared the artistic training (Siddiqui 1990: 79).

One of the rare manuscript, “Chihal Majlis” (Forty Session), a book in *Sufi’ism* by Alaund’Din Samnani, is displayed in Taj Museum, Agra. The titles of the book and various chapters are illuminated with two *miniatures*. The manuscript is dated 1020 A.H. (1611 -12

C.E.) and was transcribed at Agra by Adbur'Rahim, entitled, Raushan Qalam (bright pen). On the fly leaves at the beginning and end there are several seal marks and endorsements, the most important of the former being those of the emperor Shah Jahan and Aurangzeb. One more endorsement is by Shah Jahan, which is dated 8th month of Jamadi us sani⁵⁰, the year 1037 A.H. (14th February 1628 C.E) and refers to the receipt of the manuscript in the Imperial library. The manuscript is in fine *Nasta'liq* while the headings are in *Naskh* style and beautifully illuminated (Siddiqui 1990: 79).

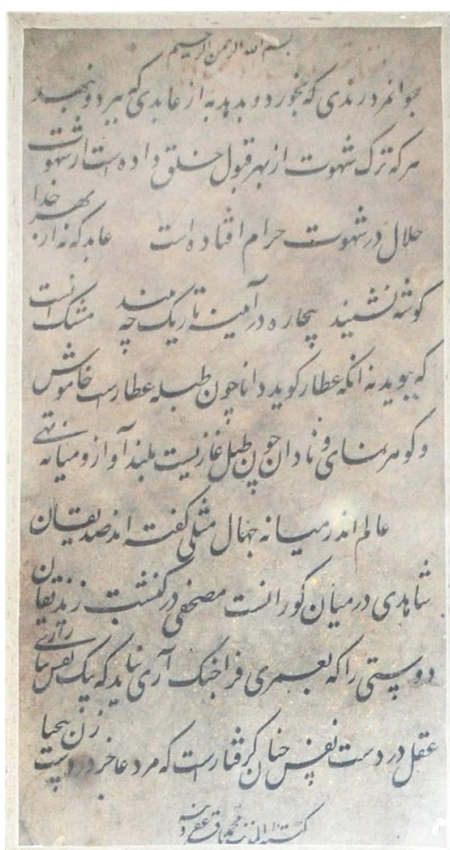


Figure 2.156 - A *Nasta'liq* panel by Muhammad Baqir a Persian calligrapher migrated to India in the time of Shah Jahan. Dated 1053 A.H. / 1643 C.E. repository in Red Fort Museum, Delhi

Abdul Haq Shirazi alias Amanat Khan was a renowned *Naskh* writer and *Tughra* maker during the reign of Shah Jahan. His inscriptions and *Tughras* were used to ornate many Mughal building including the Taj Mahal. Calligraphers of his period were distinguished in inscription writing as well as stone carving. In Lahore, Masjid-e-Wazir Khan was built in 1044 A.H (1634 C.E.) preserves an excessive and exquisite work of *Thulth* writing of Shah Jhan's time. It is unique monument for preserving a great variety of calligraphic writings.

⁵⁰ Also Jumada al-Thani is the sixth month in the Islamic Calendar.

Naskh, *Thulth*, *Nasta'liq* and other varieties of the writings on the *Masjid* are like a school of calligraphy. The city of Thatta⁵¹ preserves inscriptions by Abdul Ghafur, Tahir bin Hasan and Bambu bin Hsan. The calligraphic inscriptions employed on the graves at Makli Hill⁵² more than any where in the Islamic world. Engraved on stone slabs and glazed tiles, both in carving and painting, it represents elegant specimen of *Kufic*, *Naskh* and *Nasta'liq* (Rehan 2010).

“Shekih Muhammad Faizi was one of the prominent calligraphers of Shah Jhan’s period According to Mir Ali Sher Qani Thattavi, he was matchless in *Thulth* writing.” “One of his specimens in the form of inscription dated 1114 A.H. (1702 C.E.) is preserved on the royal *Masjid* (Shah Jahan Mosque) at Thatta⁵³. Ibrahim Sialkoti was a good calligrapher of *Naskh* style during this period. A copy of the Qura’n calligraphed by him is preserved in the Lahore Museum. Specimens of *Thulth* writing of this period can be seen in inscriptional form on the Badshahi *Masjid*, Lahore, built in 1084 A.H. The excellent specimen of *Thluth* writing by Muhammad Saleh in 1082 A.H. (1671 C.E.) can be seen on the internal side of the walls of Dai Anga’s tomb at Lahore” (Rehan 2010).

2.6.10 Aurangzeb (1658-1707)

Mohi-ud’Din Muhammad Aurangzeb (1069-1118A.H./1658-1707 C.E.) also known as ‘Alamgir I, the 3rd son of Shah Jahan and the last Mughal emperor of the dynasty with the coming of Aurangzeb ‘Alamgir into power, fine arts generally declined. The only art that flourished under his direct supervision was calligraphy, as it did not come in conflict with his conception of Islamic purism. Aurangzeb appointed his teacher Sayyid ‘Ali as the tutor for his son and superintendent of his library. The Emperor was fond of copying the Qur’an and had acquired proficiency in this art. He is said to have live on the money he earned by copying the sacred text. He Learnt the *Naskh* style from Muhammad ‘Arif of Heart. Qazi ‘Imadullah was a noted calligrapher of his court. Another famous name was Haji ‘Islaami, whom the Emperor honored with the title of Raushan Raqam. Hidayatullah, Zarrin Raqam, was appointed

⁵¹ is a historic town in the Sindh province of Pakistan, near Lake Keenjhar

⁵² One of the largest necropolises (a large cemetery or burial ground) in the world, with a diameter of approximately 8km. Makli Hill is supposed to be the burial place of some 125,000 local rulers, Sufi saints and others.

⁵³ A historic town in the Sindh province of Pakistan.

instructor to the Prince Kaampakhsh⁵⁴. Ashraf Khan and Nuruddin were also famous penmen of this period. The Princess Zeb al-Nisaa⁵⁵ (d. 1702 C.E.), Aurangzeb's daughter and authoress of "Divan-e-Makhfi", was a worthy pupil of Aqa Rashid (Yusuf 1957: 10).

Emperor Aurangzeb was himself a master calligrapher of the Qruanic writing and was a great patron of the art of calligraphy. "Abdul Baqi Haddad, originally attached to the court of Shah Jhan, developed the *Naskh* script during the period of Aurangzeb. He presented his complete Qura'nic manuscript to the Aurangzeb 'Alamgir which consisted of 30 folios. He is also known for popularizing hexagonal Qura'nic manuscript." (Rehan 2010)

The Aurangzeb's age (1656-1707), has a few relics to its credit and infact, the Mughals raised monumental buildings as late as 1754, when the tomb of Mansur Khan Safdarjung was constructed at Delhi. There was no major change in architecture and also in calligraphy. The reign of Emperor Aurangzeb may be divided into two phases (Siddiqui 1990: 61).

During the first half of his reign his activities were concentrated in the north. In the second half of his life he and his family moved to Aurangabad (*Deccan*). Bibi ka Maqbara or the tomb of Rabi'atul Daurani, (the wife of Aurangzeb) was built in 1678 by her son (Siddiqui 1990: 61). It is a sort of replica of the Taj Mahal, a little more than half its size. Apart from its architectural beauty and excellent calligraphical specimens may also be seen on this tomb. The inscriptions found on the facade of the gateway are in *Thulth* character. Each individual letter has been shaped and modulated with infinite care. Yet the calligraphy of the entire panel has the appearance of a kind of simplicity and weightlessness that makes its beauty almost celestial. Inside the chamber, near the rauza there are also some interesting inscriptions in *Nasta'liq* style which shows the date of her death and verses from Qur'an in *Jali Naskh* (Siddiqui 1990: 61).

After Aurangzeb, although the successors of the great Mughals continued reigning over the broken India till 1857, but this period was the time of British power and raids by the

⁵⁴ Prince Muhammad Kaampakhsh (also written Kambaksh or Kam baksh) was fifth son of the great Mughal Emperor Aurangzeb. He was governor of Deccan. On the death on 3 March 1707, Kambaksh proclaimed himself Badshah. He was defeated and killed by Shah Alam I Bahadur after ruling for some months from 1707-1708

⁵⁵ Zeb-un-Nisā Makhfi (also written Zebunnisa, Zebunnissa, Zebunisa, Zeb-un-Nisa, Zeb-ul-Nissa) (1637 - 1702) was the eldest daughter of Mughal emperor Aurangzeb Alamgir. Princess Zeb-un-Nissa is fondly remembered as a Sufi and a poet.

Persian adventurers “Nadir Shah” etc. (Siddiqui 1990: 61). The kings of Mughal dynasty had neither the resources, nor inclination, to erect any major monuments. But still they erected one of the major and important monuments called Safdarjung’s Tomb in New Delhi is the last flicker in the lamp of Mughal architecture and monumental calligraphy. On the facades of the central entrance of the tomb, a square marble slab is fixed in the red sand stone building. There is inscription in fine *Nasta’liq* mentioning the date of his death in chronogram. This tomb was built 1167 A.H. (1753-54 C.E.) according to the inscription as stated above (Siddiqui 1990: 62).

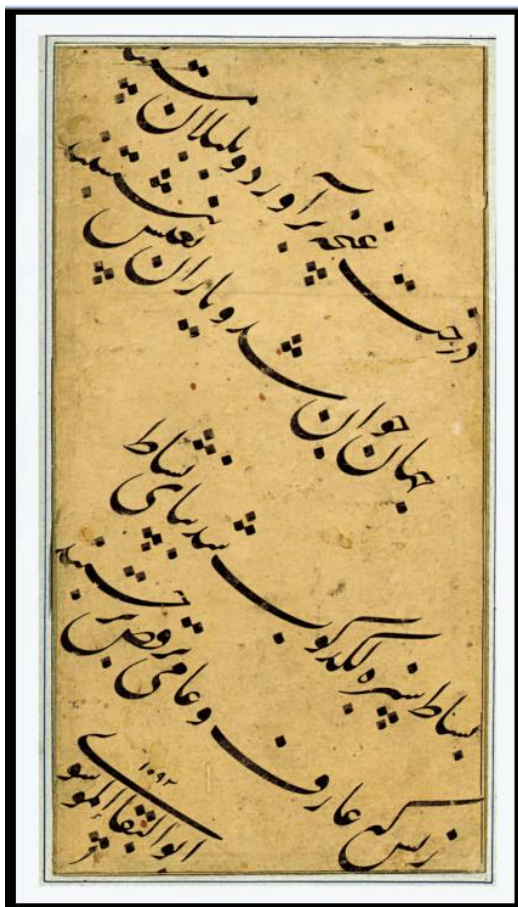


Figure 2.157 - A chalipa panel of *Nasta’liq* by Abul baqa Mousavi a Persian calligrapher in the court of Shah Jahan and Aurangzeb. Dated 1093 A.H/1682 C.E. repository: Islamic Art Museum Malaysia.

As mentioned Emperor Aurangzeb was an expert calligrapher. He is learnt this art from Sayyid Ali, honoured by title of “Jawahar Raqam”. He is said to have had lessons in *Naskh* from Muhammad ‘Arif also (Siddiqui 1990: 80). Aurangzeb was not interested to learn the art of calligraphy for the sake of art and pleasure. But he wanted to be able to copy the Qur’an as beautifully as possible as an act of piety. Various copies of the Qur’an written in his own handwriting are preserved in the few Museums and libraries of the world. For example there is a copy in Victoria Memorial Hall, Calcutta on display (Rahman 1979: 89)

A manuscript of another Qur’an in the handwriting of the famous Yaqutal-Musta’simi in the Salarjung Museum, Hyderabad, contains a note written in a very elegant *Naskh* by Emperor Aurangzeb. This specimen of his calligraphy shows that he could rival his elder brother, Dara Shikoh, at least in *Naskh* style (Rahman 1979: 89). There is a unique “*Farman*” of Emperor Aurangzeb, issued by the emperor, best owing up on Shaikh La’l Muhammad and others from the Pargana of Shahjahanpur in the Malwa territory (Nath 1986: 87). The *Farman* is complete with all its

essential formalities. It is dated, 43 Ry. of Aurangzeb, 1701, written in beautiful Persian *Nasta'liq*. It begins with a dedication line "*Bismjllah*". Below the dedication but above the body of the document comes the *Tughra* which gives the name and title of Aurangzeb in ornamental *Naskh*. The great seal put above the text, gives the name of Aurangzeb in the middle and in small circles around it, the names of his successors upto Timur. The word *Farman* signifies a command and is applied to patents of rank, deeds of grant and other document which required the imperial seal (Siddiqui 1990: 80). During Aurangzeb's period, were written some very important manuscripts. For example: Fatawa-e-Alamgiri, Alamgir Nama and Ma'athir-e-Alamgiri.

The Calligraphers of Emperor Aurangzeb's period were almost the same as in the reign of Shah Jahan. But only a few important names are added to the lone list of calligraphers are as follows: Shamsud'Din Ali Khan, Hidayat Ullah, Mir Muhammad Baqar, Muhammad Zahid, Hidayat Ullah Lahori (Siddiqui 1990: 80).

Besides Sayyid Ali, who continued to develop his style in this period Hidayat Ullah, Who was honoured with the title, "Zarrin Raqam" (golden writing) appears to be the most important calligrapher at Aurangzeb court. He hold the Post of Superintendent of Royal Library, He was also instructor of the Prince Kam Baksh, the youngest son of Aurangzeb (Siddiqui 1990: 81). "There are several specimen of calligraphy written by Hidayat Ullah Zarrin Raqam, are available in the Archaeological Museum, Red fort, Delhi. A *Wasli* deated 1112 A.H./1700 C.E. adorned with gold in bold *Nasta'liq* style mentioning the name of Hidayat Ullah as the calligrapher." (Siddiqui 1990: 81)

There was another very famous artist and calligrapher of Aurangzeb's period called, Sayyed Ali "Jawahar Raqam" (Siddiqui 1990: 81). A Bayaz of Bakhtawar Khan, manuscript in *Nasta'liq* style in his own hand writing is displayed in the Archeologically Museum, Red fort, Delhi. Bayaz means a note-book, and the volume under notice, which was completed by Bakhtawar Khan⁵⁶ (d. 1096 A.H/1685 C.E.), contains a collection of numbers original compositions and extract from standard Persian works transcribed by various well known calligraphers of his time. The Bayaz is a very fine manuscript with gold border lines some of its pages being gold sprinkled and having illuminated headings.

⁵⁶ He was a noble of the court of Aurangzeb and superintendent of his library.

2.6.11 The Lesser Mughal (1707-1857)

After the reign of Emperor Aurangzeb, even in the days of the decline of Mughal Empire, the art of calligraphy continued to flourish. There were a host of good minor calligraphers who wrote some manuscript and specimens of calligraphy (Siddiqui 1990: 81). But these seem to no new trend or movement of styles. “During the rigon of Farrukh Siyar (1713-19), Haji Namdar attained fame as a good *Nasta’liq* calligrapher. A few specimens of his calligraphy may be seen in the museums. These were some calligraphers of high calivar during the period of Muhammad Shah (1719-48), commonly known as “Rangila”. These were, Muhammad Afzal Hussain, Muhammad Muqim, Muhammad Aslam, Muhammad Musa, Muhammad Sadiq, and Abd’ Allah titled, Shirin Raqam (Sweet pen)” (Rahman 1979: 92) The reign of Ahmad Shah (r. 1748-54) and Shah Alam (r. 1759-1806) (Siddiqui 1990: 81) also created some good result in the field of calligraphy by the expert calligraphers. One of them Mir Punjah Kash was considered to be the most important of the later Mughal period. The available specimens of his calligraphy show that not only he was able to maintain the pristine purity of the art but he made some original contribution to its development.

There is a manuscript “Karima of Sa’di” written by Mir Punjah Kash in beautiful *Nasta’liq*, housed in the Archaeological Museum, Red Fort, Delhi. A story is told of Mir Panjah Kash that on one occasion he went out to make some purchases. When he had got what he wanted, he found that he had forgotten his money, and could not pay. A pen and paper was in his pocket. He started writing some specimens of calligraphy and those specimens were accepted as money by the shopkeepers. This story shows the importance of his works of calligraphy (Siddiqui 1990: 82).

After Aurangzeb the disintegration of the Mughal Empire began but calligraphy as a fine art continued even under his weak successors. Murid Khan, of the Emperor Muhammad Shah’s court (1719-1748 C.E.), was a good calligrapher, perfect in the Shikasta. Another calligrapher, Muhammad Afzal, followed the style of Aqa Rashid and was know as Aqa-e-thani (Aqa II). The last Mughal ruler, Bahadur Shah Zafar (1837-1858 C.E.), whom destiny had chosen to preside over the liquidation of the empire, was himself a master of the *Naskh* style. A few specimens of Bahadur Shah’s penmanship, where he proves his skill in both the *Naskh* and *Tughra*, are preserved in the Delhi Museum. He wrote after the style of Qazi

‘Ismatullah and had a number of illustrious disciples in calligraphy was highly prized and patronized by the Nizams of Hyderabad-*Deccan*, India.

After the fourth generations, i.e., with the death of Aurangzeb, the last great emperor, along with the deterioration of the socio political conditions, a decline also set in the artistic activities including calligraphy, some of the best examples of monumental calligraphy of the Shah Jahan’s period in India may be observed. “After the death of Aurangzeb, the royal patronage of calligraphy declined in the subcontinent and local styles began to emerge under the patronage of Maharajas of states or independently under the guidance of different teachers. One such style has been referred to as Lahori style by Ghulam Muhammad Haft Qalami, Sheikh Mir Gadai of Mughalpura was one of the well-known followers of this style. Muhammad Murad, Hafiz Roodh Ulah Lahori, Muhammad Yousuf Lahori and Hafiz Muhammad Tahir Lahori are some of the other Quranic calligraphers of this period. The Quranic specimens of all these calligraphers are preserved in Lahore Museum.” (Rehan 2010)

Muhammad Afzal Lahori, for his excellent *Nasta’liq*, is known as Aqa-e Sani in *Nasta’liq*. Muhammad Ghaus Peshawari, a facsimile of whose Qur’anic manuscript has recently been published in Pakistan, is another *Naskh* writer of the period.

“After the Sikhs gained ascendancy in the Punjab in 1799 the art of calligraphy, especially the Qur’anic calligraphy, suffered a set-back in quality. However, the Faqir family of Lahore, which enjoyed influential position in the court of Maharaja Ranjig Singh, promoted and kept alive the art of calligraphy to some extent the production of large sized Qur’anic manuscripts, though with inferior quality of calligraphy and illumination, were very popular during this period. One such manuscript, presented to Faqir Sayyid Noor-ud-Din by Maharaji Ranjit Singh, is preserved in Lahore Museum A few Qur’anic manuscripts of the same quality are also on display in the Bait-ul-Qura’n (Qur’an House) of Punjab Public Library, Lahore” (Rehan 2010).

Deprived of the royal patronage, some single-teacher centres of calligraphic training were established in the remote villages of the Punjab. In towns and cities the Baythaks i.e. seating places of master calligraphers, developed as training centres for calligraphy through apprenticeship. “The last Mughal ruler, Bahadur Shah Zafar II (1837-57), was also one of the

calligraphers of high repute. He was also a good poet of Persian and Urdu. Many specimens of calligraphy can be studied in the various museums and libraries written by the hands of the last Mughal king, even from the beginning of Mughal Empire in India various, hand written books, *Farmans*, Sanads (documents), calligraphical specimens, *waslis*, and other formats are sufficiently available. It is said that he wrote altered the style of Qazi ‘Ismatullah and himself had a number of illustrious disciples in poetry as well as in calligraphy” (Bhattacharyya 1995: 18).

In another *wasli* written by the Qazi there is evidence of a distinction in style known by *Khafi* (thin) and *Jali* (bold). That the royal prince of the Mughal had to undergo training in calligraphy among other fine arts mentioned in almost all the contemporary native chronicles (Bhattacharyya 1995: 18).

In spite of Bahadur Shah Zafar’s sad and tragic life, he was a good poet and calligrapher. He appeared like the last flicker of a long burning flame before its total extinction. This ruler seems to have inherited the high qualities of his great predecessors. But due to the irony of the fate, he could not survive this art for longer period. The specimens show that he was a very able calligrapher. He was very much interested in calligraphy and could write several scripts, but had special involvement in *Naskh*. A *wasli* partly in *Naskh* and partly in *Tughra* written by Abu Zafar Sirajud’Din Muhammad Bahadur Shah Zafar II, may be seen in the Archaeological Museum, Red fort, Delhi. Another wash, written by the same in *Tughra* style is also housed in the same museum. It may be noted that *Tughra* is not an independent style, but is the name given to an ornamental writing in which the letters are so inter woven as to assume a decorative shape.

The names and brief biographies of most of the calligraphers who flourished in Mughal time in India, are preserved in the “Tazkira-e Khushnawisan” and the, *Risala dar Zikr-e-Khushnawisan*. Both the books are probably written by the same author. In the first book, the author records his name as Maulana Ghulam Muhammad, Haft Qalam Dihlavi. In the second book, he signs his name as “Khalifa Shajkh Ghulam Muhammad Haft Qalami Akbar Shahi”. From the similarities of the names of the authors it seems that the authors can hardly be two different persons (Siddiqui 1990: 82).

“Tarikh-e-Khushnawisan” has been published in 1910 by Dr. Hidayat Husain. There are names of calligraphers up to the time of Akbar Shah II which shows that this book was first written some time during the reign of Akbar Shah II (1806-37) (Rahman 1979: 74b). This book is divided into four sections, section one deals with the calligraphers who specialized in *Nasta’liq* style beginning from the reign of Emperor Akbar down to the time of Akbar Shah II in chronological order. Second section deals in the same way with the calligraphers who specialized in *Shikastah* style. Section three gives the list of calligraphers who were expert in *Naskh* and *Tughra* styles. The fourth and last section gives a brief account of the seal engravers. (Rahman 1979: 74b)

The long list of the names of the calligraphers shows that the art of calligraphy continued to be practiced both by Hindus and Muslims till 1857, when the Mughal rule in India finally came to an end. But the political and social situations of the late Mughal period were reflected in this art. “The turbulent period was responsible for the decline and degeneration of all artistic activities. The Indian calligraphers have been perhaps, unduly credited with the invention of such styles as, Gulzar (Rose) Ghubar (Dust) Mahj (Fish), Sumbut (ear of corn), Raihan (Jasmine) peichan (Curl) Nakhun (Nail) and Ma’akus (Reverse)”. (Siddiqui 1990: 83) There is no trustable source about creators of those styles. In fact we do not know Indian calligraphers invented these styles or some Persian or Ottoman calligraphers. It is possible some Persian calligraphers innovated those styles in India. Anyway those styles appeared obviously in Indian subcontinent.

Actually, “the lack of real skill of calligraphers in this era was the reason for creation fantastic images of animals and plants by distorting and corrupting the natural pattern of Arabic letters.” (Siddiqui 1990: 83) Some of them were not much expert in writing the Arabic and Persian letters with the reason they tried to compensate the lack of beauty of their hand writing by making beautifully some images out of their unprofessional hand writing. This was done violating the aesthetic principles of calligraphic art. Because calligraphy is an abstract art which can not be accommodated in the concrete figures of animals. These unaesthetic styles are not unique to *Hidustan*. Apart from *Hidustan*, in other lands of the world like Persia and Turkey there are references of such type of styles appeared in the shape of animal or in various forms of nature (Siddiqui 1990: 83). So it is very difficult to determine whether the Indian, Persian or the Turks invented these styles of calligraphy. But the decline of talents and

degeneration of the calligraphical activities in the countries were common in the late 18th and early 19th century.

“In Persia and other Islamic world there was a tradition since long that the name and sayings of *Ali ibn Abitalib* written in the form of lion or tiger which is the symbol of his power that this practice was not to compensate the lack of beauty of their handwriting but to make knowingly these figures of animals to introduce a new and unique styles of Calligraphy which is called *Tughra*. In general term, *Tughra* is one of the forms of decorative calligraphy, normally composed with the arrangements of alphabets.” (Siddiqui 1990: 84)

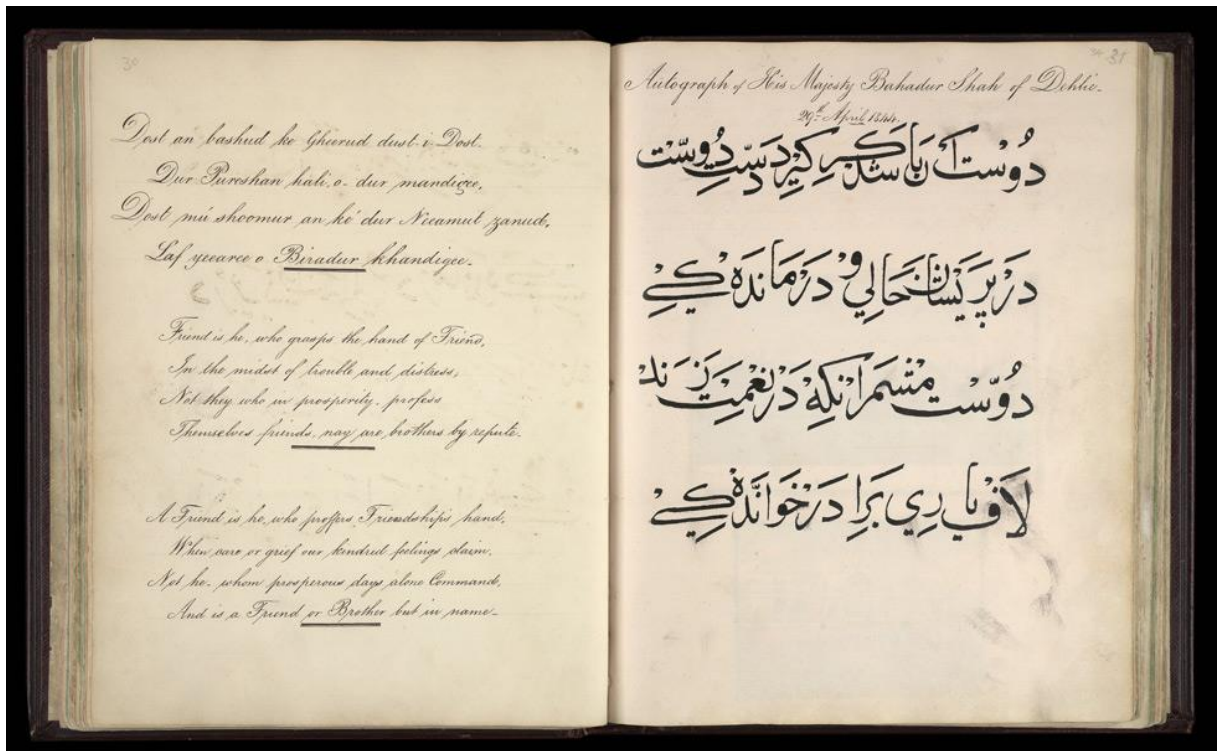


Figure 2.158 - Autograph of Bahadur Shah of Delhi known as Bahadur Shah Zafar the last of the Mughal emperors in India dated 29th April 1844

2.6.12 Summary

The art of Islamic calligraphy seems to have reached Indian subcontinent by the religion of Islam began with the Arab conquest of Sindh in 712 C.E./92 A.H. during Pre-Sultanate period. During this time there are only a few inscriptions and calligraphical manuscripts.

The developed Islamic calligraphy in India may be seen during Sultanate period. Under rule of five dynasties many *Masjids*, Tombs, *Madrasah*, well, and other Muslim monuments were erected in all over their territories. They have Inscription on stone, marble, plaster and so on with religious purpose and some historical note.

The art of calligraphy owed much to Mughal patronage in India. The empire of the Mughals has become a thing of the past, but the exquisite creations of the master calligraphers of their time still bear testimony to their refined culture and the magnificence of their taste.

The Mughal period was the golden period of the art of calligraphy. Under Mughal rules Persian was treated, as the official language of the Mughal Darbar. *Farmans*, Sanads, and other documents were used to be written in Persian only and *Nasta'liq* style. Calligraphy was very popular the nobles, ruler, princes and even the kings gave them high ranks and regarded as a respectable teacher or master of calligraphy. There are thousands of calligraphers who gave special attention to the gradual development to the art of Islamic calligraphy in this era.

There are varieties of inscriptions including *Naskh*, *Thulth*, *Tughra* and *Nasta'liq*. The best artistic results for almost all the principal styles of calligraphy can be seen on the Mughal monuments as well as calligraphic writings on paper. The goldsmith, the Jewellers, the copper and ironsmith, the seal engravers, the wood and stone engravers and potters were often experts in several styles of calligraphy. There were a number of scholars as well as the professional artists of various branches of arts and crafts had to learn Islamic calligraphy which formed part of their decorative schemes in several cities of India during Mughal period.

Babur personally was a calligrapher and a patron of the art of calligraphy. He also claims to have invented style known as “Khatt-e-Baburi”. With his dynasty, Persian art and culture had great influence in India.

Humayun's refuge to Persia was productive from a cultural point of view. He made the acquaintance of many scholars and artist and extended invitation to them to come India during his exile in Persia. When Humayun recovers his crown and throne with the help of Persian King, he came back to India with a number of ambitious and promising Persian artist and calligraphers.

The long period of Akbar's rule was a golden age for Indian art and culture including calligraphy. With the accession of Akbar, a new chapter in fine art was opened and direct court patronage was extended to calligraphy. There were a number of Persian and Indian calligraphers and scribes in Akbar durbar. Most of the calligraphers of Emperor Akbar's period continued to work under his son and successor Jahangir. The Emperor Jahangir was a lover of nature and beauty but he was not so keenly attracted to the art of calligraphy and the atelier was considerably reduced during his reign.

After Emperor Akbar, Shah Jahan's reign began the second glorious phase in the development of Islamic Calligraphy in India. He known as the greatest builder of the dynasty and made an extensive use of in lay calligraphy of inscriptions both in Arabic and Persian scripts. Shah Jahan's court had a number of great masters of calligraphy. There were a lot of calligraphers who came to India from Persia as well as some Indians were trained by them.

Aurangzeb was himself a master calligrapher of the Qrua'nic writing and was a great patron of the art of calligraphy. There are several specimen of calligraphy written by expert calligraphers during Aurangzeb reign.

After the reign of Emperor Aurangzeb, the decline of Mughal Empire started, but the art of calligraphy continued to flourish. There were a host of good minor calligraphers who wrote some masterpiece of manuscript and specimens of calligraphy.

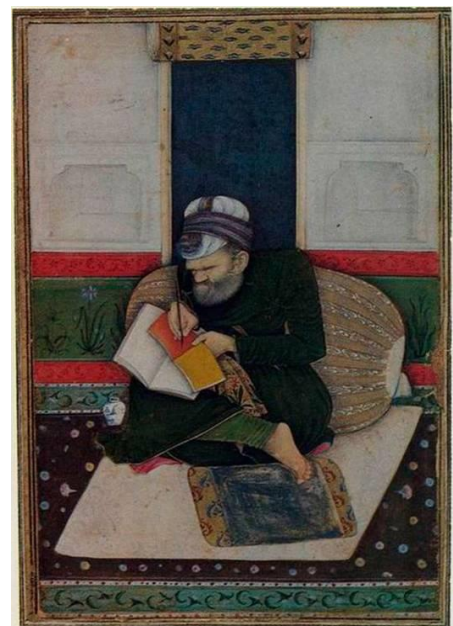


Figure 2.159 - A Scribe. Moghul, India, ca. 1625. Anonymous Private Collection, courtesy of the Fogg Art Museum. Harvard

Chapter 3

3 RESEARCH METHODOLOGY

In order to achieve proper results, this research has two aspects. The first aspect is to collect information as the literature review and the second one is to analyse and compare data. A rich literature review enables us to use the categorised collected data and knowledge during analysis of visual aspects of calligraphy. It helps in finding the comparable sources and relates each source to the subject of the inquiry as well. A good literature review helps to identify original and creative works as a background of the study through the reviews of the other works.

Moreover, the literature review increases breadth of knowledge on the topic and provides the intellectual context. Through the literature review we can better use the indexes and abstracts. It helps with the ability to conduct exhaustive bibliographic searches, ability to organise the collected data meaningfully, describe and critique. Also a deep survey in the variety of sources identifies information and ideas that may be relevant to the project. Most importantly, the benefit of the literature review could be to identify gaps in the variety of sources and to fill these gaps as much as possible.

The second part is the main task of the research, which is to identify the differences and similarities of the two schools of calligraphy in *Persia* and *Hindustan* during the *Mughal* period by a comparative study of visual aspects and dimensions of these two schools of calligraphy. The research attempts to make an impression of visual structure, visual interest, and refinement of visual representations. It shows the process of change for the two schools. It demonstrates how *Persian* calligraphy transformed and changed in *Hindustan* and after a few centuries metamorphosed in some aspects as well. It shows that the calligraphy of Mughal India is unique and matchless in style.

3.1 Literature Review

This stage involved survey, research and collection of all available data about Islamic calligraphy which focuses on Persian calligraphy from different sources. In this case, the literature review is a very important part of the thesis report. As the research topic has historical aspects, preparing a good knowledge and finding trace of effect of different elements could be useful and interesting. As this seems like no one did it before, making notes and abstract of scattered sources become a big challenge in writing this part of report. This information is in four categories:

3.1.1 Limitations of study

There are some limitations in approach to the sources. Unfortunately in the case of literature review, trustable sources including published and online texts are very rare. In addition of English and Farsi books or articles, there are many texts which are written in Arabic and Urdu.

In case of original specimens as a primary source, most of them have been kept in the archive of museums, and in private collections all around the world as valuable articles. Inscriptions also are available in variety of monuments mostly in North of India, Afghanistan, Central Asia and centre/northeast of Iran. Therefore accessing them is very difficult. Fortunately, enough specimens of manuscripts and inscriptions were obtained during several journeys in Iran and India.

Making notes and abstract of scattered sources is a big challenge in writing the report. As the different sources used various names for the same style or artist, it makes it confusing. Various methods of English writing of Arabic and Persian names of styles or calligraphers with different accent or pronunciation made confusion too. In this project to achieve the correct results, all of the famous names will be written same as Britannica Encyclopaedia but for unknown names in these sources, the research will attempt to write it as their local accent. For example Persian names have been written with Farsi accent, Arabic names with Arabic and *Ottomans* with Turkish. Wherever correct pronunciation was not known, Farsi pronunciations have been used.

3.1.2 Study of Current Knowledge

The study of the current knowledge was done to include all available old and new trustable sources as the Secondary Sources:

a) Old Treatise:

- Qadi Ahmad (circa 1608) ed. with an introduction Sohili Khansary (1973), Ahmad. *Gulistan-e Hunar* (Rose Garden of Art. Farsi: گلستان هنر) Tehran: Bonyad-e Farhang-e Iran (Iranian Cultural Foundation).
- In old form of Persian Poem:
 - *Resalehe Adab olkhatt* (An Epistle of Calligraphy's Methods), by Sultan Ali al-Mashhadi, 920 C.E. This book printed with mistake names as *Sarat ol-Sotoor* (Path lines) and wrong author as *Mir Imad Hassani* several times. Actually mir Imad wrote a transcript of this epistle with his artwork.
 - *Resalehe Adab olmashq* (An Epistle of Practice Methods), by Baba Shah-e Isfahani, About 990 C.E.

- b) New Sources:** Including all data of academic researches, books, articles, web data and so on in English, Farsi, Arabic and Urdu languages. Most important sources of Islamic calligraphies history include:

- FARSI: - Faz'aeli, Habib Allah (1983). *Atlas-e Khatt (Calligraphy encyclopaedia): A Research on Islamic Calligraphy* (Farsi: *Atlas-e Khatt اطلس خط*), Isfahan: Masha'l
- Bayani, M. (1966). *Biographies and Works of the Calligraphers*, (Farsi: *Ahval-va-Assar Khoshnevisan احوال و آثار خوشنویسان*). Tehran: Elmi, bound in 4 vols.
- ENGLISH: -Siddiqui, Atiq R, *The story of Islamic calligraphy*, Delhi, 1990
Siddiqui, Atiq R. (1990). *The story of Islamic Calligraphy*. Delhi: Satara Book House. Original from the University of Michigan ISBN: 8185394008
- Mandel Khan, Gabriel (2001) *Arabic Script: Styles, Variants, and Calligraphic Adaptations*. New York: Abbeville Press. ISBN: 9780789207104
- URDU: -Rampuri, Syed Ahmad, (2004) *Khat ki kehani Tasviron ki zabani*. (Cuisine of calligraphy, picture of language. Urdu: *خط کی کہانی تصویروں کی زبانی*) Dr. W. H. Siddiqi OSD: Rampur (in Urdu) ISBN: 8187113685
- Shaghil, Mulavi Ehtramuddin A. (2002) *Sahifa-e- Khosh Navisan*. Delhi: Qaumi Council Baraye Farogh-e-Urdu Zaban, New Delhi (in Urdu).
- ARABIC: Naji, Zain al-Din, (1968), *The illustrated Arabic Calligraphy*, (Arabic: *Musavar ul-khat ul Arabi مصور الخط العربی*), Baghdad, Iraq.

3.1.3 Study of Published Works

Visual study of available published inscriptions and manuscripts of Islamic calligraphy was undertaken as the Primary Sources in the number of books, articles, web data and so on. In this case, a lot of rare books and magazine in variety of libraries were useful. Some images

were not of good quality in the old sources, but after scanning with help of graphics editing software like Photoshop, clear and useful images were obtained.

3.1.4 Study of Masterpieces Directly

The research directly uses Primary Sources and the original data such as specimens of calligraphy in corroboration of the analysis. It is in two parts:

- a) Visual study of available **inscriptions** in variety of monument' inscriptions of *Persia* and *Hindustan*
- b) Visual study of available **manuscripts** of Islamic calligraphy in different source of museums, libraries and privet collections in *Persia* and *Hindustan*.
 - **Iran** including: Tehran (*National Museum, Resa abasi Museum, Mir Emad Museum, Iranian Cultural Heritage Organization Library, Some privet collections*) ; Qazvin (*Calligraphy Museum, Jama Masjid, Emamzadeh Shahzadeh Hossian tomb, Some privet collections*); Isfahan (*Jama Masjid, Shikh Lotfallah Masjid, Imam Khomeini Masjid*); Mashhad (*Imam Reza shrine, Astan-e Quds-e Razavi Library*); Yazd (*Jama Masjid, Amir Chakhmaq Complex*); Shiraz (*Shah Cheraq Shirin, Pars Museum*); Tabriz (*Kabood Masjid*); Damghan (*Peer-e Alamdar's Shrine*); Robotsharaf (*Caravanserai*); Chabahar (*Jama Masjid*); etc
 - **India** including: New Delhi (*National Museum Institute of History of Art, Conservation and Museology, Qutub complex*); Delhi (*Red Fort Archaeological Museum, Jama Masjid, Red Fort complex, Atke khan tomb, Nizamuddin Dargah*); Agra (*Taj Mahal, Fatehpur sikri, Sikandra*); Jaipur (*Albert Hall Museum*); Hyderabad (*Salar Jung Museum, Jama Masjid, Char Minar*); Aligarh (*Maulana Azad Library, Some privet collections*); Patna (*Khuda Bakhsh Oriental Public Library*); Ahmedabad (*Sanskar Kendra Museum, Hazrat Pir Mohammad Shah Library, Jama Masjid*); Srinagar (*Jama Masjid, Shalimar Bagh*); Bhopal (*Indira Gandhi Rashtriya Manav Sangrahalaya Museum*); Aurangabad (*Bibi ka Magbara*); Mumbai (*Prince of Wales Museum*); Pune (*British Library*); etc.

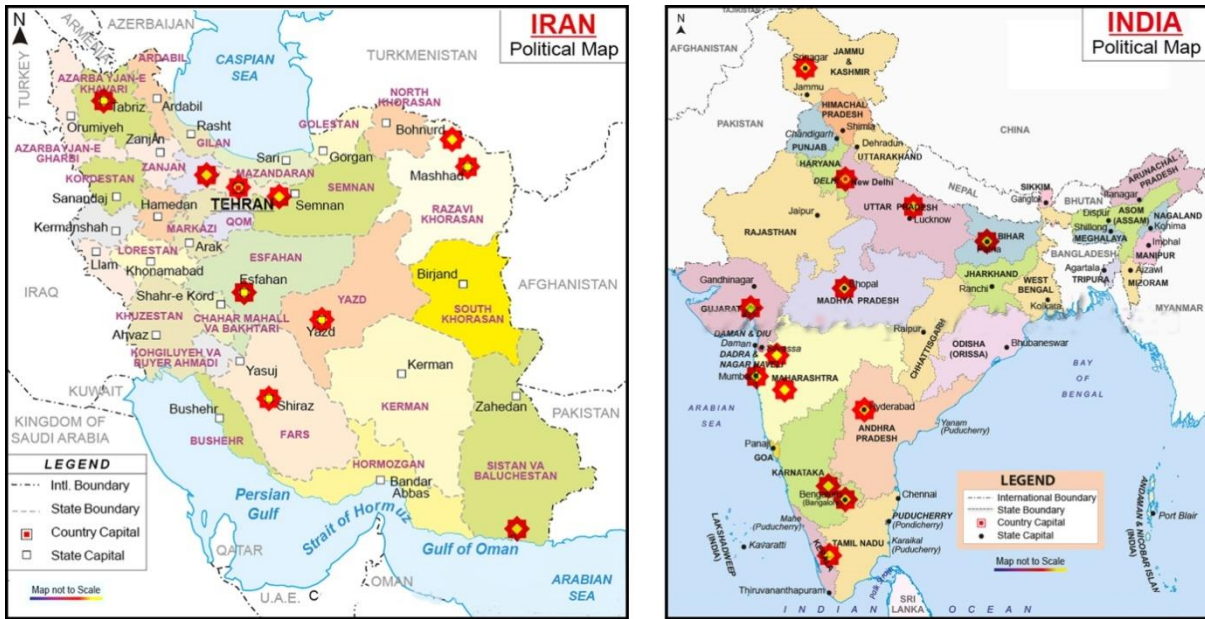


Figure 3.1- Visited places by researcher for direct study inscriptions and manuscripts in Iran and India. (Source of maps: www.mapsofworld, accessed at 06.05.2012, Edited by researcher.)

Most of the inscriptions pictures and some of the manuscript pictures of the research has taken during those journeys by researcher.

3.1.5 Interview with Masters

Interview and discuss with several well-known masters and skills in Persian calligraphy in Iran and India as well as some researchers in this field directly and with the help of social network sites. The hypothesis and aim of this research was discussed with them as well as their idea about new contribution to the research was asked. The gaps in the current knowledge made a big part of the discussion. Professor M. Ehsaei, Master G. Amirkhani, Master E. Rashvand, Master M. Sabzeh, Master R. Moradi, etc., in Iran and Master Ahrar Hindi in India were a part of discussion.

Professor Mohammad Ehsaei is a well-known Master of Persian calligraphy and a prominent academic scholar. He was supervisor of my BA and FA thesis in the University of Tehran. A rich collected note of his lectures and several discussions with him acted as a good source for this research.

Grand Master Ghulam Hussain Amirkhani is a renowned calligrapher. He is the director of Superior Council and Member of the Board of Trustees of Iranian Calligraphers Society for some decades. Most of the critics believe he is the best calligrapher in the Nasta'liq style in the past century. I have discussed twice with him about my hypothesis, once at a conference in Tehran and once again at his home. His effective advice about recognizing the Indian styles of Nasta'liq was useful.

Through the social networking websites like Facebook there is a very good relationship with researcher and masters or professional calligraphers. A lot of details were study during the continued discussion in this group and other websites.

There is a good connection with masters and professional calligraphers such as Mr. E. Rashvand with the help of social network sites. He is a researcher and creator and administrator of a Persian calligraphy group on Facebook. More than 2200 members from all over the world have joined the group during the last 19 months. There are professional discussions and comments about all aspects of Persian calligraphy. The Researcher had a lecture in the Ghaleb Institute in Delhi and Aligarh Muslim University about Persian Calligraphy in 2010. This trip not only included Delhi and Aligrah but also Hyderabad and Patna.

Masters Rasul Moradi and Mojtaba Sabzeh were also present in this trip. It was a good opportunity to share professional views. On this trip I met Mr. Ahrar Hindi. He is an outstanding Indian calligrapher. He sent to me good sources about progress of Persian calligraphy in India.

3.2 Analyses Study (Visual Comparison)

The research topic is: "Calligraphy in Mughal period in comparison with Iranian Calligraphy" with the subtitle of: "An analysis of Persian calligraphy in visual aspects" therefore this part is the most important chapter of this thesis.

Same as other kind of the visual arts, calligraphy is an art form that creates works which are primarily visual in nature. Therefore the best method to demonstrate visual value of Persian calligraphy is an analical study based on visual comparison. The method of research

involves identifying the constituent elements in a semiotic system. The research uses semiotic analysis and this seems the best approach to visual analysis.

“There are two kinds of semiotic: syntagmatic (concerning positioning) and paradigmatic (concerning substitution).” (Chandler, 2008) Whereas syntagmatic analysis studies the 'surface structure' paradigmatic analysis seeks to identify the various paradigms.

In this case, the analysis is based on study structure of two masterpieces of calligraphy. The research uses paradigmatic analysis with emphasis on genre class of paradigms. The research finds data by comparison and examines carefully the structure and the details of two masterpieces for analysis data. This method relates to oppositions or resemblances. The analysis is based on the presence or absence of some particular formal feature, in other words the similarities or differences of them.

For understanding better the development or changes of calligraphy in *Persia* and *Hindustan* during *Mughal* era the study compared both of the schools in three different times: in the beginning, middle and end of the Mughal period. To avoid scattered attempt and to achieve the best results in all three parts we had selected masterpieces of *Nasta'liq* for analysing because it was the common style of Hindustani and Persian calligraphy during the Mongol period. The typical masterpieces *Qit'a* were selected for each period which show the qualities, traits, and characteristics the mainstream of the period and illustrate and identify of styles during the particular time.

a) In the first part it compares the two *Nasta'liq* inscriptions. The first one (*Figure 160*) is on the interior door of the Imamzadeh Shahzadeh Hossein shrine in Qazvin, Iran (in 1560) and second one (*Figure 161*) is on the *Iwan* of Sheikh ul-Islam *Masjid* in Fatehpur Sikri, India (in 1571). These two masterworks considered in early *Nasta'liq* inscriptions among the monuments of the entire world.



Figure 3.2- Details of inscriptions in Qazvin



Figure 3.3- Details of inscriptions in Fatehpur Sikri

b) **In the second part** it compares the two extraordinary masterpieces panel of *Nasta'liq* history with similar text. First masterwork (*Figure 162*) was written by Emad al-Hassani Qazvini (1554 -1615) in 1601 and Second masterpiece (*Figure 163*) was written by Mohammad Hussein Kashmiri (d. 1611-12 C.E.) in 1608

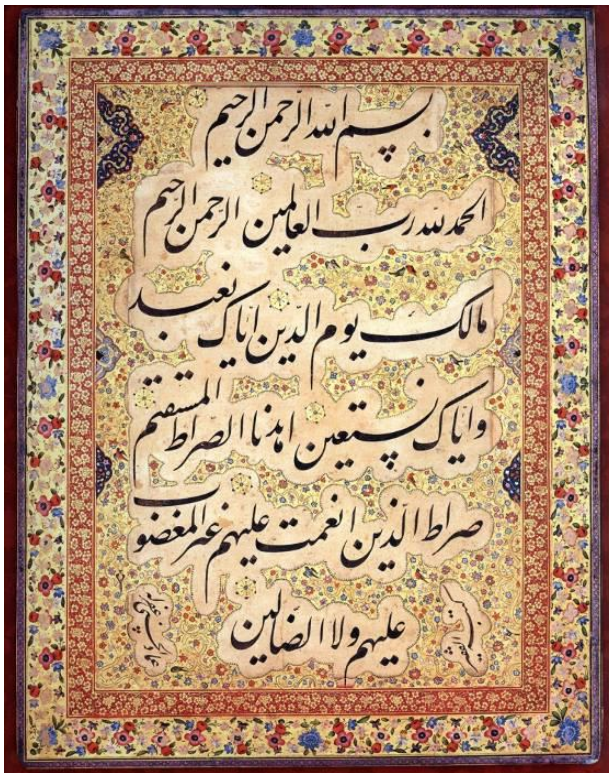


Figure 3.4- work of Mir Emad, 1601, Iran

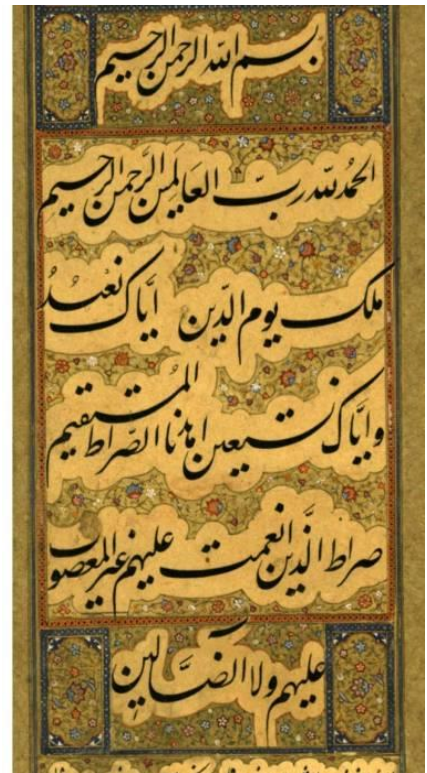


Figure 3.5 – work of M. H. Kashmiri, 1608, India

c) **In the third part** it compares the two masterpieces panel of *Nasta'liq*. The first one (*Figure 164*) was written by the last eminent calligraphers in Indian subcontinent, Abdul Majid Parvin Raqam (1901-1946) and the second one (*Figure 165*) was written by an effective Iranian calligraphers, Mirza Mohammad Reza Kalhor (1829- 1892). Both of these

calligraphers created a notable change in *Nasta'liq* style for their followers which ultimately get them prominence in their field.

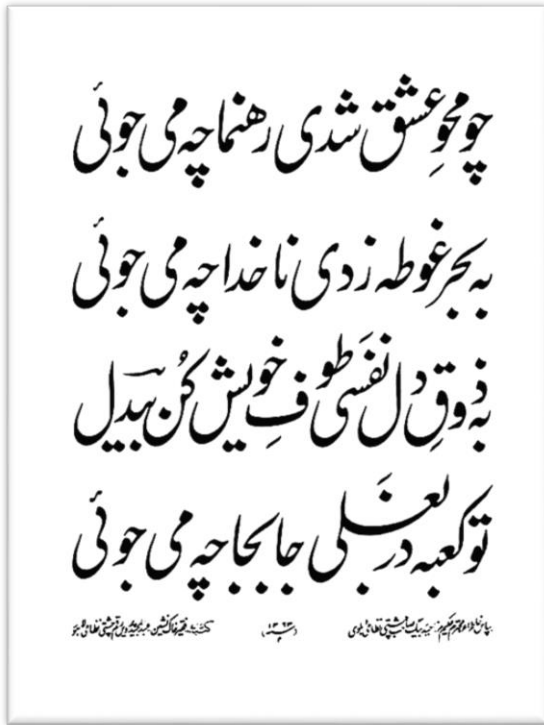


Figure 3.6- Abdulmajid, Parvin Raqam

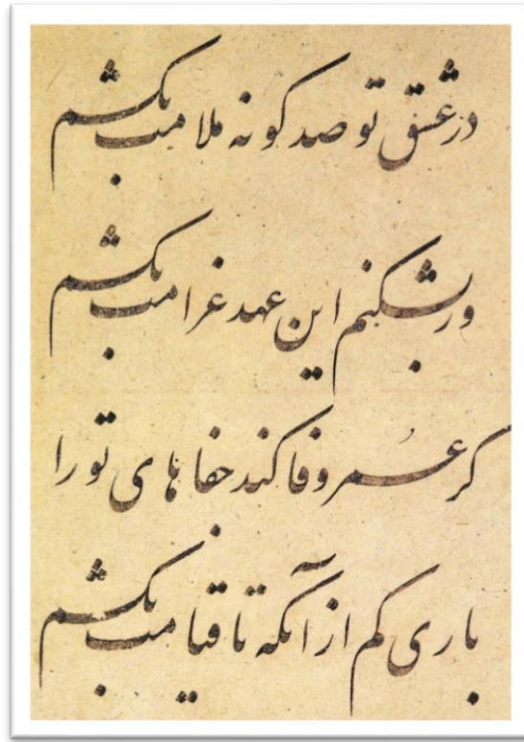
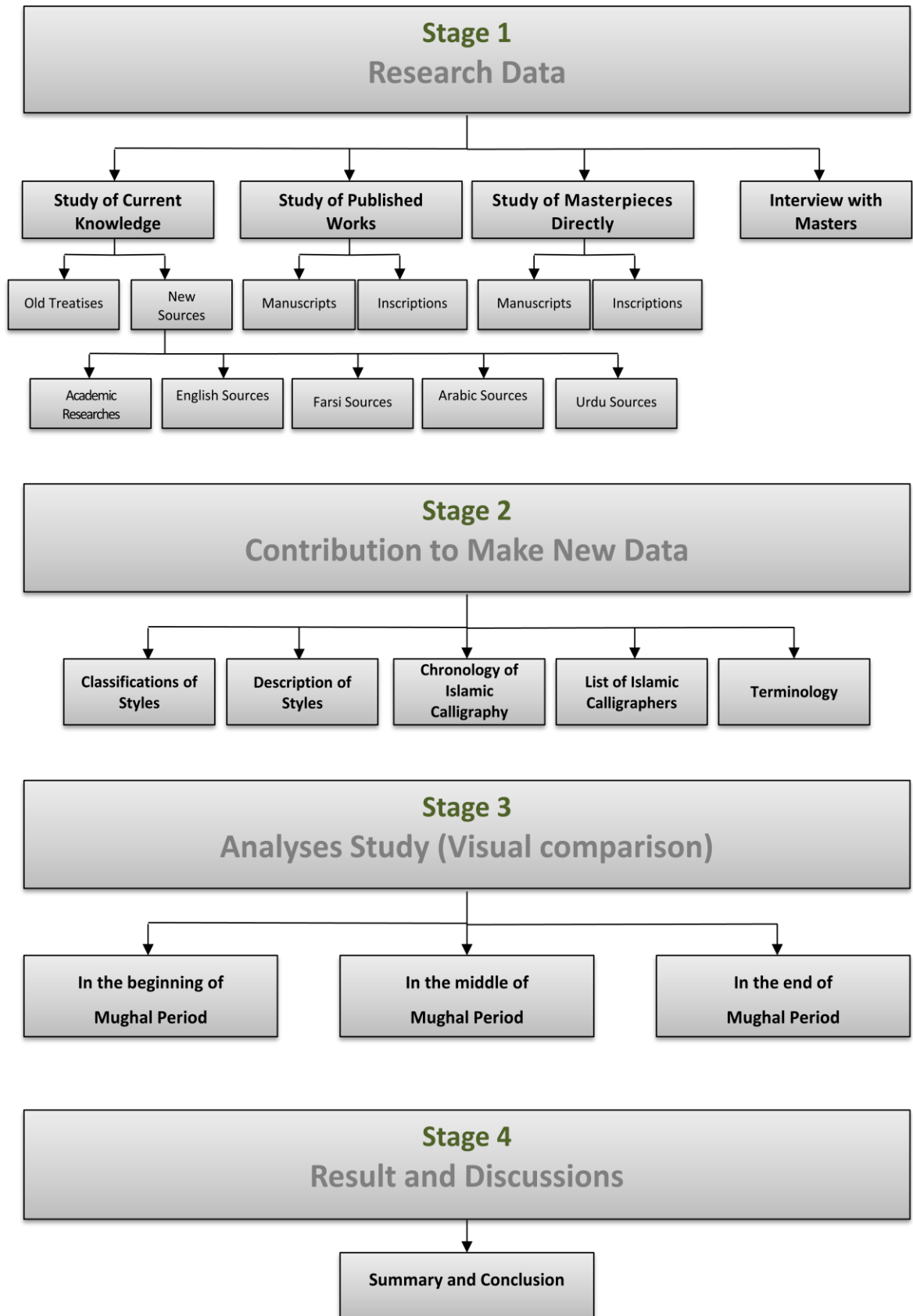


Figure 3.7- Mohammad Reza Kalhor

The visual analysis attempts to present clearer results with the help of details of pictures as the primary source and demonstrating exact results by illustration and their captions. It uses a series of lines or angles to demonstrate the connection and difference between two similar parts of the both masterpieces. In addition during the discussion it uses the information of literature review as the secondary source. It tries to pick up the main points to demonstrate the results accurately.

In the end, there is a chart of steps of research methodology. Table No 12 that shows the contents for better consideration of the detail of the research:

Table 3.1 Research Methodology Chart



Chapter 4

4 VISUAL ANALYSIS

The main task of this research is to identify specification and visual values of the Mughal School of calligraphy in *Hindustan* and *Savavid* School of calligraphy in *Persia*. Therefore, this chapter pays attention on making a comparative analysis and mentions identifying features to show the differences as well as similarities of the two schools.

Same as other kinds of the visual arts, calligraphy is an art form that creates works which are primarily visual in nature. Therefore, the best method to demonstrate visual values of Persian calligraphy is an analyses study based on visual comparison.

The comparative study of both of the schools in three different times: in the beginning, middle and end of the Mughal period. The biggest challenge was finding suitable specimens for this comparative study. To avoid scattered attempt and to achieve the best results in all three parts we have selected masterpieces of *Nasta'liq* for analysing because it was the common style of Hindustani and Persian calligraphy during the Mughal period. Therefore, all available sources were reviewed including: published calligraphic inscriptions and manuscripts of Islamic calligraphy in Hindustan and Persia as the Primary Sources in the number of books, articles, web data and so on as well as direct study of accessible specimens of them in both of the countries.

4.1 A comparative study of two masterpieces in the early of Mughal period

4.1.1 Introduction

This part compares the two masterpieces of Persian calligraphy in the early time of Mughal period. The *Nasta'liq* style gradually appeared in the first half of the 15th century in Herat⁵⁷. This city is currently in Afghanistan and was the capital of *Timurid* dynasty as a Persian Empire at that time. After the 15th century *Nasta'liq* became a popular style with a broad scope of use and the predominant style of Persian calligraphy. This style reached a level of sophistication comparable with the Sextet Classical Styles during the 15th and 16th centuries. It was successful to get some of the functions of the old “sextet styles” in the short time. There are few inscriptions by *Nasta'liq* during this time.



Figure 4.1 - *Thulth* inscription, Sheikh Lotf Allah *Masjid*, harem wall, Isfahan, Iran, early 17th C.

The *Kufic* was used for all of the Islamic inscriptions during the first five centuries after the advent of Islam from 6th till 11th century C.E. After that in most of the monuments and manuscripts *Thulth* became a popular style for writing inscriptions. Though the *Thulth* is the most commonly used style in the inscriptions till today,

there are some inscriptions by *Nasta'liq* style from the second half of the fifteenth century. We can find *Nasta'liq* inscription in the spheres of influence of Persian culture including Iran, Afghanistan, Central Asia, and India. Even there are some of them in Turkey and Egypt too. The oldest known inscriptions by *Nasta'liq* are on grave stones of *Timurid* princes in Herat. The headstone dates 849, 850 and 853 A.H., which coincides with the 1445, 1446 and 1449 C.E. (Qelichkhani 2010: 142-141) But the widespread use of *Nasta'liq* in inscription started about a century later in the time of *Safavid* Emperor (1501–1722) in *Persia* and Mughal Emperor 1526–1857) in *Hindustan*.

⁵⁷ An important city in Khurasan, Persia. Today in Afghanistan

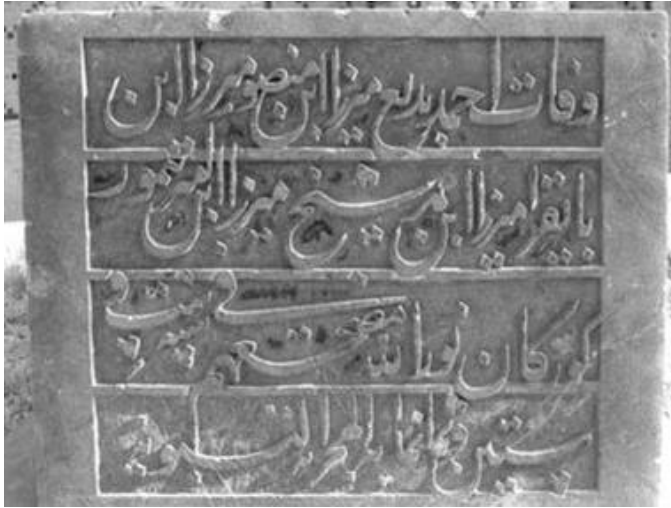


Figure 4.2 - *Nasta'liq* inscription, Courtyard of Shikh Ahmad Jam, Afghanistan, Heart, Middle of 15th C.

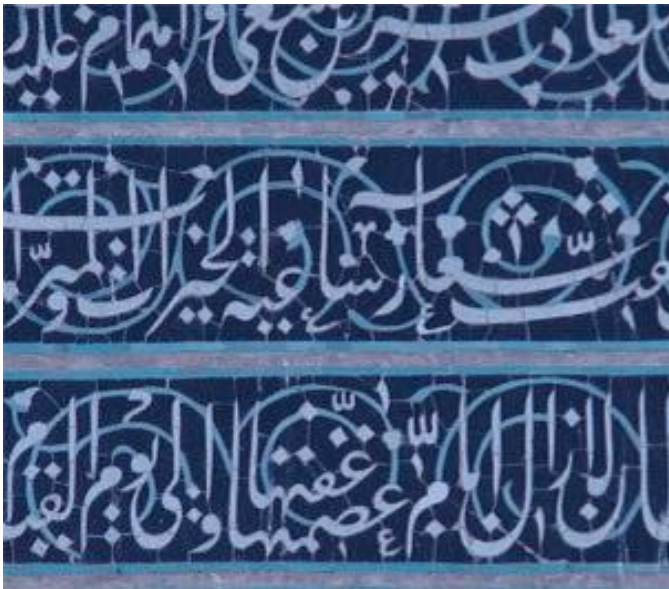


Figure 4.3 - *Nasta'liq* inscription, Jama Masjid Isfahan, Iran, 16th C



Figure 4.4- *Nasta'liq* inscription by Mir Emad (1554-1615), Isfahan, Iran, early 17th C



Figure 4.5 - *Nasta'liq* inscription by Mirza Qulam Reza Isfahani, Sepahsalar *Masjid*, Tehran, Late 19th or early 20th century.



Figure 4.6 - Kufic inscription, Minaret of Jam, Afghanistan, 12th C.

4.1.1.1 Imamzadeh Shahzadeh Hossein in Qazvin

The Imamzadeh Shahzadeh Hossein is a sacred historical mausoleum for all *Shi'a* Muslims. The mausoleum is of Hossein, who was the son of the famous Hazrat-e Ali Ibn-e Moosa-Al Reza popularly known as Imam Reza, the eighth *Imam* of *Shi'a* Muslims, and the progeny of Prophet Muhammad and his eighth successor.

This Mausoleum or the Shrine is located in Qazvin city center of Qazvin province. (itto.org 2011) Qazvin was one of the capitals of *Safavid* Empire. Tabriz was the first and Isfahan was the last capital of *Safavid* Empire. Imamzadeh provides references to the places where *Shi'a Imams*, the holy people directly or indirectly descended from. Most of these have been religious figures in their own times and are highly respected. Most of their followers refer their teachings for their daily lives. As an age old tradition, the followers still maintain visit the same people even after centuries and pray and ask help from them. Imamzadeh are structures built for such purposes and these are actually shrines built for such clerics.

Imamzadeh Hossein passed away in 201 A.H. (816 C.E.). The early shrine was built in 901 C.E. The wooden crypt of the resting abode bears the date going back to 1506. The primary structure was built during Shah Safi era (1629 - 1642) (Mehrab 2011). However, the initial structure has been repaired and renovated during the later periods of Persian history. This structure was renovated in the early 20th century. (itto.org 2011)

A typical Imamzadeh comprises of the entrance, courtyard and a mausoleum. Vaulted entrance provides a view of tile-work in geometrical design supported by the structures of two

minarets on two sides. The elaborate tile work can be observed clearly arranged and structured in geometrical designs and displayed on the vaulted entrance of the monument. The entrance provides for an elevated structure which is majestic and on each side of the door there is a knocker under which is a phrase in the beautiful *Naskh* script. Twelve poetical verses are inscribed on both sides of the door. The epigraph affixed on the entrance is dated 1307 A.H. There are five chambers along with a porch, and to the three remaining sides are other porches. The threshold leads on to the vestibule which ends up to a vast courtyard. (itto.org 2011)



Figure 4.7 - Some view from courtyard of Imamzadeh Shahzadeh Hussain in Qazvin, Iran. 16th C

The walls of this courtyard have false arches, and in the center of the courtyard is a large octagonal structure that is an area where water for consumption is available, on the top of which an inscription by *Thulth* style has been affixed. The main dome rests amidst the four porches that are on the four sides. The mausoleum itself resembles a castle that overlooks its surroundings from the interior and exterior sides. (itto.org 2011)

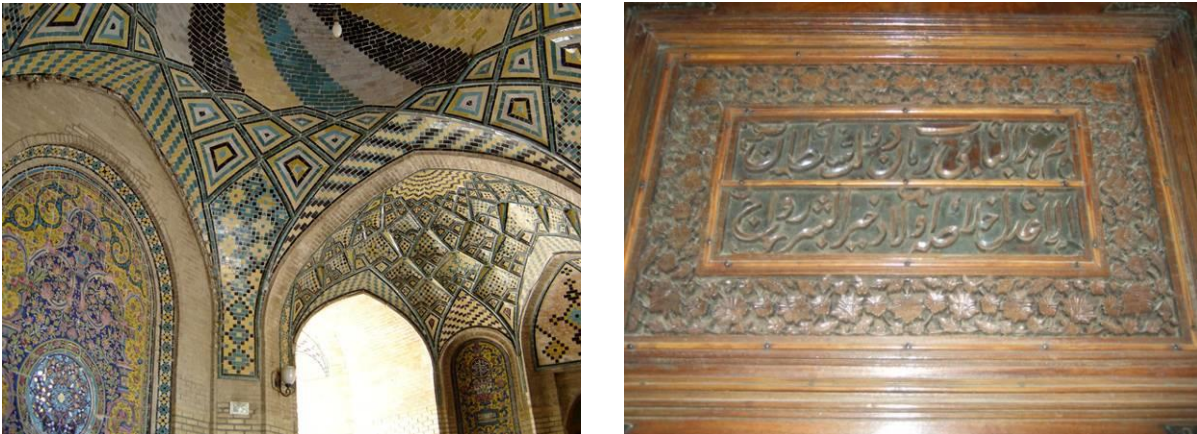


Figure 4.8 - Imamzadeh Shahzadeh Hossein shrine, Qazvin, Iran. 16th C



Figure 4.9- *Nasta'liq* Inscriptions on Interior door of Imamzadeh Shahzadeh Hussain in Qazvin, Iran 16th C

4.1.1.2 Sheikh ul-Islam *Masjid* in Fatehpur Sikri

Fatehpur Sikri (the City of Victory) built during the second half of the 16th century by the Emperor Akbar (r. 1556-1605). It was the capital of the Mughal Empire for 10 years. The monument is a specimen of typical Mughal architecture, including one of the largest *Masjids* in *Hindustan*, the *Jama Masjid* of Fatehpur Sikri or Sheikh ul-Islam *Masjid*.

The Sheikh ul-Islam *Masjid* known as the *Jama Masjid* or the Friday *Masjid* in Fatehpur Sikri is a historical *Masjid* in Agra. The *Jama Masjid* is one of the most beautiful and largest *Masjids* of the world. It is one of the largest *Masjid* of *Hindustan* (165 m by 133 m) that could accommodate more than 10,000 prayers; it was completed in 1571-72 (UNESCO/CLT/WHC 2011). The elegant building situated on the highest point of Fatehpur Sikri, it is the most sacred building and the main *Masjid* of the town.

In the centre of the court of *Masjid* there is the tomb of Shaikh Salim. Salim Chishti (1478 – 1572) was one of the famous *Sufi* saints of the Chishti Order in *Hindustan*. Buland Darwaza (high gate) is placed in the south of the court, what was completed in 1575, which was built for commemorating the victories of 1572 in Gujarat, to remind to the city, their monumental symbol, (AgraIndia.org.uk 2011). In fact, the Buland Darwaza which commemorates the victory of Akbar over Deccan and the Tomb of Sheikh Salim Chishti are a part of this spacious *Masjid* complex. Construction of the *Masjid* complex was completed in 979 A.H. (1571-72 C.E)

The vast quadrangle has the *Masjid* on the western side and cloisters with broad slanting *Chhajja* and splendid brackets crowned by series of square *Chhatris* on the other three sides along with Buland Darwaza on the south, Badshahi Darwaza on the east and the tombs of Sheikh Salim and Islam Khan and the ablution tank in the inner courtyard.



Figure 4.10- A panorama view of Jama Masjid, Fatehpur Sikri, Agra, India 16th C

The *Masjid* which is rectangular in shape consists of a central nave with a single dome, two colonnaded halls on its either side with two square chambers that are crowned with dome. The main chamber adorns the elegant and beautifully carved *Mihrabs* and the two smaller rooms.

“The *Masjid* marks the phase of transition in Islamic art as the indigenous architectural elements were blended with the Persian architecture. The pillared *dalan* of the facade, the *Iwan* with three arched openings also framed by panels and crowned by five *chhatris* and the central *mihrab* adorned with inlaid mosaic of stones that are bordered by glazed tiles and has golden inscriptions on royal blue background. The interiors of the *Iwan* are adorned with watercolor paintings depicting stylized floral designs. Even the dado panels, spandrels of arch, squinchs and soffits are also painted profusely. Unlike other monuments, where domes are supported on squinchs, here elegant corbelled pendentives support the done.” (AgraIndia.org.uk 2011)

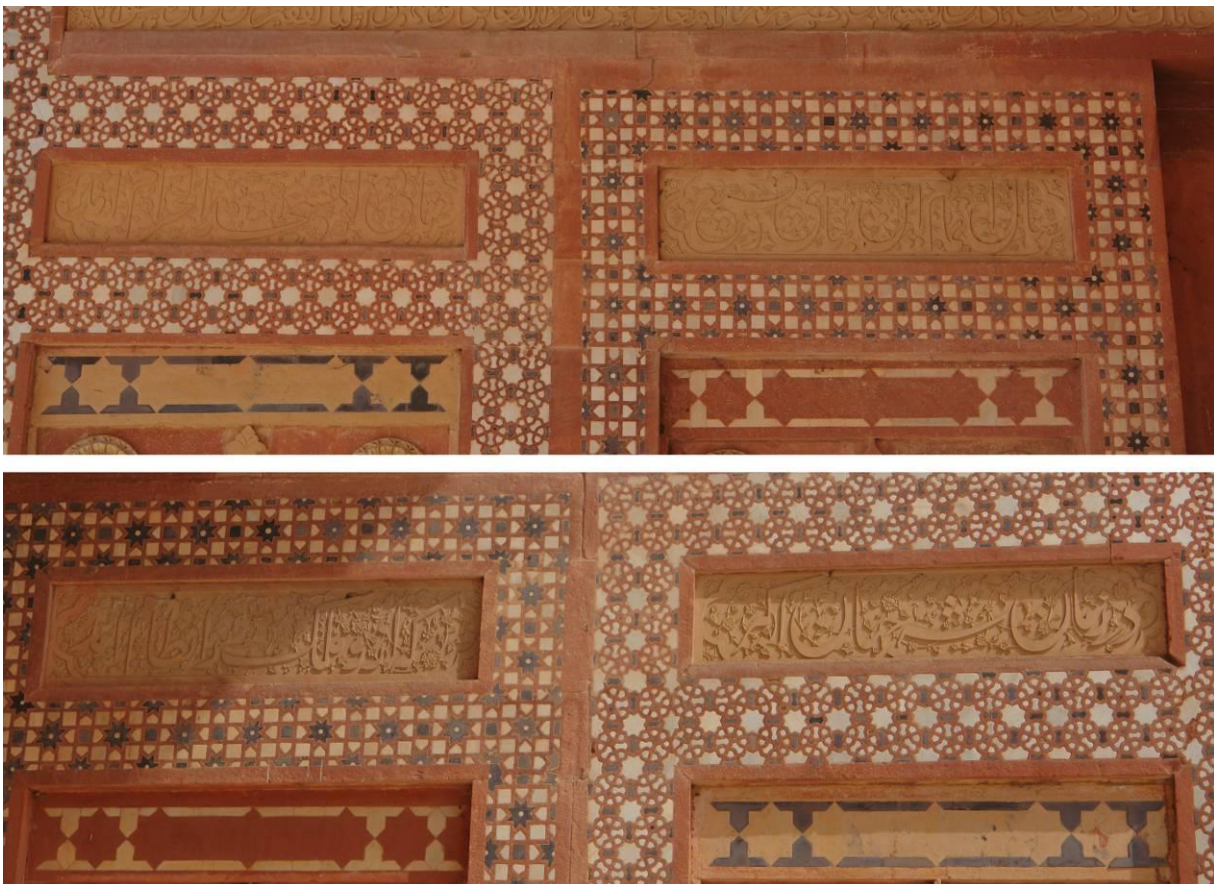


Figure 4.11- *Nasta'liq* inscriptions on Iwan of Jama Masjid, Fatehpur Sikri, Agra, India 16th C



Figure 4.12 - Jama Masjid, Fatehpur Sikri, Agra, India 16th C

4.1.1.3 Context

The texts of both of the inscriptions are about the date and the founder of monument who gave the order to build it. The text of Qazvin where written in an old Farsi writing which use to have a lot of Arabic words in it.

Text of translations of Qazvin's inscriptions:

- Done in the holy month of Ramadan
- In the year of nine hundred and seventy-six (A.H. according to 1559-60 C.E.)
- This door was in the time of the State of Sultan
- Fairest and summary of the best sons of Human
- Propounder of the twelve (Shi'a) religions, Abu Al-Zafar (Father of triumph) Sultan
- Shah Tahmaseb Bahador Khan, God give him an eternal realm and authority
- ordered its completion by Assadullah son of Darwish (dervish, a member of a Sufi fraternity)
- Mohammad Tehrani Isfahani

The text of inscription shows that this door was made by the order of Shah Tahmasb in year 967 A.H according to 1559-60 C.E. and its founder was Asadullah son of Darwish Mohammad Tehrani Isfahani. The text of Fatehpur Sikri in the form of a Farsi poem includes six hemistiches. As we know in the 16th century, Timurid prince Babur, the ruler of Ferghana⁵⁸, invaded North India and founded the Mughal Empire. In addition, there was a strong relationship between *Mughal* and *Safavid* Empire hence the language of the Mughal court was *Farsi*.

Text of translations of Fatehpur Sikri's inscriptions:

- In the time of the king of the world, Akbar
- Through whom the country became well organized,
- Shaykh al-Islam built a Masjid
- Which on account of purity came to be respected even by Ka'ba.
- The year of the completion of this lofty edifice
- Came to be replica of the Masjid al-Haram. (According to *Abjad* Numbers this line is refer to 979 A.H. / 1571-72 C.E.)

⁵⁸ A city in North East of Persia today is the capital of Fergana Province in eastern Uzbekistan

The last hemistich is written in the form of *Madehtarikh* (Chronogram) in which the date of the creation of *Masjid* is mentioned by *Abjad* numbers. The *Madehtarikh* are meaningful words or sentence which can show a particular date. Although *Madehtarikh* is a *Persian* method, it has been used more in Islamic monuments of *Hindustan*.

The *Abjad* numerals are a decimal numeral system in which the 28 letters of the Arabic alphabet are assigned to numerical values. In Arabic, the word ‘ab‘adiyyah means "alphabet" in general. In the *Abjad* system, the first letter of the Arabic alphabet, ‘*Alif*, is used to represent 1; the second letter, *bā*, is used to represent 2, etc. Individual letters also represent 10's and 100's: *yā* for 10, *kāf* for 20, *qāf* for 100, etc.

In *Shaykh al-Islam Masjid* the last hemistich is *Madehtarikh*. The sentence of “*Tha’ni Al-Masjid al-Harām Amād*” which means “came to be replica of the *Masjid al-Haram*” according to *Abjad* Numbers is equal to 979 A.H. according to 1571-72 C.E. The text of this inscription shows that the *Masjid* was built in the time of Akbar the Great, its founder was *Shaykh al-Islam* and it was completed in 1571.

4.1.1.4 Location

The inscriptions of Fatehpur Sikri are above the entrance in the central *Iwan* of the prayer hall. *Iwan* is a vaulted hall or space, walled on three sides, with one end entirely open. It is used mostly in entrance of Islamic buildings especially in *Masjids*. But the inscriptions of Qazvin are on the internal door of main hall. There is a *Thulth* inscription in the top of

Nasta’liq inscriptions of Fatehpur Sikri while there are some *Thulth* inscriptions in the courtyard frontage of Shazdeh Hossein Shrine. The six panels of inscriptions at Fatehpur Sikri placed in a queue inside of *Iwan* but at Shahzadeh Hossein the four panels are placed in two columns.



Figure 4.13 - Location of *Nasta’liq* Inscriptions on Interior door of Imamzadeh Shahzadeh Hussain in Qazvin, Iran 16th C

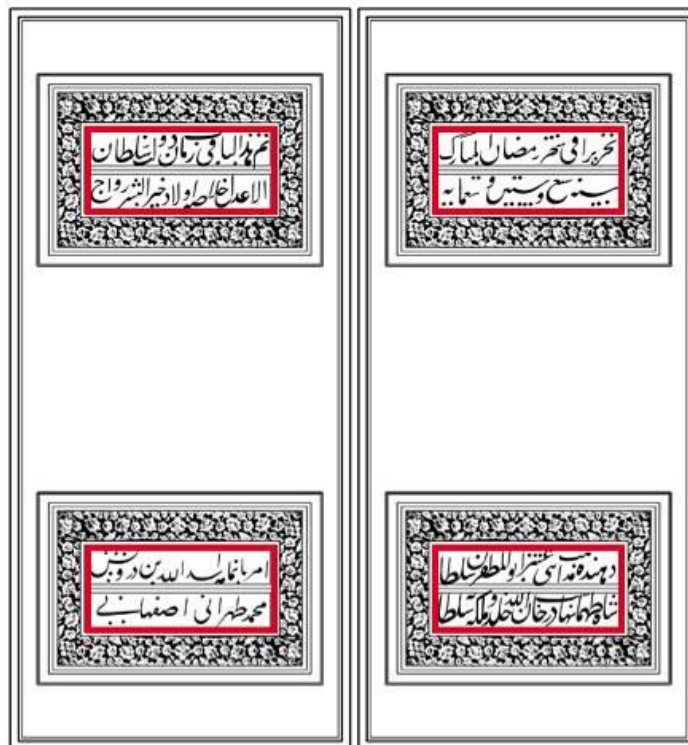


Figure 4.14- Location of *Nasta'liq* Inscriptions on Interior door of Imamzadeh Shahzadeh Hussain in Qazvin, Iran 16th C

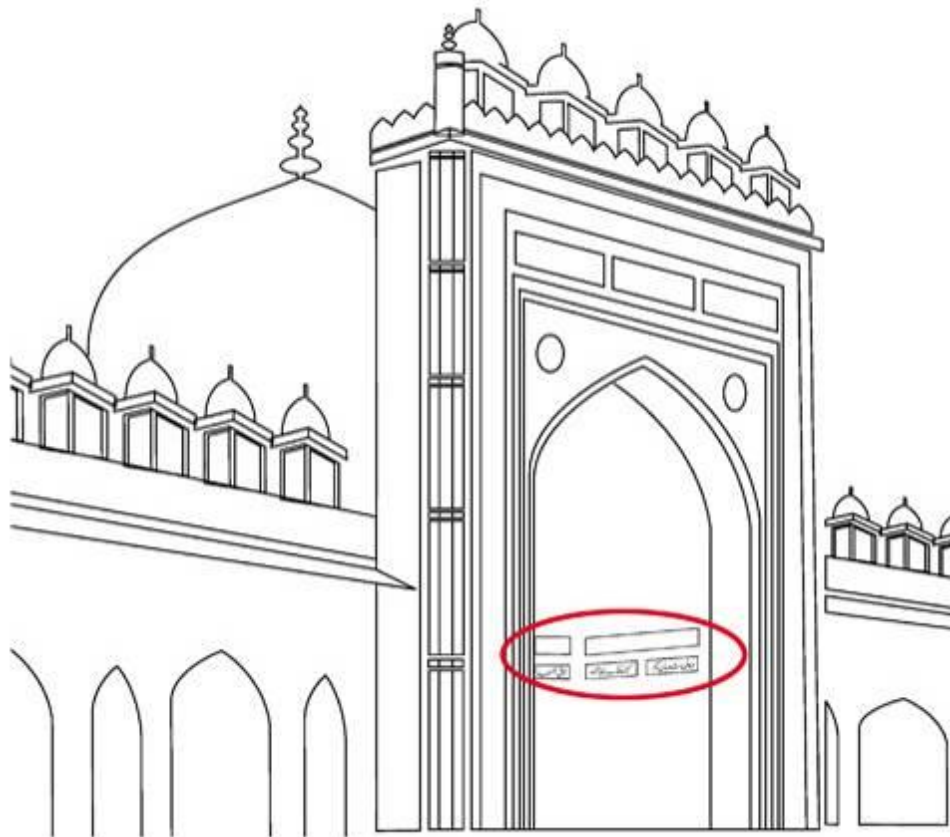


Figure 4.15- Location of *Nasta'liq* inscriptions on *Iwan* of Jama Masjid, Fatehpur Sikri, Agra, India 16th C

4.1.1.5 Technique

The inscriptions at Fatehpur Sikri were carved on the sandy stone and the surfaces of letters are flat. But the inscriptions at Imamzadeh Shahzadeh Hossein are carved on woods and installed on the door and the surfaces of letters are concave unlike what is in Fatehpur Sikri. Free spaces of both inscriptions were filled by elegance *Arabesque* motif.



Figure 4.16 Details of inscriptions in Qazvin



Figure 4.17-Details of inscriptions in Fatehpur Sikri

4.1.1.6 Skills

Two features can be noticed looking at both the inscriptions, the work of the calligrapher and the way it has been carved by skilled gravers. Both the works in both of the inscriptions has been done quite brilliantly. The shape of the letters in different part of inscriptions are exactly the same as well as we can notice all strict rules of calligraphy in both of the works.



Figure 4.18- Details of inscriptions in Qazvin



Figure 4.19 - Details of inscriptions in Fatehpur Sikri

The woodcarvings of Qazvin are one of the best specimens in its kind. (Pavonine 2005) The inscriptions of Fatehpur Sikri's are one of the best and finest curving on stone in *Hindustan*.

4.1.2 Methodology

First requirement is a legible and clear text of inscriptions with real shape and dimensions of letters for a reasonable analysis. Taking a photo of building one will notice trapezoids with weird angles instead because the camera is not perfectly parallel to the subject. There are some *Arabesque* motifs as the ornamental elements in both inscriptions. These have not been accommodated in the study because the patterns are not a part of calligraphy.



Figure 4.20 - The process of picture Editing

The perspective problem also known as the *Keystone effect* has been solved using the Adobe Photoshop. A distortion of the image dimensions made it look like a trapezoid in the

original photos. The shape of inscription has been converted to the rectangles for understanding the shapes better and dimensions of letters of inscriptions.

Both of inscriptions have some ornamental and carving effects. For getting desirable result calligraphy of all inscriptions was redrawn carefully by the help of tools like CorelDraw and Photoshop software.

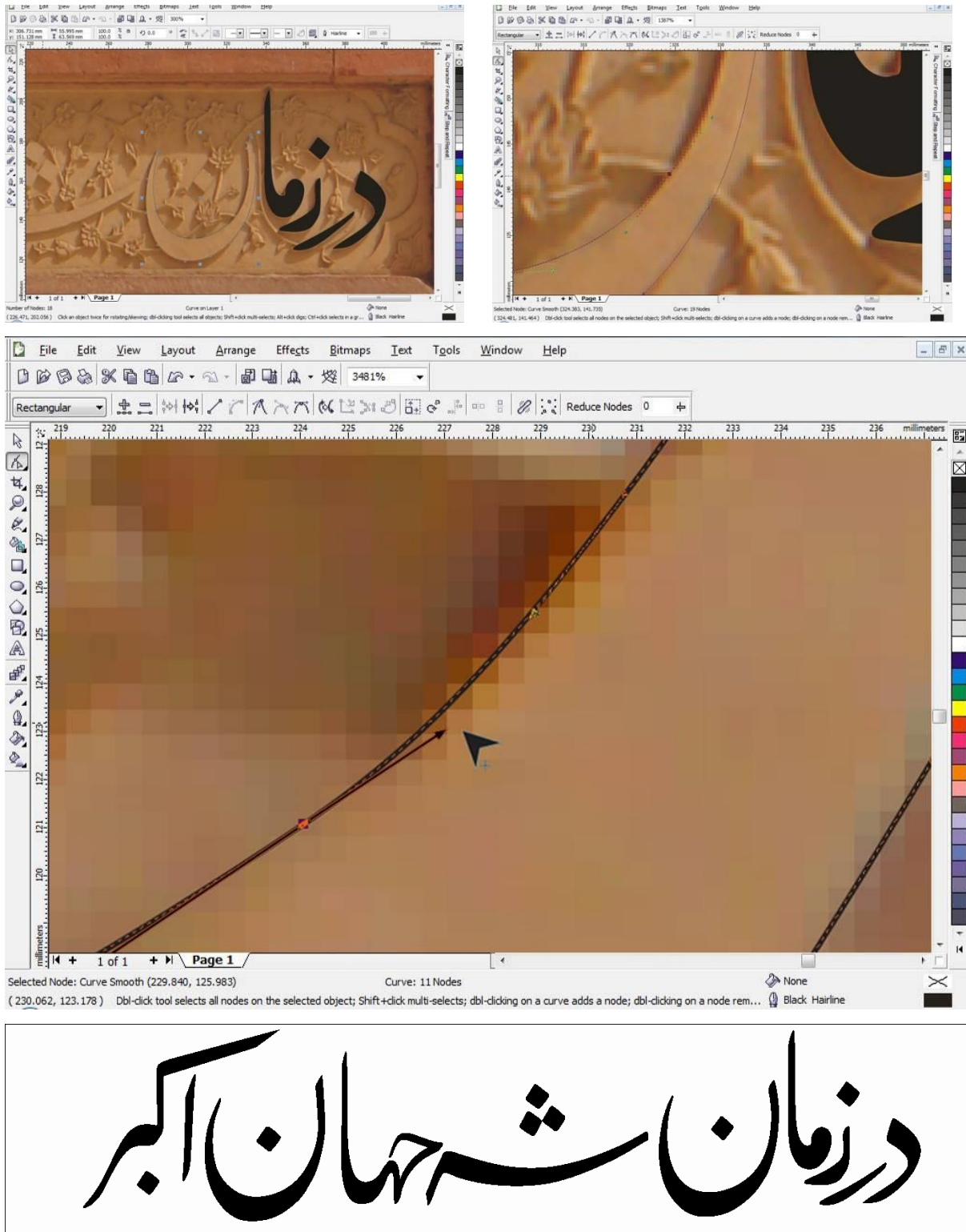


Figure 4.21 - The process of redrawing calligraphy of inscriptions

4.1.3 Composition

4.1.3.1 Density and kerning

In Fatehpur Sikri the words are written with spaces apart from each other which are like the *Nasta'liq* style but in Qazvin the letters are denser and sometimes they had collapsed each other. Even there are some letters which are written not in their exact place and they have got extended before or on top of the next letters. This technique is a common way of writing in *Thulth* inscriptions. This shows that in Qazvin calligraphers couldn't simply get rid of their habit of writing in *Thulth* style.



Figure 4.22- Redraw of calligraphy of inscriptions in Qazvin

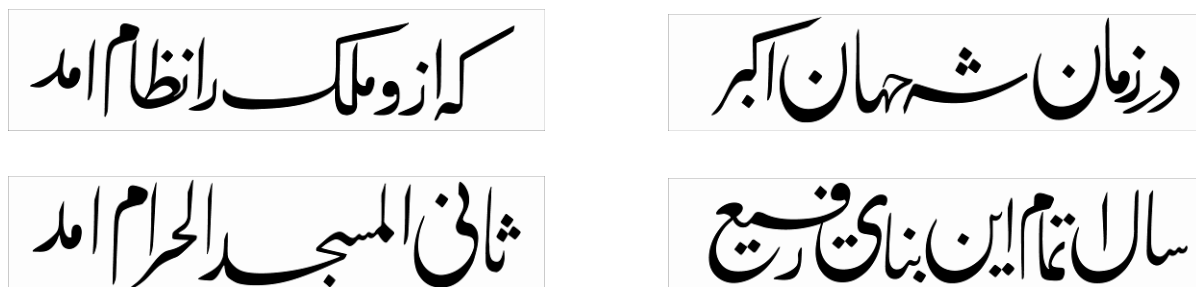


Figure 4.23- Redraw of calligraphy of inscriptions in Fatehpur Sikri

4.1.3.2 The distributions of kashidas

The distributions of kashidas are done in a very professional way in Fatehpur Sikri inscriptions unlike what is in Qazvin where some of the Keshidas are not in their right position.



Figure 4.24- Distributions of kashidas of *Nasta'liq* calligraphy of inscriptions in Qazvin



Figure 4.25- Distributions of kashidas of *Nasta'liq* calligraphy of inscriptions in Fatehpur Sikri

4.1.3.3 The distributions of Noqtas

In Qazvin the *Noqtas* are put in a scattered manner, just like *Thulth* way of writing. Mean while in Fatehpur Sikri the *Noqtas* are just advanced *Nasta'liq*.

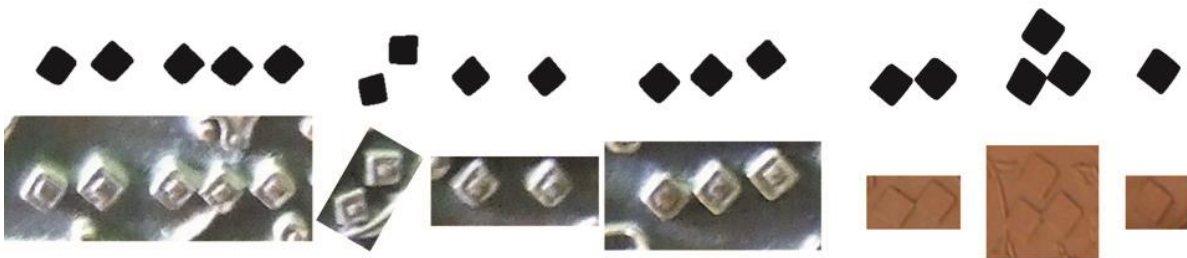


Figure 4.26- Form of *Noqtas* in Qazvin inscriptions

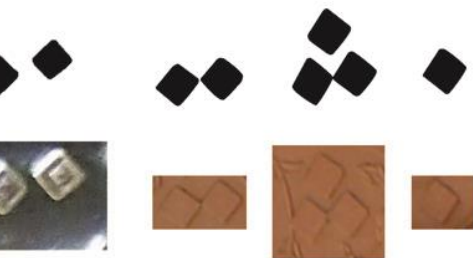


Figure 4.27- Form of *Noqtas* in Fatehpur Sikri

4.1.4 Details

4.1.4.1 Alif

Alif's length in Qazvin are less than what is in Fatehpur Sikri, also its width is smaller than Fatehpur Sikri too. The slope of start and end of *Alif* in Qazvin are narrower than Fatehpur Sikri. The shape of *Alif* in Qazvin is almost like a rectangle whereas in Fatehpur Sikri is like triangle. In Qazvin the movement of *Qalam* is in curvy way but in Fatehpur Sikri is almost straight.



Figure 4.28- Form of *Alif* in Qazvin inscriptions



Figure 4.29- Form of *Alif* in Fatehpur Sikri inscriptions

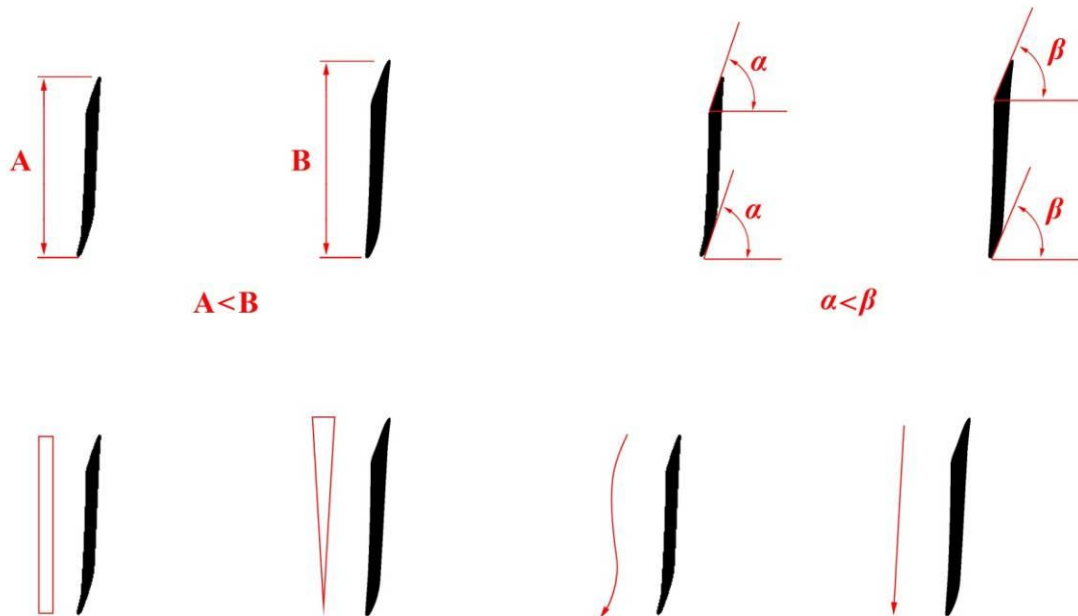


Figure 4.30- Analyse of form of *Alif*: right is Fatehpur Sikri inscriptions, left is Qazvin inscriptions

4.1.4.2 Nun

The width of *Nun* (ن) in both the writings are similar whereas the starting part of *Nuns* in Qazvin are greater than Fatehpur Sikri. At the same time the ending section in Qazvin writings are smaller than Fatehpur Sikri.

The angle of *Qalam* for writing *Nun* in Qazvin is smaller than Fatehpur Sikri's *Nuns*. In Qazvin the *Nun* looks more like an oval whereas in Fatehpur Sikri it's almost like a circle. The direction of the way *Nun* is written in Qazvin is skewed but in Fatehpur Sikri it's written in a right angled direction.



Figure 4.31- Form of *Nun* in Qazvin inscriptions



Figure 4.32- Form of *Nun* in Fatehpur Sikri inscriptions

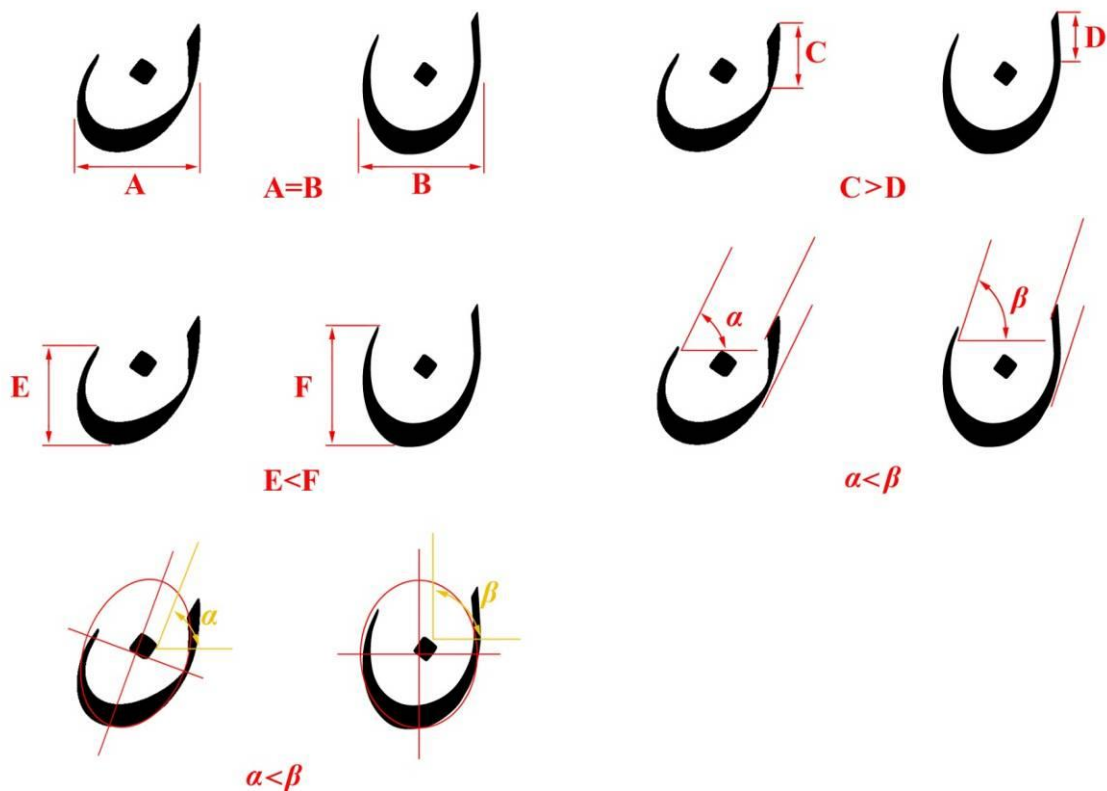


Figure 4.33- Analysis of form of *Nun*: right is Fatehpur Sikri inscriptions, left is Qazvin inscriptions

4.1.4.3 Ni (Nun + Yā)

The curve width of the Yā is almost similar in both the cases. If we imagine a line passing through the first part of Ni, in Qazvin the Ni starts from right and there is a space on its left, while in Fatehpur Sikri the space is provided on the right side. The end of Yā (shamareh) in Qazvin is smaller than what is in Fatehpur Sikri. In Qazvin the *Nun* and Yā have joined with much wider angle compared to Fatehpur Sikri style.



Figure 4.34- Form of Ni in Qazvin inscriptions



Figure 4.35- Form of Ni in Fatehpur Sikri inscriptions

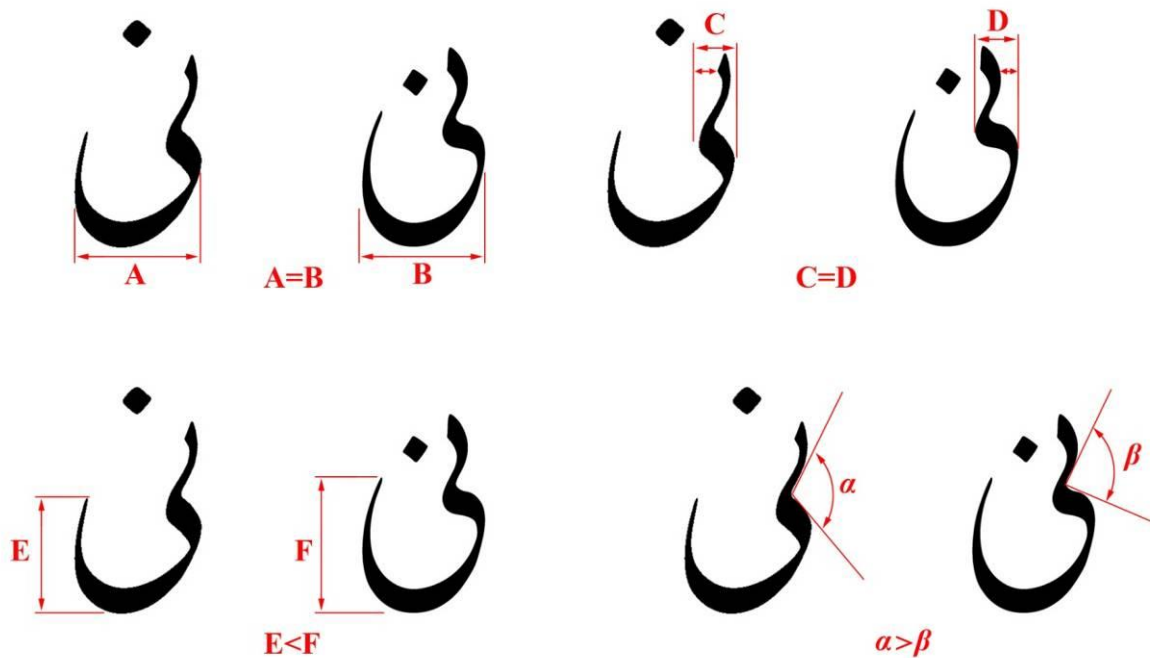


Figure 4.36 - Analyse of form of Ni: right is Fatehpur Sikri inscriptions, left is Qazvin inscriptions

4.1.4.4 Sin (First part of Kashidah)

The length of *Sin* in both of inscriptions is similar. The height of the starting of *Sin* in both the calligraphy works are similar too. The starting part of *Sin* in Qazvin is longer than Fatehpur Sikri's, and at the same time the Qazvin's is curvy whereas Fatehpur Sikri is almost straight. The shape of *Sin*'s curve in Qazvin there is no symmetry and the first part is double the size of the second part whereas in Fatehpur Sikri both the sides are almost symmetric. The angle in which the *Qalam* was placed in Qazvin's *Sin* is an acute angle whereas in Fatehpur Sikri's it's almost a right angle.



Figure 4.37- Form of *Sin* (First part of Kashidah) in Qazvin inscriptions

Figure 4.38- Form of *Sin* (First part of Kashidah) in Fatehpur Sikri inscriptions

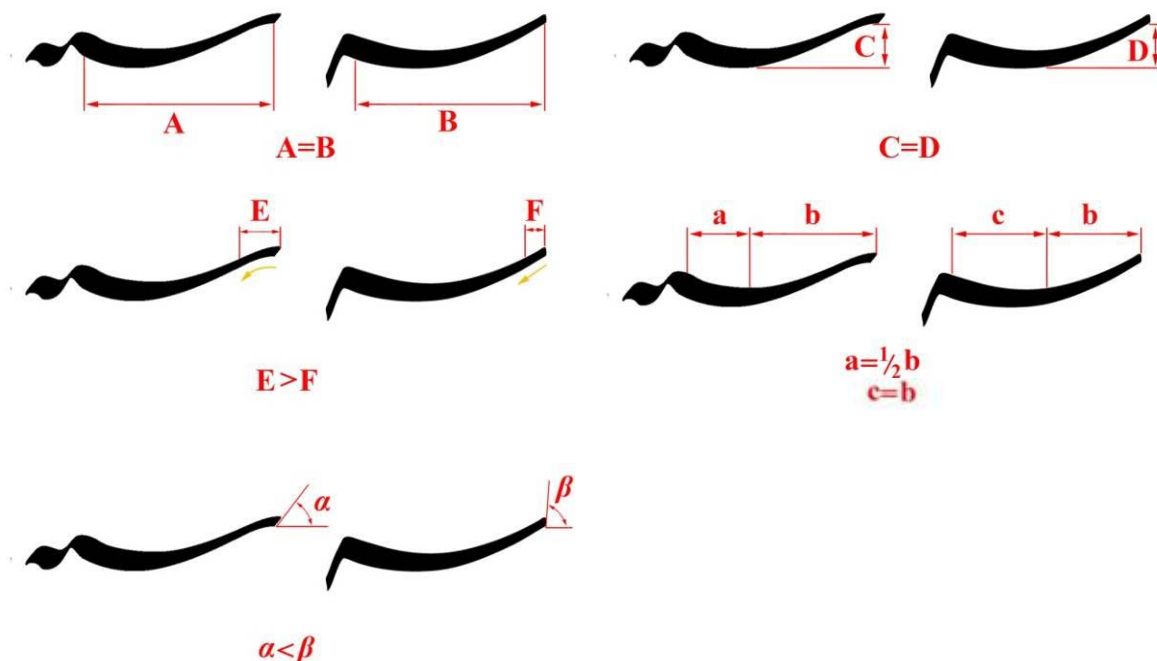


Figure 4.39 - Analyse of form of *Sin* (First part of Kashidah): right is Fatehpur Sikri inscriptions, left is Qazvin inscriptions

4.1.4.5 Sin (Second part of Kashidah)

In Qazvin the length of the connection of *Sin* and *Dāl* are much greater than Fatehpur Sikri's. But the height of *Dāl* in Qazvin is smaller than Fatehpur Sikri's. In the same way the bottom has more space under the *Dāl* than the Fatehpur Sikri's. In Qazvin the end of *Kashidah* to first part of *Dāl* is in a wider angle than in Fatehpur Sikris, which is a right angle. The connection of *Sin* to *Dāl* in Qazvin is in one continuous step being a curve line whereas in Fatehpur Sikri its done in two steps including one curve and one right angled line.



Figure 4.40- Form of *Sin* (Second part of Kashidah) in Qazvin inscriptions



Figure 4.41- Form of *Sin* (Second part of Kashidah) in Fatehpur Sikri inscriptions

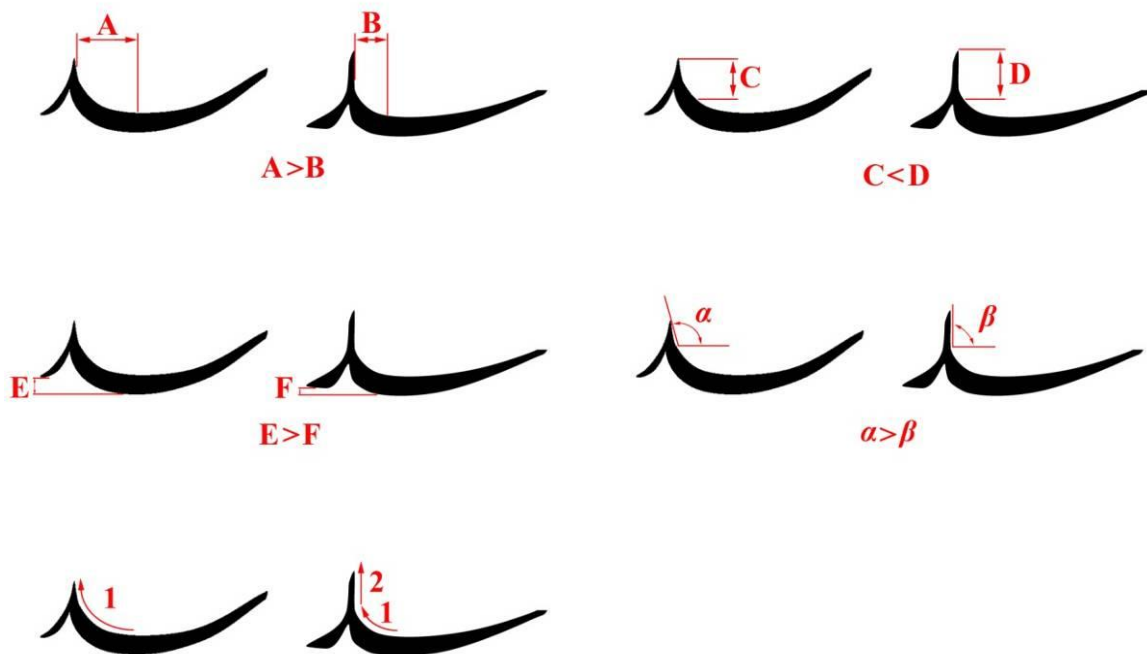


Figure 4.42- Analyse of form of *Sin* (Second part of Kashidah): right is Fatehpur Sikri inscriptions, left is Qazvin inscriptions

4.2 A comparative study of two masterpieces in the middle of Mughal period

4.2.1 Introduction

For a comparative study of Islamic calligraphy in medieval of Mughal period and Persian calligraphy, the study had chosen two masterpieces of calligraphy in *Nasta'liq* style. We were fortunate enough to find the two works with same text and same period.

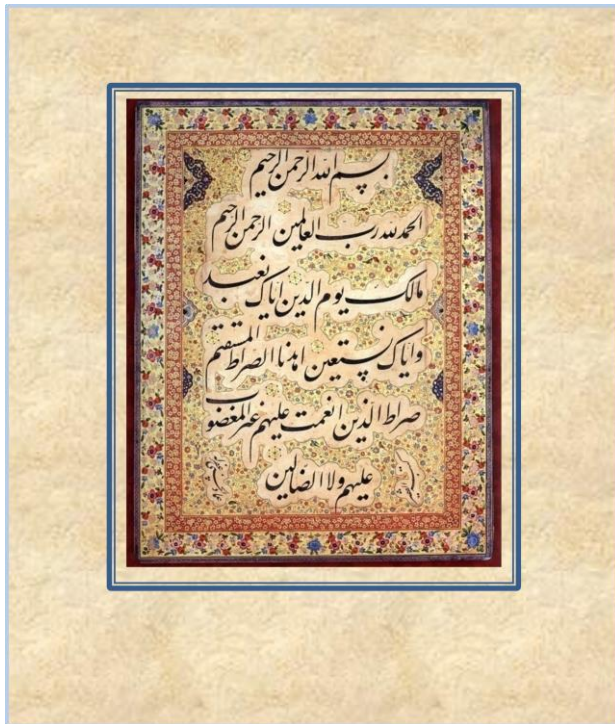


Figure 4.43- Sura Al-Fatiha, Mir Emad, Probably 1601, Iran, Repository: National Museum of Iran.

First masterwork (*Figure 4.43*) is written by Emad al-Hassani Qazvini (1554 -1615) honored by the title of Emad-ul Molk (mainstay of territory) called Mir Emad from Iran in the durbar of Abbas the Great (r. 1587–1629) Shah of *Persia* in *Safavid* dynasty (1502–1736). He has been considered as the one of the great masters of calligraphy in whole of the history and the best calligrapher of *Nasta'liq*. Most of the Iranian and Indian calligraphers in *Nasta'liq* had wished to reach the state of his art during last four centuries. Mir Emad never come to *Hindustan*. He lived in Iran for his entire life. Despite the ornamental and illumination of this masterpiece is Indian style. It could be because of his work could have been illuminated by an Indian artist in *Persia*, but it is also possible this work may be maintained for a time in

Hindustan and ornamented by Indian illuminators and then returned to *Persia*. This artwork is kept in the National Museum of Iran (Mozehe-e Meli-e Iran) in Tehran.

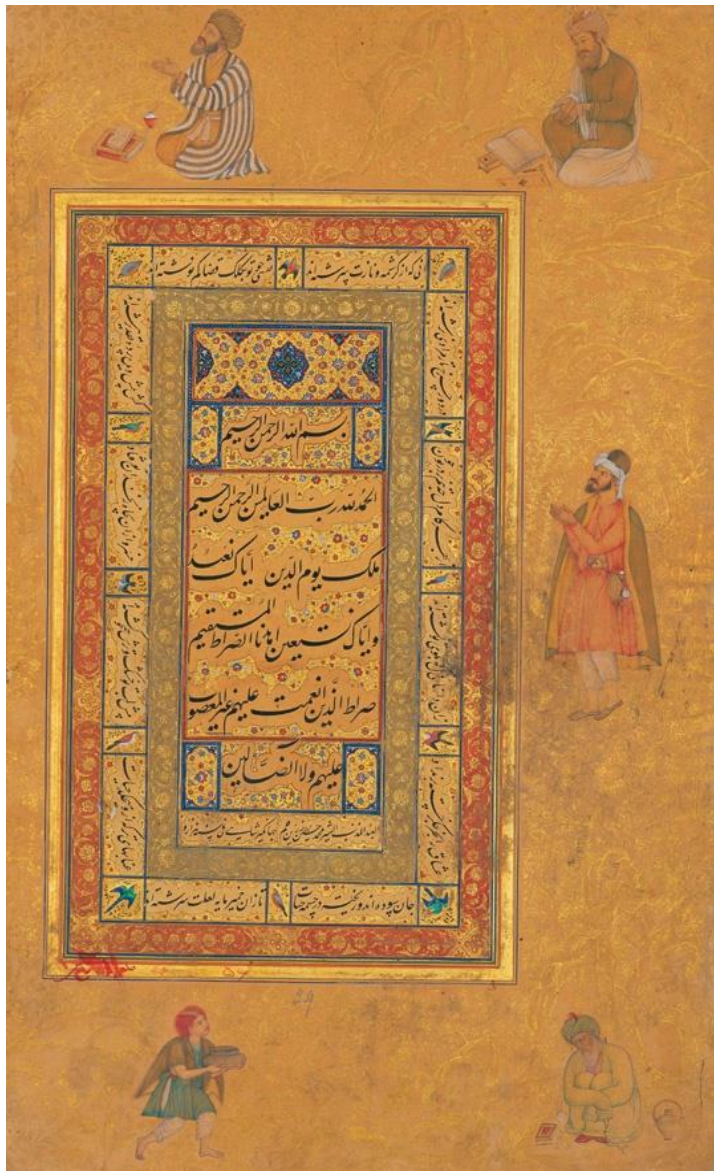


Figure 4.44 - Sura Al-Fatiha, Mohammad Hussein kashmiri, 1608, India. Repository: Golestan Palace Library, Iran

Second masterpiece (Figure 4.44) was written by Mohammad Hussein Kashmiri (d. 1611-12 C.E.) honored by the title of *Zarin Qalam* (golden pen) by Akbar the Great (r. 1556–1605) and Jahangir Shahi by Jahangir (r. 1605–27) from India. He is considered as the one of the important calligrapher of Akbar’s *darbar*. Some critics believed that he was the best calligrapher in *Hindustan*. Furthermore, he was the first generation of prominent Islamic calligraphers who was born in *Hindustan*. During *Mughal* Empire (1526 - 1857), also in the Delhi sultanate period (1206 - 1526) calligraphers mostly were from Persia. A few came in response to invitations from Indian rulers, but most appeared to have come seeking their own

fortunes. Political and social disturbances in Iran and Central Asia must have also encouraged migrations. This masterpiece is one folio of Muraqqa'-e Golshan (Jahangiri Album) created in India but presently kept in the Gulestan Palace Library (Ketabkhaneh-e Kakh Moseh-e Golestan or Ketabkhaneh-e Saltanati) in Iran, Tehran.



Old



Contemporary

Figure 4.45 - Some old and contemporary specimens of Al-Fatiha by *Nasta'liq*. At last during last four centuries Al-Fatiha has been a subject for the calligraphers to show their art.

Both calligraphers had written *Sura Al-Fatiha* the first chapter of *Qur'an*. Calligraphers rarely use to write *Qur'an* in *Nasta'liq*. Actually *Qur'an* by *Nasta'liq* is very rare because reading this style is difficult; hence it is possible to make mistakes while reading or writing of this holy book. But the *Al-Fatiha* is an exception (*Figure 4.45*).

Sura Al-Fatiha which is the opening chapter of the holy book, has been a subject for all of the calligraphers to show their art and competency with their contemporary and old masters. The seven initial verses are a prayer for God's guidance and stress the lordship and mercy of God. This chapter is recited at the beginning of each unit of prayer and therefore has a special significance in the daily prayers (*Namaz*) (*Table 3.2*).

Table 3.2 - Table of meaning of Sure Al-Fatiha (The Opening Chapter), the first chapter of Qur'an.

Nasta'liq Style	Arabic Text	Transliteration	English Translation
1	بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ	<i>Bismillāhi r-rahmāni r-rahīm</i>	In the name of Allah, the Beneficent, the Merciful.
2	الْحَمْدُ لِلّٰهِ رَبِّ الْعَالَمِیْنَ	<i>Al ḥamdu lillāhi rabbi l-ālamīn</i>	Praise be to Allah, Lord of the Worlds
3	الرَّحْمٰنِ الرَّحِیْمِ	<i>Ar rahmāni r-rahīm</i>	The Beneficent, the Merciful.
4	مٰلِكِ یَوْمِ الدِّیْنِ	<i>Māliki yawmi d-dīn</i>	Owner of the Day of Judgement
5	اِیَّاكَ نَعْبُدُ وَاِیَّاكَ نَسْتَعِیْنُ	<i>Iyyāka na'budu wa iyyāka nasta'īn</i>	Thee do we worship, and Thine aid we seek.
6	اِهْدِنَا الصِّرَاطَ الْمُسْتَقِیْمَ	<i>Ihdinā ṣ-ṣirāṭ al-mustaqīm</i>	Show us the straight path,
7	صِرَاطَ الَّذِیْنَ اَنْعَمْتَ عَلَیْهِمْ غَیْرِ الْمَغْضُوْبِ عَلَیْهِمْ وَالضَّالِّیْنَ	<i>Ṣirāṭ al-laḍīna an'amta 'alayhim ḡayril maḡḍūbi 'alayhim walāḍḍālīn</i>	The path of those whom Thou hast favoured; Not the (path) of those who earn Thine anger nor of those who go astray.

NOTE: Muslims believe that the Qur'an is a revelation from God in the Arabic language. Translation into other languages are considered by many to be merely super fiction "interpretation" of the meanings and not authentic of the Qur'an.

In our study we focus only on the text in the given work of calligraphers. In fact the ornamentals and illuminations (*Tazhib*) by separate artists were appended to the calligraphy. Therefore we removed all of them for comparison (*Figures 4.46 & 4.47*).

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ
الْحَمْدُ لِلّٰهِ رَبِّ الْعَالَمِیْنَ
مٰلِكِ یَوْمِ الدِّیْنِ
وَاِیَّاكَ نَسْتَعِیْنُ
صِرَاطَ الَّذِیْنَ اَنْعَمْتَ عَلَیْهِمْ
غَیْرِ الْمَغْضُوْبِ عَلَیْهِمْ
وَالضَّالِّیْنَ

Figure 4.46 - Mir Emad's work without ornamentals and illuminations

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ
الْحَمْدُ لِلّٰهِ رَبِّ الْعَالَمِیْنَ
مٰلِكِ یَوْمِ الدِّیْنِ
وَاِیَّاكَ نَسْتَعِیْنُ
صِرَاطَ الَّذِیْنَ اَنْعَمْتَ عَلَیْهِمْ
غَیْرِ الْمَغْضُوْبِ عَلَیْهِمْ
وَالضَّالِّیْنَ

Figure 4.47 - Kashmiri's work without ornamentals and illuminations

4.2.2

4.2.2 Composition

In calligraphic works, just like the other kinds of visual art, composition is one of the important elements of each art work. In this case, composition of calligraphy is very close to composition of page layout in typography and modern graphic design.

In these two masterpieces there are six lines in which the first and last lines are shorter than the others. However they could have written this in different format. Since the lengths of verses are not equal, to arrange the seven verses in six lines shows a more brilliant rhythmic effect (*Figure 4.48*).

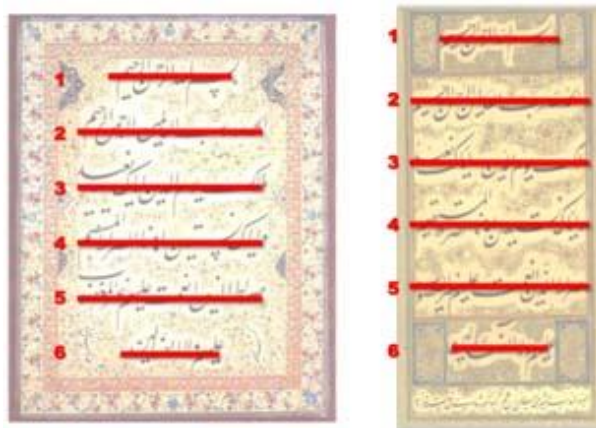


Figure 4.48 - Both of masterpieces wrote in six lines.

The main frame of Mir Emad's work is exactly a Golden Rectangle shape. While in the Kashmiri's work the border is an extended rectangular shape (*Figure 4.49*).

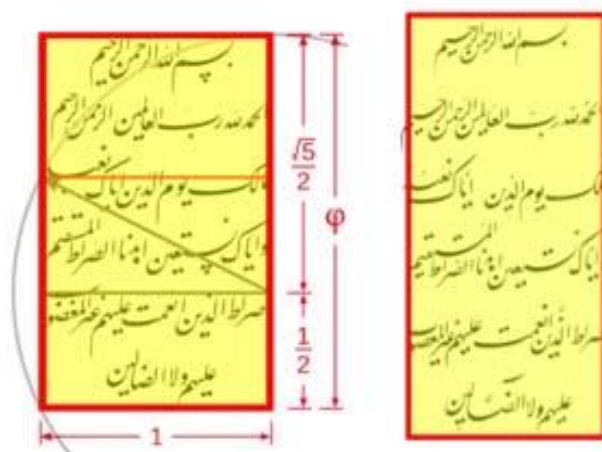


Figure 4.49 - The main frames

Since the Renaissance, artists and architects have proportioned their works to approximate the golden ratio especially in the form of the golden rectangle, in which the ratio of the longer side to the shorter is the golden ratio believing this proportion to be aesthetically pleasing.

We can find the Golden Rectangle and the Golden Ratio in many composition and details of *Nasta'liq's* masterpieces and in some works it is very apparent.

The line spacing or vertical spacing between lines of text has very important role in page layout. In both of modern typography and traditional Islamic calligraphy, line spacing or leading refers to the space added between lines of text to space out text and provide visual separation of the lines. Line spacing has co-relation to the lengths of the lines and often measured from the baseline of one line to the baseline of the next.

The line spacing of Mir's work is obviously less than Kashmiri's work but the lengths of the lines are similar (*Figure 4.50*).

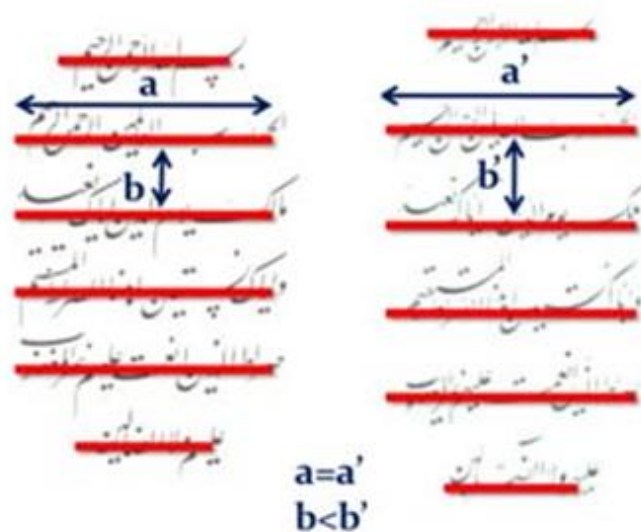


Figure 4.50 - The Line spacing.

In *Nasta'liq* style, letters are not usually placed right after each other, instead they are artistically layed in a specific space. There is no simple base line. A specified dense or sparse letter spacing rather a flexible space makes adequate preparation or arrangements for proper place of characters of the words in the line. The heights of this space, in the work of Mir are approximately lesser than Kashmiri's work. In some part of Mir's work relation of words are too strong (*Figure 4.51*).

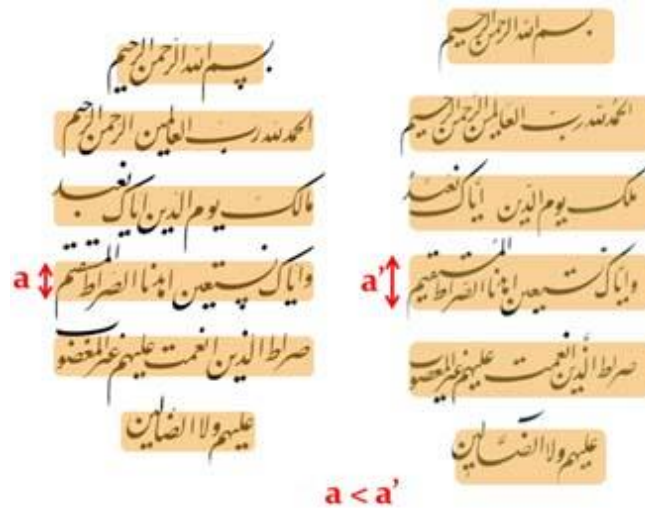


Figure 4.51 - The heights of lines.

The base lines in both of the works are curved. The words are written on a curve path as the *Nasta'liq* rules. This curve slowly goes up even more than the spot which it had started. When the length of column is long calligraphers traditionally turn more to up in the end of lines in Persian styles of Islamic calligraphy (*Ta'liq*, *Nasta'liq* and *Shekasteh*). In the short length of column lines are exactly same as a wide curve (*Figure 4.52*).



Figure 4.52 - The base lines is a curve.

The densities of elements in both compositions are mostly concentrated on the left side of works. In Mir's work this is more obvious and covered whole of the work but in Kashmiri's work there is some non-optimal space (*Figure 4.53*).

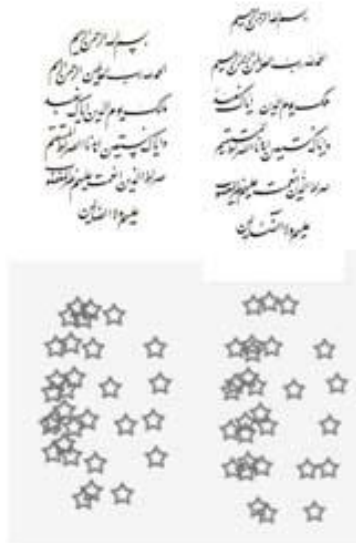


Figure 4.53 - The densities of elements.

When we read, we will look at a scene, or search for an object and when we look at an artwork we try to understand the overall effort that was made and appreciate the visual experience so we need our eyes to move properly on the text of work. Both the masters took into consideration the movement of the eyes while designing their compositions. This has been achieved by the use of rhythmic aggregated and fragmented elements in the artistic panels which helps the eyes movement to see the whole of work. They found different solution for the same problem.

The distribution of free and occupied spaces are different in the two works, it is very important in the calligraphic composition (Figure 4.54).



Figure 4.54 - The distribution of free and occupied spaces.

In the case of the distribution of free and occupied spaces, *keshidehs* (extended letters) had a strong role. Calligraphers can control eye movement by choosing *keshideh* or normal form of a letter. Traditionally the distribution of *keshidehs* is very important in Islamic calligraphy rule especially in *Nasta'liq* style as an effective element in the work (Figure 4.55).



Figure 4.55 - The distribution of keshidehs.

There are several forms of each word or letter in *Nasta'liq*. As there are very strong rules in Islamic calligraphy, calligraphers are not allowed to change the form of characters but they can choose the best form of letters for their composition. For example, there are seven forms only in isolated form of “*Bā*”. Therefore the calligraphers by their aesthetic ability can choose one of the several different forms of a letter or word that it is more appropriate (Figure 4.56).

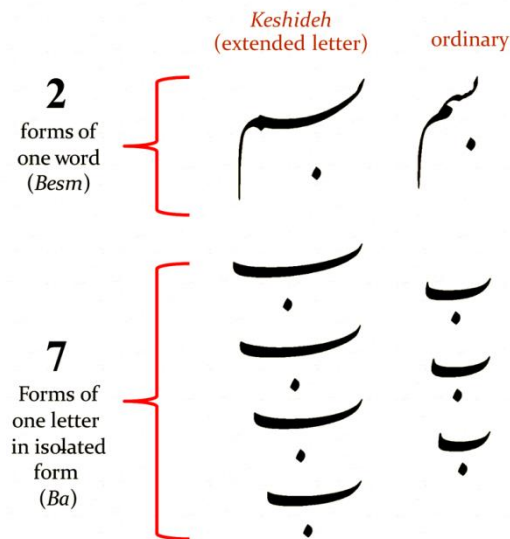


Figure 4.56 - Different form of one letter in *Nasta'liq*.

Both the calligraphers' succeeded in creating a perfect composition by choosing the best form of *Keshidehs* in the words in the lines (Figure 4.57).



Figure 4.57 - Different forms of a letter or word made a new composition.

Kashmiri intelligently has distributed the extension in the oblique path. The angle of this path is equal to the angle of nib of calligraphers' *Qalam* (bamboo reed pen) in *Nasta'liq* script. This angle also follows a classical composition to create panel of a couplet of poem in *Nasta'liq* style known as *Chalipa*, which is one of the interesting *Nasta'liq*'s compositions till date (Figure 4.58).

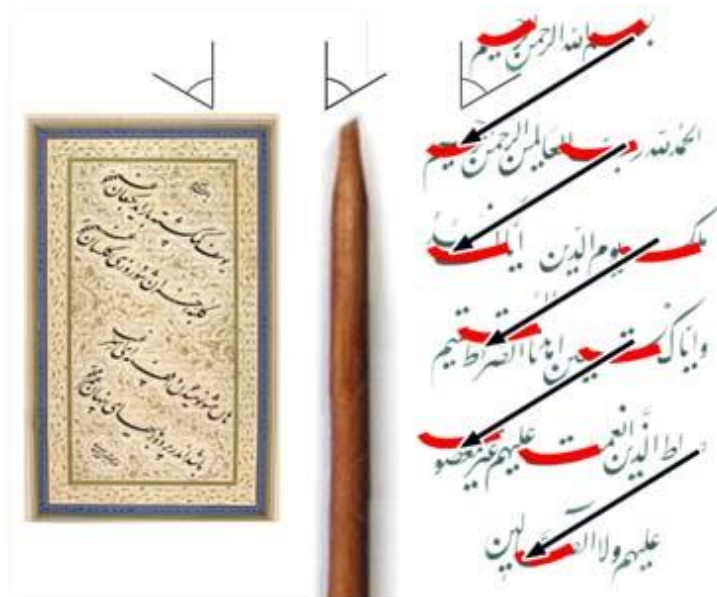


Figure 4.58 - Direction of oblique path.

4.2.3 Perfect Match

In calligraphy the position of the letters next to each other is very important. In Persian calligraphy this case has an extremely significant role in a creative masterpiece. A Persian calligrapher must consider all of the strict rules as well as draw by reed pen (*Qalam*) the shape of letters exactly the same way as it was formed. However a master calligrapher might be able to show a delicate flexibility through the consideration of those rules. In fact, only great masters have the ability to show their creativity beyond the principles of calligraphy.

In both of the works letters and words were perfectly positioned. But it seems like Mir's is more successful in this aspect. For example putting "Mim" in top of the "Alif" in "Al-Alamin" Mir's work is extremely difficult even for masters and that's what makes him unique (*Figure 4.59*).

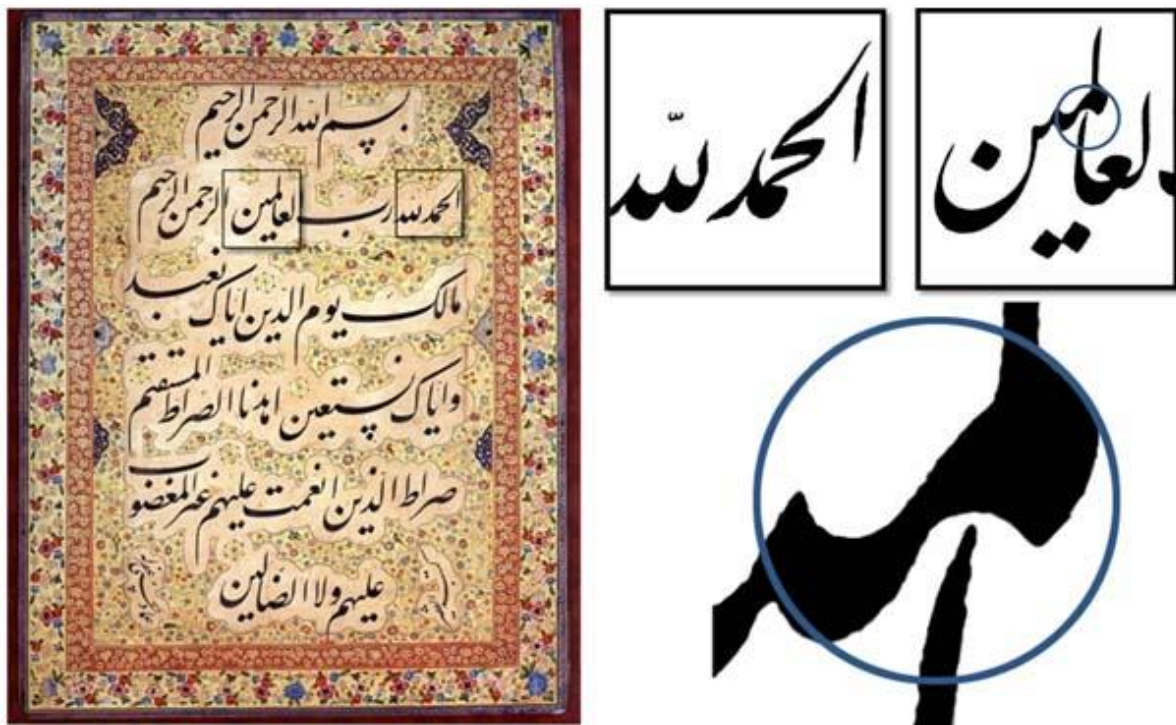


Figure 4.59 - The perfect match in a detail of Mir Emad's work.

Mir Emad purposely did not consider to write the *keshidehs* (extended letters) along with the *Sarkesh* of "Kaaf" in "Na`abodo" word. This is not because he didn't know this basic principle of *Nasta'liq*; it is because he followed this rule in the next line. It looks like

Mir could control all elements in this part of page by using a trick. But in Kashmiri's work both of extended letters are along with *Sarkesh* (Figure 4.60).



Figure 4.60 - Relationship of Sarkeshs and keshidehs Mir purposely didn't consider a basic principal of *Nasta'liq*

4.2.4 Vertical Relation

In a perfect work of *Nasta'liq*, addition of proportion of letters and words in each line, it is very important to consider the position of words in other lines. In another words, a master of *Nasta'liq* considers carefully both of horizontal and vertical relation of words or letters in his work.

The simplest principle in this case is to never use two extended letters below each other in a vertical direction. An intelligent calligrapher distributes the occupied and unoccupied spaces to create a united structure in his entire work.

It seems like in the Mir's works the vertical relation of lines is slightly better than Kashmiri's works. To understand this better, if we separate lines we can find that it does not have a perfect composition but by considering the other lines it is incredibly flawless (Figure 4.61).



Figure 4.61 – For analyze and understanding better horizontal relation of words and letters in different lines consider separate lines of each work.

Mir Emad involves words to each other just like a combination of puzzle pieces. We can see it in all of the Mir's works. But in the work of Kashmiri it is not very perfect. Letters and words in different lines of Mir's work are involved with each other like a couple dancers in Tango (Figure 4.62).

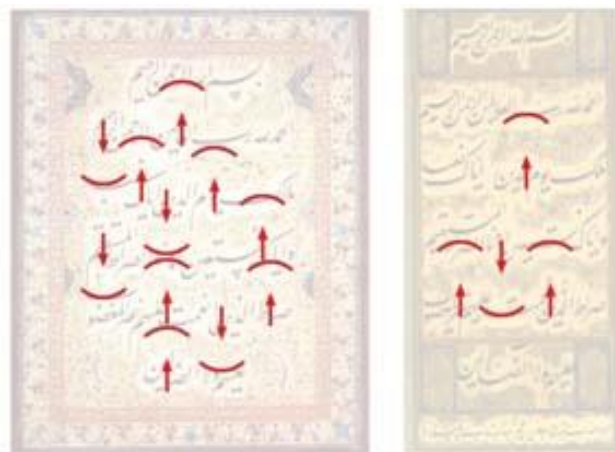


Figure 4.62 - Some words had a perfect relation with other words in the next line. it seems Mir did it better.

In Mir's work two first words of the two first lines made a path like an entrance of eyes in to the panel. As we know in Arabic writing system (also Farsi Urdu and other related systems) the words have been written from right to left (*Figure 4.63*).



Figure 4.63 - Two first words of the two first lines made a path like an entrance to panel. (In Arabic/Persian writing system the words have been written from right to left.)

4.2.5 Detail

Details of letters and words not only are very import to make a perfect masterpiece but also survey of it can help us to identify the key features of each calligrapher's character and techniques (*Figure 4.64*).



Figure 4.64 - The slope of keshideh's (extended letters) in Mir's work is lesser than Kashmiri's and the length of them is more than Kashmiri's work.

The slope of *keshideh*'s (extended letters) in Mir's work is lesser than Kashmiri's and the length of them is more than Kashmiri's work. It might look as a very small difference but in the *Nasta'liq* rules this differences are very important (Figure 4.65).

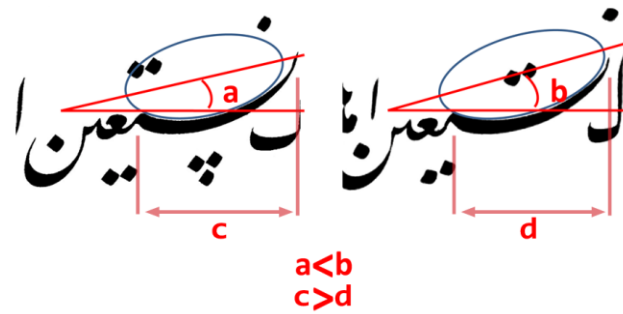


Figure 4.65 - The slope of *keshideh*'s in Mir's work is a bit lesser than Kashmiri's and the length of them is more too.

The shape of *Alifs* in Mir's work is more curved. It creates harmonies to the other words of *Nasta'liq* style. He has shown more flexibility in length of *Alifs* but Kashmiri wrote *Alif* approximately straight (Figure 4.66).



Figure 4.66 - Difference of shape of *Alifs*.

The shape of *Sarkashs* is different in the two works too. The start of *Sarkash* and its length in Mir's work is lesser than Kashmiri's and draft angle of Mir's *Sarkash* is smaller than Kashmiri (Figure 4.67).



Figure 4.67 - Difference of shape of *Sarkashs*.

Direction of three *Sarkashs* in the Kashmiri work follows the rules of *Nasta'liq*. Mir has written them in the same direction. He ignores the rule to change the *Sarkash* direction of

"Kaaf" in "Iyaaka" to make the harmony which is unique to his style and shows his creativity (Figure 4.68).



Figure 4.68 - Difference of angle of Sarkashs.

There is a major difference between shape and position of *Noqta* (rhombic dot) in exclusive style of two masters. Mir put *Noqta* in the centre of *Nun* but Kashmiri put it a bit below (Figure 4.69).

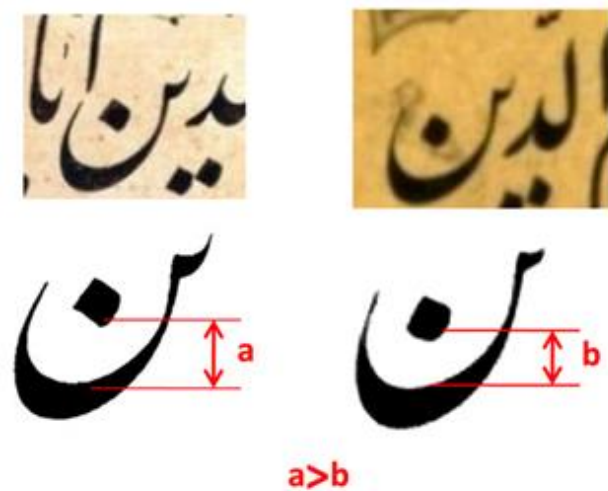


Figure 4.69 - Position of *Noqta* in the center of Non

Shape of *Noqta* (dot) is also slightly different in two calligraphers' style. Mir wrote it convex shaped but Kashmiri's *Noqtas* are concave shaped. This could be the starting point of a very evident difference in *Nasta'liq* styles in Iranian and Indian subcontinent (Figure 4.70) which has continued till today.

In the Qur'an writing using the proper *Noqtas* as a diacritical signs is very important because this is essential for avoiding mistakes. But both calligraphers purposely removed some of them. It is because to escape the extra occupation of elements in this part of the work and which shows that visual feature was more important than transcription aspect for them. If all the *Noqtas* are drawn according to the original Qur'anic words, we find the density of elements more dense (Figure 4.71).

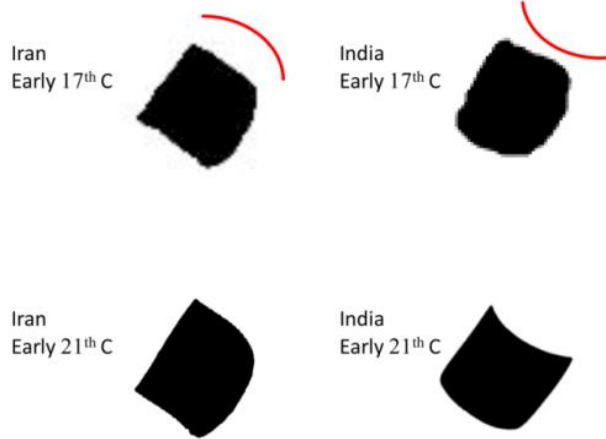


Figure 4.70 - Common shape of *Noqta* (rhombic dot).

In the Kashmiri's work the position of *Alif* in the word of "Iyaaka" is not perfect but Mir had put it in the best place. In the Kashmiri's work we can find a bad gap between "Din" and "Iyaaka" in the third line which will create an abrupt stop in the eye tracking (Figure 4.72).



Figure 4.72 - There is a bad gap between Din and Iyaka in Kashmiri's work but Mir smartly could solve this problem.

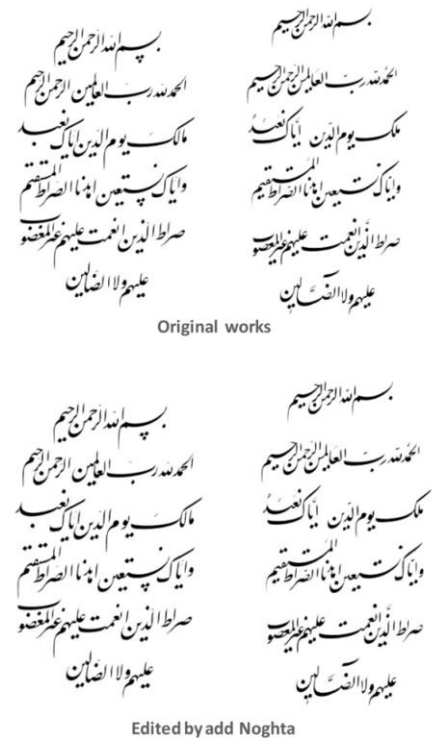


Figure 4.71 - In contrast of Qur'anic fragments' rules, both of calligraphers purposely add or remove some of *Noqtas* to obtain the best visual feature.

4.3 A comparative study of two masterpieces in the end of Mughal period

4.3.1 Introduction

Paradigmatic analysis involves comparing and contrasting each of the signifiers present in the art works with absent signifiers. The analysis of paradigmatic relations helps to define the value of specific items in an artistic masterpiece.

At first, the study must find two particular calligraphy works in the same time period. Each artwork must be a typical sample of one important style and have a set of standard items of calligraphy mutually exclusive choices in particular syntactic roles. They also must have similarities as well as contrast in their details and totality.

This study compares two masterpieces of *Nasta'liq*, one from *Hindustan* and second one from *Persia* in the last century. Each masterpiece represents a style or genre in the *Nasta'liq* calligraphy which is being followed in the two countries by contemporary calligraphers.

The study considers work of two masers, both of whom innovated a new style under effect of lithography printing technique. Both evolved into a definite style and contributed to significant changes in the *Nasta'liq* scripts which influenced separately in both the Indian subcontinent and *Persia*.

Lithography became a main technique of printing of *Farsi* media in 19th century in India and *Persia* separately. Lithography is a printing process in which impressions are taken from a stone that has been treated with an oily substance and then coated with ink. Hence calligraphers wrote opaque oil, which is semifluid, on the stone instead of writing by fluid Ink on the soft and smooth paper in regular calligraphy. It was not possible to execute the long stroke of extended letters (*Keshidas*) and writing slimmer descents (*So'ouds*) and ascents (*Nozouls*) of the letters or movements by this medium. Therefore by prevalence lithography techniques in the new media like newspapers and printed books, *Nasta'liq* find a huge variety of modify during its last four centuries history.

4.3.2 Introduction of two Masters

4.3.2.1 Abdulmajid Parvin Raqam (1901-1946)

Abdul Majid Parvin Raqam is one the last prominent calligraphers in *Hindustan*. He was born in Emanabad, Distt. Gujranwala. (Currently in Pakistan) His instructor of calligraphy was Khalifa Noor Ahmad. According to an old tradition of calligraphers in *Persia* and *Hindustan*, Title "Parvin Raqam" was given by Molana Ghulam Rasool Mehr. (vBulletin 2006)

“Abdul Majeed Parveen Raqam had a natural creative ability to modify the complex style of *Nasta'liq* calligraphy and one of his friends, Hakim Faqir Muhammad Chishti knew it. He encouraged him to modify the style and changed some details of letter shapes and their joints.” (vBulletin 2006) He also changed the angle of the *Qalam*'s nib. Abdul Majid was evolved a definite style and a significant change in the *Nasta'liq* script in Indian subcontinent.

Abdul Majid is known as the inventor of Parvini or Lahori style of *Nasta'liq*. Before him an Indian version of *Nasta'liq* was being practiced in *Hindustan*. Imam Verdi and Muhammad Abdullah Warsi were the most outstanding calligraphers of that Indian version in Lahore. But by Abdul Majid *Nasta'liq* in *Hindustan* become really to a recognizable style which called it Parvini or Lahori style. Actually by Abdul Majid Parvini Raqam Indian style of *Nasta'liq* find an entirely separated way of Iranian *Nasta'liq*. Although this style is different than Iranian *Nasta'liq* but it follows all the rules and measurements of that.

His efforts were furthered by Taj ud-Din Zarrin Raqam, who fought against odds to get calligraphy acknowledged as an art form during the colonial period. After him the same tradition continued with his pupils like Sufi Abd ur-Rasheed Lateef Raqam, Hafiz Muhammad Yousuf Sadeedi, Khalifa Ahmad Husain Suhail Raqam, Ghulam Muhammad, Fazal Ilahi, Abdul Hafeez, Ashiq Husain, Anees-ul-Qalam, Sufi Khurshid Alam Khurshid Raqam, Hafiz Muhammed Yousaf Sididi, Syed Anwar Hussein Nafis Raqam and others (calligraphyislamic.com). They are taken as the leaders in the Arabic scripts as well as *Nasta'liq*. But some critics believe no other calligrapher has written *Nasta'liq* in “Lahori style” better than Parvin Raqam till now. Some calligraphers in Indian subcontinents consider him among the grate masters like Mustafa Raqim, Sami Afendi and Mir Emad. (vBulletin 2006)

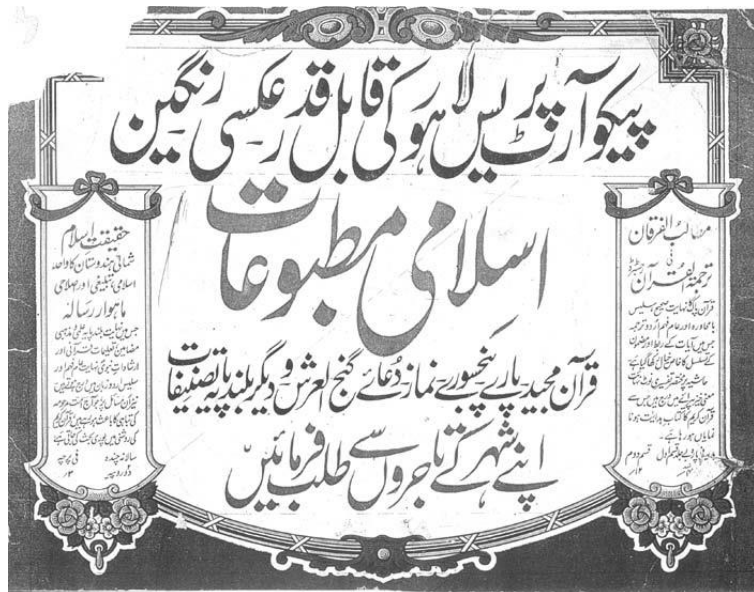
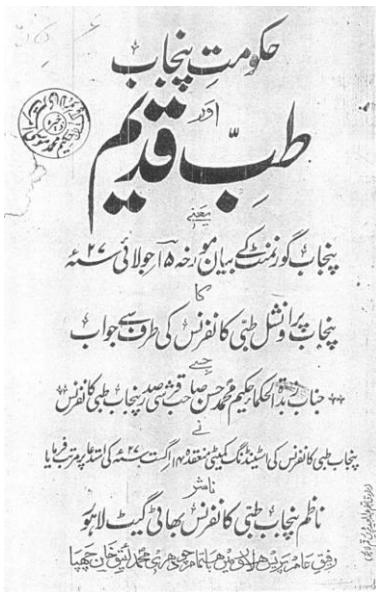
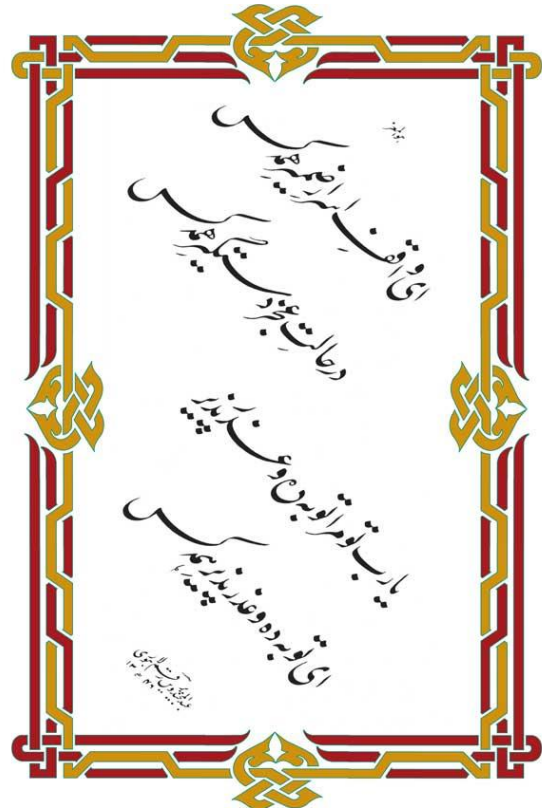
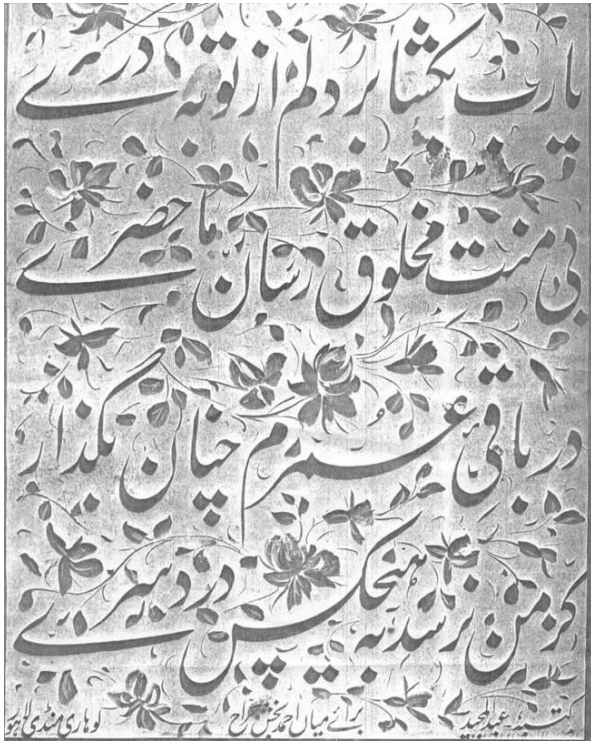


Figure 4.73 – Some calligraphy work of Abdulmajid Parvin Raqam (1901-1946)

4.3.2.1 Mirza Mohammad Reza Kalhor (1829- 1892)

Mirza Mohammad Reza Kalhor was one of the last prominent calligraphers of Iran in 19th century. He was born in city of Kermanshah, western part of Iran. His first mentor was his own cousin who had a nice hand-writing. As he moved to Tehran - capital of Iran - he worked on his calligraphy skill in *Nasta'liq* style and after a few years of hard work, his artistic talent impressed everyone including his calligraphy teacher. (persiancalligraphy.org)

Kalhor's widespread fame as a master calligrapher soon attracted the attention of Nasser al-Din Shah Qajar (r. 1848–1896), who invited Kalhor to train him calligraphy and later offered him a position in the Bureau of Publications. In 1883, he was invited to join the royal entourage on a journey to *Khorasan*. On this trip, which extended he transcribed in beautiful *Nasta'liq* twelve issues of the royal journal, called "Ordu-ye homayun". This journal or newspaper published by lithographic technique during the royal journey. After that he wrote so many published media such as books, newspapers and royal journals. They are considered among the finest examples of his masterful production. Original specimen of his calligraphy and nun printed work of Kalhor is very rare. (Ekhtiar 2006)

At first Kalhor exercised considerably following work of Mir Emad (1554-1615), but moreso in order to learn about the intricacies, refinements, technical and artistic innovations of negligible styles than to revert to the past and to review its aesthetic principles. Kalhor ultimately had his own style in *Nasta'liq* that makes his art different. He was the inventor of a new style of *Nasta'liq* in Iran which called it "Kalhor style" and after him most of the Iranian calligraphers followed that style. (Mirrazavi 2009)

"Kalhor's contributions to the later Persian calligraphy serve as a testament to the innovative spirit of 19th century Persian calligraphers who, while working within the parameters of the canon, often took liberties in introducing innovations with long-lasting effects." (Ekhtiar 2006)

Emad ol-Kottab how was a royal calligrapher in the *Qajar* and *Pahlavi* durbar, followed Kalhor style. He learned this style by practice on printed works of Kalhor by lithographic technique. He published a booklet for self-learning of *Nasta'liq*. So after that student of calligraphy could learn without an instructor. Emad ol-Kottab by this book and other works introduced the Kalhor style to the next generation of calligraphers and by them it transmits to the contemporary calligraphers of Iran.

چو محو عشق شدی رهنما چه می جوئی
 به بحر غوطه زدی ناخدا چه می جوئی
 به ذوق دل نفسی خویش کن بیدل
 تو کعبه در بلی جا بجا چه می جوئی

پانزدهم محرم سنه ۱۲۸۵ هجری قمری
 در شهر تهران
 کاتبه و کالیگرافه: پرفسور و استاد محترم
 عبدالماجد راقم

در عشق تو صد گونه ملا می کشم
 و در شکونم این عهد غرام می کشم
 که رسم وفا کند حجاب های تو را
 باری کم از آنکه تا قیام می کشم

Figure 4.75 – work of Abdulmajid, Parvin Raqam

Figure 4.76 – work of Mirza Mohammad Reza Kalhor

4.3.3 Composition

Both of calligraphers chose a couplet lyric poem as a context of their works. Each couplet includes two pairs of successive lines or four verses. Calligraphers wrote each rhyming verse in separate line. Words and letters crammed together in Parvin Raqam’s work more than Kalhor’s work.

Parvin Raqam, in addition to “kerning” or letter spacing, also shows closer leading or line spacing in his work more than Kalhor’s work. Actually Parvin Raqam chose less distance of two base lines in his work compared to that of Kalhor’s.

Parvin Raqam tried filling all space of lines by letters or strokes. Even unlike of *Nasta’liq* manners, he used some diacritical signs. But Kalhor used rhythmic space of letters with varying spaces for the same words. He some times purposely did not put some *Noqtas* to avoid make more packed spaces.

چو محو عشق شدی رهنما چه می جوئی
 به بحر غوطه زدی ناخدا چه می جوئی
 به ذوق دل نفسی طوفان خویش کن بیدل
 تو کعبه در بلی جا بجا چه می جوئی

پانزدهم محرم سنه ۱۲۸۵ هجری قمری
 در سنه ۱۲۸۵
 کاتبه قلمش میرزا محمد علی قزوینی

Figure 4.77 – work of Abdulmajid, Parvin Raqam

در عشق تو صد گونه ملائمت بشم
 و بشکنم این عهد غرامت بشم
 که عسروفا کند خاها می تو را
 باری کم از آنکه تا قیامت بشم

Figure 4.78 – work of Mirza Mohammad Reza Kalhor

4.3.4 Size of Letters

In all type of calligraphic style size of *Alif* (the first letter in Arabic/Farsi/Urdu alphabet) is a scale for other letters. During last millennium calligraphers used size of *Noqta* as a measurement for size of letters. The original size of *Alif* in *Nasta'liq* is equal to three squared dot. Parvin Raqam wrote it more than three and Kalhor less than that. Actually, in a same size of *Qalam* (pen), Parvin Raqam's *Alif* is taller than Kalhor's *Alif*. We can consider this size difference in all of letters and words.



Figure 4.79 – *Alif* in the work of Parvin Raqam



Figure 4.80 – *Alif* in the work of Kalhor

4.3.5 Kerning (letterspacing)

Kerning or letter spacing in Kalhor's work is more compact than Parvin Raqam's work. Hence density of words in the page of Kalhor is more than Parvin Raqam. But contrarily connection of letters in Parvin Raqam's work is more packed than Kalhor's.

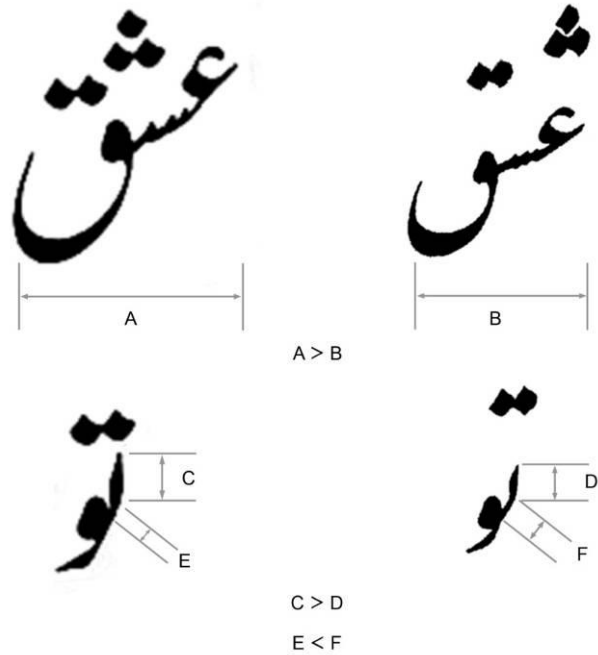


Figure 4.81 – Kerning in the work of Parvin Raqam

Figure 4.82 – Kerning in the work of Kalhor

4.3.6 Extended letters (*Keshidehs*)

The shape and length of *keshidehs* (extended letters) as the effective elements in the work is very important in the *Nasta'liq* composition. Almost 2/3 of length of parvin Raqam's *keshideh* slants down and 1/3 of its turns up but in Kalhor's *keshidehs*, this proportion is around 4/5 to 1/5.

The slope of *keshidehs* in Parvin Raqam's work is lesser than Kalhor's while the length is bit longer than Kalhor's work. Though it might look very small difference, in the *Nasta'liq* rules this difference is very important.

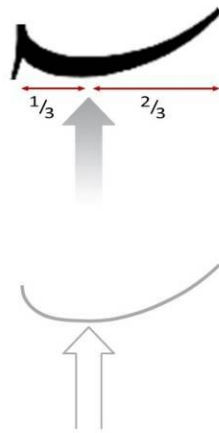


Figure 4.83 – keshidehs in the work of Parvin Raqam

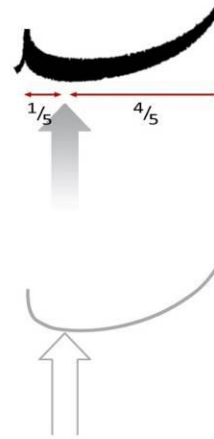


Figure 4.84 – keshidehs in the work of Kalhor

4.3.7 Curvature (*Dowr*)

The curvature letters in two works are very different. Both of calligraphers created a new set of proportions better suited to the lithographic process. The main scale of that difference is size of “*Alif*” and curvature letters such as “Nun”, “Ya”, “Qaf”, “Lam”, “Eain” and “Ghain”.

The reduction of the size of the curvature letters in Kalhor’s work is very obvious and the thickening of the shafts and curvatures of the letters in Kalhor’s work is more than Parvin Raqam, thereby Kalhor. If we consider curvature letter seam as an oval the slope of kalhor’s curvature letters is more than Parvin Raqam

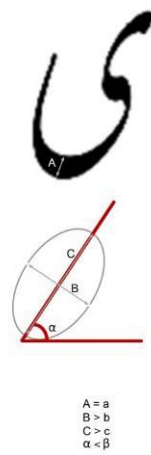


Figure 4.85 – Dowr in the work of Parvin Raqam

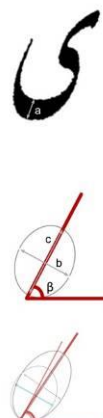
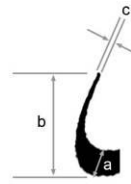
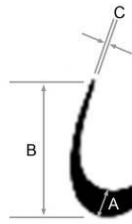


Figure 4.86 – Dowr in the work of Kalhor

4.3.8 Ascents (So'ouds)

In the both the work ascents or so'ouds in the end of letter are more sturdier and fatter than old versions of *Nasta'liq* but Parvin Raqam's ascent is slimmer and longer than kalhor's work.

This effect completely spread to all details of their works too. Hence Kalhor's letters appears too fat than Parvin Raqam's work.



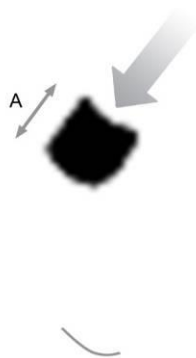
A = a
B > b
C < c

Figure 4.87 – So'oud in the work of Parvin Raqam

Figure 4.88 – So'oud in the work of Kalhor

4.3.9 Noqta (Squared dots)

Shape of *Noqtas* (squared dots) has obvious difference in two calligraphers work. Movement of *Qalam* (reed pen) in Parvin Raqam's *Noqta* is concave curve but inversely Kalhor's *Noqta* is pretty convex curve. Parvin Raqam's *Noqta* is too big than Kalhor's *Noqta*.



A = B

Figure 4.89 – Shape of *Noqta* in the work of Parvin Raqam

Figure 4.90 – Shape of *Noqta* in the work of Kalhor

4.4 Summary

The first part of the visual analysis shows differences and similarities of two inscriptions from the beginning of the Mughal period. The masterworks considered are two early specimens of *Nasta'liq* usage in the inscriptions of the monuments. The first one is on the interior door of the Imamzadeh Shahzadeh Hossein shrine in Qazvin, Iran in 1560 and the second one is on the *Iwan* of Sheikh ul-Islam *Masjid* in Fatehpur Sikri, India in 1571.

There are some differences as well as similarities in the two inscriptions. One such difference is '*Alif*'s length, which is shorter in Qazvin than in Fatehpur Sikri inscriptions. Its width is also smaller in Qazvin than in Fatehpur Sikri. The length of *Keshidahs* and rounded characters like *Nun* and *Ya* are equal while the ends of rounded characters (*shamareh*) in Qazvin are taller than Fatehpur Sikri. The work of the calligrapher is more delicate and flexible in Qazvin, however calligraphy in Fatehpur Sikri remains a magnificent masterpiece. The shape of letters and composition in the two inscriptions are partly similar but we can see a lot of differences in the details of two styles.

The second part of this chapter compares two extraordinary masterpieces of *Nasta'liq* history with similar text. The first masterwork was written by Emad al-Hassani Qazvini (1554 - 1615) in 1601 and the second masterpiece was written by Mohammad Hussein Kashmiri (d. 1611-12) in 1608. This part compares the composition with the visual elements of the two typical specimens of Persian and Hindustani styles of *Nasta'liq*. The study shows the differences and similarities of letter shape, proportion of the main frame, line spacing, height of lines, form of base line, density of elements in the panels, distribution of free and occupied spaces, distribution of *keshidehs* (extended form of letter), the position of the letters next to each other and their relation in vertical direction as well as their horizontal lines, etc.

The study illustrates differences related to the individual creativity of the calligraphers and their styles by examining details and use of the strict rules of *Nasta'liq* in the work of the two calligraphers. This could be the starting point of the differentiation of today's Indian *Nasta'liq* style and Iranian style. Generally, although there are some differences in the shape of letters and composition, both masterpieces are similar in technique and style.

The third part of the visual analysis compares the two masterpieces of *Nasta'liq* in the end of Mughal period. The first one was written by the last eminent calligrapher on the Indian subcontinent, Abdul Majid Parvin Raqam (1901-1946) and the second one was written by an

effective Iranian calligrapher, Mirza Mohammad Reza Kalhor (1829- 1892). The importance of these two calligraphers is that both of them created a notable change in *Nasta'liq* style for their followers.

Abdulmajid Parvin Raqam and Mirza mohamd Reza Kalhor were calligraphers of the lithographic press. Both calligraphers introduced alternate ways of sharpening the reed pen and modifying proportions and details of *Nasta'liq* in order to facilitate the ease and speed of writing with print ink. They introduced a variety of new conventions that had a major impact on the aesthetics of the *Nasta'liq* script such as the details of letters and composition of words. One difference was the compacting and stacking of words, which altered their traditional layout on the line. Parvin Raqam did more to exaggerate in this way.

The reduction of the size of the letters in Kalhor's work is very obvious and the thickening of the shafts and curvatures of the letters in Kalhor's work is more than Parvin Raqam. Kalhor created a new set of proportions better suited to the lithographic process.

Overall, although both styles have been transformed under the influence of lithography technique, there are obvious differences in composition as well as shape, size and details of letters. The two previously parts of this study emphasis similarities ad differences between two works, but in this part of the study the difference of the two styles discussed is obvious. It shows that the two styles are completely different.

Chapter 5

5 RESULTS AND DISCUSSIONS

Nasta'liq style as the prominent style of Persian calligraphy is an especially abstract composition and serves as the background of the modern typography. *Nasta'liq* has very strict rules for graphical shape of the letters and for combination of the letters, words, and composition. With *Nasta'liq* the evolution of Islamic calligraphy reached its peak and it has remained as the pre-eminent calligraphic script until date. *Nasta'liq* calligraphers had found the optimum composition of the letters and graphical rules. A calligrapher attempts to show his creativity while he is following the exact strict rules of *Nasta'liq*. In fact, Persian calligraphy is the dancing of lines and forms in space for those who all are familiar with this art.

The research argues and illustrates that *Persian* influence in *Hindustan* calligraphy gave rise to a unique and influential blend in Indian calligraphy, although it should be noted that a number of different calligraphic traditions existed in *Hindustan* and that Indian scripts were fundamentally different from scripts used in Arabic and Persian traditions. Some of the notable achievements of the *Mughals* were their fine manuscripts; usually autobiographies and chronicles of the noble class. These manuscripts were initially written in flowing Persian.

The continued migration of *Persian* nobles, intellectuals, scholars, artists and calligraphers to India started in the *pre-sultanate* era but reached a peak during the Mughal period in

particular during the reign of Jahangir and Shah Jahan. A comprehensive relationship between Persia and Hindustan was to result in rich and hybrid artistic expression.

When viewers cannot read a manuscript of Persian calligraphy they might be able to experience the purely artistic values of calligraphy, the choreography of lines and forms in space. It is this sense of movement that gives life to calligraphy. The study helps us to find an approach to feel and get pleasure from pure visual experience in the masterpieces of Persian calligraphy.

5.1 Objective

Islamic calligraphy in the Mughal period is usually studied under the subject of Persian calligraphy, but this research proves that they are not the same. Persian calligraphy transformed and changed in *Hindustan* and metamorphosed in some aspects after a couple of centuries. Actually, the calligraphy of Mughal India is unique and matchless in style.

5.2 Evolution of Mughal Calligraphy

According to both the literature review and the visual analysis we can draw the path of evolution and transmission of Persian calligraphy in the Indian subcontinent during the *Mughal* period. In other words, we can make a clear concept of the similarities and differences of the two calligraphy schools during the era.

As mentioned in the research methodology part the study compares both the schools in three different times: in the beginning, middle and end of the Mughal period. For better understanding of the development or changes of calligraphy in *Persia* and *Hindustan* during *Mughal* era the study has selected a pair of typical masterpieces, *Qit'a* for each period which show the qualities, traits, and characteristics of the mainstream of the period and illustrate the identified styles during the particular time.

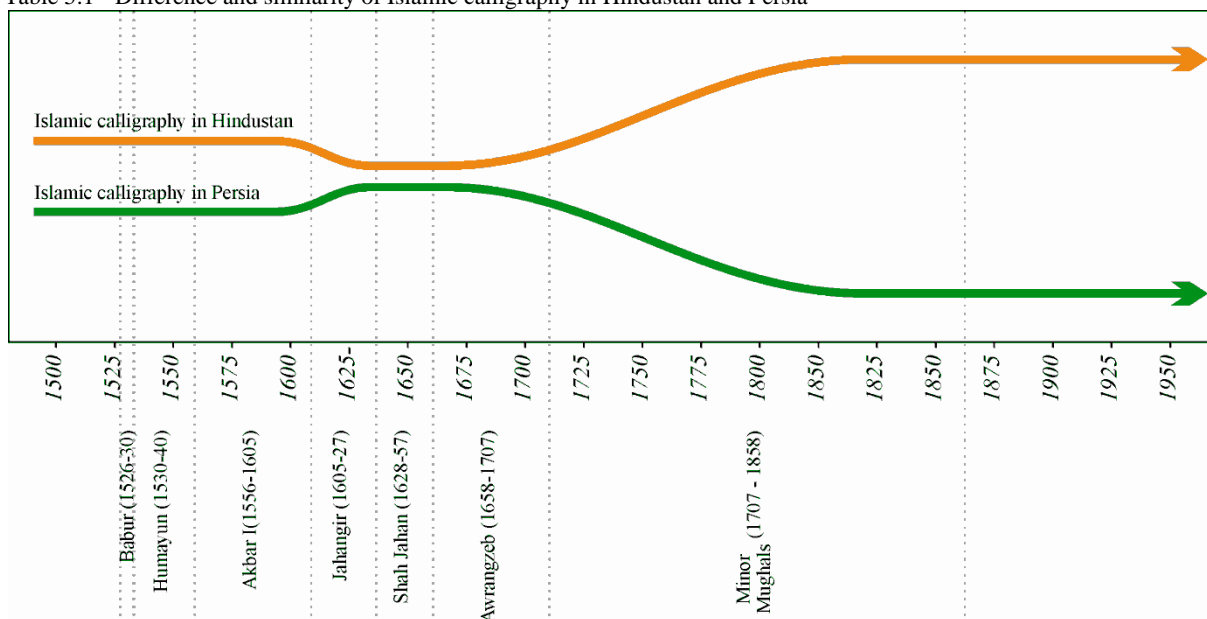
Survey of the calligraphy from the beginning of the Mughal period showed that the shape of letters and composition in the two inscriptions are partly similar, but we can see a lot of differences in the details of two styles. Calligraphers and nobles of *Hindustan* were extremely interested in works of *Persian* master calligraphers. They especially tried to follow the style of great masters of *Timurid* School such as Mir Ali Heravi. Because of this Hindustani calligraphy was partly similar to Persian style at that time.

The study of two extraordinary masterpieces of *Nasta'liq* in the middle of the *Mughal* period showed that although there are some differences in the shape of letters and composition, both masterpieces are somewhat similar in technique and style. Both of calligraphers tried to be creative while considering carefully the strict rules of Islamic calligraphy especially in the *Nasta'liq* style. The two styles were closer in the middle of the Mughal era than before. This is due to the huge continued migration of Iranian nobles and artists including masters of calligraphy from Persia to Hindustan at that time. Mughal Emperors eagerly patronised Islamic Calligraphy especially *Nasta'liq*. Most of the prominent calligraphers of Mughal court were Persian or trained directly by Persians at that time.

The third visual analysis of the two masterpieces of *Nasta'liq* in the end of Mughal period showed large differences between the two schools of calligraphy. Although both styles have been transformed under the influence of lithography technique, there are obvious differences in composition as well as shape, size and details of the letters. It shows that the two styles are obviously different. This phenomenon happened because of deteriorating relations between two countries and the cut off of migration of *Persians* to *Hindustan*.

Overall, when mapping similarities of the two schools the result is not a straight line. While these two schools were close to each other there are some differences in style and detail in the beginning of the period. Then, the two schools drew very close to each other in the middle of this period. Afterwards, the two schools became even more different in style and details, than at the beginning of the period, and appear as two quite distinct styles.

Table 5.1 - Difference and similarity of Islamic calligraphy in Hindustan and Persia



5.3 Contribution to Make New Data

Most importantly benefit of literature review could be to identify gaps in the varieties of sources with it. Hence the thesis will try to fill this gaps as much as possible. There are some suggestions or proposes for the new definitions or classifications as well as better demonstration of this information.

5.3.1 Classifications of Styles

Unfortunately, all of the new and old sources do not approach a proper classification for Islamic calligraphic styles. They mostly mixed main styles and decorative or dependent styles. They do not observe features and functions of the styles completely nor do they provide a comparative study between various styles. The research tries to bring out real character of styles through analysing a masterpiece in to its original components and also to understand or appreciate its complete artistic significance and points of beauty without referring the original to its proper setting and background.

The research offers five different types of classification for various Islamic Calligraphy styles of which three of them are new. These three classifications are based on: 1. dependent or independent styles; 2. Region of appearance and scope of use; 3. Function and purpose of their usage. (See table No 9)

5.3.2 Description of Styles

The research described all major styles of Islamic calligraphy including new and old in all over the Islamic world as well as most of the minor styles of this art which are important. The survey covers eleven styles as the main or major styles of Islamic calligraphy and twenty sub-styles as the decorative or minor styles. There are no sources that mentioned this number of styles and compare them with each other.

It observed exhaustive details of development and properties of main styles through verification of their important aspects and aesthetic value. The research explain all major styles by a good introduction, talk about history of each style, mentioned basic elements and important feature factors of styles, showed characteristics and syntactic features of them, demonstrated proportions and balance in the shape of letters and styles, as well as in this part declare rich information about appellation, activity period, scope of use, functions, readability and writing

difficulty of all main styles, also listed most of the important masters of styles, in addition show some typical example of masterpieces of manuscripts or inscriptions for each style. Some information in this part is presented for the first time.

5.3.3 Chronology of Islamic Calligraphy

The research used chronology as a method of organising information. It is a representation of a timeline sequence of events of calligraphy and calligraphers and related field as well as important historical events in all over the world with emphasis on *Persia* and *Hindustan*. The calligraphical events are shown by black colour, and historical or political occurrences are shown by gray. By comparing this two one can achieve better understanding of the process of calligraphy.

5.3.4 List of Islamic Calligraphers

As different sources used various names for a particular calligrapher, it made it wrong or confusing. In addition, different methods of English writing of Arabic and Persian names of styles or calligraphers with different accent or pronunciation made even more complicated. Therefore a big table was designed to prevent repetition and avoid any mistakes. Name of all calligraphers with different types was placed in this table as well as titles, styles, date of life, place of birth and brief description of them. All data has reference to the valuable sources. In the case of some difference in data, specially on date of some events, this reference could help for identifying the level of reliability of sources and read more about them. There are more than three hundred names of Islamic calligrapher around the world with emphasis on Persian and Indian calligraphers alongside their details in this table.

5.3.5 Terminology

The thesis has used many essential calligraphy terms. In the terminology or glossary there is a long list of the meaning of vernacular terms which divides from various sources in calligraphy. This list covers different Farsi or Arabic derived words which were used as a particular term in the field of Islamic calligraphy, Islamic art and Mughal art.

Different methods of English writing of Arabic and *Farsi* terms with different accent or pronunciation made the process of finding words confusing. Therefore, the list includes the different kinds of terms with reference to their main form. In this list there are 284 terms with the description of their meaning making it the longest list of terms and glossary available for Islamic calligraphy especially in Persian Calligraphy.

5.4 Future Research

Today, contemporary calligraphy, typography, typeface design, layout and other kind of designing with letters or words are an important part of graphic design and visual communication. It is visible in the Environment Design, Motion Graphic, Packaging Design and even Fashion Design. Beside all these we can see the designing by letters in the modern visual art in the western countries, also in graphic designs and paintings of the eastern countries especially in Japan and Iran.

An analysis and comparison of two old schools of calligraphy can help to make a new perspective and also help to recognize roots and relations to create new artworks in all fields which are mentioned before.

In particular, a systematic and exhaustive study of the development process of the Islamic calligraphy in India can improve knowledge for future scholars and artists. A comparison study between Indian and Iranian calligraphy and the travelling calligraphy art from both cultures to each other with the recognition of the influence of other countries and cultures in this case, can help other scholars to understand their study, such as the art process of painting, architecture, and even literature. Variety of topics and perspective in this research, distinguishes its advantages to other similar researches. This observation also makes one capable of contemporary artist to use it as a background to make changes and develop the modern Islamic calligraphy, typography, page layout, etc.

On the other hand, it also indicates the necessity for serious efforts to access the important issues and details of art and calligraphy in Mughal durbar that were neglected before.

6 APPENDIXES AND REFERENCES

6.1 Appendixes

6.1.1 Appendix I Table of Masters of Islamic Calligraphy

There are more than three hundred names of Islamic calligrapher around the world with emphasis on Persian and Indian calligraphers alongside their details in this table. As different sources used various names for a particular calligrapher, it made it wrong or confusing. In addition, different methods of English writing of Arabic and Persian names of styles or calligraphers with different accent or pronunciation made even more complicated. Therefore this table prevents repetition and avoid any mistakes.

Name of all calligraphers with different types was placed in this table as well as titles, styles, date of life, place of birth and brief description of them.

All data has reference to the valuable sources. In the case of some difference in data, spatially on date of some events, this reference could help for identifying the level of reliability of sources and read more about them. The references are available in the end of table.

A

Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Abdul Haey Astarabadi	عبدالحی هاشمی امیر ابادی		Munshi (scribe)	Ta'liq	9 th C	15 th C	Somebody believe Ta'liq style founded by him	Mughal	Astarabad Iran	1
Maulana Abdul Hay	مولانا عبدالحی		Maulana		10 th C	16 th C	He held a Mansab of 500, ² an expert of Ta'liq, who served Sultan Abul Saeed Mirza as private Secretary	Mughal		3
Abdul Karim bin Nasir	عبدالکریم ابن ناصر				9 th C	15 th C	He wrote a manuscript is between the styles of Naskh and Nasta'liq and resembles with Shikasta style also in Sultanate period.	Sultanate India		4
Abdul Rahim	عبدالحق خاندان				964-1036	1556-1627	He was one of the main nine ministers (Diwan) in his court, also known as the Navaratnas in the court of Akbar ⁵	Mughal		6
Maulana Abdul Rahim	مولانا عبدالرحیم	Maulana	Anbarin Qalam (Ambergri s pen)		11 th C	17 th C	He was a scribe in the court of Akbar ⁷ and Shah Jahan ⁸	Mughal		9
Khwaja Abdus Samad	خواجہ عبدالصمد	Khwaja	Shirin Qalam (Sweet pen)		10 th C	16 th C	He was appointed as the master of the Imperial mint by Akbar.	Mughal		10
Abd ul-Baqi Tabrizi	عبدالباقی تبریزی			Thuluth, Naskh, Ruggaa	d. 1039 ¹¹	d. 1629	He wrote Inscriptions of Imam Mosque In Isfahan ¹² by Shah Abass order	Safavid		13
Abd ul-Baqi	عبدالباقی		Yaqut Raqam		11 th C	17 th C	He was invited to visit India by the Prince Aurangzeb during the latter part of Shah Jahan's rule	Mughal		14
Abdullah Ashpaz al-Hervi	عبدالله اشپز هروی	Tabakh	Tabakh (Chef)	Sextet styles	d. 880	d. 1475		Bagdad	Herat	15
Abdul-Majid Taleqani	درویش عبدالمجید طالقانی	Darvish Abd al-Mejid Taligani	Darvish	Shekasteh	d. 1081 ¹⁷ or 1085 ¹⁸	d. 1670 ¹⁹ or 1674 ²⁰	Greatest calligrapher in Shekasteh style	Taligan, Iran		16
Agha Abdul-Rashid Deylami	عبدالشید دلیلی (رشیدا)	Rashida & Agha		Nasta'liq			He was nephew of Mir Emad and one of the greatest calligraphers who migrated to India	Safavid & Mughal	Deylaman Iran	21
Abdul Haqq Shirazi	عبدالحق شیرازی			Naskh Tughra	10 th C	16 th C	Son of Qasim Shirazi. The credit of Akbar's tomb in sikandara designing goes to him.	Mughal		22

Ali ibn Abi Talib	علی ابن ابی طالب	Imam Ali	Amir Al Momenin						A commonly held belief amongst Muslims is that he was a well-known calligrapher. He was Muhammad's son-in-law and the fourth "Righteous Caliph" (656-661)				
Alireza Abbasi-e Tabrizi	علیرضا عباسی تبریزی		Shahnava z Khan	Thuth, Nasta'liq	d. 1308	d. 1628				Safavid	Tabriz Iran	23	
Hamid al-Amidi	حامد الامدی	Hamid Aytac Al-Amadi ²⁴				1891–1982 ²⁵				Turkey		26	
Mohammad Abrisfami	محمد ابریشمی			Nasta'liq		d. 951	Pupil of Sultan Ali Mashhadi					27	
Muhammad Ibn Yousuf al-Abari		Abari		Sextet styles						Ilkhanate			
Sultan Ahmad Jalayer	سلطان احمد جلالیر						Jalayerid (1339–1432) ruler						
Arghun Ibn Abdullāh Kameli	ارغون بن عبدالله کاملی		Khoja	sextet styles,	d. Around 750	d. 1349	On of "the septet masters" He Has signature work 700 till 745 AH			Ilkhanate		28	
Ali Asgar Arsanjani	علی عسگر ارسنجانی			Naskh	13 th C		Fader of Muhammad shafi Arsanjani Son of Ali asgar Arsanjani			Qajar	Arsanjani Iran	29	
Mohammad shafi Arsanjani	محمد شفیق ارسنجانی			Naskh	13 th C & early 14 th C					Qajar	Arsanjani Iran	30	
Shaikh Hamadullah Al-Amasi	شیخ حمدالله آماسی				1429-1520 ³¹ Or 1436-1520 ³²		Sufi sheikh and establisher of Ottoman School ³³ Founder of Ruqqa'a ³⁴			Ottoman		35	
Gholam Hossein Amirkhani	غلام حسین امیرخانی			Nasta'liq	Cont.	b. 1939	Head of the Trustees of the Society of Iranian Calligraphists			Iran	Taleghan, Iran	36	
Sami Afendi	سامی افندی					1838-1912 ³⁷				Ottoman		38	
Shawqi Afendi	ساقی افندی					1829-1887 ³⁹				Ottoman		40	
Faruk Atabek Muhammad Aslam	محمد اسلم					Cont.				Turkey		41	
Asadollah Shirazi	اسدالله شیرازی		Ksteb al Sultan (Scribe of King)	Nasta'liq	1269 ⁴³ or 1307 ⁴⁴	1852 ⁴⁵ or 1889 ⁴⁶	A calligrapher during the period of Muhammad Shah (1719-48)			Qajar	Shiraz Iran	47	
Nasser Assar Muhammad Afzal Hussain	محمد افضل حسین					Cont.	A calligrapher during the period of Muhammad Shah (1719-48)			Mughal	Lebanon	48	
												49	

Azhar Tabrizi	اظهر تبریزی		Nasta'liq & sextet styles	d. 880 ⁵⁰	d. 1475				51	
Abdul Jabbar Isfahani	عبدالجبار اصفهانی		Nasta'liq	11 th C	17 th C	Pupil of Mir Imad	Safavid		52	
Ajajib	عجیب			10 th C	16 th C	Son of Nurullah, the scribe of Mihrab's inscriptions of "Stone-cutters" Mosque at Fatehpur Sikri.	Mughal		53	
Navab Ashraf Khan	نواب اشرف خان	Mir Munshi	Ta'liq & sextet styles ⁵⁴	11 th C	17 th C	He served the Emperor Akbar as his Private secretary. ⁵⁵ He was a scribe of Aurangzeb's court too. ⁵⁶	Mughal		57	
Mulla Abdul'Qader Akhond	ملا عبدالقادر اخوند	Mulla		10 th C	16 th C	He was a scribe of Akbar's court	Mughal		58	
Aladdin Muhammad Ibn Muhammad Tabrizi	علائدین محمد بن شمس الدین محمد حافظ تبریزی (علائدین تبریزی) ملا علا یوگی	Aladdin Tabrizi	Thuluth	Late 10 th C	16 th c	Teacher of Aibreza Abbassi	Safavid		59	
Ashraf Khan	اشرف خان				d. 1572		Mughal		60	
Aziz Rifai	الشیخ محمد عبدالعزیز الرفاعی	Mohammad Abdul Aziz Rifai'	Thuth, Naskh	1288-1353	1871-1936 ⁶¹ (d. 1934) ⁶²	He helped to develop the modern school of Egyptian calligraphy	Egypt	Trabzon, Turkey	63	
Abuturab Isfahani	ابوتراب اصفهانی		Nasta'liq	d. 1072		Pupil of Mir Imad and his deputy	Safavid		64	
Haji Amir Muhammad	حاجی امیر محمد	Haji	Nasta'liq	d. 1073		Pupil of Rashida. He went to Kashmir with his master	Mughal		65	
B										
Name of calligrapher										
English Name	Arabic/Persian/ Urdu Name	Different Name	Title	Style	Date		Explanation	School	Place of birth	Source
					AH	CE				
Baba Shah Isfahani	بابا شاه اصفهانی		Hali	Nasta'liq	d. 996 ⁶⁶	d. 1587	Some body believe he was the best in Nasta'liq after Mir Emad	Safavid		67
Bahram Mirza Savavi	بهرام میرزا صفوی				923-956	1517-1549 ⁶⁸	A Safavid ruler, son of Shah Ismail I	Safavid		
Baysangor Mirza Gourkani	بایسنگور میرزا	Bayasanghor or Baysangor		Muhaqqaq Thuluth	802-837 ⁶⁹	1399-1433 ⁷⁰	grandson of Timur and Greatest Muhaqqaq calligrapher ⁷¹	Timurid		72
Kamal Boullata				Painting-Calligraphy				Turkey ⁷³		74

Mehmet Buyukcanga						Cont.		Turkey		75
Zahir ud-din Muhammad Babur	ظهير الدين محمد بابر	Babur		Baburi	r. 932-937	r. 1483 - 1531	The founder of Mughal Empire in India. ⁷⁶	Mughal		77
Maulana Mir Bagir	مولانا مير باقر		Maulana	Nasta'liq Ta'liq	d. after 982		Son of Mir Ali Heravi. Calligrapher of Khan-I Kanau, Humayun and Akbar's court	Mughal		78
Abu Zafar Sirajuddin Muhammad Bahadur Shah Zafar	ابو ظفر سراج الدين محمد بُهادر شاه ظفر	Bahadur Shah Zafar II		Naskh, Nasta'liq, Maakus		1775 – 7 -1862	He was the last of the Mughal emperors in India Reign ⁷⁹	Mughal		80
Mulla Bagir Kashmiri	ملا باقر کشمیری		Mulla		11 th C	17 th C	He was a scribe of Shah Jahan court	Mughal		81
Abd' Allah	عبدالله		Shirin Raqam (Sweet pen)		12 th C	18 th C	A calligrapher during the period of Muhammad Shah (1719-48)	Mughal		82
Mir Muhammad Bagir Hussaini	میر محمد باقر حسینی				11 th C and early 12 th C	17 th C	Son of Mir zinalabedin. He was a scribe of Aurangzeb's court and master of Princes.	Mughal		83
Behbood Mirza	بہبود میرزا		Shahanshahi	Nasta'liq	10 th C	16 th C	He was pupil of Muhammad Husain Tabrizi. He work for sometimes in Khan-I Khana library			84
Ma'rib Belkodia						Cont.		Tunisia		84

Name of calligrapher		Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name			AH	CE				
Cherkaoui						Cont.	Morocco		85
Ahmed Chibrine						Cont.	Sudan		86
Asuman Comezoglu						Cont.	Turkey		87
Ali Chaman	علی چمان				10 th C	16 th C	A scribe of Akbar's court from Kashmir	Mughal	88
Chandra Bhan	چندر بھان	Brahman			d. 1067 or 1073 ⁸⁹		He was a scribe of Shah Jahan court	Mughal	90

D										
Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Dara shikoh	دارالشكوه			Nasta'liq	1024-1069	1615-1659 ⁹¹	Son of Shah Jahan	Mughal		92
Mohammad Ali Mirza Dowlatsah	محمد علي ميرزا دولتشاه						A Qajar Prince	Qajar		
Maulana Mir Dawari	مولانا میردواری	Sultan Bayazid Herati ⁹³	Katib al-Mulk	Nasta'liq	10 th C	16 th C	He was an expert scribe in the Akbar court	Mughal		94
Maulana Dervish	مولانا درویش		Maulana		10 th C	16 th C	He was a professional scribe of Akbar court who follow sufisim	Mughal		95

E										
Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Sheikh Hamdullah Efendi	شیخ حمدالله افندی					1436-1520 ⁹⁶		Ottoman		97
Muhammad Ehsae	محمد احصائی			Painting-calligraphy & Nasta'liq		cont		Iran	Qazvin, Iran	
Emad ul-kottab seifi Qazvini	عمادالکتاب سیفی قزوینی		Emad ul-kottab (Column of scrabs)	Nasta'liq	1285-1355	1867-1936	He published a calligraphy self taught and joined chain of the old great masters to the Cont. calligraphers of Iran.	Qajar, Iran	Qazvin, Iran	98
Moin-ulddin Esfezazi	معیّن الدین محمد اسفزاری			Ta'liq	9 th C ⁹⁹ 10 th C ¹⁰⁰			Iran	Esfezaz, Iran	101

F										
Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Al-Khalili ibn Ahmad Al-Farahidi	خليل ابن احمد فراهيدى			Thuluth	175-100	d. 786	A lexicographer from Basra. he perfected the first cursive form of Thuluth	Baghdad		102
Fath Ali Shah Qajar	فتحلى شاه قاجار			Nasta'liq	1183-1250	1772-1834 ¹⁰³	A Qajar king (R. 1797-1834)	Qajar, Iran	Damghan, Iran	
Mir Fath Ullah Shirazi	مير فتح الله شيرازى				10 th C	16 th C	He was from Shiraz and served as a scribe in court of Akbar.	Mughal	Shiraz Iran	104
Sheikh Muhammad Faizi	شيخ محمد فيضى		Sheikh		11 th – 12 th C	17 th – 18 th C	He was one of the prominent calligraphers of Shah Jahan's period			105

G										
Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Ismail Gulgee				Painting-Calligraphy	Cont.	1926–2007		Pakistan	Peshawar, Pakistan	106
Fevzi Gunuc						Cont.	professor of calligraphy at the Sejuc University of Konya ¹⁰⁷	Turkey		108
Gulbadan Begum						c. 1523 – 1603	Daughter of Babur	Mughal	Mughal	109
Ghafran Ali					10 th C	16 th C	He was a scribe of Akbar court Mughal	Mughal		110
Sheikh Mir Gadai of Mughapura			Sheikh	Naskh	12 th C	18 th C	A Quranic calligraphers of minor Mughal period. His Qur'anic specimens is preserved in Lahore Museum. He was one of the well-known followers of Ghulam Muhammad Haf Qalami's style.	Mughal		111

H

Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Musaddak Jameel Al-Habeeb	مصداق جميل آل حبيب			Painting-calligraphy	Cont.	b. 1954		Iraq	southern Iraq	112
Ohman ibn Ali (Hafiz Osman)	حافظ عثمان	Alhafuth Otoman ¹¹³	Hafiz (tender to maintain)	Diwani Jali		1642-1698 ¹¹⁴	The development of <i>Diwani Jali</i> is credited by him	Ottoman		115
Mustafa Halim	مصطفى حلیم					d.1964 ¹¹⁶		Turkey		117
Shakir Hassan	شاكر حسن					Cont.		Turkey ¹¹⁸		119
Sayed Haydar	سيد حيدر		Gonde Nevis (Large writer)			d. ¹²⁰ 1325	One of "the septer masters"	Ilkhanate		121
Imad al-Din al-Husayni	عماد الدين حسينى			Riyasi				Baghdad		122
Husain Ahmad Cheshiti ^{10th}	حسين احمد چشتى				10 th C	16 th C	A slave who is credited with having written the inscriptions on the <i>Khanqah</i> at Shaykh Saia'i, Delhi, was also in the employ of the Emperors Humayun and Akbar. ¹²³	Mughal		124
Husain Shahi Bengali	حسين شاهى بنگالى				10 th C	16 th C	He was from Bengali and served as a scribe in court of Akbar	Mughal		125
Hafiz Abdullah	حافظ عبدالله				11 th C	17 th C	He was a scribe of Shah Jahan's court	Mughal		126
Hidayatullah	هدايت الله		Zarrin Raqam (golden writing)		11 th C	17 th C	He was a scribe of Shah Jahan and Aurangzeb's court. He was appointed instructor to the Prince Kaampakhsh	Mughal		127
Hafiz Rooh Ulah Lahori,	حافظ روح الله لاهورى	Hafiz Rouhallah		Naskh	12 th C	18 th C	A Quranic calligraphers of minor Mughal period. His Qur'anic specimens is preserved in Lahore Museum..	Mughal	Lahor	128
Hafiz Muhammad Tahir Lahori	حافظ محمد طاھر لاھورى			Naskh	12 th C	18 th C	A Quranic calligraphers of minor Mughal period. His Qur'anic specimens is preserved in Lahore Museum..	Mughal	Lahor	129

1										
Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Ibrahim Mirza Gourkani	ابراهيم ميرزا گورکانی	Ibrahim Sultan – Moghissoddin		Thuth, Reyhan, Muthaqqaq	796-838 ¹³⁰	1394-1435 ¹³¹	A Gourkani ruler Son Of shahrokh	Timurid		132
Ibrahim Mirza Safavi	ابراهيم ميرزا صفوی	Abolfat'h - Jahi		Nasta'liq	950-984 ¹³³	1543-1577 ¹³⁴	A Safavid Prince, Son of Bahram Mirza, grandson of Shah Ismail I	Safavid		135
Sultan Ibrahim	سلطان ابراهيم			Naskh	r. 451-492	r. 1059–1099	He was Ghaznavid ruler (the grandson of Sultan Mahmud of Ghazni).	Ghaznavid		136
Abu al-Hasan ibn Hlial, Ibn Bawwab	ابن بواب	Ibn Bavab		sexet styles	d. 413 ¹³⁷	1022 ¹³⁸ or 1031	He developed sexet styles	Baghdad		139
Abu 'Ali Muhammad Ibn 'Ali Ibn Muqlah	ابن مقله	Ibn Muqla/ Ibn Mughla		sexet styles	272-328 ¹⁴⁰	886-940	He formulated sexet styles	Baghdad	Bayza, Shiraz, Iran	141
Khaja Ikhtiar Gunabadi	خواجه اختيار گنابادی	Khaja ekhtiar Gunabadi		Ta'liq	d. 990	d.1542	Greatest Master of Ta'liq	Baghdad	Gunabad Iran	142
Muhammad Reza Imami-e Isfahani	محمد رضا امامی اصفهانی			Thuth		1629-1677		Safavid	Isfahan	143
Ishaq ibn Hamad	اسحاق بن حامد						In the first reign of Abbasids (750–1258)			143
Ahmad Ali Irshad	احمد علی ارشاد				10 th C	16 th C	He wrote the Tughra inscription of Buland-Darwaza at Fatehpur Sikri	Mughal		144
Khwaja Ibrahim Hossain	خواجه ابراهيم حسين				10 th C	16 th C	He was a scribe of Akbar's court	Mughal		145
Maulana Ibrahim Astrabadi	مولانا ابراهيم استرآبادی				10 th C	16 th C	He was from Astrabad and served as a scribe in the court of Akbar	Mughal		146
Maulana Idrisi Inayat Ullah Shirazi	مولانا ادریس عیانت الله شیرازی				10 th C	16 th C	He was a scribe of Akbar's court	Mughal		147
Qazi 'Imadullah	قاضی عصمان الله				10 th C	16 th C	He was a scribe of Akbar court and the librarian of the Imperial library	Mughal		148
Haji 'Islaami	حاجی اسلامی				11 th C	17 th C	He was a noted calligraphist of Aurangzeb's court	Mughal		149
Abul bagha Musavi	ابنباغا موسوی				1100-1027		He was a famous calligrapher of Aurangzeb's court	Mughal		149
Abul bagha Musavi	ابنباغا موسوی				1100-1027		He worked couple of years in India then come back to Isfahan	Safavid Mughal		150

1										
Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Ja'far Khan	جعفر خان							India		151
Ja'far Tabrizi Baisongori	میرزا جعفر بن علی تبریزی یا فریدالدین جعفر تبریزی (جعفر بایسنقری)	Ja'far ibn Ali	Baisongori	Nasta'liq	9 th C ¹⁵² Around 785 – After 859 ¹⁵³	d. 1456 ¹⁵⁴ Around 1383 – After 1454 ¹⁵⁵	He wrote Baisongori Shahnama in Nasta'liq in 1430	Hirat	Tabriz Iran	156
Jamal-uddin Lahorei	جمال الدین لاہوری		Sayyid-ul- Kuttab (lord of scribe)		The latter half of 5 th C	The latter half of 11 th C	He was one well-known calligrapher of the saltanat period. According to some authorities, he equalled in skill to that of Ibn-i-Muqla.			157
Ibn Jilani	ابن جیلانی						An scribe in the first reign of Abbasids (750–1258)	Abbasids		158
Yahya Jamali Sufi	یہر یحییٰ جمالی صوفی		Pir (preceptor)	Sextet Styles	8 th C ¹⁵⁹		One of "the septet masters" He lived in Bagdad pupils of Yaqut and Sufi guru			
Jahanara Begum	جہان آرا بیگم				1023- 1092	1614 – 1681	The eldest daughter of Shah Jahan	Mughal		160
Munshi Jamaluddin	منشی جمال الدین		Munshi (scribe)		10 th C	16 th C	He was a scribe of Akbar's court	Mughal		161
Jamal ibn Malek Muhammad Shrazi	جمال ابن ملک محمد شیرازی		Jamala		11 th C	17 th C	A pupil of Mir Inaad who went to india	Safavid Mughal		162
K										
Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Yadollah Kaboli Khansari	یدالله کابلی خونساری			Shekasteh	Cont.	b. 1949		Iran	Khansar, Iran	
Mohammad Reza Kalhor	محمد رضا کالهر			Nasta'liq	1245- 1310	1829- 1892	He adapted Nasta'liq style with lithography technique	Qajar		163
Muhammad Hossein Kashmiry	محمد حسین کشمیری		Zarin qalam, (Golden Pen) & Akbar	Nasta'liq	d. 1020 ¹⁶⁴	d. 1611 ¹⁶⁵	The most renowned penman of Akbar's reign. Somebody believe he was the best calligrapher in India who was born in Indian subcontinent	Mughal		166

Muhammad Mahfiz	محمد محفوظ						In 1930 endowed Arabic with capital letters, called hurafal-Taj		Morocco	189
Mohamed Melehi						Cont.				190
Mohammad Husain Tabrizi	محمد حسين تبریزی		Mahin ostad	Nasta'liq	d. 986	d. 1578	Teacher of Mir Imad and Ali Reza Abbasi	Safāvid		191
Qutba al-Mihrr					d. 771		He created new stylistic variations on the four basic scripts: al-Jalili al-Kabir (the majestic), al-Tunar al-Kabir (the great sheet), al-Nisf al-Thaqil (the heavy one-half) and al-Thuluth al-Kabir (the great one-third)			192
Mir Ali Heravi	میر علی هروی			Nasta'liq	d. 951 ¹⁹³	d. 1544 ¹⁹⁴		Timurid	Herat	
Mir Ali Tabrizi	میر علی تبریزی یا میر علی هروی تبریزی	Mir Ali ibn Hasan	Qodvatul Kutab (Yanguard of scribes)	Nasta'liq	d. 850 ¹⁹⁵	d. 1446	Somebody believe he funded Nasta'liq			196
Emad al-Molk Qazvini Hasani	میر عداد حسنی قزوینی	Mir Imad		Nasta'liq	961 - 1024 ¹⁹⁷	1554- 1615 ¹⁹⁸	Greatest <i>Nasta'liq</i> calligrapher	Safāvid	Qazvin, Iran	199
Mir Hussein Khoshnevis	میر حسین خوشنویس				d. 1303	d. 1885		Qajar		
Mirza Husayn-i Isfahani (Mushkin-Qalam)	میرزا حسین اصفهانی مشکین قلم	Mushkin-Qalam	Mushkin-Qalam (either musk-scented pen, or jet black pen)	All Styles	1826 - 1912		He was a prominent Bahá'í	Iran	Shiraz, Iran	200
Moinoddin mohammad Esfezani	مومین الدین محمد اسفزاری		Zamaji	Ta'liq	9 th C	15 th C		Timurids		201
Mubarak Shah Ibn Qutb Tabrizi	مبارک شاه بن قطب تبریزی	Khoja Mubarak shah	Zarin Qalam (Golden Pen)	Sextet Styles, Taugi	d. 760 ²⁰²	d. 1311 ²⁰³ or 1358	One of "the septet masters" pupils of <i>Yaqut</i> and <i>Sufi guru</i>			204
Muhammad el-Muhsini								Mamluks		205
Ibrahim Munif				Diwani				Ottoman		206
Mumtaz Bag				Ruq'ah			The councillor of Sultan Abdulmejid I (1823-1861)	Ottoman		207
Muhammad Shah	محمد شاه						the Mughal emperor who was beaten by the Persian emperor, Nader Shah in 1739			208

Mir Mansur Khwaja Muhammad Mo'min	میر منصور خواجہ محمد معین	Mir Mansoor		Naskh Thulth	10 th C 10 th C	16 th C 16 th C	He came from Istanbul to India for the service of Humayun as a Munshi (scribe). He was attached to Shah Tahmasp's court, migrated to India and enrolled himself in the service of Humayun.			209 210
Mirza Muhammad Hussain	میرزا محمد حسین				10 th C	16 th C	A scribe of Humayun court	Mughal		211
Amir Mansur	امیر منصور				10 th C	16 th C	A scribe of Akbar court	Mughal		212
Maulana Khwaja Mahmood	مولانا خواجہ محمود	Khwaja Mahmoud	Khwaja Maulana		10 th C	16 th C	A scribe of Akbar court	Mughal		213
Manahar	مانہار				10 th C	16 th C	He was a scribe of Akbar court and one of the few Hindu artists who received high ranks in the art of calligraphy.	Mughal		214
Mir Abdullah Shirazi	میر عبدالله شیرازی		Muskin Qalam (Aromatic pen)		10 th C	16 th C	He was from Shiraz who served as a scribe in court of Akbar.	Mughal		215
Mir Muhammad Ma'sum	میر محمد معصوم				10 th C	16 th C	He was a scribe of Akbar. He designed inscription of Mihrab of the Jami Mosque, at Fatehpur Sikri On the Mihrab and one of the stone-pillars of a mosque at Asirgarh; An inscription in Bayana, district Bharatpur; An inscription in Ban Khatu, district Nagaur; On the wall of the guard-room inside the Delhi Gate, Agra. ²¹⁶	Mughal	Qandhar, ²¹⁷ or Kabuli ²¹⁸	219
Muhammad Amir Mashhadi	محمد امیر مشہدی				10 th C	16 th C	He was from Mashhad who served as a scribe in court of Akbar.	Mughal		220
Muhammad Asgar	محمد اصغر		haft Qalam (Seven Style)		10 th C	16 th C	A scribe of Akbar court	Mughal		221
Muhammad Husain Shirazi	محمد حسین شیرازی				10 th C	16 th C	He was from Shiraz who served as a scribe in court of Akbar. who was one of the expert Arabic calligraphers. Two Hamails (pocket-size copy of the Holy Quran), calligraphed by him in 1601 C.E /1010 A.H. are now preserved in Lahore Museum and National Museum, Karachi.	Mughal	Shiraz Iran	222
Muhammad Qazwini	محمد قزوینی				10 th C	16 th C	He was from Qazwin who served as a scribe in court of Akbar.	Mughal	Qazwin Iran	223

Mulla Ali Mohr Kan	ملا علی مہرخان		Mulla		10 th C	16 th C	A scribe of Akbar's court	Mughal		224
Muzafar Ali	مظفر علی (مظفر خان)	Muzafar Khan ²²⁵			10 th C	16 th C	A scribe of Akbar's court	Mughal		226
Masud Ali	مقصود علی				11 th C	17 th C	He was a scribe of Shah Jahan's court	Mughal		227
Mir Sayyid Ali Tabrizi	میر سید علی تبریزی		Jawahir Raqam		11 th C	17 th C	He was noted calligraphist of Shah Jahan's court	Mughal	Tabriz Iran	228
Muhammad Murad	محمد مراد				11 th C	17 th C	He was a scribe of Shah Jahan's court ²²⁹ . A Quranic calligraphers of minor Mughal period. His Qur'anic specimens is preserved in Lahore Museum ²³⁰	Mughal		231
Muhammad Mugeem.	محمد مقیم	Mohammad Muqim			11 th C	17 th C	One more notable calligrapher of Shah Jahan,s reign	Mughal		232
Muhammad Mugim	محمد مقیم	Mohammad Muqim			12 th C	18 th C	A calligrapher during the period of Muhammad Shah (1719-48)	Mughal		233
Murid Khan	مرید خان				12 th C	18 th C	Calligrapher of the Emperor Muhammad Shah's court (1719-1748)	Mughal		
Muhammad Afzal	محمد افضل (اقای ثانی)	Aqa-i-thani (Aqa II)			12 th C	18 th C	He followed the style of Aqa Rashid	Mughal		
Muhammad Musa	محمد موسی				12 th C	18 th C	12 th C 18 th C A calligrapher during the period of Muhammad Shah (1719-48)	Mughal		234
N										
Name of calligrapher										
English Name	Arabic/Persian/Urdu Name	Differnt Name	Title	Style	Date		Explanation	School	Place of birth	Source
					AH	CE				
Nasir al-Din Shah Qajar	ناصر الدین شاه قاجار			Nasta'liq			King of Iran (R. 1848-96)	Qajar		
Nasirud'Din Muhammad Shah III Tughluq	ناصر الدین محمد شاه سوم تغلق	Sultan Nasirud'Din			792-795	1390-1393	He was a good calligrapher also a great patron of calligraphy. Ibn Battuta (1304-1368 or 1377 C.E/703-768 or 779 A.H.) mentions having seen a Qur'anic manuscript of his calligraphy	Sultanat, India		235
Shah Muhammad Neishaburi	شاه محمود نیشابوری			Nasta'liq			He wrote unique copy of Qur'an in Nasta'liq in 1539			236
Mirza Ahmad Neirizi	میرزا احمد نیریزی		Sultani	Naskh	1087-1155	1676-1742		Safavid		238
Abass Nouri	عباس نوری			Nasta'liq	1255 ^d 237	d. 1839	He lived in age of Fath Ali Shah Qajar	Qajar		238
Nur Jahan	نور جهان	Mehr-un-Nisaa			1577-1645		The favourite wife of Jahangir;			239

Maulana Ali Ahmad Nishami	مولانا علی احمد نشامی	Maulana	10 th C	16 th C	He was so famous a seal cutter that his engravings on stone fetched a high price in Khurasan, Iraq and Central Asia.	Mughal		240
Nizami Qazvini	نظامی قزوینی		10 th C	16 th C	He was from Qazvin who served as a scribe in court of Akbar.	Mughal	Qazvin Iran	241
Nurullah Qasim Arsalan	نور الله قاسم ارسلان		10 th C	16 th C	He was a scribe in the court of Akbar.	Mughal		242
Khwaja Nami	خواجہ نامی	Khwaja	11 th C	17 th C	He was a scribe of Shah Jahan court	Mughal		243
Haji Namdar		Haji	12 th C	18 th C	A good Nasta'liq calligrapher during the reign of Farrukh Siyar (1713-19 A.D.),	Mughal		

O										
English Name	Name of calligrapher		Title	Style	Date		Explanation	School	Place of birth	Source
	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Nejmiddin Okyay					AH	d.1976 244		Turkey		245
Sami Oksuz						cont.		Turkey		246
Soltan Oveys Jalayer	سلطان اویس جلالیور						Jalayerid (1339–1432) ruler			

P										
English Name	Name of calligrapher		Title	Style	Date		Explanation	School	Place of birth	Source
	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Abdulmajid Parvin Raqam	عبدالمجید پروین رقم		Parvin Raqam	Nasta'liq		1901- 1946	He is one the last eminent calligraphers in Indian subcontinent and the inventor of Parvini or Lahori style of Nasta'liq.	Mughal	Emanabad Distt. Guj ranwala, Pakistan	247
Mir Punjah Kash				Nasta'liq		12 th C	A beautiful work of him housed in the Archaeological Museum, Red Fort, Delhi.	Mughal		248
Bekir Pekten						Cont.		Turkey		249
Pendat Jegan Nateh						10 th C	He was a scribe in the court of Akbar.	Mughal		250

Q										
Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Ahmad Qarahisari	احمد قرانثبدي	Ahmed Karahisari								252
Mirza Qualm Reza Isfahani	ميرزا غلام رضا اصفهاني		Nasta'liq	1246-1304	1468-1556 ²⁵¹			Qajar		253
Aga Ibrahim Qomi	محمد ابراهيم بن محمد نصير قمي (آقا ابراهيم قمي)		Naskh	Late of 11 th C & early of 12 th C	Late of 17 th C & early of 18 th C					254
Mehdi Qotbi			Painting-Calligraphy	Cont.	b. 1951		He lived and work in Paris ²⁵⁵		Rabat, Morocco	256
Maulana Qasim	مولانا قاسم			10 th C	16 th C		Son of Mir Mansur (scribe of Humayun court) who was also a master of calligraphy came to India while accompanies of his father	Mughal		257

R										
Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Mustafa Rajaoui						Cont.			Morocco	258
Mohammad Jalil Rasouli	محمد جليل رسولی		Painting-Calligraphy	Cont.	b. 1947			Iran	Hamadan, Iran	259
Mustafa Raqim	مصطفى راقم				1758-1826 ²⁶⁰			Ottoman		261
Roy				10 th C	16 th C		A scribe of Akbar court who was one of the few Hindu artists who received high ranks in the art of calligraphy.	Mughal		262

Name of calligrapher			Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name			AH	CE				
Syed Sadequain Ahmed Naqvi (Sadequain)	سيد صادق احمد تقوي	Sadequain Naqash		Painting- Calligraphy	Cont.	1930- 1987	He founded an important school and in 1397 composed a large, six-foot-high Qur'an in Muhaqqaq ²⁶⁵	Pakistan	Amroha, India	263
Yussef Saidah	يوسف سيدان					Cont.			Egypt	264
Abdul-Rahman Ibn al-Sayigh	عبد الرحمن بن سيق			Muhaqqaq			He founded an important school and in 1397 composed a large, six-foot-high Qur'an in Muhaqqaq ²⁶⁵	Mamluks		266
Abdullah Sayrafi Hamadani	عبدالله صيرافي	Abdullah Ibn Muhammad al- Hamadani		Sextet Styles	d. 747 ²⁶⁷ or 742 ²⁶⁸		Son of Mahmud Tabrizi ²⁶⁹ One of "the septet masters" Pupil of Yaqut and Sayed Heydar author of Risalah-e-Khushnevisi (A treatise of Calligraphy) He also was a Sufi guru			270
Ahmad Suhrawardi	احمد سهروردی		Sheykhzade	Sextet Styles, Muhaqqaq & Ruq'ah		1256- 1340	One of "the septet masters" he founded two central Asian schools pupils of Yaqut and Sufi guru			271
Mubarak Shah Suyufi	مبارک شاه سنیوفی			Sextet Styles	d. 1334 ²⁷²		One of "the septet masters" pupils of Yaqut and Sufi guru	Damascus		273
Sultan Ali Shirazi				Nasta'liq		15 th C	He transcribed "Kalila-u-Damna" by Nasta'liq dated 1492 C.E. (898 A.H.) in Lodi period,	Sultanat		274
Sultan Ali Mashadi	سلطان علی مشهدی		Sultan ul Khatatin & Gebatun kutab (King of Scribes & scribes' Qibla)		839-926	1435- 1520	Author of "saraf ul- Sutor"	Herat	Mashhad Iran	275
Shihab al-Din	شهاب الدین					12 th C		India		276
Hassan Khan Shanlu	حسن خان شانلو			Nasta'liq Shekasteh		d. 1688 ²⁷⁷	A Safavid ruler in Hirat	Safavid		278
Maulana Shamsuddin Kashani	مولانا شمس الدین کاشانی		Maulana		10 th C	16 th C	He was one of the prominent Persian calligraphers of Humayun's court	Mughal		279

Mulla Sayyid Samarqandi	ملا سید سمرقندی		Mulla	10 th C	16 th C	He was from Samarqand who served as a scribe in the court of Akbar	Mughal		280	
Shukr Allah	شکر اللہ			11 th C	17 th C	He was a scribe of Shah Jahan's court	Mughal		281	
Shamsud'Din Ali Khan	شمس الدین علی خان			11 th C	17 th C	He was a scribe of Shah Jahan and Aurangzeb's court.	Mughal		282	
Muhammad Sadiq	محمد صادق			12 th C	18 th C	A calligrapher during the period of Muhammad Shah (1719-48)	Mughal		283	
Muhammad Saleh Isfahani	محمد صالح اصفہانی		Thuluth Nasta'liq	d. 1126		Pupil of Mir Imad and his deputy	Safavid		284	
T										
Name of calligrapher										
English Name	Arabic/Persian/ Urdu Name	Different Name	Title	Style	Date		Explanation	School	Place of birth	Source
					AH	CE				
Shah Tahmashb Safavi	شاه تہماسب صفوی				919-984	1513-1576	Safavid king (R. 1523-1576)	Safavid		285
Uthman Taha,	عثمان طاہا					b. 1934	He renowned for hand-writing Mushaf al-Madinah issued by the King Fahd Complex for the Printing of the Qur'an		Syria	
Mir Ali Tabrizi	میر علی تبریزی			Nasta'liq		d. 1416 ²⁸⁶	He known as innovator of <i>Nasta'liq</i>		Tabriz Iran	
Koja Taj-i-Salmami	خواجہ تاج سلمانی			Ta'liq		9 th C Probably 897 ²⁸⁷	He invented <i>ta'liq</i> in early 9 th century		Isfahan, Iran	288
Ibn Ibrahim Timimi							He composed one of the first treatises on Islamic Calligraphy, the <i>Tohfat al-Wamiq</i>		Maghreb	288
Raja Todar Mal Khetari,						10 th C	one of nobles in court of Akbar	Mughal		289
U										
Name of calligrapher										
English Name	Arabic/Persian/ Urdu Name	Different Name	Title	Style	Date		Explanation	School	Place of birth	Source
					AH	CE				
Muhammad Usef Kabuli	محمد یوسف کابلی					10 th C	He was from Kabul who served as a scribe in court of Akbar.	Mughal	Kabul	290
Upaj Bhan						10 th C	He was a scribe of Shah Jahan court	Mughal		291
Muhammad Usef Lahori				Naskh		12 th C	A Quranic calligraphers of minor Mughal period. His Qur'anic specimens is preserved in Lahore Museum.	Mughal	Lahor	292

V		Name of calligrapher		Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name	AH			CE					
Azizuddin Vakili	عزيز الدين وكيلي		All			10 th C	16 th C	Cont.	Mughal	Afghanistan	293
Mirza Iraj vadarab	ميرزا ابرج وداراب										
W		Name of calligrapher		Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name	AH			CE					
Muhammad Ibn el-Wahid	محمد ابن الوحيدي								Mamluks		294
Y		Name of calligrapher		Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name	AH			CE					
Jamal al-Din Yaqut al-Musta'simi	جمال الدين ياقوت مستعصمي			Qiblat ul-Kottab (scribes' Qibla)	sextet styles, Thuth	d. 698 ²⁹⁵ 296	1242- 1298	Greatest <i>Thuth</i> calligrapher	Baghdad	Turkey (Rum)	297
Z		Name of calligrapher		Title	Style	Date		Explanation	School	Place of birth	Source
English Name	Arabic/Persian/ Urdu Name	Different Name	AH			CE					
Khalili al-Zahawi	خليل الزهوي				Thuth, Naskh, Nasta'liq		1946- 2007		Iraq	Diyala, Iraq	298
Zain Khan Kokah	زين خان كوكهه					10 th C	16 th C	He was a scribe of Akbar court	Mughal		299
Zeb-un-Nisa	زينب النسا					1637 - 1702		the eldest daughter of Aurangzeb	Mughal		300
Charles Hossein Zenderoudi	چارلز حسين زندرودي				Painting-Calligraphy	Cont.	b. 1937		Iran	Tehran Iran	301

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6.1.2 Appendix II - Chronology of Calligraphy art

In following list the calligraphical events are shown in BLACK letterings while political and other important events are shown in GREY letterings.



30,000 BC, The primitive drawings found in the Chauvet Cave, in the South of France depict graphic designs of animals.



14,000 BC, Similar designs showing animal figures have been seen in **Lascaux cave** of France.



3,100 BC, Sumerians did **Pictographic record-keeping** on clay.



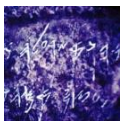
2,500 BC, Some of the early cuneiforms.



2,000 BC, The picture is of Early Cretan **pictograph/ Phaistos Disk**.



1,000 BC, Initial traces of development of alphabets in Greece.



850 BC, **Aramaic alphabets** were developed.



753 BC, Rome was founded by Romulus.



600 BC, the first **Roman alphabet** appeared in Rome, and by the first century developed into Roman imperial capitals carved on stones, Rustic capitals painted on walls,

and Roman cursive for daily use. In the second and third centuries the Uncial lettering style developed. The monasteries preserved the calligraphy traditions during the fourth and fifth centuries, when the Roman Empire fell and Europe entered the Dark Ages.



250 BC, Small **Chinese Calligraphic seals** were used.



105, **Papermaking** was invented by Cai Lun in China.



500, Early **Arabic alphabet** appeared. Although the historians disagree on both the birthplace and the birth date of Arabic writing, but it is widely accepted theory that it developed from *Nabataean*, which is one of the many West Aramaic dialects which served as the international language of the Middle East between the 4th century B.C. and the 7th century C.E.



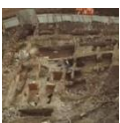
570, Mohammed ibn Abdullah (570-632 CE), divine prophet of Islam was born in Mecca.



610, Islam was declared as a religion from God. **Arabic script** appeared in the Arabian Peninsula. The **Kufic** and **Naskh** styles were the first to be used by the ancient Arabs. For inscriptions on stones, Kufic script proved to be at once the easiest to incise and was the most majestic in appearance. The impressive style was carried over to record sacred works on parchment.



622, **Hijra** (flight of the Prophet Muhammad from Mecca to Medina): beginning of Islamic era.



624, **House of Muhammad** in Medina built. The main centre for prayer in the city of Medina was the Prophet's house. It was roughly square in plan, each side measuring some

56m, with nine small rooms along the East wall. Colonnades of palm trunks supporting palm branches were added along the North and the South walls as protection from the Sun, and the *qibla* orientation changed from Jerusalem to Mecca. This simple form had a lasting influence on the development of the *Masjid* in **Islamic architecture**.



642 – 650, Arab conquest of Persia (**642: Azerbaijan, 649: Fars 650 Khurasan and 652 Merv**)



651, The **first Islamic coins** were struck during the Caliphate of Uthman (644 to 656). These were the Persian dirhams that had an image of the Persian emperor Yazdgerd III with the addition of the Arabic sentence Bismillah (in the name of Allah). However, the first original minting of the Islamic dirham was done in 696-7 during Umayyad period.



656, marked the murder of **'Uthman** and beginning of the First Civil War in Islam; **Ali ibn Abi Talib** (600–661) reigned over Rashidun Caliphate. He was cousin and son-in-law of the Prophet Muhammad and the Fourth Caliph. Some Muslims believe he was the **first Islamic Calligrapher**.



661, saw decline of **'Ali Umayyad's Dynasty** (661–750), the first major ruling Muslim dynasty that was established in Damascus. Following the murder of Ali, power passed into the hands of Mu'awiya, the Governor of the province of Syria, a member of the powerful Banu Umayya family of Mecca, and a cousin of the murdered Caliph 'Uthman. He became the first Umayyad Caliph.



674-8, witnessed First Arab siege of Constantinople (former name of Istanbul, port city in northwest Turkey)



7th-8th Centuries, The style of decoration on early Islamic **metalwork** is characterized by geometric and arabesque ornament, together with **inscriptions in Kufic**. Typically it is engraved, although some examples of inlaid decoration are also known. This silver ewer features engraved griffins and an eagle within ovoid medallions, niello geometric motifs, and gilding. It was made in Iran or Central Asia during the 7th or early 8th century.



691, **Dome of the Rock Masjid** in Jerusalem built. Standing near the centre of the artificial platform known as the Haram al-Sharif ('the Noble Sanctuary'), the Dome of the Rock is the earliest Islamic monument to have survived in its original form to the present day. The form and decoration of the building are largely derived from Byzantine church architecture, and the ornament contains a number of motifs from Sasanids Iran. However, the inclusion of a Qur'anic inscription clearly identifies the building as Islamic. The earliest occurrence of **Qur'anic calligraphic inscription** can be found in the dome Rock *Masjid*.



7th century and early 8th, century manuscripts were found in **Hijazi script**. The style of script used in Western Arabia during the first decades of Islam is known as Hijazi. The example shown here dates from the early 8th century.



705-14/15, **Umayyad Masjid** ('Great Mosque') in **Damascus** built at the order of the Caliph al-Walid I (705-15) at a time of political expansion. The Great *Masjid* of Damascus is a clear expression of the power and prestige of the Umayyads. The oldest part of the *Masjid* is the prominent and noteworthy square 45-meter minaret. The earliest restoration of the minarets dates to 1090, during the Seljuk dynasty. The minaret exhibits intricate bands of carved **Kufic inscriptions** along its length, that alternate with bands of stylized ornaments in patterns and *muqarnas*.



710, Arrival of Muslim armies in **Spain**. After sweeping across North Africa, Arab forces seiged Spain, led by Tariq ibn Ziyad (after whom Gibraltar-Jabal Tariq, or Mount Tariq - is named). The forces defeated the Visigoths, taking their capital Toledo in 712.



711, **Arabs conquered** of the Indian province of **Sindh** by Muhammad bin Qasim and brought their influence and coverage with them. Traces of early Islamic architecture on the subcontinent can be seen from the first half of the 8th century, at Hanbhore, East of Karachi, where foundations indicate a *Masjid* of Arab plan.



722, Arabic became the **official language** of the Khorasan and Transoxiana.



727, The art of Islamic **calligraphy reached Indian subcontinent**. The earliest writing among the fourteen inscriptions discovered from the Muslim city of Banbhore is dated 109 A.H (727 CE) and 294 A.H. (906 CE) The Site of Banbhore (today the port Barbaricon) is located on the Northern Bank of Gharo Creak, 65 Kilometer East of Karachi, Pakistan.



750, Abbasids dynasty (750–969) established. It was the major Muslim dynasty that ruled in Baghdad. Ongoing rebellions in the vast and diverse territories conquered by the Umayyads finally lead to the outbreak of a major revolt in Eastern Iran, which spread throughout the Islamic territories. The Umayyad dynasty was overthrown and power passed to Al-Abbas, a member of a rival family from Mecca, who descended from the Prophet's uncle. The Abbasid period saw the emergence of a full fledged Islamic style with its own distinctive repertoire of motifs; while at the same time philosophy, literature and theology thrived, and numerous works of science are translated from Greek into Arabic.



750, Around this year the animal fables known as *Kalila wa- Dimna*, of Sanskrit origin, known as *Panchatantra*, translated into Arabic from a Pahlavi source. During the 13th

century, they were translated into Spanish, and a later French version was acknowledged as one of the sources of La Fontaine's fables.



751, Chinese defeated by Arab armies near Talas. Following this victory, the art of paper-making was introduced by Chinese prisoners of war. With learning of paper-making, the book-making and calligraphy was developed. Many of the surviving Arabic documents from the first three centuries of Islamic rule are on **papyrus**. Most of these are from Fustat, and record various aspects of daily life and administration.



762, was the year of founding of **Baghdad**. In 762 the Caliph al-Mansur founds a new capital, officially called *Madinat al-Salam* ('City of Peace'), better known as Baghdad. Al-Mansur's city was circular in plan with a diameter of some 2000m, and bisected by four main thoroughfares covered with barrel vaults. It was entered through elaborate two-storeyed gateways. Houses and shops formed an outer ring, while at the centre of the city were the palace and *Masjid*, and the Green Dome - a high dome, surmounted by a statue of a rider with a lance. Baghdad was the centre of **Islamic calligraphy** till late 13th century.



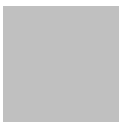
770, The first dated **relief printing by Chinese**.



784-5, (168 A.H.) one of the **dated** known copy of the **Qur'an** in Kufic. It is perhaps the one earliest and there are several others of the ninth century C.E.



784-6, **Great Masjid** of **Cordoba** built in Spain. A large hypostyle hall with aisles running perpendicular to the qibla wall, the *Great Masjid* of Cordoba is the most important monument of Umayyad Spain. (Today it houses a Gothic cathedral at its centre.) There are splendour **Kufic inscriptions** in this *Masjid*.



819, **Samanid** Dynasty (819-1005) founded. The Samanids, a Persian dynasty, are appointed as governors of **Transoxania** and **Khurasan** for the Abbasids. Their capital,

Bukhara, is a brilliant cultural centre, associated with the flowering of Persian language and literature.



9th century, 'Blue Qur'an'. There are very few extant examples of Qur'ans dating before the 9th century. They are typically written on parchment, and the highly evolved Kufic scripts are sometimes accompanied by brilliant illumination in gold. The example shown, with its dyed pages, is from the celebrated 'Blue Qur'an'. It was copied in Tunisia or Spain in the 9th century.



861, Saffarid Dynasty (861-1003) founded. The Saffarids are one of the first Iranian dynasties to challenge the rule of the Abbasids in Eastern Iran. They ruled in **Sistan** Southeast of Iran.



909, Fatimid Caliphate (909-1171, Cairo) founded. The Fatimid rulers in Cairo (founding in 969) proclaim themselves Caliphs in direct challenge to Abbasid power. They are Isma'ilis, an extreme branch of Shi'ism. The Fatimid Caliphate reached its peak during the reign of Al-Mustansir (1036-94), when its prosperity rivaled that of Baghdad.



940 July 20, Ibn Muqlah (Abu 'ali Muhammad Ibn 'ali Ibn Muqlah Shirazi) murdered in Baqdad. He was an Islamic calligrapher, one of the foremost of the Abbasid age. Ibn Muqlah was an Iranian Origin vizier in 'Abbasid court. He achieved great honour by completing the development of Kufic from its ancient forms into new forms, and his elegant new style was copied throughout Islamic calligraphy.



10th century, Slip-painted bowls from Nishapur and Samarqand; These slip-painted earthenware bowls from Nishapur typify the ceramic production of Eastern Iran during this period. The former from Nishapur were decorated with a superb band of calligraphy, the ascending strokes pointing inwards; the simple contrast between the white

ground and the dark Kufic script which was highly effective. The Samarquand bowls were decorated with a seated figure.



970, Around this year the **Seljuk Turks** arrived to Islamic lands.



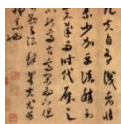
977, Ghaznavid Dynasty (977-1186). Power on the Eastern fringes of the Islamic world, in Central Asia and Afghanistan, gradually passes into the hands of local Turkic tribes, newly converted to Islam, who establish their own dynasties. The Ghaznavids are one of the first major Turkic dynasties. Their capitals were Ghazna and Lahore.



973, Birth of **Abu Rayhan Biruni** often known as Al-Biruni (d. 1048), perhaps the greatest intellectual figure of medieval Islam, in a village in southern Khwarazm. Alongside being a celebrated historian and geographer, Al-Biruni was also a highly accomplished physician, chemist, mathematician and astronomer. Following the Ghaznavid conquest of Khwarazm in 1007, Al-Biruni was taken to Ghazna, where he continued to write. Al-Biruni earned the "**founder of Indology**" and "first anthropologist" titles for his remarkable description of early 11th century India.



991, (381 A.H.), **Mahmud of Ghazni** (r. 997-1030 C.E./387-421 A.H.) invaded Northern India. He vowed to raid India every year. Sultan Mahmud since 1001 C.E./392 A.H. till 1025 C.E./416 A.H., during 24 years, several times invaded different locations of India.



1000, Chinese Calligraphy printed perfection. In the East calligraphy has been consistently practiced as a major aesthetic expression. In China, from the 5th century B.C., when it was first used, calligraphy has always been considered equal, or even superior, to painting. Chinese calligraphy began with a simplified seal script, known as "chancery script," in which the width of the strokes varies and the edges and ends are sharp. The perfection of the brush in the 1st century made possible the stylization of chancery script into "regular

script," distinguished by its straight strokes of varying width, and clear, sharp corners, and a cursive "running hand."



1000, Ghurid Dynasty (c. 1000 - 1215). The Ghurids, from the mountainous area of Afghanistan, southeast of Herat, extend their rule to include much of Khurasan, and raid deep into the Indian subcontinent, conquering Delhi in 1192.



1000, The early **knitting** from Egypt has Islamic calligraphy knit into it (mostly 'Allah', occasionally blessings).



1006, A Kufic inscription at the bottom of the **tower of Gonbad-e Qabus** in North of Iran. This spectacular tomb tower is located near Gurgan, southeast of the Caspian Sea. The exterior takes the form of a tapering ten-pointed star; the interior is smooth and circular. In contrast to the Samanid mausoleum in Bukhara, decoration is very restrained, and the fine brickwork is broken only by two inscription bands. It was built for a local Ziyarid prince, Qabus ibn Vashmgir, whose coffin may originally have been suspended inside.



1010, Ferdowsi, Iran's national poet and possibly its greatest hero completed the national Iranian epic, **Shahnameh**, The Book of Kings.



1022, Ibn al-Bawwab (Ali ibn Hilal) died in Baghdad. He perfected the rules of penmanship and conceived a number of variations of Thuluth style.



1022, (413 A.H), A **Thuluth inscription** alongside with decorative Kufic at the top of Mihrab of **Qerve Jami Masjid** in Zanjan province, Iran.



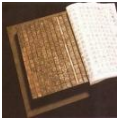
1031, Fall of Umayyad dynasty in Spain.



1035, A specimen of **the early Kufic stone inscription** is in the collection of the Indian Museum, Calcutta. It is dated 437 A.H (1035 C.E.) and comes from the African coast of the Red Sea



1040, **Seuuk** Dynasty (1040-1194). The Seljuks are a Turkish tribe from Central Asia, members of the Oghuz and originally from the area East of the Aral Sea. They served the Qarakhanids during the 10th century, when the latter were fighting the Samanids. In the 11th century they sweep into Khurasan, take Nishapur in 1018, and in 1055 defeated the Buyids and take Baghdad.



1045, Bi Sheng invented **movable type printing** in **China**. Bi Sheng (990-1051 C.E) was the inventor of the first known movable type printing press technology. His press was made of Chinese porcelain and was invented between 1041 and 1048 in China.



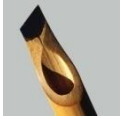
1056, (448 A.H.), A Kufic inscription on **Gonbad-e Ali** a Buyid monument in Abarkooh, Yazd province, Iran.



1056, (448 A.H.), A Kufic inscription on the minaret the **Jami Masjid of Saveh**, Seljuk-era *Masjid*, Markazi province, Iran.



1059, the Ghaznavid ruler **Sultan Ibrahim**, (r. 1059–1099 C.E./451-492 A.H.) titled Zahir ud-Dalah the grandson of Sultan Mahmud of Ghazni came to power. He was himself a skilful calligrapher in Naskh style. He used to write and send a Qur'anic manuscript every year to Mecca.



Half of 11th C, C.E.(5th C A.H.), Sayyid-ul-Kuttab Jamal-uddin Lahorei a renowned calligrapher at the time of Ghaznavid ruler Sultan Ibrahim, (r. 1059–1099 C.E./451-492 A.H.) introduced a good tradition of Islamic calligraphy to India. According to some authorities, he equalled in skill to that of distinguished master calligrapher, Ibn Muqlah (886-940 C.E./272-328 A.H.).



1074, (466 A.H.), An inscription on the minaret the **Jami Masjid of Kashan**, Seljuk-era Masjid, Isfahan province, Iran.



Late 11th C, Jama Masjid, Isfahan. The Jama Masjid (Masjid-e Jami' or Friday Mosque) at Isfahan was probably built during the 9th - 10th century. During the late 11th-early 12th century, however, it was substantially transformed by the *Seljuks*, who gave the *Masjid* its distinctive court facade with four *iwans*, and a large dome over the *mihrab*. This was to become the standard form of the *Masjid*, *madrasa* and caravanserai in Iran. There are several gracefulness **Thulth**, **Nasta'liq** and **Bann'ae inscription** from different era in this great *Masjid*.



1092, Nizam al-Mulk was the renowned prime minister of Malik Shah of the Seljuq dynasty. Under his guidance, Malik Shah controlled virtually the entire Eastern segment of the Islamic world, from Syria to Afghanistan. He is also well-known for systematically founding a number of schools of higher education in several cities, the famous Nizamiyyah schools, which were named after him. In many aspects, these schools turned out to be the predecessors and models of universities that were established in Europe.



1095, Beginning of the Crusades. It was Military expeditions, during the late 11th-14th C, that were organized by Western Christians in response to centuries of Muslim wars of expansion.



1108, (501 A.H.), A Thuluth inscription on **Chehel Dokhtaran** (forty girls) minaret in Isfahan. It is one of the first **Thuluth inscriptions** on minarets.



1122, **Omar Khayyam** (1048-1122) died in Neyshabur. He was a great mathematician, poet and astronomer, performed the mathematical calculations to reform the Persian calendar, one of the most accurate calendars in the world and still in use to this day.



1114, The **Ribat-e Sharaf** (or *Robot-e Sharaf*) built around this year. This huge monument is a *caravanserai*, or rest place for travellers in northeast of Iran between Merv and Nishapur. The building looks like a fortified rectangle from the exterior. The courtyard and four Iwan floor plan is that of the traditional Standard Iranian *Masjid*. The walls and the *pishtaq*, the entrance way inside an *iwan*, are decorated with various elegant **Kufic** and **Thuluth inscriptions** in deferent styles as well as vegetal and geometric patterning to provide a good example of the "Textile Metaphor" seen in Middle Eastern architecture of this era. The caravanserai is consisted of two inter-related four Iwan planned courtyards, famous for owning some of the most diverse and beautiful brick decorations in Iranian architecture.



1127, **Kalan Minaret** in Bukhara built. It is a tapering cylinder more than 51m high. The entire surface of the shaft is covered with broad bands of decorative brickwork, interspaced with bands of **inscription** by two line of **Kufic and Thuluth**; the geometric designs within each band are different from those of the next.



1152, **Mausoleum of Sanjar** in Merv completed. The mausoleum is the largest and most spectacular Seljuk mausoleum to have survived to the present day. Built entirely of brick, it consists of a soaring dome some 14m in height, which rests upon an octagonal drum; this in turn sits upon a square chamber, the walls of which are particularly thick and unbroken by any major decorative scheme. There is an elegance **Naskh inscription** on the tombstone in the Mausoleum of Sultan Sanjar.



1169, **Ayyubid** Dynasty (1169-1260) founded in Cairo. Following the death of the last Fatimid Caliph in 1169, the Ayyubid dynasty is founded by Salah al-Din (Saladin). After consolidating his position, Saladin attacks the Crusader kingdoms, recapturing Jerusalem in 1187.



1191, (587 A.H.), the inscription of inner Eastern gateway of the **Quwwat ul Islam Mosque** (meaning 'Might of Islam') in Delhi wrote by pure Naskh. The language of this inscription is Persian and it is interesting to know that Persian appears to be used for epigraphic purpose in India much earlier than Iran. The *Masjid* was built immediately after the Ghurid conquest and is the earliest significant Islamic monument to have survived on the subcontinent. Columns reused from Hindu and Jain temples surround the courtyard, with most of the figural sculpture removed, and low Hindu domes stand over the *qibla* aisle. In 1198 a richly decorated screen wall of pointed arches was added on the courtyard side of the prayer hall.



1192, **Ghiyath al-Din Muhammad** of Ghur defeats the Rajput Prithvi Raj and conquers Delhi. What come him to power the **Delhi Sultanate period** (1192 - 1526 C.E./588 to 932 A.H.) started. It was shared by several dynasties. Five dynasties, one after another, occupied the throne of Delhi. There is a rare specimen of calligraphy during **Bahri Mamluks** or Slave Kings (1206-1288 C.E.) The styles of calligraphy as seen in the inscriptions of the above Sultans reached their culmination in the **Khalji** period (1288-1321 C.E.). Then the latter half of the **Tughlaq** period (1321-1414 C.E.) saw the appearance of some new styles. The reign of the **Sayyid** dynasty (1414-1450 C.E.) was very brief and there seems to have been no new development in the field of calligraphy during that period. But the calligraphers of the **Lodi** period (1451-1526 C.E.) appear to have shown some new styles of calligraphy. Regional dynasties, which at time accepted the power of Delhi, held sway in Sindh, Gujarat, Malwa, Gulbarga, Bider, Jaunpur, Bengal, Bijapur, Golkonda and other provinces.



1193, The **Qutb Minar** construction commenced under the orders of India's first Muslim ruler Qutb-ud-din Aibak, and the topmost storey of the minaret was completed in 1386 by Firuz Shah Tughluq. This huge minaret was built soon after the Ghurid conquest of Delhi. It is ribbed and surrounded by decorative bands and splendour **calligraphic inscriptions** in carved stone. This building is notable for being one of the earliest and most prominent examples of Indo-Islamic architecture and masterpieces of its inscriptions.



1199, The **Arhai Din Ka Jhonpra, Masjid** in **Ajmer**, Rajasthan is a masterpiece of Indo-Islamic architecture a Masjid which stands in ruins today, was built by Mohammed Ghori in two-and-a-half days on the outskirts of Ajmer. A Sanskrit college, motifs and Islamic calligraphy adorn its facade. There is a masterpiece of calligraphic inscription on the central Mihrab of this Masjid by elegant Naskh. This inscription is pure elegant Naskh and done here on a carefully prepared floriated background. The Kufic and Jalil style inscription of historical interest carved on the West wall of Arha'i-Din-ka-Jhonpra at Ajmer same as Quwwat ul-Islam Masjid's inscriptions in 1199.



1206, The Delhi Sultans (1206-1555) established. **Mamluk dynasty** (1206 – 90) founded. It was the first of the five dynasties known as the sultanates ruler from Delhi (1206 - 1526). Following the loss of the Ghurids' Western dominions to the Khwarazm Shahs, the Mu'izzi Sultans or Slave Kings rule independently from Lahore. The successors of a Ghurid commander in India, the Mu'izzi Sultans are the first of a series of dynasties - known collectively as the Delhi Sultans - to rule independently in northern India.



1204, (600 A.H.), **Nizami Ganjavi** (1141 - 1209) who is considered as the greatest romantic epic poet in Persian literature completed the fifth part of his famous book Quinary ("Panj Ganj" or "Khamsa") after more than 30 years. The **Khamsa** was a popular subject for lavish manuscripts illustrated with painted miniatures at the Persian and Mughal courts in later centuries.



1233, (676 A.H), The earliest specimen of Bahari or **Bihari style** calligraphed by Ilyas bin Qazi Abu Bakar bin Nasrullah of Lehri, in Pakistan, was preserved in Afghanistan Museum.



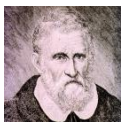
1235, (633A.H.), A calligraphic inscription is in the celebrated emperor **Ilutmish Alud'Din Khalji** (1295-1315 C.E./694-715 A.H.) at Delhi. These inscriptions record a Quotation from the Holy text and give only a very highly ornamental variety of the Kufic executed on stone.



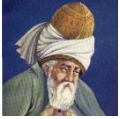
1246, The Slave king, Sultan **Nasirud'Din Mahmud Shah** (r. 1246-1265 C.E ./644-664 A.H.) came to power in Gujarat. He was a good calligrapher himself and used to copy the Qur'an. Ibn Battuta (1304-1368 or 1377 C.E./703-768 or 779 A.H.) mentions having seen a calligraphy of Qur'anic manuscript wrote by the Sultan Nasirud'Din. He was a great patron of calligraphy too.



1256, Establish of **Ilkhanid** Dynasty (1256-1353) by Genghis Khan's descendant, **Hulagu Khan**. He destroyed much of Iran's northern part in 1258 (656 A.H). The invasions of Baghdad and Samarkand caused mass murders, such as when portions of southern Khuzestan were completely destroyed. Following the death of Genghis Khan in 1227, the vast Mongol empire is divided between his male relatives. Hulagu establishes the Ilkhanid dynasty (from the word ilkhan, meaning 'subject ruler') in northWestern Iran, with its capital at Maragha.



1271, The Venetian traveller **Marco Polo** journeyed through Persia on his way to China. In his Book of Travels, he wrote about the Mongols' savagery: How sad it is, the destruction, waste and death inflicted upon this once mighty, prosperous and beautiful Persia. He arrived to the court of Kublay Khan in 1275.



1273, Rumi (1207-1273) died. He was the greatest mystical poet of the Persian language and the author of Mathnawi, elevated Sufism to unprecedented heights. Although a Persian, he lived in Anatolia (his parents had migrated in fear of the Mongols' brutality).



1290, Khilji dynasty (1290–1320) founded. They ruled large parts of South Asia and were the second Muslim dynasty to rule the Delhi Sultanate of India.



1295, Islam became the religion of Ilkhanids and **Ghazan Khan** (1271 – 1304) became the first Mongol Il-Khanid leader to convert to Islam. The early Mongol rulers adopt various religious faiths - Chinghis Khan himself follows Shamanism, Hulegu favours Buddhism. Ghazan Khan was the first to declare Islam the official religion of the state, in 1295; and his successor Oljeitu though baptized a Christian, later converted to Islam.



1292, Sa'di (1213 - 1292) died. His poems exercised wide influence in India, Central Asia and as far as the Muslims in China. His poems emphasized the interdependence of all mankind regardless of nationality, race or religion. He wrote two of the most significant Persian works, The Bustan and The Gulistan.



1297, Sultan Ala ud din Khilji (1296–1316) conquered **Gujarat**.



1298, Jamal al-Din Yaqut al-Musta'simi (1242-1298) died in Baghdad. He is a famous master of calligraphy throughout the Islamic calligraphy history. He developed sextet classical styles and created the Yaqut style, a variant of Thuluth. After his revision Thulth became an important style and was proper to Inscriptions.



1299, The Ottoman Empire founded in Anatolia.



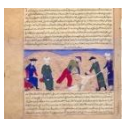
1301, Around this year or few decades after that completed the **Demotte Shahnameh**. Among the greatest illustrated copies of the Shahnameh to be commissioned by the Ilkhanid rulers is the Demotte Shahnameh, named after the dealer who originally divided it. The page illustrated here shows Bahram Gur sending Narsi as viceroy to Khurasan; it was painted at Tabriz during the 1330s, or slightly later. This illustrated book was written in **Naskh**.



1310, The inscription of **Ala'i Darwaza** written in extension of the Quwwat ul Islam Masjid in Delhi. The Delhi Imperial style of the Naskh which is characterised by boldness, vigour and elegance reached its climax in the calligraphy of the Ala'i Darwaza inscriptions.



1313, the first series of inscriptions on the dome of **Mausoleum of Oljeitu** in Sultaniyeh Northwest of Iran were written. There are a number of **Kufic, Thuluth** and **Naskh inscriptions** in different styles. This vast mausoleum, the only significant part of the Ilkhanid capital at Sultaniyeh to have survived, was built for Oljeitu. The blue-tiled dome, more than 50m high, sits on an octagonal chamber with eight huge vaulted niches on the interior, and can be seen from a great distance across the surrounding plains.



1314, The historical book of *Jami' al-Tawarikh* was written by the great Persian vizier of Ilkhanid **Rashid al-Din fazl allah Hamadani**. Anxious to legitimize their rule in Western Iran, the Ilkhanids were responsible for the patronage of a large body of historical writing, including the Rashid al-Din's *Jami' al-Tawarikh* ('Compendium of Chronicles'). The illustration shown here depicts Shakyamuni offering fruit to the Devil.



1321, The **Tughlaq Dynasty** (1321-1414) started in Delhi by Ghiyath al-Din Tughluq (r. 1321-1325).



1325, Muhammad bin Tughluq (born c.1300, d. 1351) also known as, Jauna Khan (r. 1325-1351 C.E./725-752 A.H.) second sultan of the Tughluq dynasty came to power. He briefly extended the rule of the Delhi Sultanate of Northern India over most of the subcontinent. He was personally an expert in calligraphy.



1325, Hazrat Nizamuddin Auliya (1238 -1325) the famous *Sufi* saint of the Chishti Order who died in the Indian Subcontinent.



1336, Vijayanagar dynasty (1336–1565) founded as the Kingdom of Bisnaga by the Portuguese in the *Deccan* Plateau.



1340, Muzaffarid dynasty (ca. 1340–1393) came to power in South-west of Iran following the breakup of the Ilkhanate in the 14th century.



1347, Bahmanid sultanate (1347–1528) the first independent Islamic Kingdom in South India northern Deccan started.



Early-mid 14th century, Some superb Qur'ans were produced under the *Ilkhanids*, in particular Oljeitu, and also for the great *vizier* Rashid al-Din. These have brilliantly illuminated frontispieces and art typically written in either the **muhaqqaq** or **rayhan** script. One Ilkhanid Qur'an found its way to *Mamiuk* Cairo, where it influenced Qur'an production.



1354, The Mihrab of Madrasa Imami, a religious school founded in Isfahan in Iran. It is made of glazed earthenware cut into small pieces and embedded in plaster with masterpieces of calligraphic inscription.



1360, Jalayirid rule (ca. 1360–1406) came to power in Northwest of Iran



1370 April, (771 A.H.), The **Timurids**, was founded by the legendary conqueror **Timur** (Tamerlane). The campaigns of Timur are devastating and far-reaching: Baghdad is taken in 1393, Delhi in 1398, and the Ottoman Sultan Bayazid I defeated near Ankara in 1402. Artists and craftsmen were taken from the cities Timur conquered to embellish his capital, Samarqand. His vast empire collapsed after his death, but Herat emerged as a brilliant cultural centre during the 15th century under his son Shah Rukh. Timurids were great patrons of art and calligraphy.



1375, A Kufic inscription forming the upper panel of a piece of Tughra writing cut in the stone over the prayer niche in the transept of the **Adinah Masjid** at Panduah, Bengal.



1390, Hafez died when he was 70 years old. He is the greatest lyric poet of the Persian language, wrote his most famous work, The Divan. Hafez was a Sufi and his poetry is characterized by the sense of beauty, love of humanity and devotion to God.



1395, Mir Ali Tabrizi wrote Divan Of khaja-e Kermani in Nasta'liq for Sultan Ahmad Jalayer (1381-1400) in Baghdad. The invention of Nasta'liq calligraphy style is attributed to him.



1398, Timur's forces crossed the Hindu Kush and descended upon **northern India**, sacking Delhi. Timur began a trek starting to invade the reigning Sultan **Nasir-u Din Mehmud of the Tughlaq** Dynasty in the North Indian city of Delhi.



1402, Aq Qoyunlu Turkomans (1378–1508) first acquired land, when Tamerlane granted them all of Diyarbakır, in present-day Turkey. For a long time, the Aq Qoyunlu

(meaning 'people of the White Sheep') were unable to expand their territory, as the rival Qara Quyunlu (meaning 'Black Sheep') kept them at bay. However, this changed with the rule of Uzun Hassan who defeated the Qara Quyunlu Turkoman leader, Sultan Jahanshah, in 1467. Following the defeat of the (Qara Quyunlu in 1467 and of the Timurid ruler Abu Sa'id in 1468, they became masters of Iraq, Azerbaijan and most of Iran, ruling from the old Jalayirid and Qara Quyunlus capital, Tabriz.



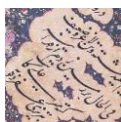
1406, Qara Quyunlu dynasty (1406–1469) conquered Tabriz. They ruled over the territory comprising the present-day Armenia, Azerbaijan, north-western Iran, Eastern Turkey and Iraq.



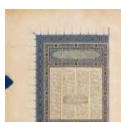
1414, Sayyid dynasty (1414–1451) the fourth dynasty of the Delhi Sultanate succeeded the Tughlaq dynasty.



1418, (821 A.H.), Prince **Baisonqor Mirza** Gourkani (1399-1433/802-837 A.H.) wrote inscription of Guharshad Masque in Thulth when he was 20 years old.



1420, (823 A.H.), **Mir Ali Tabrizi** died. Some critics believe he died in 850th of Hijra (1446-7).



1430, January 30 (5 Jomādā 833 A.H.) **Baisonqori Shahnama** written in Nasta'liq style by Jafar Tabrizi known as Jafar Baisonqori. This masterpiece started in 1426 C.E./829 A.H and completed after 4 year. It had 22 delicate miniatures. The patron of this manuscript was Prince Baisonqor Mirza Gourkani (Bayasanghor or Baysonqor) (1399-1433 C.E./802-837 A.H.), grandson of Timur (1336-1405).



1445, The oldest known **Nasta'liq inscriptions** are on grave stones of Timurid princes in Herat. The headstone dates 849, 850 and 853 AH, which coincides with the 1445, 1446 and 1449.



1451, **Lodi dynasty** (1451–1526) the least significant of all dynasties of Delhi Sultanate founded.



1453, The Ottoman conquest of Constantinople cemented the status of the Empire as the pre-eminent power in **southeastern Europe and the Eastern Mediterranean**.



1454, **Johannes Gutenberg** developed the first printing press in Mainz, Germany, he adopted the Gothic style, making it the first typeface. The Gothic script evolved from the Caroline in the eleventh century. It was more compact and made it possible to fit more text on a page. The Gothic calligraphy styles became dominant in northern Europe.



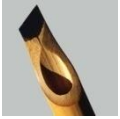
1455, (859 A.H.), **Jafar Tabrizi** (859-785 A.H.) known as Baisonghori, who worked under patronage Baisonghor Mirza (1399-1433/802-837 A.H.) in his library died.



1469, **Husayn Bayqarah** (1438 – May 4, 1506) the last great Timurid ruler came to power in Herat. His father was Mansur, a great-grandson of Timur.



1475, (880 A.H.), **Abdullah Ashpaz al-Hervi** died. He was a well-known calligrapher in Arabic style. He came from Baghdad after the fall of Caliphate (1258 C.E./656 A.H.) to some part of Indian subcontinent. He adopted excellently the traditional style of Yaqut al-Musta'simi (1242-1298 C.E.), acknowledged as one of the most accomplished and influential masters in the entire history of Islamic calligraphy.



1475, (880 A.H.), **Azhar Tabrizi** who was pupil of Jafar Tabrizi (Baisongqori) died.



1490, **Deccani sultanates**, (ca. 1490–late 17th C) including the five Muslim-ruled late medieval kingdoms - Bijapur, Golkonda, Ahmadnagar, Bidar, and Berar of south - central India.



1492, The master navigator and explorer **Christopher Columbus** (1451 – 1506) discovers the **Americas**



1498, The Portuguese explorer **Vasco de Gama** (1469 –1524) discovers a feasible sea route to **India** thus initiating Portuguese commercial dominance over the Indian Ocean for the next century.



1499, **Nayaka dynasties** (1499 – 1763) one of the royal dynasties of Karnataka founded.



1500, **Shaibanid dynasty** (1500–1599) founded in Central Asia.



1501, **Safavid dynasty** (1501 – 1722) was founded by **Shah Isma'il I** (r. 1502–1524). He defeats the *Aq Qoyunlu* Turkman dynasty, establishes the capital city at Tabriz. *Safavid* dynasty was set up with the Shi'a sect of Islam as the state religion. Following repeated Ottoman attacks on Tabriz, his son Tahmasp moves the capital to Qazvin; later, Shah Abbas moved it again, to Isfahan and being responsible for the patronage of some magnificent art and architecture, the Safavids are of great significance in the history of Iran since they impose Shi'ism as its official religion. The period of Safavid Rule was a golden age of art and calligraphy in Iran.



1510, About this year, hand-written and hand-decorated books largely stopped being produced, after **printing** became ubiquitous. However, at the end of the 19th century, William Morris and the Arts and Crafts Movement redefined, revived and popularised English broad-pen calligraphy.



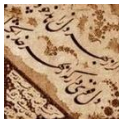
1512, Accession of **Ottoman Sultan Selim 'The Grim'** (r.1512-20). The victory against the Safavids and the addition of Mamluk Syria, Egypt, and the Holy Cities of Mecca and Medina to the Ottoman realm leads to the increased presence of Iranian and Arab artists and intellectuals at the Ottoman court



1514, Shah Isma'il's army is defeated at the Battle of **Chaldiran** by the Ottomans who gain control over the north-western part of Iran.



1514, The Portuguese capture the island of **Hormuz** in the Persian Gulf. It remained under their control for over a century until the reign of Shah 'Abbas I (1587–1629)



1520, **Sultan Ali Mashhadi** (1453-1520) died in Mashhad. From 1470 to 1506 Sultan `Ali worked at the Timurid court in Herat for the royal author Sultan Husayn Bayqarah (1438–1506), the last great Timurid ruler, a notable poet, statesman, and patron of the arts and literature. He wrote a treatise on calligraphy, which is known as Sratalstur.



1520, (926 A.H.), **Shaykh Hamdullah Amasi** (1429-1520) one of the greatest and most esteemed calligraphers of the Ottoman period died. He is credited with having instructed Sultan Bayazid II. Shown above is a leaf from a calligraphic album by Shaykh Hamdullah, which dates from the early 16th century. He trained a lot of pupil and through them calligraphy encouraged to Ottoman Empire.



1520, Accession of Ottoman **Sultan Suleyman 'The Magnificent'** (r.1520-66). His reign is characterized as a 'golden age' in Ottoman history with geographic expansion, trade, economic growth, and tremendous cultural and artistic activity. Developments in calligraphy, manuscript painting, textiles and ceramics are particularly significant.



1521, (928 A.H), The **earliest inscription** in pure **Nasta'liq** discovered in India.



1524, (930 A.H.) began the production of **Tahmasbi Shahnameh**, mistakenly known as Houghton's one of the biggest Iranian work of art, by order of Shah Isma'il I (r. 1502–1524). This book which was compiled upon the instruction of Shah Tahmasb I (1524-1576) originally 700 pages contained 258 miniatures. Tahmasbi Shahnameh is an exceptional work of art in which several great Safavid master painters and their students were engaged. This is a treasure house of the best painting in Iran. Tahmasbi Shahnameh was completed and perfected within a period of 20 years by masters such as Mir Mosavar, Sultan Mohammad, Aqa Mirak, Doost Mohammad, Mirza Ali, Mir Seyyed Ali, Mozafar Ali, Abdolsamad, and tens of other artists.



1524, Accession of the second Safavid ruler **Shah Tahmasp I** (r. 1524-76). He was a young governor of Herat who succeeded his father Shah Isma'il I. He had longest rule in Safavid dynasty and he personally has been famous in calligraphy.



1526, Timurid prince Zahir ud-Din Mohammad, commonly known as **Babur** (r.1526-1530 C.E./932-937A.H.) the ruler of Ferghana in Central Asia invaded India. He defeated Ibrahim, the sultan of Delhi at Panipat and captured Delhi marking the beginning of the **Mughal Empire** (1526-1858). His descendants enlarged their territory to include Rajasthan, Gujarat and the Deccan. The period of Mughal Rule was a golden age of art and calligraphy in India. The reign of Mughals constitute the most glorious periods in the

development of the art and architecture, literature and translation of various book into various languages in India as well as calligraphy as the most respected of Islamic art.



1528, (935 A.H.), **Obaid Khan** nephew of Muhammad Shaybani (r. 1500-10) founder of Shaybanids, took Herat for a short time and carried **Mir Ali Heravi** (d. 1544) into captivity to Bukhara.



1530, Babur died and his son **Humayun** assumed power.



1534, The Ottomans temporarily occupy the Safavid capital of **Tabriz**



1539, **Shah Muhammad Neishaburi** wrote the Holy Qur'an in Nasta'liq. There is only one copy of the Qur'an written in this style.



1540, Afghan Leader **Sher Shah** defeats Humayun and seizes the empire. Humayun fled to the refuge of the Safavid Empire in Iran.



1555, (936 A.H), **Humayun** with Persian aid **re-conquered** Delhi and recovers his crown and throne



1555, (936 A.H), **Mir Sayyed Ali Tbrizi** and **Khwajah Abdul Samad** were two well-known painters who were brought to India by Humayun when he recovered his crown and throne. Abdul Samad honoured by title of *Shirin Raqam* (Sweet pen) not only was a promising painter and had more influence to funding Mughal painting school but he was also a skilful calligrapher. He was expert in both Jali and Khafi writing. He wrote Surah Ikhlas on a single poppy seed to prove his skill. The credit of calligraphy of the *Hamzanama* most probably goes to him. This book is one of the most important works of bookmaking during Mughal period. The illustrated manuscript created during the Akbar's reign originally

comprised 1,400 canvas folios. According to Badayuni and Shahnawaz Khan the work of preparing the illustrations was supervised initially by Mir Sayyid Ali and subsequently by Abdus Samad. It took fifteen years to complete the work.



1555, Shah Tahmasp I transfers the Safavid capital from Tabriz to Qazvin.



1555, **Suleyman** the Magnificent establishes the Treaty of Amasya with Shah Tahmasp I



1556, Accession of **King Philip II** of Spain (r.1556-98) and later of Portugal (as Philip I, r.1580-98)



1556, March 4 Humayun dies, young **Akbar** (r.1556-1605) is enthroned. The Mughal During period of Emperor Akbar there is a flowering of a syncretistic Mughal style in architecture and the arts, as also reflected in Akbar's new religious doctrine



1567, Accession of **King James VI** of Scotland (r.1567-1625) and later as first Stuart King of England (r.1603-25) Literature and drama flourish at his court, as the king lends his patronage to such luminaries as playwrights Ben Jonson (1572-1637) and William Shakespeare (1564-1616)

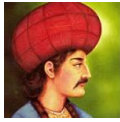


1571, Built of the Jama Masjid complex in **Fatehpur Sikri** was completed. There are some elegant inscriptions with Thuluth as well as Nasta'liq in different parts of this complex. The grand *Jami' Masjed* at Fatehpur Sikri is one of the largest *Masjids* in India.



1572, Accession of the **Ming Emperor Wanli**, whose long rule (r.1572-1620) witnesses the decline of the empire. China is one of the wealthier and more populous nations

in the world during this period, largely due to efficient production and trade in tea and luxury goods such as silk and porcelain. His reign witnessed some of the earliest Western inroads into China.



1576, August 22 **Shah Isma'il II** (r.1576-7) crowned in Iran as the third Safavid ruler.



1576, Accession of **Rudolph II** as Holy Roman Emperor (Habsburg King of Hungary, Austria, Moravia and Bohemia [r.1552-1612] and Emperor [r.1576-1612]). He raises court patronage in post-Renaissance Europe to a new level of breadth and extravagance



1577, Accession of the fourth Safavid ruler Shah **Muhammad Khudabandeh** (r.1577-87)



1576, Shown here is the **Tughra** of Murad III, dated 1576. During 16th century Ottoman, Tughra became to a particular characteristic of Ottoman calligraphy. This consisted of the name of the sultan together with that of his father, followed by the traditional Turkish title Khan and the words 'ever victorious'. The earliest surviving Tughra dates from the first half of the 14th century, and is relatively simple; by the 16th century, the design had become considerably more elaborate.



1577, Prince '**Abbas** is made governor of Khurasan province at the age of seven.

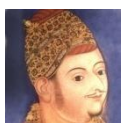


1577, (984 A.H.) Safavid Prince **Sultan Ibrahim Mirza** Abolfath (946-984 AH/1539-1577 CE) died. He was son of Bahram Mirza and grandson of Shah Ismail Safavi as well as son-in-law of Shah Tahmasb. He had served 12 years as ruler of Khorasan. His prominent collection included the best masterpieces of calligraphy, painting, jewelry and porcelain. His Muraqqa' (album) known as Muraqqa'-e Ibrahim Mirza Safavi is very famous.

Sultan Ibrahim Mirza Safavi was a perfect calligrapher in Nasta'liq. He was pupil of Malk Dailami and followed the style of Mir Ali Heravi. He wrote very good Nastaliq in large size (Jali) as well as in small size (khafi). Her signature was, "Faqir Ibrahim" (poor Ibrahim) or "Faqir Ibrahim ibn Bahram".



1578, The Ottomans under **Sultan Murad III** (r.1574-1595) waged war on the Safavids from 1578 to 1590.



1579, Accession of the Deccani **Sultan Ibrahim 'Adil Shah II** (r.1579-1626). A poet, calligrapher and musician himself, he is the dynasty's greatest patron of the arts. During his reign Bijapur became the most important centre of painting in the Deccan.



1583, Accession of '**Abdullah Khan Uzbek II** (r.1583-98). A distinctive school of painting develops at Bukhara in Central Asia under the Uzbeks



1587, The greatest of the Safavid monarchs, **Shah 'Abbas I** (r.1587–1629) came to power at the age of sixteen as the fifth Safavid ruler. The reign of Shah 'Abbas the Great marked the pinnacle of the Safavid dynasty. He developed a disciplined standing army and defeated the Ottomans. Shah 'Abbas I was one of Iran's most influential leaders. Combining his ruthless ambition with a desire for stability, he left a far-reaching mark on the society and artistic heritage of Iran, renovating the countries spectacular shrines and transforming its trading relations with the rest of the world. He moved his capital from Qazvin to Isfahan and set about lavishly decorating the city with some stunning architecture, including the *Masjid-e Shah* and Masjid-e Shaykh Lutfallah. During reign of 'Abbas I, Persian craftsmen and artists excelled in creating fine silks, cloths, porcelain, metalwork, calligraphy, miniatures and carpets.



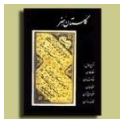
1589, The **Uzbeks** seize control of Mashhad from the Safavids for the next nine years



1590, The **Ain-e-Akbari** or the "Institutes of Akbar" written by Abu'l-Fazl ibn Mubarak, vizier of Akbar



1598, Shah Abbas I (r. 1587-1629) moves the Safavid **capital** from **Qazvin** to **Isfahan**. A strong supporter of the arts, especially architecture, he adorned Isfahan with some of the finest Islamic monuments in the world. He built a number of *Masjids*, schools, bridges and a major bazaar. The reign of Shah Abbas I is probably the pinnacle of the Persian arts and calligraphy. Many master calligraphers created the best inscriptions and manuscripts including *Abdul-Baqi Tabrizi* (d. 1629) *Aliresa Abassi* (d. 1628), *Mohamad reaz Imami Isfahani* (1629-1677) *Mirza Ahamad Neirizi* (1676-1742), and *Emad al-Molk Qazvini Hassani* known as *Mir Emad* (1554-1615) who was the greatest master in *Nasta'liq*.



1598, **Golestan-e Honar**, treatise on the art of calligraphy, with brief biographical notices on a selection of past and contemporary calligraphers and artists were written by the Safavid author and historian Qazi Ahmad b. Sharaf-al-Din Hosayn Monshi Qomi Ebrahimi.



1600, The **East India Company** was founded, as The Company of Merchants of London Trading into the East Indies.



1601, Shah 'Abbas performs a barefooted pilgrimage from Isfahan to the **Shrine of Imam Riza** at Mashhad



1602, Establishment of the **Dutch** East India Company



1603, Death of **Queen Elizabeth I** (r.1558-1603). By this time England had become the centre of a rich literary culture and, with its powerful navy, maintains numerous trading interests in Europe and the East and claims in the New World



1603, Sixteen-year construction of the **Shaykh Lutfallah Masjid** begins in the Naghsh-e Jahan maidan at Isfahan. There are some elegant specimens of Islamic tiles and calligraphic inscriptions in outdoor and indoor of this glorious *Masjid*



1603-4, Shah 'Abbas forcibly resettles thousands of industrious **Christian Armenian** families from Julfa in Azerbaijan to New Julfa, a suburb of Isfahan, to bolster the luxury silk trade.



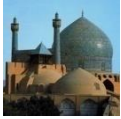
1602, (1010 A.H.), **Ali Reza Abbasi Tabrizi** wrote the Thuluth inscription of the golden dome of Imam Reza shrine in Mashhad. He was Shah Abbas' companion and worked under his patronage. He wrote a lot of perfect Thuluth inscriptions in Qazvin, Isfahan and Mashhad. In addition of Thuluth and Naskh he was expert in Nastaliq too. Ali Reza Abbasi's was a pupil of Mohammad Hossein Tabrizi (Mir Emad's teacher) and later on became Mir Emad's opponent. During 1601-6 Shah 'Abbas commissions the renovation of Imam Riza's shrine, including the re-gilding of the golden dome.



1605, Death of Akbar and succession of son the fourth Mughal Emperor **Jahangir** (r.1605-27). From his capital at Agra, he and his wife Nur Jahan set a tone of courtly elegance combining Indian and Persian culture, and they continued an active patronage to art.



1607-8, Shah 'Abbas presented a large **donation** to the shrine at Mashhad in the form of antique Qur'ans and other religious and scientific manuscripts. At the same time he made a large charitable donation to the Ardabil Shrine, including over a thousand pieces of Chinese blue-and- white porcelain, and orders the construction of the Chini-khaneh for their display in the shrine



1612-13, Construction of Shah 'Abbas's grand congregational *Masjid*, the **Masjid-e Shah** (also called the Masjid-e Imam), begins in Isfahan. The Masjid-e Shah in Isfahan is an outstanding example of Safavid architecture. Almost the entire surface of the interior, together with the main portal facade, is sheathed in polychrome glazed tiles (predominantly turquoise, and largely replaced in the 1930s). The soaring bulbous dome, some 52m high, is also covered with tiles decorated with spiralling arabesques. There are number of elegant specimens of calligraphic inscriptions in this magnificent *Masjid*.



1615 August 15, **Mir Emad** (Emad al-Molk Qazvini Hassani) the most celebrated Persian calligrapher, implicitly sentenced to death by Shah Abbas I.



1615, (1024 AH), '**Abdul Rashid Deylami** otherwise known as Aqa, a pupil of Mir Emad migrated to India and settled in Kashmir. He joined Shah Jahan court and was appointed as Calligraphy trainer of Prince **Dara shikoh**. Emperor Aurangzeb's daughter, Zebu-n-nisa, is also stated to have been a pupil of Aqa. Most of the critics believe, he was greatest master of calligraphy who came to India from Iran.



1622, Using the ships of the British **East India Company**, Abbas ousts the Portuguese from Hormuz to regain control of trade through the Persian Gulf. The English send a diplomatic embassy to Shah Abbas, headed by Sir Dodmore Cotton.



1622, Shah 'Abbas's army, aided by the ships of the English East India Company, expel the Portuguese from the island of **Hormuz**



1623, The Safavids **conquer Najaf**, site of the Shrine of Imam 'Ali in Iraq, from the Ottomans



1625, Accession of **Charles I** (r. 1625-49) as King of Great Britain and Ireland. Known as a great collector of artworks and patron of many of the period's great artists such as the Flemish painter Peter Paul Rubens



1626, (1035 A.H.) **Mir Khalil ullah Shah** known as the "*Malik-ul-Qalam*" (The king of the pen) and "*Qalandar*" the Iranian calligrapher in the late 16th and early 17th century died. He spent few years in court of Ibrahim Adil Shah II (r. 1556 – 1627 CE /963-1035 A.H.) ruler of *Deccan*. Mir Khalil ullah Shah was greatly honoured in his days. He copied the “Nav-Ras” with great care and presented it to Ibrahim Adil Shah II who later become shah of the Indian kingdom of Bijapur. The king was extremely pleased with the gift and the accomplishment of the artist. He gave him the title of “*Malik-ul-Qalam*” and as a mark of extraordinary honour made him sit on his throne.



1627, Shah 'Abbas endows the **Shrine of Fatimeh Ma'sumeh** with over a hundred precious manuscripts. There are some inscriptions by Kufic, Bana'ei and Thuluth of different era.



1627, Jahangir dies and **Shah Jahan** (1592 – 1666) assumes the throne, crushing his rivals. He was the fifth Mughal emperor. The period of his reign was the golden age of Mughal architecture. Shahanshah Shah Jahan erected many splendid monuments, the most famous of which is the legendary Taj Mahal at Agra built as a tomb for his wife, Empress Mumtaz Mahal. The Pearl *Masjid* and many other buildings in Agra, the Red Fort and the Jama Masjid in Delhi, *Masjids* in Lahore, extensions to Lahore Fort and a *Masjid* in Thatta also commemorate him.



1627, **Abdul Rahim Khan-e-Khana** (1556 – 1627 C.E./ 964 – 1036 A.H.) died. He was a composer in the times of Mughal emperor Akbar, and one of his main nine ministers

(Diwan) in his court, also known as the Navaratnas. He accompanied by his father, Bairam Khan who was a strong patronage of Persian Art in Mughal court.



1629, 19 January **Shah Abbas I** died. During his long reign the Safavid Empire's reach comprised Iran, Iraq, Armenia, Azerbaijan Republic, Georgia and parts of Turkmenistan, Uzbekistan, Afghanistan, and Pakistan. After him Shah Safi I (r. 1629–1642) became the sixth Safavid ruler.



1642, **Abbas II** (r. 1642–1666) the seventh Safavid Emperor assumes power.



1631, Shah Jahan's queen **Mamta Mahal** dies during childbirth; Shah Jahan commissions the building over her tomb, the Taj Mahal.



1637, The Safavid emperor, **Shah Safi** (r. 1629–42) loses Baghdad and Qandahar.



1634, (1044 A.H.) In Lahore, **Masjid-e-Wazir Khan** preserves an excessive and acquisitive work of Thulth writing of Shahjhan's time.



1638, (1048 A.H.), the **calligraphic inscriptions** of **Taj Mahal** were created by Amanat Khan Shirazi (Abd ul-Haq). He came to India from Shiraz, Iran in 1609. Thereafter On June 13, 1632, Shah Jahan conferred on him the title of Amanat Khan as a reward for his “dazzling virtuosity”. During Jahangir's reign, Amanat Kahn had been responsible for the calligraphic work of the Akbar mausoleum at Sikandra (completed in 1613), and for that of the Madrasah Shahi *Masjid* at Agra. The Taj Mahal was built during 1632 till 1647 by Shah Jahan for his favourite wife Mumtaz Mahal, who died in childbirth in 1631. The octagonal tomb is surmounted by a huge, bulbous central dome set on a cylindrical drum, and surrounded by four corner-pavilions crowned with *chhatris*. It is faced entirely with white marble, and stands on a high platform with four tall minarets. This platform is flanked by a

Masjid and a guesthouse in red sandstone. The mausoleum stands at the northern end of a rectangular garden with an elongated pool at its centre. The garden is entered through a massive gateway to the South, from where the mausoleum is seen reflected across the pool.



1642, (1052 A.H.), **Hassan Khan Shamlu** ruler of Herat in the time of Shah Abbas I died. He was a great master of Nasta'liq in addition to his literary, political and administrative features.



1658, Shah Jahan's son **Aurangzeb** executes his brothers, imprisons his father and ascends to the throne of Delhi.



1659, (1070 A.H.), the Persian calligrapher **Mohammed Saeed Ashraf Mazandarani** migrated to India. He grew in Isfahan and joined to Aurangzeb court.



1666, Shah Jahan died in Agra



1666, Suleiman I of Persia (r. 1666–1694) came to power as the eighth Safavid Emperor.



1689, (1100 A.H.), **Morteza Quli Khan Shamlu** son of Hassan Khan Shamlu died. He was the Safavid ruler of Herat in the time of Suleiman I (r. 1666- 1694 C.E./ 1077- 1105 A.H) as well as one of the earliest calligraphers in Shekasteh style. Some critics mentioned his name as the creator of Shekasteh.



1694, **Sultan Hoseyn I** (r. 1694–1722) assumes power. His reign saw the downfall of the Safavid dynasty, which had ruled Persia since the beginning of the 16th century.



1698, Grate calligrapher in Ottoman court **Hafiz Osman** (1642 – 1698) died. He was largely responsible for the revival of *naskh* and the other classical hands, the use of which had declined somewhat by the end of the 16th century. He was tutor to the sultans Ahmed II, Mustafa II and Ahmed III, and was esteemed by the sultan Mustafa II who held his inkwell as he wrote. He is credited with reinvigorating the tradition of Shaykh Hamdullah, in particular with re-introducing a number of scripts that had fallen into disuse. The development of *Diwani Jali* was credited by him.



1707, The last great Mughal Emperor, **Aurangzeb** (r. 1658-1707) died in Ahmadnagar. Although he belonged to one of the most esteemed and impeccable imperial blood lineages of the world and was the ruler of the biggest empire of the age. He used to earn his salary stitching caps and making copies of the holy Quran in his own calligraphy. He lived according to the lifestyle described in the Islamic faith and governed the empire mostly according to the Islamic way.



1722, **Mahmoud Khan**, an Afghan chieftain and a vassal of the Safavids, attacked Persia and captured Isfahan with virtually no resistance, thus ending the Safavid dynasty.



1724, **Nizams of Hyderabad** (1724–1948) founded by Nizam-ul-Mulk, Asaf Jah I



1737, **Dervish Abdul-Majid Taleqani** the most important historical figure in Shikasta style was born in Taleqan, Iran. Afterwards he went to Isfahan.



1739, Invading **Nadir shah** (1729-1747) king of Iran massacre Delhi. He was a brilliant military strategist, defeating the Ottomans, Russians, Indians and various local tribes. During his invasion of Mughals, Nader Shah captured valuable trophy from India. After the

conquest of his army, Mughal dynasty in India became to weak. After his death, his great military machine collapsed.



1751, Zand dynasty (1751-1794 CE), founded by Karim Khan Zand (1747-1779) who ruled over Isfahan and briefly had Shiraz as his capital. Karim Khan Zand gained control of central and southern parts of Iran. He was a compassionate ruler who refused to assume the title of Shah and referred to himself as the Representative of the People.



1794, Qajar dynasty (1794–1925 CE), founded by Agha Mohammad Khan (1794-1797). He gradually vanquished the Zands after Karim Khan Zand's death in 1779. The Qajars were originally a powerful Turkmen tribe from the Caspian's Eastern coast. The founder of the dynasty, Agha Muhammad, captures Tehran in 1786 and makes it his capital. He is crowned Shah in 1796.



1796, Invention of lithography by Alois Senefelder (1771 – 1834)



1800, The first Fat Face Typeface was designed by Robert Thorne



1803, Modern papermaking began in Europe with the development of the Fourdrinier machine



1831, Nasir ud-Din Shah Qajar (r. 1848–96) was born in Tehran. He began his reign as a reformer but became increasingly conservative.



1857, Mogul Empire formally dissolved by the **British Raj** after the Indian rebellion.



1862, Bahadur Shah II the last of the Mogul rulers dies. India becomes a British Colony. He was an expert calligrapher.



1865, William Bullock invented the **Bullock Press**, which was the first press to be fed by continuous roll paper.



1882, Mohammad Reza Kalhor (1829-1892) calligraphed the Ordo-e Homayoun (auspicious camp) Newspaper. He was one of Nasir ud-Din Shah's calligraphy tutors. Kalhor had a special interest in Mir Emad's calligraphy style and followed his rules in calligraphy; but ultimately he had his own flavor in Persian calligraphy that makes his art different. He adapted Nasta'liq style with modern lithography technique.



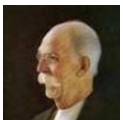
1884 (1301 A.H.) **Mirza Gholam Reza Isfahani** (1830-1887 / 1246-1304 A.H.) wrote a Nastaliq inscription in Sepahsalar *Masjid* in Tehran. He was a great calligrapher in Nastaliq and Shekasteh of Nasseraddin Shah Qajar court.



1906 The typewriter was invented. **Monotype** and **linotype** designs built on the keyboard of the typewriter.



1906, Discontent with Qajar corruption and mismanagement led to the Constitutional Revolution and the establishment of **Iran's first parliament** or Majles.



1911, The **first Iranian Academy of Fine Arts** (the Madrasa-e Sanayi-e Mustazrafa) is founded by **Kamal al-Mulk** (1852–1940), who directed the school until 1927.



1914, The **World War I** started



1919, Walter Gropius, Founded Weimar **Bauhaus** and manifest.



1921, King Fuad I (r. 1917 – 1922) called the famous Turkish calligrapher, **Muhammad ‘Abd al-’Aziz ar-Rifa’i** to Cairo, where he transcribed the Qur’an and gilded the result. Soon afterward King Fuad founded a school to pass on the learning and artistry of the finest calligraphers of our time.



1922, The Ottoman Empire after the World War I (1914–18) was abolished by **Mustafa Kemal Atatürk**.



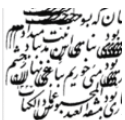
1925, **Reza Shah** overthrew Ahmad Shah Qajar, the last Shah of the Qajar dynasty, and founded the Pahlavi Dynasty.



1928, In **Turkey** abandon the **Arabic script** they were to use for nearly a thousand years until the introduction of the new Turkish alphabet.



1892, **Mirza Mohammad-Reza Kalhor** (1828 - 1892) died.



1936, **Emad-ol-Kottab** (1861-1936) was dead. He was Ahmad Shah's calligraphy tutor. Even after Ahmad Shah's era, when took over, he was also Reza Shah Pahlavi's command writer and mentored Mohammad Reza Shah Pahlavi when he was a prince.



1939, Germany invaded Poland without warning sparking the start of **World War II**.



1941, Mohammad Reza Shah Pahlavi came to power during World War II after an Anglo-Soviet invasion forced the abdication of his father, Reza Shah. During his rule oversaw the nationalization of the Iranian oil industry in 1951 under leadership of the Prime Minister Mohammad Mosaddeq which had been since 1913 under British control through the Anglo-Iranian Oil Company, today known as British Petroleum (BP).



1947, (August 15) India became an independent nation.



1947, Pakistan, as the Muslim state of East and West Pakistan, is created out of the partition of the Indian subcontinent at the end of British rule



1951, (1371 AH /1329 Solar Hijra), Iranian Association of Calligraphers was established in Tehran. This organisation had a rich influence for the revival and development of Iranian contemporary calligraphic process.



1967, Asaf Jah VII the last titular of **Nizams of Hyderabad** died.



1984, The first Macintosh was introduced.



1985, The First **Chinese Modern Calligraphy Exhibition** was held in the China National Art Museum in Beijing



1979, The **Islamic revolution in Iran** occurred.

6.1.3 Appendix III - Terminology of Islamic Calligraphy

The following list includes relevant words in Arabic, Persian and Turkish, together with more general architectural and art-historical terms, some less commonly known geographical areas, and the literary works most frequently mentioned in the text.

‘Abbasid: (750–1258) Abbasid Caliphate; this second major Muslim dynasty took the name from their ancestor, al-‘Abbas ibn ‘Abd al-Mutallib, who was the Prophet's uncle. After succeeding the Umayyads in 749, the Abbasids ruled for the next 500 years, although in reality their effective power declined around 900. The Abbasids moved the capital from Damascus to Baghdad, building Al-Mansur's famous round city in 762. It was during the reign of Harun al-Rashid (r. 786-809) that the Abbasid Caliphate reached its peak, and established a time of prosperity, peace and communal unity. Further to this, the decline started, with clashes between the population and troops stimulating the construction of Samarra in 865 as a city for the troops. In 945 the Buwayhids replaced Abbasid power in Iran and Iraq, although they continued to be the nominal caliphs. By the time of the Mongol occupation of Baghdad in 1258 their reign was completely reduced to being a mere figurehead. Abbasid architecture was influenced by Sassanian, Central Asian, and later twelfth and thirteenth century Saljuk prototypes. Despite the breadth of the Abbasid territories, the majority of remaining monuments are in the Abbasid homeland of Iraq. Abbasid architecture is noted for the vastness of the scale used for their cities, as well as the Samarra stucco decoration that spread and continued to be used elsewhere for a long time.

‘**Abri:** (or *Abru* or *Abr-o Bad*) irrigation of paper; Marble paper

‘**Ali Ibn Abi Talib:** Cousin of the Prophet Muhammad and the husband of Fatima (the Prophet Muhammad's daughter). He became the fourth Caliph, but the rivalry with Muawiya (r. 602 – 680), governor of Syria, ended in a schism between *Sunni* and *Shi'a* Muslims. Muawiya founded the Umayyad dynasty of Damascus. Ali was assassinated in Kufa in 661 CE.

‘**Alif:** (or *alef*) the first letter of the Arabic and perso-Arabic alphabet. It is like a vertical line.
(¹)

‘**Andalus:** Arabic name for Spain. The word was derived from "Vandalusie", or the country of Vandals. The Arabs settled in Andalus for seven centuries where they commissioned architectural masterpieces making Andalus one of the most beautiful architectural regions in the Islamic world.

Abjad: “alphabet,” a word formed from the first four letters of the Semitic alphabet. The Abjad numerals are a decimal numeral system in which the 28 letters of the Arabic alphabet are assigned numerical values. They have been used by the Arabic-speaking world before the 8th century Arabic numerals. The word of *‘abjadiyyah* means "alphabet" in general in the modern Arabic. In the Abjad system, the first letter of the Arabic alphabet, *‘alif*, is used to represent 1; the second letter, *bā’*, is used to represent 2, etc. Individual letters also represent 10's and 100's: *yā’* for 10, *kāf* for 20, *qāf* for 100, etc.

Ablaq: (literally 'pie-bald') two-tone masonry

Afshan: (or *zarafshan*) gold sprinkling, the decoration of paper with flecks of gold and silver.

Afsharid: (1736–1750) an Iranian dynasty of Turkmen origin from Khorasan, who ruled Persia in the 18th century. The dynasty was founded in 1736 by the military commander Nader Shah who deposed the last member of the *Safavid* dynasty and proclaimed himself King of Iran. During Nader's reign, Iran reached its greatest extent since the Sassanid Empire. After his death, most of his empire was divided between

the *Zands* and the *Durranis*, and Afsharid rule was confined to a small local state in *Khorasan*. Finally, the Afsharid dynasty was overthrown by Mohammad Khan Qajar in 1796.

Aghlabids: (800-909) This dynasty was established in 800 by Ibrahim ibn Aghlab, who was the governor sent by the Abassid Caliph, Harun al-Rashid, to suppress the unrest caused by the Berber tribes in North Africa. Following Ibn Aghlab's success with the tribes, Harun al-Rashid rewarded him by granting him relative independence in Ifriqiyya in return for an annual tribute. Aghlabid rule centered in Qayrawan, controlled what is now the Eastern Algeria and Tunisia, and expanded to Sicily, Malta and Southern Italy. Their power ended at the hands of Al-Mahdi and a coalition of Berber tribes in 909. The Aghlabids were the most important and most powerful of the three dynasties that ruled North Africa in the ninth century. They founded Qayrawan, the city which became the nerve-center for the entire Maghrib. They contributed greatly to the infrastructure of Ifriqiyya, and built many waterways and forts. The Great *Masjid* of Qayrawan was enlarged and those in Susa and Tunis were repaired. The Great *Masjid* of Qayrawan, the oldest surviving *Masjid* built by the Arabs in North Africa, was originally by the Arab general Uqba ibn Nafi'. The Aghlabid Ziyadat Allah rebuilt the entire structure during the 9th century, where only the minaret and the mihrab were from previous periods.

Amir: commander, lord

Anatolia: geographical region, Turkey; a modern term for Asia Minor.

Anbar: a town in Iraq, on the East bank of the Euphrates, just South of the Nahr 'Isa, or Sakhlawieh canal, the Northernmost of the canals connecting that river with the Tigris.

Andalusi: rounded script used in Islamic Spain

Andalusian: One of the oldest types of Islamic calligraphy, a branch of Maghrebi Style.

Aqlam-e Sitta: (or *Aghlam-i Siteh*) Sextet Classical Styles; referring to the six "classical hands". The six major styles of Islamic calligraphy which date from Abbasid era (12th Century) and are still used include: *Naskh*, which is popular and perfected further;

Thulth, a wider, rhythmic, more steady style ; *Muhaqqaq*, characterized by broad, curving, downward strokes; *Reyhan*, a delicate type of *Muhaqqaq* and *Tauqi* and *Ruqqa'a* (or *Ijazeh*) cursive kind of *Thulth*.

Aqqoyunlu: (1378–1508) Literally meaning 'Tribes of the White Sheep', this was a Turkish dynasty that ruled eastern Anatolia, Azerbaijan, Persia, Iraq, Afganistan and Turkestan. Originally Turkic tribes, they began raiding Syria, Mesopotamia and Byzantium c.1340, shortly taking over Diyarbakir. Their initial advances were by Qara Yuluk Uthman (1389-1435) who was appointed by Tamerlane as governor of Diyarbakir in 1402. After 1435 they lost some territories to their rival Qaraqoyunlo. Uzun Hasan (1453-1478) however, defeated the Qaraqoyunlus in 1467 , taking over their territories in 1469 Turkoman culture flourished under the rule of Hasan and his son Yaqub (1478-1490). They were eventually defeated by the Safavids who took over Tabriz in 1501 and annihilated the Aqqoyunlu political power in 1502. The last Aqqoyunlu ruler was sacked from Mardin in 1507.

Arabesque: (Also *Eslimi*) interlacing pattern of scroll-work, typically using stylized leaves; The typical Islamic ornamentation; Style of decoration characterized by interlacing plant forms and abstract curvilinear motifs; the art form involving usage of floral or vegetal motifs. It is basically scroll of leaf and stems intertwining to create an interlacing geometric system. It is usually utilized alongside geometrical patterns and calligraphy, and is one of the major forms of Islamic Aesthetic.

Aramaean: (Also, *Aramean*, *Aramaean*) a northwest Semitic language and script that from c300 B.C.–C.E. 650 was a lingua franca for nearly all of the South-West Asia and was the everyday speech of Syria, Mesopotamia, and Palestine. It reached a cultural peak during the 9th–8th centuries BC. By 500 BC, when Aramaic had become the universal language of commerce, culture, and government throughout the Fertile Crescent and remained so through the time of Jesus and into the 7th century in some areas.

Avestan: Ancient Persian language and writing system in which the holy books of Zoroastrianism were written.

Ayat: Plural of *Ayeh*; Verses of the Holy *Qur'an*

Ayyubid: (1173–1250) The dynasty was founded by the Kurdish general Salah al-Din al-Ayyubi (d.1193), also known as Saladin, who was celebrated for his recovery of Jerusalem. In the name of *Sunni* Islam, Salah Al-Din established the Ayyubid dynasty (1169) and eradicated the Shi‘i influences of the previous Fatimid rule in Egypt and Syria. He actually spent only eight years in his capital despite building the walls and enormous citadel of Cairo. In addition to his victory in Jerusalem, Salah al-Din also conquered parts of Yemen and Diyarbakir. The last Ayyubid Sultan was Salih Najm al-Din Ayyub who built a huge corpus of slave soldiers and stationed them on the island of Roda (Bahri Mamluks). Most Ayyubid building activity concentrated on two main aspects, military architecture, including walls and citadels, to combat Crusade invasions, and Madrasas.

Azerbaijan: Officially Republic of Azerbaijan in South-western Asia in the former Soviet Union; geographical region, northwest Iran and southeast Caucasus

Bā’: (ب) The second letter of the Arabic and Perso-Arabic alphabet.

Bāb: entrance; gate bagh garden (*also see Dar*)

Bahmani: The Bahmani Sultanate also called the *Bahmanid Empire* or *Bahmani Kingdom* (1347–1527) was a Muslim state of the Deccan in southern India and one of the great medieval Indian kingdoms. Bahmani Sultanate was the first independent Islamic Kingdom in South India.

Bahri Mamluks: (1250 – 1382) The term refers to the body of slave soldiers built by Al-Salih Najm al-Din Ayyub, the last Ayyubid Sultan, and stationed in barracks on the island of Roda during the 13th century. They were Turks bought at a very tender age from various areas in Central Asia, converted to Islam and highly trained in all military sciences. They rose to power in 1250 when Shajar Al-Durr, widow of Al-Malik al-Salih Najm al-Din Ayyub claimed herself Sultana and married the Mamluk Amir ‘Izz al-Din Aybak. Although Aybak (r. 1250-1257) became the first Bahri Mamluk sultan, the proper Mamluk state started with Sultan al-Dhahir Baybars al-Bunduqdari (r. 1260-1277). His rule extended for seventeen years, throughout which he protected the Mamluk territories from both the Mongols and the Crusaders. On the

inner front he created an infrastructure by reconstructing roads, repairing bridges and fortifying the North coast. He was also a patron of arts and his *Masjid* in al-Dhahir is a living proof of his passion for art. In general the Mamluks were great patrons of the arts and architecture. The epitome of Mamluk architecture can be seen in the buildings of Sultan Qalawun (r.1279-1290) and his descendants; the *Masjid* of Sultan Hasan, the complex of Qalawun and the *Masjid* of al-Nasir Muhammad in the Citadel. Amirs, especially those of al-Nasir Muhammad, were encouraged to build. Elegant buildings of Amirs include the *Masjids* of Salar and Sanjar, Altinbugha al-Maridani, Shaykhu and the Madrasa of Sarghatmish. They were also great patrons of the art of the Book. Qur'an illumination of this period was heavily influenced by the Ilkhanid style. This can be seen in the Qur'ans commissioned or bequeathed by Sultan Sha'ban to his madrasa in al-Darb al-Ahmar. The artifacts belonging to this period in the Museum of Islamic Art of the different mediums show a great variety in techniques and creativity. Glass enamelling for example reached perfection during this period.

Banna'i: (or *Bana'ee* or *Ma'gholi* or *Ma'gheli*) cut brickwork; One kind of calligraphy by decorative brickwork, including that using glazed bricks; technique of decorative brickwork, frequently using glazed bricks

Bedouin: A nomadic Arab of the Arabian, Syrian, or No. African deserts; any member of a community of Arabic-speaking desert nomads of the Middle East.

Behari: (or Katt-e Bihari) a variant of Naskh typical of northern India after Timur's conquest (1398) and prior to the establishment of the Mughal Dynasty (1400-1525). Bihari is an irregular style of calligraphy in East of Islamic worlds that does not follow the rules of Ibn Muqlah (886 - 940) and could be a rich source for modern creativities. This style is recognized by its emphasis on the horizontal elements of the letter forms. It is a peculiar style, almost Naskh in the structure of its character, but its strokes that shoot horizontally like a sword begin from a thin point and gradually grow thicker towards their left end and either terminates in a sharp point or in a blunt solid point peculiar to the Nasta'liq style. This style is believed to have evolved at a very short period in India only. The term Bihari derives from the province Bihar in eastern India, but it

seems like its alternative spelling Bahari describes the size (bahar) of the paper used for writing Qur'ans.

Besmela: or *Basmala* or *Basmalah* Also *Besmel*) Islam the formula *Bismi-llāhi r-raḥmāni r-raḥīmi* (بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ); in Arabic meaning in the name of God, the Compassionate, the Merciful. Besmela is used as the collective name of the whole of the recurring Islamic phrase. This phrase constitutes the first verse of every "*sura*" of the Qur'an, and is used in a number of contexts by Muslims. It is recited several times as part of Muslim daily prayers, and it is usually the first phrase in the preamble of the constitutions of Islamic countries. Muslim believes the invocation of the *Besmala* is considered to have a great benedictory powers, and is therefore highly used before important acts in everyday life.

Bidri: or *Bidriware* is an Indian metal handicraft that originated in Bidar, Karnataka, in the 14th century, during the rule of the *Bahamani* Sultans and developed in the early 17th century. The metal used is a blackened alloy of zinc and copper inlaid with thin sheets of pure silver and occasionally gold.

Bricklaying: laying of bricks, placing of bricks

Burji Mamluks: (1382 – 1517) Also referred to as *Circassian Mamluks*. These were the slave soldiers who ruled Egypt from 1382 until the Ottoman invasion in 1517. Ethnically they were Turks but unlike the Bahri Mamluks who were from Central Asia, the Burji Mamluks were from the areas around the North and the West of the Caspian littoral. They were named so because they were lodged in the towers of the citadel. The first Burji Mamluk to rule was al-Dhahir Sayf al-Din Barquq (r. 1382-1399). He protected Egypt from the danger of the Timurids by slaying all their emissaries. Their artistic patronage reached its zenith during the reign of Al-Ashraf Qaytbay (r. 1468-1496). Architectural masterpieces from his period include his funerary complex in the Northern Cemetery, his *Masjid* in Qal'at al-Kabsh and the *Masjid* of Qijmas al-Ishaqi in Darb al-Ahmar. Complexity in design and technique can be seen in their woodcarvings; excellent examples are the minbar and the kursi in the funerary complex of Qaytbay, and the minbar in the *Masjid* of Qijmas al-Ishaqi.

Buyid: (Also Buwayhids or Buyyids) a *Shi'a* Persian dynasty (934–1055) that originated from Daylaman (north Iran). They founded a confederation that controlled most of modern-day Iran and Iraq in the 10th and 11th centuries.

Byzantium: Eastern Roman Empire; also the ancient city on the Bosphorus that was rebuilt by Constantine I in CE 330 and called Constantinople, now Istanbul.

Caliph: (from Arabic khalifa) Literally successor; refers to the supreme Muslim leader and successor of the Prophet Muhammad, the ruler of an Islamic theocracy.

Calligram: → *Zoomorphic*

Chahar-taq: square, domed structure with an arched opening on each side

Char-bagh: Also *Chahar-bagh* (literally 'four gardens') garden symmetrically divided into four sections by intersecting watercourses is a style of garden used in the tomb construction of the Persia and Mughal architecture. The garden is divided into four sections by two intersecting streams and in many cases (the Taj Mahal being an exception). The Tomb is placed directly in the centre. This four panel configuration is intended to represent paradise. The word Char is Persian for four and the word Bagh is Persian for the word garden.

Chhajja: Chhajja is the term for projecting eaves or cover usually supported on large carved brackets, as used in Indian architecture (especially Mughal).

Chhatri: kiosk or miniature pavilion, a common feature of Indian architecture. Chhatris are elevated, dome-shaped pavilions used as an element in Indian architecture. They are widely used, in palaces, in forts, or to demarcate funerary sites.

Colophon: Last page of a manuscript which includes information about its date, author, provenance, etc.

Dāl: (ﺩ) The 4th letter of Arabic alphabet, 10th letter of Farsi and 11th in Urdu alphabet.

Dalan: (or dallan) in Persian and Indian architecture is a veranda or open hall for reception of visitors; entry hall; hallway; vestibule.

Dār: palace or house; abode, as in dar al-Islam ('abode of Islam), a term in Islamic law referring to territory under Muslim control (*also see Bab*)

Davaat: Inkwell; Inkpot; Ink Container;

Deccan: A large plateau in India, making up the majority of the Southern part of the country. It rises a hundred metres high in the North, rising further to more than a kilometre high in the South, forming a raised triangle nested within the familiar downward-pointing triangle of the Indian subcontinent's coastline.

Delhi Sultanate: Principal Muslim sultanate in Northern India from the 13th to the 16th century C.E.

Dervish: Also Darvish, common term for Sufi mystic

Dirham: basic unit of money in many Arab countries (such as Iraq, Kuwait, Lybia, Morocco, etc.) and formerly the related unit of mass (the Ottoman dram) in the Ottoman Empire and Persian states.

Divan: collection of poems in Persian and Arabic usually by one author arranged alphabetically; poetical works; also a term for a Council of State

Diwan: (or *Divan*) was an oriental high governmental body, such as the Imperial council in the former.

Diwani: (or *Divani*) A style of Islamic calligraphy primarily used in the administrative documents of the Ottoman Sultan's chancery.

Diyar Bakr: (or Diyarbakir) geographical region in South-east Turkey, including the modern town of Diyarbakir

Epigraphic: relating to inscriptions

Eslimi: → *Arabesque*

Farman: (or Firman) Royal order; decree or mandate issued by or in the name of a Middle Eastern ruler.

Fars: province in Iran. It is in the south of the country and its center is Shiraz.

Farsi: Persian language and script use in Iran and relative regions; indigenous name of the Persian language

Fatiha: (also *Al-Fatiha*) opening chapter of the Qur'an

Fatimids: (909–1171) Ismaili Shi'a dynasty of North Africa and the Middle East. Its members traced their descent from Fātimah, a daughter of the Prophet Muhammad. As Shī'ite Muslims, they opposed the Sunnite caliphate of the Abbāsīd dynasty, which they were determined to supplant. From Yemen they expanded into North Africa and Sicily, and in 909 their Imam emerged to proclaim the new dynasty. The first four Fātimid caliphs ruled from Tunisia, but the conquest of Egypt in 969 occasioned the building of a new capital, Cairo. At its height, the dynasty controlled Mecca and Medina, Syria, Palestine, and Africa's Red Sea coast. The Fātimids maintained a network of missionaries and agents in 'Abbāsīd territories (see Assassin) in order to overthrow the 'Abbāsīds. In 1057–59 the Fātimid caliph was briefly proclaimed in Baghdad, the 'Abbāsīd capital, but Fātimid fortunes declined thereafter. Attacks by Crusaders, Turks, and Byzantines and factionalism in the armed forces weakened the caliphate; disputes over succession to the title of caliph led to the dynasty's final end, however, as many of the Asian missionaries broke away, and the central government came to rely on non-Ismā'īlī troops. The last caliph died in 1171, and the dynasty was succeeded by the Sunnite Ayyūbid dynasty.

Firman: → *Farman*

Ghaleb: → *Kalip*

Ghazal: lyric poem or ode; a short romantic poem comprising of a number of couplets.

Ghaznavid: (975–1187) A Turkish dynasty that ruled Khurasan, Afghanistan and northern India from its base in Ghazna. Their founder Nasir al-Dawla Sebuktigin ruled this area on behalf of the Samanid court and eventually ruled the province for himself. It was his son Mahmud of Ghazna (r. 998-1030) who became fully independent. Towards the end of his life he overruled the Buwayhids and occupied Ray and Hamadan. As a

dynasty that proclaimed affinity to Persianate culture through claiming Persian rather than Turkish lineage, Mahmud insisted on maintaining a Persian administration and cultural legacy. Under his son Mas'ud the empire disintegrated in the West and Khurasan and Khawarizm were lost to the Saljuks. With the rise of the Ghurids in Central Afghanistan the power of the Ghaznavids was reduced dramatically. Architecture flourished during their rule in the cities of Bust, Balkh, Herat and Nishapur. Unfortunately most of the sites of the Ghaznavid capitals are now in ruins. In Bust, remains of the palace of Lashkhari Bazaar in the suburbs, the arch of Bust, and the Giyath al-Din Mausoleum exist, while in Ghazni, the Palace of Mas'ud III, and the Bahram Shah minaret have survived.

Ghorids: (1149–1212) *Sunni* Eastern Persian dynasty that ruled from the central region of Afghanistan, which was called Ghur, lasting from the mid-twelfth to early thirteenth century. They were originally chiefs of mountain tribes who had defeated the Khwarazmis in Iran and the Ghaznavids in Afghanistan and India, where their first known ruler was Izz al-Din Husayn who paid tribute to the Saljuk Sultan Sanjar. Once the Saljuks fell in Khurasan the Ghurids then established an empire stretching from the Caspian Sea to northern India. The empire ended when internal squabbles arose. Artistically, the Ghurids are best exemplified by the madrasa-e Shahi at Mashhad, which is remarkable for its brick and terracotta decoration and best shows the style of the period.

Ghubar: An ornamental style of Islamic calligraphy. Also refer to any kind of calligraphy that can be written in very small size.

Ghur: mountainous region in Afghanistan, southeast of Herat

Glazed tile: It is a type of ceramic tile to which a glaze has been applied. After the glaze is painted or sprayed on, the tile is fired at high temperatures, causing a chemical reaction which makes the glaze vitrify, essentially turning into glass. The resulting tile is resistant to water and stains because of the glaze, and it has an attractive look, as a wide variety of colors and designs can be created with glaze, with finishes ranging from extremely glossy to matte.

Gourkani: → *Timurid*

Gul: Rose; any wild or cultivated shrubs of flowers.

Gulist'an: (or Golest'an) literally 'Rose Garden'; collection of stories by the Persian poet Sa'di (between 1213 and 1219-1292)

Gulzar: An ornamental style of Islamic Calligraphy as the technique of filling the area within the outlines of relatively large letters with various ornamental devices, including floral designs, geometric patterns, hunting scenes, portraits, small script, and other motifs. *Gulzar* is often used in composite calligraphy where it is also surrounded by other decorative units and calligraphic panels.

Gunbad: (or Gumbad) dome; tomb tower

Gurgan: region in northern Iran, on the eastern Caspian shore

Hadith: Literally 'report' or 'narrative', used for the tradition or collection of traditions attributed to the Prophet Muhammad that includes his sayings, acts, and approval or disapproval of things and in *Shi'a* Islam it is for these of the *Imams*. *Hadith* is one of the main sources of Islamic law (second in authority to the Qur'an)

Haft rang: Persian for seven colours. It describes over-glaze painted tiles in Iran.

Hajj: annual pilgrimage to Mecca

Hajji: one who has performed the annual pilgrimage to Mecca

Hammam: bathhouse; public bathhouse with separate areas for hot and cold bathing

Haram: (literally 'forbidden by religion') sacred or private quarters or territory, for example the Haram al-Sharif ('the Noble Sanctuary') in Jerusalem

Harem: Seraglio; In Muslim society, that part of a house set apart for the women of the family or the part from which males, not of the family, are excluded.

Hasht-Bihisht: (literally 'the eight paradises') a favourite name for palaces and pavilions in Iran

Hijaz: geographical region, northwest Arabian Peninsula; A coastal region of the western Arabian Peninsula between the Red Sea and the Persian Gulf, includes both Mecca and Medina

Hijazi: One of the oldest types of Islamic calligraphy attributed to Hijaz region.

Hijra: The Moslem along with the Prophet Muhammad exodus from *Mecca* to *Medina* marking the consolidation of the first Muslim community. The year of the *hijra*, 622, became the first year of the Moslem calendar and the Muslim era reckoned from this date.

Hindustan: In this survey used as the hole of territories in Indian subcontinent.

Hirah: an ancient city located south of al-Kufah in south-central Iraq. It was a significant city in pre-Islamic Arab history.

Hookah: or *narghile* also *Qelyan* known as a waterpipe is a single or multi-stemmed (often glass-based) instrument for smoking in which the smoke is cooled by water.

Hotaki dynasty: (1722–1729) were a Pashtun (Afghan) tribe and dynasty that ruled the Persian Empire, after defeating and replacing the Safavid dynasty. The dynasty was founded in 1709 by Mir Wais Hotak, the tribal chief of the Ghilzai Pashtuns of Kandahar.

Ijazeh: → *Ruqqa'a*

Ilkhanate: (1256-1353) The first Mongol dynasty to rule Iran. In January 1256 Hulagu the grandson of Jhinghis Khan crossed the Oxus River coming from Transoxiana (*bilad ma wara' al-nahr*) to Iranian lands to consolidate the victories of his grandfather. The empire founded by Hulagu in Iran was one of the four Mongol empires established by Jhinghis Khan's descendants. The first Il-Khanid to rule after Hulagu was his son Abaqa followed by his grandson Arghun who at a certain stage converted from Shamanism to Buddhism. Ghazan, Arghun's son, converted to Islam in 1295 and in doing so the ruling class of Iran were once again Muslims. Ghazan was followed by his brother Uljaytu who made twelver Shi'i Islam the court religion in 1310. The Il-Khanids then became very important patrons of Islamic art and architecture. Many

grand examples from the period can still be seen in Iran. The Masjid of ‘Ali Shah in Tabriz (the Arg), the Jama Masjid at Kirman, the Jama Masjid at Varamin and the stucco mihrab added to the Masjid-e Jami‘ at Isfahan are some examples of their excellent patronage in the field of architecture. It was during the Il-Khanid period that tile mosaic gradually became the main form of decoration. The Qur’ans commissioned by both Ghazan and Uljaytu are among the summits of illumination and calligraphy.

Imam: Muslim leader of prayer; also leader of a *Shi’a* community

Islam: (literally 'to surrender oneself') the Muslim religion, as communicated to the Prophet Muhammad and recorded in the Qur'an

Isma'iliya: (or *Isma'ili*) branch of *Shi’a* Islam which are followers of Isma'il, the seventh of the twelve *Shi'a* Imams and maintains an esoteric philosophy

Iwan: (or *Ivan*) vaulted hall or chamber, open at one end, in Persian architecture typically fronting the domed chamber containing the *mihrab*

Jalayerid: (1339–1432) Mongul dynasty ruling Iraq, Western Iran and Azerbaijan from their main capital in Baghdad and also Tabriz (1358-188). They were originally a major Mongul tribe that rose to high positions under the Ilkhanids. Sheikh Hasan Buzurg (r. 1336-1356) seized power of Baghdad in 1336 after the Ilkhanid downfall in 1335 and his son, sheikh Uwais (r. 1356-1374) took over northwest Iran in 1358, Azerbaijan in 1360, Mosul and Diyarbakir in 1365. The Jalayrids later fought against the Muzaffarids in Iran, the Qaraqoyunlu in Diyarbakir and Tamerlane in Baghdad. Tamerlane expelled the Jalayrid ruler from Baghdad in 1393, but the latter returned in 1395. The battles continued where Tamerlane destroyed Baghdad in 1401, but the Jalayrids returned again in 1406. The Qaraqoyunlu however, ousted the Jalayrids from Baghdad in 1411 and deposed the last Jalayrid ruler from Basra and Khuzistan in 1432. Artistic patrimony by the Jalayrids was not as glamorous as other Turkish dynasties, although Shaikh Uwais was a great patron of the arts. They nevertheless developed their own distinct style in miniature painting.

Jali: Bold and big size of any kind of Islamic calligraphy styles; opposite of *Khafi*; Pierced marble or stone screen used in India

Jalil: One of the oldest types of Islamic calligraphy.

Jami' Masjid: (or *Jama Masjid*, *Mesjid-jami*, *Jameh mosque* also *Friday mosque*) is the principal mosque; large *Masjid* intended for community Friday prayer, attendance at which is a duty of all adult Muslims

Jazira: geographical region encompassing northern Iraq and South-eastern Anatolia, between the Middle Euphrates and the Tigris

Jazm: One of the oldest types of Islamic calligraphy.

Jihad: struggle; campaign against something unholy; holy war undertaken against unholy personality within, also referred to the holy war fought by Prophet against various tribes of Mecca.

Juz': Qur'an section; Arabic and literally means 'part'. Its common usage is for one of the thirty parts of the Qur'an.

Ka'ba: the structure which houses the much-revered black stone at Mecca. Mecca is situated on the west side of Saudi Arabia where the holy shrine of Ka'ba is located. The great Prophet Mohammed selected Ka'ba as a symbolic center of Islam because it is generally believed that it was in this amphitheater of hills encircling Mecca that Isma'il and Ibrahim, had built the first house to God (Allah). The name of the shrine, which is built in the shape of a cube, is derived from the Greek word for cube (kubos) No one knows why that shape was selected for this shrine.

Kāf: (or Kaph also spelled Kap) is the eleventh letter of Arabic alphabet, 25th letter of Farsi alphabet and 28th in Urdu (ڪ)

Kalila wa Dimna: Panchatantra; series of animal fables of Indian origin, translated into Arabic c. 750

Kalima: or *Kalimah* literally translates as "the word". In the Islamic context, it translates to "the word of Islam." It is a centrepiece in the faith of Muslims. Affirmation of the Kalima is the first of the five pillars of Islam; belief in the meaning of the Kalima is the primary distinction of what defines a Muslim.

Kalip: (also *Ghaleb*) Stencil used in calligraphy.

Karalama: → *Siyah Mashq*

Karkhana: Royal workshops for the applied arts; imperial workshop producing textiles, carpets, metalware, and other fine arts.

Kashi: Ceramic architectural decoration.

Kashidah: Extended letter in Arabic scripts and Islamic Calligraphy like a letter joined to some dash.

Kat-e Bihari: → *Behari*

Katib: Scribe, clerk or secretary. The root of this word *katab* means to write.

Katibeh: frieze; epigraph; inscription; a thing inscribed, as on a monument or in a book.

Keystone effect: The Keystone effect, also known as the Tombstone effect, is caused by attempting to project an image onto a surface at an angle, as with a projector not quite centred onto the screen it is projecting on. It is a distortion of the image dimensions, making it look like a trapezoid, the shape of an architectural keystone; hence the name of the feature. In the typical case of a projector sitting on a table, and looking upwards to the screen, the image is larger at the top than on the bottom. Some areas of the screen may not be focused correctly as the projector lens is focused at the average distance only.

Khafi: Thin and small size of the any calligraphy styles; opposite of *Jali*

Khalifa: → caliph

Khamse: (literally 'five', usually translated in this context as 'Five Tales') classic collection of verse romances by the 12th-century Persian poet Nizami

Khan: traditional title of Turkish or Mongol ruler; tribal leader

Khanqah: (or Khanqa also *Khankah*) is a building designed specifically for gatherings of a *Sufi* brotherhood, or *tariqa*, and is a place for spiritual retreat and character reformation

Khaqan: supreme ruler Khurasan region of northeast Iran, including part of modern Afghanistan, notably the town of Herat

Khat-e Korsi: baseline; the writing line. This is the main line on which the letters sit. It is an imaginary line upon which most letters "sit". Unlike the uppercase letters in Western typography, in Islamic calligraphy some part of the letters are placed above or below of this line.

Khatt: (Also *Khat*) Style of writing a letter. Literally it means a line and is used in Egypt to mean street as well.

Khitabkhan: → *kitabkhana*

Khorasan: (*Greater Khorasan* or *Ancient Khorasan* also *Khurasan*) is a historical region of Iran mentioned in sources from Sasanid and Islamic eras which "frequently" had a denotation wider than current three provinces of Khurasan in Iran. It also included parts of Afghanistan, Turkmenistan, Uzbekistan and Tajikistan

Khutba: the Friday sermon given in the name of the ruler, sultan or caliph

Khwarazm: geographical region around Khiva in Central Asia ; There were a series of states centered on the Amu Darya river delta of the former Aral Sea, in Greater Iran (now modern Uzbekistan), extending across the Ust-Urt plateau and possibly as far west as the eastern shores of the northern Caspian Sea.

Khwarezmid dynasty: (1077–1231) also known as Khwarezmid, Khwarezm Shahs or Khwarezm-Shah dynasty (and spelling variants, from Persia, "Kings of Khwarezmia") was a Persianate Sunni Muslim dynasty of Turkic origin.

Kiswa: textile covering for the Ka'ba in Mecca

Kitaabat: script; act of writing.

Kitab: Book; The *Qur'an* is often referred to as "Al-Kitāb" (The Book).

Kitabkhana: (or *Khitabkhan*) imperial library and accompanying workshop employing calligraphers and other experts of book making like paper makers, binders, illuminators, painters, book cover makers, etc.

Koran: → *Qur'an*

Korsee: → Khat-e-Korsee

Kufic: (Also *Kufi*) One of the oldest styles of Islamic calligraphy and the first calligraphic perfection of Islam. A conventional term used for the early angular Arabic scripts, named after the Iraqi town of Kufa

Laqab: honorific title

Levha: (or Loheh) large calligraphic panel

Liqeh: Silky Ink-Controller; cushion

Luristan: geographical region in western Iran

Ma'il: (literally oblique) One type of early *Kufic* script.

Ma'gholi: → Banna'i

Maakus: An ornamental style of Islamic calligraphy

Madde-tarikh: Chronogram; an inscription, sentence, or phrase in which certain letters express a date or epoch. It is usually a hemistich of a poem or a part of that in Persian Method.

Madina: A city in Saudi Arabia; Originally called Yathrib, in 622 the elders of this town asked Mohammed to come and govern them. He agreed on the conditions that they accept him as a Prophet and allow him to bring his followers. Mohammed governed this town until his death in 632. During his stay, the town came to be known as Medinat al-Nabi ("City of the Prophet"), or Medina for short. Since Mohammed was buried in Medina, it is considered the second most holy city in Islam, after Mecca.

Madrasah: (or *Madrassa*) A Muslim school, college, or university that is often part of a *Masjid*; college for religious studies; An institute for higher education, in which religious sciences were taught;. The madrasa usually consisted of the teaching halls and the dorms.

Maghrib: geographical region, northwest Africa and Spain maghribi rounded script used in North Africa.

Maghrebi: (or *Maqribi*) a style of Islamic calligraphy used in North of Africa and South of Europe; A fully cursive script which developed directly from *Kufic*.

Mamluks: → *Bahri Mamluks* and *Burji Mamluks*

Manar: → *minaret*

Manbar: → *Minbar*

Maqsura: sultan's place of private prayer within a *Masjid*, usually an enclosure or a platform

Masjid: (literally 'place of prostration') *Masjid*; place of prayer for Muslims

Masnawi: Poetry composed of distich corresponding in measure each consisting of pair of rhymes

Mazanderan: geographical region, Iran's central and eastern Caspian shores

Mazar: mausoleum

Menar: → *Minaret*

Mesjid-jami: → *Jami' Masjid*

Mesopotamia: (literally 'between the rivers') geographical region, the area between the rivers Tigris and Euphrates in modern Iraq and Syria

Mihrab: prayer niche in the wall of a *Masjid*, mausoleum or other building, indicating the direction of Mecca, towards which prayer is directed

Minaret: (or *Minara* or *Menar*), in turn, a derivation of another Arabic word *Nur*, meaning Light. Hence *Minara* in essence means Tower of Light. It is a generic term, referring to any towers, from lighthouses to *Masjid* towers. In Islamic Architecture, it refers to the tower that stands near a *Masjid* where the *Muezzin* (The person who calls for prayers) recite the *Azan* to call the faithful to prayer.

Minbar: (or *Manbar* or *Mimbar*), stage; pulpit in a *Masjid*, used for sermons; Pulpit from which the imam of the *Masjid* gives his sermon on Friday. Intricate geometric patterns with mother of pearl inlay and ivory usually adorned minbars. Wood was the most common material used for the construction of minbars, however stone and marble were used as well.

Miniature: Small, detailed painting, executed in watercolour on vellum (parchment), prepared card, copper, or ivory that can be held in the hand or worn as a piece of jewelry. Usually depicts stories of Persian myth.

Mizaj: or temperament is the quality that results from the interaction of the four contrary qualities that reside in the elements. In the human body, these four primary qualities of hot, cold, dry, and wet are constantly interacting with each other, their influence alternately being overcome or enhanced by another quality until a state of relative equilibrium is attained, called the Temperament.

Moarraq: → *Mua'rraq*

Mohreh: Burnisher; A special tools for preparing paper for calligraphy

Mohur: a gold coin of different values that was formerly minted by several governments including the Mughal Empire and British India.

Mongols: The warriors originated from the eastern part of Mongolia under leadership of Genghis Khan (1162-1227) and his sons conquer a huge part of world in the 13th century. They established Ilkhanate dynasty (1256–1335) in Persia and Yuan (1206–1368) dynasty in China.

Morakkab: Ink; Carbon ink; special ink for calligraphy

Mua'rraq: Ceramic mosaic. *Moarraq Kashi* are very small mosaic tiles put together, while *Haft rang* (seven colours) are larger with a painted surface.

Mufradat: Lone letters; some letters in Arabic script which not join to after or previous letters; albums in which calligraphers practised writing them

Mughals: (1526–1857) This dynasty, based in India, was established by Babur (d. 1523) in 1526. The Mughal empire spread all over the Indian subcontinent except the far south, reaching a climax during the rules of Akbar (r. 1556-1605), Jahangir (r. 1605-27), Shah Jahan (r. 1627-57) and Aurangzeb (r. 1658-1707). Following Aurangzeb's reign, Mughal control weakened and territories broke off into individual states, reaching an end in 1857 when the British dethroned the last Sultan. The Mughals were great patrons of the arts and architecture, sponsoring the Red Fort in Delhi and the Taj Mahal. Their architectural palette was inspired by local Hindu, Persian Central Asian, and native Indian Islamic architecture. Common Hindu influences include the rich ornamentation of piers and columns, the use of corbelling rather than voussoirs, chatris, chajjas and jahokas. Persian influence is seen in the tilework, the iwans, and chahar baghs. Mughal buildings are distinguished by the use of red sandstone and white marble. Mughals also excelled in the use of pietra dura inlay using semi-precious and colored stones.

Muhaqqaq: which means strongly expressed, tightly woven is a style of Islamic calligraphy. It is a rounded calligraphic script with well proportioned horizontal and ascending lines, developed by the wazir Ibn Muqlah. This type of calligraphy was popular for Qur'ans from the 13th century onwards, and is considered one of the “Sextet Classical Styles”.

Muqarnas: One of the most important decorative elements of Islamic architecture; also called stalactites. They are composed of small arches carved of the building material and arranged on top of each other forming honeycombs. Another definition would be the division of a squinch into a number of small niches.

Muraqqa': Album collections; scrapbook; literally 'Patchy clothes' means 'a collection of fragments', but refers to an album collecting examples of calligraphy, paintings and

drawings by earlier and contemporary masters; albums containing only calligraphy are comparatively rare, however, it seems *muraqqa'* were popular throughout the Timurid dynasty in Persia, and reached their most spectacular form at the 17th century courts of Mughal India.

Musawwada: → *siyah mashq*

Mushaf: single-volume Qur'an

Muslim: (literally 'one who surrenders himself or herself to God') follower of the religion of Islam

Mutannzar: An ornamental style of Islamic calligraphy.

Muthanna: (or *Maraya*) is the technique of mirror writing in which the composition on the left reflects the composition on the right.

Muzaffarid: (1314–1393) This is an Arab dynasty ruling southern Iran, Kurdistan, and at a time, all of Persia. Taking its name from Sharaf al-Din Muzaffar, the grandson of a Khorasani ruler who had advanced under the Ilkhanids becoming the governor of Maibod, is a town in the vicinity of Isfahan. Al-Muzaffar's son, Mubariz al-Din Muhammad (r. 1314-1358) took over after his father and occupied Yazd in 1318. With the Ilkhand fall in 1335 , he took over Kerman in 1341, Fars with Shiraz in 1353 , Tabriz and Isfahan in 1357 , thus becoming the most powerful dynasty in Iran. Under Shah Juha (r. 1358-1384) the Muzaffarids acquired wealth and invested in cultural achievements. From 1387 they were in battle with pretenders until Tamerlane deposed them in 1393

Nabataean: were an ancient Semitic people, Arabs of southern Jordan, Canaan and the northern part of Arabia, whose oasis settlements in the time of Josephus (CE 37 – c. 100), gave the name of Nabatene to the borderland between Syria and Arabia, from the Euphrates to the Red Sea.

Naqqashi-Khat: (Also *Naqa'shi-katt* or *Painting- Calligraphy*) painting-cum-calligraphy; is one of the contemporary painting style in Iran and Middle East by use of calligraphy elements in painting. It presents calligraphy and painting combined together.

Narghile: → *Hookah*

Naskh: (or *Naskhi*) a style of Islamic calligraphy; clearly written, rounded scribal hand or 'copyist's script'; Literally means “copied”, “suppression” or “cancellation”. It was developed by the vazir Ibn Muqlah, and is one of the most widespread styles. This rounded, clearly written script is considered one of the “Sextet Classical Styles”

Nasta'liq: (or *Nastaleeq*) one of the main calligraphic styles used in writing the Perso-Arabic script, and traditionally the predominant style in Persian and Urdu. It is a type of calligraphy developed in Iran and known also as the *Farsi script* (Persians) or *Ta'liq*. This style is composed of elongated sweeping diagonals and short ascending strokes. Popularly used for non-Qur'anic Iranian manuscripts, this type of calligraphy was also extensively used by the Ottomans on their buildings and in their manuscripts. Calligraphers who excelled at this script included Sultan Ali al-Mashhadi, Mir Ali and Mir 'Imad.

Nisf: One of the oldest types of Islamic calligraphy.

Noghteh: → **Noqta**

Noqta: (also *Noghteh*, *Noqteh* and *Noqtah*) Squared dots or rhomboid point, an element of distinguished similar form of letters which placed above or below of them and also a measuring unit for proportion in Islamic calligraphy.

Nun: The 25th letter of Arabic alphabet and 29th in Farsi alphabet, 29th in Farsi and 32th in Urdu. It is curved like a continuously moving point around the semi-circle path. (ن)

Ottoman: (1299 - 1923) An important dynasty that traces its origins to Uthman, the leader of a Turkic clan who moved to the borders of Byzantine empire having fled the Mongul invasion in the thirteenth century. A strong military organization was established and by 1453 the Ottomans had taken over what remained of the Byzantine Empire, making Constantinople their capital, Istanbul. By the sixteenth century they ruled all of modern Turkey, the Balkans, much of North Africa and the Middle East. Although the Ottomans continued to be a major power until the nineteenth century, they had already started losing land to local leaders in Europe and the Middle East. Joining the First

World War was a destructive blow leading to the loss of the rest of its Arab provinces. Its end was at the hands of the movement of the Young Turks led by Ataturk in 1922. The Ottoman dynasty can thus be divided into three stages. The first, from the thirteenth century until the capture of Constantinople represents a period of growth from a small sovereignty to a major dynasty. From 1453 to the mid-sixteenth century is considered the grand Ottoman period of superior developments in technology and arts. The last period, was that of the decline which started in the mid-sixteenth century until its end in 1922. The Ottomans left a rich architectural legacy for they had built extensively, particularly in their imperial cities, establishing a recognized Ottoman architecture known for its tall pointed minarets, multi-leveled domes and tilework. They were also great patrons of the arts, where Iznik tiles, carpets and textiles are among their most celebrated artistic legacies.

Pahlavi: Ancient Persian language (Indo-European language) and writing system with individual alphabet used from the 3rd to 10th centuries

Painting-Calligraphy → *Naqqashi-Khat*

Patriarchal Caliphate: (Also *rashidun* literally 'rightly guided') (637–651) This term referred first to the four rightly guided *caliphs* after the death of the Prophet Muhammad (Abu Bakr, 'Umar, 'Uthman and 'Ali) and subsequently to any Muslim ruler, in various dynasties.

Persia: Historical name for a region roughly coterminous with modern Iran. Several modern countries including Iran, Afghanistan, Tajikistan, Uzbekistan, Turkmenistan, Azerbaijan, Georgia, Oman some part of, Iraq, Turkey and Pakistan.

Pietra dura: or *pietre dure* called *parchin kari* in South Asia, from “*commesso di pietra dura*”, an Italian technique imported to India of setting different coloured semiprecious stones into a marble base. It is a term for the technique of using cut and fitted, highly-polished coloured stones to create images. It is considered a decorative art.

Pishtaq: a portal projecting from the facade of a building.

Pre-sultanate: Islamic conquest of Persia to India before Delhi sultanate during the 7th to the 13th centuries.

Proportion: one of twelve rules of Islamic Calligraphy; the relation of one part to another or to the whole.

Qadi: (also known as Qaadi, Qaadee, Qazi, Kazi or Kadi) Islamic judge

Qāf: (ق) The 19th letter of Arabic alphabet, 24th in Farsi and 27th in Urdu.

Qajar: (1796-1925) This dynasty, of Turkic tribal origins, originated as a tribal federation established by Muhammad Khan (d. 1797), and took power over Iran in 1796. The eighteenth century saw civil conflicts which ended Qajar unity, and by 1919 Reza Khan led a coup ending Qajar rule, leading to the establishment of the Pahlavi dynasty in 1925. Qajar art was heavily influenced by European art, and marks the beginning of artistic decadence.

Qalam: (or *Qalam Ney*) reed pen; Islamic Calligraphy Pen; The traditional instrument of the Islamic calligraphy made of dried reed. A piece of trimmed cane, the nib of a qalam is usually split in the middle to facilitate ink absorption.

Qalamdan: Pen holder; a small case for carry qalams and other instruments of calligraphy.

Qalam-Taraash: Pen Sharpener; The traditional instrument of the Islamic calligraphy like a knife used for cut and preparing *qalam*.

Qaraqoyunlus: (1407–1468) Literally meaning the 'Tribes of the Black Sheep', this Turcoman dynasty named after their original totem animal, ruled parts of eastern Anatolia, Azerbaijan, the Caucasus, Iraq and most of Iran from 1380/90 -1469 Originally Jalayrid allies, Qara Muhammad (r. 1380-1390) ruled the territories from eastern Anatolia through Azerbaijan and Armenia, until his successor Qara Yusuf (r. 1390-1420) gained independence and took over northwest Iran with Tabriz. Battling against the Timurids and the Jalayrids, he took over Baghdad in 1411 , Diyarbakir, parts of Georgia and Shirvan by 1419 Their zenith was under Jahanshah (1435-1467) who deposed the Timurids in 1447 , took over southern and central Iran with Isfahan in 1452 , Fars and Kerman in 1453 , and Herat in 1458. The Qaraqoyunlus were

defeated by the Aqqoyunlus in 1467 , and their last ruler was unseated in 1469. Their contribution to architecture can be seen in their capital Tabriz, where their blue *Masjid* stands with its distinct style.

Qarmatian: were a Shi'a Ismaili group centered in eastern Arabia, where they established a utopian republic in 899. They are most famed for their revolt against the Abbasid Caliphate. Mecca suffered great indignity by the sect's leader Ṭahir Sulayman, particularly with their theft of the Black Stone and desecration of the Well of Zamzam with Muslim corpses during the Hajj season of 930.

Qasidah: Ode, Long panegyric verse

Qayrawan: (also known as Kairouan, Kirwan, Al Qayrawan), is the capital of the Kairouan Governorate in Tunisia. Referred to as the Islamic Cultural Capital, it is considered the fourth most holy city in Islam, and is a UNESCO World Heritage site. The city was founded by the Arabs around 670 in the period of Caliph Mu'awiya, becoming an important center for Islamic and Quranic learning, and thus attracting a large number of Muslims from various parts of the world, next only to Mecca and Medina. The holy *Masjid* of Uqba is situated in the city.

Qelyan: → *Hookah*

Qibla: The direction to Ka'ba in Mecca. For example, the mihrab is found in the qibla wall of a *Masjid*.

Qit'a: (or *Qa'tteh* or *Kit'a* ; literally 'a piece' or 'a fragment' also *Wasli*) calligraphic panel; manuscript calligraphy; fragment; folio; refer to writing on paper or cardboard opposite of writing on stone, wood, break, etc in epigraphy.

Qizilbash: (literally 'red-head') tribal supporters of the Safavids, who wore the red cap known as the taj-e Haydari it was Shi'ite cap with 12-ribbed crown (symbolizing the 12 imams), popular in Iran during the early Safavid period

Qur'an: (Also *Quran* and *Koran*) the Islamic sacred book, believed to be the word of God as dictated to Muhammad and written down in Arabic. The text regarded by Muslims as God's final revelation to humankind. Believed to have been communicated to the

Prophet Muhammad in his native city of Mecca, and in part during his sojourn in Medina, the 114 chapters or suras were collected under the third of his successors, the Caliph 'Uthman.

Quraysh: (Also *Quraish*) North Arabian tribe which ruled in Mekka in the early 7th century CE, made up of a number of families of different degrees of wealth. The Prophet Muhammad (Peace be upon Him), his descendants, the first four Caliphs, the Umayyads, and the Abbasids were all from this tribe.

Rab'a: Multi-volume Qur'an

Rahlah: (or *Rahl*) Folding stand for holding the Qur'an

Rashidun: → *Patriarchal Caliphate*

Reyhan: (or *Rayhani*) It is one of the Islamic calligraphic styles like *Muhaqqaq* but in a small size. The word *Rayhan* means the name of the “basil plant”. This style was a finer pen is used for the vowels. This is considered one of the “Sextet Classical Styles”.

Riq'a: (or *Ruq'ah*) One style of Islamic calligraphy usually used on administrative documents and sometimes for *Sura* headings, dedications and colophons in Qur'ans. The word Riq'a means “a small sheet,” which could be an indication of the media on which it was originally created. It is considered one of the “Sextet Classical Styles”.

Riqa': → *Ruqqa'a:*

Risalah: treatise; Traditional treatment of a particular subject

Ruq'ah: → *Riq'a*

Ruqqa'a: (or *Riqa'*) A style of Islamic calligraphy usually used on administrative documents, licence or authorization. This style evolved from *Nasakh* and *Thuluth*. It is noted for its simplicity and its short horizontal stems. This is usually in the form of a certificate awarded to a student after successful completion of the study of Islamic law, *Hadith* and *Qur'an*. It is also awarded to students of calligraphy once they master a certain writing style. The *ijaza* functioned as a certified qualification.

Safavid: (1501–1722) A powerful dynasty that ruled Iran. They were a good patrons of art. They were the descendants of the Sufi Shaykh Safy al-Din Ishaq (1252-1334) who founded his tariqa in his hometown Ardabil in 1300 It was strictly *Sunni* in orientation but by the mid fifteenth century it became Shi'i. At the age of twelve Shaykh Safy's grandson Isma'il invaded Iran. Isma'il was full of passion and vigor and this was how he marched into Tabriz in 1501, after the Aq Qoyunlu fled in fear of his advances. Few years later he was ruled from Iraq to Uzbekistan. After his death in 1524 no other Safavid was as passionate or charismatic. Tabriz was the first capital, Qazvin the second and then later in 1598 Shah Abbas made Isfahan the capital. The last Safavid Shah was Sultan Husayn who was overthrown in 1722 by the Afghan Ghazali tribe. The Safavids were amongst the important patrons of Islamic art, however they are not one of the highest order. The Maydan-e Shah in Isfahan represents the typical Safavid style of architecture, which was to a great degree influenced by the Timurids but never reached its excellence.

Samanid: (819–999) also known as the Samanid Empire, or simply Samanids (Samaniyan) was a Persian state and empire in Central Asia and Greater Khorasan. Named after its founder Saman Khuda, who converted to Sunni Islam despite being from Zoroastrian theocratic nobility, it was the first native Persian dynasty in Greater Iran and Central Asia after the collapse of the Sassanid Persian empire caused by the Arab conquest.

Sassanid: or *Sasanians* (224 - 651) Pre-Islamic dynasty in Iran that ruled c. 225-651, whose main administrative capital was Ctesiphon, Iraq. This dynasty was founded by Ardashir, possibly a distant relative of the Achaemenids, who had replaced the Parthian dynasty. Zoroastrianism was the state religion, and their language was Pahlavi. The Muslim armies started taking over following the conquests of Qadisiyya (636) and Nihavand (642). The last Sasanian ruler was Yazdegird III (651). In general, Sasanian prototypes were important influences in Islamic art and architecture. In Umayyad architecture this is indicated by the mosaic motifs in the Dome of Rock, stucco work at Khirbat al-Mafjar and the entire design of Qasr Kharana. Further influence can also be noted in Khan 'Atshan and the 'Abassid palace of Ukhaidar.

Seljuk: (1037–1194) was a medieval Turko-Persian Sunni Muslim empire, originated from the Qynyq branch of Oghuz Turks that once controlled a vast area stretching from the Hindu Kush to eastern Anatolia and from Central Asia to the Persian Gulf. From their homelands near the Aral sea, the Seljuqs advanced first into Khorasan and then into mainland Persia before eventually conquering eastern Anatolia.

Sextet Classical Styles: → *Aghlam-e Siteh*

Shah: Persian title for a king

Shahada: Muslim profession of faith; The Shahada, (or Šehadet) from the verb, "he witnessed", means "to know and believe without suspicion, as if witnessed" testification; it is the name of the Islamic creed. The Shahada is the Muslim declaration of belief in the oneness of Allah and acceptance of Muhammad as God's prophet. The declaration reads: There is no deity but God, and Muhammad is the Messenger of God. In tradition of the Shia Muslims, there is the optional addition of "Ali is Vali (the friend/representative) of God".

Shahname: (or *Shah-Nama*) literally means 'Book of Kings' The Iranian national epic, completed in 1010 by Firdawsi (940-1021); it tells the stories of the pre-Islamic kings and heroes.

Shajara: genealogical table; Family tree.

Shamsa: ornamental sun-disc or rosette.

Shaykh: tribal or religious leader.

Shekasteh: (or *Shikaste*) literally means 'broken.' This refers to calligraphy where parts of the word are placed at different levels. It is the third special style of Persian calligraphy.

Shekasteh-ta'liq: A style of Persian calligraphy

Shi'a: (or *Shi'ah* Also *Shiite*) from *shi'a* of 'Ali ibn Abi Talib, meaning 'the party of 'Ali', member of the Shi'a branch of Islam (who believe that 'Ali, the cousin of Muhammad and his descendants are the true successors of Muhammad)

Shi'ah: → *Shi'a*

Shiite: → *Shi'a*

Shikaste: → *Shekasteh*

Sin: (س) The 12th letter of Arabic alphabet, 14th letter of Farsi and 18th in Urdu alphabet.

Sind: geographical region, coast of Pakistan

Sini: An Islamic calligraphic style has been developed in China and east of Central Asia. This form has evident influences from Chinese calligraphy, using a horsehair brush as opposed to the standard reed pen.

Sistan: geographical region, province in southeast Iran

Siyah Mashq: (also *musawwada* and *karalama*); Inked drill; calligrapher's

Siyaqat: A style of Islamic calligraphy usually used for writing numbers and accenting. Siyaqat developed and favoured by the Ottomans; it was used in chancelleries and courts. Siyaqat has a close affinity with *Kufic* script where the lines are straight and heavy and relatively angular.

So'oud wa Nozoul: Ascent and Descent; صعود و نزول

Stucco: plaster made of gypsum or lime, used to coat walls and for moulded decoration

Sufi: Member of the mystical Islamic movement of Sufism. The Sufis are Islamic mystics, organized in well-ordered brotherhoods.

Suls: → *Thulth*

Sultan: A king or sovereign; title taken by Muslim rulers from the Seljuk period and later especially in Ottoman, Persia and Hindustan.

Sumbuli: An ornamental style of Islamic calligraphy

Sunni: Followers of the “tradition,” who believe that the Prophet’s successor should be elected. Characterized by orthodox practice and acceptance of the first four caliphs

(*Patriarchal Caliphate*) as legitimate successors to Muhammad; approximately 85 percent of all Muslims are *Sunni*.

Sura: (or *Surah*) Any of 114 chapters of the *Qur'an*.

Syriac: form of Aramaic spoken in ancient Syria used by several Eastern Churches. This language has an exclusive script.

Ta'liq: The first style of Persian calligraphy. Literary means “hanging,” referring to the shape of the letters, is a cursive script developed by the Persians in the early part of the 9th century

Tadhib: → *Tezhib*

Taj: crown

Takhallus: Pen names.

Tarkib: Combination

Tauqi: → *Tawqi'*

Tawqi': (or *Tauqi*) A style of Islamic calligraphy usually used for administrative documents; It is a variant of *Thulth* and considered one of the “Sextet Classical Styles”

Tezhib: (or *Tadhib*) Illumination; gilding; to illuminate a manuscript.

Thulth: (*Thuluth* or *Suls*) A cursive script that is bold and monumental. This is considered one of the “Sextet Classical Styles”. The word *Thulth* means “one-third” referring to the proportion of the pen in relation to a previous style called *Tumaar*. It was first formulated in the 7th century, and fully developed in the 9th century. It is noted for its cursive letters and its use as an ornamental script. The Thulth is the most commonly used style in the Islamic inscriptions from 9th century till today.

Thuluthayn: One of the oldest types of Islamic calligraphy.

Timurid: Also *Gourkani* (1370–1506) were a Persianate Central Asian Sunni Muslim dynasty of originally Turko-Mongol descent whose empire included the whole of

Central Asia, Iran, modern Afghanistan, as well as large parts of Pakistan, India, Mesopotamia, Anatolia and the Caucasus. It was founded by the militant conqueror Timur (Tamerlane) in the 14th century.

Tiraz: ornamental band of calligraphy, used on textiles; also found in architectural decoration

Transeaspia: geographical region northeast of the Caspian Sea

Transoxania: (literally 'the lands across the Oxus') geographical region northeast of Khurasan, including the towns of Bukhara and Samarqand. It is the ancient name used for the portion of Central Asia corresponding approximately with modern-day Uzbekistan, Tajikistan and southwest Kazakhstan. Geographically, it means the region between the Amu Darya and Syr Darya rivers.

Tughra: (or *Tuqra*) An emblem, which is one of the ornamental styles of the Islamic calligraphy. It is a unique calligraphic device that is used as a royal seal. The emblems became quite ornate and were particularly favoured by Ottoman officialdom. It specially used as the imperial monogram of the Ottoman sultans, giving his name together with that of his father, the traditional Turkish title Khan and, later, the words 'ever victorious'. The *nishanghi* or *tughrakesh* is the only scribe specialized in writing *Tughra*.

Tumar: (or *Tumaar*) The word *Tumar* means scroll. It is one of the oldest types of Islamic calligraphy referring to main size of pen in the first century of Islam it was a very big size of pen. Also it refers to one kind of manuscripts with scroll shape.

Umayyad: (661–750) The first dynasty of Islam which was founded by Mu‘awiyya ibn Abu Sufyan (r. 661-80), who was the governor of Syria after the Syrian conquest. He came to rule the entire Muslim world from his capital Damascus, which became a main cultural center of the Muslim world. Mu‘awiyya used the already existing Byzantium base of shipyards to build a strong Arab navy. The greatest caliphs of the Umayyads were Mu‘awiya, Abd al-Malik (r. 685-705), Umar ibn Abd al-Aziz (r. 717-20) and Hisham (r. 724-744). Their caliphate fell in 750 because of the opposition of the Arab tribes in Iraq and others in Medina. They were overthrown by a revolution that began in Khurasan, led by Abu Muslim who gained the caliphate for the Abbasids. Most of

the Umayyads were killed during these happenings, one of those who survived was Abd al-Rahman who fled to North Africa and reinstated the Umayyads in Spain. Their architecture was heavily influenced by Byzantine norms. Caliph Abd al-Malik ibn Marwan built the dome of the Rock in Jerusalem, in 691, the first monument in Islam. Its plan is derived from Byzantine mausoleum and its decoration, the mosaic on its inner walls, are classical in inspiration. Umayyad caliphs built several desert palaces, all similar to Roman forts. The bath at Qusayr Amra is the typical Roman bath. The mural paintings adorning its walls are all of Byzantine inspiration. The mosaic floors in Khirbat al-Mafjar are yet another classical influence. Other influences from the east played a role, but not as strong as those of Byzantium. The façade of Qasr al-Hayr al-Gharbi shows Sasanian influences on the sculpted figures.

Vizier: (or *Wazir* or *Wazeer*) Minister; high ranking executive officer in Muslim countries.

Wali: governor

Warraq: Traditional scribe; publisher; printer; notary and book copier.

Wasli: → *Qit'a*

Wazeer: → *Vizier*

Yā: (ﻻ) The 10th letter of Arabic alphabet, 32th in Farsi (the last one) and 37th in Urdu.

Zands: (1750–1794) Also known as *Zandieh* is an Iranian dynasty ruled southern and central Iran in the 18th century. The dynasty was founded by *Karim Khan*, chief of the *Zand tribe* in *Shiraz*.

Zarafshan: → *Afshan*

Zoomorphic: (or *Calligram*) Pictorial Calligraphy; One kind of calligraphy that words are manipulated and structured into the shape of a human figure, a bird, an animal, or an object. *Thuluth*, *Naskh*, and *Nasta'liq* scripts are extensively applied to create such calligraphic compositions.

6.1.4 Appendix IV – Tables of Mughal, Safavid and other Islamic Dynasties

MUGHALS			
Titel	Full Name of Emperor	C.E.	A.H.
Babur	Zaheeruddin Muhammad Babur	1526-30	932-37
Humayun	Nasiruddin Muhammad Humayun	1530-40, 1555-6	937-63
Akbar I	Jalaluddin Muhammad Akbar	1556-1605	963-1014
Jahangir	Nooruddin Muhammad Jahangir	1605-27	1014-36
Shah Jahan	Shahaabuddin Muhammad Shah Jahan	1628-57	1036-76
Awrangzeb	Mohiuddin Muhammad Aurangzeb Alamgir	1658-1707	1069-1118
MINOR MUGHALS			
Name of ruler	C.E.	A.H.	
Shah Alam Bahadur Shah I	1707-12	1119-24	
Jahandar Shah	1712-13	1124-25	
Farrukhsiyar	1713-19	1125-31	
Rafi Ul-Darjat	1719	1131	
Shah Jahan II	1719	1131	
Nikusiyar	1719-43	1131-61	
Muhammad Ibrahim	1720-44	1132-57	
Muhammad Shah	1719-20, 1720-48	1131-32, 1132-61	
Ahmad Shah Bahadur	1748-54	1161-67	
Alamgir II	1754-59	1170-73	
Shah Alam II	1759-1806	1173-1221	
Akbar II	1806-37	1221-1253	
Bahadur Shah Zafar II	1837-58	1253-74	

SAFAVID		
Name of Emperor	C.E.	A.H.
Isma'il I	1501-24	907-30
Tahmasp I	1524-76	930-84
Isma'il II	1576-8	984-85
Muhammad Khudabanda	1578-87	985-96
'Abbas I	1587-1629	996-1038
Safi I	1629-42	1038-52
Abbas II	1642-66	1052-77
Safi II (from 1668 known as Sulayman I)	1666-94	1077-1105
Husayn	1694-1722	1105-1135
FOLLOWING DEFEAT BY MIR MUHAMMAD		
Name of ruler	C.E.	A.H.
Tahmasp II	1722-32	1135-45
Abbas III	1732-6	1145-48

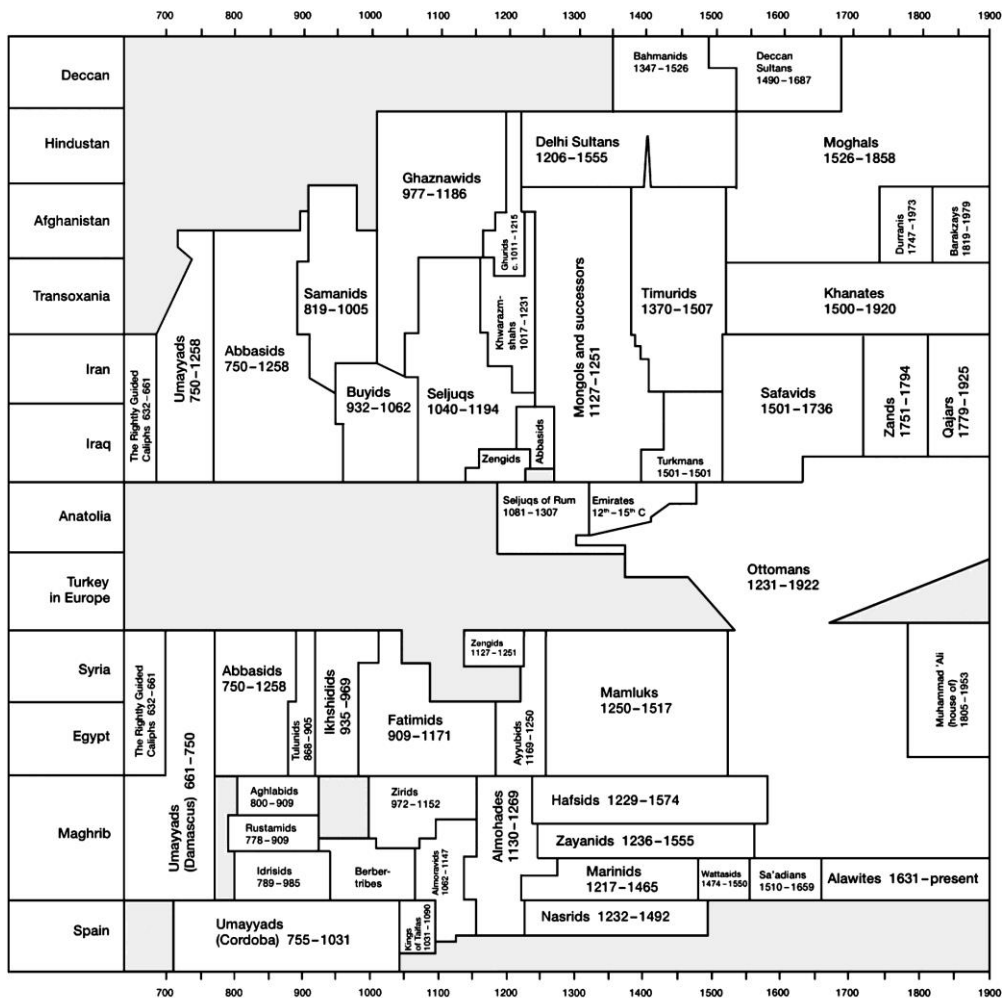
ISLAMIC DYNASTIES

The following list includes only major dynasties or those connected with developments in Islamic art and architecture as outlined in the text.

Dynasty	Dates (C.E.)	Main Areas of Control
Rashidun ('Rightly Guided' or Orthodox Caliphs)	632-661	Arabian peninsula, Iraq, Syria, Palestine, Egypt, Iran
Umayyads	661-750	Arabian peninsula, Iraq, Syria, Palestine, Egypt, North Africa, Spain, Iran, Transoxania
'Abbasids	750-1258	Arabian peninsula, Iraq, Syria, Palestine, Egypt, North Africa, Iran, Transoxania
Umayyads of Spain	756-1031	Spain
Idrisids	789-985	Morocco
Aghlabids	800-909	Tunisia, Algeria and Sicily
Khwarazm Shahs	c. 1100-1231	Khwarazm (including Khiva in Central Asia), Transcaspia, Khurasan
Samanids	819-1005	Transoxania and Khurasan
Saffarids	861-1003	Sistan
Tulunids	868-905	Egypt and Syria
Zaydi Imams of Yemen	897-1962	Yemen
Fatimids	909-1171	North Africa, Egypt and southern Syria
Ziyarids	931-c. 1090	Tabaristan and Gurgan (both regions in northern Iran, on the eastern Caspian shore)
Buyids (Buwayhids)	932-1062	Iraq and western Iran
Zirids	972-1148	Tunisia
Ghaznavids	977-1186	Afghanistan, Khurasan, Baluchistan and northwest India
Qarakhanids	992-1212	Transoxania, Ferghana and eastern Turkestan
Ghurids	c. 1000-1215	Ghur (mountainous region of Afghanistan, southeast of Herat), Khurasan and northwest India
Great Seljuks	1040-1194	Iran, Iraq and Syria
Almoravids (al-Murabitun)	1062-1147	Northwest Africa and Spain
Anatolian Seljuks	1081-1307	Anatolia
Artuqids	c. 1101-1409	Diyar Bakr (region in southeast Anatolia, including modern Diyarbakir)
Zangids	1127-1251	Jazira (northern Mesopotamia) and Syria

Almohads (a l-Muwahhidun)	1130-1269	North Africa and Spain
Salghurids	1148-1282	Fars
Hazaraspids	1148-1339	Luristan (a region in western Iran)
Ayyubids	11169-1260	Egypt, Syria, Diyar Bakr, western Jazira, Yemen (and until late 15 th century in southeast Anatolia)
Delhi Sultans	1206-1555	Northern India
Mongol Great Khans	1206-1368	Mongolia and conquered territories of Mongol empire, then Mongolia and China, then Mongolia
Marinids	1217-1465	North Africa
Chaghatay Khans	1227-1363	Transoxania, Semirech'ye and eastern Turkestan
Khans of the Golden Horde	1227-1395	South Russia, western Siberia and Khwarazm
Hafsids	1229-1574	Hinisia and eastern Algeria
Nasrids	1232-1492	Granada
Karts	1245-1389	Eastern Khurasan and northern Afghanistan
Mamluks	1250-1517	Egypt and Syria
Ilkhanids	1256-1353	Iran, Iraq, eastern and central Anatolia
Qaramanids	c. 1256-1475	Central and western Anatolia
Ottomans (Osmanlis)	1281-1924	Anatolia, the Balkans, Syria, Egypt and North Africa, Iraq, (much of) Arabian peninsula
Muzaffarids	1314-93	Southern and western Iran
Inju'ids	1325-53	Fars
Sultans of Kashmir	1339-1588	Kashmir
Jalayirids	1340-1432	Iraq, <i>Azerbaijan</i> and western Iran
Qara Qoyunlu	1351-1469	Eastern Anatolia, Iraq, <i>Azerbaijan</i> and western Iran
Timurids	1370-1507	Transoxania and Iran
Faruqi rulers of Khandesh	1382-1601	Northwest Deccan
Aq Qoyunlu	1396-1508	Diyar Bakr and eastern Anatolia, <i>Azerbaijan</i> and western Iran, Fars and Kirman
Sultans of Gujarat	1403-1573	Vestern India
Barid Shahis	1487-1619	Bidar
'Adil Shahis	1490-1686	Bijapur

Qutb Shahis	1496-1687	Golconda
Shaybanids (Uzbeks)	1500-99	Transoxania and northern Afghanistan
Safavids	1501-1722	Iran
Mughals	1526-1858	Indian subcontinent
The Al Su'ud (Sa'ud)	1735-present	Southeast Najd, then in 20 th century kings of Saudi Arabia
Afsharids	1736-96	Iran
Zands	1751-94	Iran (but not Khurasan)
Mangits	1753-1920	Khanate of Bukhara
Qungrats of Khiva	1804-1920	Khanate of Khiva
Qajars	1779-1925	Initially northern and central Iran; from 1794 all of Iran
Pahlavis	1925-79	Iran



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