CHAPTER - 1
ORIGIN AND HISTORICAL BACKGROUND

Shortly before advent of Islam, Arabic writing was a mixture of stiff and flexible letters without a crystallized and stable form. It had neither measuring scales nor rules like the current letters. So the formation of these letters as they were did not last long.

After the advent of Islam, the development of Arabic writing took a definite form. The early features of Arabic calligraphy appeared to represent the stiff script which developed into the so-called Kufi script. It came into use particularly in the early decades of Islam. Towards the end it came to be regarded as highly developed. It had a variety of graceful forms which were put to use in writing the Holy Qur'an, on paper, and verses from it on Islamic architecture. It was also used in applied art practices, and on gravestones. Therefore, Arabic calligraphy, which is written from right to left, is a definite style of writing the language in which letters are subject to a particular way of use that has planned principles and rules that aesthetically reflect the cultural values of Muslims everywhere. It is written along a horizontal line with vowel and diacritical marks over and under its letters.

Arabic calligraphy has become one of the basic units of art-work, especially through its different kinds of shapes and techniques with various ways of functional use. It is the language of the calligrapher’s hand. By and large “almost any physical object can bear the script, so that architectural structures and precious objects, whether for sacred or secular use, provide innumerable surfaces for the written word”.

1. A. Welch; Calligraphy in the Arts of the Muslim World. p. 22.
In order to appreciate Arabic calligraphy as an effective art form and as a basic
to Islamic culture, it is inevitable to meditate on its origin, its developmental history,
and its spread.

**Origin: Arabic writing**

Before Islam there was no definite style of Arabic calligraphy. When talking
about the historical background of Arabic calligraphy it is merit to talk about the
subject of Arabic writing in brief.

Primarily, writing was a pictorial expression, brief and limit writing called
*pictorial writing* and in order to know its artistic origin, one can understand that the art
of writing from historical point of view, is a result of the developing *ornamental*
intellect of mankind during the New Stone Age about 3500 B.C. where first man
practiced the decorative art as he did with paintings which were prior to writing
whereas the first endeavors of ornament appeared in 7000 B.C. When considering the
subject of Arabic calligraphy from the fundamental point of view, it is necessary to
refer to the formative roots of this calligraphy, and how it came into being through
development stages.

To do so, I have to mark out its courses from the beginning to the modern
stages, which attained its stability and flourishing periods. Talking about such an
important subject, matter which some different thoughts and theories have dealt with. It
is inevitable to depend on the most closeness ideas and theories leading to the right way
which has a clear direction that the Arabic calligraphy has moved on along in its long
voyage, and to start pointing the outlines of such a way.

I, indeed, depend on evidence that take us close and direct to the intended way.

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4. Ibid. p. 57.
Although scholars have different views about origin of the Arabic calligraphy, but such differences were round in a whole, on a convergent boundary of geographic area which were certain, and similar cultures predominated in and around its center. Pursuing the origins derivation of Arabic calligraphy, there is a need only to examine the facts and search the archaeological records within identical demographic sphere. Strictly speaking, it was round amongst Hijaz (Madina and Mecca), Yemen, Iraq, Jordan, and Syria. It is worthwhile to refer to the main theories which has been dealt with in regard to the origin of Arabic calligraphy.

1. **The Devotion Theory:**

   To the effect that the prophet Ismael, who is considered as the father of the Arab-ul-Mustariba – which the tribe of Quraysh is its posterity – was the first to speak Arabic who had learnt it from the Arab-ul-Ariba. Then his sons learnt it from him.5 Scholars of this theory believe that calligraphy is a devotion from God. A natural extension to which was Adam-the first man created by God – learnt from God. These scholars depend on a verse from the Qur'an that says: “and (Allah) taught Adam all names (of every thing).”6

2. **The Hemyar Theory of Yemen:**

   To the effect that calligraphy which has been used by the Arabs before Islam was driven from the Masned Al-Hemyari calligraphy of Yemen.7

3. **The Hiri Theory of Iraq:**

   It stands on that three-people from Bani Tay-Atribe – had measured the Arabic alphabet on the basis of the Syriac alphabet and a group from the city of Anbar learnt the new alphabet. Then an other group from the city of Hira learnt it. Finally a number

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5 I. Jom’ah,; The story of Arabic writing, p. 7. (Arabic)
6 The Holy Qur’an: Surat Al-Baqarah (the cow), verse, 31.
7 I. Jom’ah,; The story of Arabic writing, p. 9.
of peoples from Iraq, Hijaz, Yemen, Jordan and Syria learnt it. 8

4. The Modern Theory:

It is the favourite theory dealing with the origin of Arabic calligraphy to the
effect that the Arabs in the North had derived their calligraphy from the latest image of
the Nabattean calligraphy. In the same way the Nabatteans had borrowed their early
calligraphy from the Aramic; the Arabs borrowed their early calligraphy from the
Nabattean. 9

It took a very short period to crystallize the countenance of the Arabic
calligraphy carrying its genic attributes that expanded in roots to the pre-historical
times where old cultures had procreated the cuneiform calligraphy in old Iraq, the
Hieroglyphic in Egypt, and other in Syria. These attributes contributed to speed up the
procedure action of the plastic – artistic forming of Arabic letters to derive from the
modern Nabattean calligraphy whose image is not far away from the first image of the
Arabic calligraphy.

Accordingly, the Nabattean calligraphy was in use by the Arab tribes who
emigrated towards the north controlling the main commercial course that connects the
Mediterranean sea, the Red sea, the Arabian peninsula and the places beyond it.

After stabilizing and establishing the Nabattean state – with Patra as its capital
during the second century B.C. up to the second century A.D. and through contact with
the Aramean peoples, they got acquainted with their calligraphy and through a long
period of commercial dealing, the Nabattean formulated a new calligraphy to fit with
their language. The new calligraphy spread to other Arab tribes in the middle, in the
south, and other parts of the Arabian peninsula, and that was through the tide and
common social relationship between them, through commerce and the Holy place of

8. Ibid, p. 17.
Ka'bah. So, from the Nabatean Calligraphy, the Arabic Calligraphy was born\(^{10}\) and the Arabs have retained the number of Nabatean letters with its alphabet arrangement\(^{11}\).

There were two routes which the Arabic calligraphy followed. Firstly, the round way from Howran—a Nabatean city—to middle Epherates valley where Hira and Anbar—cities in Iraq, to Dawmat Al-Jandal to Medinah then Makkah and Ta‘ef\(^{12}\)—cities in central Arabia (Saudi Arabia). The second route was Nabatean Patra to Al-Ula to Northern Hijaz to Medina and Mecca.\(^{13}\) So adopting, deriving, and the transition from the Nabatean characters to the modern Arabic letters took place between the mid of the 3rd century A.D. to the end of the 6th century A.D., just before the advent of Islam.

The Intermediaries (Mediators):

The representatives were to report the Arabic letter to Hijaz (central Arabia), so that some references cite that writing came into Hijaz from the people of Hira and Anbar by Abdullah Ibn Jad‘an, and Bishr Ibn Abdul-Malik. Then Harb Ibn Ummeyya learnt from them.\(^{14}\) And from him others learnt it. Hence, diffusion took place in Hijaz.

Then the developmental stages of Arabic letter in these regions and other regions were moving along consistency toward crystallizing forms of geometrical formation until the countenance of the simple angular Arabic calligraphy in Hira and the simple cursive in Hijaz reached their peak of perfection to mark the countenance of the Arabic calligraphy.

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10. N.A. Daftar and others: Arabic Calligraphy, p. 15. (Arabic)
11. S.Y. Al-Jobouri: Origin of Arabic Calligraphy and its development until the end of Umeyyed period, p. 60. (Arabic). Also see, Nami, Kh. Y., Origin of Arabic calligraphy and is development history prior to Islam, p. 107.
Conclusions:

After this brief review of the different theories on the origin of Arabic writing and calligraphy, and because of the notable similarity between the early images of Arabic calligraphy and the Nabattean calligraphy, in addition to social and other close relations between the people which provides a sufficient and a practical evidence, I can confidently conclude that Arabic calligraphy has been derived from the Nabattean calligraphy. It moved through the angular Hiri and Anbari where its journey was to the cursive Hijazi that were divided into Madani (the kind which the people of Medina were using), and the Macci (which has been used in Mekka).

Finally, the angular style of Arabic calligraphy side by side with the cursive style used by the Arabs in the pre-Islamic period, has been developed to a certain kind, which was the first kind that the Arabs used in the early time of Islam, and the first verse from the Qur'an was written with. That certain kind of calligraphy which developed in Kufah, the closest city to Hira and Anbar, was the Kufi script.

Historical Background:

The role of Islam in developing the Arabic calligraphy:

In the early period of Islam, Prophet Muhammad (born on 29th of August 570 A.D.) had urged upon learning the writing, and he was the first to disseminate the teaching of Arabic calligraphy among the Muslims, and undertook strong advertising moves to generalize it. It was his idea that led to free the prisoners of war who knew Arabic writing when a prisoner had taught the art of writing to ten Muslims. So this was the principal occasion for the gradual diffusion of Arabic calligraphy in Medina and other cities which had entered Islam.

17. Ibid, p. 112.
The appearance of Islam had a great role in the perfection of the Arabic calligraphy lineaments and the clarity of its form. When the diffusion of Islam reached Basrah and Kufah, and the Islamic state expanded to many regions, the Muslims felt a need to write in order to record the Qur'an as the main purpose. So they dealt with calligraphy, encouraging people to use it, and that led to its development. Some people reached a high degree of skillfulness in Kufah and Basrah. Then the Kufi script passed from hand to hand till it reached all the regions that were conquered by early Muslims and where the Qur'an was written and became the first book known in the history in Arabic Language.

So, because of its role in recording the Qur'an, Arabic calligraphy is considered one of the most important element of Islamic art. The Arabic calligraphy became an art form by its religious function. Definitely, "Arabic is the central form of Islam's Arts". And "The calligraphy contain verses from the Qur'an, and also from Hadeeth, the saying of the prophet." Pertinency, "the holiness of the Qur'an extended to lend a special aura to all forms of the written word, which became in essence the 'sacred symbol' of Islam".

At the beginning of Islam, Arabic writing "was therefore, not of the best quality nor of the greatest accuracy and excellence" and through the first century of the Hijra (A.H. 1st) (A.D. 7th), Arabic calligraphy reached a new and an important level in its development stages. So, in order to make the language more readable by all people,

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** These two Iraqi cities were established during the third decade of Hijrah.
20. A. Welch; Calligraphy in the Arts of the Muslim world. p. 22.
21. A. Hasan: Arabic Islamic calligraphy: Treasure for the Eyes and Soul (Article from Internet) part I.
22. A. Welch: Calligraphy in the Arts of the Muslim world. p. 22.
a lexicologist, called Abul Aswad Al Du’ali was ordered by the caliph of the Muslims for a set of notations to be added to the Arabic alphabet. The scholar used a dotting system on top or bottom which looked like letters to mark differences when reading them, and to clarify the sound of the letters. This technique used different colours for the new vowel dots.

By the end of the first century of Hijra (A.D. 7th) and during the reign of the Umeyyed Caliph Abdul-Malik Ibnu-Marwan, two students of linguist Abul-Aswad Aldu’ali, Nasr Ibnu-Assim, and Yahya Ibnu-Umayr put dots using different colours for distinguishing the letters, and to clarify the differences amongst them, red color for the dots while the letters are in black ink, which made it more easy for the people to read the language. That was the way that the Qur’an was written during that period.

Latter on, during the Abbasid period, another famous linguist called Al Khalil Ibnu-Ahmad Al-Farahidi, made his realistic retouching and evolution of vowel marks (Tashkeel) to replace the colored sound dots, and the color was consolidated for the letter with its dot and the vowel point (mark).

One might believe that the high level of stability which the Arabic writing had reached in this period, had paved the way for the Arab-Muslim artist to think about developing the form of these charming letters in order to suit the new stable state of writing and to insure its complete understanding. That more so because of the pressing need of reading the Qur’an clearly with a pure understanding led to the appearance of styles in Arabic calligraphy to present this clear and clarity24 which resulted in compiling of rules, principles, and the adjustment standard in geometric mean of forms that successively appeared in the Arabic calligraphy. It was strongly favoured by the Muslim artist to bring out his talent because of its link with the writing of the Holy

book of the Muslims (the Qur'an). According to the Islamic religious tenet, which depend mostly on sayings of Prophet Muhammad, the use of human images, living beings (animals and birds), as well as idols was banned. It was believed that humans should not match the power of the God (Allah) in creation. So the result was to push the Muslim artist to search for an outlet of his creative ability that he found in the Arabic calligraphy which became sacrosanct since the early time of Islam, and set-up various designs for the 28 letters of the Arabic alphabet.

Kinds of Arabic Calligraphy and the Innovators:

During early Islamic periods, Arabs distinguished themselves in Arabic letters, so they innovated various aesthetical forms, set-up rules and specific proportions. They designed different shapes for each letter, depicting different and various types that were a master piece of Arabic and Islamic art, becoming an immortal heritage for Arabs and Muslims. So, the writing was privileged with the attention of skillful calligraphers through the early ten centuries of Hijra until it was set in its standard and reached a precision state. This start-off was rich, coming through the appearance of the new kinds of Arabic calligraphy that rivaled the common Kufi script, with its straight lines and right and acute angles, which had served as the main kind of Arabic calligraphy since the beginning of Islam. The calligraphers began attempts to make a pliable and rounded shapes of Arabic calligraphy until they reached the high level of skillfulness which demand years of training to perfect their writing, depicting designs of shapes, putting scales, creating a measuring system, and set-up the rules and principles which became a scale for a calligrapher to achieve the sophistication of professionalism in Arabic calligraphy.

Qutba Al-Muharrir (died in 770 A.D.) was the first calligrapher to design a new character called Al-Jalil, and Tumor (that did not exist long), during the Umeyyed period. So, the inventions continued for developing the form of Arabic calligraphy. During the Abbasid period, the well-known and the first designer of the main cursive characters of Arabic calligraphy, was Muhammad Ibn-Muqlah (885-940 A.D.) a minister at that time. He first invented a character called Al Badee, which developed to Naskh script. He also created the Thuluth and Muhaqqaq, and other scripts and set their principles, proportions, and rules based on the size of the first letter of Arabic alphabet, (Alif) (A), which is a vertical line starting from up to down. He used a measuring system by dots* written in the same pen of writing the letter. "Ibn Muqlah placed the art of penmanship on a scientific mathematical bases" and, Arabic calligraphy "became a subject of study, of learning rules of mathematical calculations". Then the development of the new shapes of Arabic calligraphy continued towards its artistic and geometric formation throughout the successive stages of the Arabic-Islamic state. There were also non-Arab Muslims who participated in developing the Arabic calligraphy side by side with the Arabs as far as Islam has reached the non-Arab countries. So, all those innovators shared to put the art of Arabic calligraphy in its enduring aesthetic impact, and "without the contribution made by early masters to the refinement of the Arabic script, calligraphy would not have developed as major art form that it did". Also a mark the skill of the masters, definitely "without the help of the Ibn Muqlah method, the host of superb styles of calligraphy in the Muslim East could never have developed."  

27. S.M. Rahman: Islamic Calligraphy in Medieval India, p. 6.
30. S.M. Rahman: Islamic Calligraphy in Medieval India, p. 6.
The method was a precious present for all those who became masters of all kinds of scripts. It is "applicable to all kinds of calligraphy."\(^{31}\) The Arabian scholar Ibn-Khaladn from the late fourteenth century points out in his book Maqadima, "the norms of writing used in Baghdad were different from those in al-Kufah, in that they inclined toward well-shaped letters, brilliancy and splendour. It seems that the art of calligraphy proper did not begin to flourish until the establishment of the Abbasid Caliphate in Baghdad."\(^{32}\) Another master of Arabic calligraphy was Abul-Hasan Ali Ibn Hilal (d. 1022 A.D.), known Ibnul Bawwab who came in the century after Ibn Muqlah. Ibnul Al Bawwab had a great effect in developing the cursive styles, which were created by Ibn Muqlah (Figure 1), followed by the famous calligrapher Yaqut Ibn Abdullah Al-Musta’ssimi two centuries later (d. 1298 A.D.). He had a great contribution in developing the Naskh and Thuluth scripts. He refined the way of writing the scripts and added a special taste to the basic rules of Ibn Muqlah and put the graceful writing of Ibnul-Bawwab in a new aesthetic standard (Figure 2). This calligrapher was the last of the three masters of the Abbasid period of Baghdad, who was to be a contemporary of the Mongol invasion to Baghdad in the early thirteenth century A.D. He wrote the Qur'an several times and also various other texts. Most of his graceful writings are found all over the world, including some Indian museums and libraries (Figure 2). Ibn Muqlah, Ibnul-Bawwab and Yaqut Al Musta’ssimi elucidated the formal theory of the written sign in an elegantly disturbing form, they projected onto this a profusion of images the shadow of their ultimate futility\(^{33}\). Besides creating the art forms of the main cursive styles of Arabic calligraphy that was written directly by a nib pen, they brought into use the necessary instruments in order to write perfect

\(^{31}\) Ibid. p.6.

\(^{32}\) Ibid. p. 6.

\(^{33}\) Khatibi and Sijelmasi; The splendour of Islamic Calligraphy, p. 150.
calligraphy, that is prepared pen to fit the way of executing the letters that have a specific form of writing. The pen which was developed into a cutting nib by Yaqut Al-Musta’ssimi, whose achievement has been described by Qadi Ahmad, a Persian historian from the 16th century A.D. “The Cynosure of Calligraphers (Yaqut) cut the end of the qalam (pen). Thus he altered both the rule and the writing, because writing is subordinate to the qalam”34. The cutting nib detected for executing a fine Arabic calligraphy. This pen which came from the available river-side, and marshes, the practiced reed-pen which was called qalam was prepared by its nib in such an inclined manner to fit the form of a script which somehow slightly differs from others (as the different between the qalam of the Thuluth and the qalam of Ruq’ah or Nasta’liq) (Figure 3). The reed-pen was considered an important element of the improvement elements in Arabic calligraphy, besides the ink and paper. Also, the pen has an effective role in the improvement process of Arabic calligraphy master pieces. In the beginning, calligraphers used a quill of swan for writing calligraphy, then they used the reed-pen which became very common instrument instead. The reed-pen has a high quality for writing Arabic calligraphy and the most suitable pen to carry-out calligraphy work.

The spread of Arabic calligraphy:

With the arrival of Islam, it was an essential issue to record verses from the Qur’an and Hadeeth Sharif – (the saying of the Prophet Muhammad as an inspiration from “Allah”). The writing and the calligraphy in particular led in recording and transferring the new event. Arabic calligraphy “was, therefore, held sacred throughout Islam and spread with it as far to the West as Spain and as far to the East as India”35.

34. A. Welch: Calligraphy in the Arts of the Muslim World p. 30, Also see Qadi Ahmad, Calligraphers and painters, pp. 57-58.
35. R. Nath; Calligraphy art in Mughal Architecture, p. 2.

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The art of Arabic calligraphy, with its gracefulness, became attractive to the non-Arab Muslims as well, especially when they used the Arabic alphabet in their native languages like, Persian in Iran, Turkish in Turkey and Urdu in India. And that happened because “Arabic is the common language of both the Kur’an and the Namaz (prayer).” So, the artists from these countries have contributed in developing the formation of the Arabic calligraphy as well. The Persians have created the characters of the Ta‘liq and the Nasta‘liq scripts, the latter has used mainly in Persia and India. The Turkish contributed by inventing new forms as the Taghra (Tawqi al-sultan) (the Sultan signate), the Diwani, the Jali-Diwani, and the Ruq‘ah scripts, during the Ottoman Empire period, “under Ottoman Patronage, a new and glorious chapter of Islamic arts and architecture was opened, especially the arts of the book and Arabic calligraphy.”

In addition to the individual sharing of the out-pouring written materials from the Arab world to India through the common relationship between the two nations, there are “many scholars, and calligraphist who came to India from Baghdad, Damascus, Basra, Khurasan and different parts of Iran and settled in this country.” And that led to establishing the grounds for the Indian Islamic art through the intermixing with the indigenous art by the course of a serious endeavours of those and the Indian scholars, as well. “They translated many books, from Sanskrit to Arabic and Persian. Rather some Indian or the so - called Hindu scholars practiced Arabic and Persian scripts and calligraphy, thus transcribed some Arabic Books into Sanskrit. They have translated the Qur’an in Indian languages.” So when “the Mohammedans introduced the inscriptive art in India toward the end of the 12th and the beginning of the 13th

37. Islamic Arts and Architecture organization, Late Calligraphy Development. (Internet Article)
39. Ibid. p. 2.
centuries A.D.\textsuperscript{40}, the Indian have their contribution in developing the art of Arabic calligraphy. In addition to the skill in writing the main scripts, such as Naskh and Thulth, they created the Bihari script - khatt-i-Bihar (Figures 4a & 4b). Khatt-i-Bihar is a formation combination of cursive Naskh and stiff Kufi script with a special test of movements and colours. It is "a compromise between Kufie and Naskh"\textsuperscript{41}. When talking about a specimens of calligraphy, Khan Sahib Maulvi Zafar Hasan wrote in 1962 on Khatt-i-Bihar that it is "a transition style between Kufic and Naskh and said to have belonged to the 8\textsuperscript{th} century H. (14\textsuperscript{th} century A.D.)"\textsuperscript{42}. And "Despite its evident cursiveness, this script has affinities with a more angular script"\textsuperscript{43}. In a meeting with Dr. Atiq Siddiqui\textsuperscript{44} in Agra, he said "The features of Khatt-i-Bihar emerged in the fourteenth century when an Indian calligrapher wrote the Holy Qur'an somewhere in Bihar during Tughluq period. Arabic calligraphy developed in India along much more traditional lines. A minor cursive script called Bihari appeared in India during the 14\textsuperscript{th} century A.D., the main characteristics of which are its wide, heavy and extended horizontal lines, which constant markedly with its thin and delicate verticals"\textsuperscript{45}. Dr. Naseem Akhtar\textsuperscript{46} from the National Museum, New Delhi, during a discussion meeting has told me that "some people write Pahar and some pronounce it Bahar". And he adds "According to Maulana Arshed, the correct pronunciation is "Khatt-i-Bihari". Also, he attributes the script to Bihar as he cites "It was produced by a scholar belong to Bihar and Maulana Fazlul-Allah was one of the earlier calligraphers in Khatt-i-Bihar}\textsuperscript{46}.  

\textsuperscript{40} R. Nath: Calligraphy art in Mughal Architecture. p. 9.  
\textsuperscript{41} A Siddiqui: The story of Islamic Calligraphy, p. 68.  
\textsuperscript{42} Kh. S.M. Zafar Hasan, Specimens of Calligraphy in the Delhi Museum of Archaeology, p. 32.  
\textsuperscript{43} G. Fehervari & Y.H. Safadi; 1400 years of Islamic Art- A Descriptive Catalogue, P.28.  
\textsuperscript{44} An interview with Dr. Siddiqui. The Archaeological Survey of India, Red Fort, Delhi on 17.7.2000 and again in Agra circle on 24.9.2001.  
\textsuperscript{45} Y.H. Safadi, Islamic Calligraphy, p. 28.  
who left Bihar for Allahabad and settled there. But he permuted Khatt-i-Bihari in an excellent way". And about the evidence of this script, he says "During the Suri period and in the reign of Sher Shah Suri and Islam Shah Suri the script was very much in practice. And there are a number of copies of the Holy Qur'an written in Bihari script and this international learning centre, the National Museum, New Delhi where than two lakhs of objects are preserved a number of Holy Qur'an written in Bihari script are among them". And "Bihari was used mainly for transcribing copies of the Qur'an and manuscripts produced in the late 16th century A.D.". Finally we can say that "Khatt-i-Bihar is a purely Indian style, because there is no evidence of its use anywhere outside India". The art of Arabic calligraphy "flourished in Muslim India from the earliest period though it was not until the Mughal period that the art attained its perfection. The patronage of the Mughal emperors induced many Persian calligraphists to migrate to India, and under the influence of their foreign masters. Muslims as well as Hindus, became accomplished in it". The Indians also shared in developing the Nasta'liq script "much attention has paid to the art of calligraphy in general and to the development and growth of the 'Nasta'liq' style of writing in particular" and have their special modifications to create sub-scripts from the original script. There were "purely ornamental and decorative styles of writing devised in India such as Gulzar, Zulf-i-Arus etc" (Figure 5). Gulzar is a bold Nastaliq script with a technique of filling the area with in the outlines of relatively large letters with varied decorative units. In addition to this, the "one art form of Indian Islamic monumental art has been best

47. Islamic art.com/main/calligraphy/catalog/india.htm (Internet Article).
49. N. Nath, Islamic Calligraphy - The Heritage of Islamic Art in India. p. 146.
served by inscriptions, in the pre-Mughal period, is calligraphy"^52 and "Muslim calligraphers, in both India and Afghanistan, were directly influenced by Persian calligraphers, Indian Muslims adopted Nastaliq as national script and applied it considerably to Urdu"^53 in addition to the above mentioned "it is only necessary to refer to the new well-known fact in most Asiatic countries calligraphy has always been considered as a higher art than that of painting"^54. All contributions of these countries in developing the art of Arabic calligraphy took a long period of time and through their responsibility towards Islam, which gradually carried a way since the early time until the middle of the 19th century A.D. The Arabic calligraphy "was, therefore, since the earliest phase of Islamic art, the most popular form of ornamentation of manuscripts and monuments."^55 Also "in fact, on many monuments, calligraphy constitutes the single most important decorative element."^56 In addition to all mentioned functions, the beauty of Arabic calligraphy symbolizes the sentimental personality of professional calligraphy.

As a conclusion of what I have mentioned on the journey of Arabic calligraphy, its genesis, maturity, and development, its worthy to refer to the significant kinds which did not continue to be in use, because their shapes were incomplete and unstable, or they are integrated in a particular style, in addition to the kinds that their countenance have become clear and have principles and rules, also have a compact scale in a stable geometric format and proportions that helped the proficient masters of Arabic calligraphy throughout the centuries to do the fine art work.

52. Z.A. Desai: Islamic Inscription: Their bearing on monuments, from the Indian Epigraphy, p. 255.
53. Y.H. Safadi, Islamic Calligraphy, p. 29.
55. R. Nath : Calligraphy art in Mughal Architecture, p. 2.
Kinds of Arabic calligraphy:

According to the historical stages of appearance there are a number of groups of all kinds of Arabic calligraphy as listed chronologically:

**A. Pre-Islamic Period (3rd – 6th Century A.D.):**
1. Al-Hiri
2. Al-Anbari
3. Al-Hijazi Al-Makki
4. Al-Hijazi Al-Madani
5. Al-Basri

**B. Early Islamic Period (622 – 661 A.D.):**
1. Al-Hiri mingled with Anbari
2. Mixture Hiri and Anbari mingled with both kind of Hijazi
3. The simple Kufi.

**C. Umeyyed Period (661 – 750 A.D.):**
1. The Muss’hafi (Qur’anic) Kufi
2. Al-Jalil
3. Al-Toomar

**D. Abbasid Period (750 – 1258 A.D.):**
1. The Abbasid Kufi
2. Various characters of decorative Kufi like:
   - Al-Muwarraq (Foliated)
   - Al-Mushajjar (arboreal)
   - Al-Madhfoor (Plaited)
   - Al-Murabb’a (square)
   - Al-Maghribi (Morocco style)
3. Al-Naskh
4. Al-Thuluth

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5. Al-Thultain
6. Al-Musalsal
7. Al-Kasasi
8. Al-Hawaeji
9. Al-Badee
10. Riqa – similar to Tawqi but smaller and thinner.
11. Al-Muhaqqaq
12. Al-Rayhani
13. Al-Tawqiat - Tawqi - Al-Reyasi developed to Ijaza

E. Persian Islamic Period (932 – 1722 A.D.):
1. Ta‘liq
2. Nasta’liq
3. Shekasta

F. Turkish Ottoman Islamic Period (1517 - 1922 A.D.):
1. Dewani
2. Jali Dewani
3. Ruq‘ah
4. Tughr’a (Tawqi al Sultan; Sultanate Signet).

G. Indian Islamic Periods (1191-1857 A.D.):
1. Bihari (Khati-i-Bihar)
2. Zulf-e-Arus
3. Gulzar

59. A.H. Saleh and others; Arabic calligraphy, p. 151. Also see, T. Minorsky, Calligraphers and painters - A treatise by Q. Ahmad, son of Mir Munshi, p. 58.
60. A. Welch: Calligraphy in the Arts of the Muslim world, No. 75, p. 178.
Finally, I can specify the way which the Arabic calligraphy has moved on through its important cultivating, inventing, and developing centers which are:

Hira → Anbar → Hijaz → Kufa → Demascus → Baghdad → Cairo → Morocco → (Arabs) → Turkey → Persia → Bukhara → Herat → India.

Kinds of Arabic calligraphy in the current use:

Since its rise and throughout its development stages till it reached the final touches of format which have received both the angular and the cursive forms as a creative compact forms, there are many variety of characters of Arabic calligraphy which became the main forms of Islamic art-work. These are basic kinds of Arabic calligraphy which are in use as an art form that depend on a systematic geometric standard, and its use is still going on.

1. Kufi script with its various characters
2. Naskh script
3. Thuluth script
4. Muhaqqaq script
5. Ijaza script (Tawqi)
6. Ta’liq script
7. Nasta’liq script
8. Ruq’ah script
9. Diwani script
10. Jali-Diwani script

Kufi Script:

Kufi is the stiff, angular kind of Arabic calligraphy in which the formation of
the letters are distinguished by its straight lines with right and acute angles. It is the first kind of Arabic calligraphy to put into functional use since the early time of Islam and to dominate that use for centuries. *Kufi* has appeared in the city of *Kufah* that it took its name. “*Kufi, which originated from the town of Kufa in Iraq, is geometric, with a distinct rigidity*”63. *Kufi* is expansion of the old Hiri character that had appeared in the city of *Hira* which is located very close to the new city of *Kufah*. *Kufi* script was the first kind of Arabic calligraphy to come into the official use in the Arabic Islamic state. Through its early time, *Kufi* was honoured by recording the message of Islam (the Qur’an). In addition to this, the *Kufi* used also in the correspondence of the early Islamic leadership. *Kufi* script reached its peak when the headquarters of the Islamic caliphate has moved from *Medina* in *Hijaz* (modern Saudi Arabia), to *Kufah*, in the middle of Iraq, during the reign of the fourth orthodox Caliph, the cousin and son-in-law of Prophet Muhammad *Ali-Ibn-Abi Talib*, who was a calligrapher himself64 who has said “*Fine calligraphy increases the clarity of the truth*”65 (Figure 6).

This event increased the sphere of use of the *Kufi* script for various purposes – social functions, religious records as well as productive and aesthetic functions. Centuries after the appearance of this new kind of Arabic calligraphy which was cursive, spheres of using the *Kufi* gradually became limited and decreased. Specially when the new kind – the cursive – spread and took its place in many phases of social use, mainly the work of paper as writing the Qur’an besides literature, science, and manuscripts. The *Kufi* became dominating the use of art works that were executed on wood, stone, marble, and *Mital*, particularly in regard to writing Islamic architecture, and rare craft works.

64. S.Y. Al-Jabouri; Origin of Arabic Calligraphy and its development to the end of Umeyyed Period, p. 78.
65. A.H. Saleh and others, Arabic Calligraphy, p. 75.
The *Kufi* script was designed in various shapes and was characterized by highly qualified artistic and aesthetic values. The most important forms of these various shapes which showed up through the developing stages are given below:

1. Simple Kufi (Al-Basseet)
2. Mushafi Kufi (Qur’anic)
3. Square or geometric Kufi (Al-Murabb’a) used with block construction during Abbasid period (Figures 7a, 7b).
4. Foliated Kufi (Al-Muwarraq)
5. Floral Kufi (Al-Muzzahar)
6. Arbour Kufi (Al-Mushajjar)
7. Plaited Kufi (Al-Mazfoor)
8. Maghribi Kufi (Morocco style)

All *Kufi* characters took their names from the forms of ornaments which adorned the letters that were modified to fit the form that in turn was derived from plants with their various forms as the arbor leaves, flowers, plait of trunks and branches and twigs, when they became intertwined. Also, there are some other kinds which were related to floral characteristics background, except those of the *Mashafi* (Qur’anic), *Abbassi*, and *Maghrabi* (Figure 8) which took their names from their topical characters.

Besides other new pliable kinds of Arabic calligraphy, the *Kufi* script is one of the most important elements of Arabic and Islamic art. The *Kufi* has carried the secret of its beauty since born, and through all its functional uses through the centuries. *Kufi* script was attractive to other nations and “*the charm of Arabic script was so great that Offa (757-796 A.D.), the Christian king of Mercia, stamped his coins with the Muslim religious formula in Kufic. Similar Arabic inscriptions were found on coins of Buddhist
king of Arakan (Burma)⁶⁶. Even western countries adopted the decorative designs of
the Kufi in their calligraphy as the “Gothic script”, and they used the geometric square
Kufi in their early visual painting.

The importance of the Kufi script still exists and represents significant
aesthetical values of Arabic and Islamic art.

Besides the regular shape of the letter Alif in each character of the Kufi script, a
unique design has been set up for the letter Alif combined with the letter Lam (L),
especially in the plaited Kufi, which look like a beautiful piece of art when repeatedly
done (Figure 9).

Naskh Script:

Naskh is the kind of Arabic calligraphy which became the widespread script,
which replaced the Thuluth script and the Kufi as well in writing the Qur’an since its
establishment during the ⁴th century A.H. (10⁰th A.D.). The calligrapher Ibn Muqlah
invented the Naskh script in the 10⁰th century A.D., then it was developed by Ibn-ul
Bawwab in the early 11⁰th century A.D. This script reached its peak in adjustment by
the hand of the calligrapher Yaqut Al-Musta’ssumi in the 13⁰th century A.D., in Baghdad
during the Abbasid period. So, the appearance of the Naskh script “brought in an
important period of renaissance in the history of Islamic calligraphy”⁶⁷.

The Naskh has spread through the Islamic world, so, a lot of eminent
calligraphers from different regions, from Egypt and Turkey to Persia, Afghanistan, and
India, shared in developing this graceful script which is commonly related to writing
the Qur’an nowadays.

The length of the letter Alif in the Naskh script is five dots high. It has neat
vowel points (marks) which are less in number and size than those of Thuluth script.

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Also the *Naskh* vowel points are usually written in smaller size pen than the pen of writing the letters (Figure 10).

**Thuluth Script:**

*Thuluth* is indeed the most difficult kind of Arabic calligraphy in the capability of adjusting the measurement of form of letter in writing or fulfillment. It is more beautiful in writing monumental bands or artistic and heading designs. Also, Thuluth is the script which the Arabs used widely after the Kufi.

*Thuluth* script has attributed from another script called – *Al-Jalil* - which developed from the so-called script – *Al Tomar* – “Jalil qalam has developed from Tomar qalam as led to the appearance of the Thuluth”.

The invention of the *Thuluth* script is related to the Abbassid wazir (minister), the well-known calligrapher, *Muhammad Ibn Ali Ibn Muqlah*, during the 10th century A.D., who invented other main cursive scripts and created the measuring system for Arabic calligraphy using the high of the first letter in the Arabic alphabet the *Alif* (A) as a unit of measurement. *Ibn Muqlah* was followed by two famous calligraphers who put the characters of the *Thuluth* script in its graceful set-up. They were *Abul-Hasan Ali Ibn Hilal known Ibin-ul Bawwab* in the next century, and *Yaqut ibn Abdulla Al-Musta’ssumi*, who greatly contributed in developing this script to a fine set-up of formation, in the 13th century A.D.

*Thuluth* script became common after the *Kufi* script, was used by Arabs and all Muslims in writing verses from the Qur’an and other social uses on paper. It was then used by the *Naskh* script.
limited to writing the headings of the verses of the Qur'an when another cursive script, Naskh, appeared, which was used instead in writing the verses of the Qur'an on paper. The Thuluth was used mainly in writing verses from the Qur'an on Islamic architecture and it is still in use. It produced the most beautiful and graceful monumental inscriptive bands on Islamic Architecture. Also it has been used beside the Naskh script in the manuscripts.

Thuluth like other cursive scripts, is written by using mostly a reed-pen that usually cuts slantwise to execute the shape of the letter at once, except for a few drawings of some parts of some letters as the upper head part of the Alif (A), the Dal (D), Ra (R), and Noon (N), which are like a triangle. In addition to the first part of the letter – Ayn—which look like the eyebrow.

As a feature of this script, most of the letters of the Thuluth have been designed in various shapes. This is one of the reasons which make it difficult in its achievement. For instance, the letter Meem (M) has six different shapes, and the letter Ya (Y) has five different shapes, and so many letters. The length of the letter Alif, regarding to the measuring system of Ibn Muqlah, is usually six dots high. Dot size is the same width of the pen of writing the letter, and it differs according to the nature of designing state of writing a sentence in the artistic composition, which exists in the way of making-up the structure of putting the words in line in a suitable design that is an important part of writing the Thuluth script.

According to this, the length of the letter Alif – which is written from up to down – in its simple format is between six to seven dots high. The length of the Alif in the light formation is between 7 to 9 dots high. The length of Alif in heavy formation is between 9 to 12 dots high. This is achieved in compliance with the formation of the used state in putting-out the calligraphy.
The *Thuluth* is distinguished by a variety of graceful vowel points (marks) that are executed in a pen smaller than the pen of writing the letters. Measuring the slant of the letter or its bowing is needed for the exact shape, so the calligrapher uses the scale of half-dot for this purpose (Figure 11).

**Muhaqqaq Script:**

*Muhaqqaq* script is a kind of Arabic calligraphy which is similar to the *Thuluth* script that was invented by the calligrapher *Ibn Muqlah*. The measuring scale of most of its letters is same as that of the *Thuluth* script.

The design of some letters of the *Muhaqqaq* have long and flowing stretches as the letters, *Waw* (O), *Ra* (R), *Zay* (Z), and the *Meem* (M) when it comes in the end of the word or separate. Also, the heads of the letters: *Kha* (Kh), and *Jeem* (J,G) are unclosed, not like the *Thuluth* where some of these parts may come unopened. So, the ends of the letters: *Jeem* (J,G) and *Ayn*, come loose and not coiled like of those of *Thuluth* script when they came at the end of the word. The letter *Ha’a* (H) is not open like in the *Thuluth* when comes at the end of the word, as in the word *(Allah)*, it is almost close to the *Ha’a* of the *Naskh* script in the general phase but in different from.

*Muhaqqaq* script is not capable for heavy format of composition as the *Thuluth* is, but it is the most suitable script for writing bands on buildings.

The vowel points of *Muhaqqaq* script are much similar to those of the *Thuluth* script. *Muhaqqaq* was used mainly in writing the Qur’an on building side by side with the *Thuluth*, but in less amount. There is a special test for lines written in *Muhaqqaq* script. It has a distinguished test which is conducive to the visibility and movement harmony in the letters relations to each others, so that they form a harmonious musical arrangement when looking at lines written in *Muhaqqaq*, where of making it nature of its artistic set-up. This can be seen mostly in the Qur’anic bands on facades of mosques.
The length of the letter Alif in Muhaqqaq script is eight dots high (Figure 12).

**Ijaza Script:**

The so-called Tawqi'at developed from the old Tawqi script of the 9th century A.D. is a graceful and beautiful script in which the letters are a combination of two scripts, that of the Thuluth and Naskh, where a special design to the letters was set to have Ijaza as the new script. The form of the letter in this script was derived from Thuluth or Naskh, some letters, including the Alif have their own design which differs from both the scripts, others are slightly different from the original to produce the special test for this script which is used mainly in writing the titles of the verses from the Qur'an. Ijaza script is attributed to a calligrapher called Yousif Al Shajari. This script is usually used for writing the permission line given by a master of calligraphy when proving any skilled calligrapher to certify his capacity and to write his name for endorsement and approval, so that they called it Ijaza which means (permit), and so that they called it Tawqi'at since the early establishing time, which means signatures because the Caliphs signed in this script, specially during the time of the Abbasid Caliph Al-Ma'mun who was called Thul-Reyasatain and the script was also called Al-Reyasi at the time.\(^{73}\)

The vowel points of this script are designed to fit its formation and scale of measurement which are almost similar to that of Naskh script (Figure 13).

**Ta'liq Script:**

Ta'liq script is one of the kinds of Arabic calligraphy that "derived from the Thuluth script"\(^{74}\). It is "attributed to Hassan Faris in the late tenth century A.D."\(^{75}\).

Ta'liq script became known in the 13th century A.D. and reached its perfection

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73. A.H. Saleh and others, Arabic Calligraphy, p. 155.
74. M. Mahmud,: Arabic Writings on Islamic Antiquities, p. 60.
75. Ibid. p.60.
during the 14th and 15th centuries A.D. by the hand of Mir Ali Tabrizi from Tabriz in Iran, and then by the hand of Mir Imad.

In the Ta‘liq script, the shape of the letter is very thin from the upper side or both sides, and wide in the bottom, like a new moon. Thin parts of some letters are written by a smaller pen, and all the verticals are thin. Ta‘liq script took its name from the way that letter was written, a slinging shape. So it was called Ta‘liq, which means slinging. Ta‘liq script has no vowel points, and the length of the letter Alif is three dots high. The Turkish shared in developing this script side by side with the Persians, especially after the extreme use of the Nasta‘liq script in Persia and Indian, instead of the Ta‘liq in the 15th and 16th century A.D. and latter on, Ta‘liq has been used mainly by non-Arab Muslims from Iran, Turkey, Afghanistan, and India.

Nasta‘liq Script:

Nasta‘liq, some scholars believe that the word means copying from Taliq. Others believe that the word means a combination of Naskh and Ta‘liq. According to the closest and clear meaning of the word Nasta‘liq, and according to many sources and evidences in addition to the common thought, Nasta‘liq script has taken its name from the combined meaning of Naskh and Ta‘liq. “It was derived from Naskh and Ta‘liq”76. Nasta‘liq script is attributed to the Persian calligrapher “Mir Ali Tabrizi”77. “Mir Ali was the legendary inventor of Nasta‘liq script and flourished in late fourteenth and early fifteenth century in Iran”78. It has a graceful form of letters, it is neat, almost simple a pliable script. “Nasta‘liq is polished, elegant, easy and casual”79. And because it has no vowel points, it has been used in writing manuscripts and poetical work, and is not used in writing the Qur’an, which depends totally on the vowel points in the language.

Nasta’liq script was common during the 15th century A.D. in Persia and later in India. Another calligrapher named Mir Ali-Al-Katib “came from Mashhad. It was he who introduced Nasta’liq into India”\textsuperscript{80} and “He is wrongly described as the inventor of Nasta’liq, he was however, one of its greatest Pioneers; he died in India in 1529.”\textsuperscript{81} The Nasta’liq received a high level of perfection in India during the Mughal times, and it gained rank through the hands of the Indian calligraphers, especially during the times of Mughals in India.

Nasta’liq measurement is almost like Ta’liq script except the graceful length of some letters of the Nasta’liq, which is not found in the Ta’liq script. It is mostly derived from the lengths of letters of the Naskh script. The length of the Alif in Nasta’liq is three dots high (Figures 14 a, 14 b). Though this script was invented by a Persian and commonly called Persian or sometimes Islamic script, in fact it is a kind of Arabic calligraphy like the Diwani, Jali Diwani, Ruq’ah scripts, which were invented by the Turks and still called Arabic calligraphy and not Turkish because of the Arabic letters. Also, as all kinds of Arabic calligraphy, it is not Islamic calligraphy as some scholars called it with all respects; there is Latin calligraphy in the west and not Christian calligraphy. Also there is a Chinese calligraphy not Buddhist. And as M.A. Ghafur says: “The role of Arabic script is very significant in Islamic Civilization,”\textsuperscript{82} when talking about a specimen of Nasta’liq script which was written in Persian in an Indian miniature painting from Akbar’s period, the commentary marks says: “The use of Arabic script as a decorative device in Indian painting reflects the Muslim influence.”\textsuperscript{83}

\textsuperscript{80} R. Nath, Calligraphic art in Mughal Architecture, P.12.
\textsuperscript{81} E. Kuhnel and H. Goetz, Indian Book Painting, P.59.
\textsuperscript{82} M.A. Ghafur, The Calligraphers of Thatta, p.37.
\textsuperscript{83} E. Mc. N. Burns and others, World Civilizations- Their History and their culture, P.541.
Diwani Script:

*Diwani* script is distinguished by its rounded, curved, and graceful bowed and curled letters. The written words in this script seem to be like waves on lines. The characteristics of a sentence written in *Diwani* script is that it looks like an exercise of physical danseuse through its very plaint form. *Diwani* script has very little vowel points (marks), to be almost unremarkable. *Diwani* script took its name from the function of its use, basically it was designed for the purpose of writing official decrees of the Sultan’s Diwans of the Ottoman Empire84. *Ibrahim Munif*, the calligrapher, put the current design of *Diwani* script in around late 15th century A.D. and it somewhat akin to the *Ruq‘ah* script, especially in its design of the dots used with the letters, and as the head part of some letter like the letters *Waw* (O), *Fa* (F), *qaf* (q), and the scarcity of the vowel points (marks) (Figure 15).

Jali-Diwani Script:

The *Jali-Diwani* script also called *Diwani Jali* and *Hamayoni*, is similar to the *Diwani* script where the letters are bowl-shaped and curl. But the bowl-shaped letters in the *Jali-Diwani* script take a specific form and it has the ability of designing the written words, so that the calligrapher set-up a form, when the words written in *Jali-Diwani* script are in such a way as to go with that of designed form. The letters of this script have a special stretching, bowing, and graceful final presentation which no other script has, to be distinguished by, except that of the Tughra, produces drawing designs of images which are different from those of the *Jali-Diwani* designs which are limited into the written lines. *Jali-Diwani* has its special vowel marks in form and number. It contains a number of minute dotes in addition to the vowel points (marks) that play an effective role in forming the shape of the design by filling the remains of space in

84 . A.H. Saleh and others, Arabic Calligraphy, p. 153.
between the vowel-points all over the area of the designed shape so that these minute
dots help in clarifying the final image of the designed form of line which is usually a
symbolic form.

_Jali-Diwani_ script is attributed to the calligrapher of the Ottoman state during
the "late sixteenth and early seventeenth centuries A.D."\(^{85}\). It is "attributed to Hafiz
Uthman and his students during the seventeenth century"\(^{86}\). (Figure 16).

**Ruq‘ah Script:**

_Ruq‘ah_ is a kind of Arabic calligraphy which is clear, bold, beautiful and
simple\(^{87}\). Unlike any other script, it is easy to write and read because its letters have
been designed in small shapes and the vowel points are very limited. Also, two dots of
a letter are combined into one shape, and three dots of a letter also take one shape,
though it is different. In addition to the above properties, the _Ruq‘ah_ script was
designed to be written on a small patch in order to facilitate the task of writing for the
public addresses and uses. Its letters are small with almost no vowel point, and
therefore, it is called _Ruq‘ah_, which means a patch. Because it is easy to write and read,
Arabs use it regularly nowadays. The letters of this script are small and simple.

The current _Ruq‘ah_ script design is largely attributed to the calligrapher,
_Mumtaz Beg_ during the Ottoman Empire time.

The length of the letter _Alif_ in _Ruq‘ah_ script, which is "never written with
barbed head,"\(^{88}\) is three dots high (Figure 17).

**Tughr’ā Script:**

_Tughr’ā_ script or the so-called, _Tawqi-al-Sultan_ (Sultan signet) is mainly used
to refer to the sign written with bold-letter to present the Sultan’s name in a special

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85. Mahmud, Maysa, Arabic Writings on Islamic Antiquities. p. 63.
86. Safadi, Notes in Islamic Calligraphy (Internet Article).
88. Islamic Arts and Architecture Organization. Arabic Calligraph: Riqa (Internet Article).
design for his seal during the Ottoman Empire, representing the Sultans official and royal orders. *Tughr’a* usually contained the name of the Sultan written from down-up combining with a publicity phrase for the Sultan in a shape that ended at the upper-left, making two half circled turns driven down to the right into thinner parallel line.\(^89\)

It is rather a drawing of a shape that turn aside from the usual rules of the original script. The *Tughr’a* often is a kind of modified *Thuluth* script (Figure 18) to fit the needed design for the purpose. The *Tughr’a* has been also used in designing shapes of names or sayings of important religious or political leaders or other important public religious supplications in drawing forms, as humans, animals, birds, and device in expressive models.

The Ottoman Sultans were themselves involved in designing this script. As known, Sultan Suleyman Al-Qanooni, Sultan Abdul-Hameed were among them (Figure 19).

After this summarized review to this historical background, it is noteworthy to say that, in addition to the use of Arabic calligraphy in writing the Qur’an on scroll, leathers, and paper, besides manuscripts, it also has great presence in almost all Islamic religious and secular architecture. The Arabic calligraphy appears on the surfaces of building in curved marble, stone, stucco, mosaic tiles, wood, metal, and paint, and the subject of the inscriptions is mainly verses from the Qur’an, saying of the Prophet Muhammad, poetry, and name of builder and date of erection.

Arabic calligraphy also known as Islamic calligraphy outside the Arab world, played a magnificent role in the life of Muslims, and is unmatched by any other kind of calligraphy all over the history. As applied seriously in sacred objects, it was given a high level of attention in the secular ones. In addition to manuscripts, it had its presence

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89. M. Mahmud: Arabic Writing on Islamic Antiquities, p. 63.
in secular architecture. When talking about the importance of colour paintings on the walls of the palace of Mariam Zamani\textsuperscript{90} at Fatehpur Sikri, R. Nath cites: “The calligrapher, who played an important part in the miniature art, was given equal opportunities here for mural ornamentation”\textsuperscript{91}. In addition to the masters, it been attracted ministers, princes, kings and emperors from Persia, Turkey and India as Ottoman Sultan Mahmud Abdul-Hameed, Sultan Mahmud Bahmani, Emperor Shah Jahan, prince Dara Shikoh, Sultan Khurram, Emperor Muhammad Bahadur Shah and others (Figure, 21, 22, 23, 24, 25, 26).

\textsuperscript{90} “Mariam” is the name of the Christian wife of Emperor Akbar. (See Fig. 20).
\textsuperscript{91} R. Nath : Colour Decoration in Mughal Architecture, P. 56.
Fig. 1a: Naskh script by Ali Ibnu Hilal (Ibnul-Bawwab) 391 A.H (1000 A.D.) -
Y.H. Safadi; Islamic Calligraphy, No. 103, p. 92

Fig. 1b: Thuluth script by Ali Ibnu Hilal (Ibnul-Bawwab) Istanbul Museum-Turkey

Fig. 2: Naskh and Tuluth scripts by Yaqt ul-Mustassiri 629 A.H. (1231 A.D.) Rampur Raza Library
Fig. 3: Holding the reed-pen (researcher's drawing)

Fig. 4 a: Bihari script - India (Quranic page) 923 A.H. (1516 A.D.), National Museum, New Delhi.

Fig. 4 b: Date (923 A.H.) and the name of Muhammad son of Aziz-u-Allah Bihari AL-Ansari, Calligrapher of Khatti-Bihar (Fig. 4a)
Fig. 5: Zulf-I-Arus Script - Indian
Circa 1820 A.D. - Y.H.
Safadi. Islamic Calligraphy
P. 30

Fig. 6: Kufi script by the Orthodox
Caliph Ali Ibnu Abi Talib
(Qur'anic) 661 A.D. - Rampur
Raza Library.
Fig. 7a: Square Kufi (researcher’s Hand-writing)

Fig. 7b: Square Kufi (researcher’s Hand-writing)

Figs. 7a & b: Square Kufi (researcher’s Hand-writing)

Fig. 8: Maghribi Kufi on Gazelle skin-12th A.D. (Al-Hassania Library - Morocco) M. Sijelmassi, P. 57)
Fig. 9: Plaited Kufi (13th A.D) from the north qiblah wall - Quwwatul-Islam Jami-i-Masjid, Opposite Iltimish tomb, Delhi

Fig. 10: Naskh script (researcher’s hand writing)

Fig. 11: Thuluth script (researcher’s hand writing)
Fig. 12 : Muhaqqaq Script (researcher’s hand writing)

Fig. 13 : Ijaza script (developed Tawqui), (researcher’s hand writing)

Fig. 14a : Taliq-Nastaliq script (researcher’s hand writing)

Fig. 14b : Nastaliq script by Mir Ali-early 17th A.D. - Rampur Raza Library
Fig. 15: Diwani script (researcher's hand writing)

Fig. 16: Jali Diwani script (researcher's hand writing)

Fig. 17: Ruq'a script (researcher's hand writing)

Fig. 18: Tughra Script (Researcher's hand writing)
Fig. 19: Tughra style of Sultan Suleyman Al-Qanooni (Ottoman Period - Turkey) 16th A.D.

Fig. 20: Remains of Nastaliq script from the portico of the palace of Akbar's wife Mariam Zamani. Fatehpur Sikri, 16th Century A.D. (painted)

Fig. 21: Thuluth script by Sultan Mahmud Abdul Hamid-Ottoman period - Turkey
Fig. 22: Thuluth script by Sultan Mahmud Shah, Al-Bahmani-909 A.H./1503 A.D. - Bidar Fort

Fig. 23: Nastaliq script by Mughal emperor Shah Jahan - 17th A.D. - Khuda Bakhsh Library - Patna (Bihar)

Fig. 24: Naskh and Thuluth scripts by Prince Dara Shikoh 1040 A.H./1630 A.D. - Rampur Raza Library
Fig. 25: Nastaliq script by Prince Sultan Khurrum, 17th A.D. - A. Welch, calligraphy in the Arts of the Muslims world, P. 183

Fig. 26: Nastaliq script by Mughal emperor Muhammad Bahadur Shah, 18th A.D.-Khan S.M.Z. Hasan, specimens of calligraphy in Delhi monuments No. 72