CHAPTER II
REVIEW OF LITERATURE

Research takes advantage of the knowledge which has accumulated in the past as a result of constant human endeavour. It can never be undertaken in isolation of the works that have already been done on the problem which are directly or indirectly related to the study proposed by the investigator. A careful review of the research books, journals, dissertations, thesis and other sources of information on the problem to be investigated enables the investigator to define the limits of his/her field and thus updates the investigator on the work which others have done and thus states the objectives clearly and precisely. By reviewing the related literature it helps the investigator to avoid unfruitful and useless problems. Moreover, the review of literatures gives the investigator an understanding of the methodology, to know about the materials, tools and instruments which proved to be useful in the previous studies.

The following pages give a quick survey of some of such materials published on this subject.

Books Published on Arabic Calligraphy:

Ibn Khaldun (Late 14th and early 15th A.D.), in his book, *Mukademah (Preface),* (Arabic) provides his belief on the origin of Arabic writing and calligraphy of the Hemyeri theory of Yemen, referring to the *Hiri script* which developed into *Kufi script,* talking about its development and use and attributing the establishment of the *Kufi script* to the city of Kufah. The author refers to the importance of the calligraphy, praising the penmanship of skilled calligraphers.

Kh. S.M.Zafar Hasan (1926) in his book, *Specimens of calligraphy in the Delhi Museum of Archaeology,* has dealt with the calligraphy art work through
specimens of most kinds of Arabic calligraphy, concentrating on the Nasta'liq character, which flourished mainly in Persia and India. The book gives a brief history to the origin of Arabic writing and kinds of calligraphy as well, mentioning the early flourishing time of Arabic calligraphy in India related to the early Islamic period and later on. The book cites names of calligraphers presenting specimens of their work and others work which have been executed on parchment and paper. In a quick hint, the book cites the main characters of Arabic calligraphy familiar to Indian Muslims, giving very few examples of Indian contribution in developing the Arabic calligraphy.

M. Nizam (1936) reprint (1999); Bijapur inscriptions (Memories of the Archaeological Survey of India No. 49). After a short history of Bijapur and its architecture, the book presents a number of examples of inscriptions, on Mosques, tombs, fort, weapons, baories, public utility, farmans and miscellaneous inscriptions. Ibrahim Rawza and Jami masjid of Bijapur are among the examples. The book displays monochromatic plates of monuments and inscriptions, a number of Arabic and Persian texts along with their English translation and provides an essay of depicting the exhibited inscriptions and the related monuments with no detailed information about their measurement or kind of calligraphy used. There are some untranslated text and not all the reviewed inscriptions have been presented. In addition to a numismatic deal, the book contains a list of Bijapur Sultans and their dates with a plan of the city of Bijapur and a number of appendixes regarding the Hijri and Christian calendars with a list of inscriptions. The book is a good reference for the inscriptions of Bijapur, especially of Adil Shahi dynasty who ruled in the late 15th century A.D. till the Mughal Aurangzeb’s time in the late 17th century A.D.

A.A. Syed (1946) in his book, The Spirit of Islam - A history of evolution and ideas of Islam, dealt with the history of Islam from its rise, the teaching of the Prophet
Muhammad and the diffusion, dealing with devotion to the knowledge and science since the early time, talking about teaching of arts and literature, specifying the teaching of calligraphy. The book also refers to the importance of calligraphy as an ornamental writing, describing its effect as remarkable in the adornment of Islamic monuments, comparing the role of Arabic calligraphy with the effective role of painting the saints and martyrs in decorating Christian churches.

V. Minorsky (1959) in his book, *Calligraphers and Painters- A treatise by Qadi Ahmed, Son of Mir-Munshi (circa A.H. 1015/A.D. 1606)*, deals mainly with the art of calligraphy, presenting a brief history of regions, origin, and styles of Arabic calligraphy mentioning names of the innovator calligraphers of the early times from Baghdad and Persia. The book has a brief review concerning the work of the treatise's author and the geographical sphere of the treatise.

M.A. Ghafur (1978) in his book, *The Calligraphers of Thatta*, deals not only with the calligraphers of the city, but also has a historical review of Arabic calligraphy and its development stages referring to the style used since the early times, mentioning names of Arabian, Turkish, Persian, and Indian calligraphers who contributed in the invention of main kinds of Arabic calligraphy characters since the early time upto the 18th century A.D., referring to the Islamic periods in these regions, concentrating on the calligraphers of Thatta, mostly during the Mughal period. The book presents a review of monumental inscriptions, stressing upon the decorative significance of calligraphy in Muslim buildings. It provides a biographical notes on 15 calligraphers along with specimens of their work. The book also contains a translation of the Arabic and Persian texts presented in the specimens of epigraphs with a brief talk about the materials and techniques used in the mentioned calligraphy work.
A. Welch (1979) in his book, *Calligraphy in the Arts of the Muslim World*, presents a brief chronological, social and geographic review to the art of Arabic calligraphy, concentrates on its importance in relation to Islamic culture, and referring to the early innovators from Baghdad. The main body of this book concerns selected examples from different countries, presenting a few examples from India which mainly represent the work on paper and metal providing a unique Quranic page as an example of 14th century A.D. Bihari script, (Khatt-i-Bihar) from Gwalior Fort, south of Agra in the collection of prince Sadruddin Aga Khan, followed by a miniature painting which contains the portrait and the calligraphy of the well-known Indian calligrapher of the late 16th century A.D., M. Hussain Kashmiri, who was one of the most celebrated calligraphers at the court of the Mughal Emperor Akbar. This painting also contains the portrait of the Indian painter Manohar having a lesson in calligraphy by the above mentioned calligrapher. When presenting a specimen of calligraphy on the Indian-Mughal Numismatic from the time of Emperor Aurangzeb in the 17th century A.D.\(^1\), the author mentions that the style of calligraphy used on this gold coin inscribed was in well-ordered Muhaqqaq, whereas the script was in very clear Nasta'liq.

S.M. Rahman (1979) in his book, *Islamic calligraphy in Medieval India*, deals in brief with the techniques and terminology of Arabic calligraphy, talking about the preparation of ink and paper used, describing the forms of some Arabic letters according to the classical theories of Arabic calligraphy. The book exhibits an exhaustive presentation on the history of Arabic calligraphy, reviewing the styles used in India since the Sultanate period until the late Mughal. The author pays attention to the moral and manuscript calligraphy, concentrating on kinds of scripts mainly in use during these two periods. He has also mentioned the calligraphers names along with

\(^1\) See p. 211.
specimens of their work in Nasta'liq script which represents the Mughal time in India. When talking about the high level range of developing the Naskh and Thulth styles during the Sultanate period, the author cites "These two styles, hardly be improved upon in the Mughal period". In his conclusion, the author says: "Nasta'liq looks simple, and perhaps its illusive simplicity has misled many people to regard it as an easy style. But infact Nasta'liq is the most difficult of all styles".

W.E. Begley (1985) in his book, Monuments Islamic Calligraphy From India, begins with a historical introduction of Arabic calligraphy, talking about its development, functions, its importance, and its use in Indian Islamic monuments. The author presents a catalogue of monumental epigraphs selected from different parts of India, which is the main body of his work. He presented the available information on the exhibited specimens, and referring to the publishing source of each epigraph. The book also contains a translation of Arabic and Persian texts of some epigraphs.

A.R. Siddiqui (1990) in his comprehensive book, The Story of Islamic Calligraphy, reviews the origin, rise, spread and development of Arabic calligraphy. The book presents a statistical review of some calligraphy styles with a survey of Arabic alphabet. The author mentions names of eminent Arabian, Persian, and Indian calligraphers, concentrating on the Indians. He reviews the general use of calligraphy in decorative and applied art work. The book has a special chapter on monumental calligraphy and the manuscript calligraphy as well. These two chapters deal historically with the use of calligraphy since the pre-Mughal times and later on. The book contains a review of Mughal manuscripts referring to the translated Indian Sanskrit Manuscripts (as the Ramayana and others), which was done during the time of Emperor Akbar. The

2. From the Introduction.
3. See p. 98.
author talks about the calligraphers of the imperial court. He pays attention to Mughal architecture which he considers the best in the time of Shah Jahan, saying that "Taj Mahal and many other such buildings which were constructed during Shah Jahan's period are the examples of Nasta'liq calligraphy." There are a number of examples of manuscripts and monumental calligraphy from different periods presented mainly of the Mughal time. When talking about the Tughra style, the author refers to Hazrat Ali (the nephew and son-in-law of the Prophet Muhammad). In fact Ali is the cousin not the nephew of the prophet Muhammad. The author concludes that the main kinds of scripts used in the Islamic periods in India were Naskh style during the early Sultanate period, Naskh and Thulth styles were used during the time of Tughluqs and Lodis. Then Tughra style in Gujarat and Bengal Kingdoms. In the Mughal period the calligraphy which appeared on the face of monuments, decorative art and on the pages of manuscripts etc., as the author cites, was Nasta'liq style. When talking about Nasta'liq style, the author says: "It looks simple, and perhaps its illusive simplicity has misled many people to regard it as an easy style. But infact Nastal'iq is the most difficult of all styles." The book presents 60 monochromatic plates and 14 in colours.

The book provides an explained calendar for the Hijri date and other useful annexes.

A. Schimmel (1990); *Calligraphy and Islamic Culture*. The main body of this book is a historical and analytical review of the angular and cursive styles of Arabic calligraphy. It provides some detailed historical information with examples of calligraphy work from the early time to the early 20th century, reviewing the shapes of some letters of particular styles the another depends on different thoughts and examples.

4. See p. 60.
5. See p. 83.
6. See p. 106.
of others. The book also presents names of calligraphers along with their stands and posts. The third and fourth chapters of this four chapters comprehensive book, deal with the calligraphy stand in mysticism and poetry followed by a group of indexes of names and terms. Though the book presents a unique colour and black and white plates, there is a miscall of calligraphy style displayed. The author calls an example of Jali Diwani script as divani (diwani)\(^8\).

**Articles Published on Arabic Calligraphy:**

M. Sakkal (1993) in his four articles, *The Art of Arabic Calligraphy*, deals with the history of early Arabic writing and its spread to other languages after Islam. The second article gives a brief history of the Arabic alphabet and its development. There is a specific article on the *kufi* script with a brief history of its establishment. The last article concentrates briefly on the development of the cursive scripts of Arabic calligraphy, showing some specimens and figures of calligraphy.

Islamic Arts and Architecture Organization (1998) published an article on *Arabic Calligraphy*. This comprehensive article contains an introduction which deals with the origins of Arabic calligraphy, and the reform of writing, the development of Arabic writing and calligraphy, the concept and elements of decoration in Islamic architecture. Also, the article talks about the instruments used and the unit of proportion of Arabic letter in the calligraphy. The article covers in brief, the history of Arabic calligraphy, its development, its skillfulness, its functions, and its role in Islamic architecture as an important decorative unit, presenting examples from the Indian Islamic architecture.

Islamic Art and Architecture organization (1998), *Late Calligraphy Development*, deals with the history and styles of Arabic calligraphy since the Mongals

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8. See p. 16.
sacking of Baghdad in the 13th country A.D., talking about the contributions of developing the Arabic calligraphy during the Mamluks period in Egypt and Syria, the Timurid in Persia in the 14th century A.D., then the Safavids in the early 16th century, and the Mughals in India in the early 16th century A.D. The article refers to the Ottomans in Anatolia in the 15th century A.D. Through the historical presentation, the article deals with the general use and development of Arabic calligraphy, talking about scripts and gives names of the masters, referring to their contributions as a valued part of the heritage of Islamic art.

Islamic Arts and Architecture Organization (1998), specimens of Arabic Calligraphy. This article provides a three-part presentation of specimens of Arabic calligraphy. The first is a designed Quranic page executed in Bihari Script, which represents the Indian character of writing the Arabic letter during the 14th and 15th centuries A.D. The article gives a brief history of Bihari script, referring to a manuscript produced in the 16th century A.D. existing in the India office library in London. The other two parts of this article deal with a chased seal with engraved cast bearing their name of the Mughal Emperor Shah Jahan of India in the 17th century A.D. And a talisman executed in ink and gouache on paper which looks as a miniature painting, using the calligraphy with the ornaments.

CL Grup and pheye Technologique, GT & C (1998/99), Islamic Calligraphy; A Brief Description, this article contains a brief introduction on the consideration of the graceful forms of the art of Islamic calligraphy, presents a brief summary with specimens of the current scripts of Arabic calligraphy dealing with the consideration of Arabic letter in Arabic language, talking about the linkage between the Arabic language and Islam, exhibiting some epigraphs. The article categorize the Kufi script to geographical phase that details the geographical origin of the Kufi face, and
typographical which details the design and look of the face. The article also gives a brief history of the renowned calligraphers from the Abbasid period and their influence on the later calligraphers from the Islamic regions all over the world.

A. Durrani (1999) in his article *Arabic and Islamic Calligraphy*, has presented a brief preface on Arabic calligraphy, talking about its importance to the Muslims since the beginning of Islam, concentrating on its religious function and its respectability. Also, the article dealt with the styles of Arabic calligraphy, their beauty and the skilled calligraphers.

A. Hasan (2000), in her article *Arabic Islamic Calligraphy: Treasure for the Eyes and Soul*, deals with the beauty of Arabic calligraphy and its importance. Talking about the origin of Arabic language and calligraphy and their link to Islam. The main body of this article concerns the current scripts of Arabic calligraphy dealing with their history and description. The article refers to the skill of the calligraphy and calligrapher concentrating on its functions and regardness.

Books Published on Indian - Islamic Architecture:

R. N. Munshi (1911) in his book, *The Kutb Minar (Delhi)*, deals with the Qutub Minar in Delhi, talking about its history and origin, surveying the testimony of the Muslim historians. He also reviews the old historians measuring systems and presents a table of measurement of the minar. The book has inscriptions of the Minar which had been reviewed by (Ewer) and (E. Thomas), cites a further inquiry into the authorship of the Qutb Minar. The book concentrates on some epigraphs as copied by the scholars mentioned above, which have some differences between the two on the same epigraph. The book has a discussion on both, presents the epigraphs in the original language appear on the monument with the English translation as given by the
above historians along with his comments.

D.B.H. Sarda (1941), in his book, *Ajmer-Historical and Descriptive*, he presents a detailed historical review referring to the Islamic architecture in Ajmer since the early time of the Sultans, mentioning the main monuments of the city and the necessary construction information of their history, location, measurement and builders. The author gives a detailed descriptive review of the concerned monuments exhibiting some original texts of inscription appearing in these monument, along with a translation which usually contains the construction date and name of the builders and a few religious texts relating to the subject of the importance of construction of the building. The author mentions the kinds of Arabic calligraphy used, referring to the Arabic script (which he means the cursive script), the Kufi and Tughra that is executed on the surface of the building. In addition to the descriptive review of the city lakes, the author provides a chronological list of the people who ruled the city of Ajmer since the 12th century A.D. up to the end of the British, including all the rulers during the time of the Sultans of Delhi and the Mughal period.

G. Yazdani (1947), in his book, *Bidar-Its History and Monuments*, deals with the history of Bidar since its early time until its lower position. The book also gives a brief description of the influence of the architectural style of Delhi and some Islamic countries, talking about the tradition and the craftsmanship of the 14th and 15th centuries A.D. and the profusion of plaster decoration. The book gives a detailed review of the superb monuments of the city during the Bahmani rule, the Barids and the Shahi dynasties, reviewing the epigraph in its original text with an English translation, exhibiting Arabic, Persian, Urdu, Marathi and Sanskrit index as well.

a historical review and a survey of styles from the period of early Islam to the end of the Sultanate period in the second half of the 16th century A.D., The author mentions the inscriptions as to their recording role, and gives an description of the kinds of calligraphy used in the buildings.

Q. Ahmad (1973) in his book, *Corpus of Arabic & Persian inscriptions of Bihar (A.H. 640-1200)* after a brief history of Bihar, exhibits 77 plates of a number of monumental epigraphs pertaining to different parts of the state of Bihar. The 196 inscriptions are presented along with a translation and a brief history of each relate to the early Mamluk, Tughluq, Sharqi Sultans and the Mughals as well who ruled Bihar from the mid of the 13th to the late of the 18th centuries A.D. The book has an interesting appendix which provides a note explaining the systems used in the composing chronograms during the Islamic periods in India that is mostly found in the inscriptions of some Islamic monuments replacing the numbers in recording the date of construction or sometimes, the date of an important occurrence. The book is helpful in search of Bihar’s Islamic monuments which contain inscriptional epigraphs.

J.D. Hoag (1975), in his book, *Islamic Architecture*, deals with the historical and typical styles of Islamic architecture of India, beginning with the early Sultanate of Delhi upto the late 17th century A.D. of the noticeable Mughal monuments. Through the detailed analysis of the structure of examples of mosques, tombs, palaces, and public buildings, the author refers briefly to the calligraphy role through mentioning names of builders and few names of architects and one calligrapher; describing in general brief phrases, the styles and techniques of calligraphy used in some of the monuments.

the British during the end of the 18th century A.D. The main body of this book has formed on the typical Islamic architecture from the early Sultanate period up to the 17th century A.D., concentrating on the Mughal architecture in relation to other Islamic architecture abroad, referring to the ancient Indian motifs and their neighboring cultural motifs used in Mughal architecture, giving details on most of the decorative elements used in architecture mentioning the calligraphics as one of those elements.

R. Nath (1979), in his book, Calligraphic art in Mughal Architecture, mainly deals with the art of calligraphy used in India during the Mughal time, particularly in the building of Fatehpur-Sikri, Agra, and Delhi. The author gives a brief hints of the history of Arabic calligraphy and kinds used frequently in India, talking about the inscriptional art in Persia. After a brief history of the inscriptional art in pre-Mughal India, the author talks about the art of writing in the Mughal Court, referring to some inscriptions appearing in some of the monuments concerning retrospective exhibit of the Mughal inscriptional art. The book contains a number of translations of Persian texts of inscriptions from the monuments of the places above, presenting some names of calligraphers, kinds of scripts and erection-dates which appear on the selected monuments. When reviewing, the early examples of the Quwnatulaslman. Qutum Mosques, the author refers to Quranic inscriptions beautifully carved in stone in Kufic and Thuluth9 while besides the Kufi script was the Tawqi script and not the Thuluth.

R. Nath (1979), in his book, Monuments of Delhi-Historical Study, presents a documented study of the Delhi Islamic architecture which has descriptions of tombs, mosques, palaces, fortresses and cities of Delhi. The book presents some copies of original inscriptions appearing on the monuments concerning erection dates of some eminent monuments and builders’ names. The book gives a brief description to

K.V.S. Rajan (1980) in his book, *Ahmadabad*, provides an intensive summary of the history of the city of Ahmadabad and of its Islamic monuments. The book presents a brief description of their location, their measurement and date of construction. The book depends on the information of the Arabic inscription epigraphs appearing in these monuments that record the historical data which is given in this book on the monuments.

E.S. Merklinger (1981), in her book, *Indian Islamic Architecture- The Deccan 1343-1686*, starts with the historical background of the Deccan from the 14th to the late 17th centuries A.D. Then, the author deals with the religious substance of Islam in India, describing buildings used for religious activity. The author talks about the architectural ornamentation and gives a brief history with description of the art work used in different techniques. She presents a review of the art of ornamentation used with quick hints to the role of craftsmen, mentioning a few calligraphers.

S. Grover (1981), in the book, *The Architecture of India-Islamic (727-1707)*, deals in details with the Islamic architecture of India, stressing on the indigenous craftsmanship, the distinct regional styles and a typical survey with a very brief hints in, general phrases, to some inscription techniques and Qur’anic inscriptive bands of some monuments from different part of India.

T. Copplestone (1981) in his book, *World Architecture - An illustrated History from earliest time*, deals with the history of the Islamic architecture in India since the early examples of the early 13th century A.D., talking about the surviving buildings, especially from Delhi and Ajmer. The author describes the buildings referring to the local material of stone and the native corbelling methods of the
construction by Indian craftsmen in the Indo-Islamic architecture. The author gives some attention to the monumental calligraphy used, talking briefly on the calligraphy work executed in "script" (which he means the cursive scripts) and Kufic inscriptions. He attributes the beauty of these Islamic buildings to the bands of superbly cut - relief ornamentation and Kufic and Arabic script (he means the cursive script).

G. Michell (1986), *Islamic Heritage of the Deccan*. This editing book contains several papers written by a group authors who dealt mainly with the architecture from different parts of the Deccan. They present a notable number of examples regarding the calligraphy work from Dawlatabad, Bidar, Bijapur, Golkonda and Hyderabad, concentrating on the royal monuments and history with an attempt to draw attention to the importance of the Deccani Islamic heritage. The book also specially deals with tile mosaic calligraphy, metal work and textile as well. Though the book provides beautiful examples of calligraphy, there is no reference of the calligrapher or the technique used and the kind of script.

R. Nath (1989), in his book, *Historiographical Study of Indo- Muslim Architecture (Medieval Architecture of India and Pakistan)*, begins with a brief critical survey of the published materials through the controlling of India by the British since 1803. After explaining the important role of architecture as a lithic record with a detailed review of the aspects of the study of Indo-Muslim architecture, the author deals with the assessment of styles, mentioning calligraphics beside geometrics and Arabesques used in very brief.

M.M. Dawood, (1991) in her book, *Arabic writing on Islamic Antiquities from the first century until the twelfth Centuries A.H. (7th- 18th A.D.)* (Arabic), starts with historical and archaeological studies of Arabic writing and calligraphy. Then deals with the kinds and usage of Arabic calligraphy during the Islamic periods. The author in
very brief talks about the Arabic inscriptions appearing on the monuments of the Mughal India, considers them as a reflection of the assimilated Indo-Islamic art and architecture that represents the ancient Indian soul and tradition. Mentioning that the Thuluth script is the main script which has been used frequently in the Mughal architecture as a whole, referring to Taj Mahal as the eminent example of the Indian soul of Islamic architecture which contains Arabic calligraphy.

P. Brown (1995), in his book, Indian Architecture (Islamic Period), analyzes the styles of Islamic building in India with a historical review. He gives a lot of details about the elements of the art work which was applied on the surface of the buildings and decorative Mihrabs, gives no attention to the calligraphy which appears on the surface of some of the presented examples of buildings.

C.B. Asher (1995), in the book, Architecture of Mughal India, starts with a historical review of analytical study of types, styles, and influences of the Mughal architecture in India. The author provides examples of monuments as well as names of builders, architects, and calligraphers who were involved in executing those monuments. The author gives quick hints of description of the calligraphy when talking about the epigraphs appearing on some surfaces of building from different parts of India during the Mughal time.

J.A. Page (1997) in editing the book compiled by Maulvi Zafar Hasan: Monuments of Delhi-Lasting Splendour of the Great Mughals and others Vol-II- Delhi Zail, presents a large number of monuments, providing a brief description and historical notes of each monument, referring to the inscriptions of these monuments and giving a translation of the text of inscription but ignoring the name of the calligrapher available in the text of the epigraph (monument No. 121., p.82). Though the book depends on the information given through inscription, it does not refer to the kind
R. Nath (1997), in his book, *Agra and its Monuments*, presents a documented record of the architecture of Agra city and its locations. After a detailed review of description to the building of the city, the author presents some inscriptions appearing on some of the monuments, mentions dates and names of eminent calligraphers who dealt with the art of calligraphy during Mughal times.

**Papers and Articles Published on Indian - Islamic Architecture:**

W.E. Begley (1985) in his paper, *A Mughal Caravan-Sarai Built and Inscribed by Amanat Khan, Calligrapher of the Taj Mahal*, firstly, talks about the relationship between calligraphy and history of art, mentioning the religious and historical unconsideration of calligraphy in the Buddhist and Hindu architecture, stressing on the importance of Arabic calligraphy and its decorative and recording roles. The author talks about the honorary titles that the calligraphers received and their elevation to the ranks of nobility. Mainly, the paper focuses on the calligrapher of the Taj Mahal and his life during the Mughal time, especially his importance during Shah Jahan’s reign. The paper also deals in details with the caravan-sarai located in Amritsar just on the Indian side of the India-Pakistan border which was built by the above calligrapher and his own tomb and mosque. The paper presents a summary of inscriptions, providing a translation of the historical information given through the inscriptions. The paper draws attention to these monuments for the intended care.

Z.A. Desai (1985) in his paper, *Islamic Inscriptions: Their Bearing on Monuments*, deals with the calligraphy’s role in the Indo-Islamic architecture since the end of the 12th century A.D. and latter, stresses on its importance which lies in its value as a source for understanding the historical and cultural facts. The paper consists on the
foundational role of Indo-Islamic inscriptions, discussing the need to have epigraphical and literary data in order to avoid errors in chronology and gives some examples for the conflict of information appear on certain monuments in different parts of India and what has been written on their description. The paper cites a number of problems which have not been solved due to the lack of epigraphical proof, the lack that led to incorrect and incomplete conclusions and even wrong claimings. The paper attributes this confusing results to the little attention given for the studies of Indo-Islamic monuments. The paper refers to the importance of inscriptions which without them it is not possible to explain the differences of structural styles in the two upper stories of the Qutb Minar as one of the examples given. The paper summarizes the role of calligraphy and kinds used in different parts of India, stresses on Gujarat, Bengal and Deccan. The author praises the Islamic inscriptions which provide a rich material for an illuminating study of this art, and has to be attempted as the author says.

M.C. Joshi (1985) in his paper, *The Authorship of Purana Qil'a and its Buildings*, deals with the attribution of the complex of Purana Qil'a located in Delhi near Nizam-u-Din which contains gates, mosque and two storey building through an authorship from the construction time and a modern one that all talk about the attribution of these buildings. The paper cites that the inscriptions in these building provide a decisive proof that Sher Shah is the builder, and some elephant figures in addition to some ink on paper inscriptions are the proof of Humayun. So the buildings of this complex, as the paper mentions, were built by both of them and perhaps, the mosque was designed by Humayun and Sher Shah completed it. The author of this paper observes that the calligraphy alone cannot be the only evidence, but, authorship at the same time is necessary.
A. Welch (1985) in his paper, *Qur'an and Tomb: The religious epigraphs of two early Sultanate tombs in Delhi*, expresses his concern with the Qur'anic epigraphs written on the Qutb Minar and the Screen of Quwwat ul Islam mosque referring to the dates 1911-1235 A.D., that represents the time of the two early sultans, Aybak and his successor Iltimish. The main body of this paper deals with the Quranic epigraphs on the tomb of Nasir Al-Din Mahmud, and the tomb of Sultan Iltitmish, talking about the calligraphic styles used providing some conclusions relating to the architectural function which affected the choice of the epigraphs. The paper reviews the texts of the Qur'anic epigraphs through a translation of some of the Qur’anic texts on the monuments.

C.B. Asher (1985) in her paper, *The Tomb of Ibrahim Sur: Epigraphs and implications* deals with the tomb of the grandfather of one of the Sultans of India from the 16th century A.D, the so-called (Ibrahim Sur) located in Narnaul-Mahendragarh district in Haryana. The paper depends on two epigraphs on the monument which provide the historical information in addition to the religious inscriptions which had been written in Arabic while the historical is in Persian, referring to the use of two kinds of Arabic calligraphy, Naskh and Nasta’liq, which have been curved in the multicolour stone building. The paper presents a translation of the historical epigraphs and contents referring to the number of verses from the Qur’an for the religious inscriptions. The paper stresses on the historical importance of the epigraphs as the only evidence mentioning the name of Ibrahim Sur the grandfather of the Sultan Sher Shah Suri. The paper forwards a call for consideration of this important record.

Z.A. Desai (1988) in his paper, *Calligraphy*, gives a detailed review of most of the inscriptions of the monuments of the city of Ahmadabad, particularly, mosques and tombs. The author provides some examples with a count of calligraphical panels.
appearing in the architecture of the city, making a reference to the adorn ones. Also, there is a deal with the calligraphical recording function which lead to know the designation, the name and post of the builder and the date of construction. The study presents main kinds of calligraphy used, mentioning some calligraphers names relating to the architecture of the city.

M. C. Joshi (1992) in comprehensive conservative archaeological issue of the Journal: *Indian Archaeology 1986-87-A review*, in a special article of chapter two: *Epigraphy - Arabic and Persian inscription*, deals with some monumental epigraphs from Andhra Pradesh, Delhi, Gujarat, Haryana, Maharashtra and Uttar Pradesh. These specimens are from the 16th, 17th, 18th and 19th centuries A.D. The article provides a very brief history and descriptive notes of each epigraph and its location, mentioning the name of related people and the date of contractions. The issue presents photographs of some monuments which contains calligraphy under the condition of its preservation.

V.K. Bawa, (1999) in his article Bidar, *The Capital of the Deccan which has been forgotten (Arabic)*, gives a brief presentation on the history of the city since the 14th century A.D. Though describing the monuments of the city, there is a very little dealing with the work of calligraphy. The author refers to the beauty of the panels of the Rangin Mahal and to the floral specimens with embossed colour inscription covering the facade of the school of Mahmud Ghawan. Also, he mentions colour plates of inscription inside the tombs of Bahmani.

Books Published on Indian - Islamic Painting:

R. Krishnadasa (1955) in his book, *Mughal Miniatures*, presents a description of a number of selected paintings from different Mughal schools, with some of them containing calligraphy in their composition. A brief comment is given on each painting,
dealing with the description of the elements of the composition mostly mentioning names of painters which are shown in the painting. In few cases there is a translation of the text written in the painting with a very quick hints to the calligraphy presence in the composition of the painting.

D. Barrett and B. Gray (1963) in their book, *Painting of India*, present a chronological study of Buddhist art in India, then they provide a historical and descriptive presentation on Islamic miniature paintings in India during the Sultanate and the Mughal periods since the second half of the 16th century A.D., referring to the locations of the manuscripts in the present time. The main body of this book deals with painting and painters and has quick and brief general phrases but is useful for research scholars on calligraphy which appear in the composition of some of the presented miniature paintings. The authors refer to skilled painters and calligraphers who joined Humayun from Persia to India and became head of his library staff in India, and some Indian masters of Arabic calligraphy who involved in inscribing manuscripts during the early Mughal period.

Lucille Schulberg and the Editors of Time-Life Books (1971), *Great Ages of Man, A history of the World's cultures, Historic India*. This book contains eight chapters distributed over two hundred pages, including chromatic plates and monochromatic plates with addendums dealing in brief with the roots of Indian cultural history presenting a picture essay on the beloved animals through the ages.

In the last chapter the book reviews the Mughal splendour and displays in quick hints their cultural history in India since Timur till the decline of their empire concentrative on Emperor Akbar. Though the book presents around thirteen colour plates from the Akbar Nama, with some of them containing calligraphy that mostly explains the composition of the painting, and there is an explanation regarding each
painting, there is no reference to the calligraphy work or the text written along with the painting. The book also has not given the folios number of the exhibited miniatures of Akbar Nama and only contents with the place of keeping the paintings as mentioned in the appendix of information and picture credits.\footnote{See p. 185.}

J. Brijbhushan (1979) in her book, *The world of Indian Miniatures*, deals with materials and techniques of the miniature paintings and has little information on the preparations and application of the paper and some of the colours usually used in the calligraphy work of miniature painting. The author cites in very brief the application of calligraphy in the miniatures. And the author refers to the importance of calligraphy and calligraphers during the Mughal period.

Z.M. Hasan (1981) in his book, *Atlas of Decorative Arts and Islamic painting* (Arabic), provides a survey of Islamic decorative arts and Islamic paintings particularly deal with the miniature painting from different manuscripts of different regions since the 12th century A.D. After a detailed review to the presented specimens of miniature painting, the author has a review of a number of miniatures related to the Mughal School of India mentioning some paintings of the Schools of the Rajput, Jammu, and the Kangra painting in India which has some specimens exhibited in the book. In addition to the description given to the composition of the exhibited painting, there is a historical review accompanying each one, dealing mainly with painting and painters and sometimes, the author refers to the calligraphy shown in the composition along with the painting and provides a translation of the text of calligraphy written mentioning the kind of script used.

and Indian traditions, talking mainly on the paintings and painters of the Mughal School of painting mostly at Akbar's time. The book contains quick hints on calligraphy which appear on most of the presented paintings, referring to the importance of the calligrapher. The book has a little information given about the writing pigment.


A.M. Farghani (1991) in his book, *Islamic painting-Its Rise and the Attitude of Islam on it, its Origins and its Schools* (Arabic), deals with the history of Islamic painting referring to the attitude of Islam on the painting through a quick review to the indirect attitude of the Qur'an and depending mainly on the sayings of the Prophet Muhammad on the ban of having the living beings sculptures and paintings. The main body of this book deals with reviewing the Arabic Schools of miniature painting, started with the Arabic school of Baghdad, the Arabic School of Egypt and Syria, and the Arabic School of Morocco and Andalusia (Spain). Then the book refers to the School of Persia. Also the book provides a review of the School of the Mughal India, talking about its start and its development stages during different times of the Mughal period in India since Babur in the 16th century until the decline of the empire toward the end of the 18th century A.D. The book presents a survey of the composition of some specimens of miniature painting from different manuscripts, dealing mainly with painting and painters rather than calligraphy and calligraphers that appear in the composition of some exhibited paintings.
Th. Ukasha (1995) in his book, *The Islamic Mughal Painting in India* (Arabic), mainly deals with the techniques of the Mughal painting through specimens from the main manuscripts done during different times of the Mughal Empire. The author cites a couple of names and portraits of calligraphers with general phrases in quick hints to the work of calligraphy shown in the composition of some of the exhibited paintings, referring to the text written for depicting the painting.

M.C. Beck and Ebba Koch (1997) in their book, *King of the World: The Padshah Nama*, deal with the history and description of the painting phase of the manuscript of the Padshah Nama. Also there is a deal with the hierarchical principles of the painting of Shah Jahan’s time. The main body of this book based on a catalogue of the manuscript presenting the paintings and artists’ name related to the manuscript with no any hint to the calligraphy work.

Daljeet (1999); *Mughal and Deccani Paintings*. In addition to a brief history of the Mughal dynasty which ruled in India from Babur to the invasion of the Persian Nadir Shah in 1738, who defeated the Mughal Emperor Muhammad Shah in Delhi and took manuscripts back with him to Iran along with fortunes, it presents a brief history of the Deccani dynasties, Bahmani, Adil Shahi of Bijapur and Qutub Shahi of Golkanda in reference to their origins and ruling till the seize of Bijapur and Golkanda by the Mughal Emperor Aurangzeb. The book counting a number of manuscripts written, translated and illustrated during those periods referring to their painting style, the book represents an illustrated catalogue of some beautiful miniature paintings which some of them contain calligraphy from the collection of the National Museum, New Delhi where the author is the keeper of those painting. The book has very little and general hints to the calligraphy work of the 27 panel bear inscription among total of 84 exhibited miniature paintings.
Gloria K. Fiero (undated), mentions in the book, *Medieval Europe and the World Beyond*, that calligraphy and Arabesque motifs often frame the central scene of Islamic secular manuscripts which date from after 1200 A.D. and illustrated with human and animal representation.

**Articles Published on Indian - Islamic Painting:**

S.P. Verma (1980) in his article *Portraits of the Calligraphers Depicted in the Mughal Miniatures*, provides a historical study of three eminent calligraphers whose portraits have been depicted in the miniature painting of the Mughal manuscripts. The author refers to the inadequate information available in the chronicles that provides only the calligraphers names, surnames, titles or epithets, or native place. The author presents examples from the late 16\(^{th}\) century A.D. of the calligrapher Muhammad Husain of Kashmir with the painter Manohar, a portrait of the calligrapher Abdul Rahim (Anbarin Qalam) of Herat who served at the Mughal court under Jahangir till the early decades of the 17\(^{th}\) century A.D., and the calligrapher Abdullah (Mushkin Qalam). The author clears the fact that history, or interesting history, cannot be written without a bias, but perhaps this may not be true of pictorial evidence. Referring to the period of history - in question - as equally rich in its pictures as in the written documents.

Sh. H. Safrani (1984) in his article, *The Arts of the Islamic book: The collection of Prince Sadruddin Aga Khan*, gives a review of the collection which is related to different parts of the world, talking about the history of Islamic rule in Persia, Turkey and India. The article concentrates on the work of the Mughals from the time of Emperor Babur to Jahangir which seems to be the serious number of the collection especially of manuscripts of the Mughal India which the author considers these as a good example of Islamic art. The article presents a group of names of Indian artists related to the Mughal period of India with no details on calligraphy.
Books Published on Arabic Calligraphy, Indian - Islamic Architecture and Painting:

M.S. Dimand (1982) in his book *The Islamic Arts* (Arabic translation of A. Isa), deals with the use of applied arts and the schools of a painting through different periods of time and in different regions. The book deals with the Indian painting, especially the Mughal Indian School presenting a brief history of its establishment and its development stages since Babur till its decline at the end of the 18th century A.D. The author deals in brief with the architecture of Fatehpur Sikri, talking mainly about the miniature painting describing some of the Mughal manuscripts and reviewing composition, mentioning names of painters. The author deals with the work of stone-engraving and stucco of Arabic calligraphy since the early time of Islam, talking about the Kufi inscriptions and Arabesque done mainly in mosques.

N.I. Allam (1989) in her book, *The Arts of the Middle East in the Islamic Periods* (Arabic), deals with the history of Islamic arts in the Middle East as well as other regions. Chapter twelve of this book deals only with the Islamic art in India, talking about its history and the art of the Sultanate and the Mughal periods. The main body of this chapter concerns with the architecture and the miniature painting, presenting a number of specimens of eminent examples of Islamic monuments and manuscripts with a brief general descriptive statement on ornaments and stone inscriptions appearing on the surface of religious and secular architecture. There are quick hints to miniature painting of the Mughals talking about some manuscripts providing names of manuscripts and painters. The author stresses on the Indian indigenous character of the Islamic art and architecture produced in India.

M.H. Ateyya (1994) in his book, *Subjects in Islamic Arts* (Arabic), deals with the art of calligraphy, architecture, and painting during the different Islamic periods.
The author starts with a preface on the beginning of Islamic art talking about its cultural influences and its establishment, referring to the geometric ornaments and the Arabesque. The author considers the art of Islam as an abstract and an aesthetical art not as recording or copying natural objects. The main body of the book deals with the history of Arabic calligraphy considering the art of Arabic letters as a subjects for aesthetical art and gracefulness, talking briefly about its techniques and the variety of fields of its usage, giving examples of some architectural bands executed in Kufi and Naskh scripts. The book has a deal with the styles of religious and secular architecture talking about their accessory decorative elements. In addition to some examples of moral paintings, the book presents a number of miniatures depicting the subjects of composition and colours used, referring to a number of manuscript miniature painting laid in museums and libraries in different parts of the world.

J.H. Mohaisen (1998) in the book, *Summary of the History and the Techniques of Arts* (Arabic), in addition to history and techniques of painting and architecture, presents a historical view of the origin, development, influences and the innovators, talking about the technique used in measuring the letter in calligraphy and the measuring scale and system which led to put the design of form of the letter in Arabic scripts. The book provides specimens of all kinds of Arabic calligraphy in the current use with a brief description of each.

**Papers and Articles Published on Arabic Calligraphy, Indian - Islamic Painting and Architecture:**

Z.A. Desai (1997) in his paper, *Foremost Indian Repository of outstanding specimens of the Art of Islamic Calligraphy, Salar Jung Museum, Hyderabad*, deals with the large number of paper-panels of penmanship work which is unrivalled and richest in India, as considered by the author. The main body of this paper is about the
superb collection of specimens of Arabic-Islamic calligraphy laid at the Salar Jung Museum, mentioning dozens of calligraphers names and their work. There is a deal with the styles of scripts used which mostly from the 19th century A.D. referring to some calligraphers who have their work done in some Indian Islamic monuments, especially in Hyderabad. The paper provides names of museums and Libraries from all over India which contain a number of calligraphy work executed in India during different periods of time.

DK Publishing (1998) in the book, *Art A World History*, provides a historical-critical study on Islamic art, considering the regional variations of Islamic art that had a powerful impact on the old world, talking about the important characteristics of Muslim history throughout Spain, Turkey, Persia and India and deals with the historical background of Arabic calligraphy and its development in relation to the religious status. The book refers to the institution of the Sultanate of Delhi and mainly talks about the association of the Mughal Emperors of India since Babur till Shah Jahan, with stunning architectural achievements, reviewing examples of calligraphy, architecture, and miniature painting. The book stresses on the indigenousness of the Indian schools of miniature painting.

**Materials Published on Arabic calligraphy techniques:**

In addition to calligraphy, up to date, most of the materials published dealing with Indian architecture and miniature painting are mainly concerned with the history, description, and analyzing the styles and types of calligraphy, building, or miniature painting. There is no separate book written on the technique of calligraphy used in such Indian art practices.

Through secondary dealing with the question of technique used in the
calligraphy work, the above mentioned publications bring to light a little information of perusal manifestation of the calligraphical application and the pertinent materials and mediums of the calligraphy usage in Indian architecture and miniature painting. As a matter of fact, some scholars have dealt from way to another, with the technical face of Arabic calligraphy in general. So we have to take these few publication into consideration as noticeable elaborated literature materials. And most of this category of such publication has been reviewed in this study. In addition to this, more details on Arabic calligraphy pertaining its history, kinds and hand-writing technique and specimens of ink calligraphy can be found in the book of K. Al-Baba (1983), The Spirit of Arabic Calligraphy, Beirut, Lebanon; H. M. Al-Baghdadi (1975), Principles of Arabic Calligraphy (Arabic), Beirut; Y. H. Safadi (1978), Islamic Calligraphy, London.

Although, a respectable number and quality of research was carried out on Arabic-Islamic calligraphy in relation to Indian architecture and painting, but there is also a noticeable amount of lightless facts to be lighten pertaining to the theme.

After this review to the main categorized publications written on the theme and of course there are some materials may have not seen, it is quite clear to the quest of the investigator to understand the main direction lead to the way of dealing with the problem of the theme. From going through the concerned literature materials and through examining the data that dealt with the Arabic calligraphy and its usage in both Architecture and Painting there are variety of deviations from one to another in dealing with the treatment of the styles of calligraphy used, their techniques, names of kinds, names of innovators, and even its history. So, this historical importance of art should be an exciting study moreover, the content of the useful information of these materials will be considered as a contest in the context of the next chapters of this study.