CONCLUSION AND OBSERVATION

CONCLUSION

Primarily, Arabic calligraphy, which improperly is called Islamic calligraphy, first came to India with the Arab conquest of Sind in 710 A.D.¹ But the establishment of the first Islamic Sultanate in India was in the late 12th century A.D. So, the existing work of Arabic calligraphy can be counted from the late 12th century A.D. as the monuments are available in different parts of India. The existing illustrated manuscripts and individual miniature paintings from 16th century A.D. onwards are scattered in different parts of India and abroad. I have made an attempt to survey, as much as possible of Arabic calligraphy used in Indian Islamic architecture and paintings as well, of a remarkable period of about seven centuries. Undoubtedly, since I had to cover a large number of monuments within this vast field all over India, and search the precise miniature paintings in innumerable museums and libraries mainly in India and abroad, where I faced a large number of difficulties to reach my goal. Most of those difficulties were regarding climate, transportation and some official formalities, within a period of about 10 months. Zealously, I went searching, examining, measuring, taking photographs; noting down all the necessary and useful information from the available monuments and paintings; and mailing and e-mailing abroad. My practical experiences have helped me to go along in this vast field, hoping to fulfil my great desire on the subject and also to throw light on a yet unexplored area of study and to shed more light on some unstated objects. Going through many literary sources dealing with the subject of Arabic calligraphy in Indian architecture and

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¹ A. Siddiqui, Islamic Calligraphy, p.105.
painting and while looking closely at some examples, I found some misinterpretations specifying the kind of script used, both in architecture as well as paintings. It might be as Dr. Z.A. Desai, an eminent Indian scholar in the field, who told me that most of the scholars dealing with Arabic and Persian inscriptions have not enough background about the calligraphical techniques nor their technical terms. The method that I have used in this study, depends on examining the inscription found on a building or within a miniature painting. It gave me an opportunity, to an adequate extent, to get along with the script, the technique used, measurement, and reading the text properly, which led to proper analysis. So, the facts noticed to be marked are:

1. Religious subjects mainly found in architecture on mosques, religious schools and tombs. They very rarely found in paintings as most of them are worldly.

2a. A lot of Tawqī, ordinary Naskh, Kufi and Thuluth scripts with some Tughra style were used in reliefs on the walls of buildings during the Sultanate periods, mostly from the late 12th century A.D. to the mid 16th century A.D. in different parts of India. These kinds can be allotted in relation to their regions briefly as follows:

1. Delhi, the central capital, and Ajmer: Tawqī, ordinary Naskh, Kufi and few Thuluth scripts.

2. Ahmadabad (Gujarat): Mainly Thuluth and few Naskh script with some Tughra style.

3. Bidar, Gulbarga and Bijapur, the main centers and capitals of the Deccan (Karnataka): Mainly Thuluth script, few Nastā'liq with some Tughra designs.


3. Though the period of Adil Shahis was till the second half of the seventeenth century, but nothing more worthy.
4. Jaunpur, the Sharqi capital (Uttar Pradesh): Mainly Thuluth script, few Muhaqqaq and few Nasta’liq script.

5. Golkonda, the Qutub Shahi capital of the Deccan and Hyderabad (Andhra Pradesh): Mainly Thuluth, Naskh scripts and few Nasta’liq script.

6. Patna, Bihar Sharif (Bihar) and West Bengal: Mainly Tawqi, ordinary Naskh, Thuluth scripts and few of Nasta’liq script with Tughra style.

2b: During the Mughal period from the mid 16th century to the end of the 18th century A.D., kinds of Arabic calligraphy appearing on the walls of the buildings were almost the same in all dominant regions since the second half of the 16th century A.D. and till the decline of their empire in the second half of the 19th century A.D. It started with the Thuluth script of the Sultanate period, especially of Bidar and Golkonda. So the scripts applied on walls were mainly Thuluth and Nasta’liq, with some Tughra designs.

3a: Scripts apparently applied within the illustrated manuscripts during the late Sultanate period were mainly Naskh and Nasta’liq scripts in all regions with a little Thuluth script, which was frequently used within the miniature paintings from Golkonda.

3b: Kinds of scripts were apparently applied within the illustrated manuscripts and individual miniature paintings during the Mughal period were mainly Nasta’liq script and Naskh, Thuluth and Shikasta were used mainly in the Mughal-Deccan.

4a: Materials and techniques of monumental calligraphy applied during the Sultanate periods were mainly carved stone from the 12th to the 14th centuries A.D. In

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4. Though the first half of the nineteenth century is out of limit of this study, Noteworthy, this late period was almost an imitative continuation of the prior golden age.
the 15th and 16th century A.D., carved stone, marble wood, stucco, mosaic tiles and inlaid mother of pearl were used in Delhi and other regions.

4b. The materials and techniques applied on monumental calligraphy were carved stones, marble and wood, inlaid black stone against white marble, mosaic tiles, stucco, metal casting and brass engraving during the Mughal period. In both the Sultanate and Mughal periods, the calligrapher used perspective aspect in dealing with monumental calligraphy by enlarging the raised letters proportionally.

5. Materials and techniques used for the calligraphy of illustrated manuscripts and individual miniature paintings were almost the same in all periods and regions, and were mainly black ink, red ink and gold colour applied on prepared paper with gilted background, but the difference lies in the fine quality of materials and the skills of the Mughal's work.

6a: The functions of monumental calligraphy during the Sultanate periods are given in sequence as follows:

(i) Mainly religious, along with historical records.
(ii) Religious record with no historical reference.
(iii) Mainly historical with religious records.

6b: The functions of monumental calligraphy during the Mughal period are given in sequence as follows:

(i) Mainly religious, with historical records.
(ii) Mainly historical with religious records.
(iii) Historical and aesthetical records with no religious reference.

7a: The functions of calligraphy used with illustrated manuscripts and individual paintings during the Sultanate periods were mainly educational, social and historical records.

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5. As in the Carved stone calligraphy of Qutub Minar (Sultanate period) and as in Taj Mahal (Mughal period).
7b: The functions of calligraphy used with illustrated manuscript and individual paintings during the Mughal period were mainly historical, social and personal interests.

8a: Calligrapher's stand during the Sultanate periods:

Though calligraphy was very much involved in the life of the court of these periods and had a very good stand of concern and respect, but no such stand was given to the calligrapher of these periods, who undoubtedly was counted as an artisan with a good payment. For that no one was allowed or advised to record his name along with the numerous inscriptional bands dominating the walls of many buildings in Delhi and surrounded areas or within the folios of the illustrated manuscripts, except those of the Deccan and Golkonda, who were allowed to record their names along with the religious and historical records and name of Sultans was among them.

8b: Calligrapher's stand during the Mughal period:

Since the regaining the throne of Delhi by Humayan in the mid of the 16th century A.D., calligraphy and the calligrapher were equal in having the same stand and respect in the court, especially of Emperor Akbar and later. The calligraphers recorded their names along with the sacred and secular monumental calligraphy. They were treated with respect and received high positions and honoured with titles and high ranks. Many princes, who their pupils, became good calligraphers. Mostly the calligrapher recorded his name on the last folio of the illustrated manuscript, while his friend, the painter also was allowed to record his name within the painting.

Finally, calligraphy was frequently used outdoors and indoors in Indo-Islamic architecture and helps to estimate or indicate the period of time through the kind used in case of a vague installment or missing date.
OBSERVATION

Through surveying a great number of buildings and paintings throughout India, I have observed the following worth mentioning notes:

1. Regarding the use of different kinds of Arabic calligraphy in both sacred and secular Indian architecture, it is much wider than the use of kinds of Sanskrit or Hindi calligraphy.

2. The use of ornamental decoration in architecture was found almost equal by in all Indian Buddhist, Hindu and Islamic architecture, while sculptural images were not found in Islamic architecture.

3. The use of Sanskrit and Hindi calligraphy in Indian Paintings (Buddhist) till the 15th century A.D. was much wider than the use of Arabic calligraphy in Indian Islamic Painting.

4. By and large, the use of Arabic calligraphy and Sanskrit/Hindi calligraphy in all Indian paintings was almost equivalent since, the 16th century A.D. onwards.

5. Names of calligraphers are found on Indian Islamic monuments and manuscripts while they are not recorded on other Indian religious ones.

6. Regarding Islamic architecture, there are some linguistic mistakes which still stand within the religious texts of some buildings.

7. Many of the Arabic and Persian inscriptive panels and bands have been randomly coated several times recently the paint which mostly deforms the material and the shape of the carved letters.

8. Though the Archaeological Survey of India offices throughout the country have installed a clear, adequate and strict declarations within each monument, yet open doors and chambers of a monument comes under all climate effects and animals constantly cause severe damage to many beautiful and inestimable
inscriptions and decorations of different material and techniques along with the historical evidence. 

9. There are a number of stone slabs or miniature paintings belonging to some regions which exist in museums of other regions. For an orderly help to research scholars and to the public as well, these materials will be better preserved in the National Museum or in the local related museums.

10. Calligraphy work applied in paintings is in a better state of conservation by the museums and libraries than those which appear in many deserted monuments.

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1. This note has driven me to record the date of taking a snap regarding this study.

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