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ARCHÆOLOGICAL SURVEY OF INDIA

No. 29

SPECIMENS OF CALLIGRAPHY IN
THE DELHI MUSEUM OF
ARCHÆOLOGY

BY
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INTRODUCTION.

The specimens of calligraphy described and illustrated hereafter are preserved in the Delhi Museum. They include 20 manuscripts and 80 loose sheets mounted on cardboard and locally termed waslis, which are in most cases beautifully illuminated. These manuscripts and waslis, comprising the writings of not less than 100 calligraphists, represent seven different styles, viz. (1) Kāfic, (2) Thulth, (3) Nasik, (4) Nastaliq, (5) Shikasta, (6) Tughrā and (7) Khat-i-Shubār, which have been treated separately, with the specimens of each arranged in chronological sequence. An attempt has been made to supplement the description of each specimen with a biographical account of the calligraphist whose writing it represents. There are, however, certain calligraphists who are so far unknown, and specimens of their writing, to which no date could be assigned with certainty, have been dealt with at the end of the respective styles to which they belong. It will be seen from the biographical accounts of the calligraphists that most of them were attached to the courts of the Mughal emperors; but specimens of writing of the princes Dārā Shikoh and Shāh Shuja', and of Bahādur Shāh, the last Mughal emperor, are perhaps the most interesting, being a concrete proof of the fact that the Mughal princes were given a regular training in the art of calligraphy. Among the manuscripts, the Bayāq of Bakhšāwar Khān deserves special attention, as it consists of a collection of numerous original compositions and extracts from standard Persian works transcribed by several calligraphists at the time. In order to make readers familiar with the various styles of writing reproduced here, there has been added a short discourse on the paleographic changes of the Arabic character and the development of Muslim calligraphy in India. This discourse does not pretend to embrace a thorough treatment of the subject, but presents only an outline of the Muslim paleography of India, explaining the forces which have influenced the development of the various styles.

I cannot conclude without expressing my gratitude to Maulvi Ashfaq Ali for his valuable assistance in gathering material for this memoir.

ZAFAR HASAN.

1 Nos. 4 and 7 are the private property of the author.
2 There is no separate specimen of the Thulth style in the Delhi Museum collection; readers may refer to the gilded lines of the Qurān (Illustration No. 3) which are written in that style.
SPECIMENS OF CALLIGRAPHY IN THE DELHI MUSEUM.

The origin of the Arabic writing is obscure. According to some authorities it was derived from the Nabatean script towards the beginning of the sixth century A.D., while others attribute its origin to the Syriac writing. The dots and vowel marks were, undoubtedly, borrowed from the latter, and it is probably on this ground that it is supposed to have originated from that script.

There has been a common belief that the primitive form of the Arabic Kufic character, and that Nasıh was a subsequent development of the same. But the fact is that both these scripts existed side by side as early as the beginning of Islam. The stiff angular shape of the Kufic character prohibited its use for ordinary purposes of life, and it was consequently reserved for copies of the Qur'an and inscriptions on stone and coins. In the beginning it was simple, but unrelated as it was to the needs of practical life, it was cultivated as an artificial script, and gradually assumed such a fantastic decorative shape that by the sixth century Hijra (twelfth century A.D.) it was difficult for common people to read it, and none except professional calligraphists were able to transcribe it. A reaction started against it, with the result that as early as the 7th century Hijra (13th century A.D.) it almost disappeared from the whole Muslim world. This explains the scarcity of Kufic Qurans and inscriptions in India, where the Muslim power was not consolidated until the beginning of that century. The few Kufic inscriptions which are to be found on early Muhammadan buildings in India are generally of a religious nature and mainly serve a decorative purpose. It may be remarked here that the name Kufic has been derived from Kufa, which is one of the oldest Muslim cities in Arabia.

1 Encyclopædia of Islam, p. 381.
4 The Qāwān-I-Islām mosque (537 A.H. = 1141 A.D.) and the tombs of Sulṭān-Ḥāfiz (629 A.H. = 1231–32 A.D.) and the emperor Altanah or Zainalabī (circa 633 A.H. = 1235 A.D.) at Delhi bear Qur'anic inscriptions written in ornamental Kufic, termed by Van Berchem "Corps Plus Fleurii." The only Kufic inscription of historical interest is on the west wall of the Ārkhān Dīwān-I-Haspūl mosque at Ajmer. It is dated 556 A.H. (1200 A.D.).
Naskh is a round script distinct from Kāfīc, which is angular. Originally it was used by the Arabs for ordinary purposes, but it developed side by side with the artificial Kāfīc script until it reached the culminating point of its growth, and replaced the latter in the 6th century A.H. (12th century A.D.). The great attention paid by the Arabs to the development of their script gave rise to many styles, but these were only products of the ingenuity of various calligraphists and did not differ from the main script in any essential point. Abu-l-Fazl's description of the Arabic scripts Thulūt, Naskh, Tawqī, Riqqī, Muhayyqaq and Rāḥān, which are stated by him to have been derived from the same origin, clearly indicates that their variation from each other was merely conventional. He writes: "The Suls and the Naskh consist of one-third curved lines, and two-thirds straight lines; the former (the suls) is jālī, whilst the latter (the naskh) is khaftī. The Tawqī and Riqqī consist of three-fourths curved lines, and one-fourth straight lines; the former is jālī, the latter is khaftī. The Muhayyqaq and Rāḥān contain three-fourths straight lines; the former, as in the preceding, is jālī, and the Rāḥān khaftī."1

In Persia the Arabic writing was subjected to a modification under the influence of the old Pahlavi writing of that country, and led to the development of a new script, the Taʿlīq, in the 7th century A.H. (13th century A.D.). The latter did not remain long in use, having been replaced by Nastaʿlīq which evolved from Naskh and Taʿlīq in the next century. Nastaʿlīq is a rounder script than Naskh, and this characteristic is particularly noticeable from the letters ending in curves, which are more circular in the one than in the other. Abu-l-Fazl writes: "It (Nastaʿlīq character) consists entirely of round lines. They say that MirʿAli of Tabriz, a contemporary of Timūr (1369-1404 A.D.), derived it from the Naskh and Taʿlīq; but this can scarcely be correct, because there exist books in the Nastaʿlīq character, written before Timūr's time."2 Owing to the artistic gifts of the Persians, Nastaʿlīq soon developed to a high state of perfection. But it was not until the advent of Mughal rule that its use prevailed in India,3 having replaced as in Persia the Naskh character, which has since been reserved here almost exclusively for religious works. The date of its evolution is unknown; presumably it arose a little later than Naskh.

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1 Abu-l-Fazl states that all these scripts including Naskh were derived from Kāfīc by Ibn-i-Muqīlah in the year 310 A.H. (922-23 A.D.). But the ancient papyri (see Moritz's Arabic Palaeography plates 100-102) lately discovered, have conclusively proved the fact that Naskh has been as old as Kāfīc, having its origin independent of the other. Apparently the five remaining scripts of Abu-l-Fazl were derived from Naskh.

2 Jālī (clear) is a term used by the copyists to express that letters are thick and written with a pen full of ink. Khaftī (hidden) is the opposite.

3 Abu-l-Fazl remarks that, during the time of Akbar, Nastaʿlīq received a new impetus (Abu-l-Fazl, English translation by Blochmann, vol. 1, p. 102).
The author of the *Hālāt-i-Khusanwīsīn*¹ (folio 11(a)) followed by the *Tadhkira-i-Khusanwīsīn* (pp. 105-6) states that it was invented during the reign of the emperor Jahāngīr (1605-27 A.D.) by Mirzā Muḥammad Ḥusain, the son of Mirzā Shakhrukh-lah, a Persian refugee in the court of the emperor Akbar. Abu-l-Paql makes no reference to *Shikasta*, and one is at first inclined to give credit to the above statement, believing that it had not come into existence before his time. This view, however, cannot be correct, as there exists in the Delhi Museum a *fārmān* of Sultān Abū Saʿīd, the grandfather of the emperor Bābar, which is dated as early as 868 A.H. (1464 A.D.) and is written in fine *Shikasta* character (see illustration No. 90). It is likely that the style was not known in India until Jahāngīr’s time, and Mirzā Muḥammad Ḥusain might have been responsible for introducing it here.

*Kāfic*, *Nashk*, *Nastaʿlīq* and *Shikasta* are the main styles of the Arabic character familiar to Indian Muslims, the first two being attributed to Arabic writing and the latter to Persian. The names of a large number of other scripts are also quoted, but they refer only to calligraphical systems, belonging otherwise to one or other of the above four main styles. As an instance it may be noticed that the specimens No. 103 and No. 104 are written strictly in the *Nashk* character, but the artificial arrangements of the script in them are termed *Taqhīf* and *Ghubār* respectively.

Calligraphy has been a favourite art of the Muslims, cultivated among them from a very early period on account of their great interest in the development of their script. It has played a very conspicuous part in the field of decoration. The reason for this is at once apparent when we remember that the representation of living things is forbidden by the Islamic religion, and the orthodox Muslim artists had therefore to confine the outlet of their artistry almost exclusively to calligraphy. Like other Muslim countries the art flourished in India from the earliest period of its conquest by Muhammadans, a fact to which testimony is borne by the beautiful inscriptions adorning their early buildings. It was not, however, until the Mughal period that the art of calligraphy attained the highest development in this country.² The patronage of the Mughal emperor induced many Persian calligraphists to immigrate to India, and under the influence of their foreign masters, Indians also (Muhammadans as well as Hindūs) were not slow to make themselves accomplished in it. Specimens of the writing of many Indian calligraphists are to be met with, which in excellence and beauty of style compete with the works of Persian experts. The interest of the Mughal emperors in calligraphy can be judged from the fact that it formed an important factor, in the training of princes. ‘Abdu-r Rashid-Dādim is related to have been appointed tutor of Dārā Shikoh on his arrival from Persia, and the prince under his training became proficient in

¹ A manuscript in possession of the author. It is said to have been compiled by Nawab Žālī-[b-Dn Shām of Lohard, but corresponds verbatim in many places to the other work on the same subject, the *Tadhkira-i-Khusanwīsīn* of Maḥmūd Muḥammad Haft Qaland of Delhi. The latter was edited with preface and notes by M. Ḥidāyat Ḥusain and published by the Asiatīc Society of Bengal in 1910.
² Abu-l-Paql says: “His Majesty shows much regard to the art, and takes a great interest in the different systems of writing; hence the large number of skilful calligraphists” (*Div-ī-Abbâr*, English translation by Blochmann, vol. I, p. 162).
the art.¹ Šah Shujá and Aurangzeh² also enjoyed a reputation for handwriting. The latter, it is known to history, used to copy the Qurán as a religious practice even when he occupied the throne and had much state business to attend to.³ There are three specimens of the writing of the princes Dárá Shíkh and Šah Shujá in the Delhi Museum collection (vide infra Nos. 41-43) which can stand comparison with the works of the best calligraphists of the period.

The art of calligraphy has now been neglected in India, and it is dying out on account of the introduction of the printing press and the growing demand for English education. It is regrettable that it has failed to draw the attention of modern scholars, who have not endeavoured to make a systematic study of its development in this country and to place on record the names of the calligraphists who brought it to perfection. There are one or two small treatises on the subject, but they contain only biographical notices of calligraphists, in general, without any illustration of their writings, thus not enabling the reader to judge of their respective merits and to mark the development or decline of the art at different periods in India.

A SPECIMEN OF THE KÚFiC CHARACTER.

No. 1.—A leaf from a copy of the Qurán probably of the 3rd century A.H. (9th century A.D.). It contains verses 78-80 of the Sûra IX written on parchment with the characteristic that the consonants have no dots, while vowel marks are indicated by dots of red colour. The punctuation is marked by a rosette of gold colour which, however, does not occur after every verse. For similar specimens reference may be made to the Encyclopaedia of Islam (article on Arabia), plate, IV, No. 2, and Arabic Palaeography by B. Moritz, plates 37, 38, 40 and 42.

SPECIMENS OF THE NASKH CHARACTER.

No. 2.—An illuminated waqāti written by Yaqūt-al-Musta’simí and dated 680 A.H. (1281-82 A.D.). Jalâlu’d-Din, better known as Yaqūt-al-Musta’simí, was the court calligraphist of al-Musta’sim Billah, the last Abbasid Caliph of Baghdaḍ. He achieved great fame for his skill in penmanship. A script called Yaqūti derives its name from him, but this refers more to his style than to any innovation in the written character.¹ He has been acknowledged as one of the earliest masters of the art of calligraphy, and his style is much appreciated in India and Persia. He professed the Shi’á faith, for which reason he was imprisoned by the Caliph, but was released after three years. It is related that on the day when Baghdaḍ was put to general massacre by

¹ Taḥkír-i Káshánaí, p. 58.
² Maḥla’-i ‘Abjá’í, published by the Asiatic Society of Bengal, 1871, p. 532.
⁴ Encyclopaedia of Islam, p. 386.
Halākū Khān, Yaqūt took refuge on a minār and busied himself in the practice of calligraphy. He was soon joined by a friend who remarked, "What sort of man are you, that at such a critical time, when a general massacre is going on in the city, you are busy in the practice of writing?" Yaqūt in reply said, "How foolish you are not to understand that those who are destined to be killed will be massaged." Yaqūt died at Baghēdād in the year 697 A.H. (1297-98 A.D.) at the advanced age of more than 120 years.²

No. 3.—A Qurān written in characters of a transition style between Kūfī and Nāṣīḥa, and said to have belonged to the 8th century H. (14th century A.D.). This style (commonly known as Khaṭ-i-Bihār) is believed to have evolved at a very early period in India, and the fact that not a single specimen of it has been illustrated in Moritz’s Arabic Palaeography confirms the belief that it was not known in Arabia, Persia or Egypt. But it could not hold its ground against the Nāṣīḥa which had already reached a high state of perfection in Persia, and which gradually came to prevail in India. The Qurān has a double page wawān with three gilded lines at the top, centre and bottom written in the Thulūd character. The word Allāh throughout the volume is also transcribed in gold, and so are the punctuation marks, which consist of ornamented circles and occur after every verse. The manuscript was acquired from a member of an old family of the town of Amroha, district Moradabad (U.P.), who trace their descent from Shāh Wilāyat, a well-known saint of the place. A story is related by tradition among the family that the manuscript was given in dowry by the emperor Firoz Shāh (1351-1388 A.D.) to his daughter, who was married to a son of the saint. Sir Aurel Stein, a great authority on the antiquities of Central Asia, expresses his opinion that its paper is of Bukhārā manufacture, and undoubtedly as old as related by tradition.

No. 4.—A Qurān similar to the above in all its characteristics, except that it does not contain the three gilded lines on each page, and presumably of the same period. A few of its pages at the beginning and end are later additions written in a different hand, while some pages in the middle of the volume are illuminated with gold and colour. It belongs to the author but has been noticed here as another specimen of the Qurāns of this type which seem to have been once popular in India.

No. 5.—An illuminated waṣli written by Muhammad Afzal who calls himself "Dārā Shikoh" (the servant or slave of Dārā Shikoh), and "al-Bukhārī" (the resident of Bukhārā). It was transcribed at Kābul in the year 1082 A.H. (1652 A.D.) when the prince was undertaking the siege of Qandahār.

No. 6.—A Ḥimāyāt (or small Qurān) with three double-page profusely ornamented wawān and the interlinear spaces adorned throughout with gold.

¹ The author of Thābāt-i-Khurāsan (p. 24) places the death of Yaqūt in the year 698 A.H. (1298-99 A.D.).
² Mīr-i-Aṭāf Nūmā by Shāh Nawās Khān (manuscript copy in the possession of the author), folio 154(a) and (b).
³ Title-page or frontispiece of a book generally gilded and highly ornamented.
⁴ Dārā Shikoh was the eldest son of Shāhjahān, for his account see No. 41.
It does not bear the date or the name of the scribe, but is traditionally related to have been written by Ḥaddād. It is a family relic of the present writer to whom it belongs, but has been noticed here since there is no specimen of Ḥaddād’s writing in the Delhi Museum collection.

‘Abdu-l-Bāqī, better known as Ḥaddād, was invited from his native country Persia, by Aurangzeb towards the close of the reign of the emperor Shāhjahān (1628-38 A.D.). On his arrival in India he presented several of his writings including a Qurān on 30 leaves, to the royal inspection, and was given the title of “Yaqūṭ Raqam.” The author of Ḥādāt-i-Khuṣnahwīsān says that he saw a copy of the Qurān transcribed by Ḥaddād on 30 leaves, and adds that he was matchless in Khaṭ-i-Khaṭ (thin writing), which in spite of its fineness had the characteristic of being so distinct as to be clearly readable by all, whether young or old. The Ḥimayyāl under notice is an excellent specimen of Khaṭ-i-Khaṭī. Ḥaddād returned to his native country, but he left many pupils who maintained his style very late in India.

No. 7.—An illuminated waṣli written by ‘Ali Akbar, the son of ‘Abdu-l-Bāqī Ḥaddād.

No. 8.—A waṣli adorned with gold and written by ‘Ali Asghar, another son of ‘Abdu-l-Bāqī Ḥaddād.

No. 9.—A Qurān with a double-page waṣliq written by Muhammad ‘Arif Yaqūṭ Raqam Khān and dated 1080 A.H. (1669-70 A.D.).

Muhammad ‘Arif entitled Yaqūṭ Raqam Khān was a native of Hirāt and the best of the pupils of ‘Abdu-l-Bāqī Ḥaddād in India. He was instructor of the sons of the emperor Aurangzeb who learnt Nasḵā writing from him and Nasta’līq from Mr Sayyid ‘Ali Jawāhīr Raqam (see No. 40). The author of Ḥādāt-i-Khuṣnahwīsān (folio 4a) writes that he saw illuminated copies of the Qurān and Panj Sūrās transcribed excellently by the princess after Muhammad ‘Arif’s style. The title of Yaqūṭ Raqam Khān is said to have been conferred upon him by the emperor Shāh ‘Ālam Bahādur Shāh.

No. 10.—A waṣli written with red ink and sparingly adorned with gold. It was transcribed by ‘Ībādullāh, sister’s son and pupil of Muhammad ‘Arif Yaqūṭ Raqam Khān.

No. 11.—A waṣli written by Qāzī Iqmatullāh who was a pupil of Muhammad ‘Arif Yaqūṭ Raqam Khān (see No. 9). The Qāzī achieved greater fame for his skill in calligraphy than his teacher and wrote both Khaṭī (thin) and Jali (bold) with surpassing excellence. He died in 1186 A.H. (1772-73 A.D.).

No. 12.—A waṣli written by Faizullāh, who was the elder brother of Qāzī Iqmatullāh and a very good hand in Nasḵā. The name of his teacher is
not known; possibly like his brother he was a pupil of Muhammad 'Arif Yaqūt Raḥḥam Khaṇā.

No. 13.—A wasḥī written by Sayyid Imām 'Ali Rizvī who was one of the calligraphists in the service of the crown prince Mirzā Abū Zafar afterwards known as Bahādur Shāh II. He wrote after the style of Qāżī Ṣamātullah1 (see No. 11).

No. 14.—An illuminated wasḥī written by Jalālu-d-Dīn Rizvī, the son of Sayyid Imām 'Ali Rizvī. He followed the style of his father, like whom he was in the service of the crown prince Mirzā Abū Zafar.2

No. 15.—A wasḥī partly in Nasḵāh and partly in Tughrā written by Bahādur Shāh II, the last Mughal emperor of Delhi (1837-57 A.D.). He was much interested in calligraphy and could write several scripts, but had special tact in Nasḵāh which he wrote after the style of Qāżī Ṣamātullah.3 It is related that His Majesty had many pupils in calligraphy, each of whom, like his pupils in poetry and his disciples in Sufism, received a monthly allowance of Rs. 3 from the royal court.

No. 16.—A wasḥī adorned with gold and written by Muhammad Humāyūn, who is related to have been a prince of the royal Mughal family, living about the middle of the last century.

No. 17.—A prayer book with a double-page 'umsān and the interlinear spaces throughout adorned with gold. It was written by Aqā Mir Ḥusayn of Shīhāb and is dated 1249 A.H. (1833-34 A.D.).

No. 18.—A wasḥī written by 'Abdu-r-Rahmān.

No. 19.—A wasḥī written by Asad 'Ali.

No. 20.—A wasḥī written by Shamsu-d-Dīn 'Āṣī.

No. 21.—A book of prayers, entitled Ṣuhfa-i Kāmilā, with illuminated borders.

SPECIMENS OF THE NASTA-LIQ CHARACTER.

No. 22.—A wasḥī written by Mīr 'Ali, possibly Mīr 'Ali of Tabrīz, who was a contemporary of Amīr Timūr (1336-1404 A.D.). He was the most famous calligraphist, who added a great deal to the development of the Nasta-Liq style by laying down principles for it, and it is for this reason that he is given by some the credit of inventing that style.4

No. 23.—An illuminated wasḥī written by Sultān 'Ali. Several calligraphists of this name are known to have flourished in Persia, of whom Maulānā Sultān 'Ali of Mashhad has been the most famous in India, and it is not improbable that this wasḥī is his work. Abu-l-Fazl says that Sultān 'Ali of Mashhad surpassed all calligraphists in Nasta-Liq. He imitated the writing of Maulānā Aẓhar, a pupil of Mīr 'Ali (see No. 22), though he did not learn it from him personally. Six of his pupils are well-known, viz., Sultān Muhammad

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1 Ḥādīth-i Khawāmuddīn, folio 5(a); Tadāhira-i Khawāmuddīn, p. 129.
2 Tadāhira-i Khawāmuddīn, p. 129.
3 Ḥādīth-i Khawāmuddīn, folio 4(b).
Khandan, Sultan Muhammad Nur (see No. 24), Maulana Alau-d-Din of Hirat, Maulana Zainu-d-Din of Nashapur, Maulana Abd al-Nashapur and Muhammad Qasim Shadi Shahn, each of whom possessed some distinguishing qualities. Authorities differ about the date of his death, which took place according to some in 902 A.H. (1496-97 A.D.), while others place it in 910 A.H. (1504-5 A.D.) and in 919 A.H. (1513-14 A.D.).

No. 24.—An illuminated waqfi written by Sultan Muhammad Nur, who was one of the six prominent pupils of Maulana Sultan Ali of Mashhad.

No. 25.—An illuminated waqfi written by Mir Ali-i-Khatab, who was a Sayyid by caste and a native of Hirat. He was an accomplished scholar and an excellent poet, but his greatest fame is due to his skill in penmanship. He gave a new impetus to the art of calligraphy on which subject he composed two books entitled "Rasnu-l-Khat" and "Khat-i-Sawad." Abu-l-Fazl makes the following remarks about him: "Besides these, there is a great number of other good calligraphists, who are famous for their skill in Nasta'liq as Maulana Sultan Ali of Qayin; Maulana Sultan Ali of Mashhad; Maulana Hijran 5 and after them the illustrious Maulana Mir Ali, the pupil, as it appears, of Maulana Zainuddin. He brought his art to perfection by imitating the writing of Sultan Ali of Mashhad. The new method which he established is a proof of his genius; he has left many masterpieces. Some one asked him once what the difference was between his writing and that of the Maulana. He said, 'I have brought his writing to perfection; but yet his method has a peculiar charm.' The emperor Jahangir is related to have possessed a very fine and authentic collection of the specimens of his writing. Mir Ali-i-Khatab lived for some time in the court of Abdullah Khan Uzbak as an instructor of his son Momin Khan, but as the climate of Bukhara did not suit his health, he secured permission to leave it on pretences of going abroad to see the world. He died in the year 924 A.H. (1518 A.D.).

No. 26.—Timur Nameh, or the history of Timur, by Maulana Abdullah Hattifi, with an illuminated heading and five miniatures in Persian style and dated 892 A.H. (1487 A.D.).

No. 27.—Bostan of Sa'di with a double-page illum and dated 944 A.H. (1537 A.D.). It bears at the end a seal impression of Rau Kunwar Sain,

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2. Ibid., p. 25.
3. Maulana Sultan Ali of Qayin was an instructor of Sultan Hussain Mirza's children and died in 914 A.H. (1508-9 A.D.).
4. See No. 23.
who seems to have been the keeper of the wardrobe to Shāh ‘Ālam II, with an endorsement that it was placed in the royal wardrobe.

No. 28.—Dīwān-i Ḥudūd with an ʿawānī written by Imāyatullah of Shīrūz and dated 985 A.H. (1577-78 A.D.). Like No. 27 it has also at the end a seal impression of Rāj Khanwar Sain with the same endorsement.

No. 29.—Shāh Nāmah of Firdausi written in four gold-ruled columns with a double-page ʿawānī and numerous miniatures in Persian style. It does not bear the date of transcription, but on the flyleaf there are a few endorsements referring to its purchase dated as early as 1605 A.H. (1596-97 A.D.).

No. 30.—An illuminated ʿawāli written by Shāh Mulumād of Nishāpūr. He is mentioned by Abu-l-Faḏl among the calligraphists famous for their skill in Ṵaṭṭāri.¹

No. 31.—A ʿawāli written by Muhammad Ḥusain Zarrīn Qalam, a native of Kashmir and the court calligraphist of the emperor Akbar (1556-1605 A.D.). Abu-l-Faḏl (Āīn-i-Ākbari, English translation by Blochmann, vol. I, pp. 102-3) writes about him as follows: "The artist who, in the shadow of the throne of His Majesty, has become a master of calligraphy, is Muhammad Husain of Kashmir. He has been honoured with the title of Zarrīngar, the gold pen. He surpassed his master Maulānā ‘Abdu-l-ʿAzīz; his Mustādī and Dawaʾīr 2 shew everywhere a proper portion to each other, and art critics consider him equal to Mullā Mir ʿAlī."²

No. 32.—A ʿawāli written by Muhammad ʿAlī, the son of Muhammad Husain Zarrīn Qalam. He wrote as excellently as his father, and had a special skill in Ḵaṭṭ-ar-Jali.³

No. 33.—An illuminated ʿawāli written by Muhammad Ḥusain of Tabrīz, who was a famous calligraphist and teacher of the celebrated ʿIlām.⁵ (See No. 35.)

No. 34.—An illuminated ʿawāli written by Muhammad Ḥusain, Al-Kāṭib who is probably the same as Muhammad Ḥusain of Tabrīz.

No. 35.—An illuminated ʿawāli written by ʿIlām. Mir ʿIlām al-Ḥusainī, a native of Qazvin, was the most celebrated Persian calligraphist of the Šafvī period. He led the simple life of a dervish at Ḵafālān and never cared for rank or wealth. A story is told that Shāh ʿAbbās I of Persia once offered him 70 Tūmāns (a Persian gold coin) expressing a desire that he should transcribe a copy of the ʿIlāmān Mah for him. A year after, when an enquiry was made if the book was finished, he sent to the emperor the first 70 verses of the work with a message that the amount granted by His Majesty covered the wages for transcribing as many lines only. The emperor being displeased rejected the transcribed pages and made a demand for the return of the money. Mir ʿIlām forthwith cut asunder those lines and

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² For specimens of the writing of Mullā Mir ʿAlī, better known as ‘Āīn-i-Kāṭib, see No. 35.
³ Ṭaʿšīḵ birt-i-Ḵaṭṭār-Ḵusainānī, p. 99.
distributed them among 70 of his pupils, who readily contributed a Tumân each, and provided the required money. The emperor, who had also entertained malice against the calligraphist on account of his Sunni faith, was greatly enraged, and addressing one of his officers named Maṣûr said, "Is there no one to kill this Sunni?" Next morning when 'Imâd was going for a bath to the Ḥammâm, he was murdered by Maṣûr. It is said that he had been informed of the emperor's hostile intention, and in order to appease his wrath had composed and transcribed an apology, which he intended to submit personally after his bath. The apology is in verse and runs as follows:

(1) نِئَ لَقَدْ هَزَّ مَيْنِ ۖ وَكَذَا ۗ سَوَٰى لَهُمْ هُدَى ۖ هُدَى أَنتُمْ ۖ هِيَ قَبَلَ هُكَّمَةَ لَهُمْ تَجَّلَى
(2) عَرٕ أَنْ بِهِمْ غَضَبٕ أَنّي ۗ أَذِىُ رَأْسِ مَوْئِلٕ ۖ سَيْرُ حَزَّ ۖ بَيلَ سَرْوُ ۖ رَسُالُ اللَّهِ عَلَى

**Translation.**

1. "Mark my virtues, one by one, and forgive my ten faults for each. Pardon for the sake of God all the crimes I have committed.

2. Do not inflame the fire of enmity with the breath of wrath, but forgive me for the sake of the tomb of the prophet."

'Imâd was a pupil of Muhammad Ḥussain of Tabriz, and followed the style of 'Alî-I-Kâthib which he developed to perfection. The specimens of his writing were held in high estimation in India. The emperor Shâhjahân is related to have taken such a fancy for 'Imâd's writing that at the beginning of his reign he used to bestow the rank of one hundred on any one who brought him a specimen of his work. Mir 'Imâd was murdered in the year 1024 A.H. (1615 A.D.).

No. 36.—*Chiḥal Majlis,* a book on *Ṣūfīsma,* by 'Alî-u-Daulah Sammânî, with an illuminated heading and two miniatures. The manuscript is dated 1020 A.H. (1611-12 A.D.) and was transcribed at Agra by 'Abdu-r-Rahîm, entitled *Roshan Qalam* (bright pen). On the fly leaves at the beginning and end there are several seal marks and endorsements, the most important of the former being those of the emperors Shâhjahân and Aurangzeb. One of the endorsements is by Shâhjahân, which is dated 8th of Jumâda II of the year 1037 A.H. (14th February 1628 A.D.) and refers to the receipt of the manuscript in the Imperial Library.

'Abdu-r-Rahîm was a famous calligraphist of the court of Jahângîr. He had also the title of *Anbarîn Qalam* (Ambergris Pen) which seems to have been conferred upon him about the year 1022 A.H. (see No. 37).

No. 37.—An illuminated *waqâî* dated 1022 A.H. (1613-14 A.D.) written by the same scribe, who assumes here the title of *Anbarîn Qalam* (Ambergris pen) and also calls himself "Jahângîr Shâhî" (the servant or slave of Jahângîr).

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1 *Sunni* is a sect of Muhammadans who believe the succession of Abî Bâkr, 'Umar, Uthmân and 'Abî to *Khulafa* as just and lawful. It is distinguished from the Shâfî sect according to whose belief the first three califs were usurpers and 'Abî was the only one who had rightful claim to the *Khulafa* after the demise of the prophet.


No. 38.—An illuminated wasli written by ‘Arab Shīrūzī. It is dated 1041 A.H. (1631-32 A.D.) and contains prayers for the king ‘Abbūdullāh, probably ‘Abbūdullāh Qutb Shāh of Golconda, who ruled 1020-1083 A.H. (1611-72 A.D.).

No. 39.—An illuminated wasli written by ‘Abdu-r-Rashīd Dāilmī, better known as Āqā. He was a sister’s son and pupil of Mir ‘Imād (see No. 35), after whose murder he migrated to India during the reign of Shāhjāhān and was taken into royal favour on account of his skill in penmanship. He was instructor of Dārā Shikoh, the eldest son and the crown prince of Shāhjāhān-Zebu-r-Nisā, the talented daughter of the emperor Aurangzeb, is also related to have been one of his pupils. ‘Abdu-r-Rashīd died at an advanced age in the year 1081 A.H. (1670-71 A.D.) and was buried at Agra.¹

No. 40.—Bayāz of Bakhtāwar Khān (folio 446), a specimen of the writing of Sayyid ‘Ali, Jawāhir Raqam. He was a native of Tabriz but came to India during the reign of Shāhjāhān, who conferred upon him the title of Jawāhir Raqam and appointed him instructor of the prince Aurangzeb. The latter during his reign made him instructor of his sons and Superintendent of the royal library. Jawāhir Raqam generally accompanied the royal retinue, and was with the emperor in the Deccan when he died of insanity in the year 1094 A.H. (1683 A.D.). His corpse was brought to Delhi to be buried there. He wrote after the style of Mir ‘Imād (see No. 35) and showed great respect to ‘Abdu-r-Rashīd Dāilmī, there having been a close friendship between the two calligraphists.²

Bayāz means a note-book, and the volume under notice, which was compiled by Bakhtāwar Khān, contains a collection of numerous original compositions and extracts from standard Persian works transcribed by various well known calligraphists of his time. From the chronogram, contained in the Bayāz (see Nos. 46 and 48), it is inferred that it was compiled during the years 1082 A.H. (1671-72 A.D.) and 1083 A.H. (1672-73 A.D.), but most of the passages bear dates which range between 1081 A.H. (1670-71 A.D.) and 1083 A.H. (1677-78 A.D.). It was, however, never finished, considerable space being left blank to be filled in, and on the folios 7158-7169 is the chronology of Amir Timūr and his descendants, continuing until the year 1119 A.H. (1707-8 A.D.). This was apparently inserted after the death of Bakhtāwar Khān which took place in 1096 A.H. (1685 A.D.). The Bayāz is a very fine manuscript with gold border lines, some of its pages being gold-sprinkled and having illuminated headings.

Bakhtāwar Khān was a noble of the court of Aurangzeb. In the 10th year of the reign of that emperor he was promoted to the rank of one thousand, and in the 13th year was made Superintendent of eunuchs. He died on the 15th of Rabi‘u-l-Awwal 1096 A.H. (19th February 1685 A.D.). The emperor had so much regard for him that he conducted personally his

¹ Tashkibār-i-Kauhūnausain, pp. 95-8; Ḥabīb-i-Kauhūnausain, folios 6(a)-7(b).
² Tashkibār-i-Kauhūnausain, pp. 56-58.
funeral prayer, and followed his bier for some paces. He was the founder of a sūrah known after him in Delhi, and was the author of a historical work entitled Mirat-i-Ālam, the preface of which has been copied in the Bāyuqā.

No. 41.—An illuminated waqfī written by the prince Dārā Shīkoh. It is dated 1041 A.H. (1631-32 A.D.) and is recorded to have been transcribed for the Sadrul-Ś-Sadār (Chief Judge) Mūsā Kāhān.

Dārā Shīkoh was the eldest son and crown prince of Shāhjahān. In the year 1658 the emperor suddenly fell ill, and his condition having become precarious, Dārā Shīkoh began to contrive measures for securing an easy succession to the throne, which resulted in a civil war among the sons of Shāhjahān. Dārā Shīkoh was defeated by Aurangzeb and obliged to fly for his life towards Sindh, where he was captured by the chief of that country and brought to the presence of Aurangzeb. He was then exposed through all the principal places of Delhi and put to death by order of Aurangzeb in the year 1659.

The unfortunate prince was a great patron of art and letters, having made special studies of the Hindī religion which he endeavoured to reconcile with Islam. He caused Persian translations to be made of several Hindī religious works, and was himself author of a few books on his favourite subject of Sūfism. He also enjoyed great fame for penmanship, and is related to have been one of the best pupils of Ḍūr-r-Rashīd Dairī (see No. 39).

Mūsā Kāhān was a Sayyid of Mashhad. He was admitted to the court during the reign of Jahāngīr and gradually rose to the rank of two thousand and the office of Chief Judge of the whole Mughal empire in India. Shāhjahān, on his accession, reinstated him in his post and in the 5th year of his reign promoted him to the rank of four thousand. In the 16th year of the reign of that emperor he was discharged from his office on the ground that he did not execute his duties satisfactorily, and a year later died on the 18th of Safar 1054 A.H. (26th April 1644 A.D.).

No. 42.—A waqfī written by the prince Shāh Shuʃā', the son of Shāh Shuʃā', Qirān-i-Thāni (Shāhjahān), with a remark that it was an imitation of the writing of his teacher, Mir 'Ali. It was a practice with calligraphists to take a well-known penman for a model and imitate his writing until their style was formed on his. The remark in the waqfī refers to this practice, and the prince calls Mir 'Ali, who is probably Mir 'Ali of Tabriz (see No. 22), or Mir 'Alī-Katib (see No. 25), his teacher in the sense that he imitated his style.

Shāh Shuʃā' was the second son of Shāhjahān, appointed governor of Bengal by his father. He also took a prominent part in the civil war between his brothers during the serious illness of Shāhjahān, and marched twice from his
province to try his luck for the throne. Ultimately in the year 1659 he was defeated by Aurangzeb and obliged to seek refuge in Arakan, where, some two years afterwards, he was put in a boat with all his family and sunk in the river by the order of the Raja of that country.

No. 43.—Another specimen of the writing of Shāh Shujā’ beautifully illuminated and transcribed on the back of the picture of that prince.

No. 44.—A waṣīlī written by Muhammad Muqīm, a famous calligraphist of Shāhjahān’s period. He lived in the Kāli Masjid at Delhi and had many pupils in calligraphy. He followed the style of Mir ‘Imād (see No. 35).

No. 45.—A waṣīlī written by ‘Abdullāh, who is probably the same as Hāfiz ‘Abdullāh of Shāhjahān’s period.²

No. 46.—Bayāz of Bakhtāwar Khān (folio 702b), a Qaṭ’ā dated 1082 A.H. (1671-72 A.D.) and written by Muhammad Aʿlā of Masīh. It contains a chronogram of the compilation of the Bayāz composed by Bakhtāwar Khān⁶ himself.

No. 47.—A waṣīlī written by Muhammad Bāqir, who was a court calligraphist of Aurangzeb (1658-1707 A.D.). His writing was much appreciated by the emperor.⁴

No. 48.—Bayāz of Bakhtāwar Khān (folio 565b), a Qaṭ’ā written by Muhammad Ismāʿīl, ‘Aqīl, containing a chronogram which gives 1083 A.H. (1672-73 A.D.) as the date of the compilation of the Bayāz. He is probably the same as Hājjī Ismāʿīl who was one of the court calligraphists of Aurangzeb, wrote formāns of that emperor, and had the title of Roshān Raqām conferred upon him in the year 1096 A.H.⁵ (1685 A.D.).

No. 49.—Bayāz of Bakhtāwar Khān (folio 64b), a specimen of the writing of Sayyid Ahmad, a calligraphist of Aurangzeb’s period.

No. 50.—Bayāz of Bakhtāwar Khān (folio 422b), a specimen of the writing of Muhammad Naʿūm of Isfahān, a calligraphist of Aurangzeb’s period.

No. 51.—Bayāz of Bakhtāwar Khān (folio 532b), a specimen of the writing of Muhammad Šādiq, a calligraphist of Aurangzeb’s period.

No. 52.—Bayāz of Bakhtāwar Khān (folio 542a), a specimen of the writing of Mir Ḥabībullah, a calligraphist of Aurangzeb’s period.

No. 53.—A waṣīlī dated 1099 A.H. (1687-88 A.D.) written by Mūl Rāj.

No. 54.—A waṣīlī dated 1112 A.H. (1700-01 A.D.) adorned with gold and written by Ḥiḍāyatullāh, Zurrūn Raqām, who was a pupil of Sayyid ‘Ali, Jawāhir Raqām (see No. 40) and court calligraphist of the emperor Aurangzeb. He held the post of the Superintendent of the royal library, and was instructor of the prince Kān Bākhsa, the youngest son of Aurangzeb, and several other princes of the royal blood. He died in the year 1118 A.H. (1706-07 A.D.).⁶

¹ Tadzīk-i-Kaḵwānsāzīn, p. 60.
² Tadzīk-i-Kaḵwānsāzīn, p. 91.
³ For Bakhtāwar Khān and his Bayāz, see No. 40.
⁴ Tadzīk-i-Kaḵwānsāzīn, p. 59.
⁵ Maṭkāh-i-Ḥasqīrī by Muhammad Šāqi Mustafa’d Khān (published by the Asiatic Society of Bengal, 1871), p. 251.
⁶ Tadzīk-i-Kaḵwānsāzīn, p. 58; Ḥabīb-i-Kaḵwānsāzīn, folio 8r.
No. 55.—A wasli written by Nūrullāh. There have been two calligraphists of this name: one Ḥāfiz Nūrullāh (see No. 62) and the other Shāikh Nūrullāh who was a pupil of ‘Abdu-r Rāshīd, Faraḥīn Nawīs1 (the scribe of farmāns), and lived during the time of Aurangzēb. The wasli under notice is probably the work of the latter.

No. 56.—An illuminated wasli written by Muḥammad Aţāl who was a native of Lahore and lived during the time of Muḥammad Shāh (1719-48 A.D.). He so closely imitated the style of ‘Abdu-r-Rashīd, Aqā (see No. 39), that he was called Aqā II.2

No. 57.—Ten precepts of Aristotle dated 1138 A. H. (1725-26 A.D.) and written by Aţal al-Ḥusainī, who flourished during the reign of Muḥammad Shāh and had been instructor of Mir Ḍūnūs, the son of Pir Mānūs, the prime minister of that emperor.3

No. 58.—An illuminated wasli written by Muḥammad Ṭūsā, a native of Sarhind. He followed the style of Mir ‘Imād (see No. 35) and was one of the court calligraphists of Muḥammad Shāh4 (1719-48 A.D.).

No. 59.—An illuminated wasli dated 1161 A.H. (1748 A.D.) and written by Muḥammad Aqīl.

No. 60.—An illuminated wasli dated 1196 A.H. (1782 A.D.) and written by Muḥammad ‘Alī, who was a court calligraphist of the emperor Shāh ‘Alam II (1759-1806 A.D.) and the instructor of his son, the prince Kām Bakhsh. He was a fine calligraphist and wrote after the style of ‘Abdu-r-Rashīd Daulī5 (see No. 39).

No. 61.—A wasli dated 1202 A.H. (1787-88 A.D.) and written by Ḥāfiz Muḥammad ‘Alī, the son of Zarrīn Raqām. We know of only one calligraphist who had the title of Zarrīn Raqām, viz., Ḥidāyatullāh, the court calligraphist of Aurangzēb (see No. 54), but he died as early as 1118 A.H. (1706-7 A.D.) and if the scribe of this wasli was his son, he must have written it at a very advanced age.

No. 62.—An illuminated wasli written by Ḥāfiz Nūrullāh who was an excellent calligraphist following the style of ‘Abdu-r-Rashīd Daulī (see No. 39). He lived at Lucknow during the time of Nawāb Asafūl-Daulah of Oudh6 (1775-97 A.D.).

No. 63.—A wasli adorned with gold and written by Tajammul Ḥusain Khān, who lived at Lucknow and was a pupil of Ḥāfiz Nūrullāh.7 Elliot (History of India, vol. VIII, p. 413) remarks that in 1244 A.H. (1828-29 A.D.), Tajammul Ḥusain completed Jinānu-l-Firdaus, a historical work written by

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1 Fāḥūkār-i Khānānawīn, p. 33; Fāḥūkār-i Khānānawīn, folio 6(a).
2 Ibid. p. 60.
3 Ibid.
4 Ibid. p. 61.
5 Ibid. p. 67.
6 Ibid. pp. 64-5.
7 Ibid. p. 111.
Mirzā Muḥammad Yūsuf, an incomplete copy of which was found by him in the library of his patron Mr. Montague Turnbull of the Civil Service.

No. 64.—A waṣlī adorned with gold and written by Sarab Sukh Rāi, who was a native of Lucknow and pupil of Ḥāfiz Nūrullah.²

No. 65.—A waṣlī written by Muḥammad Bāqir, Zarrin Qalam (gold pen). We know of two calligraphists of this name: one a court calligraphist of the emperor Aurangzeb (see No. 47), and the other a native of Lucknow, who was father of Mir Muḥammad Ḥusain 'Aṭā Khān (see No. 66) and famous for Tūghrā writing; but neither of them are related to have had the title of Zarrin Qalam. It is not improbable that the latter had this title, like his son, who was called Murusga' Raqam.²

No. 66.—A waṣlī dated 1192 A.H. (1778 A.D.) and written by Mir Muḥammad Ḥusain 'Aṭā Khān, who was the son of Muḥammad Bāqir Tūghrā Nawī (scribe of Tūghrā) and had the title of Murusga' Raqam. He flourished during the reign of Shuj'ū' ud-Daulah, the Nawāb of Oudh (1753-1775 A.D.), at whose orders he made an Urdu translation of Chahār Darvīsh, a book of fiction containing the story of four dervishes.²

No. 67.—A waṣlī dated 1202 and written by Abū Muḥammad Ismā'īl Sabzwāri, who was a pupil of Muḥammad Ḥafiz Khān, a celebrated calligraphist of Muḥammad Shāh's period. He died insane at Delhi.³

No. 68.—A waṣlī written by Ḥāfiz Ibrāhīm, who was a court calligraphist of Akbar Shāh II (1806-37 A.D.) and instructor of his sons.⁴

No. 69.—An illuminated waṣlī written by Mirzā Muḥammad Sulaimān Shīkoh. There have been two Mughal princes of this name: one the eldest son of Dārā Shīkoh, the son of the emperor Shāhjāhān (see No. 41), and the other the son of Shāh ‘Ālam II who died in 1838 A.D., and the waṣlī seems to be the work of the latter. The name of the prince is in different handwriting, probably transcribed by his teacher.

No. 70.—An illuminated waṣlī dated 1257 A.H. (1841-42 A.D.) and written by Sayyid Muḥammad Amīr Rīvī, better known as Mir Panjah Kāsh. He followed the style of 'Abdu-r-Raṣīd Dālīmī (see No. 39) and was the most famous calligraphist of the later period.⁵ He is said to have met his death at the age of 91 defending his house at the storming of Delhi by the British in 1857.

No. 71.—An illuminated waṣlī written by Aḡā Mīrzā, who was the most proficient pupil of Mir Panjah Kāsh and died in 1274 A.H. (1857-58 A.D.).

No. 72.—An illuminated waṣlī written by Bahādur Shāh II, the last Mughal emperor (see No. 15).
No. 73.—An illuminated wasli written by Ḥāfiz ʿĪbādullah. A calligrapher of this name was a pupil of Mīr Panjāb Kāsh and court calligrapher of Bahādūr Shāh II, but it is not known whether he was a Ḥāfiz. He had the titles of Ḥājī Raqīm and Zamarrūd Raqīm, and after the mutiny of 1857 was employed by the Rāja of Patiala.

No. 74.—A wasli adorned with gold and dated 1272 A.H. (1855-56 A.D.). It was written by Imām Verdi, who was a native of Persia but lived in Lahore about the middle of the 19th century A.D.

No. 75.—Manāhīj-ʿĪbādūn-ʿIrād with an illuminated heading and the interlineal spaces adorned throughout with gold, transcribed by Abu-l-Baqā al-Ḥusnī. It is a work on Muhammadan religion composed by Muḥammad, son of ʿAbd-Allāh, better known as Saʿīd of Farghāna.

No. 76.—Qirān-i-Saʿīd-i Gāzī of Amīr Khurṣān with an illuminated āʾā waves, written on gold-spinkled paper by Muḥammad Yūsuf. The colophon containing the date of transcription and the name of the scribe has been mischievously blotted out by somebody, making the former quite indistinct.

No. 77.—Laita Majānīn of Maulānā ʿAbdullāh Ḥāfīzī and Yūsuf Zuhaykhā of Maulānā ʿAbdu-l-Raḥmān Jāmī (the latter written on the margin), with two double-page āʾā waves, gold border lines and headings, and sixteen miniatures in Persian style.

No. 78.—Māṭhnavi-i Maulānā Rūm written in four gold-ruled columns with a double-page āʾā waves. On the last page there is a seal impression of ‘Abdu-l-Salām, the Munṣarīm (keeper of the wardrobe) of the emperor ʿAlamgīr II, with an endorsement referring to the entry of the manuscript in the royal wardrobe.

No. 79.—Dīwān of Mullā Shāh Badaḵshānī with an illuminated heading written on gold-spinkled paper in four ruled columns. Mullā Shāh was a native of Badaḵshān and a disciple of Miṅan Mīr, the well known saint of Shāhjahān’s period. Prince Dārā Shikoh highly respected him and visited him on his tour to Kāshmir, where Mullā Shāh had taken his residence after the demise of Miṅan Mīr.1

No. 80.—A wasli written by ʿAḥmad.
No. 81.—A wasli written by Muḥammad ʿĀṣīf.
No. 82.—A wasli written by ‘Ubaqūlullāh, Shīrīn Raqīm.
No. 83.—A wasli written by Sāyyid Ṣafī ‘Ali.
No. 84.—An illuminated wasli written by Nādir-i ʿAṣīr (best of the age) ʿUṣṭād Ḥāṣdār ‘Ali.

No. 85.—A wasli written by Ḥāmid ‘Ali.
No. 86.—A wasli written by ‘Abdu-l-Ǧaḥfūr.
No. 87.—A wasli adorned with gold and written by ‘Abbās.
No. 88.—An illuminated wasli written by ʿAḥmad Rūżā.
No. 89.—A wasli adorned with gold and written by Muḥammad Subḥān.

SPECIMENS OF CALLIGRAPHY IN THE DELHI MUSEUM.

SPECIMENS OF THE SHIKASTA SCRIPT.

No. 90.—A firmān illuminated and mounted on a piece of cardboard like a waqīl. It is dated 868 A.H. (1464 A.D.) and bears a seal impression of Sultān Abū Sa‘īd, the son of Sultān Muḥammad, who issued it in favour of Sayyid Shādī and Sayyid Shāfūrul-Mulk, confirming them as trustees of a shrine. Sultān Abū Sa‘īd, who was the grandfather of the emperor Bābar, reigned from 1452 to 1467 A.D.

No. 91.—Bāyāz of Bakhtāwar Khān (folio 50b), a specimen of the writing of Darṣyāt Khān, a calligraphist of Aurangzeb’s period (1658-1707 A.D.). His real name was ‘Alī-Allah and Darṣyāt Khān was the title conferred upon him by the emperor Aurangzeb. His father, Muḥammad Jafarr, had the title of Kifāyat Khān and descended from Muḥammad Husain, who is supposed to have introduced the Shikasta writing into India. 1

No. 92.—Bāyāz of Bakhtāwar Khān (folio 16a), a specimen of the writing of Muḥammad Sa‘īd Ansārī, a calligraphist of Aurangzeb’s period.

No. 93.—Bāyāz of Bakhtāwar Khān (folio 77a), a specimen of the writing of Nawāb Ashraf Khān, who was a noble of the court of the emperors Shāhjahān and Aurangzeb. His real name was Mīr Muḥammad Ashraf, and the title of Ashraf Khān was conferred upon him by Aurangzeb in the 4th year of his reign. He died in the year 1097 A.H. (1685-86 A.D.). 2

No. 94.—Bāyāz of Bakhtāwar Khān (folio 84b), a specimen of the writing of Nūr-ud-Dīn Muḥammad, a pupil of Nawāb Ashraf Khān, dated 1081 A.H. (1671-72 A.D.).

No. 95.—Bāyāz of Bakhtāwar Khān (folio 290a), a specimen of the writing of Sayyid Aḥmad (see No. 49) who was a calligraphist of Aurangzeb’s period.

No. 96.—Bāyāz of Bakhtāwar Khān (folio 550a), a specimen of the writing of Muḥammad Na‘īm of Iṣfahān (see No. 50), a calligraphist of Aurangzeb’s period. It is dated 1097 A.H. (1685-86 A.D.).

No. 97.—Bāyāz of Bakhtāwar Khān (folio 182a), a specimen of the writing of Mīrūsu-d-Dīn Muḥammad Fīrāq, a calligraphist of Aurangzeb’s period.

No. 98.—Bāyāz of Bakhtāwar Khān (folio 584a), a specimen of the writing of an unknown calligraphist of Aurangzeb’s period.

No. 99.—A waqīl dated 1131 A.H. (1718-19 A.D.), and written by Abū-l-Qāsim al-Husainī.

No. 100.—A waqīl dated the 20th year of the reign of Muḥammad Shāh (1738 A.D.), and written by Mūrīd Khān Tabā Tabāţī. Mūrīd Khān, whose real name was Muḥammad Shādīq, was a Sayyid by caste and a noble in the court of the emperor Muḥammad Shāh (1719-48 A.D.). He was a good calligraphist, perfect in Shikasta writing, which he learnt from Darṣyāt Khān. 3 (see No. 91).

1 Tabākīn-i-Khāshnānsān, pp. 105-6; Ḥalīl-i-Khāshnānsān, folio 11(a).
3 Tabākīn-i-Khāshnānsān, p. 167; Ḥalīl-i-Khāshnānsān, folio 11(b).
No. 101.—A wašli dated the 27th year of the reign of Shāh 'Alam II (1785 A.D.), and written by Imāmu-d-Din Ḥasan. He was a pupil of Rāi Prem Nāṭh, who in his turn was a pupil of Murid Khān Ṭābā Taba'i.1

No. 102.—A wašli dated 1223 A.H. (1808-9 A.D.) and written by Ḥayāt 'Ali, who was a pupil of Rāi Prem Nāṭh.2

A SPECIMEN OF THE TUGHRĀ SCRIPT.

No. 103.—A wašli written by Abū Žafar Sirāju-d-Din Bahādur Shāh II, the last Mughal emperor of Delhi (see No. 15). It may be noted that Tughrā is not an independent script, but is the name given to an ornamental writing in which the letters are so interwoven as to assume a decorative shape difficult to read.

A SPECIMEN OF THE GHUBĀR SCRIPT.

No. 104.—Qurān dated 957 A.H. (1550 A.D.) and written by Ibrāhīm of Astrābād. Like “Tughrā”, “Ghubār” also is not an independent script, but denotes thin writing (Ghubār literally meaning “dust”). The Qurān under notice is transcribed on a strip of paper 22’ 4” in length by 3½” in width. It is written in very minute letters, and forms the ground which sets in relief the larger central script consisting of the attributes of God and certain pious ejaculations. A space of 3’ 5” at the beginning is ornamented with gilded scroll work, and here the Qurān is written in the body of the larger letter of the central script. On the margin are given the names of Sūras with the number of verses they contain, as well as the number of Juz or parts into which the Qurān is divided.

1 Taḏkira-i Khwānaūsūn, pp. 113 and 114; Ḥāāl-i Khwānaūsūn, folio 12(a) and (b).
2 Ibid. p. 113.
3 Idem, folio 12(b).
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