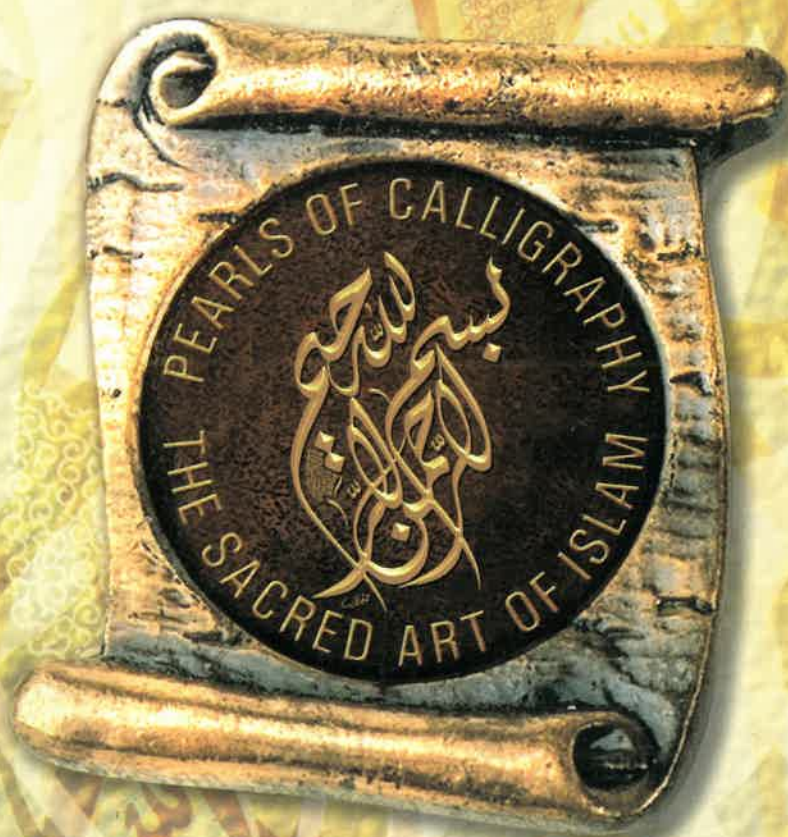


Pearls of
Calligraphy

Khurshid Alam Gauhar Qalam (Pride of Performance)







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Pearls of
Calligraphy

The Sacred Art of Islam



Khurshid Alam Gauhar Qalam
Pride of Performance



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1. Islamic Calligraphy. I. Title.

Acknowledgements

This book is a dedication of respect to my teachers, the masters who have kept the art of calligraphy alive for posterity.

The scripts penned by my teacher Hafiz Muhammad Yousaf Sadidi have been the veritable guiding light in my pursuit of excellence in the tradition of calligraphy. And the pioneering works of Nasta'liq script by Abdul Majeed Parveen Raqam have been a source of inspiration along this path.

I would like, also, to thank those who have helped and supported me in the achievement of this elusive goal. And so I present this work as proof of my gratitude to Syed Aftab Ahmed Shah, Mrs. Sajida Vandal (Principal National College of Arts) and Abdullah Baluch.

I appreciate the efforts of the Director General of Higher Education Commission Board and his team for recognising the Art of Calligraphy as an essential part of Arts syllabi.

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Khurshid Alam Gauhar Qalam

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Foreword

Ustad Khurshid Alam Gauhar Qalam organised a workshop at the Department of Fine Arts (Miniature Paintings) National College of Arts in the year 2000 in collaboration with Syed Tajammal Hussain, a scholar in residence from UK. The workshop explored calligraphy and miniature painting in an integrated manner to rejuvenate the two traditions in a contemporary expression. It was my first meeting with Ustad Jee and I found in him an artist of great ability with a very becoming humility. His mastery of calligraphy is reflective of the years of effort that he has put in to learn and practice the art. His dedication to his chosen medium of expression comes through his work and his book.

Calligraphy is a primary form of art for visual expression and creativity throughout the vast geography of the Muslim world. It is a symbol representing unity, beauty, and grandeur, which are reflected in its virtually universal application. Writing is given place of pride on all kinds of objects, objects of everyday use as well as entire wall surfaces, mosque furniture, interiors and exteriors of mosques and tombs. The aesthetic principles of calligraphy are a reflection of the cultural values of the Muslim world. There is great variability in form: words and letters can be compacted to a dense knot or drawn out to great length; they can be angular or curving; they can be small or large. The range of possibilities is almost infinite, and Ustad Khurshid Alam Gauhar Qalam has laboured with passion to unfold the promise of the art. Moreover, technical aspects are not separated from the aesthetic or even personal style thus becoming a societal expression as well as entirely personal. Its history is the integration of artistry and scholarship. Through the abstract beauty of the lines, energy flows in between the letters and words. All the parts are integrated into a whole. These parts include positive spacing, negative spacing, and the flow of energy that weaves together the calligrapher's rendering. The abstract beauty of calligraphy is not always easily comprehended but this beauty will slowly reveal itself to the discerning eye.

Since the first workshop of 2000, the NCA has invited Ustad Jee to conduct several workshops and now the students of Miniature Painting have the benefit of Ustad Jee's teaching as a regular part of the programme. Ustad Jee's books, including this new publication, are excellent resource-material for the students and the connoisseurs alike.

Prof. Sajida Haider Vandal,
Principal,
National College of Arts, Lahore.



About the Calligrapher

Khurshid Alam Gauhar Qalam is a calligrapher of foremost rank. He has mastery over all types and kinds of calligraphy. He learnt this art from two distinguished teachers of the time: Professor Ghulam Nizamuddin and Hafiz Muhammad Yousuf Sadidi. In addition to several other medals, he has also been awarded President's Pride of Performance in 1992. He has researched the field of calligraphy and has written many a book on this art. His books include: Naqsh-e-Gauhar, Nisab-e-Khattati, Ejaz-e-Khattaati, Fann-e-Khattati, Makhzan-e-Khattati and Jamal-e-Khattati, along with Jawahar-el-Qalam, Muraqqa-e-Gauhar and Muraqqa-e-Loh-o-Qalam. The present book contains some of the masterpieces created by him. Gohar Qalam is well-versed with the geometrical values of all the scripts and guides his pupils well in this field. The Higher Education Commission has included Calligraphy in the syllabus for B.A. (Fine Arts) and M.A. (Fine Arts) also prescribing five of his books for study. The specimens of calligraphy created by him are popular with the people, who pride in putting them on display in their houses. His masterpieces are equally popular in Europe and Middle-eastern countries. Quite a few of his specimens of calligraphy have also been presented to visiting heads of state. The Holy Quran scribed by Gauhar Qalam, which is kept in 30 showcases at the Faysal Mosque, Islamabad, is an outstanding piece of 406 styles. At the time of the extension of the Mausoleum of Syed Ali Hujweri at Lahore, he scribed Surah-e-Rehman over a total length of 308 feet and Darood Taj over 108 feet, which could be a world record of wall-calligraphy. He is the only calligrapher from Pakistan, whose work is on permanent display in the British Museum. In addition to all this, he has to his credit of creating a number of other specimens of calligraphy on different tombs, mosques and historical buildings. He teaches calligraphy with an open heart. Amongst his students are: Khurshid Shamim al Khattat, Mian Farooq Ahmad, Awais Suhrawardi, Suhail Ahmad, Hakeem Anisur Rehman, Qari Allah Yar etc.

Bashir Ahmed,
Associate Professor,
National College of Arts,
Lahore.



Calligraphy

Contemporary & historic perspective

The very word, Calligraphy brings to mind a vista of unfathomed realm of the art of writing in a special way. With it one sees in his imagination many a specimen of this genre, among which some are very pleasing while others may not be so attractive, depending entirely on one's taste. Some people like bright colours, while others might go for the writings, verses and some exercise done in black ink only.

Calligraphy, as an art form has a long history of its own and it is not possible to comprehend it in such a short space. It requires a long span of time, in addition to imagination and educational capabilities before one is really able to appreciate its beauty and meaning.

When we open a book dealing with Calligraphy, we find that like all other traditional arts it has also developed in line with the progress in civilizations. In the beginning the man used to express his ideas in the shape of figures and pictures. Allah had given knowledge to the human being, before he was sent to reside on this planet earth. He was also made aware of the characteristics and peculiarities of the things. Then the whole of the universe was just one entity. Allah created the Pen. He says in the Holy Quran:

وَلَا يَأْبَ كَاتِبٌ أَنْ يَكْتُبَ كَمَا عَلَّمَهُ اللَّهُ فَلْيَكْتُبْ (٢٨٢)

(Translation) "By the Pen and by (Record) which (men) write". (68:1).

This would only go to prove that the Creator of the universe endowed the Pen with a unique place in his creations. It was the Pen, that distinguished man from other creations in the universe. It was because of this, that Prophet Muhammad ﷺ said: "Whosoever calligraphed, بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ('In the name of Allah, the most Beneficent the most Merciful') will enter the Paradise".

At another place in the Holy Quran Allah says:

ن وَالْقَلَمِ وَمَا يَسْطُرُونَ (٦٨:١)

(Translation): "Let not the scribe refuse to write, as Allah has taught him, so let him write". (2:282).

It means that the Creator of the Universe has given writing an exalted place by linking it to Himself. At yet another place He says:



وَالطُّورُ وَكِتَابٌ مَّسْطُورٌ فِي رَقٍّ مَّنْشُورٍ (٥٢:٣)

(Translation): "By the Mount (of Revelation). By a Decree inscribed. In a Scroll unfolded". (52:1-3).

The importance of the Pen is very clear from the fact that the very first revelation on the Prophet ﷺ mentions it as: **الَّذِي عَلَّمَ بِالْقَلَمِ**

(translation) "He who taught (the use of) the Pen" (96:4).

It is thus clear that man was richly endowed with the wealth of understanding, right from the beginning. He was aware that snake was his enemy while pigeon was friendly. So when he wanted to express the sentiments of enmity or anger, he drew a snake while to portray the feelings of friendship and love, he made the picture of a pigeon. It was practiced during the era that belonged to the prehistory. However, with the progress in civilisation, and with the introduction of the urban society, man invented writing. The first script that he adopted is known as Hieroglyph. It was written in the types known as:

1. Pictographs
2. Ideographs

It may, however, be noted that the hieroglyphic script was not similar everywhere. It followed different styles of its writing at different places. There were quite different styles in Iraq, Egypt and China the three most famous centres of pictographic writing in the ancient times. During those days the hieroglyphic script was used only for writing of the religious creeds. So, two more styles were created for separate use by the scholars and the common men. The interaction between the pictographs and ideographs resulted in the form of hieroglyph, which came to be recognised as the Alphabet. Just to give an example, the letter 'noon' (equivalent to N in English) was depicted by a fish while 'alif' (A of English) took the shape of a bull. With gradual contraction these pictographs turned into the new shapes of the regular alphabet. This, however, is an altogether different topic that deals with the formation of different letters of the alphabet and hardly relevant at this place.

قِطْعَةٌ بِمِثْرِ عَلَى الْكَاتِبِ

چشمِ صاد و زلفِ دل و قد الف
طره لام است و دهاں میم مراد
کلب استاد زل زیر تنج حرف
صدالم بر رسته جان ما کشاد

اسب با کتابت

از کتب و خط سحر و جادو
تنبوای کتب و خول من پیش فارغ بای
پنج خیز است که جامع مکر و دهاں
هست خطا و شدن ز خود امر محال
توت تست و قوت خط و استاد شفیق
طاقت محنت و اسباب کتابت کمال
نیز که میر علی اکبر از کتب و خط سحر و جادو
خط و خط سحر و جادو



After the development of the hieroglyphs, 22 different sounds were selected, which were denoted by as many pictographs. Interestingly these pictures reached a fabulous number of 3,700. Afterwards, still during the era before Christ, Masnad and Hamieri scripts were invented for the great civilizations of Saba and Humier. These same scripts were in vogue during the period of Alexander the Great (356-323 BC).

When the Nabataean peoples rose to power, the nabataean script was originated. From this script then was formed the muallaqi script, while about two hundred years before the arrival of Prophet Muhammad ﷺ was invented the Hirah, following the name of the place. Afterwards, when Hirah came to be known as Kufa, this script also turned to the name of Kufic. At the advent of Islam, Kufic script was already in use in its nascent form known by the name of Jazm script. Thus the Holy Quran at the time of its revelation was scribed in this script. It may also be of interest to note that when Prophet Muhammad ﷺ wrote letters to different rulers for the propagation of Islam, they were also written in this script.

During the period of the 'Khulfa-e-Raashideen' or the 'righteous' successors of the Prophet ﷺ when the rule of the followers of Islam expanded to many countries and empires, several shapes of the kufic script came to be formed under the influence of their different traditions. But it was the righteous Caliph Hazrat Ali رضي الله عنه who played a pivotal role in its development. He gave calligraphy a place of art. He was so fond of it that during his caliphate he used to teach calligraphy in a mosque of Kufa. The said mosque is still preserved outside the present-day Kufa. He presented this script in geometric shapes and different numerals thus bringing it to become an art in itself.

His different sayings in eulogising this art are on record, among them are the ones given in the following lines:

1. Calligraphy is the orchard of knowledge.
2. Calligraphy comprises half of the whole knowledge.
3. Teach your children the art of calligraphy because it is high in objective and honour.



شیدان جان چای بدین گنجین دین
 و این جان چای بدین گنجین دین
 چو آنی شوی معین کل اسیر بدین بوی تو
 و این جان چای بدین گنجین دین



سُحَّانَ لِلَّهِ الْعَظِيمِ

اگرچہ جوئی انسان شش جہان
 سہ کوشش و تری تباہ
 سہ تاج و خاں ایں سہ کوشش
 سہ مانع خاں کوشش
 سہ نخل انہوی ان مانع خاں
 سہ حیاں ایں حیاں
 سہ شش ایں شش

خوشبختی است آشنائی
 ایں جہاں کا ہے خدائی

4. The training of calligraphy depends on the knowledge of the teacher. Its victuals lie in immense practice and its durability, in devotion to Islam. There are innumerable sayings of Hadhrat Ali ؓ in this context that could be found in the history books. It is not possible to copy them all here for obvious want of space.

Even before the advent of Islam, Pen had a special significance in the lives of different nations. To quote just one example, translation of a Greek scripture is give below:

“If you follow my instructions you will become a perfect scribe. The writers, who were born after the gods, were able to forecast about future. They are fond of their tablets and reed pens more than their own off-springs and those who write fairer loved their stone-tablets. Although they are no more alive yet their writings are still remembered by people”.

According to archaeologists the art of writing was first invented in the valley of Euphrates and Tigris. A tablet of clay is believed to be the most precious thing among the antiquities found from the ruins of ‘Warqah’. This tablet depicts a bull’s head, a jar and a few sheep-like animals. It also contains two triangles drawn on it. Similarly a stone-tablet has been found from the banks of the Lake Superior, which contains the image of three boats, one of them depicting a drawing of a bird and a tortoise on the coast. Both of these tablets remind one of the days of the pictographic script. The pictographs depicted on the seals, and some pottery, from the Harappan sites (c. 2500 -1500 BC) are very apt examples of this type of writing from within Pakistan.

Islam and the Art of Calligraphy

Islamic culture no doubt is the strongest one in the world. If we study the history of mankind we find that Islamic Culture is the richest of all. Islam has given a particular direction to all the arts and crafts including architecture, ornament, (miniature) and calligraphy. Although wonders

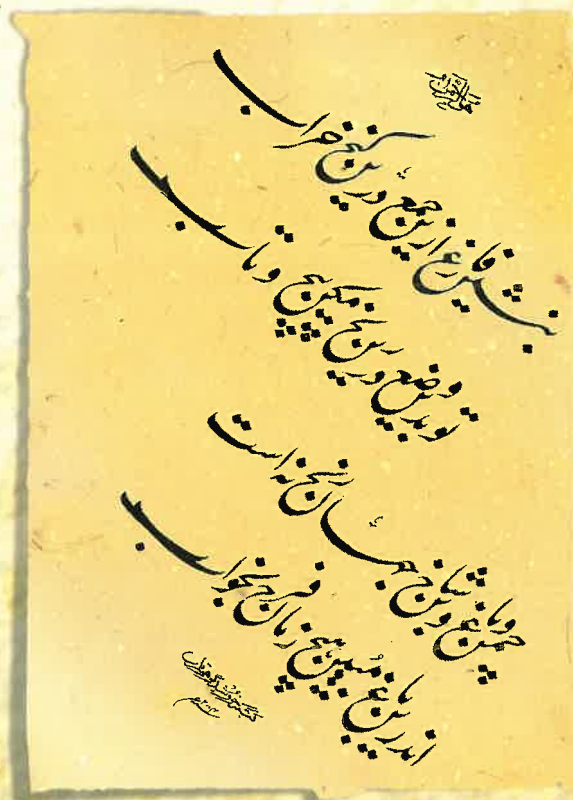
in architecture, like the Pyramids of Egypt, had already been created yet with the advent of Islam, a new impetus was given to this art, which resulted in still richer and vibrant buildings in the whole of the Islamic world.

In the contemporary world almost all the masterpieces in architecture, calligraphy and miniature paintings belong to the Muslims' endeavours. Amongst the architectural gems can easily be counted the Alhamra and Granada Palaces, Cordova Mosque in Spain, Masjid-e-Shah at Isphahan, Taj Mahal at Agra, Wazir Khan Mosque, Shalimar Garden, Badshahi Mosques at Lahore and Delhi, Mosque and Buland Darwaza at Fatehpur Sikri, etc. Along with these, there are numerous other outstanding monuments in Central Asia, Turkey, Egypt, Spain etc., which are the splendid creations of the Muslims. Almost all over the world any museum worth its name displays some of the best specimens of calligraphy, which is taken as an art that touches the spirit and stands high in estimation. The scholars of the world have acknowledged its importance and high standard of devotion and creativity in the Islamic world.

At the time of the revelation of the Holy Quran the following material was used to record it:

1. Parchment, paper or pieces of leaves.
2. The bone of the shoulder blade of camel or goat.
3. The wider portion of the date-palm.
4. Stone slates or flat pieces.
5. Highly cleansed pieces of hide and skin.
6. Flat and thin pieces of wood.

The well-known Qasaid-al Mu'allaaqaat, which had been hung at the Ka'ba before the advent of Islam, were written on the piece of hide and stayed in that place for about one hundred and fifty years. Calligraphy was also practised in Iran on the hides and skins of cows, buffaloes, goat or deer. In Southern India calligraphers used a yard long and four-inch wide leaf of the Tarn tree for creating their specimens. Papyrus was used instead in Egypt. The Romans practiced it on



سید محمد علی



white silk or delicate pieces of hide, and the Greek scribed on pieces of hide and skin.

Although paper had been invented in China some 466 years before the arrival of Islam yet it reached Arabia during the Caliphate period and was manufactured in Baghdad for the first time in 792 AD. The Prophet Muhammad ﷺ had bought smoothed hides from the Meccans even after Hijra (the great Migration) to write the Holy Quran.

During the reign of the Banu Umayya many types of the Kufic script were invented. These normally included mudawwar, yatm, makki, juft, tajaawid, saiwati etc. It was also during the rule of the Umayyad that a pupil of Hadhrat 'Ali, Khaled bin Abi el Hyaj, calligraphed the Surah al Shams in gold water on the Mosque of the Prophet. He enjoyed a long life and had been teaching calligraphy for an extensive period. According to Ibne Nadeem, Qatbatul-Muharrar invented the following four scripts during the reign of the Banu Umayya:

1. Tumar script,
2. Jalil script,
3. Nisf script, and
4. Thuluth script.

But then the script called thuluth was in its elementary stage. It needed proper tending and providing with suitable set of rules. The reign of Banu Abbas was a singularly suitable period for calligraphy. In the beginning Dhohak bin Ajlan and Ishaq bin Hammad devised scripts known as Sajlaat, Khafif Thuluth, Khafif-u-Thuluthain etc. The Riayasi script was invented during the rule of Mamun-ur-Rashid. Ahwal Muharrar also introduced many a script but it was Ibne Muqla who acclaimed great fame in this field. He remained minister, or even prime minister during the respective periods of the three Abbasi Caliphs: Al Muqtadar Billah, Al Qahir Billah and Al Radi Billah from 908 AD to 934 AD. He devised many a script including Naskh, Muhaqqaq, Rihaan, Tauqi' and Riqa'. His real name was Abu Ali bin Hasan bin Abdullah. He took his name from the surname of his grandfather, Muqla, which literally meant pupil of the eye. After him Abu Abdullah, Ibn al-Bawab and Yaqut Musta'sami made worthwhile

A Qur'anic verse in *Thuluth*.



A verse from the Holy Qur'an eulogising the Holy Prophet ﷺ

additions in the field of calligraphy. The Nasta'liq script was devised by Mir 'Ali Tabrezi in Iran. It further flourished with the services of Sultan Ali Mash'had, 'Imad el Hussaini and Mir Abdul Rashid Dailmi. With the last-mentioned scribe came this script to the South Asia during the reign of Emperor Shah Jahan (1628-58 AD). Although the art of calligraphy had already been practised during the respective reigns of Ghazanvides, Aibak and other Sultans of the Slaves Dynasty, yet it flourished immensely during the Long rule of the Mughals. The outstanding specimens of calligraphy right from the Taj Mahal at Agra to the Wazir Khan's Mosque at Lahore bear testimony to that fact. The art of calligraphy thrived greatly in the South Asia through the encouragement and patronage of some of the renowned rulers and their immediate family members. Among those who contributed the most to the art of calligraphy can be counted Emperors Babar, Humayun, Jahangir, Alamgir, Bahadur Shah Zafar, Sultan Nasiruddin Mahmud, Empress Nurjahan, Razia Sultana, Princess Zebun Nisa etc. They themselves were all great calligraphers in their own right during their respective periods. Some western writers opine that the Islamic Culture did not advance or much flourished but rather remained static at a certain point. The blame of such retardation could also be put on the western rulers of the Subcontinent, who after the downfall of the Mughals, treated Muslim artisans, calligraphers and painters very shabbily. They had been degraded and pushed to

the point of starvation. In stead, all efforts were made to encourage the western architecture and culture, which adversely affected the local talent which was gradually compelled to distance from his own roots. A conscious effort was put in to glorify those who followed the western traditions and termed the local nobility as uncivilised. This resulted in the neglect of the local arts and crafts which otherwise were outstanding in the whole world. The British were able to develop such a culture here in which there was no place for calligraphers, experts in indigenous architecture and miniature painters. Such conditions were certainly not conducive to the flourishing of the local arts and crafts in a way they should have in a free atmosphere.

After the departure of the British, at the eve of the independence of the South Asian Subcontinent, the British-trained bureaucracy continued the same attitude for a considerable period of time and persisted with neglecting the genres of art and craft which had emanated from the local traditions. In order to provide Impetus to the development of the Islamic Culture it is direly needed that

the psyche of these bureaucrats is changed and they are introduced afresh to our own traditions. Even the national press and electronic media need to be made aware of the importance of our own culture based on our own traditions spread over thousands of years.

Lahores Contribution to Calligraphy

Lahore, Delhi and Lucknow have always been acknowledged as the three centers of calligraphy in the Indo-Pakistan Subcontinent. Lahore perhaps excelled the others in witnessing great names in the field and possessing their masterpieces. However, due to an overall apathy, many of these classics were got lost but nobody ever took notice of it.

Among the scribes and the calligraphers of Lahore, who attained the heights of fame in their field, we can recount some names like Imam Verdi, Mir Ali, Muhammad Afzal Qadri, Noorullah, Qazi Nematullah, Hidayatullah, Maulvi Syed Ahmad Eminabadi, Munshi Abdul Ghani Shirin Qalam, Maulvi Abdullah Warsi and Sheikh Ahmad Johar. Imam Verdi and Rahimullah Khattaat (calligraphers) especially gave Lahore some of the outstanding specimens of calligraphy. Rahimullah was such a calligrapher that each letter penned down by him had the whole history of the cultural evolution of the region behind it. Most of his creations are now placed in the Faqir Khana Museum inside Bhati Gate. A very mentionable change was brought here in the Nasta'liq script by Abdul Majid Parveen

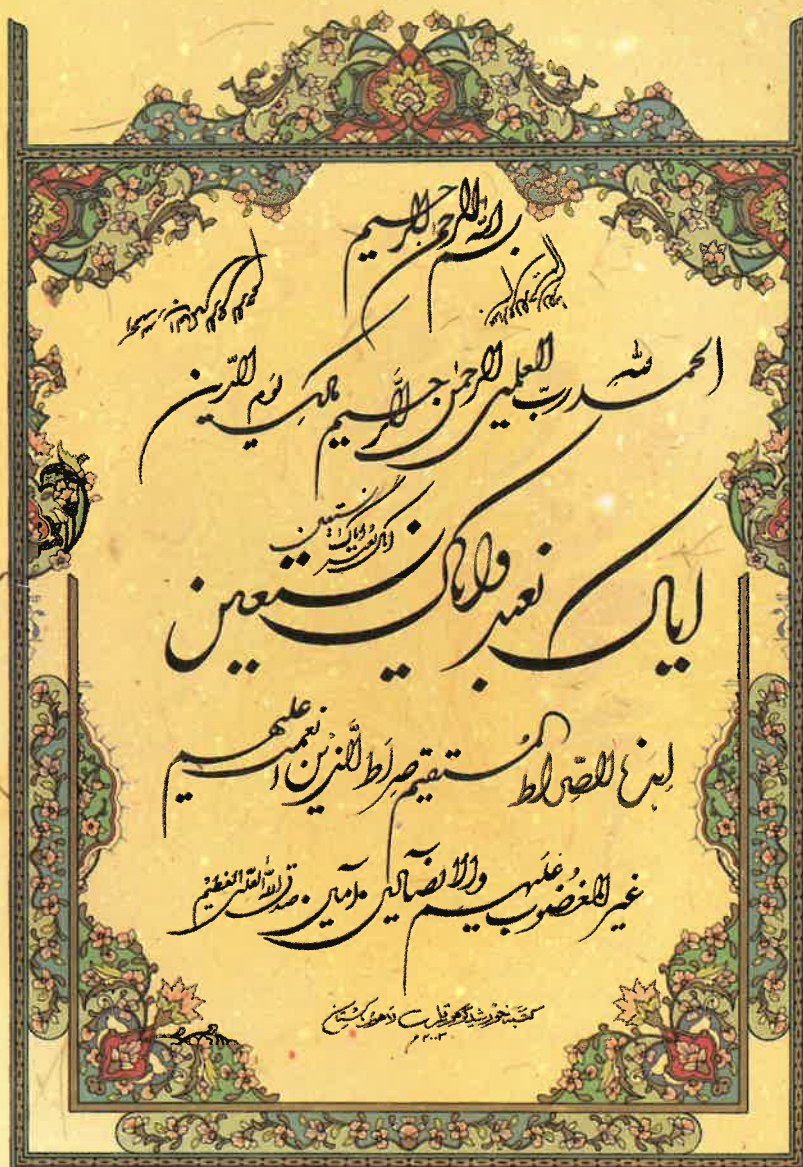


A couplet of Saadi in Nasta'liq.

Raqam. He indeed took this script to greater heights with his innovations. There may not be a second opinion about his being the inventor of the Lahori Nasta'liq while his creations are the irreplaceable treasure for the art connoisseurs. His art was furthered by Taj-ud-Din Zarrin Raqam, who is now acknowledged as one of the greatest calligraphers of the South Asian subcontinent. He fought a war against odds to get acknowledged calligraphy as an art during the British period. He succeeded, to a great extent, in his efforts but if the bureaucracy had a little soft corner for this art, he would have brought it at par with the standards set in Turkey, Iran, Egypt or Iraq.

After Zarrin Raqam many other big names like Sufi Khurshid Alam Khurshid Raqam, Hafiz Muhammad Yusuf Sadidi and Syed Anwer Hussain Nafees Raqam came forward to continue the development of calligraphy in the region. They are taken as the leaders in Arabic scripts as well as Nasta'liq. Yusuf Sadidi introduced many new bearings to the Nasta'liq script and took to

great heights the Parveeni Nasta'liq. He established himself as an innovative calligrapher in a very short time and has left us a number of his outstanding creations including those scribed at the Jami Mosque at Mansura, Minar-e-Pakistan, and Tomb of Qutbuddin Aibak etc. The calligraphers, who benefited from the expertise of Hafiz Yusuf include Ghulam Rasul Manzar, Khalid Yousafi, Ahmad Ali Bhutta, Shafi Anwer Syalwi, Abdul Rehman and Rashid Butt. It is also at Lahore that a movement to get acknowledged the traditional Arts has picked up in Pakistan. With the help of Professor Bashir Ahmad, a department of Miniature Painting has been established at the National College of Arts. It is perhaps the singular effort in the whole of the world that will lead to a university degree. The Higher Education Commission of Pakistan has also permitted the inclusion of calligraphy in the syllabus and thus initial education and training in this art has also become a part of instructions at the National College of Art, Lahore.





Bism Allah in Nasta'liq Shikasta script.





Praise be to Allah—Shikasta and Thuluth scripts.



Tughra in a different style — *Muhaqqiq Kabir* script.

لَسْتُمْ



Surah Fatiha —Nasta'liq script.

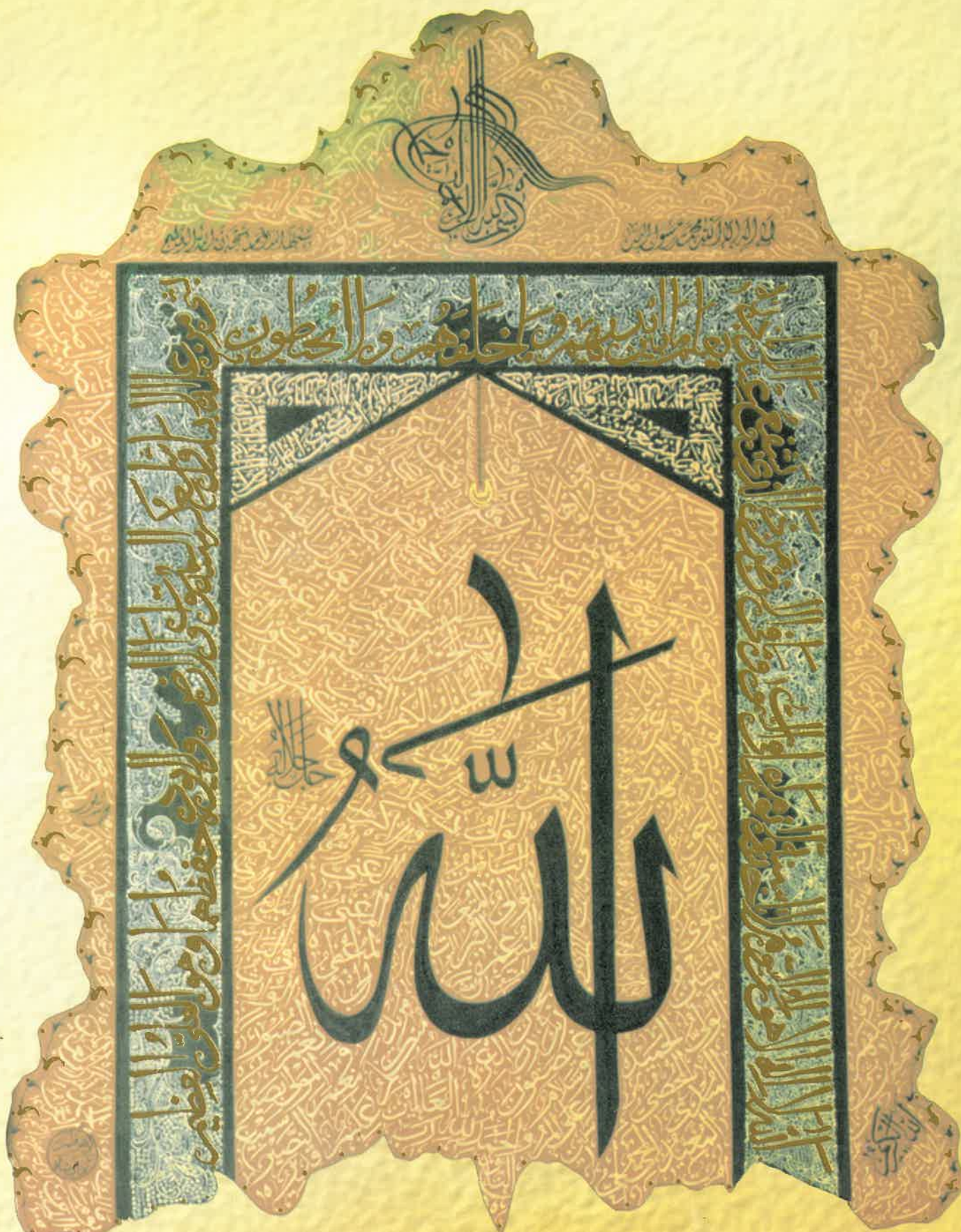
Surah Fatiha in Nasta'liq.



Bism Allah in Nasta'liq and Surah Fatiha in Thuluth.



Bism Allah—Mashq in *Nasta'liq*.



Ayat ul-Kursi in *Thuluth* script.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

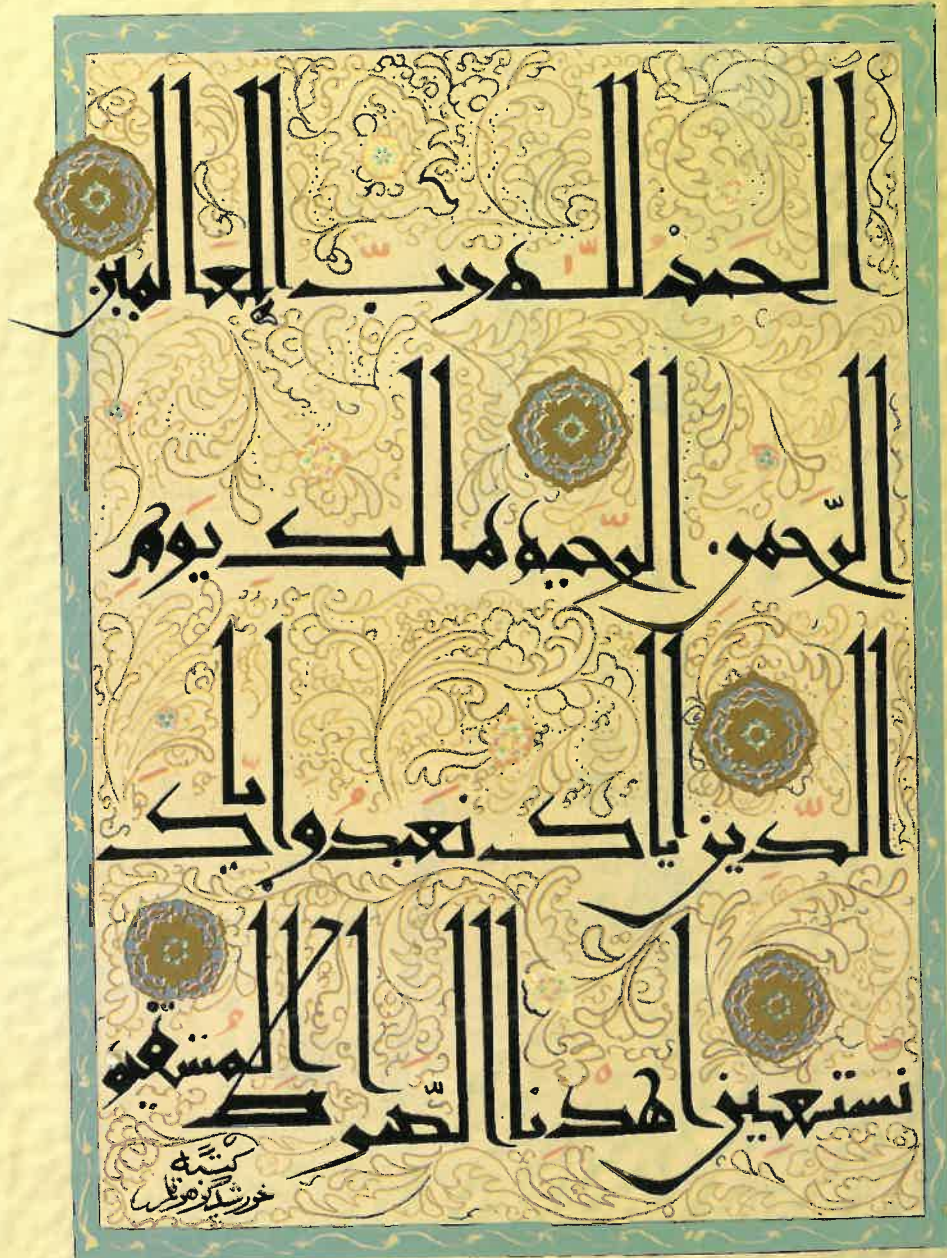


کتابتہ خود تیار و تیار
مکتبہ لاہور

Beautiful Names of Allah in sliding style using Thuluth with Surah Fatiha in Thuluth Jali script.



Kalima Tayyaba in Thuluth and Muhaqqiq scripts.



Opening verses of the Holy Qur'an in *Kufic* script.



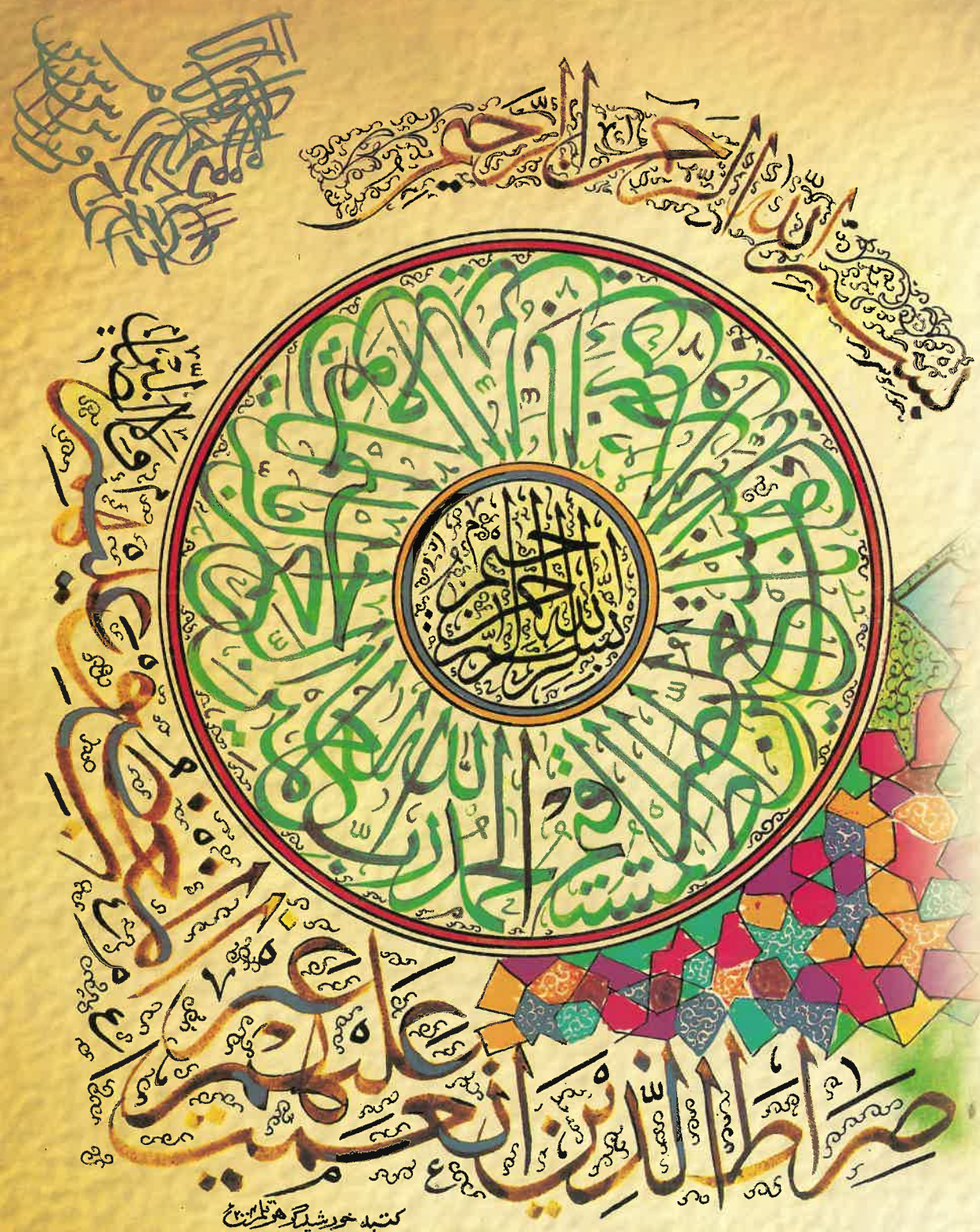
Bism Allah in Thuluth , Naskh, Diwani, Kufic and Badi' Ibtikari scripts.



Allah, the Sacred name in *Thuluth* script.



A verse from the Holy Qur'an with name of Allah prominent in *Thuluth* script.



Surah Fatiha in Thuluth Jali.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 وَمِنْ آيَاتِهِ أَنْ يُمْسِكَ
 الْفَوْسَ فَتَنْجُوهُ
 وَأَنْ يَكُونَ لَكُمْ مِنَ
 الْفُجَارِ أَتَمٌّ
 وَلَوْ كُنْتُمْ
 لَا تَعْلَمُونَ
 فَارْأَوْا كَيْفَ
 يُفَصِّلُ الْآيَاتِ لِقَوْمٍ
 أُولِي نُفُوسٍ
 شَاقَّةٍ

لَمْ يَكُنْ
 لَكُمْ مِنْ
 الْفُجَارِ
 أَتَمٌّ
 وَلَوْ
 كُنْتُمْ
 لَا
 تَعْلَمُونَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 وَمِنْ آيَاتِهِ أَنْ يُمْسِكَ
 الْفَوْسَ فَتَنْجُوهُ
 وَأَنْ يَكُونَ لَكُمْ مِنَ
 الْفُجَارِ أَتَمٌّ
 وَلَوْ كُنْتُمْ
 لَا تَعْلَمُونَ
 فَارْأَوْا كَيْفَ
 يُفَصِّلُ الْآيَاتِ لِقَوْمٍ
 أُولِي نُفُوسٍ
 شَاقَّةٍ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 وَمِنْ آيَاتِهِ أَنْ يُمْسِكَ
 الْفَوْسَ فَتَنْجُوهُ
 وَأَنْ يَكُونَ لَكُمْ مِنَ
 الْفُجَارِ أَتَمٌّ
 وَلَوْ كُنْتُمْ
 لَا تَعْلَمُونَ
 فَارْأَوْا كَيْفَ
 يُفَصِّلُ الْآيَاتِ لِقَوْمٍ
 أُولِي نُفُوسٍ
 شَاقَّةٍ

Surah Alam Nashrah in Nasta'liq, Munaqqash Jadid script.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
سُبْحَانَكَ يَا رَبَّ الْعَالَمِينَ

کتبہ خورشید کوہ قاف ۱۴۲۳ھ

بروز ہفتہ ۱۶ راکت منہ کوٹ

Praise be to Allah—a verse from the Holy Qur'an in *Nasta'liq* script



Opening verses of Surah An-Najam in *Thuluth Jali*.



قَالَ اللَّهُ تَعَالَى فِي الْقُرْآنِ الْكَرِيمِ قُلْ لَا اسْتِعْصِمُ عَنِّي أَحَدٌ إِلَّا مَوْدَّةٌ فِي الْعَرْشِ

A verse from the Holy Qur'an in *Thuluth* script.

وَالْقَابِضِ ذُو الْمِقْدَرِ
 ذُو الْفَوْزِ الْمُنْتَقِرِ
 الَّذِي يَخْتَصِمُ بَيْنَ يَدَيْهِ
 السُّعُودِ
 الْيَوْمَ نَبِّئُكَ
 أَفْوَاقًا
 وَاللَّهُمَّ صَلِّ عَلَى
 مُحَمَّدٍ وَآلِ مُحَمَّدٍ
 وَارْحَمِهِمْ
 وَاجْعَلْهُمْ
 فِي رَحْمَتِكَ
 وَأَعِزَّهُمْ
 فِي دِينِكَ
 وَدَارِكَ

Verses from Surah Al-Rahman in *Thuluth* and *Mohaqqiq*.

الْحَمْدُ لِلَّهِ الَّذِي
بِرَحْمَتِهِ نَحْنُ نَحْيَا
وَبِهِ نَمُوتُ وَإِلَيْهِ نَرْجِعُ

تعظيم وتوقير

لَا إِلَهَ إِلَّا اللَّهُ وَبِهِ نَحْيَا
وَبِهِ نَمُوتُ وَإِلَيْهِ نَرْجِعُ
وَلَا إِلَهَ إِلَّا اللَّهُ وَبِهِ نَحْيَا
وَبِهِ نَمُوتُ وَإِلَيْهِ نَرْجِعُ

لَا إِلَهَ إِلَّا اللَّهُ وَبِهِ نَحْيَا
وَبِهِ نَمُوتُ وَإِلَيْهِ نَرْجِعُ
(الأنعام: ٩٠)

Verses from the Holy Qur'an in Thuluth and Nasta'liq.



إِذَا جَاءَ نَصْرُ اللَّهِ وَالْفَتْحُ
وَرَأَيْتَ الْيَهُودَ
لَا يُخَافُونَ فِي ذُنُوبِهِمْ
أَن يَأْتِيَهُمُ الْيَوْمَ
الْبَأْسُ الْعَظِيمُ

Surah Nasr in *Thuluth* and *Tauqi'* —This style is used in architectural calligraphy.



A verse from the Holy Qur'an—*Mashq* in *Thuluth*.



Gardens of Eden, whereof the gates are opened for them—A verse from the Holy Qur'an in *Thuluth*,

مَفْرُوعٌ أَمُّ مَسْجِدٍ سَمِيكَ وَ
 مَلْبُوكٌ كَلَامٌ قَطْرٌ الْقَوْنِ
 عَجَاوِلُ الصَّافِقِ قَبْلَ الْفَوْ
 عَجَاوِلُ النَّبِيِّ قَبْلَ الْمَوْ
 فَتَبَّكَ اللَّهُ لِحُسْنِ الْخَالِقِينَ

An Arabic couplet in Muhaqqiq Kabir script.

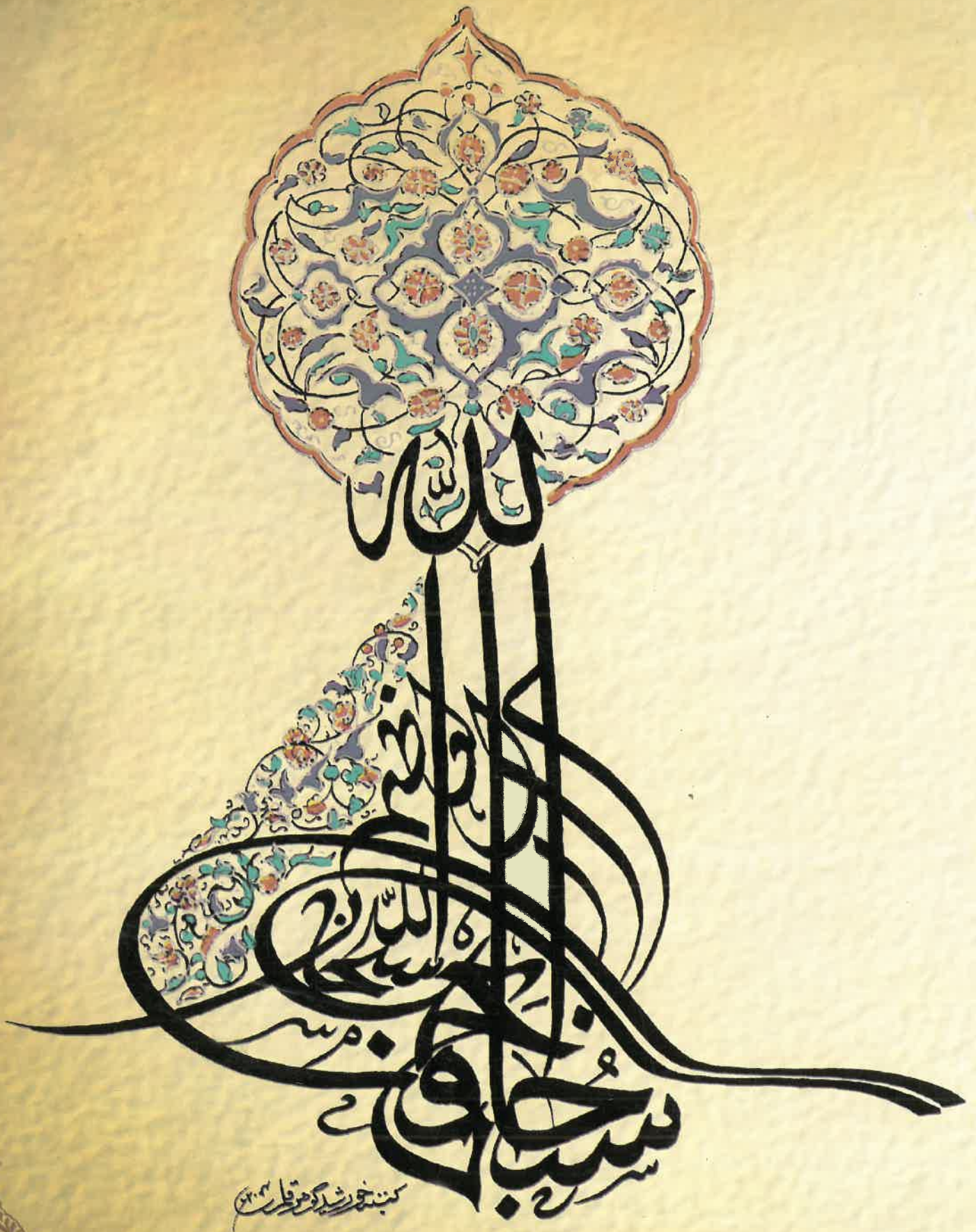


Surah Ikhlas in *Thuluth* script.



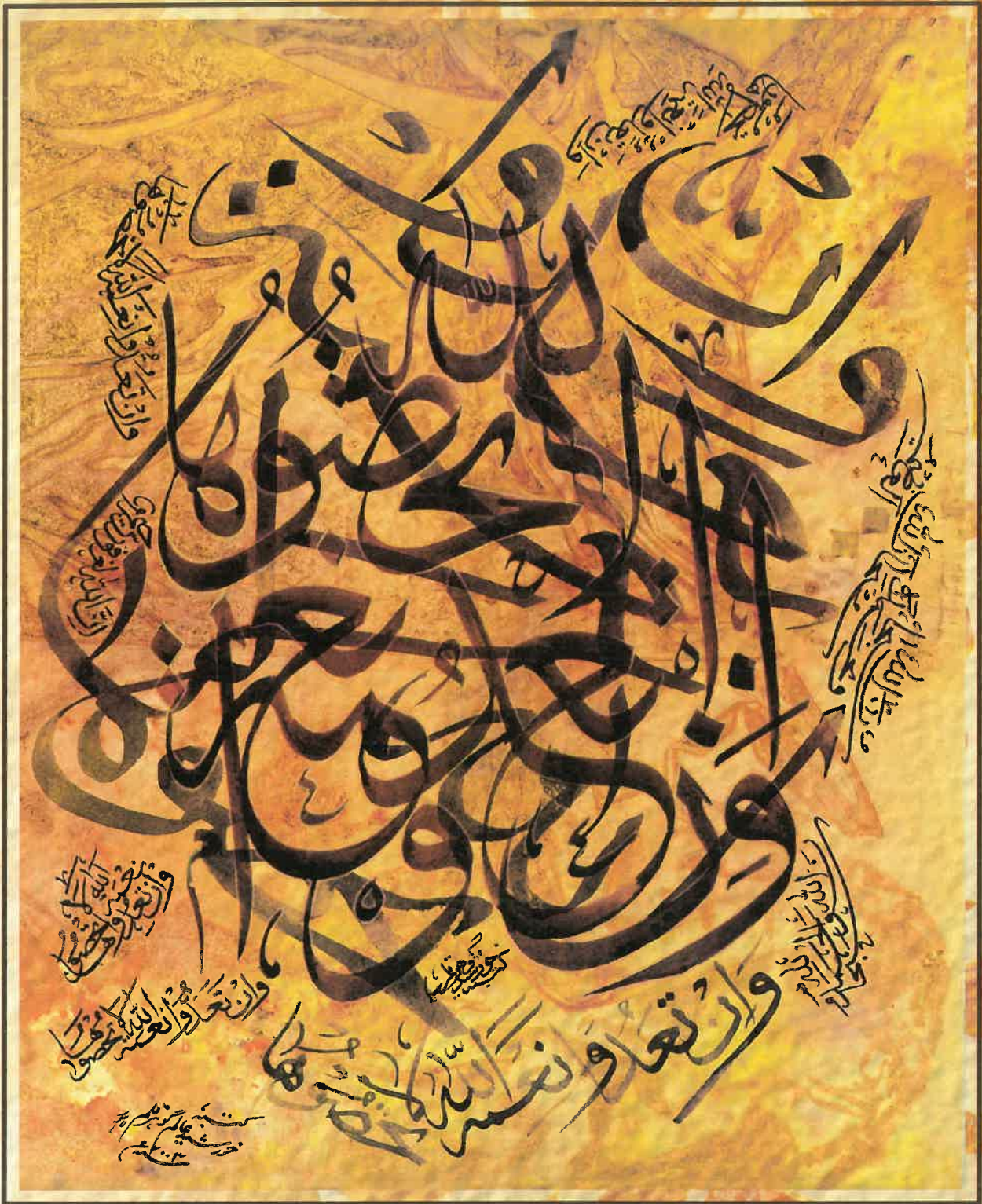
وَمَا لَكُمْ مِنْ دُونِ اللَّهِ مِنْ وَلِيٍّ وَلَا نَصِيرٍ

And ye have not, beside Allah, any friend or helper—A verse from the holy Qur'an in *Thuluth* and *Naskh*.



کتابخانه رشیدیہ کراچی

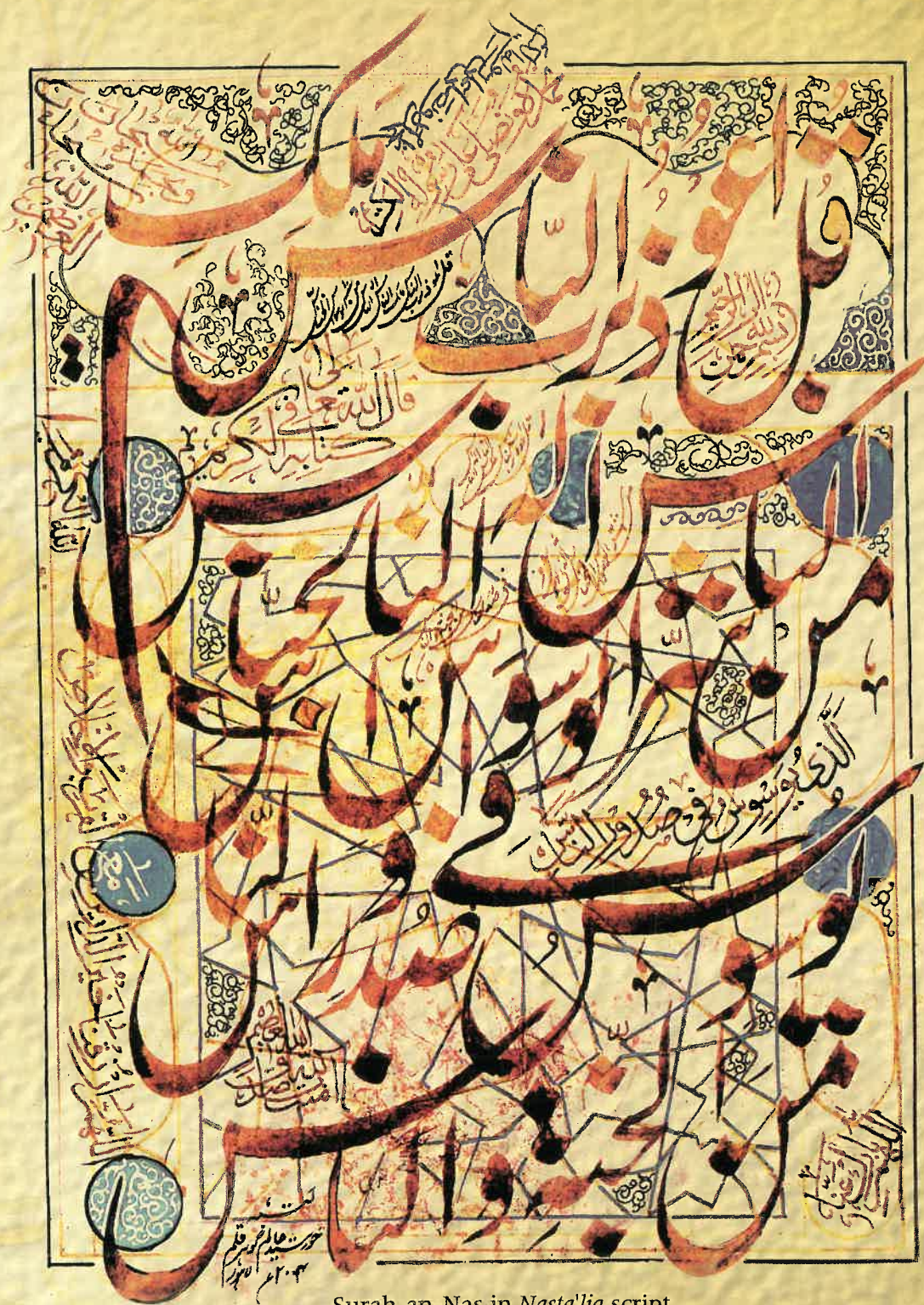
A Qur'anic Verse in Tughrah.



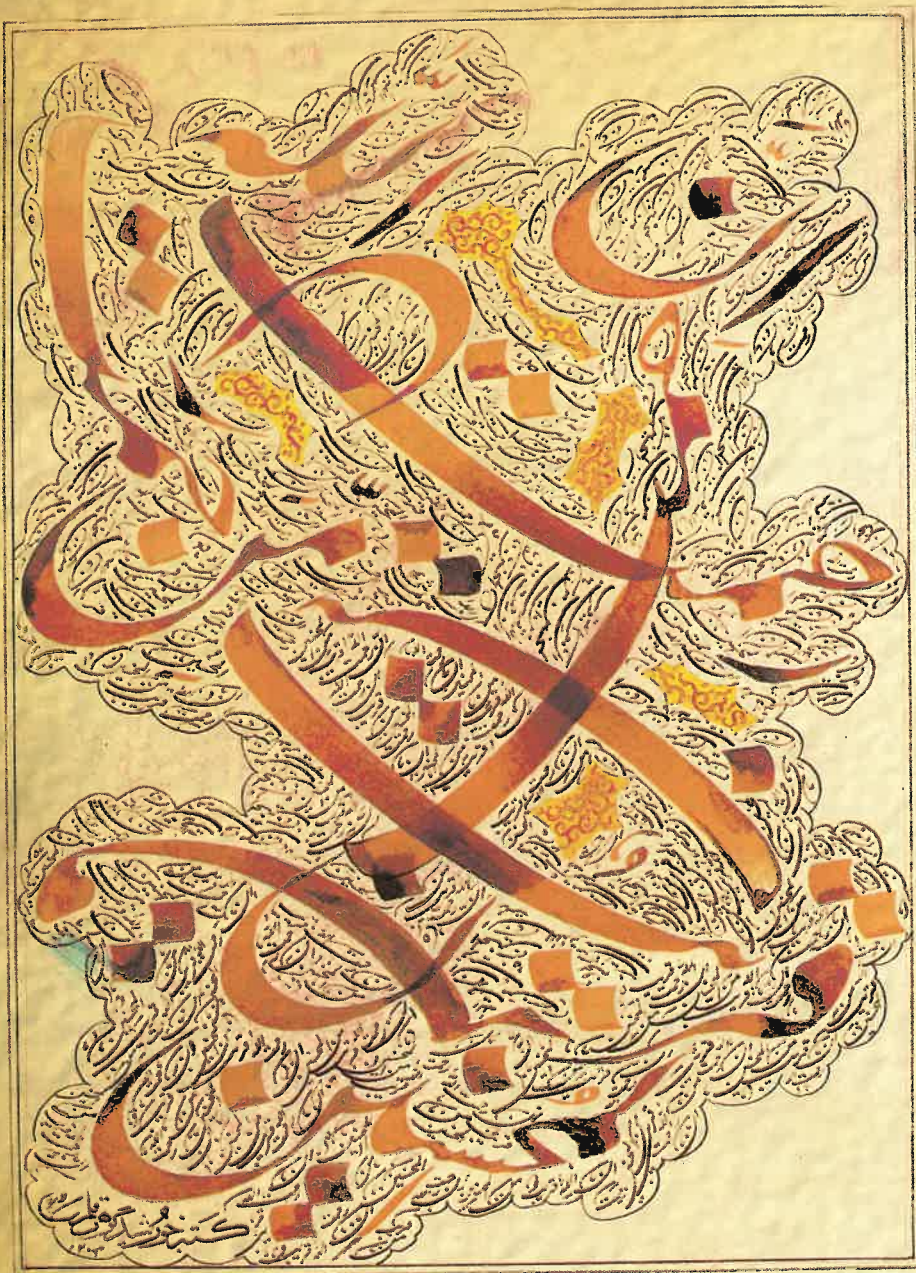
A composition of verses from the Holy Qur'an in *Thuluth*.



Verses from the Holy Qur'an in Thuluth, Shikasta and Muhaqqiq scripts.



Surah-an-Nas in Nasta'liq script.

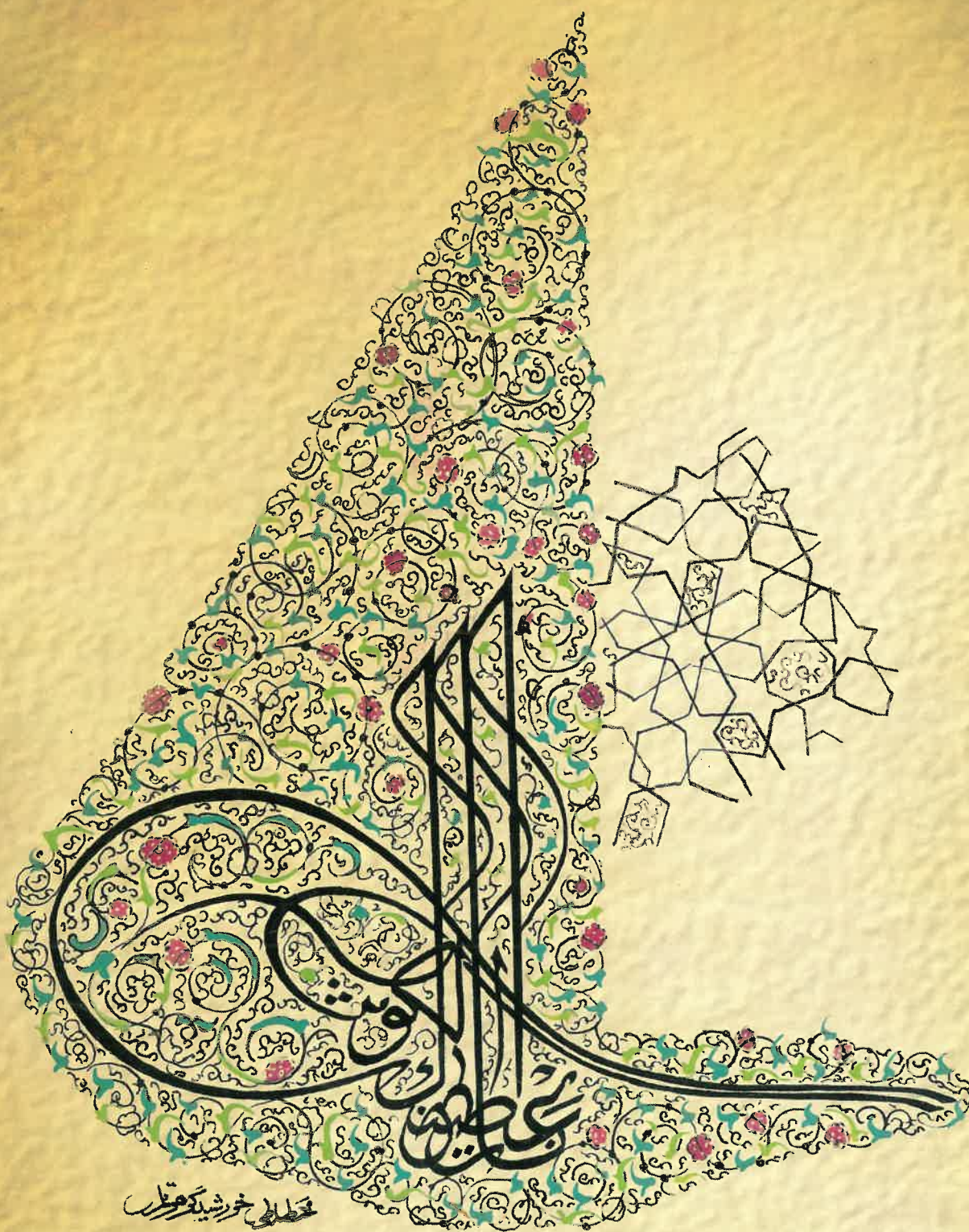


A Qur'anic verse in *Nasta'liq* and *Shikasta* .

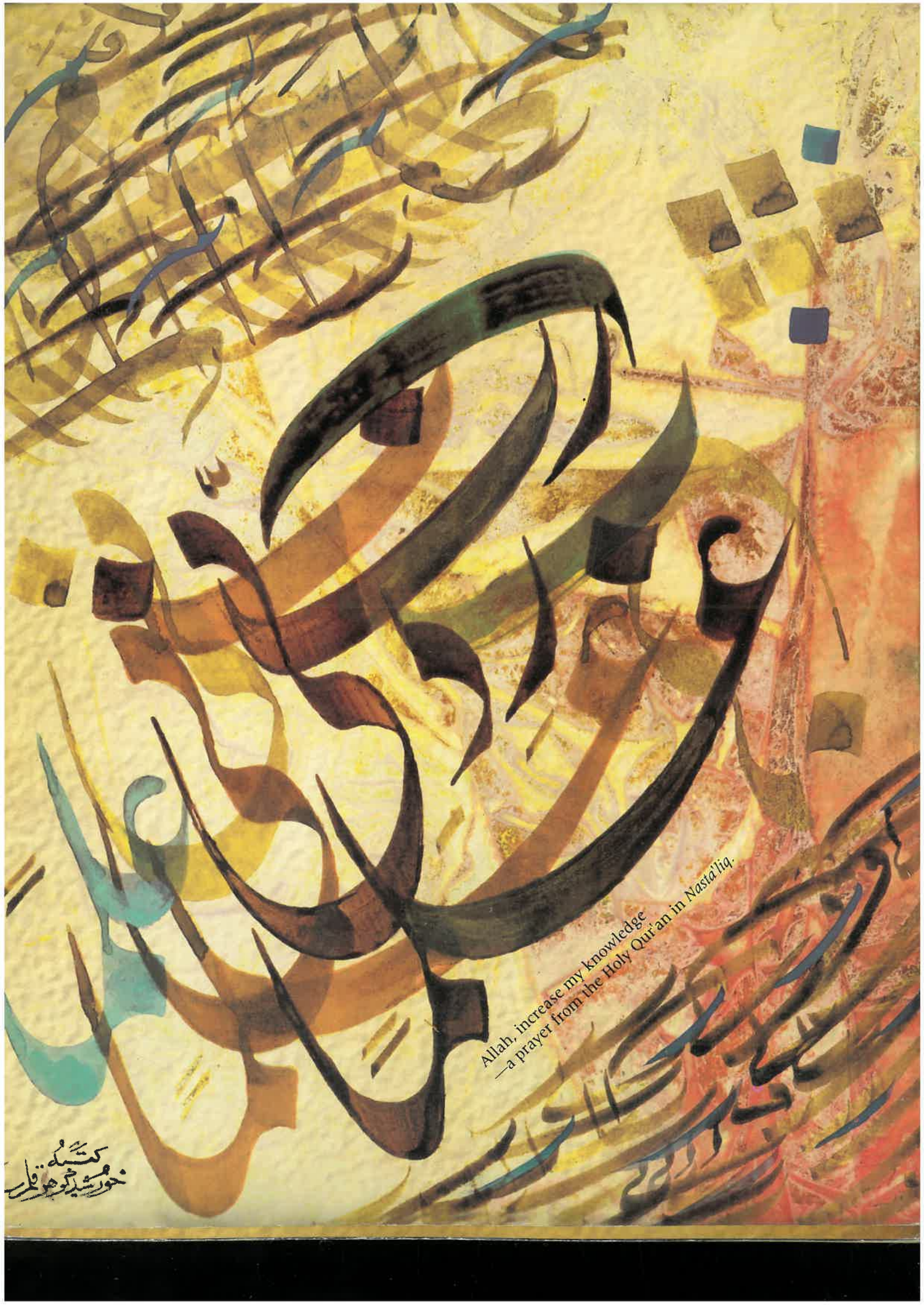




A Qur'anic verse in *Thuluth* script.



A verse from Surah Kauthar in Tughra.



Allah, increase my knowledge
—a prayer from the Holy Qur'an in Nasta'liq.

کشف
خورشید و قمر



A couplet in praise of the Holy Prophet ﷺ in Nasta'liq.





La Haula wa la Quwwata illa Billah —a composition in Thuluth.



Faint not nor grieve, for ye will overcome them if ye are (indeed) believers.—A verse from the Holy Qur'an in *Thuluth*.

Surah Alam Nashrah in Nasta'liq.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَالَّذِينَ هُمْ عَنْ آلِهِمْ وَنُسَبِهِمْ غَافِلُونَ
فَالَّذِينَ هُمْ عَنْ آلِهِمْ وَنُسَبِهِمْ غَافِلُونَ
فَالَّذِينَ هُمْ عَنْ آلِهِمْ وَنُسَبِهِمْ غَافِلُونَ

لَيْسَ
كُلُّهُنَّ
وَالَّذِينَ هُمْ عَنْ آلِهِمْ وَنُسَبِهِمْ غَافِلُونَ

حَرَجٌ وَلَا عَلَى الْمَرْيُومِ حَرَجٌ وَلَا عَلَى الْفَسِيحِ كَمَا أَنْ تَأْكُلُوا مِنْ
بَيْتِ أَبِيكُمْ أَوْ بَيْتِ إِخْوَانِكُمْ أَوْ بَيْتِ إِخْوَانِكُمْ أَوْ بَيْتِ إِخْوَانِكُمْ

كتبه العبد المذنب نور مشيد عالم كره قلم خطاط بلاهور ١٤١٩ هـ

Verses from Surah-al-Noor (Al-Qur'an) in Thuluth.



A verse from Surah Al-Rahman.



Another beautiful composition of Ayat-ul-Kursi in *Thuluth* around the name of Allah, prominent in Gold, remaining part of the Ayat is in *Naskh* script.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ وَنُسَخَ مِنْهُ

الرَّحْمَنِ عَلَّمَ الْقُرْآنَ خَلَقَ الْإِنْسَانَ عَلَّمَهُ

اللسان الشمس والقمر بحسبان والنجم والشجر يسجدان
والسما رفعها ووضعت له الميزان ألا تطغوا في الميزان

وَأَقِيمُوا الْوَزْنَ بِالْقِسْطِ وَلَا تُخْسِرُوا

والأرض وضعها للأنعام فيها فاكهة والنخل ذات الأكمام
والحب ذو العصف والريحان فبأي الأربك تكذبون

خَلَقَ الْإِنْسَانَ مِنْ صَلْصَالٍ

كالفخار وخلق النجان من نار فبأي الأربك تكذبون
كاذبون رب المشرقين ورب المغربين فبأي الأربك تكذبون

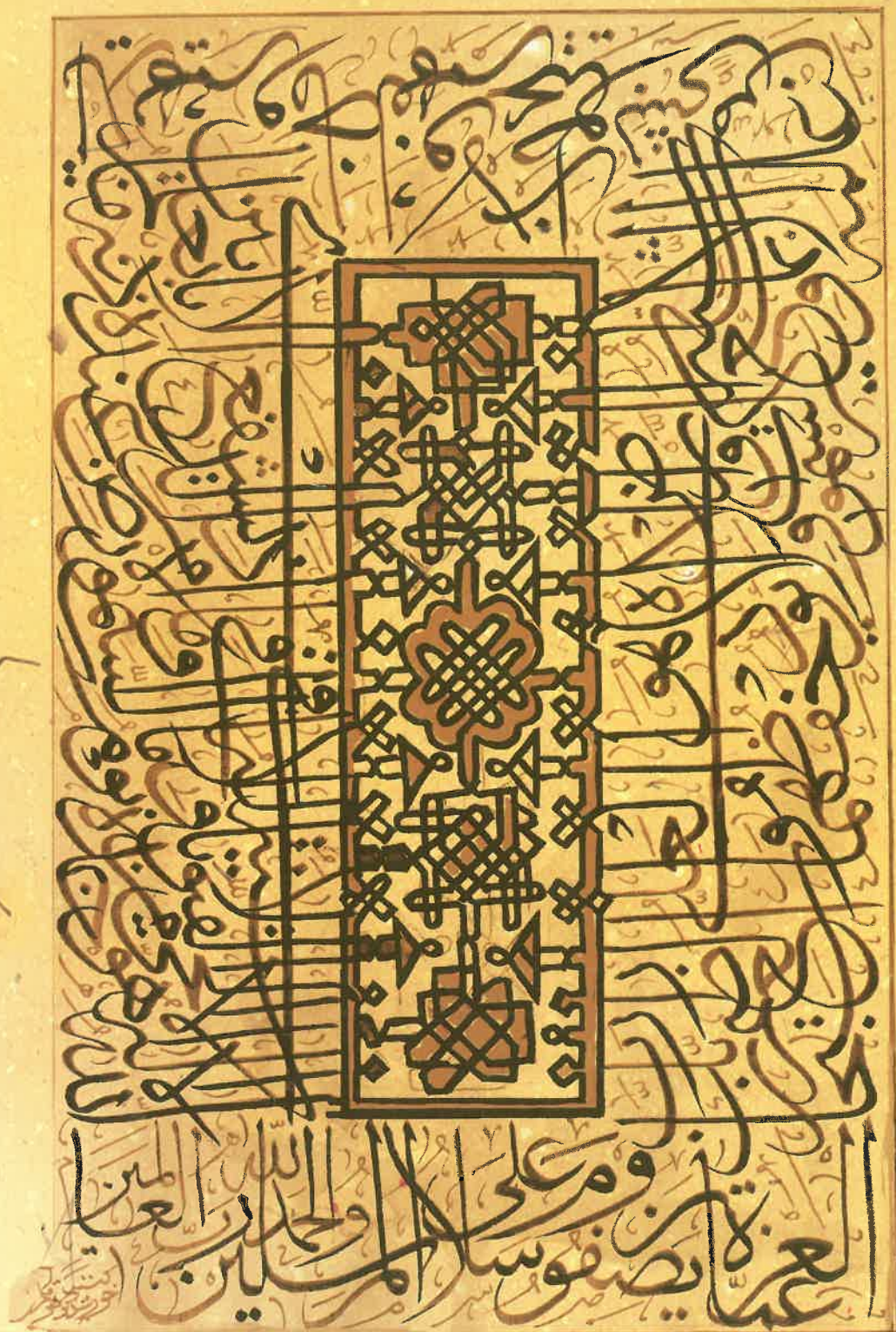
مَرَجَ الْبَحْرَيْنِ يَلْتَقِيانِ بَيْنَهُمَا بَرْخ

لا يبغيان فبأي الأربك تكذبون يخرج منهما اللؤلؤ والمرجان
فبأي الأربك تكذبون وله الجبال المنشآت

فِي الْبَحْرِ كَالْأَعْلَامِ فَبأي الأربك تكذبون

كتبه بخط الطين خورشيد و نور محمد

Opening verses of Surah Al-Rahman composed in Thuluth and Naskh.



Ayat-ul-Kursi—a beautiful composition in *Thuluth*.



Allah—the sacred name shaped like *mihrab*, in *Kufic* script, and Surah-e-Ikhlās written in rounded *Thuluth*.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ

مِنْ عِلْمِ الْخَلَامِ
مِنْ عِلْمِ الْخَلَامِ

A Quranic verse in Thuluth script.



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



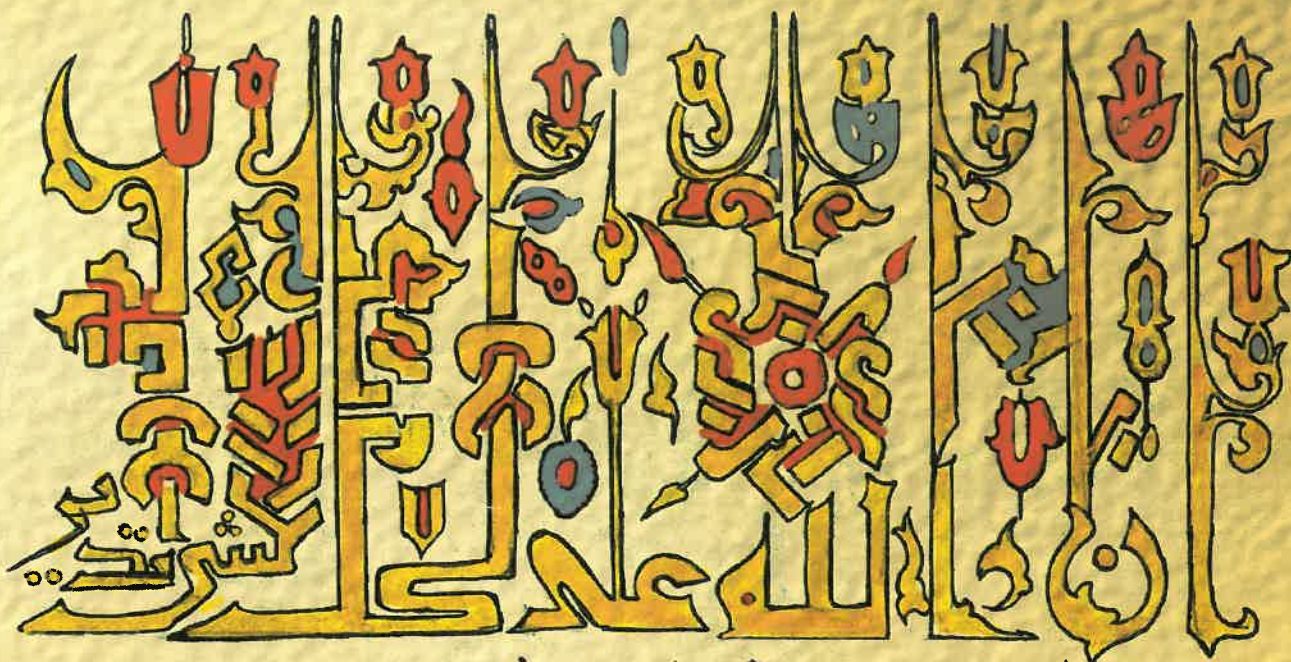
کتابد خورشید گوهر ماه

Qur'anic verses in praise of Allah from
Surah-e-Noor, written in a circular form.





Muhammad is not the father of any man among you, but he is the messenger of Allah and the Seal of the Prophets; and Allah is Aware of all things—a verse from the Holy Quran in *Thuluth Ma'koos* style.



اِنَّ اللَّهَ عَلٰى كُلِّ شَيْءٍ قَدِيْرٌ



اللّٰهُ الرَّحْمٰنُ الرَّحِيْمُ
کتاب خود شيد و هو قل ۱۲

Verses from the Holy Qur'an, composed in *Khat-e-Kufi Musheh*,
the most beautiful form of the *Kufic* script.



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

تَبَّتْ رِجَّتْ إِلَى كَلْبٍ وَقَبْ ۖ مَا لَغَفَرَتْ عَنْهُ مَا لَهُ وَمَا
 كَسَبَتْ ۖ تَسِيءُ لَنَا وَإِذَا كَلْبٌ وَأَقْرَبُ
 حَمَالَةَ الْحَمَى فِي حَبِيبٍ مَا أَحْبَلَ قَرْمَسِي ۖ

كُتِبَ خورشيد گاه نظر

Surah-e-Lahab in Maghribi style.



Surah-e-Kauthar in *Nasta'liq*.

اَللّٰهُمَّ صَلِّ وَسَلِّمْ عَلٰى
 نَبِيِّكَ مُحَمَّدٍ وَآلِهِ
 الطَّيِّبِيْنَ الطَّاهِرِيْنَ

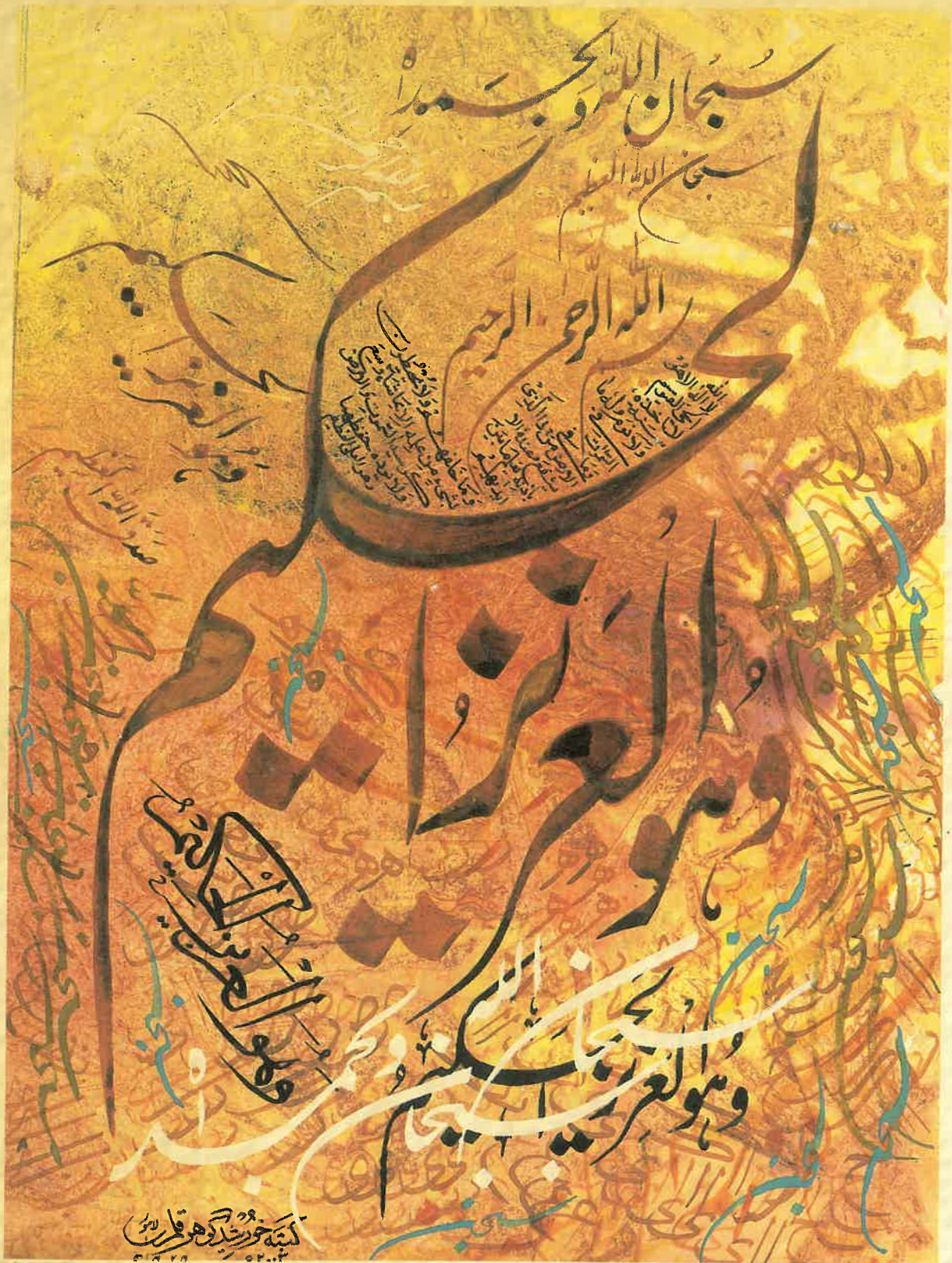
A Qur'anic verse in *Thuluth*.



Persian verses, eulogising the Holy Prophet ﷺ in Nasta'liq.



My Lord! Relieve my mind; And ease my task for me; And loose a knot from my tongue – A prayer from the Holy Qur'an in *Nasta'liq*.

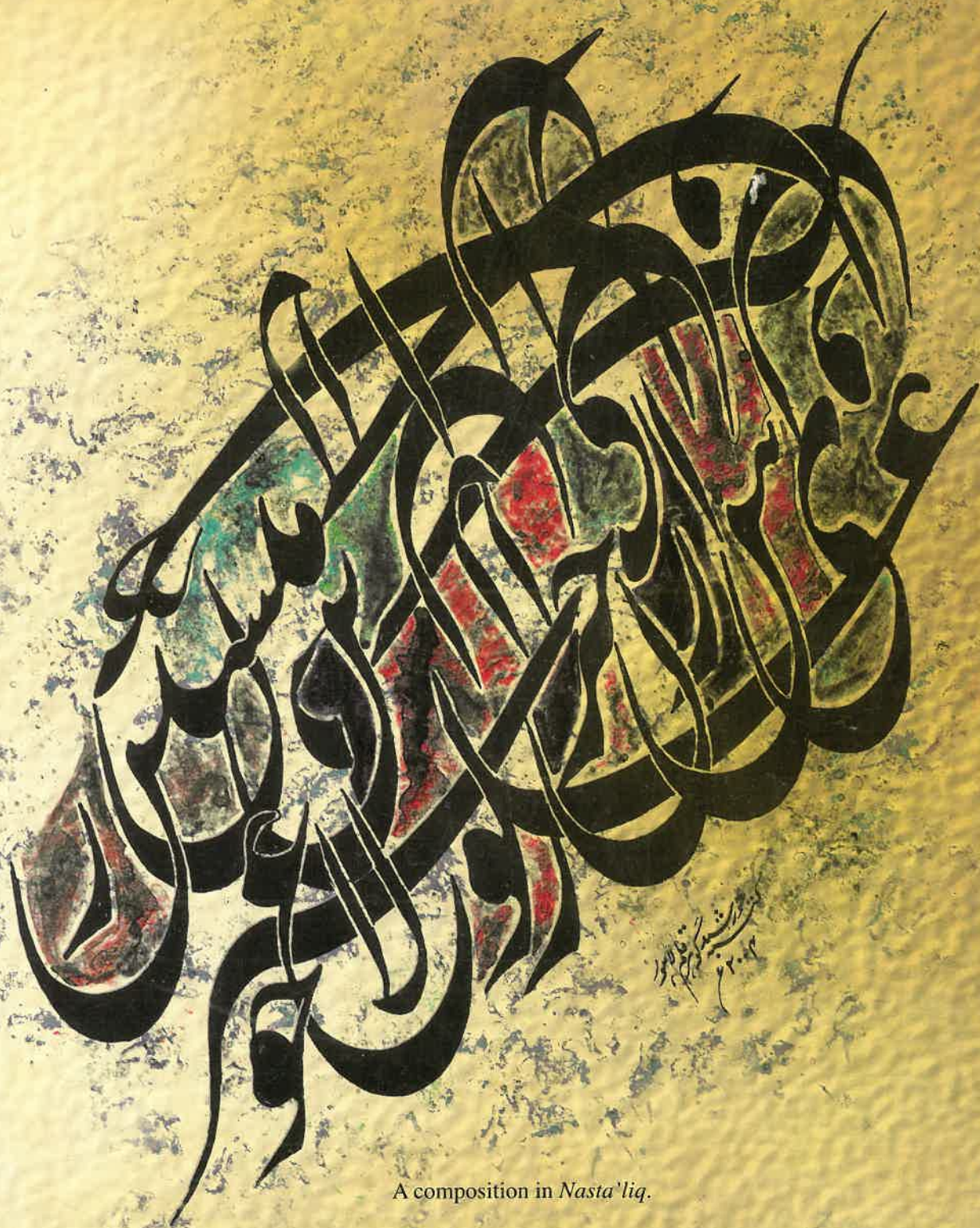


A beautiful composition of Shikasta, Nasta'liq, Naskh and Thuluth in praise of Allah.

کتبہ خورشید و قمر



My Lord includeth all things in His knowledge
– A Quranic verse in Nasta'liq, Thuluth and Naskh.



A composition in *Nasta'liq*.





For Allah is He, Who gives (all) Sustenance, Lord of Power, Steadfast (for ever). – A Qur'anic verse in *Thuluth*.



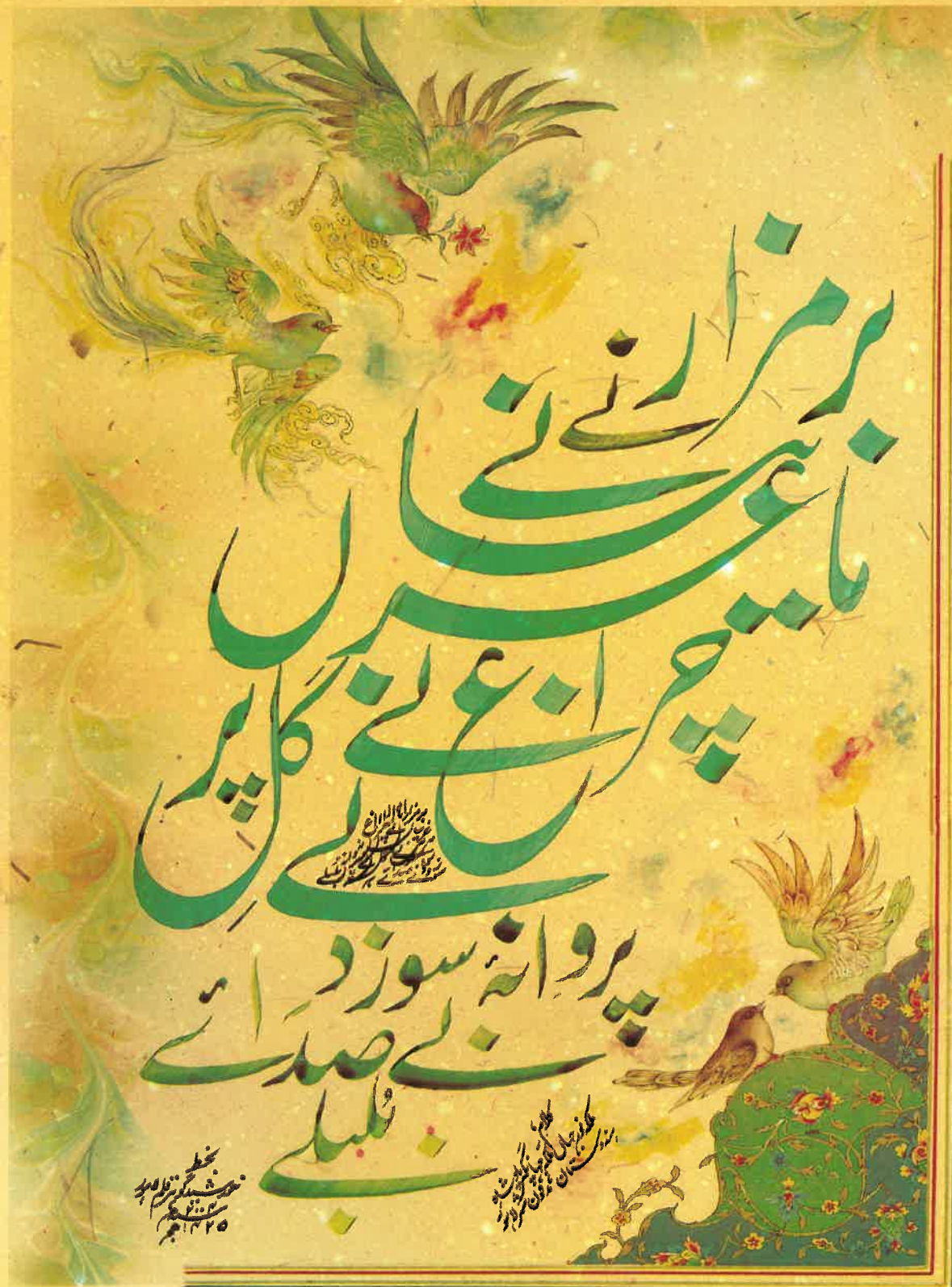
A beautiful composition of Surah An-Najam in Thuluth, Nasta'liq and Naskh.

دارم دورخ زرد و دل و روح درم
 بی تو من عاشق حشری و پریم
 پیوسته کند غمت بسی پشت بزم محرم
 پنهان پیوستم عشق حسنیت محکم

صفت مفرد و مرکب

مشقه حورشید الم گوهر قلم
 سید احمد رافعی

Mashk of Singular and Compound Nasta'liq.



A beautiful couplet of Queen Noor Jahan written in Nasta'liq.



Glory and praise be to Allah – a composition in *Nasta'liq* and *Thuluth*.



A specimen of calligraphy in *Mashq* style.

صَلَاتِي عَلَى مُحَمَّدٍ وَآلِهِ
 وَثِقُوا الثَّقَلَيْنِ الْمَكِينَيْنِ
 فَإِنَّ فِي ذَلِكَ لَآيَاتٍ لِّأُولِي
 الْبَصَرِ

كُتِبَ بِخُورْشِيدِ كُوْمَرْ

اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ وَآلِهِ وَرَسُولِ الْفَلَيْقِ الطَّيِّبِ الْبَاقِيِ الَّذِي قَالَ لَهُ الْوَلَدُ الْإِحْدَى الْفَوْزُورِي وَابْنُ سُرِّي أَقْدَمَتْ مُدِيكَ عَلَيْكَ يَا مُحَمَّدُ

Darood-e-Pak in Thuluth Jali.



And hold fast, all of you together, to the cable of Allah, and do not separate. – a Qur'anic verse in *Thuluth*.

Mashq in *Nasta'liq*.

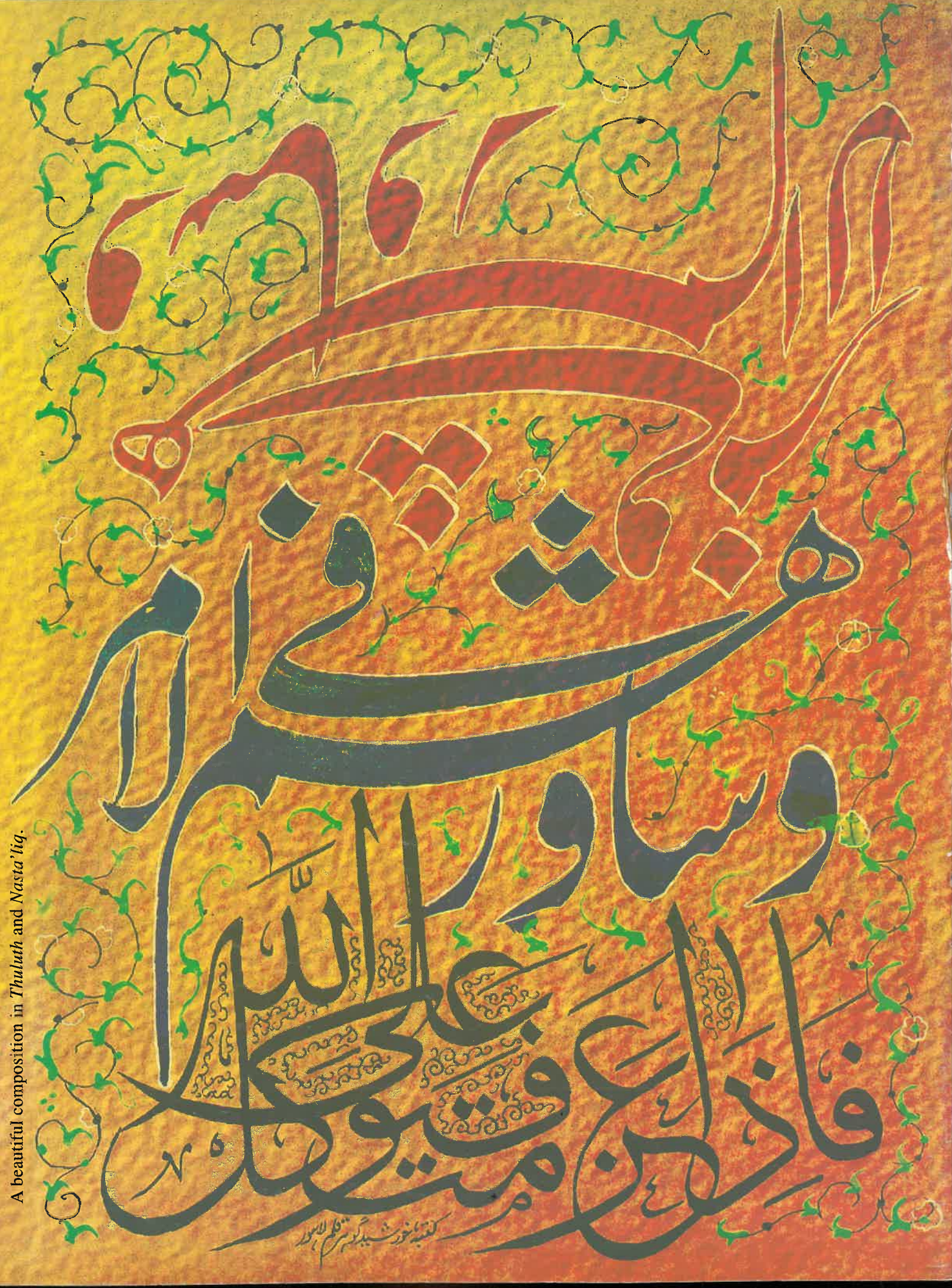


Sura An-Nas in Thuluth.



A composition of Qur'anic verses, in which the letter 'Vau' is used frequently.

A beautiful composition in Thuluth and Nasta'liq.





An Arabic saying in *Thuluth* script.

الله جل جلاله

الله جل جلاله
الله جل جلاله
الله جل جلاله
الله جل جلاله

الله جل جلاله
الله جل جلاله
الله جل جلاله
الله جل جلاله

السلام المؤمن المهيمن العزيز الجبار المتكبر

كتبه: أحمد شفيق توفيق
٢٠٠٣

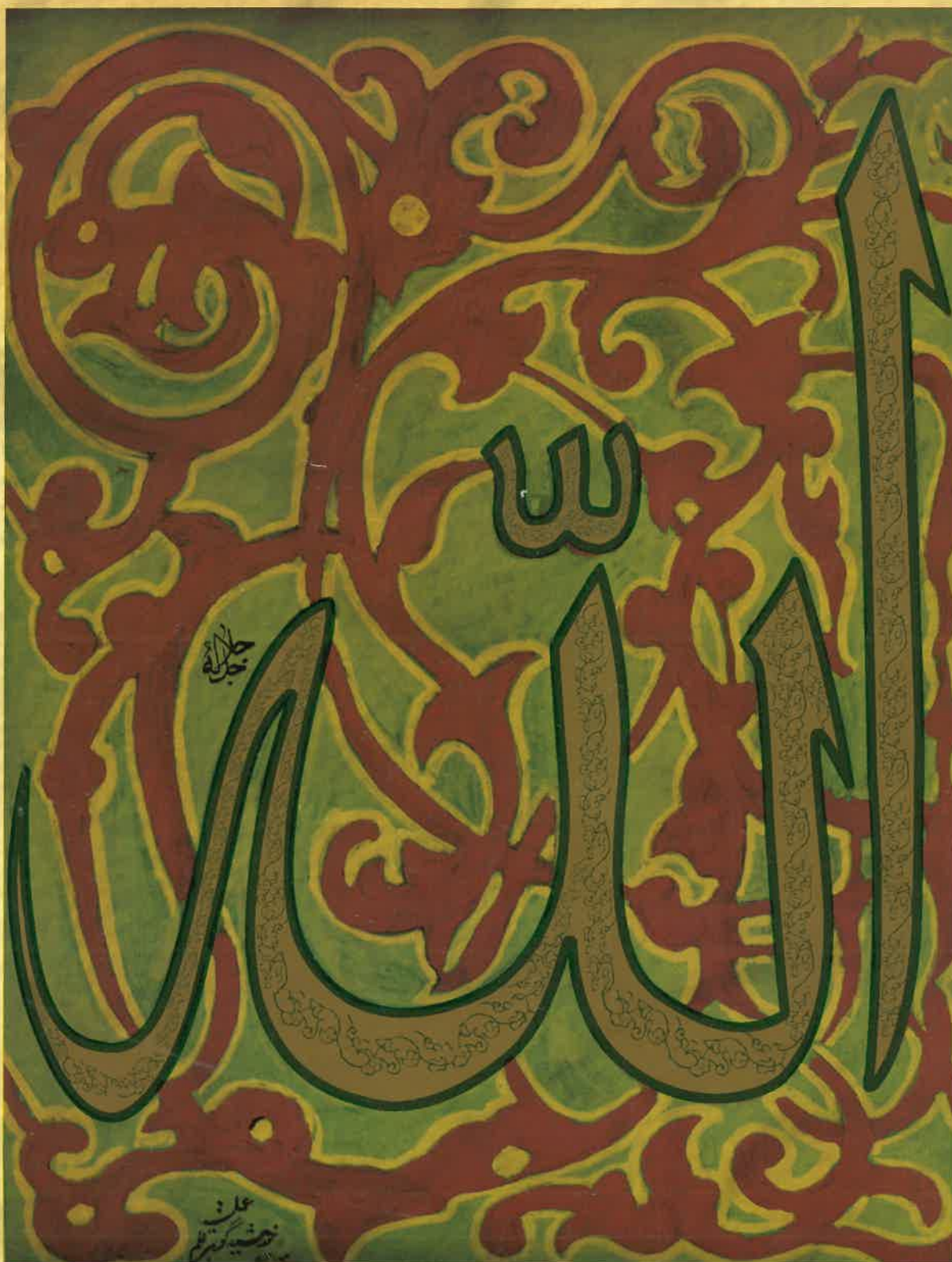
Beautiful names of Allah,
Composed in
Ornamental Thuluth.



A Qur'anic verse in *Nasta'liq* with beautiful ornament.



A Persian quatrain of
Hafiz Shirazi in *Nasta'liq*.



The sacred name of Allah in decorative *Thuluth* – this style is usually used in Architectural calligraphy.

هو المعز

صاحبِ خُودِ و سخايارِ حُرِّتِ المدين

يا حبیبِ سابقِ قبله ايمان و دين

شافعِ روزِ جزا يا شفیعِ المذنبين

پيامِ مہرِ اله يا امامِ المرسلين
کتبہ طبع و نشر خورشید عالم کو قلم لاہور
۱۴۲۲ھ

A quatrain in praise of the Holy Prophet ﷺ in Nasta'liq.



Allama Iqbal's poetry in praise of the Holy Prophet ﷺ in Nasta'liq.

غم جوانی کو جگادینا ہے لطفِ خواب
 نازِ بیدار بھولتا ہے اسی مضرب
 کہ غمِ شیریں مردانہ ہے
 حلاوتِ دل کے غمِ شیریں مردانہ ہے
 انسان کا دل غمِ شیریں مردانہ ہے

An Urdu quatrain of Allama Iqbal in Nasta'liq.



Tribute to the Holy Prophet ﷺ in Nasta'liq.

قُلْ هُوَ اللَّهُ أَحَدٌ
 اللَّهُ صَمَدٌ
 لَمْ يَلِدْ وَلَمْ يُولَدْ
 هُوَ اللَّهُ أَحَدٌ



Beautiful composition of the Qur'anic verse in Thuluth, Naskh and Shikasta.

Darood-e-Pak in *Thuluth* and *Mohaqiq* scripts.



جہاں از عشق و محبت سیدنا گشت / سرورِ مخلص از سہ در سیدنا گشت (اقبال ج)

A beautiful couplet of Allama Iqbal in Nasta'liq.

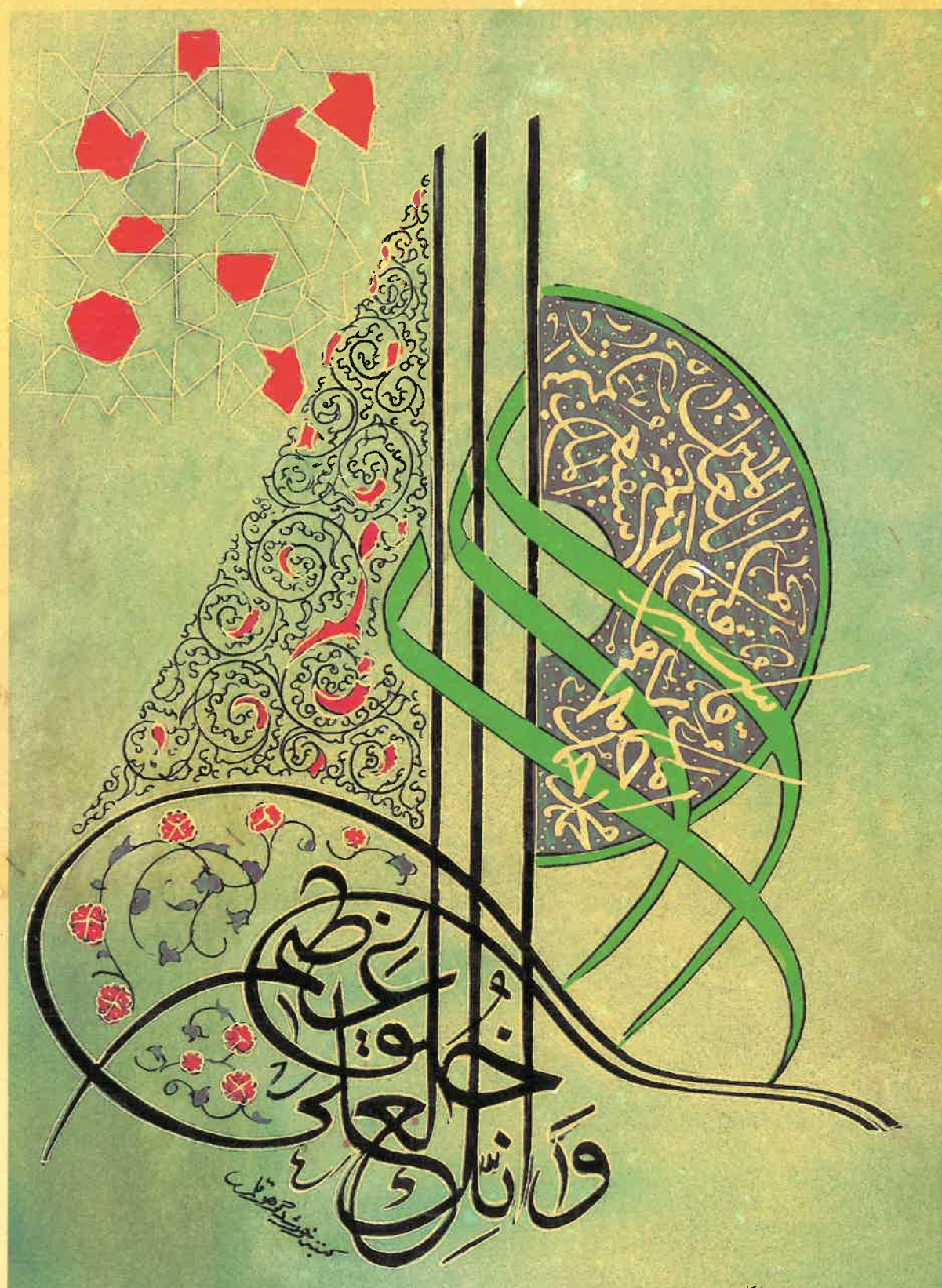
A specimen of *Thuluth Jali* script:



Qur'anic verses in beautiful Thuluth and Naskh.



Beautiful composition
of verses in praise
of the Holy Prophet ﷺ



A beautiful composition of a Qur'anic verse in *Tughra* and names of the Holy Prophet ﷺ in *Thuluth*.

ہزار بار شرم و ہن بشک گلاب
ہنوز نام تو کھن کمال یہی ہے دہی ست

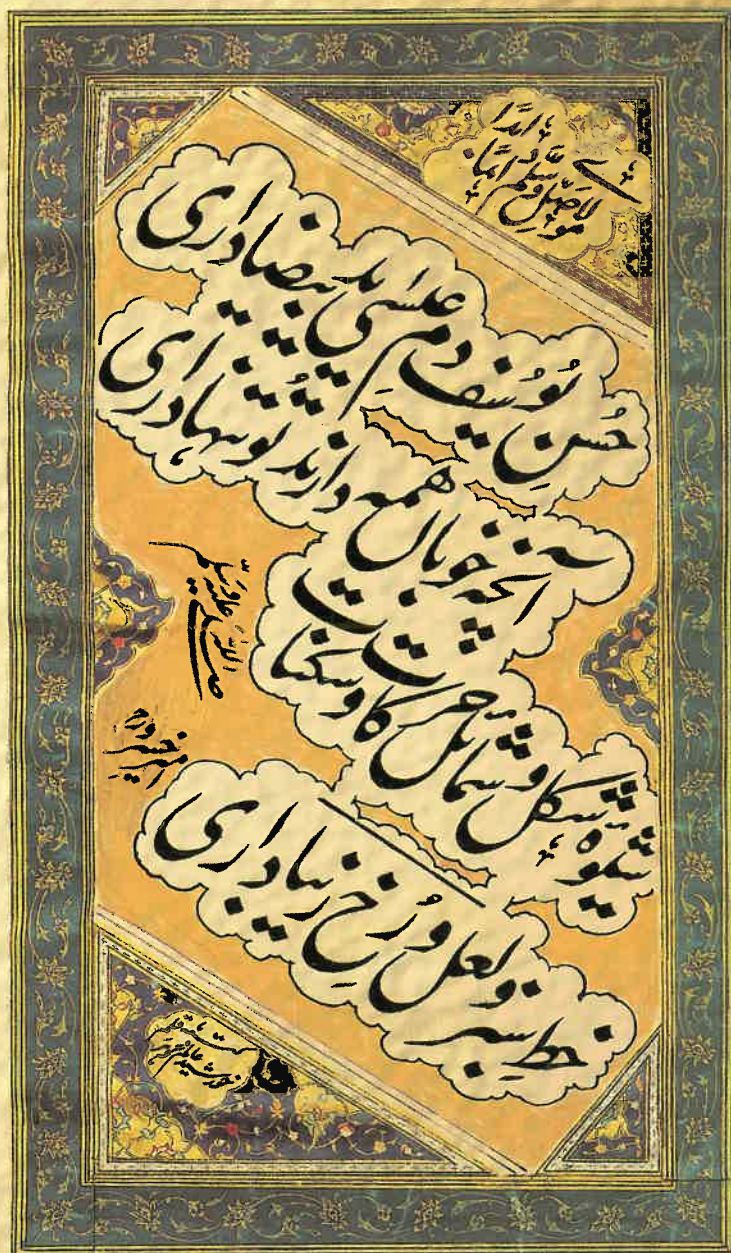


Persian quatrain, eulogising the Holy Prophet ﷺ in Nasta'liq.

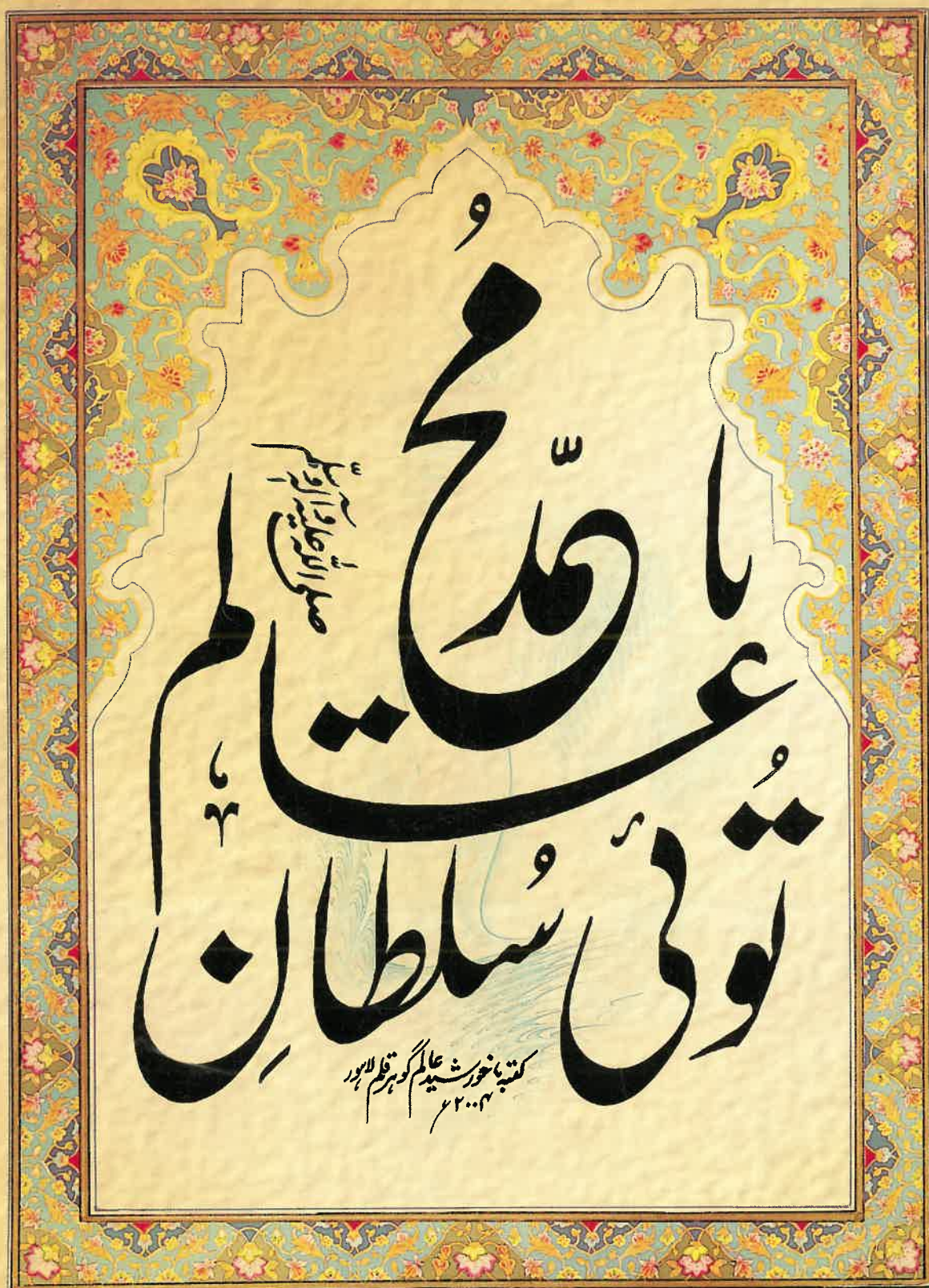


Abdul Rahman Jami's couplet in *Nasta'liq*.

چون سوس
دلی



Amir Khusrau's quatrain in Nasta'liq.



Tribute to the Holy Prophet ﷺ in Nasta'liq.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

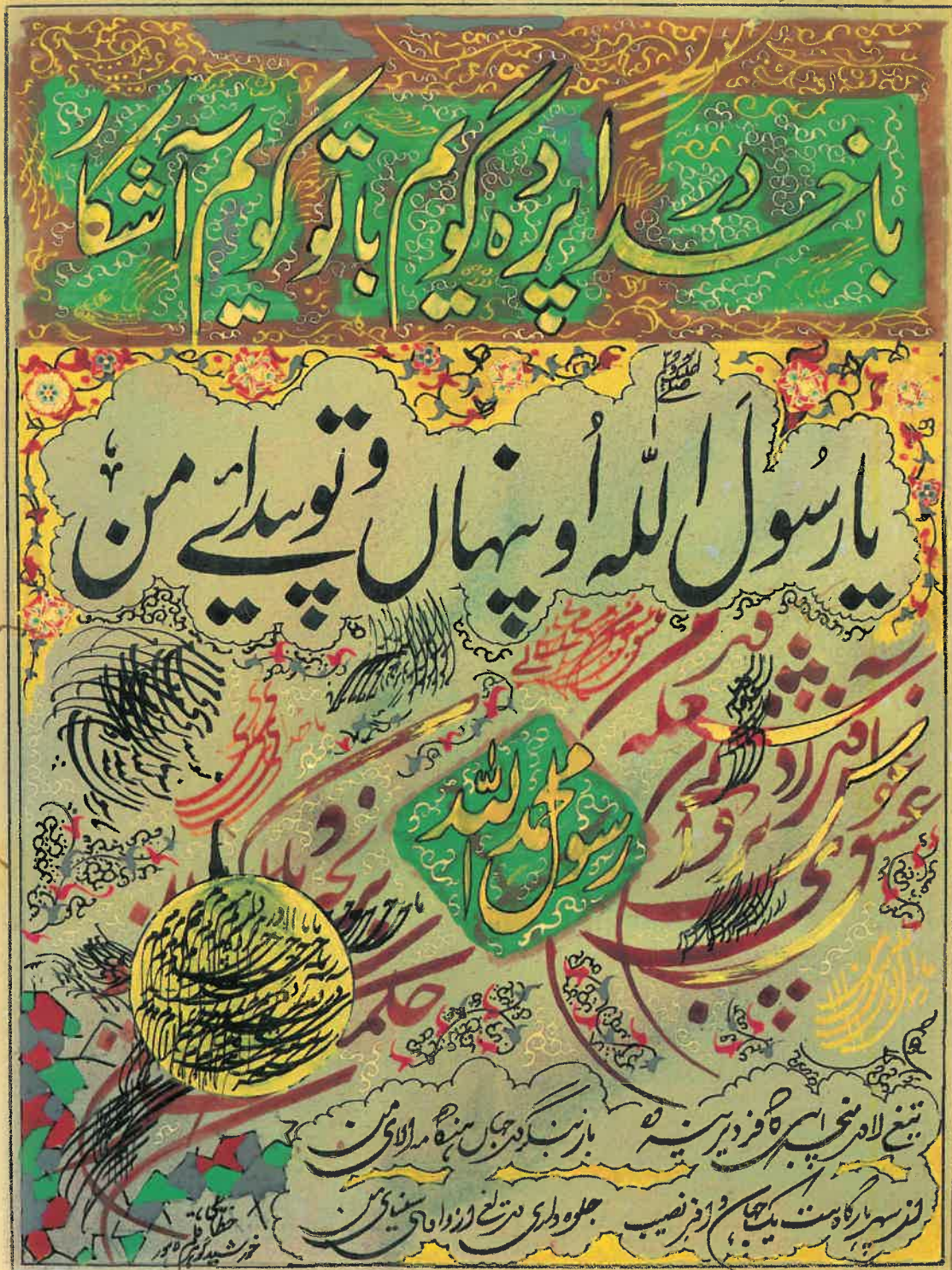
فَاَوْفُوا بِالْعَهْدِ
إِنَّ الْعَهْدَ كَانَ مَسْئُورًا

کتابخانه مسجد گوهرشاد
۲۲۰۰۵

A beautiful composition of Qur'anic verse in *Thuluth*.



Beautiful composition of a Persian couplet in *Nasta'liq*.



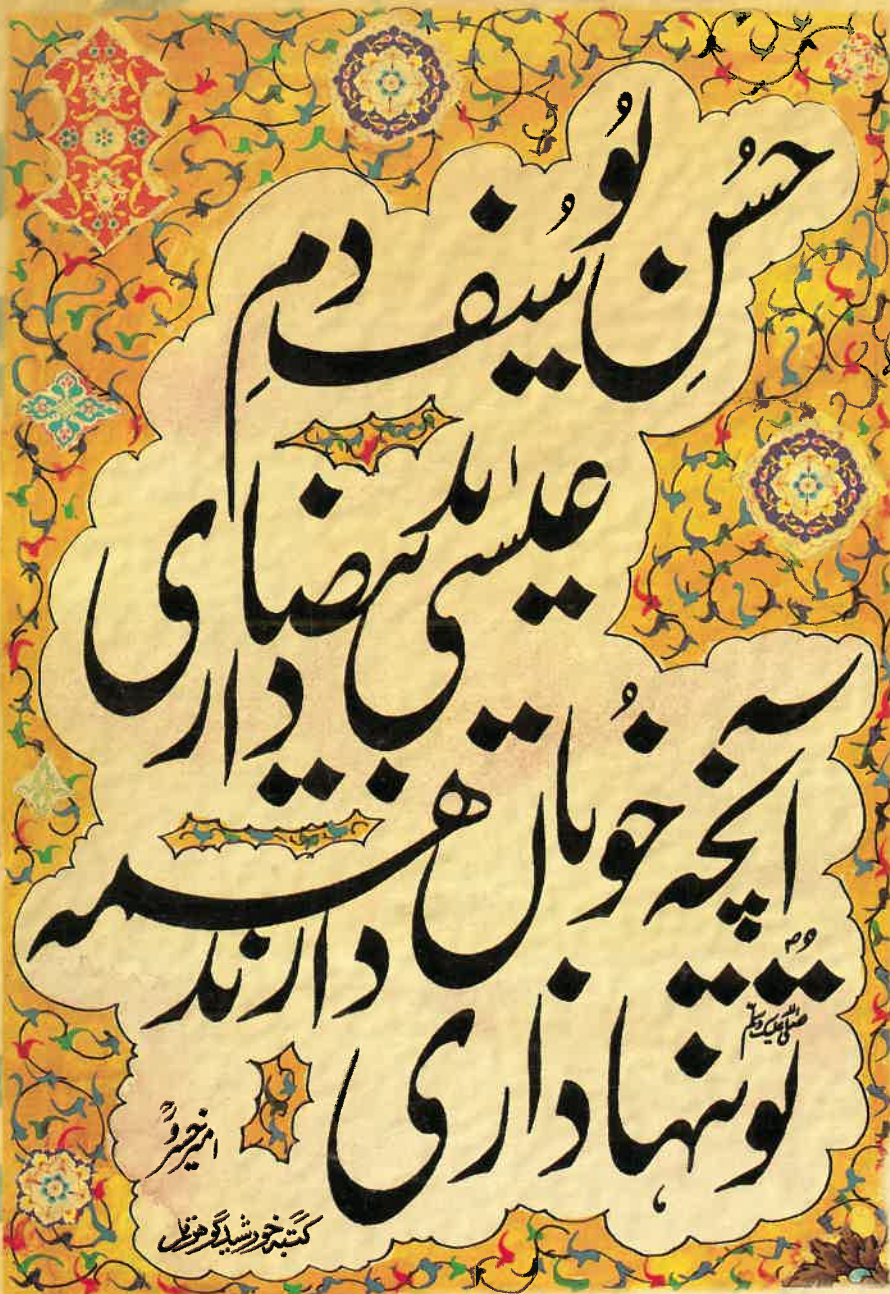
Allama Iqbal's poetry beautifully composed in Nasta'liq and Shikasta.



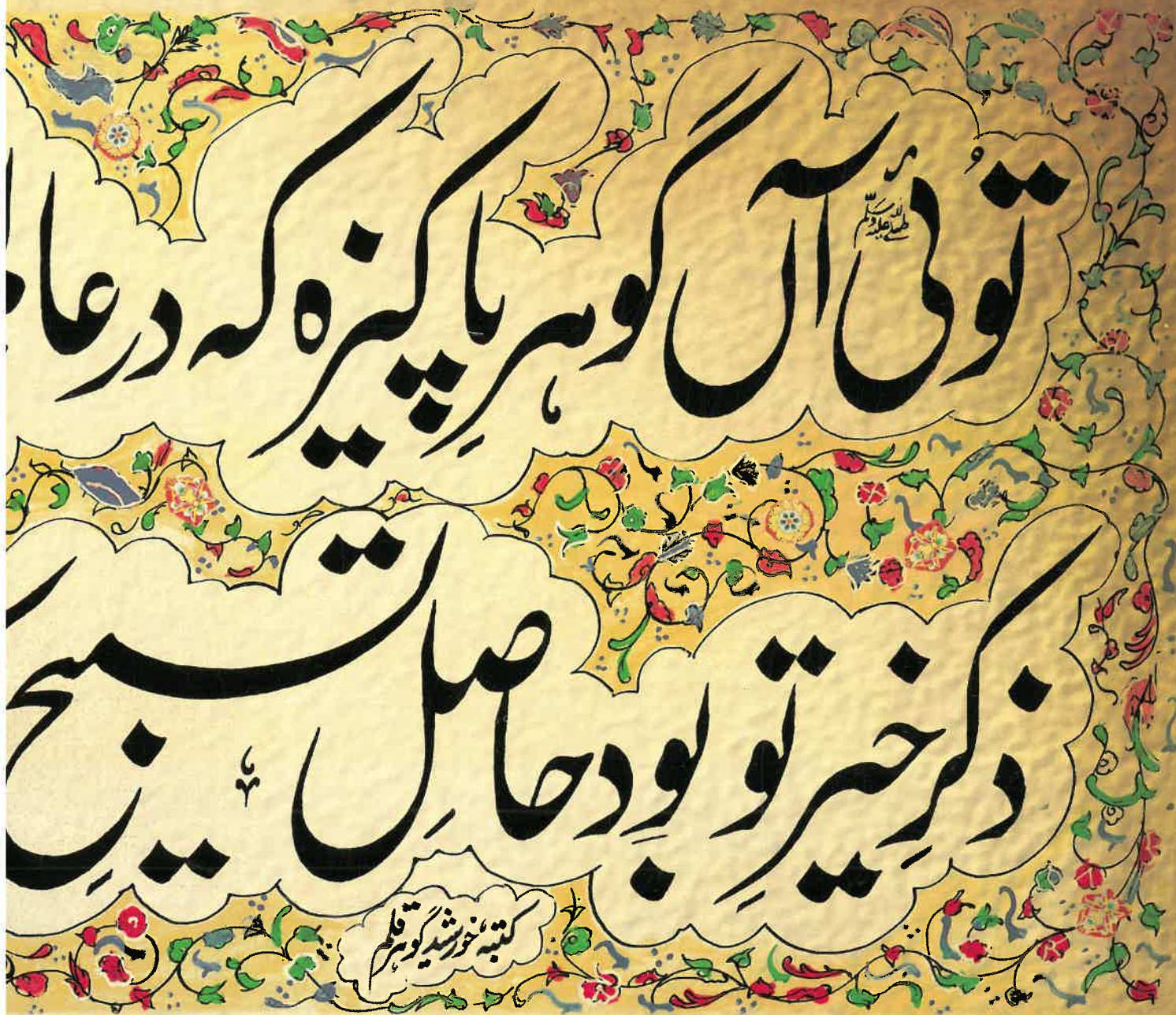
Sacred names of the Holy Prophet ﷺ written in *Thuluth*.



"Kalima-e-Tayyaba" in Thuluth script with name of the Holy Prophet ﷺ written most prominent in colour and size.



Couplet of Amir Khusrau – an untraditional composition in Nasta'liq.



Calligraphed in Nasta'liq a couplet of Khwaja Hafiz – a tribute to the Holy Prophet ﷺ



کتابہ حورشید

Lo! Allah and His angels shower blessings on the Prophet ﷺ O ye who believe! Ask blessings on Him and salute Him with a worthy salutation – a verse from the Holy Qur'an in *Thuluth Kabeer*.



Style of *Mashq* in *Nasta'liq* – in praise of the Holy Prophet ﷺ



محمد عزی کا بروی ہر دو سرا
کس خاک دشمن نیست خاک کبریا

کشتہ خورشید و قمر

Surah-e-Kauthar in Thuluth, and a couplet in Nasta'liq.

إِنَّ هَذَا لَهُ حُجُومٌ
الْبَقِيَّةُ

فَسَلِّمْ عَلَيْهِ
سَلَامًا

A beautiful composition of Qur'anic verse in *Thuluth*.

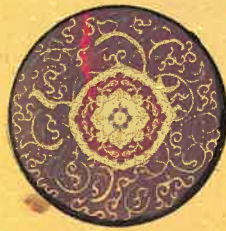


کتب نبی عالم کو تہ قلم ہو

ہزار بار سنو تم دین مشک و کلاب
ہمنور نام تو گشت کمال ہے ادبی

In praise of the Holy Prophet ﷺ – Nasta'liq script.





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

اِنَّا عِطَيْنَاكَ فِضْلًا كَثِيرًا
وَلَا تُفِرُّ بِالْأَعْيُنِ
وَلَا تُفِرُّ بِالْأَعْيُنِ

اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ وَآلِ مُحَمَّدٍ
وَعَلَى سَائِرِ الْمُرْسَلِينَ
وَعَلَى سَائِرِ الْمُرْسَلِينَ

Surah-e-Kauthar in Thuluth Kabir, and Darud-e-Pak in Nasta'liq.

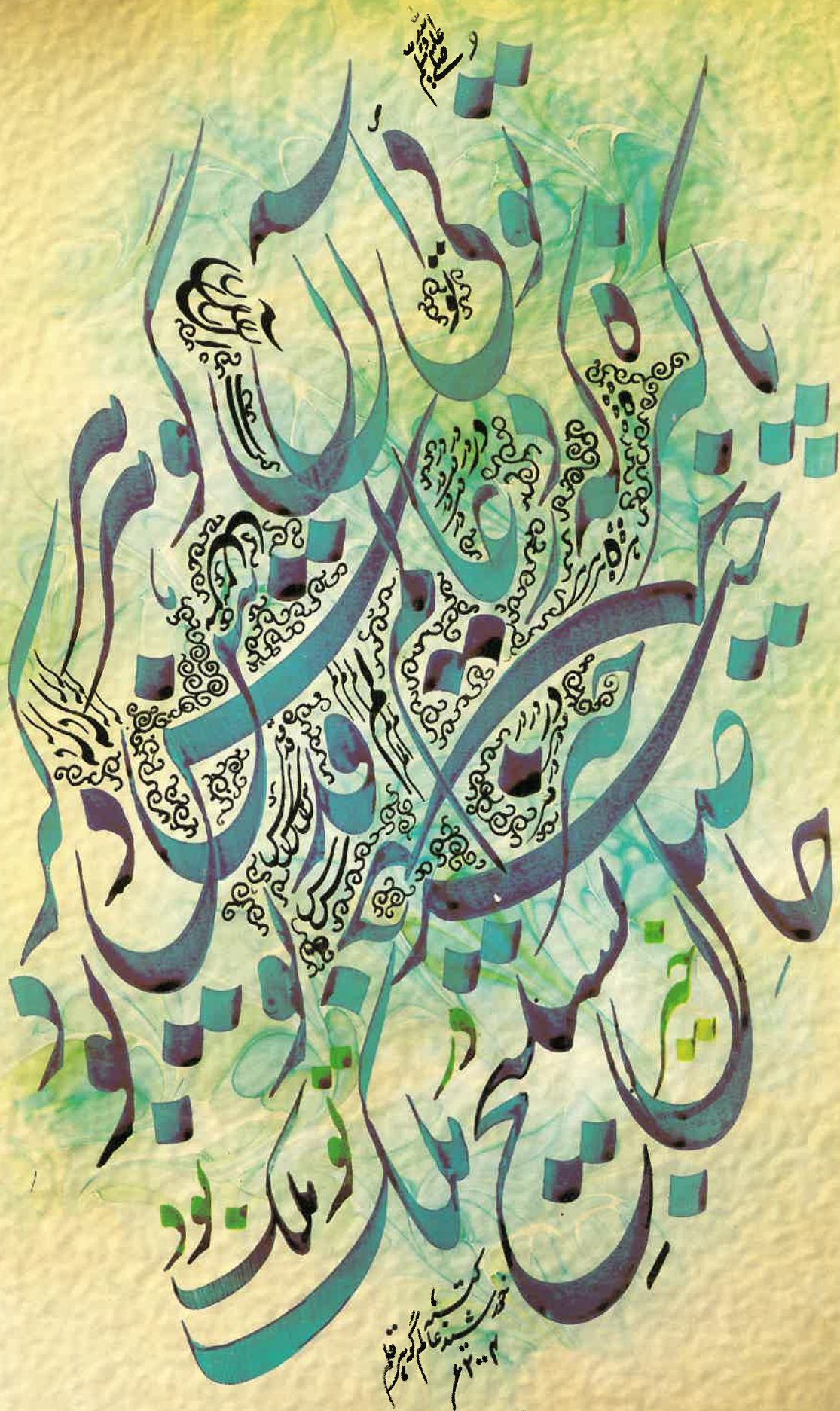


A beautiful specimen of Nasta'liq.

شیخ محمد اسحاق
شاہن حق

کتابخانه خورشید عالم گوهر

In praise of the Holy Prophet ﷺ – *Nasta'liq*.



A couplet in praise of the Holy Prophet ﷺ in Nasta'liq.



A beautiful composition of verses
from the Holy Qur'an.

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