INTRODUCTION

Long long ago before the era of computers, fax machines, e-mail, typewriters, telephones and printing presses people communicated with each other through words physically written with a swirl and a flourish grand enough to grace the scrolls. Calligraphy an art of ornamental writing was developed and cultivated in course of time later on. The term calligraphy is derived from Greek roots Kali means beautiful and graphia meaning writing. It is associated with individual letters captions and notes, as well as with voluminous and bulky documents written with different styles of calligraphy known as hand or KHAT. There are many specimens of eye catching calligraphy available in the world. In some cultures calligraphy is considered more important art than other arts. In China, Arabia and Japan calligraphy was lavishly patronised but today we find calligraphy of highest order thriving in Asian and European countries. The literal meaning of calligraphy given in dictionary is the art of beautiful and decorative writing used for communication of ideas aesthetically.

Calligraphy comprises of writing script in such a way as to express the beauty of what is being written in the formation and joining of letters and symbols to please is like human eyes. It attracts to the eyes like music appeals to the ears, and eloquence is praised in speech.

The beauty of calligraphy fonts lies in its graceful, flowing lines, creative design and combination of inspiring colors. A skilled calligrapher combines these virtues with his fanciful imagination way to depict beautiful ideas and meaning. To the
artist of calligraphy it is a combined exercise of mind and body. First he chooses the most exquisite style and motif for presentation and then fills it with a vision of life with pen paper and drawing. It is a highly disciplined and imaginative exercise and therefore calligraphy offers both physical and spiritual relaxation and pleasure.

Over the past centuries calligraphy has decorated books, manuscripts, buildings, and wall panel’s works of art, painting epithets, decrees and murals. In recent years calligraphy has also been introduced to textiles and other industries.

The early works of calligraphy were usually found in tombstone in the form of inscriptions and Quranic verses, for the dead. The introduction of paper proved to be a turning point in the art of writing. This new medium of written communication had a decisive impact on all aspects of Islamic civilization. While many religions have made use of figural images to convey their core teachings and conviction. Islam has used letters, symbols, designs and words only. In Islamic and Arabic cultures calligraphy was given a highly respected place among arts. Arabic calligraphy is a primary form of art for Islamic visual expression and display of creativity.

Brush calligraphy is still practiced in China, Korea and Japan and is a part of their heritage. Calligraphy was not merely an exercise of good handwriting but occupied the place of important art form in the orient civilization.

Calligraphy has been used to define and depict basic features of Chinese culture both as a means of communication and a revered form of art. The dividing line between the two is
often vague but this ambiguity has given it an important role in shaping the history of modern China. Picasso once remarked that if he were born in China, he would have become a calligraphy artist rather than a painter. The emergence and development of calligraphy took place in a phased manner from pictograms to ideograms to phonograms and further imaginative creations. From the human desire to express and communicate grew the need to give sound to a structural form and shape. Picture writing was first step in the long evolutionary process which ended in the formation of the alphabets. The scripts of the world in their earliest forms date as far back as 20,000 BC when they were scratched or painted on rocks wood or bones. However modern calligraphy is done with a broad edged square cut pen and produces thick descending diagonals and their ascending diagonals known as curves. For centuries the Europeans have used the quill as a writing tool. The quill has such fineness and is so flexible that it responds to the slightest touch. Quills made from the feathers of the swans, Turkeys or geese are used for large writing, the duck and raven feathers for normal writing and crow’s feathers for fine work.

The Chinese artists used the same brush for painting and calligraphy. It consisted of a wooden or bamboo handle with bristles of animal’s hair and arranged form and shapes of extremely fine points. Their writing was mainly in black ink made of pine root and glue. In many cases there inscriptions consisted of a poem along with a description of the circumstances under which the painting was created.

In Islam along with flowers artists used geometric patterns and designs. The artists formed the lettering initially with a brush
and then called a craftsman to cut and finish them. This style reflects the intricacy of the use of Chisel more than writing the chisel starts at the surface and goes deep into the material to form a deeper channel of the main stroke.

In order to master the art of calligraphy. It is vital to acquire the knowledge of manipulating the flat edged tools. It is also important to know and make the correct forms of letters by moving the pen across the ink and making wide flow into the paper. By putting it down or up the sharp edge of the pen creates a fine thin line. Other fundamentals of the learning process include control of spacing between letters, words and lines the skill of decorating initials and heading along with background overall layout and design complements the rhythm as well as the spirit of the art form.

In the west monastic scripts picked up the pen from their Islamic brethren and developed regional Islamic calligraphy. They produced illustrated hand written books in large numbers for which could survive for many decades. Later on after leaving monkish life style. Picasso and Mattise both openly declared the influence of Chinese, Japanese and Islamic calligraphy on their works. Picasso went so far as to say that were he to start again in art, he would choose calligraphy over painting. Today Chinese Japanese and Islamic calligraphy are taught all over the world, especially in many North American schools but it needs patience to learn them. Celebrations are still held to commemorate the skilful ancient masters and artists whose fine specimens of contemporary Chinese and Japanese calligraphy can be seen in art galleries and shopping malls. According to the historical evidences first hand which came into existence in the
calligraphic art was the western hand so it is necessary to know
the evolution and development of the western hand and western
calligraphy. The art of calligraphy first flourished and developed
in the western culture and than traveled to China other East
Asian countries and in Islamic countries.

The origin of the art of calligraphy took place of when
script came into existence and from that time calligraphy entered
in its embryonic stage in various countries. There were different
conditions and circumstances but the process was remained same
everywhere. Slowly and gradually the modifications took place
from time to time in the art of calligraphy and it assumed
universal character in the whole world.

Actually we find evidences of the origin of the script and
existence of rudimentary calligraphy in caves and early stages of
civilization. In prehistoric times when man wanted to
communicate with his fellowman his first barbarian attempt was
in the form of series of grunts. Thus people used to communicate
through gruff sounds, but they realized that it was not a suitable
way of conveying their messages to their fellowmen. Then they
thought of making some types of scratches on walls and rocks to
depict their ideas which we called pictograms. We have evidence
of the first pictographic writing of the ancient Egyptians
civilization. EGYPTIANS used to communicate through
pictograms and this form of writing was called a ‘hieroglyphic’
writing of the ancient Egyptians. Ancient Egyptians used to
believe them to be the ‘words of God’. The word ‘hieroglyphs’
comes from the Greek language. The word ‘hieros’ means sacred
and ‘glyphs’ means words or signs. After some time a
modification was made in pictographic writing. They used
useless concrete forms of pictograms which was called ideograms. Thus they started communicating through ideograms. This process of communicating through ideograms continued till another modification was made.

After some period of time around the year 1000 BC the Phoenicians went a step forward and developed a set of alphabet and writing system. The Phoenicians were very intelligent and energetic people, and traveled on high seas frequently and they readily passed along their new talents to every seaport through which they passed.

The word alphabet is derived from the first two letters of the Phoenician’s alphabet “aleph and bet” Alphabets were passed from one country to another allowing each of them to include them in their systems.

The Phoenician alphabet was passed on to the Greeks in the form of 24 consonantal signs. The Greeks adopted the Phoenicians alphabet sometimes before 850 BC. By comparing the Phoenician and Greek styles many similarities and differences were detected and Greeks made certain changes in there alphabet. In analyzing the shape of Greek letters the influence of the Greek geometry was also considered. The final alphabet adopted by them is usually known as the phonetic alphabet.

Capital letters were developed first and smaller letters were created much later. The Romans then adopted the phonetic alphabet to suit the Latin language used by than.

In 313 AD when Christianity became the official religion of the Roman Empire and Egypt became a province of Rome then
Christian influences started shutting down native schools and old temples and caused the downfall of ancient hieroglyphic heritage. Missionaries spread roman alphabets across Europe. On the positive side, Christianity gave a boost to the development of writing through the prolific copying of the Bible and other religious texts.

As the Roman Empire grew there were many governmental centers where professional scribes were hired because there was great demand for the skills of writing and carving letters. A large percentage of the Roman population was literate and writing was a vital and common method of communication. Hence professional scribes established their own workshops and artisans worked in guilds and universities were founded and trade increased. Trade with Islamic countries also increased considerably.

To make the script easier and speedily written hand, several types of scripts came in vogue time to time. First the Square and Rustic capitals were used. Roman square capital or ‘quadrata’ were elegant, formal letters seen on monumental inscriptions in stone. They were drawn with brush or pen and the letters are wide with good spacing and drawn painstakingly. Thus writing a manuscript was a slow process these in which special pages or headings were given. Due to this hand’s short life and more time taking process of labor, a less formal and more rapid version was introduced with the use of Rustic capitals. The prominent feature of the Rustic capitals was their unique thin stems and the bold foot coupled with the diagonal sweeping curved strokes. To write Rustic capital a pen with a broad end was used.
By the end of 4\textsuperscript{th} century AD the Romans had created a new script called ‘uncial’ which became the main hand of Roman writing. Early Christian writings continued to be written on Uncial hand till the 8\textsuperscript{th} century. The Uncial script may have been a modification of square capitals possibly based on the cursive majuscules, and was used in business records and contracts. The script was a practical and speedily written hand.

The uncial was followed by the half uncials. It was developed from early Greek scripts and therefore had the characteristics of flat pen angle. The half uncial consisted of upright small text letters. Then Insular half uncials were developed from the half uncials and were brought to Ireland by the missionaries of the Roman church possibly as early as 600 AD. Insular half uncial script was especially beautiful as evident in the famous “Book of Kells”. Then the Insular half uncial gave birth to the Carolingian minuscules.

Around 1400 AD classical scholarships were revitalized and the age of the renaissance commenced manifesting itself in Italy. The Renaissance period saw the emergence of a slightly sloped semi cursive hand writing which we now called Italic. It was invented by the Italians and modelled after the Carolingian book hand. The Italic had enjoyed a great popularity during the 16\textsuperscript{th} and the 17\textsuperscript{th} centuries although its development involved mainly learned, wealthy and royal people. The Italic style soon spread throughout Europe.

There is a one prominent source, the invention of paper which helped in the improvement and development of the art of calligraphy on a large scale. Before the advent of paper papyrus
and parchment were used for writing. The advent of paper revolutionized calligraphy.

Paper was invented in China by a Chinese name Tsai-lun round about 105 AD with the help of pulped cellulose fibers like wood, cotton or flax.

Written communication has been quiet common and popular among civilizations for centuries. Most of the important records are on paper though paper was invented several centuries after the invention of writing system.

In fact putting thoughts down in a written form has not always been an easy or practical task. Early people discovered that they could make simple drawings on the walls of caves, for recording their ideas and thoughts, though they were not easily movable. Just imagine spending hours scratching a message carved into a heavy clay tablet and then having to transport it to save other place. That is exactly what the Sumerians did around 4000 B.C. Although written communication could be transported but it still was not practical because of its weight or bulk. For centuries people tried to discover better surfaces on which to record their thoughts or messages. Almost everything imaginable was tried like wood, stone, ceramics, cloth, bark, metal, silk, bamboo, and tree leaves and all were used as a writing surface at one time or another.

The word paper is derived from the word “Papyrus” which was a plant found in Egypt along with lower Nile River about 5000 years ago. Egyptians created “sheets” of papyrus by harvesting peeling and slicing the plant into strips. The strips
were then layered, pounded together and smoothened to make a flat, uniform sheet.

No major changes in writing material were to come for about 3000 years. Tsai Lun took the inner bark of a mulberry tree and bamboo fibers, and mixed them with water and pounded them with a wooden tool. Then he poured this mixture into a flat piece of coarsely woven cloth and let the water drain through it, leaving only the fibers on the cloth. After drying them, Tsa’i lun discovered that he had created a quality writing surface that was relatively easy to make and was of light weight. This knowledge of papermaking was used in china before word was passed along to Korea, Samarkand, Baghdad and Damascus.

By the 10th century, Arabians were substituting linen fibers for wood and bamboo, creating a finer sheet of paper. Although this paper was of fairly high quality, the only way to reproduce written work was to be done by a hand, a painstaking process.

By the 12th century, papermaking reached Europe. In 1448, Johannes Gutenberg, a German, was credited with inventing the printing press where books and other important documents now are reproduced and printed quickly. This method of printing in large quantities led to a rapid increase in the demand for paper and by extension of calligraphy. By the late 16th century because of the printing presses so many books and manuscripts were reproduced with in little time. This process significantly reduced the need for calligraphers. With printing press came engraved copperplate and the development of letter forms continued through the use of engraving tools. Handwritten and hand decorated books went out of fashion for a while but this was not the end of calligraphy.
Revival of calligraphy in west:

By 1800 AD people had stopped using the flat edged pen favored by calligraphers and switched to the rounded tip steel pen. But with the rounded tip pen it was impossible to create the curves needed in calligraphy. Around 1870 AD William Morris, the English writer and leader of Art and craft movement began concentrated attention on revival of the ancient practice of scribes and to popularize calligraphy. In 1922 some students of Morris in London founded a society of scribes. Many famous calligraphers were influenced by Morris, like Edward Johnson, Eric Gill and others Edward Johnson redefined the use of the edged pen, and taught both his own styles and other established hands. Another notable contemporary calligrapher was Hermann Zapf.

In the west calligraphy continued to play a vital role in the art and design of modern societies in media and advertising.

Today fine calligraphy is currently taught in arts and crafts schools and is exhibited in museums. More than 30 calligraphic societies currently exist in the United States and Europe. Since handwritten forms of communications have become rarer, calligraphy is often reserved for special occasions, like man address wedding invitations and announcements.

Calligraphy is a popular art form whose boundaries are not confined to Europe and the United States, but in the East also calligraphy is highly respected especially in China and Japan.

In Chinese history no precise date is given when the Chinese script came into existence. Legend says that during the reign of the yellow emperor a man named Cang ji invented the
Chinese language. Calligraphy came in China after the invention of this language. The archaeological discoveries since the birth of new China have authenticated that 4,500 years ago Chinese language was born in China and thus from that time calligraphy entered in its embryonic stage there.

Around 1500 BC the Chinese developed a complicated writing technique using more than 1500 characters. In the beginning their writing system was also based on pictograms.

In China and Japan calligraphy is highly preferred as an art and on every special occasion they use to depict the characters with brush rather than calligraphic pens or some other calligraphic instruments. In China calligraphers used to organize calligraphic exhibitions on a high level in the art galleries. Among them the art of calligraphy is very famous and popular. There the government has a special bureau of decoration consisting of master calligraphers whose job is to adorn award certificates on elaborate script specimens.

In China there are so many legendary tales about the evolution of the script but they are not authentic. In ancient China, the oldest Chinese characters still existing are Jiaguwen characters carved on ox scapula and on tortoise plastrons, and other characters written with brush have decayed over passage of time. Both in China and Japan according to their culture whenever any divination ceremony was organized the characters were written on the shell or bone with brush and then later on they were carved.

Chinese brush calligraphy was a traditional famous art was once regarded an important critical standard for the Chinese
literati in the imperial era. Even now it is recognized not only in China but in other parts of the world as a unique branch of art.

Calligraphy is so abstract and sublime that in Chinese culture it is universally regarded to be the most revealing power of a person according to this defined structure of words, the expression can be displayed with great creativity by individuals.

To become an artist and expert in calligraphy, one has to practice word by word and stroke by stroke the details of art until the lessons of the practice gets firmly into one’s head. The Chinese brush calligraphy can enable an artist to get into a state service and there he can display his skill and fine work got from the daily practice and control on concentration of ink and colors and the compatibility of font and size of each piece or word.

In contrast to the western calligraphy diffusing ink blots and dry brush strokes are viewed in China as a natural and free expression. All the varieties of the operation depend on the mental exercise that coordinates the imagination and its proper display and realistic expression in the content of the passage.

In China before paper become popular they used to do painting on silk or on rice paper. Rice paper is like an absorbent type of paper specially made for painting and calligraphy. There were two types of basic paintings in Chinese culture, meticulous style and the freehand. In the old times, the freestyle paintings were often liked by scholars or poets who wanted to use the paintings to express themselves in a more spiritual way just like their works or poems. A poem was also written on the canvas based on some idea like in painting. Chinese characters were hard to learn, took time to understand, easy to forget, but because
of their aesthetic value people took interest and were crazy to learn the technique of writing these characters.

The Chinese and Japanese traditionally use brushes in writing that is why their script is so flexible and artistic. All the, characters are written using pure black ink and therefore most of the pieces are in black and white. There are new variations too because, some artists like to write using multiple colored ink just to create more attractive and add more beauty in characters.

In china cursive style continued to flourish with the development of bronze ware script and large seal scripts. Moreover each archaic kingdom of China had it own set of characters.

There were three styles of Chinese calligraphy Lishu style of clerical script. It is more regularized and in some way similar to modern text. The other is called Kaishu style which means ‘Traditional Regular Script’ and is still in use today. Another is Cursive style or ‘Xingshu’ means semi cursive or running script is less constrained and faster where more movements made by the writing implement are visible. In this style order of strokes are vary sometimes create radically different forms. They are all descended from clerical script at the same time and used as Regular script, but Xingshu and caoshu were mostly used for personal notes only, and were never used as standard. Caoshu style was highly appreciated among all the scripts.

Now day’s two types of computer style fonts are very famous 1) song style from the song dynasty’s printing press and 2) sans serif. These styles are not considered traditional styles.
‘The art of calligraphy’ became highly developed nowadays in Islamic countries. This art of calligraphy is highly respected as an art form because one of the Holy book of Muslims ‘Al Quran’ have been extensively written in hands and styles of numerous Arabic calligraphy. As compared to other types of calligraphies, Arabic calligraphy has surpassed all the calligraphies in the world because Muslim calligraphers practiced it with great devotion. In all times the sacred Holy Quran was written in Arabic language. Further in Islam making of figural images is strictly prohibited and therefore. Instead of making figural images Muslims used Arabic alphabets, diagrams and geometrical designs.

Since figurative art is considered as idolatrous Muslim calligraphers used to practice on Arabic alphabets in calligraphic forms and used. Then abstract figures. Thus it became the main method of artistic expression of art in Islamic culture.

Islamic calligraphy is a visible expression of the highest art in spiritual field. Beauty is divine. It is an attribute of God. One of the name of God in Islam is al-Jamil means the beautiful. But Islam does not accept many beautiful things right. For example, human paintings, sculptures, music and dances, and uncovered beauty of women. Muslim art has grown mostly under religious restraints. Today there is a move in some countries to Islamize all pieces of art. But under Islamize banner no compromise with inheritance of Greek, Persian, Indian, Central Asian, Chinese and Roman traditions and liberties can be made Hindus traced almost every art to a divine origin. This helped in luxuriant growth of all sorts of fine arts and it was stated that patronage of arts amounted to worship and offering to the gods. There is no
parallel of this elevation of arts in the world. But Muslim art always remained submissive to puritanical forces and bowed before dictates. The Arabs conquered Persia in the 7th century and enforced a puritanical culture permitted by Islam. But by the end of 10th century, Persian culture reasserted itself and liberal concessions were given to fine arts.

During the 11th century the Mongols under Genghis Khan destroyed the main centers of Islam. This left Islam without a radiating strong centre. As a result, the regional states began to grow. Turko-Mongol arts gained ascendancy with Chinese influence. Timur’s empire, the first large state stretching from India to Volga, with central Asia as its heart, and Samarkand as its capital became a major factor in the artistic development of the entire region. Timur was a patron of city planning and architecture. In India, under the great Mughals a parallel development took place and Indian Islam created its own distinct culture.

Calligraphy is the most unique creation of Muslim patronage. The Greeks had illustrated and illuminated scroll writings. But the Muslims raised calligraphy into a supreme art, more because it became an act of piety dedication. Calligraphy served to satisfy the religious and artistic urges of Muslims. It was used extensively as a decorative art in architecture, carpets, textiles, etc. Numerous variations of the Arabic script were created in the process. In calligraphy, art and religion fused in fact tablets with the names of Allah and prophet became objects of great appreciation and respect of believers.

Architecture comes second where calligraphy rose to great heights. With the use of ceramic tiles as a wall covering from the
12th century, it had no parallel anywhere in the world. By the 14th century, the art of glazing reached perfection, and the Mughals promptly transferred this art to India. In India Muslim architecture mingled with some local traditions produced the world’s best marvel the Taj Mahal and other magnificent buildings.

Islam was hostile to music and not very kind to poetry. But in the Quran one notices strings of both poetry and music. Even the call to the prayer appears to be “Sung” and to some extent is visible in funeral orations. It is for Muslim scholars to ponder over these issues and put forward some explanation. Islam’s reservations with regard to music were based on an Arab conditions and traditions. But in Persia, (Iran) music enjoyed a high status among the people, and the Sufis raised it to mystical heights. They said that music is a bridge between Heaven and Earth. But it was not supported by religious divines.

Calligraphy literally means writing in good hand and by extending it to bookmaking. This art has most often transferred the Arabic script throughout many languages. Since Arabic calligraphy was primary means for the preservation and decoration of the holy ‘Quran’, calligraphy is specially regarded and respected as an Islamic art.

The work of the famous Muslim calligraphers have been collected, compiled and greatly appreciated throughout Islamic history. Contemporary Muslim calligraphers produced the Islamic calligraphy of best artistic quality.
In Arabic calligraphy different major scripts have been used. The Kufian script is the first of those calligraphic scripts which gained popularity.

The cursive Naskh script was more often used for casual writing. But it was preferred to Kufian style for copying the ‘Quran’ as techniques for writing in this script were more refined. Now almost all printed material in Arabic is found in Naskh.

The Thuluth script was confined to ornamental role and associated with the Kufian script in the 13th century.

Persians after conversion to Islam took up Arabic script for their own language. The Taliq and Naslaliq styles were contributed to Arabic calligraphy by the Persians.

The Diwani script is a cursive style of Arabic calligraphy. It was developed during the reign of the early Ottoman Turks during 16th and early 17th centuries. The Diwani script was both decorative and communicative.

Finally Riq’a is the most commonly used script for everyday use. It is simple and easy to write. In China a calligraphic form called Sini was also developed containing evident influences of Chinese calligraphy. Haji Noor Deen Mi Guangjiag is a famous modern calligrapher in this tradition in China.

In Persia also calligraphy is practiced as a sacred script. After the initiation of Islam in the 7th century Persians adopted the Arabic alphabets and used them freely. In Persian calligraphy there is an ordinary Persian script which is also known as Farsi
Islamic or Arabic calligraphy is a pot of Arabic art that has evolved alongside the religion of Islam and the Arabic language. It is associated with geometric Islamic art (arabesque) on the walls and ceilings of mosques as well as on the pages of books and tablets. Contemporary artists in the Islamic world draw on the heritage of calligraphy and use freely calligraphic inscriptions or abstractions. Instead of recalling something related to the spoken word, calligraphy for Muslims is a visible expression of the highest art in the domain of the spiritual world. Calligraphy has become the most venerated form of Islamic art, because it provides a direct and living link between the languages of the Muslims with the religion of Islam. The holy book of Islam al Quran’ has played an important role in the development and evolution of the Arabic language as well as calligraphy.

Now a day the art of calligraphy has become very popular in the whole world. It is not only famous historically but it is a need for everyday life and has many uses. Today it is in use in advertising, maps, logos, wedding invitations, other types of invitation cards, pamphlets, props, posters, book covers, poetry collections, children books, religious sculptures etc. and executed on paintings buildings, textiles, and industries. Contemporary calligraphers produced beautiful specimens and designs of calligraphy not only in India but all over the world.

In India there are so many calligraphers and artists who are famous for their skill in calligraphy on national level and because of them our country has got place of pride in ‘art of calligraphy’ on the international level.
Chapter - I

ORIGIN OF CALLIGRAPHY

Calligraphy is the art of beautiful and elegant handwriting. It is a fine art of skilled penmanship, in which letters in attractive form are sets in a decorative manner. The word calligraphy comes from Greek word kallos meaning “beauty” and graphe meaning “writing”. It is a type of visual art. It is often called the art of fancy writing. A contemporary definition of calligraphic practice is “the art of giving form to signs in an expressive, harmonious and skillful manner.”(1)

The word calligraphy literally means beautiful writing. Before the invention of the printing press some 500 years ago, it was the way books were made. Each copy was handwritten out by a scribe working in a scriptorium. The handwriting was done with quill and ink onto materials like vellum or parchment. From ancient time various methods had been used to improve the writing skill and this work had been done by active patronage of Kings, nobles and men of aesthetic tastes.(2)

The art of calligraphy as we know it today actually find its origin in cave paintings and scratching on walls. Back in the days when communication was a series of grunts, the written word was a mere pictorial representation of significant events in a prehistoric man’s life.(3)

From the caveman’s stage of life, we get the evidences of some writing system, which people used to communicate and convey their ideas. It consisted of certain pictorial signs and symbols which were engraved on rocks or on the bark of trees. The pictorial communication of their ideas and thoughts was evolved and was the off springs of their necessity. In prehistoric age when any one needed to communicate
with his fellowmen he used to communicate with the series of grunts. When he wanted to convey some ideas to his fellowman at a distance he did it by making some scratches or engravings. This is called as pictographic communication with his fellowman, but that process of communication was not sufficient, because it was not conveyed the message fully and clearly, thus he used his brain to work or to find out a substitute for spoken words. It is not known in which country or at what particular time or under what circumstances this problem was solved. But it occurred in the same manner just as prehistoric man supplemented his inability of using words, at a later stage of his career by inventing picture writing which was called pictograms.\footnote{4}

As humans developed the art of drawing pictures became quite highly developed and reached great heights under the direction of the Egyptians. About 3500 BC, the Egyptians created the highly stylized Hieroglyph for which they are so well known. These symbols were incised inside tombs or painted with brushes across papyrus paper. The word Hieroglyphs comes from the Greek hieros which means ‘sacred’ and glyphs which means words or signs. Hieroglyphs emerged from preliterate artistic tradition of Egypt. The first known example of the Hieroglyphic writing in ancient Egypt was discovered on bone and ivory tags, pottery vessels and on clay seals tags, dated between 3400 and 3200 BC.\footnote{5}

The writing system of ancient Egyptians, Hittites, Babylonians, Assyrians, and the contorted characters of the Chinese was all based on pictograms. This pictorial representation gradually developed into ideograms. These ideograms were less concrete objects like for example, the ‘Sun’ meant ‘a day’. Thus symbols found place in what was known as ideograms. Further developments took place when it was realized that a symbol representing one word could also be used
for other similar sounding words. Then symbols were put together to make composite or Compound words. This resulted that alphabet ceased to represent pictures, it represented sound and combination of these sounds produced words, which were called as Phonograms. These phonograms or symbol representing sounds were free and distinct from the original illustrative conventions of pictograms. This meant that the number of symbols could be reduced and their form be assembled to have a distinct system of alphabets.\(^{(6)}\)

We have evidence of one of the oldest known civilizations was Sumerian prevalent in Mesopotamia. There we find evidence of writing system on limestone tablet, dating about 3500 BC. This shows several pictograms, including head, foot and hand. The Sumerians had developed some about 2000 such symbols forming the elements of their written language. The same process was followed by Sumerians in their pictorial representations converted into ideograms and later on developed into phonograms.

The script which Sumerians used to communicate and record information about state and religious matters was known as cuneiform. It comes from a Latin word ‘cuneus’ which means ‘wedge’. The cuneiforms type characters of the Sumerians were having wedge shapes or triangular cells. (Plate 1.1) They used mainly soft clay as a writing surface and inscribed on it with a stick or reed stylus. But recording the important data on clay tablets was not found durable. Sometimes cracking occurred on surface which resulted in destroying of important data. Further it was also very difficult to carry the clay tablets from one place to another for communication of information about trading and other matters. Thus the system could not survive for long because of these defects. However it was an evidence of early
writing system which existed and we have got useful knowledge about the process of writing.\(^{(7)}\)

We have one more historical evidence of another ancient civilization of Egypt and their writing system known as ‘Hieroglyphs’ meaning sacred carving. Hieroglyphs were totally based on pictograms. (Plate 1.2)

The development of Egyptian civilization was concurrent with that of the Sumerians. Egypt upheld its cultural traditions through centuries of peace, war and invasion before collapsing under external influence. Egypt like sumair, had a well organized cultural society with system of central government, and ownership and taxation that generated much administrative work.

The secret of the unknown codes of the hieroglyphic script was disclosed only in beginning of 19\(^{th}\) century, when Jean Francois Champollion (1790-1832) discovered a rosette stone to decipher the script. Champollion was a great linguist and held mastery over other ancient languages including Coptic. He had not been able to disclose the secrets of the hieroglyphic codes then the ancient Egyptian’s history of 3000 years of civilization would always remained a mystery or secret. Throughout three thousand years era of this ancient civilization at least three other simplified versions of hieroglyphic scripts hieratic, Demotic, and Meroitic were used for different purposes. Scribes were used these scripts to preserve the beliefs, history and ideas of ancient Egypt in temples, tombs, walls and an papyrus scrolls also.\(^{(8)}\)

First script or writing came into existence and calligraphy came later after the invention and development of the language. When languages were invented and expanded then writing came in an
ornamental fashion which we termed as calligraphy and this was in conformity with a creative nature of human beings.

In ancient times many polytheistic religions came into existence in the world and man started living life according to the teachings of different religions. But after the era of polytheism when man started believing in one god and led a knowledgeable life through literature, then they become curious to know about religion and religious teachings through religious texts which were presented with beautiful ornamented depiction of letters, by reading these texts man started following the norms and customs of that particular religion, in this way we can say that calligraphy played a vital role in spreading religious texts and religions also.\(^{(9)}\)

It was become the tradition in ancient times that followers of the religion presented their sacred texts generally in a decorative form with illuminated handwriting, and that work was done by literate scribes of that time. The style of beautiful ornamentation and depiction of letters in a well organized manner enticed everyone’s interest to read religious texts and in this way a large number of people were attracted towards sacred texts which were presented in ornamented way. Sacred religious texts were generally written in a beautiful handwriting because it was in great demand at that time in order to motivate people towards monotheistic religion. The same technique continued to be followed by different religions in the following years. So we can say that the religious texts were the most prominent sources for spreading the art of calligraphy as well as for popularizing their religions also.\(^{(10)}\)

Today there are three main types of calligraphies existed in the world. Western or Roman, Chinese or oriental, and Arabic. First we discuss about western calligraphy. Its origin and development of its different styles.
The first modern alphabet was developed about 3000 years ago by the Phoenicians. They were the most influential people among the Semitic tribes, who lived on the Levantine coast of the Mediterranean (present day Lebanon and Syria). Their civilization was contemporary with the flourishing Egyptian old kingdom. The Phoenicians were a skilled and intelligent people and energetic traders. Their alphabets were adopted by ancient Greeks in the form of 24 consonantal signs sometime before 850 BC. By comparing the Phoenician and Greek styles many similarities can be seen. Naturally there are some differences also as the Greeks made their own changes. Final alphabet that came was totally abstract and completely based on sound system and called as the phonetic alphabet. The Romans improved upon the Greek alphabets further and from these came the English alphabets. Earlier in English alphabets only capital letters were used in writing. Capital letters were developed first and lower case letters were created much later. The most important alphabetic development which occurred during the 7th to 8th century was the introduction of the minuscule, also known as the lower case letters, under the patronage of Charlemagne king of Franks.\(^{(11)}\)

As the Roman Empire grew there existed many government centers hiring professional scribes because there was a great demand for the skills of writing and carving letters. A large percentage of the roman population was literate and writing was a vital method of communication. Therefore professional scribes established their own workshops where artisans worked in guilds. One of the most important factors which led to further development of writing was the rise of Christianity which focused on styles and material. Christianity became the official
religion of Roman Empire in 313 AD. In Egypt which was one of provinces of Rome, Christian influences started shutting down old schools and temples and caused the downfall of their hieroglyphic heritage. Missionaries spread the roman alphabets across Europe. On the positive side Christianity gave a boost to the development of writing, through the prolific copying of the bible and other religious texts. By the advent of the Christian period the Romans had established not only alphabets of a fixed number of signs, but also several different styles of writing which were as under.(12)

1) The Square capitals (plate1.3-a) and Rustic Capitals:- (plate 1.3-b)

Roman square capitals or the “quadrata” were elegant formal letters seen on monuments inscriptions in stone. They were drawn with brush and pen. Square capital letters were bold and wide with good spacing. A less formal and more quickly written version was the Rustic capitals. The prominent features of the Rustic capitals were the unique thin stems and the bold foot coupled with the diagonal sweeping curved strokes. The Roman square capitals were mainly used by brush in inscriptions. They were painstakingly drawn because writing a manuscript was a slow process. This hand was used casually in important texts, on special pages or as headings and because of labour involved very few examples of this hand existed. This script was used throughout the Roman Empire for books and formal documents. To write Rustic capitals a pen with a broad end was used. Rustic capitals were compressed vertically and with their soft elongated character the letters were perfect in conveying a sense of power beautifully and evolved with the architecture of that time. Rustic
was later displayed by uncials and were mainly reserved for headings, introductions and prefaces.\(^{(13)}\)

2) **Uncial Script: (plate 1.4)**

By the 4\(^{th}\) century AD the Romans had created a new script, the uncial which became the main book hand of Roman and early Christian writings until the 8\(^{th}\) century. Uncial may have been a modification of square capitals possibly based on the cursive majuscule. Uncial was used in business records and contracts because it was a practical and speedily written hand. As writing withdrew to monasteries, uncial was found more suitable for copying the Bible and other religious texts.\(^{(14)}\)

3) **Half Uncial (plate 1.5-a) and Insular Half Uncial: (plate 1.5-b)**

The uncial was followed by the half uncial. The term half uncial was first used when it was probably thought that it had involved from the uncial. But in fact it developed from early Greek scripts and therefore had the characteristic of flat pen angle. The half uncial was an upright small text letter. The upright stems and thin horizontals gave this script a formal beautiful appearance. These letters were used by monks in Ireland, Scotland, and other places hence the name insular style (meaning from an island) became popular. Irish (insular) half uncials developed from the half uncials were brought to Ireland by the missionaries of the Roman church possibly as early as 600 AD.

The Irish half uncial was spread to Anglo North Umbria and became a specialty of Northern Britain Irish half uncials were especially beautiful as evident in the famous “book of kells” (800 Trinity College Dublin). The Insular half Uncial gave
birth to the Carolingian minuscule used in Europe in calligraphy and flourished in the 6th century AD, in the monastic scriptoriums. The increasingly prominent role of the Church during the middle ages created a high demand for religious texts. Long heavy rolls of papyrus were replaced by the Romans with the first book initially made from simply folded pieces of parchment of animal’s skin. Reed pens were replaced by quill pens. \(^{(15)}\)

Through the Arabs the knowledge of papermaking came from China to Europe where paper replaced expensive vellum and parchment. Animal hides were among the oldest natural objects used by humans clothing, shelter and for the fine artistic canvases.

Thousands of years ago books were written by hand on fibers such as papyrus or an animal skin which were cured and scrapped into Vellum or Parchment. These sheets were than rolled up into scrolls and bound into leather covers. With the advent of paper production paper became popular and more accessible. Since printing press had not yet been invented, monks were forced to copy manually thousands of texts and used calligraphy in order to keep their elegant look. Elders in the monasteries carefully read proof and the monks worked vigorously and maintained peaceful environment free of all distractions. This resulted in getting manuscripts of ancient times known for their ornately illuminated pages beautiful calligraphy and proficient text. \(^{(16)}\)
4) Carolingian Hand: (plate 1.6)

Around the 5th century the weakness of the imperial Roman authority brought on a reassertion and growth of native culture. The literary reforms carried on in the later part of the 8th and the early part 9th century at the commands of the Roman Emperor Charlemagne, king of the franks who set the highest standard for producing of books throughout his western empire. At the end of the 8th century a renaissance of European scholarship and culture took place under the eye of Charlemagne. He commissioned Alcuin the Abbot of York and brought him to his capital Aachen to revise and standardize the variations of minuscule scripts which were in existence at that time. He also asked the scholars to teach the script to all government officials and everyone in the monastery schools the greatest achievement of Alcuin was the development of a formal script for use as a standard book hand. It became known as the Carolingian miniscule.

This hand is of importance because modern minuscule characters can be traced back directly to this script. The script has slight slope and is extremely rhythmic and joins letters clearly. It could be written with greater speed. It is a small text hand wide in appearance and is used with generous line spacing.

Carolingian miniscule remained the unrivalled book hand of Western Europe throughout the 9th century. It was widely used by the citizens of the Holy Roman Empire and others, and by the end of 10th century was in general use in England. From this point in the history of writing all the elements of modern writing were subjected to various modifications and were essentially practical or fashionable and not structural. Later on with the advent of degenerated style of Gothic writing, humanist scribes
were written in Carolingian minuscule hand and this became a writing model for early printing.\textsuperscript{(17)}

5) \textbf{Gothic and Rotunda: (plate 1.7)}

As early as in 1012 AD a beginning of the slow transition from the Carolingian scripts to the Gothic took place. The Gothic style arose out of a need to save space. Although written with firm structural rhythmic movement and lightness of weight there existed an apparent narrowness in writing.

By the 12\textsuperscript{th} century AD glimpses of Gothic angularity became evident in addition to compression and weight. As the Gothic hand evolved it became more mechanically rigid and lacked vitality. In Spain and Italy the rigid angular form of Gothic was largely avoided and was replaced by a hand which was more rounded and hence it was named Rotunda. The Rotunda hand carried the weight of the Gothic hand, but was free of its excessive compression and harsh angles. However there is very little difference between the two hands because several letters occupied same width and space.\textsuperscript{(18)}

6) \textbf{Italic: (plate 1.8)}

Around 1400 AD classical scholarship was revitalized in the era of the Renaissance and commenced its first manifestation in Italy. The renaissance period saw the emergence of a slightly sloped semi cursive hand writing these we now call Italic. It was invented by the Italians and modeled after the Carolingian book hand. The Italic hand enjoyed great popularity during the 16\textsuperscript{th} and 17\textsuperscript{th} centuries. This style was liked and patronized by learned wealthy persons and royal families. The Italic style soon spread
throughout Europe. Today we use the term Italic to refer to type style derived from the renaissance period. \(^{(19)}\)

**The Printing Press:**

In the late 16\(^{th}\) century the printing press was invented by Johann Gutenberg. It reduced significantly the need for calligraphers. The printing press introduced engraved copperplates in the 1600 AD which allowed space for thinner finer lines. The copperplate script set exact standards which few calligraphers could match with their quills and pens. The development of letterforms continued through the use of engraving and also in the forms of typefaces used in printing from 1400 till today. Hand written and hand decorated books went out of fashion for a while but their scripts survived and re-established themselves as contemporary art forms. \(^{(20)}\)

**Revival of Calligraphy:**

By 1800 AD people had stopped using the flat edged pen favoured by calligraphers and switched to the rounded tip steel pen. With the rounded tip pen it was nearly impossible to create the curves needed to write delicate calligraphy. Penmanship of a relatively inferior sort was taught in the elementary schools in England and United States until the end of the late 19\(^{th}\) century. The revival of calligraphy in the beginning of 20\(^{th}\) century was part of an artistic revolution against mechanization of life. Around 1870 William Morris an English writer led the art and craft movement which began concentrated attention to the ancient practice of scribes and popularization of calligraphy. In 1922 the students of Morris in London founded a society of scribes. Many famous calligraphers joined Morris movement
especially Edward Johnston and Eric Gill and others. Edward Johnston redefined the use of the edged pen and taught his own style and other established styles. Another notable contemporary calligrapher is Hermann Zapf. In the west calligraphy continued to play a vital role in the art of designing of modern societies in media and advertising.

In Japan the government has a special Bureau of decoration consisting of four master calligraphers whose job is to issue award certificates of merit in their elaborate scripts. Today fine calligraphy is currently taught in art and craft schools and is exhibited in museums. More than 30 calligraphic societies currently exist in the United States and Europe. As hand written forms of communication have become rarer, Calligraphy is often reserved for special occasions like the addresses wedding invitations and public announcements.

In this way the art of calligraphy has emerged, developed and progressed not only in western countries but in every country of the world. It became a tradition and spread throughout the whole world.\(^{(21)}\)

**Western calligraphy in India:**

Western calligraphy not only exists in western countries but also exists throughout the entire world because it is an international language. Today it is necessary for everyone that they should have a command over it.

Christianity which is biggest religion in the world with about 2.2 billion followers spread all over the globe including India. It is based on the noble teachings of Jesus Christ who lived more than 2000 years ago. Through its missionary activities
Christianity has served the humanity all over the world. The sacred book of Christians is the Bible containing the old and new Testaments. This sacred text of Christians has been written in western calligraphy profusely and through “Bible” western calligraphy reached in India. The Bible has been written almost in every style of western script, including Italic. The most important feature are its elegant presentation and ornamentation of words.\(^{(22)}\)

Excellent calligraphy has been used to attract people’s attention towards the teachings of the Jesus Christ. Western calligraphy has also spread in India though literature, invitation cards, wedding cards, wishing card, through Posters, and Pamphlets advertisements, Books covers, Magazines Cover etc.

Written aesthetic communications are quite popular in western world and Asian countries like China, Japan, Korea, and Vietnam and the art of calligraphy is highly respected much more than painting. The artists mostly use ink brushes to write Chinese Characters brush calligraphy is not only loved and practiced by Chinese Koreans and Japanese but they adore it as an important treasure of their heritage. Still many Japanese schools have the tradition of having students contest on writing big characters during the beginning of a school’s new session. It helps in developing the interest in child towards good hand-writing and tries to improve it. Even while playing children learn how to write a piece of good hand writing.\(^{(23)}\)

The history of Chinese calligraphy is as old as its history and culture. Calligraphy is one of the highest forms of Chinese art. In studying Chinese calligraphy one can learn something about the origin of Chinese language and its gradual development
and expansion. It is a well known fact without abundance of artistic traditions in a country it is really very difficult to grasp aesthetic taste and knowledge. Chinese calligraphy serves the purpose of conveying new ideas and provides excellent specimens. The abstract beauty of the line, rhythm in line and structure are more perfectly embodied in calligraphy than in painting or sculpture.\(^{(24)}\)

According to the historical evidence, we can say that language came in existence in China about 4,500 years ago. Calligraphy came much after the invention and development of Chinese language and characters. However the most ancient characters in the world were original ancient Sumerian and ancient Egyptian letters, but both of them disappeared and only Chinese characters remain intact. Chinese characters were based on pictograms in the beginning and after some modification were included in the script in order to make it easier to understand. They also followed the same process from pictograms to ideograms and finally to phonograms Chinese characters originated from drawings. We have historical evidence that the inscriptions found on animal bones and tortoise shells looked like drawings. In China 150,000 pieces of animal bones and tortoise shells have been unearthed and more than 4600 non-repeated characters were discovered. Out of these more than 1700 have been identified as inscriptions on animal bones and tortoise shells and consisted of phrases and simple sentences providing much knowledge about the Shang dynasty. Modern Chinese characters total more than 60000 and out of them about 3000 are frequently used. Slowly and gradual modifications took place in characters from time to time to make the script more easily understood by
everyone. The purpose of existence and development of a good script is to enable men to share their ideas communicate with each other. Such a script can only be developed by the masses to meet their needs of social life after a long period of trial and experiment. By practice full of labour and experiment makes the script more speedily written hand and is easily understandable. Sometimes many styles came into existence and required scrutiny to select easily written hand. Some famous styles are discussed below. These styles are more suitable for calligraphy in China. Each style has its own creation background which is necessary to be understood for its aesthetic and technical appreciation. (25)

1. Oracle Inscription: (plate 1.9)

This is the earliest known example of Chinese writing. These inscriptions were found on animal bones and tortoise shells dating as early as from the 13th century BC during the Shang dynasty. These inscriptions were the record of divine messages or commands. First heating the bones and shells were heated on a fire until cracks appeared on them and data was then recorded on them.

These shells and bones had shapes of well or Ku-wan. This style of characters was used for the inscriptions engraved on the bronze vessels and objects during the Chua dynasty. These characters were fairly straight lines with sharp endings. (26)

2. The Great Seal Style: (plate 1.10)

This term covers a broad range of styles which came into use during the Chua dynasty. These characters were more rounded at the corners and showed a mixture of thick and thin
strokes. This style was also used in inscriptions that were cast on bronze vessels.\(^{(27)}\)

3. **The Small Seal Style: (plate 1.11)**

   Under Chin dynasty the separate feudal states of China became united under emperor “Hsuam” his prime minister decided to unify the script of the various states. The style which came after unifying the script was called small seal style or Hsua Chua. It was a modification of great seal style and was more suitable for universal use. The round contours of the script known as small seal style had all lines of an even thickness and the characters were very elongated.

4. **Clerical Style or Official Script: (plate 1.12)**

   Clerical style was a more quickly written version of small seal style. It could be written more quickly and easily with a brush. This style became known as clerical style because more samples of this script were found about official documents such as government records of taxes, census records, deeds etc. The upward tilt at the end of the horizontal strokes gave each character a fluid quality.

5. **Regular Style: (plate 1.13)**

   The student of calligraphy traditionally mastered this style before attempting other styles. This style was also used as model of learning to write Chinese language. It was less formal and not heavy in appearance. The horizontal lines of this style was generally had upward slope and but did not have the final tilt at the end of the stroke like the clerical style. The vertical lines in the regular style were kept strictly vertical and did not lean away from the centre of the character as in the clerical style.
6. **Running Style: (plate 1.14)**

   As the name suggest this style allows more freedom and fluidity in movements. The strokes and dots that are written separately in the regular style are joined together in a running script thus producing a feeling of speed and fluency.

   Oracle inscription, great seal or small seal style are called archaic styles because they are no longer in use except for special artistic purposes. Clerical, regular or running styles are still in common use today and are therefore called as modern styles.\(^{(28)}\)

The next script or language which topped all the calligraphies in the world is Arabic calligraphy. Arabs were late comers in writing system but when they started writing they surpassed all other calligraphies in the world. In Islam calligraphy is a primary form of art while other religions made its free use in figural images. Islam restricted it to words because making of figural images is considered as an act of idolatry and is strictly prohibited in Islam. Thus calligraphy is considered as a primary art in Muslims and Arabic calligraphy is considered as a sacred art because that the Holy book of Islam “Quran” is written in an Arabic script and has been copied profusely. Arabic script used in decorating the monuments and interior and exterior of mosques gives excellent specimens of calligraphic brilliance.

The holy “Quran” and other religious literature of Islam have played an important role in the evolution and development and excellence of Arabic calligraphy. Arabic script has developed in a comparatively brief span of time and is comprised of most frequently used alphabets and today it stands second in use in the world. With the spread of Islam in different countries
of the world the art of Arabic calligraphy was also spread widely and developed far and wide.\(^{29}\)

Arabic calligraphy is not merely an art form but involves sacred and moral depiction from which calligraphy acquires its sublime reputation and popularity. Contemporary scholarship affirm that Arabic belongs to group of Semitic alphabetical scripts in which mainly the consonants are represented Arabic script is derived from the Aramaic Nabataean alphabet. It is a script of 28 letters and uses long but not short vowels. The letters are derived from only 17 distinct forms distinguished one from another by a dot or dots placed above and below the letters. Short vowels are indicated by small diagonal strokes above or below letters. When written without dots and diacritical point’s Arabic script look flat and barren. But when the dots and diacritical points are added the script comes to life like a garden in the spring.\(^{30}\)

Welch writes that written from right to left the Arabic script at its best can be a flowing continuum of ascending verticals, descending curves, and temperate horizontals, achieving a measured balance between static perfection of individual form and paced and rhythmic movement. There is great variability in form of words and letters which can be compacted to a dense knot or drawn out of great length. They can be angular or carving, be small or large. The range of possibilities is almost infinite and the scribes of Islam laboured with passion unfolded the promise and splendor of the script. Again he observes that in this script “Technical aspects are not separated from aesthetic ones as per personal criteria many
inscriptions are incorporated in the decoration of almost very Islamic work and in fairly large number of objects as well”.

Arabic lettering has achieved a high level of sophistication and Arabic script can vary from flowing cursive styles like Naskh and Thuluth to the angular Kufian. On a traditional Islamic building, a number of different writing styles may appear on for example in the wall, windows or minarets and add to the majesty and beauty. Most of the inscriptions are not only from the ‘Quran’ but also from the Hadith (the prophet’s word) and are in harmony with the religious teachings. Inscriptions can give enormous meaning to the building by clarifying its function. The beauty of Arabic calligraphy is not comparable and it is unique and incomparable.\(^{(31)}\)

There are various theories of the origin of Arabic Calligraphy. Some are based on divinely inspired origin, some are based on the theories of Ancient Egyptians and some are based on modern opinions. But in history there is no particular evidence is given by which we can conclude the exact source of the origin of the script. According to historical evidences some theories are given about the origin of the script are as under.

According to the divinely inspired origin, Arabic writing is purely divine and is bestowed by God who taught Adam all names.

According to Ancient Egyptian theory, Arabic script is derived from Hieroglyphic writing of Egypt. It is the oldest link known between Arabic and ancient Egyptians writing. Hieroglyphic writing was modified and improved by the
Phoenicians who introduced alphabets and taught them to Arabs and Greeks and later on it was spread to Europe.

According to modern theory, Arabs became familiar to writing only when they migrated from rural areas to the more civilized areas. They established a kingdom and invented a script. The kingdom was disappeared at the end of the second century CE and the script moved to north of Arabia.\(^{(32)}\)

After the development of the script calligraphy came into existence and to make the script more easy elegant and beautiful different styles of calligraphy came into existence, some are discussed below:

1. **Kufian Script: (plate 1.15)** It is the first calligraphic script to gain popularity. It was angular and had specific proportional measurement made of square short horizontal strokes, long verticals and bold compact circles.\(^{(33)}\)

2. **The Cursive Naskh Script: (plate 1.16)** It was used for casual writing. The script has rounded letters and thin lines. It was preferred to Kufian script for copying the ‘Quran’ as technique used for writing in this style was more refined. It is easy to read and write. Now Naskh is considered the supreme script for almost all Muslims and Arabs around the World.

3. **The Thuluth Script: (plate1.17)** Thuluth script was first formulated in the 7\(^{th}\) century during the Umayyad caliphate but it could not be developed fully till the late 9\(^{th}\) Century. The name means one third, because of the proportion of the straight lines to curves. It was rarely used for writing the Quran. Thuluth had enjoyed an enormous popularity as an ornamental script for
calligraphic inscriptions. It is still the most important among the ornamental scripts.

4). **Taliq and Nastaliq Script: (plate 1.18)** Taliq and Nastaliq style were contributed to Arabic calligraphy by Persians. Nastaliq style is extremely cursive with exaggeratedly long horizontal strokes. The script is currently in great favour with Arabs, and popular in different calligraphic styles among the Persian, India and Turkish Muslims. The word Nastaliq is a compound word derived fine Naskh and Taliq. Taliq and Nastaliq script were used extensively for copying Persian anthologies, Epic miniatures and other literary works but not for the Holy Quran.

5) **The Deewani Script: (plate 1.19)** The Deewani script is a cursive style of Arabic calligraphy. This script possesses both qualities of decoration and communication.

6) **The Riqa script:** (plate 1.20) The script is also called Ruqah and means small sheet, it has evolved from Naskh and Thuluth. It is the most commonly script for everyday use, it is simple and easy to write its movements are small. Today it is a desirable script for handwriting throughout the world among Muslim calligraphers.\(^{34}\)

Same processes were followed in Persian calligraphy also when Persians adopted Arabic calligraphy after conversion to Islam in the 7th century. Then they surpassed the world in this art. Persians also produced alluring and attractive master pieces of Islamic art. Before conversion to Islam Persians used the ordinary Persian script for calligraphic purposes. The two other scripts which they used were the Shikista script and the Shikista
Emir script. These scripts were enigmatic and to work with these scripts was a painstaking exercise. In order to make the script more easy and understandable by everyone the Persians produced Taliq and Nastaliq script after adopting the Arabic style and by using these scripts they were able to work more conveniently. By using Taliq and Nastaliq scripts, Persians copied extensively Persian anthologies, epics, miniatures, and other literary works, but they did not use these scripts for copying the holy ‘Quran’. There is only one copy of the Holy ‘Quran’ written in Nastaliq script.\(^{(35)}\)

After studying the history of language we can say that from the first stage of pictographic communication man started to communicate with each other. This process of communication from pictograms was followed by stages of ideograms and then phonograms. Then modifications took place in all the stages and script comprising of alphabets, words, and then sentences came into existence. Later with development in the script different styles were formed to make the script more easy and speedy and written hand came into being. Thus everyone can understand that this process gave birth to various styles in various different scripts and that is why calligraphy came into existence and became a historical tradition. It spread throughout the world and was used in every country and in every religion for reproduction of religious sacred books.

So we can say that in every developing language efforts are made to make the script easier which could be understood by everyone and variations of different calligraphy styles could take place easily. In this way calligraphy developed in the whole world.
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