

Nastaliq Calligraphy on Lahore Architecture at the mid-19th. Comparative Study on Architecture of Iran

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Abstract:

Nastaliq has gained a respectable notice in Iran, Turkey, India including subcontinent, and Arab world (Egypt, Syria, and Baghdad). Starting from the very minimum size used in miniature paintings to Jali size applied on architecture. Nastaliq was raised and used a lot in different manners because of its unique letter style; but at the same time there is still a hidden style representing the local Nastaliq related to the subcontinent region; this local style represents a new test which we have found in Lahore city in Pakistan at the second mid of 19c. Although the small number of architecture founded in Lahore had used Nastaliq inscriptions in Lahori style - for political reasons - but it deserves to be studied, and the calligraphers of this period are to be given credit for this new calligraphy style in order for their work to be recognized.

Research problem:

Nastaliq has a huge history; having started from Taliq calligraphy in Iran, developing from it to create a new shape in Iran also; then started to move around the world and through this movement of Nastaliq it spread in different styles and shapes. Thus, this paper is aiming to reveal the Lahori Nastaliq style, which represented a new style from the original Nastaliq which spread in Afghanistan and Pakistan by the influence of India on the subcontinent region. This paper refers to the new style applied on architecture in Lahore, with comparative study with Nastaliq in Iran to distinguish the Iranian Nastaliq style and the local one on architecture during the British colonization. Obviously what was written on this subject represents paragraph or two maximum, which led to undervaluing of the Lahori style as a real and effective style. So, I found myself attracted to study this style, and compare it with the original and the influenced one in India.

Research objective:

This paper aims to shed some light on a few of the differences between Lahori Nastaliq style on architecture, and the original base of Iranian Nastaliq style at the same period. Although there is no direct research that has addressed this issue before, but still there is many researcher refer to the idea by a way or another; like (Seher, 2016) who talked about traditional calligraphy in post partition Lahore in her thesis and referred to Imam Verdi not as pioneer or the founder of the Lahori Nastaliq but as one of the main calligrapher in Lahore, there is also (Mansour, Shar'a, Al-Rashdan, 2013) they study the roots and the schools of Nastaliq, referring to Lahori Nastaliq as Pakistani Nastaliq, and (Abdel hafiz, 2009) who studied the Nastaliq in Lahore during the Mughal period which helped to give a feedback about the Nastaliq style before the raise of the local Lahori style.

Research methodology:

This research will trace the Nastaliq style on architecture in Lahore at the mid and late of the 19th C., by tracing the calligrapher role on architecture and their work on Lahore, combined with a brief history of Nastaliq calligraphy styles, Lahore cultural, architecture and political history, additional to a comparative study with Iranian Nastaliq to reveal the difference between both styles.

Keywords:

Nastaliq, Lahore, India, Iran, Imam Verdi, Punjab, Pakistan.