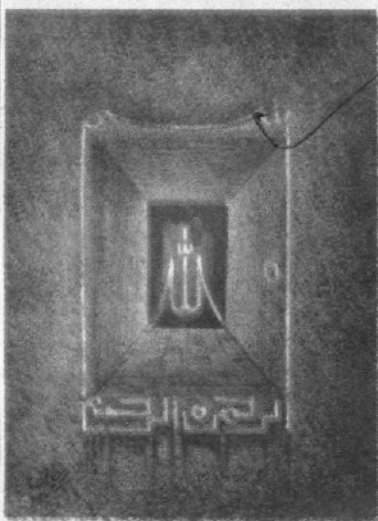


# Calligraphy in three generations

by SAJID ABBAS



Ornamental calligraphy has become a fine mode of expression and has found a distinguished place in the world of modern day portrayal of both calligraphy and illustrated or artistic representation in the land. Recently, this scribe happened to come across some interesting work of calligraphers of three generations in a comparatively obscure place, the Alkhattaat Islamic Art Gallery on Lytton Road. These works included one that of Abdul Wahid Nadir-ul-Qalm, his son (Munawwar-ul-Islam ibn Nadir-ur-Qalm)'s, and next of his grandchildren, Rehan Munawwar and Ismaa Nayyar. The works remind the viewer that calligraphy helps one understand human significance and feelings and, adds Munawwar-ul-Islam ibn Nadir-ur-Qalm, "goes further in helping the refinement of mind and character which become beneficial for the community and humanity in general".

Abdul Wahid was a classical

calligrapher of the days gone by when the plain and traditional Nastaleeq, Naskh, Sulus and the Tughra held the field. Nevertheless, he did pioneer experiments with ornamental calligraphy adding some bloom and brilliance to his already attractive work. Now the ability and ingenuity of the craft has passed on to Rehan Munawwar, his grandson, who has been working in different ways for a number years now. His work and technique sometimes reflects the style and technique of his father, an accomplished Calligrapher of a long standing in his own right. It appears that Munawwar-ul-Islam is the main source of inspiration for the young lad. Munawwar is an exponent of the Khat-e-Divaani and Rehan's work does carry its impression at times, though he tries to take a different path and direction to achieve his goal.

Both father and son say that calligraphy happens to be their 'first love' and is one of the most sublime forms of art. It has practically served both religion and art in this part of the world.

At present, ornamental calligraphy has encouraged a new line of creative expression which shows that calligraphy artists, too, rise above limitations and try to extend benefit of their work to all irrespective of caste, colour or creed. ■

