innovative way of doing inscriptions in Arabic and Persian language. The great artistic skills of metal carver, wood carver, inlay worker, engraver, textile weaver, printer and embroidered are well reflected on these exhibits. All these artisans have adopted different methods of illustrating the inscriptions with special care and the aesthetic qualities. The main purpose of this exhibition is to highlights these elements on these decorative arts artifacts.
Calligraphy, the art of fancy lettering of a script, is one of the most fascinating aspects of different cultures. Various artifacts, in the Islamic culture, portray the beautiful Arabic-Persian inscriptions, which were artistically blended with flora-fauna designs and add charm to the objects. The selected fifty-six utility artifacts from the collection of Decorative Arts were studied, analyzed and has been mounted for the first time in this exhibition titled as “Art of Calligraphy and Beyond: Arabic-Persian Inscriptions on Decorative arts object”.

Artifacts of decorative arts have a special place in the cultural history of any country and period. Most of these artifacts were created with exquisite surface ornamentation for daily, ceremonial and occasional needs of royalty and for the common man. Besides need and luxury, these artifacts also inform lot of interesting aspects such as social and cultural life of people of particular region and period. It also helps to understand the aesthetic taste of users, artistic skills of manufactures and their technological development. In addition to decorative elements, when inscriptions were attributed on it, values of such artifacts increase. Inscribed artifacts contain aesthetic qualities and lots of authentic history too. Sometimes one gets the name of calligrapher or name of ruler or date of manufacturing also inscribed on these artifacts.

The art of calligraphy was first started with writing of Quran in Kufic script in Arabic language. With the expansion of Islam, calligraphy also reached other parts of the world, where it was encouraged, adopted with the regional characters and flourished in different ways. Moreover, the uniqueness and the flexibility of Arabic letters encouraged the calligraphers to introduce various scripts and different mediums. Kufic, Naskh, Nastaliq, Tugra and many more scripts were used to decorate manuscripts, architecture and the different type of utility artifacts which is the focus of this exhibition.

The exhibition primarily focuses on the vast scope of calligrapher’s and craftsmen’s work, which is not confined to the paper and architecture. They had carried out the tradition of inscription very dedicatedly on metal pen-case, bowls, plates, alam, wooden box, jade mendicant bowl, textiles and costumes. These artifacts of diverse natures are decorated with Persian-Arabic inscriptions along with floral designs. Twenty artifacts of the exhibition are very important as these provide either name of calligrapher, date of manufacturing or name of the owner. These artefacts have been decorated with different techniques like koftagari or damascening, bidri, niello, engraving, writing, printing and embroidering on textiles. Artifacts in the exhibition have been arranged, as per its uses, into five main groups; writing implements, religion, faith, tradition and trade. Each and every artifact in the exhibition shows various artistic and aesthetic qualities as well as the