

An Exploratory Study of the Historical Evolution and Development of Art of Book among Afghans

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ABSTRACT

Aim of the Study: The book is another face of living history. It preserves the past in the shape of writing and its reading causes us to produce an imaginary film of its contents in our minds. This study describes the development of art of book within a nation, Afghan race (not Afghanistani), which passed from Bedouin culture into sedentary civilization during medieval period of Indian history.

Methodology: This study is based on qualitative research and historical comparative research method. The study of Afghan art of book is crossed checked with the development of art of book among Beni Israel and Arabs.

Findings: The study reveals that how the people of one nation behave towards arts and learning, at the same time at different geographical-cum-economic conditions. It verifies the phenomena of Ibn Khaldun that book production and learning is characteristic of civilizations. Hence, most of the historical and literary works of Afghans are written after their settlement in India.

Conclusion: By above discussion, researchers reach to the conclusion that the art of book was developed among Afghans as per their socio-economic conditions. When they came into contact with their neighboring nations like Persians, Turks and Indians, their art started but remained simple due to their economic weakness. These tribals were unable to produce high quality art of book due to their wandering, loose settlement conscious and common way of livelihood.

Keyword: Art of Book, Miniature Painting, Afghan History, Rohilla.

Abbreviations: RLR (Raza Library Rampur), RAM (Rohilla Archives and Museum, Lahore), ATU (Anjuman Taraqqi Urdu, Karachi), AMU (Aligarh Muslim University), PPL (Punjab Public Library, Lahore), PUL (Punjab University Library), PAL (Pushto Academy Library, Peshawar), PA (Peshawar Archives, Peshawar)

1. INTRODUCTION

The book is other face of living history (Khan, 1993). It preserves the past in the shape of writing and its reading causes us to produce an imaginary film of its contents in our minds. Each individual as well as group have the desire of being immortal in the world (Al-Utbi, 1889). It is hidden instinct of human being to remain alive in the minds of people even after his/her death. And the book does so, either in poetry or

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prose. Art of book is as old as human civilization. It may be written on clays or bones or stones or on paper. It may be consisted on one or millions of pages (Azhar, 1976). Each nation or civilization has its assets in shape of literature which is preserved in form of books. Writing and preserving the books is itself an art throughout the world. Sumerians, Egyptians, Greeks, Romans, Sassanids, Byzantium, Muslims, Chinese, Indians, British, Americans and so on, all have their own art of book in their indigenous or international styles (Dorn, 1836). The art of book has been developed among different nations at different stages under different circumstances. Somewhere it has been under religious influences (like Christians and Muslims) and somewhere under cultural pressures (like Chinese and Africans). So, art of book, like all other branches/forms of fine arts, has much varieties and unique characteristics (Khan, 1993).

2. RESEARCH METHODOLOGY

This is qualitative research and historical comparative method is adapted to conduct this research. It is descriptive in its nature. The present research is related to the interpretive school of thought. The qualitative method has been employed to reinforce the narrative and explanation of events and activities. The final analysis encompasses regional and transnational factors which, to some extent, give the study shape and scope of a macro-historical study.

2.1 Data Collection

The data of Afghan art of book is very limited in compare to other nations like Mughal India, Persia and Turks, all three neighbors of Afghans. In India, Afghans mingled with local nations but the literature available regarding local nations is more than that of Afghans. Reason is, of course, that historical accidents like various attacks of Babar, Nadir Shah Durrani and Ahmad Shah Abdali, Sikh accession to power, the War of 1857, the Partition of India 1947 and the aggression of major powers in Afghanistan, especially USSR and USA, destroyed the libraries, museums and personal collections of this nation. The researcher attempted his best to utilize the available data either primarily or secondarily.

2.2 Study Objectives

1. To study the historical development of the art of book among Afghans in late medieval and early modern South Asia.
2. To study the causes of development of art of book among Afghans.

2.3 Limitations

Keeping in view the shortage of time and expenses, this study has following limitations:

1. This study is limited between the period from 1601 to 1901 A.D.
2. By 'Afghan' means the ethnic groups of one race, identified by medieval historians. The geographical limitations of modern Afghanistan or Afghanistani is not concerned here. So, Afghanistani is not meant here.
3. By 'India', means Medieval India which includes modern India, Punjab, Sind and Kashmir of present-day Pakistan.
4. By 'Tribal belt' or 'Pushtun areas' means modern day Afghanistan and Khyber Pakhtunkhwa province of present-day Pakistan.

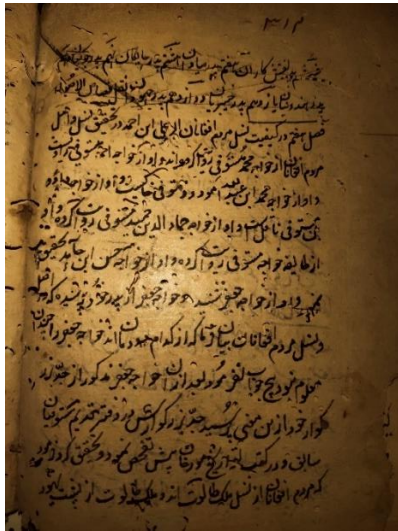
3. FINDINGS/ ORAL HISTORIOGRAPHY AND THE AFGHAN ART OF BOOK

During early phases of its history, each nation lives a nomadic or tribal or agrarian life. This stage is age of tranquility and peace (Al-Mutabanna, 1954). At that stage, people play no role in history. They live a peaceful life and count themselves as part of their rulers' subject. This time, people memorize their events by heart and such memorization is passed on from generation to generation (Al-Utbi, 1889). This may be called Oral Historiography. Afghans also have such background in their history. Before the rise of Sultanate period in India, Afghans were nomadic tribes, agrarians and traders. They hardly participated in

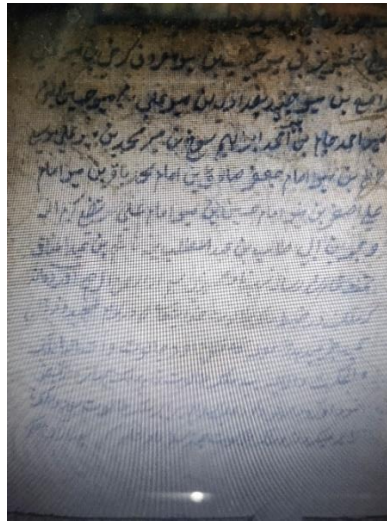
political activities. The first political activity that they played was their affiliation with Mehmud of Ghazna (Arshi, 1954). After some time, they joined Muhammad Ghori and since then they became active participants in the history of Khurasan and India (Azhar, 1976). Till their advent in India as soldiers, they had their oral traditions which were passed on to generations successively. These traditions were orally told and most of them were memorized in the form of folk lores and lyrics. The mature poetic tradition was not developed at that time among Afghans (Beach, 1997).

3.1 Compilation of early Afghan Risalas/Treaties

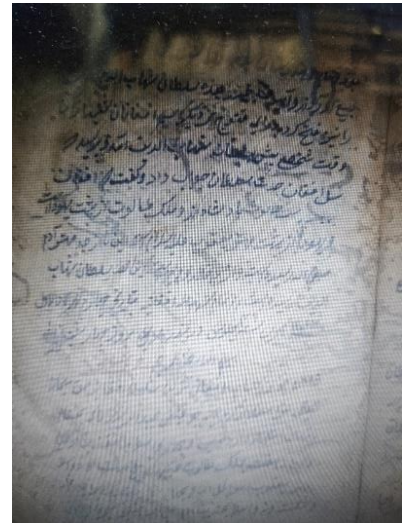
When Afghan came in contact with civilized nations, especially Turks and Indians, they also learned from them in their literary activities. Like all other tribal nations, they also developed small treaties about themselves (Chakravarty, 2013). The first thing which a person thinks to be recorded is his own personal information. So, it was common among all medieval writers to mention their own names and affiliations in their works. Afghans also produced minor tracts and treaties about their common origin and origin of their different tribes. They composed different treaties at different times and preserved them. These works are preserved in different libraries of the world. Oldest of them is Risalah e Afghanan dar Asal wa Nasal Mardam Afghanan, written by Hamd Ullah Mastufi in 597 A.H/ 1201 A.D of which different copies are found in libraries (Fig. 1 & Fig. 5). This work is based on the information contained in the revenue record of the 5th and 6th centuries of the early Turko-Persian empires (Chughtai, 1976). This work was published when Afghans played prominent role in conquest of Delhi by Muhammad Ghori. After that, Afghans composed different treaties regarding the origin of different tribes who were politically active (Fig. 2). The silent or static tribes did nothing so. For example, Lodi, Furlali, Karlani, Wardag and others were most active during Turkish rule in India (1198-1526 A.D), so they preserved their early history in writing (Dani, 2019). At that time, Yusufzai, Khattak, Afridi and others were not active, so their early narratives were limited to oral tradition and folk lore or lyrics. The small treaties which were composed at this stage were inserted into later major works. The collection of these treaties was made possible during 16th and 17th centuries.



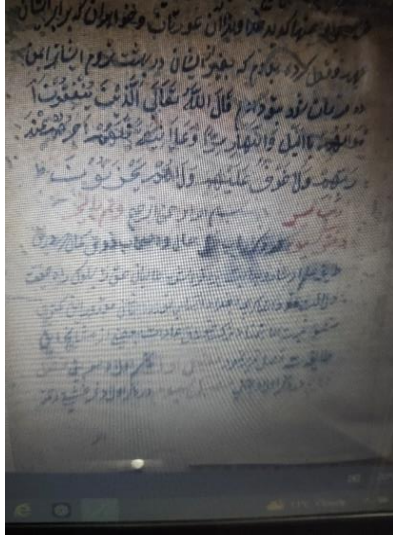
(Fig. 1: Risala Afghanan, 17th century)



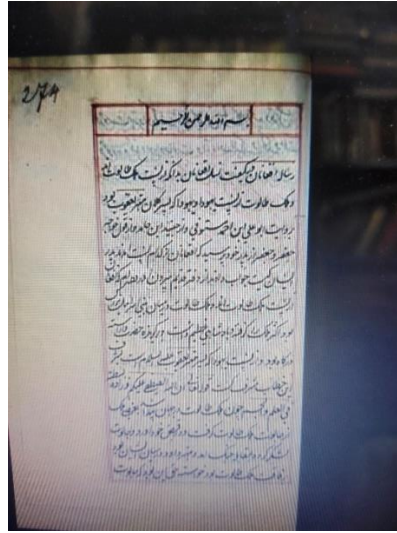
(Fig. 2: Risala Nasab Nama, 18th century)



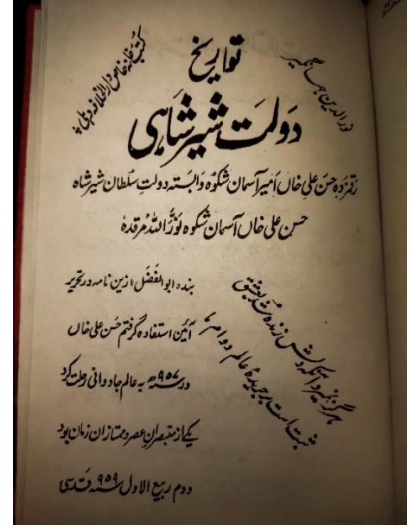
(Fig. 3: Risala Afghania, 18th century)



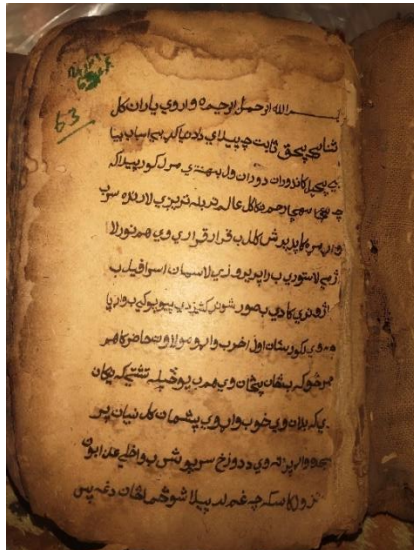
(Fig. 4: Risala Buzurgan, 18th century)



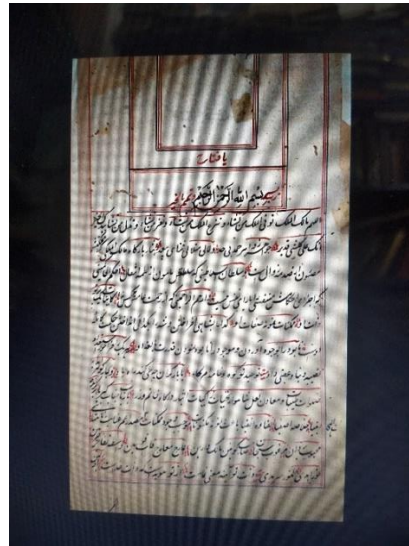
(Fig. 5: Risala Afghanan: 18th century)



(Fig. 6: Tawarikh Daulat Sher Shahi, 17th century)



(Fig. 7: Asrar ul Afghan, 17th century)



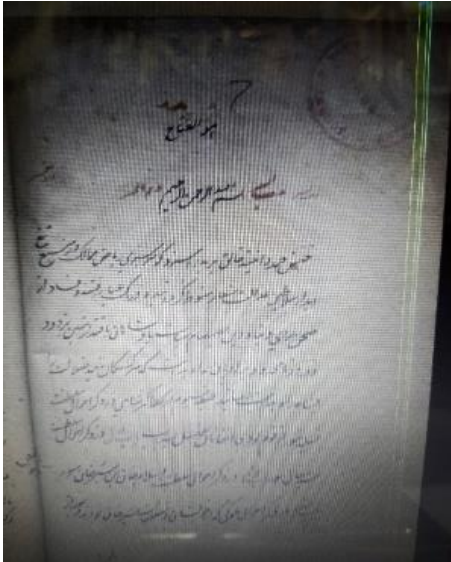
(Fig. 8: Gulistan e Rehmat, 18th century)

3.2 The development of Afghan Biographies

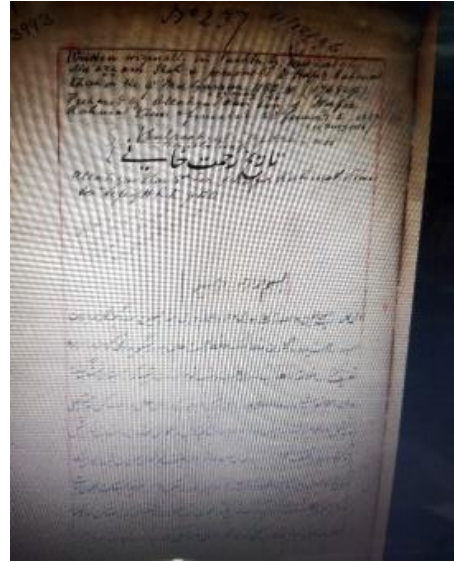
Then comes the stage of written biographies. When a nation gets prominence in world or regional affairs, it tries to record the biographies of its heroes (Dorn, 1836). General mass believes that their popularity or fame is due to the efforts of that hero or the heroes. Among Afghan theologians, Bayazid Ansari and Shiekh Qasim Sulaimani were very prominent so their live stories are written down (Fig. 7). Among Rohillas, Hafiz Rehmat Khan's biography was composed (Fig. 8) The purpose of such biographies is to glorify the achievements of one person and the other historical forces are ignored. People are advised to follow the manners and tracts of that specific personality.

3.3 Afghan Historiographical Manuscripts

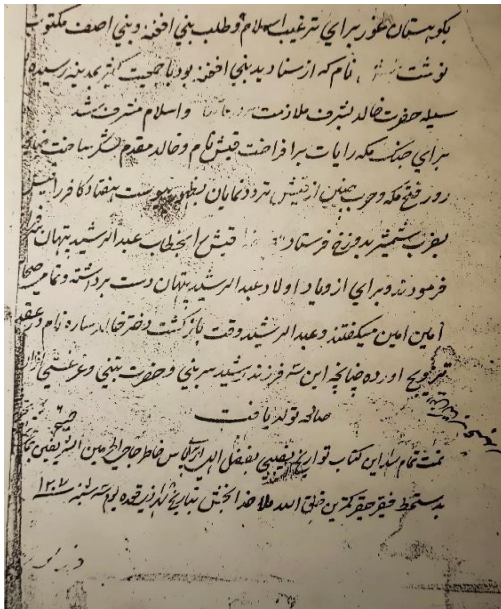
Next stage is proper history writing.



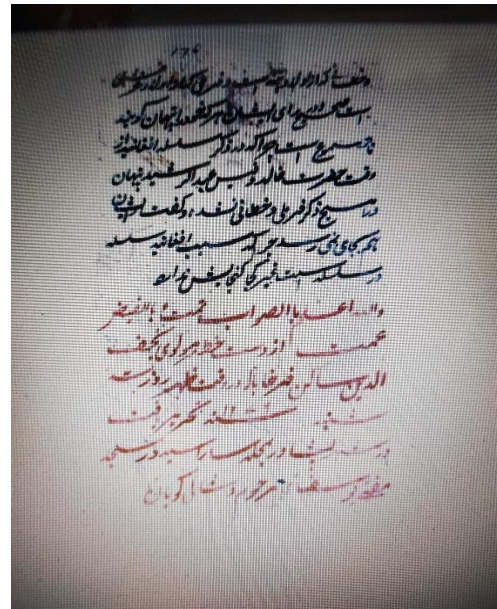
(Fig. 9: Tarikh Sher Shahi)



(Fig. 10: Tawarikh Hafiz Rehmat Khani)



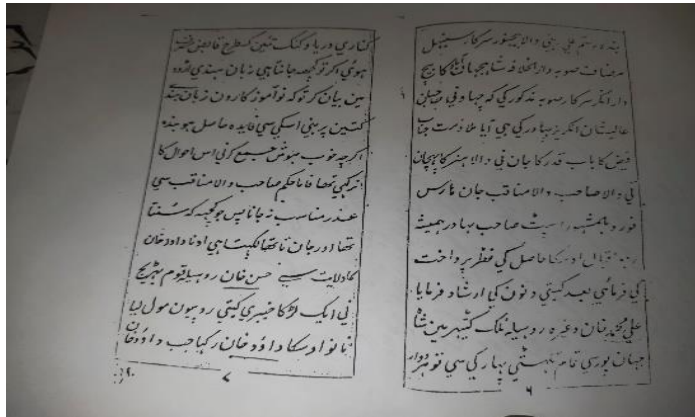
(Fig. 11: Miratul Afghinah)



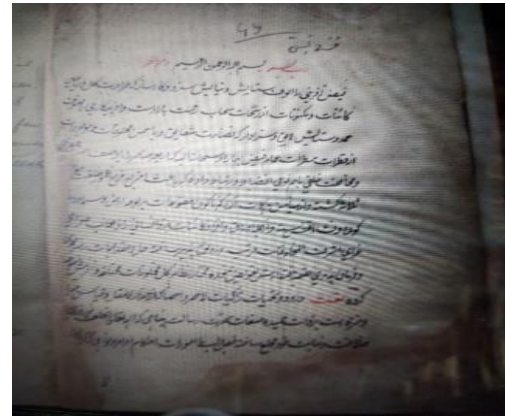
(Fig. 12: Tawarikh Afghinah)

The first proper work on Afghan history is *Tohfa e Akbar Shahi* of Abbas Khan written in 1572 A.D, of which only one part has survived today. This work was consisted on the history of Lodi and Sur dynasties (Fig. 9). *Tawarikh Gajju Khani* (more famous as *Tawarikh Hafiz Rehmat Khani*) is the first reference work on the social history of Afghan tribes. It contains the account of Afghan migration from Kabul to Peshawar and Sawat (Fraer, 1983). It was composed about 1530 A.D but updated later many times and reorganized in a good manner by the orders of Rohilla chief Hafiz Rehmat Khan during 1770s (Fig. 10). However, *Makhzin e Afghani* of Niamat Ullah is the first book which is written on national history of Afghans. This book deals with the social and political aspects of Afghan history in their native land as

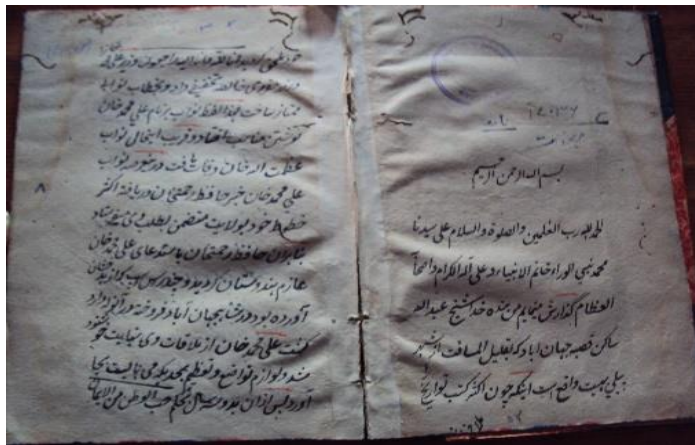
well as in India. It also includes tribal division as well as narrative of Afghan Sufis. Makhzin e Afghani is copied verbatim in later works like Mirat ul Afaghinah of Khan Jahan Lodi (Fig. 11), Tawarikh Afaghinah of Hanif (Fig. 12) and others. The history of Rohilla Afghans was also composed later in different ways. On this subject the first work was composed by Rustam Ali Bijnori (Fig. 13), then Tarikh Farah Bukhsh by Siv Parshad (Fig. 14), and then Tarikh e Afghani of Abdullah Jahanabadi (Fig. 15), and lastly Tarikh e Rohillkhand by Niaz Ahmad Khan (Fig. 16; Fig. 17) and others. It is pertinent to state that most of the Afghan works are produced in India while tribal areas did so very limited. It due to the fact that historical role of Afghans was mostly played in India (Haiwadmal, 1367 H.S.). The copies of major classical works are also prepared in India.



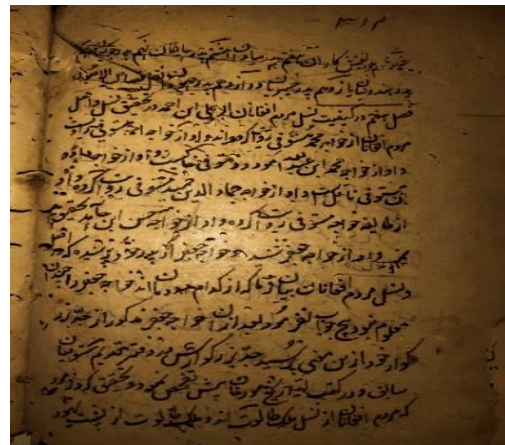
(Fig. 13: Qissa wa Ahwal Rohilla)



(Fig. 14: Tarikh Farah Bikhsh)



(Fig. 15: Tarikh e Afghani)



(Fig. 17: Tarikh Rohillkhand)

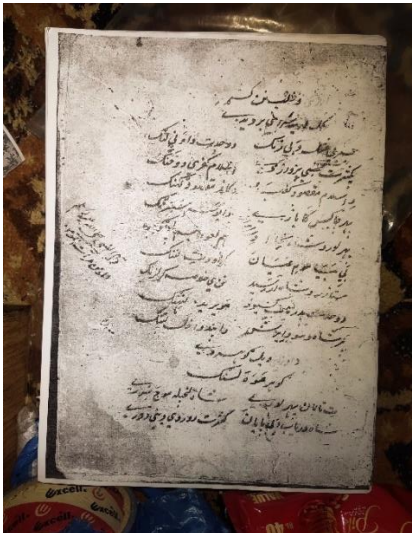
3.4 Manuscripts of Afghan Traditional Sciences

Afghans also shared in other sciences like biographical literature/Tazkiras, religious sciences, mysticism, poetry and prose. The biographies of just prominent personalities minimizes the efforts and contributions of other persons of social and political arenas of history. The Tazkira literature is composed to fill this gap and this activity leads the writing towards proper historiography within a nation. During Mughal period, Nizamuddin reserved third volume of his work Tabqat e Akbari/Nizami for prominent personalities of his time. Mughal Tazkiras are mostly related to elite class attached with Mughal court. Afghans have a different look from Mughals about Tazkira writing. Their historians followed the way of Farishta and Badoani (Hussain, 2004). Rizqullah Mushtaqi narrates the events of Afghan umeras and prominent

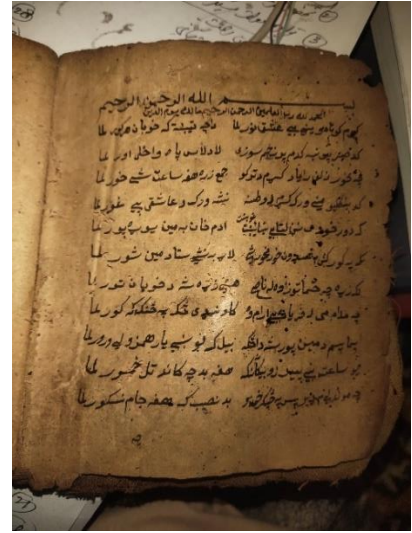
personalities in his famous work *Waqiat e Mushtaqi* (1570 A.D). Hussain Khan and Niamat Ullah Hirvi gives the accounts of dignitaries, ancestors, Sufis, Ulemas and the tribal leaders of Afghan nation.



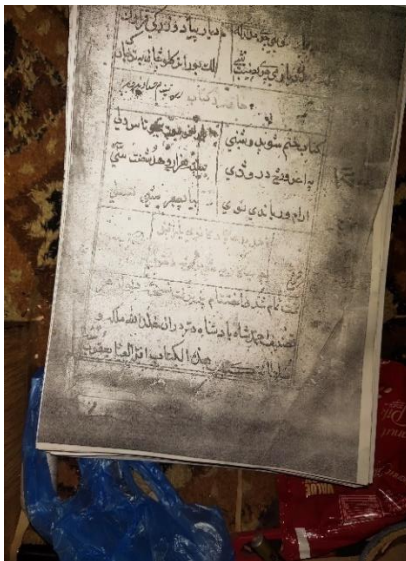
(Fig. 17: *Israr ul Salikin*)



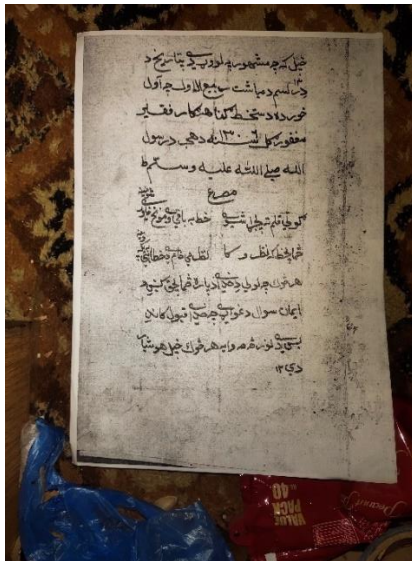
(Fig. 18: *Diwan Arzani*)



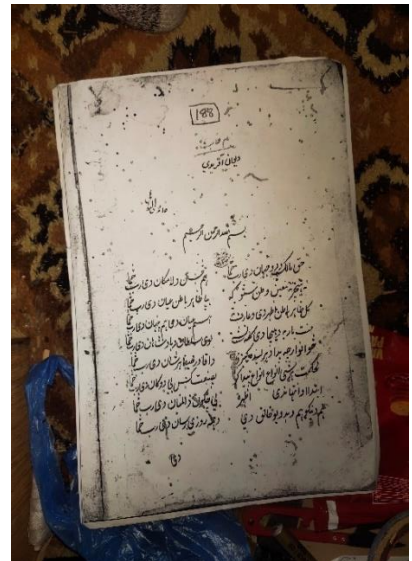
(Fig. 19: *Diwan Ali Jan*)



(Fig. 20: *Diwan Ahmad Shah Abdali*)



(Fig. 21: *Diwan Hameedi*)



(Fig. 22: *Diwan Qasim Afridi*)

Afghans shared in Persian as well as Pushto poetry. Their old poetry is preserved in original sources like *Asrar ul Afghan* and *Makhzin e Afghani*. The poets of 17th century produced large diwans in Pushto and Persian languages. Arzani (Fig. 18), Ali Jan (Fig. 19), Khushhal Khan Khattak, Hameedi (Fig. 20), Rehman Baba, Ahmad Shah Abdali (Fig. 21) and Qasim Ali Afridi (Fig. 22) are very famous poets in this nation. Raverty has composed a selection of their poetry in 1865.

3.5 Material used in Afghan Art of Book

It has been stated already that Afghans were tribal people. Their main professions were soldiering, trade and cultivation. They produced no industries on their own during their golden periods. In these concerns, they always depended upon other nations, especially local arts and crafts (Ibn Khaldun, 1983). Afghans

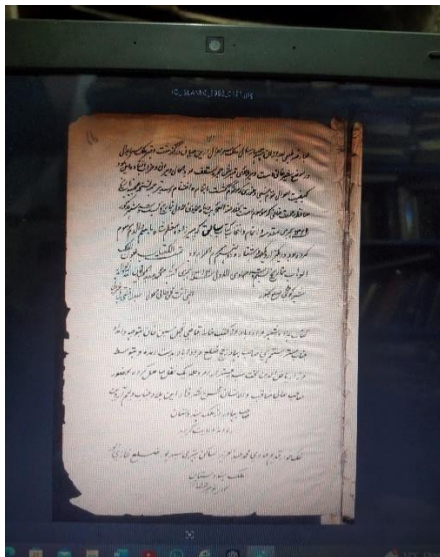
used normal and cheap material for their art of book. Same was the position of Afghans of native land, on the borders of India, beyond Indus. They also used cheap material and avoided decorations.

3.6 Paper

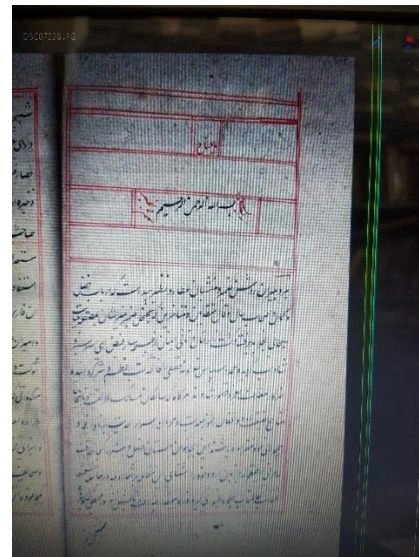
Table 1: The examination of paper of various manuscripts is classified in following table

Sr. No	Type of Paper	17 th century	18 th century	19 th century	Total
1	Abreshami	7	11	3	21
2	Barielly		22	16	38
3	Hindi Hinai		2	6	8
4	Sialkoti/Lahori		7	5	12
5	Madhupuri			2	2
6	English			3	3
7	Multani		2		2
8	Deccani	1	1		2
9	Hindi	2	19	21	42
10	Kashmiri	3	12	16	31
11	Nazuk Hindi			3	3
12	Local Chaal		3	4	7
	Total	13	79	79	Total=171

The Afghans of 16th century were involved in warfare and trade. Whatever they produced was lost in the battles or loot with Mughals. The surviving Afghan material of 16th century is hardly original manuscripts but their copies of later centuries like Tarikh Ibrahim Shahi, Waqiat e Mushtaqi or Tawarikh Daulat Sher Shahi. However, Afghans of 17th century India had the patronage of Khan Jahan Lodi. This nobleman had much political influence and he was called Farzand (son) by Emperor Jahangir. He not only patronized Afghan scholars but himself wrote a book named Mirat ul Afaghinah. So, we can see in above table that Abreshmi paper (Fig. 22) was highly used in the works of Afghan art of that era. This paper was used mostly by Mughal artists and calligraphers (Ibn e Ishaq, 2001).



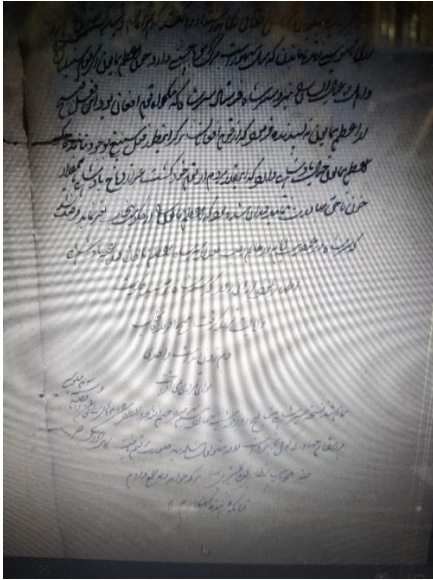
(Fig. 22: Abreshami Paper)



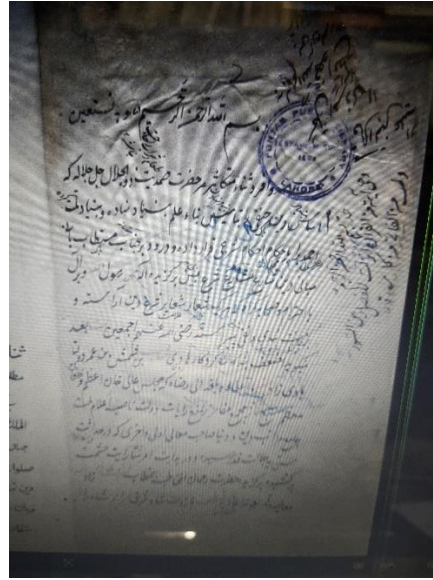
(Fig. 23: Barielly Paper)

During 18th century, Afghans got influence at different local courts of Indian rulers but they also established their own independent state named Rohilkhand. Bareilly was its capital and there was huge production of paper there. The paper produced here and its neighborhood is called Bareilly Hindi paper

(Fig. 23). The patronage of Rohilla sirdars encouraged scholars of different categories like poets, writers, religious scholars, doctors to settle in this state. The literary activities demanded more and more paper and so Bareilly paper was much utilized by them. We can check that most of the Afghan books are written on this paper (Ibn e Ishaq, 2001). This paper continued to be in circulation till the advent of British machinery paper. The other paper used by Afghan book artists was Hindi paper (Fig. 24).

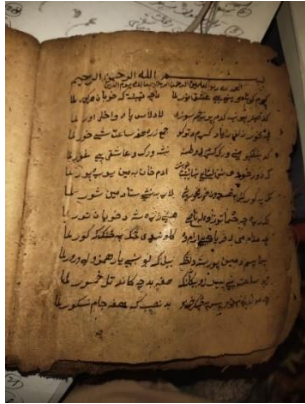


(Fig.24: Hindi Paper)

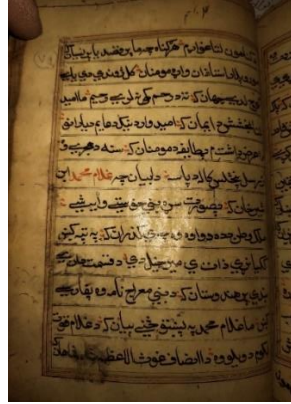


(Fig. 25: Sialkoti/Lahori Paper)

Various manuscripts, especially Makhzin e Afghani, are written on Hindi paper. It is very fine in quality and thick in weight. Despite it, some manuscripts, now survived, are found written on local cheap paper. Their type is called Sialkoti paper (Fig. 25). Sialkot was center of paper production in Punjab and it was circulated among tribal areas of then Afghanistan. Maharaja Ranjeet Singh brought paper makers from Sialkot to Lahore as during his period as it was highly demanded due to official and non- official activities (Ibn e Nadeem, 1969). Their settlement is still famous as Kosha Kaghazyian within Walled City of Lahore. Ludhiana, the early capital of British Punjab, also produced paper settled by Sialkotis in 1832. Another form of paper which was commonly used in tribal belt is called Afghani paper (Fig.26). It is hard to trace the source of production of this paper. Paper manufacturing was either in Herat or Kabul or at Sialkot. Afghans of tribal belt also used Kashmiri paper (Fig. 27) for most of their works as it was easy in their approach. Another paper which Afghan artists used in India is called Hindi Hinai or Coloured Indian (Fig. 28). It is very thin but reliable. Afsana e Pathan of Hussain Khan is written on this paper. Most papers of this type are off white or blue in colour. However, Sialkoti Paper was common in areas of present-day Pakistan and Afghanistan during late 18th and first half of 19th century. It was probably last type of handmade paper produced in Punjab because soon it was replaced by machinery papers in British India (Khalil, 2012). In Afghanistan, the Abreshmi paper was used by government officials till the first quarter of 20th century as it was used in Roznamcha of King/Amir Sher Ali Khan (Fig.29). It was also used in Insha e Afghani (Fig. 30).



(Fig. 26: Sialkoti Paper)



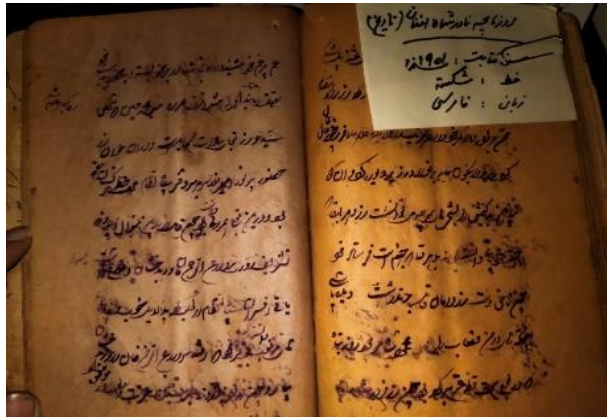
(Fig. 27: Kashmiri Paper)



(Fig. 28: Afghanani Paper)



(Fig. 29: Hindi Hinai Paper)



(Fig. 30: Roznamcha Nadir Afghan)



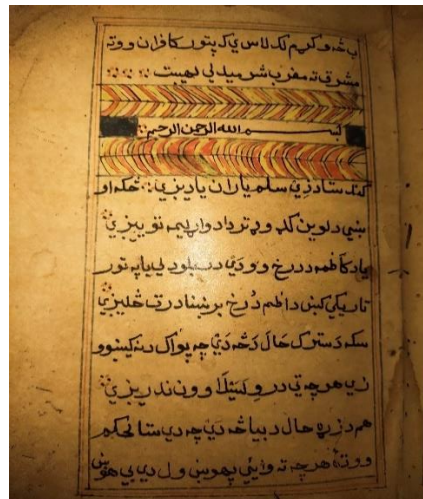
(Fig. 31: Insha Afghanani)

3.7 Ink

The inks used were commonly of home production. Authors have written many patterns of ink preparation which were used in homes or schools to generate ink. Headings in the books were written with Red while the text with traditional black ink. The yellow and blue colours were also used some times (Fig. 32 & Fig. 33). Use of other colours lacks in Afghan works.



(Fig. 32: Use of Red and Yellow ink)



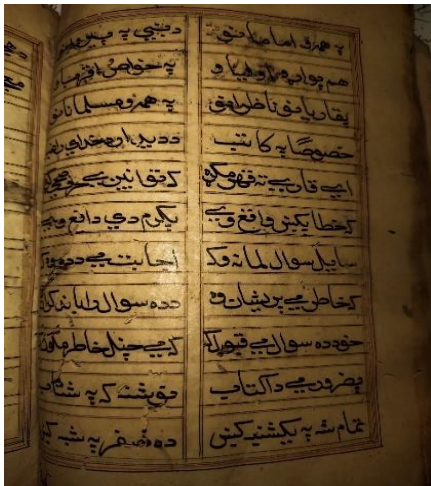
(Fig. 33: Use of Blue ink as colour)

3.8 Afghan Script

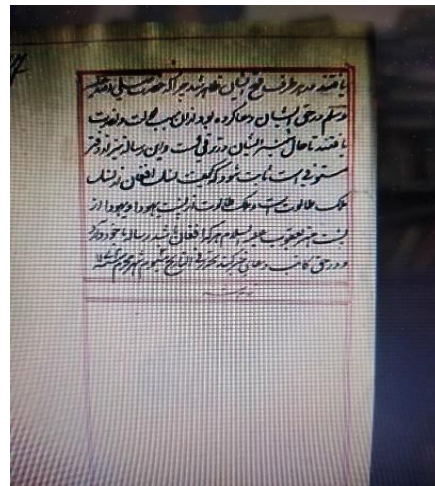
Table 2: The following table gives us the classified division of scripts utilized in Afghan manuscripts

Sr. No	Type of Script	17 th century	18 th century	19 th century	Total
1	Nasakh	8	43	39	90
2	Nasta'aliq	8	38	26	72
3	Urdu			4	4
4	Shakista			2	2
5	Tuluth		4	1	5
6	Diwani			2	2
7	Kham/Bad Nawis		1	9	10
Total		16	86	83	
Grand total					185

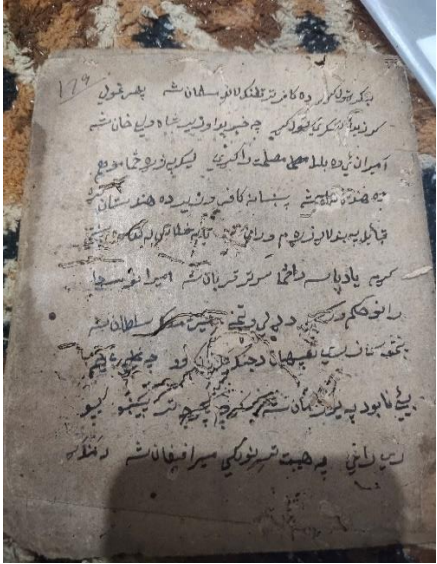
Afghans used two scripts in their works. The tribal authors adapted Nasakh script. Most of the manuscripts of tribal areas are transcribed in Nasakh style (Fig. 34). There was no discrimination of language, either Persian or Pushto, in adaptation of this style. The works of both languages are written in this script in tribal areas (Khan, 1993). This script is still commonly used in traditional educational system in Pakistani Pushtun areas and Afghanistan. On the other hand, the Afghans of India adapted Nastaaliq script (Fig. 35) for their manuscripts, probably under the influence of tradition prevailing among Mughals. During Sultanate period, Indians used Kufic script, and after that Nasakh. Most of the documents and inscriptions are in the same style or script. But the Mughals changed this script with Nastaaliq script. It may be presumed that Iranian influence, which advent to India with Humayun and later with Noor Jahan, introduced it here. This style appealed the scholars for its beautification and it was adapted as official script during Mughal era. Indian Afghans also used this script in their manuscripts. Nastaaliq script prevailed during the rise of Rohillas who adapted Indian style for their rulership. Most of the works of Rohilla dignitaries are found in this form of script (Rohilla, 2023). Its encouragement was probably due to its closeness with Urdu script. It was easy to write and Khat e Shakista, commonly used in courts and offices was also similar to it. Only a few Afghan manuscripts can be traced written in other scripts. Some of the calligraphers were Kham Nawis or Bad Nasakh (Fig. 36) writers, even their work cannot be called calligraphy. However, Nasakh did not lose its importance in tribal belt.



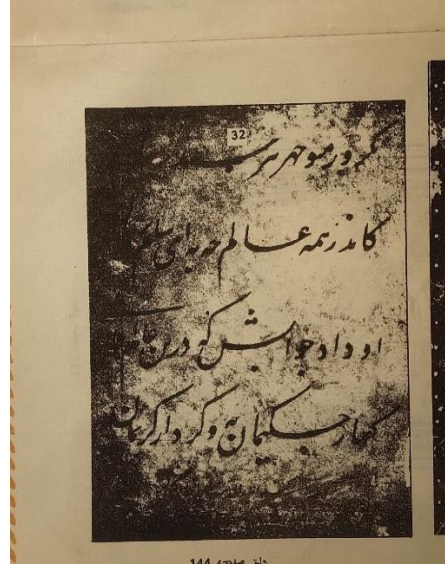
(Fig. 34: Nasakh)



(Fig. 35: Nastaaliq)

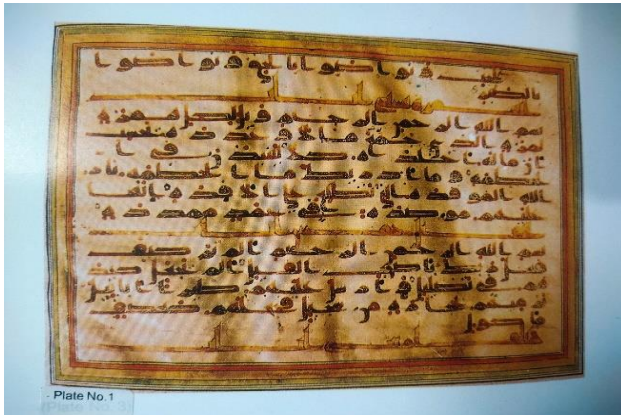


(Fig. 36: Kham or Bad Nawees)

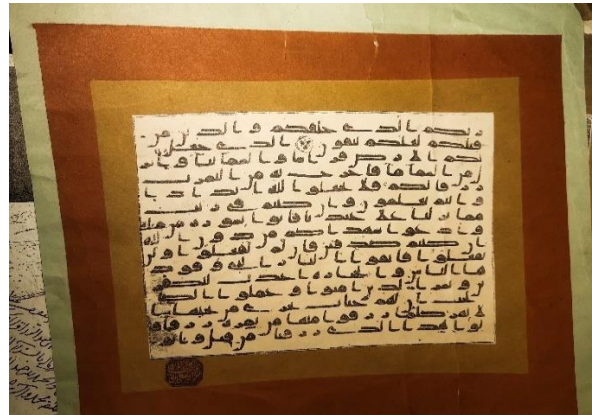


(Fig. 37: Calligraphy of Zabita Khan Rohilla)

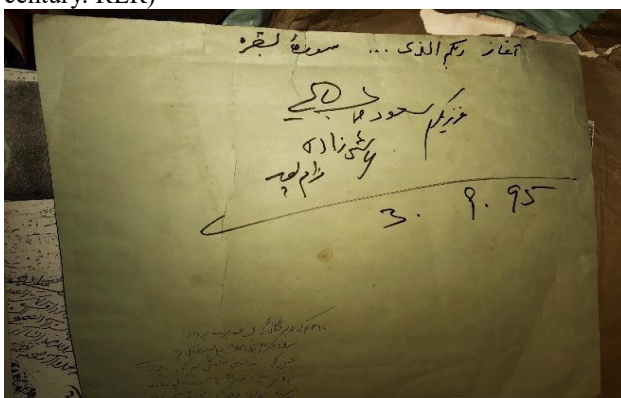
Holy Quran was scribed by Afghans with great attention and respect. Rohilla Afghans collected many rare and precious manuscripts of Quran whose calligraphy is attributed to Hazrat Ali (Fig. 38), Hazrat Jaafar and Hazrat Musa Kazim. The researcher has himself examined such manuscripts during his visit to Rampur.



(Fig. 38: Quran manuscript attributed to Hazrat Ali, 7th century. RLR)



(Fig. 41: Another page of above, copy preserved in RAM)



(Fig. 42: Letter of awarding copy of leave to researcher, 03-09-1995, RAM)

There was no specification of calligraphers in Afghan Art of Book. A good scribe of either caste or language or region or religion had the right to calligraph the work. In India, mostly the local calligraphers did this job for Afghan Art of Book. On the other hand, in tribal areas, most of the calligraphers were of Afghan origin. This thing led us to believe that among Afghans there were many educated persons of reasonable skills, and the illiteracy was not such prevailing among them as portrayed by their opponents, especially Mughals and British. Afghans, especially Rohillas, employed any skilled person for this purpose ignoring his affiliation with any caste or religion (Wajih, 1995). Unfortunately, most of the manuscripts are written without quoting the names and details of the scribes or calligraphers. However, through available material, the following table gives us the details of division of calligraphers in different categories:

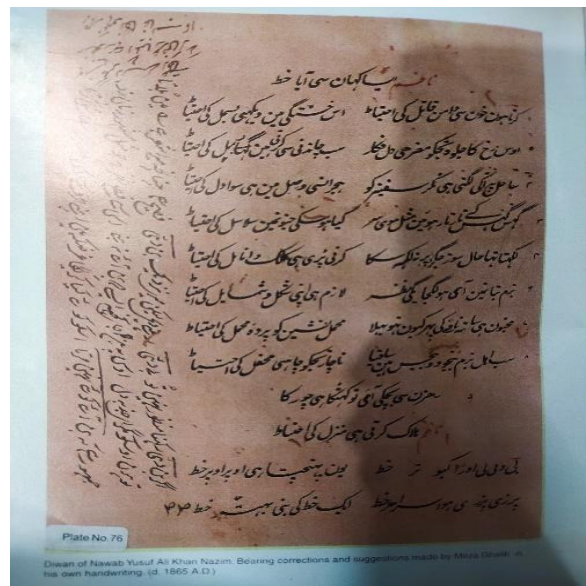
Table 3: Details of division of calligraphers in different categories

Sr. No.	Description of calligraphers	Quantity
1	Hindus	6
2	Muslims	55
3	Pathans	25
4	Syed	14
5	Shiekh	19
6	Mughals	9
	Total	128

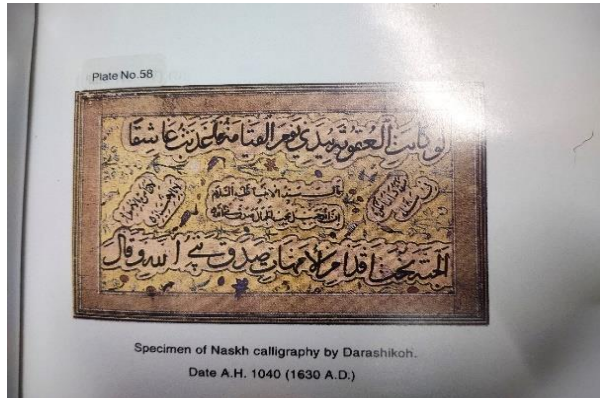
Zabita Khan son of Nawab Najib Uddaulah was a good calligrapher. An art critic has called his calligraphic Lauh bearing *ustadanah shan* (masterly quality) (Fig. 37). Many Lauhs of Afghans are safe at different centers, especially at Rampur. There is calligraphic samples of Nawab Kalb e Ali Khan of Rampur (Fig. 43) as well as corrections made by Mirza Ghalib in his own hand writings (Fig. 44). Many calligraphic samples of prominent personalities are also preserved in Afghan libraries of India. Among them famous are Umrao jan Ada (classical tawaif) (Fig. 45) and prince Dara Shikoh (Fig. 46).



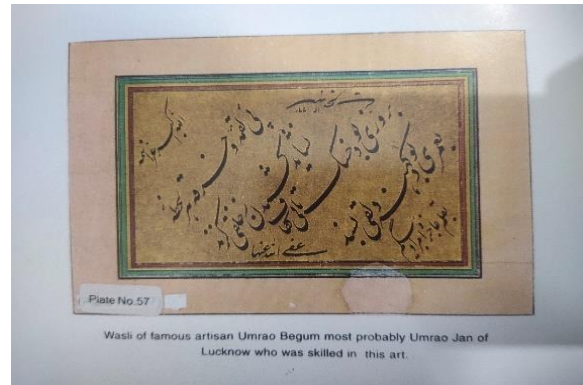
(Fig. 43: Lauh of Diwan Kalb e Ali)



(Fig. 44: writing of Mirza Ghalib on margins)



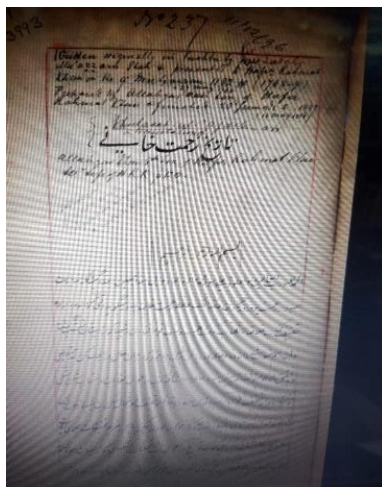
(Fig. 45: Lauh of Umrao Jan Ada)



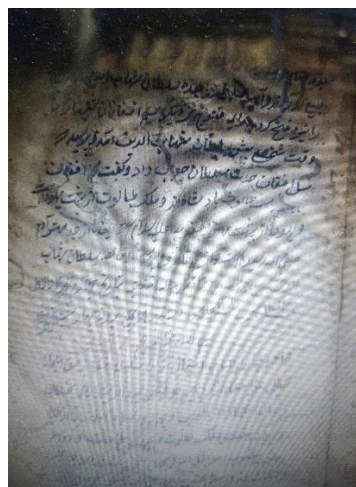
(Fig. 46: Lauh of Prince Dara Shikoh)

3.9 Language of Afghan Art of Book

Afghans produced their art of book in three languages: Persian, Pushto and Urdu. Persian and Pushto were mother tongues of many tribes. Moreover, Persian was international language of that time. Whole of the Central Asia and Persia were connected with each other by Persian language. Persian was not only people's language but also official as well as literary and educational language of whole eastern part of the Muslim world. In India too, Persian was official and literary language. Afghans used Persian and Pushto for their daily as well as literary activities. The famous Afghan works Tawarikh Gaju Khani (Fig. 47), Khairul Bayan (48) and Makhzin e Islam (Fig. 49) are written in mixed Persian and Pushto, with slight Hindi/Urdu. With India they had close commercial relations. Most of them married Indian women. Their socio-cultural relations with India produced a new language which is called Urdu. Actually it was Persianized Hindi in Persian script (Chughtai, 1976). The first historical work written in Urdu, Qissa wa Ahwal Rohilla, goes to the credit of Afghans (Fig. 50). The Afghan rulers and public also used Urdu language as their literary, official and daily language. There are letters of Nawabs of Bareilly (Fig. 51), Rampur (Fig. 52), Bhopal (Fig. 53) and general public at Peshawar (Fig. 54). So, Afghan art of book is comprised on three languages discussed above.



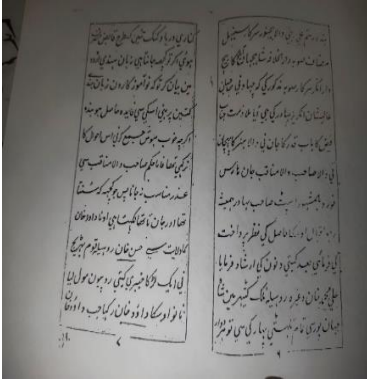
(Fig. 47: Mixed Persian and Pushto)



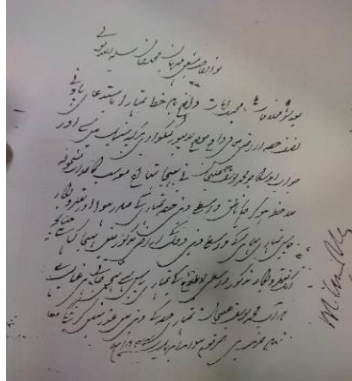
(Fig. 48: mixed Persian, Pushto, Arabic and Hindi)



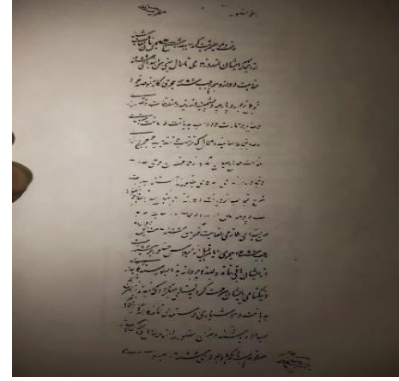
(Fig. 49: Mixed Pushto and Persian)



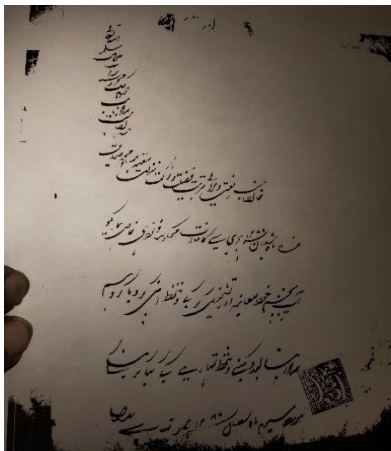
(Fig. 50: Term Hindi Urdu used for Qissa wa Ahwal Rohilla)



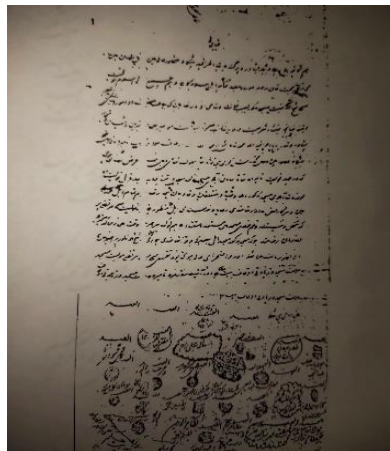
(Fig. 51: Oldest Urdu letter in Barielly, 1844)



(Fig. 52: Official Urdu letter of Nawab Yusuf Ali of Rampur)



(Fig. 53: Urdu letter of Begum of Bhopal, 1872)



(Fig. 54: Urdu document of Masjid Muhabat Khan, Peshawar, 1861)

3.10 Decoration of Afghan Manuscripts

Table 4: Following is the classification of manuscript decoration in Afghan art of book

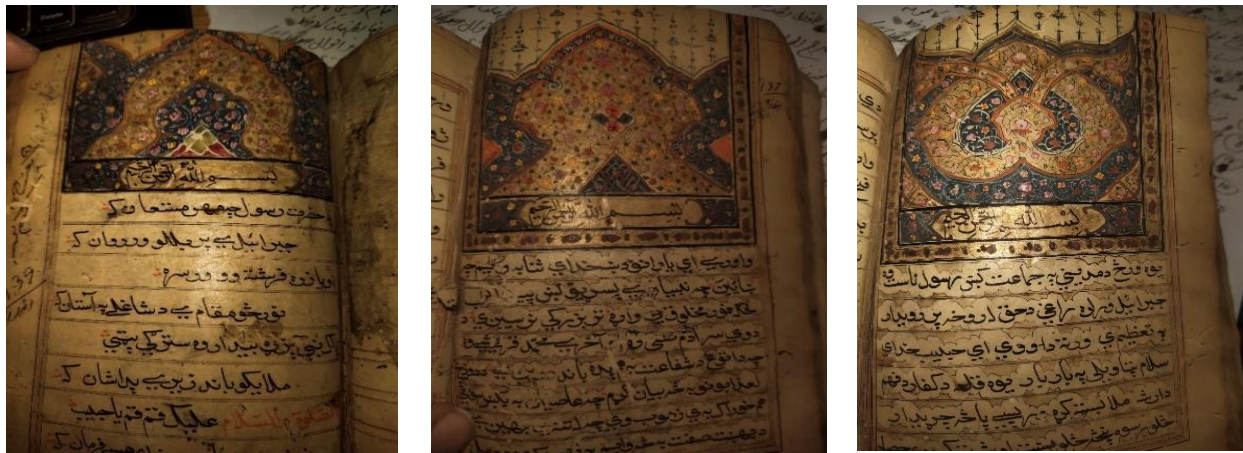
Sr. No.	Description of Decoration	17 th century	18 th century	19 th century	Total
1	Decorated Frontispieces	5	10	8	23
2	Jaddol, Munaqqash and Tala	7	32	28	67
3	Miniatures	2			2
	Total	14	42	36	92

The first pages or frontispiece (Hadd e Awwal) and the last page (Tarqimah) of a manuscript have much importance since the very beginning of Islam. The surviving manuscripts of Quran from 1st and 2nd centuries of Islam prove it. Such decoration was adapted by Arab from Byzantine and Sassanid heritages. There, the frontispiece is highly decorated. It has different parts like Lauh (design at top of the first page or two), Munaqqash (decoration), Mutalla (golden) and Majdool (line markings on all pages of the work). Such artistic service belongs to the financial status of the owner who ordered to prepare the manuscript. If he is a wealthy person, the work will be of royalty quality. Most of the works of Akbar, Jahangir, Shah Jahan and Aurangzeb belong to this category. The rulers competed each other in this field. However, the economic decay of Mughals highly affected this art and the patronage was transferred to local royal courts who produced better works, but inferior than Mughal works in quality (Ibn e Ishaq, 2001). Afghans have a

different story here. They produced their books when they were not in power, so their works are found not highly decorated. Most of the manuscripts produced in tribal areas are found simple due to their social simplicity. The Lauh and Majdool are made with simple calligraphic pens and inks.



(Fig. 55 & 56: Frontispiece and last page of an Afghan ornamented manuscript of Quran, 18th century. RAM)



(Fig. 57 & 58 & 59: Frontispieces of three different manuscripts of 18th century)

Only two colours are used there. In India, frontispieces of Afghan works are also simple and undecorated. But the change occurred when Ahmad Shah Abdali came into power at Qandhar and established Afghan kingdom there. It is pertinent to mention here that short before his ascend to power in Afghanistan, a mass migration of Afghan took place towards India and they settled in the Gangetic Basin of North India. When these emigrants got power and established their state there, they adapted the manners of royalty on Indian nawabs and kings. These Afghans are called Rohillas (Rohilla, 2023). Abdali also did so. When he attacked India consecutively, he also adapted Indian manners of royalty, even he established legal conjugal relations with Mughal rulers of India. This event was also depicted in a miniature. This also effected the Art of Book among Afghans. The works produced in later years of Abdali are decorated in the same way in which Indians were producing their works. Lauh, Munaqqash, Mutalla and Majdool, all are properly designed and beautified. A manuscript of Quran is found highly decorated which was written in 1137 A.H/1730 A.D (Fig. 55 & 56). Another work, a collection of seven books of poetry and prose is also decorated with gold work. Each part of it is majdool and munaqqaish and mutallah (Fig. 57 & 58 & 59). Again, the economic power plays a vital role here. As frontispieces decoration was very costly, so it was

done on the books possessed by elite class. This art is found only on few books. The art work of Jaddol or line marking was necessary requirement so common man was also forced to afford it and so it is commonly found in books.

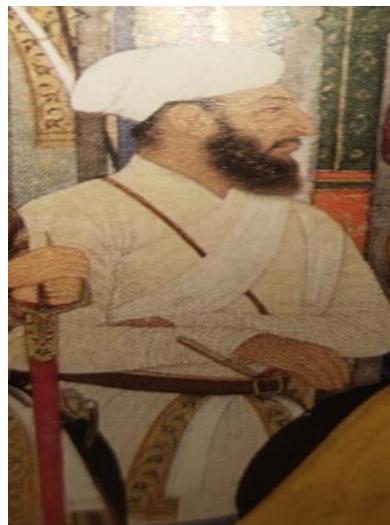
3.11 Miniatures of Afghan art of book

Most of the Afghans of medieval period were orthodox Sunni Muslims. They followed the restrictions laid by early Muslim jurists on drawing the human faces and figures.

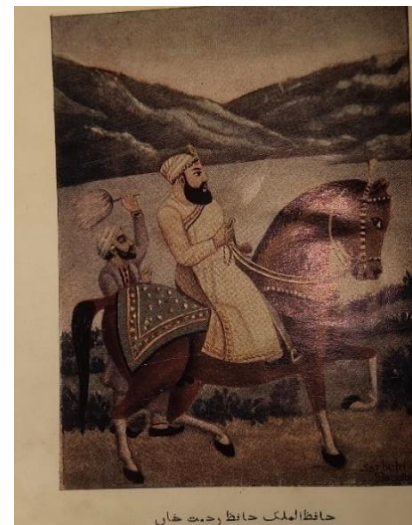
Another reason of this negligence of Afghans towards human miniature work may be that the miniature work was a costly art which was not affordable for tribal people. The shortage or unavailability of miniature artists in tribal areas may be added to it. However, the decoration of frontispieces was very different from miniature work and it was bearable for them. The depiction of Afghan figures in Mughal art was common but Afghans themselves did not bear depiction of human faces till the advent of Rohilla Afghans in India. The pictures of Khan Jahan Lodi (Fig. 60) and Darya Khan Rohilla (Fig. 61) and others are found in Mughal works.



(Fig. 60: Khan Jahan Lodi's death)



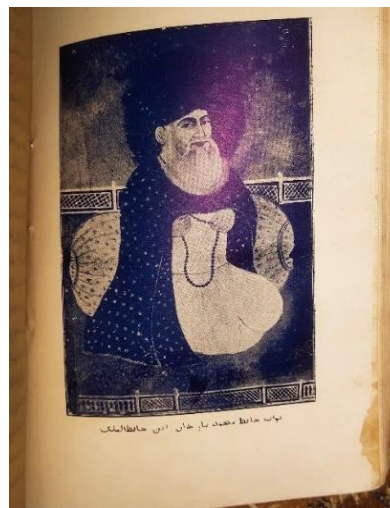
(Fig. 61: Bahadur Khan Rohilla)



(Fig. 62: Hafiz Rehmat Rohilla, 1760s)



(Fig. 63: Dunde Khan, 1760s)



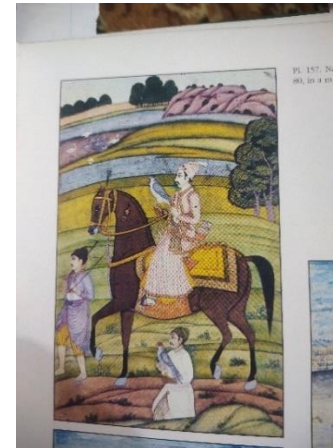
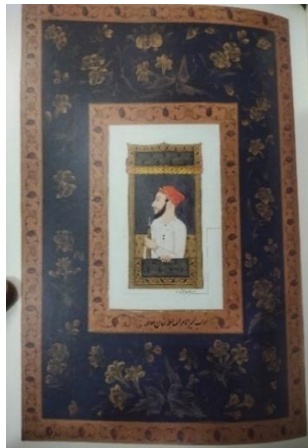
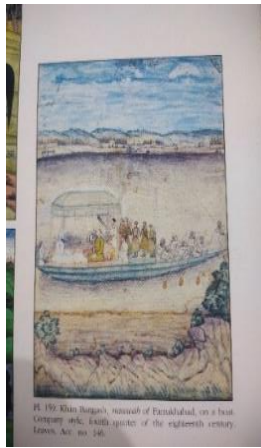
(Fig. 64: Hafiz Muhammad Yar Khan, 1810s)



(Fig. 65: Koty Baba, 1760s)

It was about 1730 when Rohillas established their rule in some part of Northern India. When they established their independent confederacy, they too adopted the style of local Indian Nawabs and Rajah. The dresses, attires, bands, musical instruments etc., all were copied from Indians in their rule. They also choose to depict their faces and figures in miniature works as well as portraitures. The portraits of Hafiz Rehmat Khan (Fig. 62), Dunde Khan (Fig. 63), Allah Yar Khan (Fig. 64), Kote Baba (Fig. 65, though artificial picture prepared during Hafiz Rehmat's Period) and Ahmad Khan Bangash (Fig.66) are preserved in personal collections of Rohilla families and other places.

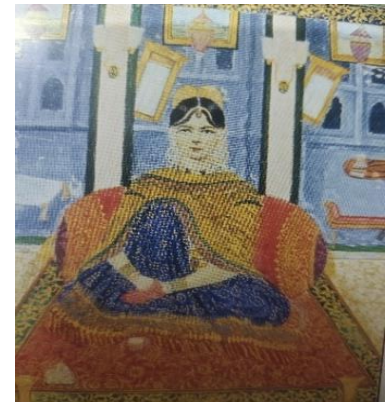
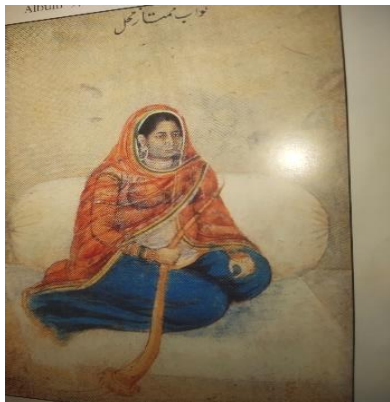
There is also a leaf of a manuscript of Diwan Rehman Baba which contains the miniature of Aurangzeb, Shahjahan and the poet (Rehman Baba) in researcher's personal collection. It is presumed to be 18th century. Rohillas tried to portray all scenes of like including love making scenes of elite class (Fig. 67). Such art works may be found in Indian and European museums. It is pertinent to mention here that the Indian classical work on sex, Kama Sutra, was first translated into Persian by one Lad Khan Lodi whose translation is still preserved. Miniatures of Zabita Khan (Fig. 68) and his father Najib ud Daula (Fig. 69) and others are also saved in collections of eastern and western libraries. Ghulam Qadir Rohilla also made artists to draw his life painting of snatching king Shah Alam's eyes by his knife.



(Fig. 66 & 67 Nawab of Bangash, 18th century.)

(Fig. 68: Zabita Khan, 1770)

(Fig. 69: Najibuddaula, 1760)



(Fig. 70: Nawab Mumtaz Mahal, 1820)

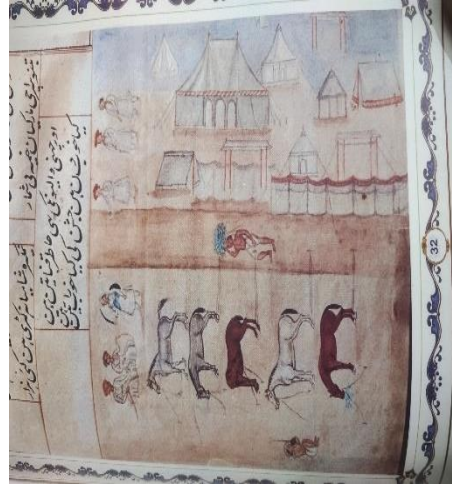
(Fig. 71: A tawaif of Rampur, 1820s)

(Fig. 72: A tawaif of Rampur, 1820)

This picture is lost now. Some miniatures are lost like the painting of murder of Ghulam Qadir Rohilla. The nawabs of Rampur, Bhopal, Tonk and others, who were Afghans by descendant, patronized miniature works in different ways (Fig. 70-76).



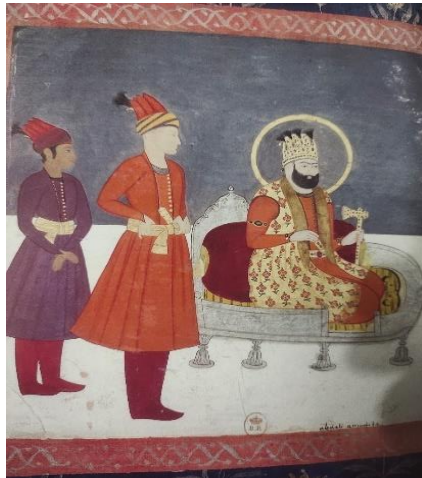
(Fig. 73: Flora at Rampur, 1860)



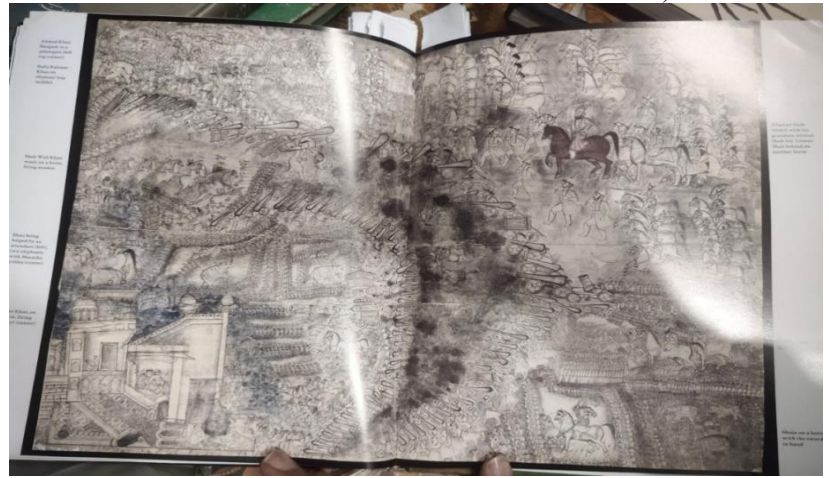
(Fig. 74: Animals of Rampur, 1860)



(Fig. 75: Ahmad Shah Abdali, 1760)



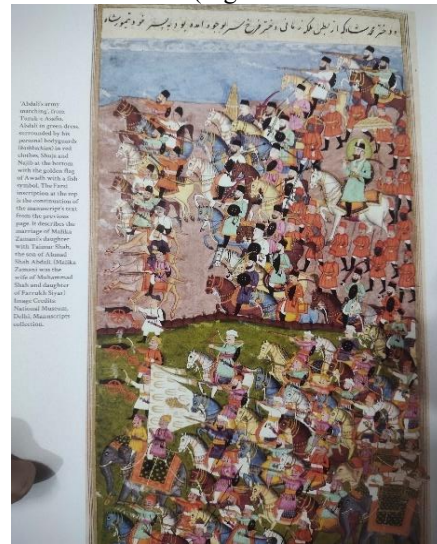
(Fig. 76: Ahmad Shah Abdali)



(Fig. 77: The 3rd Battle of Panipat, 1770)

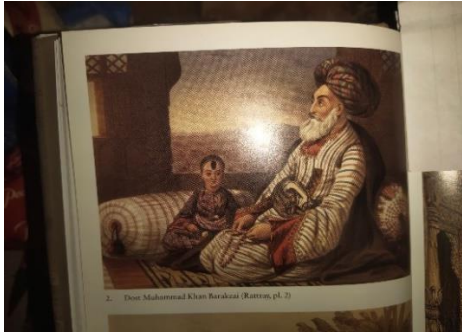


(Fig. 78: The 3rd Battle of Panipat, 1770)

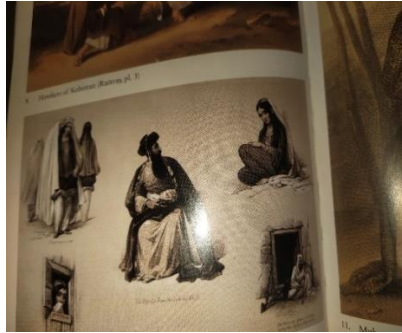


(Fig. 79: Marriage of Afghan prince 1770)

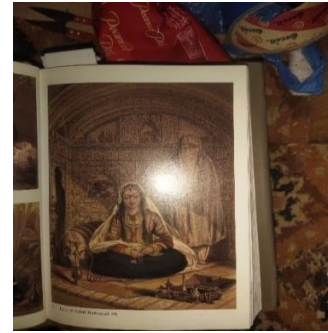
The art works depicting Hotaki rulers are imaginary but the pictures and miniatures of Ahmad Shah Abdali and onward are genuine. A rare art work of late 18th century depicts all participants of Third battle of Panipat, 1761 (Fig. 77). Another miniature depicts the final round of this battle (Fig. 78). At on occasion Abdali and his son married Mughal ladies and this marriage was also saved in miniatures (Fig. 79). Afghans also utilized Company art in this regard (Fig. 80-92).



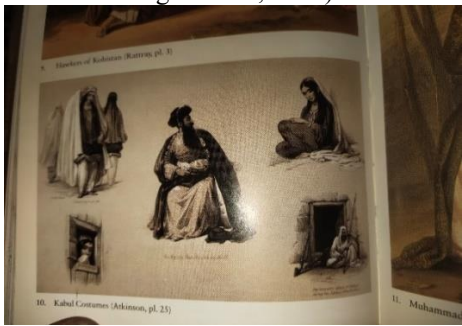
(Fig. 80: Amir Dost Muhammad of Afghanistan, 1800)



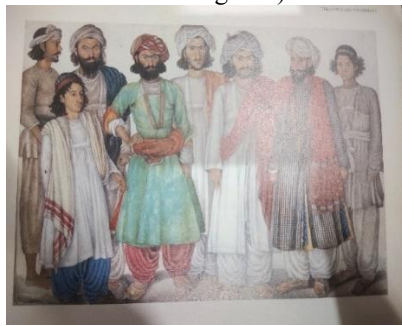
(Fig. 81: Amir Dost Muhammad and other Afghans)



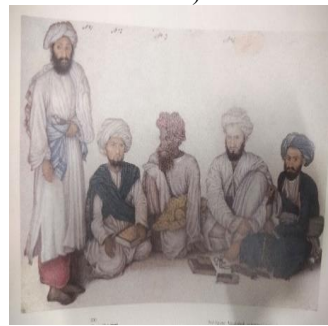
(Fig. 82: Afghan woman, 1800)



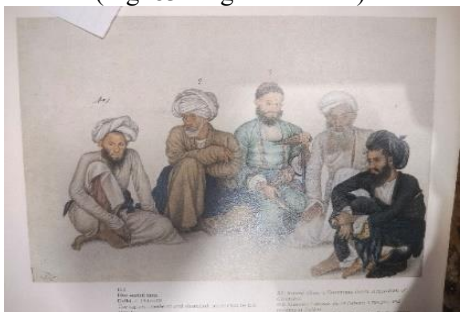
(Fig. 83: Afghan woman)



(Fig. 84: Afghan traders, 1800)



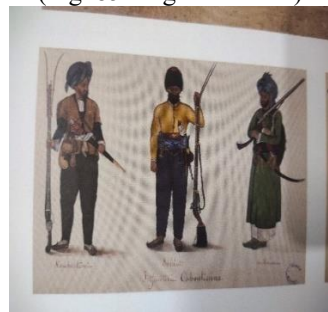
(Fig. 85: Afghan traders)



(Fig. 86: Afghan traders)



(Fig. 87: Afghan soldiers, 1800)



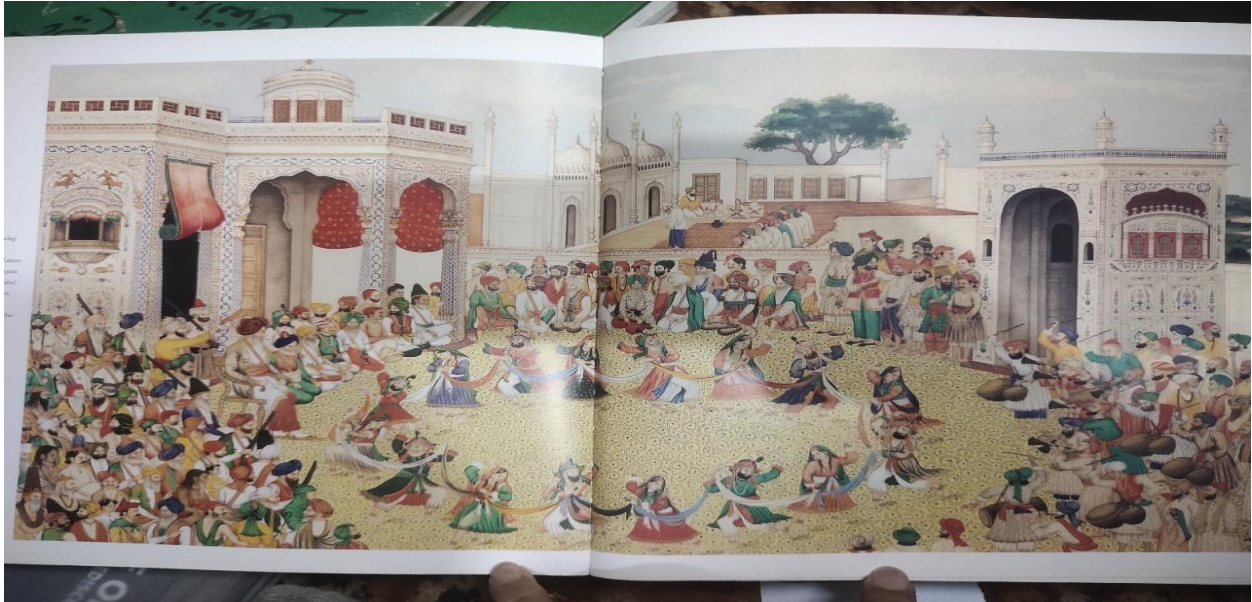
(Fig. 88: Afghan Soldiers, 1800)



(Fig. 89: Afghan Soldier, 1800)



(Fig. 90: Rohilla horseman, 1800)



(Fig. 91: Amir Dost Muhammad and Maharaja Sher Singh of Punjab at Shalamar Bagh, Lahore, 1840)

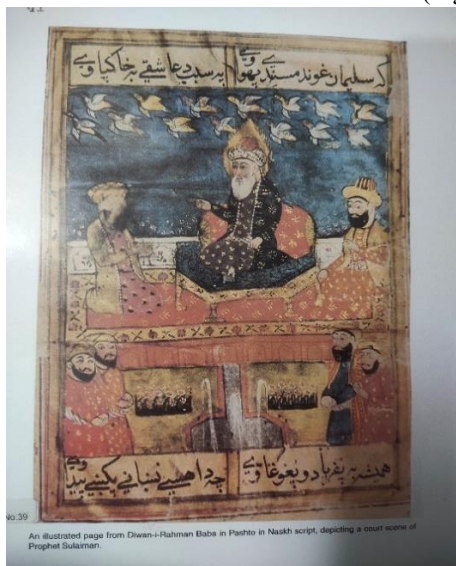


(Fig. 92: Details of the above)



Pl. 71. Sulaymān and Bīlqīs with demons and angels. Farrukhabad, ca. 1700-70. Album 9, fol. 2b.

(Fig. 93: A Bangash Afghan miniature)

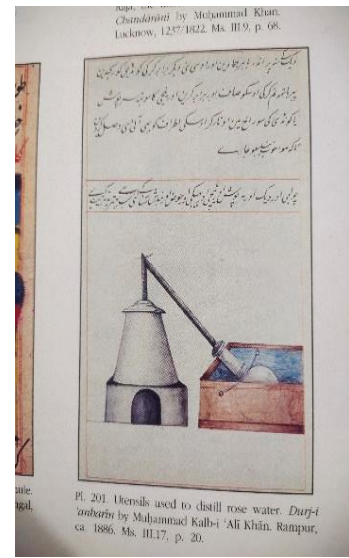


An illustrated page from Diwan-i-Pahman Baba in Pashto in Naasht script, depicting a court scene of Prophet Sulaiman.

(Fig. 94: Prophet Sulaiman in Diwan Rehman Baba)

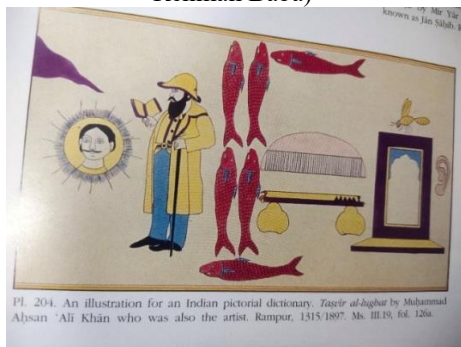


(Fig. 95: Shahjahan, Aurangzeb and Rehman Baba)



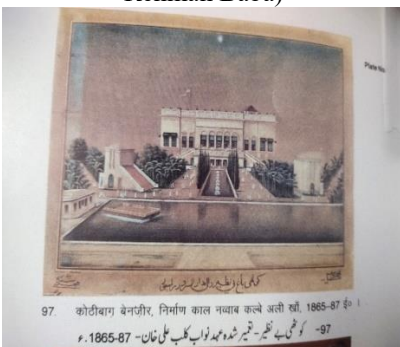
Pl. 201. Utensils used to distill rose water. *Durr-i-anbari* by Muhammad Kalbi 'Ali Khān. Rampur, ca. 1886. Ms. III.17, p. 20.

(Fig. 96: Perfume factory, 1820)



Pl. 204. An illustration for an Indian pictorial dictionary. *Tasvir al-hayat* by Muhammad Ahsan 'Ali Khān who was also the artist. Rampur, 1315/1897. Ms. III.19, fol. 126a.

(Fig. 97: Different objects at Rampur, 1820)



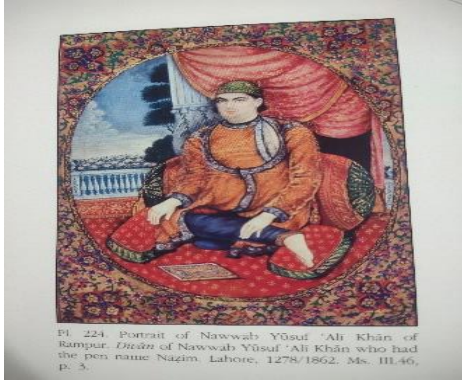
97. कोटीबाग बेनजीर, निर्माण काल नवाब कले बली खौ. 1865-87 ई. 1. 97. کوٹی باغ بنہ جیر - تعمیر شدہ نواب کلب علی خان - 1865-87

(Fig. 98: Bagh e Benazir, 1860)



Pl. 205. The last king of Awadh, Wajid 'Ali Khān enthroned. *Mir'at al-awadh* by Munshi Lajli. Rampur.

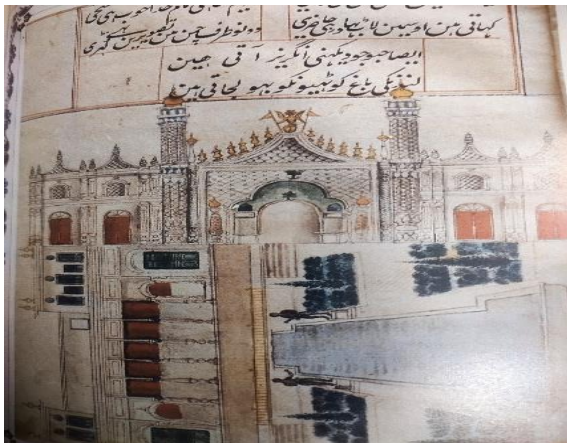
(Fig. 99: Nawab Wajid Ali of Lucknow, 1850)

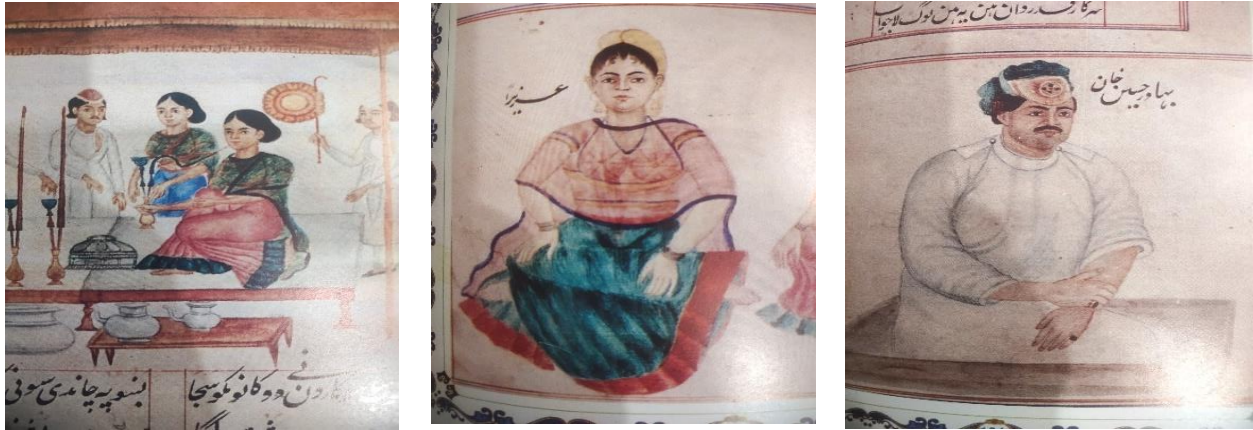


Pl. 224. Portrait of Nawwab Yusuf Ali Khan of Rampur. *Diwan* of Nawwab Yusuf 'Ali Khan who had the pen name Nazim. Lahore, 1278/1862. Ms. III.46, p. 3.

(Fig. 100: Nawab Yusuf Ali)

During 18th century, the Afghans also depicted angels and prophets in their miniature works which are mostly preserved in Raza Library Rampur, India and other oriental and occidental libraries. A miniature portrays Yousuf and Zulaikha (Fig. 93). Prophet Sulaiman is also depicted in an Afghan work (Fig. 94). However, another copy of same Diwan replaces Sulaiman with the miniature depicting Aurangzeb at the throne and Shahjahan and Rehman Baba standing (Fig. 95). It shows the influences of Mughal authorities over Afghan poetry. The Rohillas also get prepared miniatures on different skills especially on perfumes (Fig. 96). A work in Raza Library contains five miniatures regarding utensils used for perfume industries. 'Taswir al-Lughat' also contains the pictures of different objects (Fig. 97). An architectural painting of 1865 A.D is also preserved in Raza Library Rampur (Fig. 98). 'Mirat al-Awda' contains 51 miniatures of dignitaries of Indian history (Fig. 99 & Fig. 100). The book 'Jashan e Benazir' gives us a clear picture of Afghan life in India during 19th century (Fig. 101-107).





(Fig. 101 to 107: Depiction of Afghan life in North India)

3.12 Cartography

Cartography is much necessary for running the business of an empire. During the mid-18th century, Durrani empire and Rohillkhand were strong empires of Afghans. Both were in close contacts with each other. But there lacks the availability of cartography due to natural and manmade disasters. However, the cartographies of Sikh government and British East India Company during first half of 19th century causes us to believe that Afghans were not ignorant of this art (Beach, 1997). There is a reference of Najibuddaulah's scheme of a trade route between Bareilly and Kabul through Koh e Siwalik, Kashmir and Chitral. It means that he had some map before him. Moreover, Afghan army under Taimur Shah (grandson of Ahmad Shah Abdali) had proper cartographic artists who drew army camp maps in details for him (Fig. 108). It gives us the idea that the map artists or cartographers were available among Afghans.



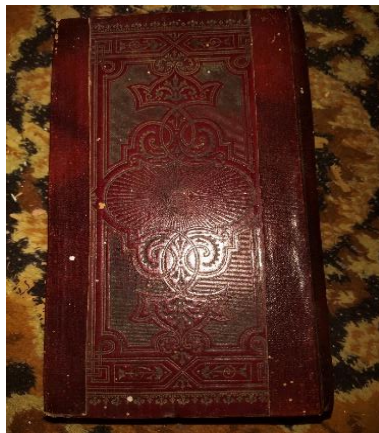
(Fig. 108: The map of army camp of King Taimur Shah, 1790)

3.13 Book Binding

Table 5: The following table is drawn to show the quality of binding in Afghan art of Book

Sr. No.	Description of Binding	17 th century	18 th century	19 th century	Total
1	Charmi/Leather		12	10	22
2	Kaghazi/Paper		10	12	22
3	Kapra/Cloth	7	42	35	84
4	Charmi Guldara/flora	2			2
5	Shalidi Charmi			3	3
6	Charmi Darbi/Pressed	1	4	2	7
	Total	10	68	62	140

The researchers have a good approach to the original bindings of the Afghan manuscripts. Many original bindings of 18th and 19th centuries are in researcher's personal collection while others are also easily approachable at Lahore and Peshawar (Wajihi, 1995). The book binding of Afghan books of tribal areas is also of low quality. There was no proper spinal, no title and no decorative elements over most of the bindings. The book binding of Indian Afghans was also inferior in quality in compare to other people. But superior to native tribal art. The mass availability of skin of animals especially of goats and sheep, made the Afghans prepare leather binding on their books (Fig. 109-110). Sometimes, the cloth was also used with leather work (Fig. 111-119). But it was also costly for general mass who adapted cloth binding on their books. The cloth binding is frequently found on Afghan books of tribal as well as Indian works (Fig. 112-114).



(Fig. 109: Pressed Leather Binding, 17th century)



(Fig. 110: Leather Binding damaged)



(Fig. 111: Paper Binding)



(Fig. 112-114: Cloth Binding, 17th century)



(Fig. 115-117: Inner side of Paper binding, 19th century)



(Fig. 118: Cloth binding with remains of art work, 19th century. RAM)



(Fig. 119: leather with cloth binding, 18th century. RAM)



(Fig. 120: Strong leather binding, showing use of papers beneath, 18th century. RAM)



(Fig. 121: Use of Siah Mashqa paper in preparation of Binding/Jild, 18th century. RAM)

The binding was made of old papers, pressed with some kind of glow. It is found since 17th century and Pashtuns still continue this tradition today (Fig. 115-117). The paper binding is also found but on limited books. Most of the books are found without binding. Cloth binding may contain some form of low-quality art (Fig. 118). The different used papers, like Siah Mashqah and calligraphic Waslis, were used in preparation of binding (Fig. 121). Only a few books hold decorated leather binding and pressed leather binding too (Fig. 120).

4. CONCLUSION

The study concluded that the art of book was developed among Afghans as per their socio-economic conditions. When they came into contact with their neighboring nations like Persians, Turks and Indians, their art started but remained simple due to their economic weakness. These tribals were unable to produce high quality art of book due to their wandering, loose settlement conscious and common way of livelihood. But when these Afghans settled in civilized areas of India, they also adapted Indian culture and norms. Now, they became aware of arts and crafts of India, and of Persian art through Indian lens. In this way, they developed their own art by coping Indians and Persians. They made their contributions during Mughal golden eras and even during their decline period. The most influential persons like Khan Jahan Lodi patronized this art. During 18th century, they established their own state Rohilkhand which promoted different form of art there. The tiny but intellectually rich Afghan states of British India patronized oriental learnings. The Ulemas/doctors and learned persons of all fields were called in these states for the promotion of different kinds of knowledges. The great oriental libraries were set up there. Afghans produced literature of all three languages i. e., Persian, Pushto and Urdu. The economic prosperity of Afghans, either in Afghanistan or in India, caused them to pay attention on art of book, especially their decorative elements and miniature paintings. The emergence of these states in Indian union after 1947 stopped this tradition of royal patronage of art of book and so, this tradition reached its end. However, it is still in practice in Khyber Pakhtunkhwa and Afghanistan but very limited.

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Conflict of Interest

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