

THE SIGNIFICANCE OF CITIES IN ISLAMIC CIVILIZATION

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Abstract

Throughout the history, cities have been the birthplaces of civilizations of mankind during the last 5,000 years. Islam was revealed to the Prophet Muhammad (peace be upon him) of the Arabian city of Makkah. He (peace be upon him) was born in that Arabian city and spent more than fifty years of his life in that city, and the rest in the city Madinah. In both cities, Islam began as a religion of *da'wah* and gradually spread out to the villages and desert tents of the Arabs. Thus, Islam and the nucleus of its Civilization in microcosm was formed in two cities of Makkah and Madinah. This paper aims to analyse the significance of cities in Islamic Civilization. It will also discuss on their role as the centres for Islamic *da'wah* and their relationship with the intellectual life. Their general patterns and structure will also be highlighted.

Keywords: Islamic city, Islamic Civilization, Islamic *da'wah*, Makkah, Madinah.

Introduction

The Arabic term for city is *madinah*. According to Syed Muhammad Naquib Al-Attas (1995), the term *madinah* actually derives from the same root of *al-Din* (religion), there is *dana*. It means a city or a town which actually has a judge, ruler, or governor, a *dayyan*. It shows a picture of civilized living; of societal life of law and order and justice and authority. He also says that it is important to discern both the intimate and profoundly significant connection between the concept of *din* and that of *madinah* which derives from it, and the role of the believers individually in relation to the former and collectively in relation to the latter. He later says that considerable relevance must be seen in the significance of the change of the name of the town once known as Yathrib to al-Madinah: the City - or more precisely, Madinah al-Nabiy: The City of the Prophet. This City of the Prophet signified the place where true *din* was enacted under his authority and jurisdiction. Then we may see that the City became, for the community, the epitome of the socio-political order of Islam.

Considering to the important role of cities, it is not surprising to find that Islamic community (*ummah*) proliferated cities (*mudun*) in the Middle East and beyond, from the first century Hijrah onward. It is therefore, important for the Muslims to understand city life and its long history in different arts in order to understand Islam and its civilization.

As regard to this, Frederick R. Hiorns (1956) pointed out that city-building is not only the most comprehensive, but also the earliest, of the major arts of civilization. According to Von Grunebaum, "classical antiquity could not separate civilization from city life. It was the cities which secured conquered territories for Hellenism. Islam, too, needed the city as a base, and it needed it as the only locale in which the correct life as prescribed by the book of God (al-Quran), and the Prophet's traditions (*al-Ahadith*) could be lived out to the full.

In addition, Ira Lapidus (1984) said that Muslim cities were the products of Islamic civilization, a microcosm of the whole, a reflection of the large forces by which the history of

Islam has been made. He also added that political institution, religious values and forms of social organizations were the creations of city people.

Ibn Khaldun, a medieval thinker, as explained by M. Mahdi (1964), has seriously discussed the problem of the city in his famous book entitled, *al-Muqaddimah*. He discussed about some key terms such as *'umran*, *hadarah*, *badawah*, *dawlah*, *'asabiyyah*, and *mulk*. These terms actually are related to the discussion of city. For instance, the term *'umran*, as explained by M. Mahdi, means the cumulative social heritage (ideas, attitudes and activities) of a group as objectified in institutions and conventionalized activities in particular time and place, and that it is extremely close to that of culture used in modern sociology and anthropology. On the other side, the term, *hadar*, as usually used in that book, is closely related to city, which shows that *hadar* is the sedentary people in sense of city or town dwellers. And the term *dawlah* (the state) found the city which brings about the advancement of civilization. The city rises and declines together with the state.

All of the above statements show the significance of the city. It should be noted that the significance of city in the success of Islam as a religion of *da'wah* cannot be overlooked or underestimated. Therefore, we should study "City" as an essential subject in teaching civilization in general and Islamic civilization in particular, not only as an analysis from a historical point of view as normally thought in most universities of the world which teach "City": Urbanism" and "Urbanisation" as a part of "human geography". In this paper, I attempt to study the important role of Islamic cities related to the teaching of Islamic civilization, besides as the centre for Islamic *da'wah*.

Islamic City as A Centre For Islamic *Da'wah*

Historically, the City of the Prophet (*al-Madinah*) became the most successful centre for Islamic *da'wah* during the life of the Prophet Muhammad (peace be upon him). The measure of success of the Islamic *da'wah* was seen in the last pilgrimage of the Prophet (*Hajjat al-Wada'*) when no less than 100,000 Muslims attended the Hajj. The Islamic cities play their role in the progress of *da'wah* activities from the days of the Prophet Muhammad (peace be upon him) and the *Khulafa' al-Rashidin* until to the present times. The *Khulafa' al-Rashidin* in particular have carried out their *da'wah* activities from the city of Madinah to the entire Middle East. And so were the other Muslim Caliphs and governments.

Relatively we may say that Islamic cities were the important power of the Islamic ummah and the Islamic state. The Islamic state, like all other states in history, had its capital located in a city like Madinah, Damascus, Baghdad and Cordova. According to Faruqi (1984), the ultimate objective of the Islamic state is the mission (*da'wah*). Therefore, here, we find the relationship between Islamic city, *da'wah* and Islamic state.

Islamic Cities During the Islamic Period

As far as historians and geographers are concerned, Islam indeed promotes the cause of urbanisation in human society. For instance, during the era of *Khulafa' Al-Rashidin* the cities of Basrah, Kufah, Jabalah (on the coast of Syria), Fustat, Hadithat, al-Mawsil, and so on were founded and inhabited by the Arab Muslims. All these new human settlements or cities came into existence within a period of 30 years. Muslims started these new towns as "garrison" cities for the conquering armies of Islam. Gradually, these cities became the centres for Islamic *da'wah* in the Middle East. During the Umayyad period of nine decades, a

number of new towns also came into existence, e.g. al-Qayrawan (in the North Africa), Wasit (in Iraq), Qumm, Shiraz (in Persia), al-Ramallah and 'Akkah (in Syria), Tunis (in Ifriqiyyah), al-Mansurah (in Sind), Maraghah (in Mesopotamia) and Mar'ash (on the frontier of Asia Minor). On average the Umayyad established one town in each decade of their rule in the Middle East. The pace of urbanisation was faster in the Abbasid period than the Umayyad era. The *Abbasid* Caliphs established no less than 50 big and small towns and cities, e.g. Hashimiyyah, 'Askar (in Egypt), Massisah, Malatiyah, Adanah (in Turkey or the then Asia Minor), Baghdad, Rusafat Baghdad, Rafiqah, Muhammadiyah (in Rayy, Persia), Hutamiyyah, Salihiyah, Haruniyah, al-Abbasiyah, Samarra, Tinnis (in Egypt) and so on.

All these cities were founded and populated by Muslims. Within a span of 100 years after the foundation of the Abbasid dynasty, 50 big and small towns and cities came into existence, and these urban developments ushered in "Urban revolution" in the Middle East. Besides the new town, old cities were renewed by the Arab Muslims, Islamic Civilization flourished to an unprecedented degree in the Middle East. Needless to say that all these cities were developed politically, economically, spiritually and morally according to the tenets of Islam. Every new Islamic city was a centre of Islamic studies and Arabic literary works. Some of the larger Islamic cities like Baghdad, Samarra, Basrah, Damascus, Fustat, Qayrawan etc. became the emporiums of international trade, centres of scientific studies and research, and above all, the hub of Islamic da'wah activities. Islamic spiritual and moral values were codified. Islamic *shari'ah* and theology were expanded in scope through the excellent works of the *fuqaha'* and *ulama'* in these new cities of Islam. Without the development of the Islamic cities, Islamic civilization would not have made a permanent impact on human progress and development during the classical period of Islamic civilization.

The Types of City in the Islamic Period

In categorizing the city in the Islamic period, Muqaddasi stated that there are three types: Mesr, Qasabeh and Madinah, for which the modern equivalents would be 'city', 'provincial capital' and 'capital'. On the other hand, Yaqut Hamawi made a separation among the cities according to their importance which are as follows: Wilayat (provincial), Kureh (city), Rastaq (country), Tasug (village), and Qaryah (district) (Urbanism in Islam; 1989). Furthermore, it was said that Islamic cities were divided into three main parts where were called Kuhandiz, Shahrstan and Rabaz, respectively the military, municipal and suburban centres. Therefore, if we look back to the earliest Islamic cities which were built by the Arabs were usually military camps, and were often built near old cities, such as Fustat near Heliopolis. However, they were only few because most of them were far from old cities, such as Kufah and Qayrawan. The construction of new cities such as Baghdad, Samarra, Karbala' and Basrah may provide other examples of city construction in the early Islamic period.

City and the Intellectual Life

Up to the 15th century, in the Muslim cities, particularly in Mamluk and Damascus, the *ulama'* (the learned religious elite), played an important part in city life. The *ulama'* mostly belonged to a school of law such as Hanafi, Maliki, Shafi'i and Hanbali. In religious terms, a Muslim school of law expounded the body of legal and moral teachings which based on the Qur'an, the traditions of the Prophet (peace be upon him), and the consensus of Muslim jurists, which constitutes the ultimate expression of Muslim beliefs and code of proper behaviour. In Islamic cities, these *ulama'* taught at religious schools, and organized

various 'study circles'- study groups of scholars, students, admirers, and patrons. Consequently, from among their ranks, they provided the *Ummah* with Imams, Khatibs and Qadis. In so far as the *shari'ah* defined social obligations, the *ulama'* administered the social and economic as well as the purely religious aspects of Muslim town life (Lapidus; 1969).

The existence of the schools of Muslim law also has relation to the Islamic cities. For instance, the Hanafi school of law was born in Kufah and Baghdad, the Maliki school of law in Madinah, the Shafi'i school of law in Egypt and the Hanbali school of law in Baghdad. However, the schools of law transcended states and empires all over the world without confining to any specific city. But in some cases, a particular school of law has dominated some cities. For instance, in the early 'Abbasid period, the Maliki school dominated Madinah, and later dominated Islamic Spain. On the other hand, the Shafi'i school became influential in Egypt, and the Hanbali school dominated Baghdad in the 3rd century of Hijrah / 9th century A.D. In other cases, the Zaidi Shi'ah school was influential in Tabaristan in the 3rd century of Hijrah / 9th century A.D., and the Ibadī school dominated in the North African city of Tahart and so on. Therefore, a school of Islamic law provided a measure of legal unity to the inhabitants of an Islamic city, although for a limited period of time only.

Pattern and Structure of Islamic Cities

Covering so many geographical regions, it cannot be expected that all cities of Muslim countries should have adopted the same form. There are, therefore, many differences of national character depending on varying soils and climates, as well as inheritance and commercial systems. In addition, in city planning, the traditions of the pre-Islamic continued into the Islamic period which were adapted to cater for the appearance of several new types of buildings in need such as mosques, madrasahs and bazaars. Therefore, many Islamic cities in the Asian Middle East and North Africa share a common heritage with classical Greece, Rome and Byzantium. In many instances, the Muslim conquerors established themselves in Greco-Roman, or Byzantine towns. Aleppo, for example, preserved the street plan of a Hellenistic colony and here the principal mosque was built upon the site of the forum. Similar conditions were found in Damascus and Cairo. The core of these cities has survived as a result of modern growth concentrating eccentrically in the suburbs.

Numerous Hellenistic and Persian cities taken over by the Islamic conquerors had some influence on the pattern of new-founded Islamic settlements. For example, the Hellenistic rectangular plan had some effect on cities of Islamic origin in al-Maghreb in Egypt, particularly those settlements built successively on the site of Cairo (al-'Askar, al-Qata'i, and al-Qahirah), and on the North African Coast, including Fezjadid, the Qasbah of Marrakesh, Meknes, Rabat and Taza. Similarly, the Mughals of India incorporated elements of Hindu planning into their Muslim buildings and designed mausoleums, such as the Taj Mahal at Agra, to reflect the pleasures of the world, with elaborate gardens and splashing fountains.

Generally, city planning in the Islamic period can be divided into three periods: early, middle and later periods. Each period has its distinctive features, but the early and middle periods in particular still await the systematic archaeological and architectural further studies (Urbanism in Islam: 1989).

The organization and complexity of the Islamic city can be derived from various sources: for instance, its divisions into sections including an administrative or government

section, and an industrial section, the complicated system of water supply; residential and industrial architecture according to social classes. Relatively, it should be noted that for recognition of Islamic cities and their features in all aspects such as; city plans, gates, towers, defensive walls, religious and social places, commercial areas or bazaars, industrial sections, residential quarters, alleys, streets, government section, water supply, mills, agricultural vicinity, baths, palaces, bridges, surplus water, which in general represents the city planning during Islamic period. Actually these buildings became important elements of architectural of the Islamic cities.

In making such buildings, it should be concerned on the importance of it. For instance, the cleanliness of body and soul in Islamic period were important for daily washing, and ablution, thus, from the beginning, the bathhouses became very important in Islamic city planning after mosques and madrasahs. Palaces and gardens, and garden pavilion became popular and erected within or vicinity of citadel. Bazaar and commercial sections were built in the most important part of the city mainly close to the religious buildings.

Ibn Khaldun also discussed the necessary conditions and requirements for the planning and construction of the cities. According to him, the amount of prosperity and the business activity in cities differ in accordance with the different size of their population.

Therefore, the problem of the population or human resources is very important in his whole theory. Once the city is founded, the population concentrates in it, first the dynasty members, then government officials, soldiers, merchants and so on. The more population, the more divisions of labour and the more surplus and accommodation of wealth.

The following will discuss the development of art in Islamic cities in relation to the pattern and structure of Islamic cities as regard to the Islamic architecture and Arabic calligraphy:

Islamic Architecture:

Besides the intellectual and moral developments, the Islamic cities also contributed to the development of Islamic architecture as an urban factor in the cultural and aesthetic life the Muslim *ummah*. The most outstanding building in each Islamic city was and still is the *Masjid al-Jami'* (the major mosque) (Hakim, 2008). It was the most important and often the biggest Communal building in an Islamic city. It was also one of the most beautiful buildings in the city. The *Masjid al-Jami'* characterised an Islamic city. All the cities of the Islamic peoples revolved round the major mosque. In constructing this most important building, the architects used different plans and style, together with fine decoration, taking into consideration the geographic and climatic problems, so providing both glory and greatness for the house of Allah. In relation to this, Bannister Fletcher said that Islamic architecture is fundamentally centred upon God. At its heart, the mosque, an inward looking building whose prime purpose is contemplation and prayer.

Each Islamic city had its major mosque. For instance, Damascus has its Umayyah mosque; Qayrawan has its Jami' Qayrawan; Cordoba has its chief mosque Jami' Qurtubah; similarly, Delhi has its Jami' Masjid founded by the Emperor Shah Jahan, and in earlier period, the Quwwatul Islam masjid founded by the Sultans of Delhi and so on. The layout of each Islamic city was around and near the mosque. Next to the masjid was the ruler's palace; there was the city market nearby and the other buildings were further spread out in the city. In

the heart of the city remained the Masjid al-Jami' as the major spiritual center of Islam. Alongside it was the ruler's palace as the center of power. And the chief market of the city near the main mosque was the commercial and economic hub of the city dwellers. Residential houses were away from the city center, usually in the suburbs.

Particularly in the late Islamic period, the pattern of Islamic cities mainly like this:

The public buildings were usually located in the main part of the city. Actually the focal point of the city was the market squares, surrounded by the shops of artisans and merchants. Nearby were the caravansaries. The main street of the city often laid out in a uniform network, centered on this square. The number of main streets. They were often broad and well-constructed, and almost all of them were paved. Next to the market place was usually situated the most important building of the city, the mosque. The administrative building was usually located on another square.

There are some ideas about the concept of Islamic city which was represented in the works of the Marcais brothers, Sauvaget, LeToumeau, Von Grunebaum, Monier, Ismail, Nader Ardlan and Laila Bakhtiar.

In 1928, William Marcais introduced an article which pointed out that Islam is essentially an "urban" religion that produced a civilization whose essence was its cities. He said that the Prophet Muhammad (peace be upon him), and his early caliphs were all members of the urban bourgeoisie of Arabia. He also mentioned that the Friday prayer in the congregational mosque was a reflection of the necessity for urban congregation and for the continued survival of the Islamic religion. He attempted to identify the physical elements of typical Islamic city whenever he describes the quintessential Islamic city which is made of a Masjid *jami'* or Friday mosque with a nearby *suq* or market and surrounded by a series of *hammam* or public baths. This description actually was the first step in the construction of a mental image or stereotype Islamic city and the development of a set of physical and visual myths relating to urban structure. It became the nucleus upon which other scholars made further addition to generate the stereotype (Al-Sayyad; 1991).

In Sauvaget's work, in order to find out how the process of change in the city took place, he identifies the first element of his typical Islamic city, the Muslim *suq*, which developed out of the colonnaded avenue of the Byzantine town. He also identified other elements in Muslim Aleppo and Damascus: the Mosque, which occupied the place of the former church or temple; the central square from pre-Islamic times, which disintegrated into a network of alleyways serving a variety of commercial and residential functions; and the citadel, which usually occupied the hilly site of the ancient defensive post (Al-Sayyad: 1991).

Von Grunebaum has painted a picture of the typical Muslim town which is one that was arrived at by accumulation. He accepted the elements of the Islamic city identified earlier; the mosque, the market, and the baths. He also modified the structure of those elements and their relationship to each other, using the work of another scholar working on Syrian cities, as with the case of the converted mosque, the linear bazaar, and the citadel. He also added some elements and relationships of his own, for example: the two major thoroughfares intersecting at a central square, the Friday mosque located along the main thoroughfare, and the governor or deputy's palace located next to the *jami'*.

Monier's work has a great deal of similarities with the Von Grunebaumian stereotype. He painted that the city has two major thoroughfares with the bazaar extending along one of them. At the intersection are the most important public buildings and the Friday mosque. The citadel is on a neighbouring hilly site adjacent to the city. In this work, it seems to have been more influenced by the case of Cairo.

Ismail discussed on the settlement types, ranks, and sizes. He identified an inner core containing a central mosque with a square or mayddn adjacent to it and a market or *suq* branching out of it with *hammam* or baths, and *Qaysariyya* or caravansaries, close by. In the surroundings were residential quarters. It was engulfed by a wall, open markets, industries outside the gates, and finally a citadel containing the major governmental buildings.

Nader Ardlan and Laila Bakhtiar, two Iranian architects, have constructed a graphic diagram of a typical Islamic city with the idea that the form of the city is analogous to the cosmic structure.

From the above-mentioned ideas of the typical Islamic city, we may say that in all patterns or types of Islamic city, the mosque plays the most important role and it always located in the centre and being the central of the city.

In constructing tomb towers for the religious and political leaders, the architects likewise used several plans and styles, including different types of dome and all kind of decorations utilizing brick, stucco, tile, mirror, wood and pain.

It hardly needs empasizing that all the masterpieces of Islamic architecture were founded in Islamic cities, e.g. the Dome of the Rock (*Qubbat al-Sakhra*) was in Bayt al-Maqdis, the Cordoba masjid was in the city of Qardaba; Alhambra, 'the red palace' building complex was situated in the city of Granada; Sulaymanie Masjid was situated in the city of Istanbul and the Masjid al-Shah was established in the city of Isfahan. During the classical period of Islamic civilization, Baghdad alone had 300,000 smaller mosques in the 4th century Hijrah/10th century A.D. On the other hand, Cordoba during the Umayyad era had 1,600 mosques of smaller size. These statistics of the mosques in the two major centers of Islamic civilization, viz, Baghdad and Cordoba, emphasise the development of mosque architecture of a phenomenal extent. It may be added here that Baghdad had a population of 1 1/2 million to 2 million and Cordoba had 1 million inhabitants. The growth of urbanisation in and around Baghdad and Cordoba symbolised the culmination of classical Islamic civilization in the Middle East and Europe respectively.

Arabic Calligraphy:

The most original art of Islam was the art of Arabic calligraphy. The magnificent art of calligraphy also developed in the Islamic cities like Makkah, Madinah, Kufah, Baghdad, Cairo, Cordoba and Istanbul.

Ibn Khaldun was the first great historian of Islam to realize the fact that Arabic calligraphy was an urban art of the Islamic peoples. He said:

"The development in man of writing, from potentiality to actuality, occurs only through teaching; its excellence is conditioned by the degree of social life and civilization attained by the city, the amenities of life enjoyed in it, and its

demand for a more perfect script. For writing is a craft, and like all other crafts is conditioned by society.

"This is why we find most nomads illiterate, while those among them who can read and write do so only imperfectly and hesitatingly. This, too, is why we find the art of calligraphy more developed in the more opulent towns, owing to longer tradition in the craft, as in Cairo today....(i.e., 14th century A.D.....).

"When the Arabs conquered many lands, founded their empire, and established themselves in Basra and Kufa, the state found itself in need of clerks. Hence there was a demand for calligraphists and teachers of calligraphy; the quality of writing improved greatly in Basra and Kufa (though remaining far from perfect): and the Kufi script is still known unto this day. (Translated by Charles Issawi).

Thus calligraphy is an urban art of the Muslims. It became an art that was not only useful for daily life of the Muslims, but also to satisfy their aesthetics is based on the hadith of the Prophet: "Allah is beautiful and He likes beauty." (Narrated by Muslim).

There are major types of Arabic calligraphy and their places of origin in Islamic cities. The celebrated Kufi (Kufic) style of calligraphy originated in the city of Kufah in southern Iraq during the first century Hijrah/7th century A.D. The earliest Muslim inscription, on the tombstone of 'Abd al-Rahman ibn Khayr al-Hijri, dated 31 A.H. - 652 A.D. was an instance of some sort of Kufi style. The building inscription on a dam near Taif, dated 58 A.H. - 678 A.D. was another instance of "elaborate simple Kufic". "Kufic was generally used in the architecture, on tombstones, manuscripts, coins, textiles, and metal works, although the technique of the writing was a little different on the various materials. (Aida S. Arif, Arabic Lapidary Kufic in Africa). On the whole, Kufi script had the most profound effect upon the whole future development of Arabic calligraphy. In fact, Kufic script was used for calligraphic and inscriptional purposes in the Arab countries, Spain, Turkey, Persia and Hindustan.

There was a short-lived script in 7th. century Hijaz known as *Makki* of Makkah. It was also known as *Ma'il*. Words were written in *Ma'il* script without vowel points. The *Maghribi* script was developed in Qayrawan, an early Islamic city of modern Tunisia. Soon it was widely used in all parts of North Africa and Islamic Spain. *Maghribi* is the predominant script in present-day Morocco, Algeria and Tunisia and to a lesser extent also in Libya.

During the classical period of Islamic civilization, six standard forms of Arabic calligraphy gained wide recognition in the central Muslim lands. These were known as *Aqlam al-sittah* in Arabic and *Shish Qalam* in Persian. These style were *Thuluth*, *Naskhi*, *Muhaqqaq*, *Rayhani*, *Riqa'* and *Tawqi'*.

Thuluth appeared in the 7th. century A.D. in the calligraphy style of Qutbah but it had further developments in the 3rd century of Hijrah / 9th century A.D. Ibn Muqlah (d. 940 A.D.) applied geometric and mathematical principles to improve *Thuluth* and *Naskhi* styles of calligraphy. Ibn al-Bawwab (d. 1022 A.D.) copied the Quran in ornamental *Thuluth* and his copy of the Quran manuscript (dated 1,000 A.D.) has come down till today. The *Naskhi* style was transformed into an elegant style by Ibn al-Bawwab and it became a popular style in copying the Quran.

Muhaqqaq style of calligraphy was developed by three great geniuses of Islamic calligraphy, viz., Ibn Muqlah, Ibn al-Bawwab and Yaqut al-Musta'simi (d. 1298 A.D.). The *Rayhani* (lit., basil) was attributed to 'Ali bin 'Ubadah al-Rayhani (d., 834 A.D.) This style was developed by Ibn al-Bawwab. There is a manuscript of al-Qur'an in *Rayhani* style by Yaqut. This style was popular with the Ilkhanids of Persia and the Egyptian Mamluks.

The *Tawqi'* style originated during the era of al-Ma'mun, but it was fully developed in the 11th. century by a certain calligrapher known as Ibn Khazin (d. 1124 A.D.) (also known as Ahmad bin Muhammad). Ibn Khazin was also credited to have invented the *Riqa'* (also *Ruq'ah*) style. *Riqa'* was a smaller version of *Tawqi'*. The *Riqa'* style was used for writing letters, epics and stories, later came to be used for writing the final pages of the Qur'an and especially those of learned books. The Ottoman calligrapher of Istanbul viz., Shaykh Hamd Allah al-Amasi (d. 1520 A.D.) improved the *Riqa'* style of Arabic calligraphy and made it popular. In today's Middle East, the *Riqa'* script is used for handwriting.

Most of the *Aqlam al-Sittah* or the Six major styles of Arabic calligraphy developed in the Abbasid period when the calligraphers received generous patronage from the society and calligraphy was appreciated for aesthetic reason.

The Persian Muslim added two new styles of calligraphy to Islamic civilization, viz., *Ta'liq* and *Nasta'liq*. There were two related styles called *Shikasta Ta'liq* (developed in 15th. - 16th. century Persia) and the *Shikasta Nasta'liq* which originated in 17th century. The *Ta'liq* script was believed to be invented by Taj-i-Salmani of Isfahan. It meant hanging, because the writings in this style gives the impression of the letters hanging. 'Abd al-Hayy of Astrabad played a major part in the development of this style. The Arabs liked this style, but it became more popular with the non-Arab Muslims of Persia, Turkey and Hindustan. On the other hand, Mir 'Ali Tabanji (d. 1416 A.D.) was credited with the invention of the *Nasta'liq* (a combination of *Naskh* and *Ta'liq*). Shah 'Abbas the great of the Safavid dynasty was a champion on the calligraphers who practised the *Nasta'liq* style.

The Turkish Muslims made two new styles of calligraphy famous in the Islamic world. The original contribution of the Turks to Islamic calligraphy was;

1. *Diwani* (*Divani*), derived mainly from Turkish *Ta'liq* by Ibrahim Munif in the 15th century A.D. It was refined by Shaykh Hamd Allah. It reached its perfection in the 19th century. The ornamental style of *Divani* was known as *Divani Jali* or *Jali Diwani* and also *Humayuni* (lit. Imperial) style. Well-known *Divani* calligraphers of the Turks were Sami Effendi, Ismail Haqqi and the present master calligrapher Emin Barin of Istanbul. Like the Ottomans, the Mughals of Hindustan also used *Diwani* calligraphy for writing royal Farman. Among the Mughal calligraphers of the *Diwani* style we know of the famous Ashraf Khan (d. 980/1572 A.D.) who was at the court of Badshah Akbar, the Great. He was the amir Munshi or chief calligrapher of the Mughal court.

2. *Tughra* (lit. Signature) was another style of calligraphy used for signature by the Ottoman Sultans of Istanbul. The impact of the *Tughra* style of Turkey was felt in Hindustan when an inscription was written at the Adinah mosque of Bengal in the year 770 A.H. Badahur Shah II, the last Mughal Emperor of Delhi was an expert of *Tughra* style writing.

This brief survey of the development of Arabic and Islamic calligraphy establishes the fact that the calligraphic art of the Muslim Ummah was an urban art which was invented and perfected by Muslim artists and craftsmen in Islamic cities such as Makkah, Kufah, Baghdad, Qayrawan, Isfahan, Astrabad, Delhi, Istanbul and so on. This affirms the conclusion of Ibn

Khaldun that the development of calligraphy in a city was concomitant with the level of civilization attained by the city dwellers. When a city loses its prosperity and its civilization declines, the calligraphy also declines, the calligraphy also declines there, and vice versa.

Conclusion

Islamic cities have their own uniqueness and are self-contained entities radically different from that of other civilization. The concept of Islamic city based on the belief that the Islamic most profound influence on the historical and physical development of the cities. It should be noted here that there are some basic Islamic values and rights as well as duties which should be concerned relating to the development of cities. As far as man is concerned he is the *Khalifah* of Allah and subordinate to Him. Therefore, he is not free to do as he likes, but he must be guided by the revelation. Stemming from this are the requirements of justice, righteousness (*Ihsan*), perfection and avoiding over utilization. Furthermore, he should preserve the five necessities; religion (*al-din*), self (*al-nafs*), reason (*al-'aql*), property (*al-mal*) and descendants (*al-nasl*).

One of the factors of the increasing number of Muslims may be the role of cities as the centre of Islamic *da'wah* or in other words it was the urban setting or environment that aided the progress of Islam as a successful religion in the world. Therefore, we should analyse the city-life in Islam as a factor in the progress of Islamic *da'wah* work and study the advantages of cities for the *da'wah* activities. Regarding to the constructions, Islamic cities cannot be classified in terms of a standard type. Therefore, the principles of the architecture may be different in early, middle and late Islamic period in one hand, and in location of the cities of the different mountainous, arid and coastal zones.

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