

APPENDIX 1. DESCRIPTION, LITERATURE, AND RECENSIONS

MURVARID'S PREFACE TO THE ALBUM FOR MIR 'ALI SHIR NAVA'I

Description. The recensions of Murvarid's preface included in his *inshā'*, known as the *Sharaf-nāma*, are usually copied in a script that combines features of *naskh* and *nasta'liq* in black ink with red ink used for transitional phrases and to introduce poetic segments.

Literature. Murvarid's preface has been published twice: Roemer, *Staatsschreiben der Timuridenzeit*, pp. 131–35, no. 74, German translation, and Persian facsimile (fols. 74a–76a); and Māyil Haravī, "Muraqqa' sāzī dar dawra-yi Tīmūrīān," *Hunar va mardum* 143 (1305): 32–36. Haravi includes a Persian edition of the preface.

Recensions. Roemer notes the likelihood that other manuscripts of Murvarid's *Sharaf-nāma* exist in Istanbul collections. To his list (see *ibid.*, pp. 24–25) the following two manuscripts should be added: (1) *Munsha'āt-i 'Abd Allāh Murvārīd* (Istanbul, TSK H. 828), copied by Muhammad Muhsini in Egypt, Ramadan 962 (20 July–18 August 1555), the preface covers fols. 135b–137a, and it is given a slightly different title, *Inshā'-yi muraqqa'-i Hazrat Amūr Nizām al-Dīn 'Alī Shūr*. For a general description of H. 828, see Fehmi Edhem Karatay, *Topkapı Sarayı Müzesi Kütüphanesi Farsça Yazmalar Kataloğu* (Istanbul: Topkapı Sarayı Müzesi Yayınları, 1961), no. 328. (2) The Süleymaniye Library (Hüsrev Paşa 515, titled *Majmū'a*, fols. 123b–260b). The preface is called *Inshā'-yi muraqqa'-i Hazrat-i Mīr* (fols. 228b–230b) and varies only slightly from the other known recensions. The Persian text reproduced in Roemer's facsimile is in Istanbul, IUL F. 87 and is dated 958 (1551). Still other recensions are listed in Dānishpazhūh, "Dabīrī va nivīsandagī," no. 8, *Hunar va Mardum* 111 (January 1972): 48–56; 53.

KHVANDAMIR/AMINI'S PREFACE TO THE ALBUM COMPILED BY BIHZAD

Description. Khvandamir/Amini's preface, included in Khvandamir's *inshā'* manual called the *Nāma-yi nāmī*, is usually copied in black ink in *nasta'liq* with titles in red ink. The edition of the preface examined here is from the Paris manuscript of the *Nāma-yi nāmī* (Paris, BN, supp. persan 1842, fols. 118b–120a; 187 fols., 240 x 130 mm, ink on colored papers). Muhammad b. Malik Muhammad al-Ustadi finished copying it during the second ten-day period of the month of Sha'ban 1020 (19–28 October 1611).

Literature. A transcription and translation of Khvandamir/Amini's preface was first made available by Mirza Muhammad Qazwini and L. Bouvat ("Deux documents inédits relatifs à Behzād," *Revue du monde musulman* 26 [1914]: 146–61, pt. 1). A complete English translation with notes appeared shortly thereafter (Arnold, *Painting in Islam*, pp. 35–37). More recently, Ebadollah Bahari published an abridged English translation with the Persian text (*Bihzad: Master of Persian Painting*, pp. 181–84). All these authors used the Paris recension.

Recensions. Several manuscripts of the *inshā'* are referred to in published catalogues, but a

critical edition is still not available. One is the Paris recension (E. Blochet, *Catalogue des manuscrits persans de la Bibliothèque Nationale*, 4 vols. [Paris: Bibliothèque Nationale, 1905–34], 4:279–81, no. 2337), which is dated 925 (1519). Blochet’s catalogue entry gives a summary of the contents of the *Nāma-yi nāmī*. A second recension of the manuscript is owned by the India Office Library, London: it bears the variant title, *Inshā’-yi Ghiyāṣ al-Dīn* (Hermann Ethé, *Catalogue of Persian Manuscripts in the Library of the India Office* [Oxford: Horace Hart, 1903], 1:1137–39, cat no. 2055, currently ms. no. DP434A). According to Ethé, the latest dated item in this defective recension is 929 (1522–23), a slightly later date than the manuscript in Paris. Ethé suggests that the *Nāma-yi nāmī* was compiled between 1526 and 1530. A third and fourth recension are listed by Bahari as London, BL Or. 11012, and Moscow, Inst. Navodov Azii ms. no. 2398. Additional recensions are listed in Dānishpazhūh, “Muraqqa’ sāzī va jung nivīsī,” p. 187, n. 22. Danishpazhuh contests the attribution of the preface to Khvandamir, suggesting that he copied it from Amini (p. 188). For other recensions, see Dānishpazhūh, “Dabīrī va nivīsandagī,” no. 6, *Hunar va Mardum* (November 1971): 46–52; esp. 47.

DUST MUHAMMAD’S PREFACE TO THE BAHRAM MIRZA ALBUM

The preface is a unicum and exists as an autograph in Istanbul, TSK H. 2154 (album, 149 fols., 484 x 345 mm; preface text, fols. 8b–17b). The album was probably assembled in Tabriz, and the preface is dated 951 (1544–45).

Description. The preface lies between fols. 8b and 17b of the album in an uninterrupted sequence. It is written in *nasta’līq* in black, gold, and colored inks (white, red, blue, light green, lapis-lazuli and pink), selected to contrast and harmonize with an equally wide variety of colored papers. The color of paper used is typically contrasted with that of the paper margin; each margin is in a single unmodulated color and is sprinkled with gold. The text pages are enlivened by the use of differently colored inks that highlight words, Koranic quotations, and the titles of rulers. Poetry is placed in intercolumnar rulings inscribed in black and gold to distinguish it from the prose. All of the preface folios are marked with catchwords to aid collation.

As in other album prefaces, an elaborate double-page illuminated frame marks the beginning. These first two pages (fols. 8b–9a) are sumptuous; written in blue and white inks on a solid gold ground, the text panels are enshrined in a double-page illuminated frame. These frames are ubiquitous in Islamic books and follow the structure and layout developed for both Korans and secular manuscripts, where they served either to magnify important points in the book or to signal their subdivisions.

In part because of preconceptions about the appropriate location of a preface, some scholars have suggested that the integrity of the beginning folio sequence (fols. 1b–7b) in the Bahram Mirza album has been compromised. A survey of the location of other sixteenth-century prefaces in the albums they accompany yields various possibilities. The Bahram Mirza album’s fourth folio (fol. 4a–b) is certainly not part of the original as demonstrated by its anomalous decorated paper margins and by the style of illumination used to decorate its calligraphic specimens. A codicological examination of the remaining folios in this sequence (fols. 1a–8a) reveals that in the unlikely event that some of them had been taken from later points in the album, the preface could never have followed immediately after the *ex libris*

on fol. 1a, a conclusion established principally from two fixed points in the sequence (fol. 1a–b and fol. 8a–b) and supported by auxiliary evidence.

The first point (fol. 1a–b) is the opening medallion; it is followed by facing pages (fols. 1b–2a) assembled from paintings and drawings. The second fixed point (fol. 8a–b) is a calligraphy by Princess Sultanum, followed by the first page of the album preface. Sultanum's calligraphy on fol. 8a faces another (fol. 7b) executed and signed by her. With only one exception (fol. 7a), the pages between these points—that is, fols. 2b–7a (fol. 4a–b is not included)—are composed of specimens by calligraphers who were either exact or near contemporaries of Bahram Mirza and were employed by Safavid patrons.

Facing the preface's epilogue (fol. 17b) is a page assembled from three calligraphies signed by Bahram Mirza, Baysunghur, and Khalil Allah. This calligraphic page is numbered fol. 17a (two folios were given the number 17 during the album's modern pagination). The reverse side of this page is composed of a painting depicting a falcon, which faces another painting of the same subject (on fol. 18a). The second falcon leads on to a calligraphic page with works by Muhammad Rahim and Nawruz Ahmad (fol. 18b), and a run of pages signed by the Uzbek ruler 'Abd al-'Aziz (fols. 19a–20a). The next two pages (fols. 20b–21a) pair a late-fourteenth-century Jalayirid painting ascribed by Dust Muhammad to the master 'Abd al-Hayy with a Chinese bird-and-flower painting on silk.

Literature. The first complete publication of Dust Muhammad's preface in Persian was undertaken by M. Abdullah Chaghtai (*A Treatise on Calligraphists and Miniaturists: Hālāt-i Hunarvarān* [Lahore: Chabuk Savaran, 1936]). The text has numerous errors but most are minor. Bayani's subsequent publication of the preface in Persian (Bayānī, *Ahvāl va āsār*, 1, 1, pp. 192–203, no. 317) is useful but it also contains errors, and he does not always indicate where he has omitted passages. A third transcription was published by Fikri Saljuqi (*Ẓikr-i barkhī az khushnivīsān va hunarmandān* [Kabul: Anjumān-i Tārīkh va Adab, 1349/1970], pp. 4–20). It is little more than a reiteration of Chaghtai, but without the preface's introductory remarks (not included are TSK H. 2154, fols. 8b, 9a, 9b, 10a, 10b, and 11a up to line 3). Saljuqi provides notes and a commentary. The most recent Persian transcription of the preface is Mayil Haravi ("Dībācha-yi Dūst Muḥammad Gavashānī Haravī," in *Kitāb ārāʾ dar tamuddan-i islāmī*, pp. 259–76). It is also incomplete and does not systematically indicate lacunae.

Dust Muhammad's preface attracted scholarly attention in the West after its abridged translation—which reads more like a summary in places—appeared in 1933 (Binyon, Wilkinson, and Gray, *Persian Miniature Painting*, pp. 183–88, app. 1). Thackston produced the first unabridged English translation (Thackston, *A Century of Princes*, pp. 335–49). Extensive notes accompany it and provide information on the historical personages cited by Dust Muhammad, the years when the artists and calligraphers were active (established from signed and dated manuscripts), and notes on art terminology.

SHAH QULI KHALIFA'S PREFACE TO THE SHAH TAHMASP ALBUM

The preface is a unicum and exists as an autograph in Istanbul, IUL, F. 1422 (album, 89 fols., 318 x 187 mm; preface text, fols. 1b–4b, 21b, 27b). The preface is undated but was probably completed before 1558.

Description. At present the Shah Tahmasp album preface runs from fol. 1b to fol. 4b; the

album begins with an ex libris on fol. 1a, and the preface opens with an illuminated heading on fol. 1b. The next two pages of the preface are located on fols. 21b and 27b and are integral to the folios to which they are attached. The *a* sides of fols. 21 and 27 are composed of paintings from a fourteenth-century *Kātīla wa Dimna* manuscript. Although the album opened with the preface (following immediately after an illuminated ex libris on fol. 1a) and ran until fol. 4b, fols. 21b and 27b indicate that it was not arranged in a continuous sequence when the album was compiled; rather, it was interspersed with folios on which paintings were attached.

The text is written in black ink in *nasta'liq* on smooth ivory paper with blue and gold inks highlighting transitional segments, names, and Arabic quotations. Small dots of gold serve as punctuation marks and to divide couplets of poetry (absent from fol. 21b). The margins are of different colors and are sprinkled with gold.

Literature. The preface is unpublished. Edhem and Stchoukine used it for their brief description of the album, noting that Shah Quli Khalifa assembled it for Shah Tahmasp (Fehmi Edhem and Ivan Stchoukine, *Manuscrits orientaux illustrés de la Bibliothèque l'Université de Stamboul* [Paris: E. de Boccard, 1933], pp. 40–43, cat. no. 34). Based on his reading of the preface, Morton took issue with Shah Quli Khalifa's role in the album's formation, stating that it was made for him and not for Shah Tahmasp (Morton, "The Chūb-i Ṭarīq and Qizilbāsh Ritual in Safavid Persia," p. 228, n. 9).

MALIK DAYLAMI'S PREFACE TO THE AMIR HUSAYN BEG ALBUM

The preface is a unicum and exists as an autograph in Istanbul, TSK H. 2151 (album 104 fols., 506 x 345 mm; preface text fols. 1b, 2a–b, 74a–b, 25a–b, 23a–b, [lacuna] 98a–b, 33a–b, [lacuna?], and album H. 2161, fol. 2a). The preface was probably composed in Qazvin and is dated 968 (1560–61).

Description. The complexity of the Amir Husayn Beg album's codicology equals that of album H. 2156 and the Amir Ghayb Beg album (TSK, H. 2161). One of the folios from the Amir Husayn Beg album is misbound into the Amir Ghayb Beg album, and the latest dated calligraphy in the album (fol. 29a, 992/1584–85) was done 24 years after Malik Daylami's preface. This chronological discrepancy and the extremely wide variety of marginal schemes in the Amir Husayn Beg album indicate a misbinding of folios, which resulted from several albums being rebound and repaired, probably in Istanbul in the late nineteenth century.

The Amir Husayn Beg album is currently in a late-Aqqoyunlu-period binding which names Yusuf Bahadur, son of Uzun Hasan, in an inscription on its endcap (*ba-rasm-i kutubkhāna-yi ḥaẓrat shāh va shāhẓāda-yi 'ālamīyān Abū al-'Izz Yūsuf Bahādur khallada Allāhu mulkahu*, "By order of the library of his highness the king and son of the king of the world, Abū al-'Izz Yūsuf Bahadur, may God extend his dominion"). This binding, made decades before Amir Husayn Beg's album, was reused for the purposes of containing the album's folios at a later time, perhaps as late as the nineteenth century. Some of the album's folios may have been trimmed down to fit the binding. Several of the Safavid-period albums contemporary to that made for Amir Husayn Beg have lacquered covers, for example, the Shah Tahmasp album (IUL, F. 1422), the Amir Ghayb Beg album (TSK, H. 2161), and a second album

made for Bahram Mirza (TSK, B. 410). These three are examples of lacquered bindings for albums during the middle years of the sixteenth century. The Amir Husayn Beg album may once have been bound between such lacquered covers.

The current collation of folios in Amir Husayn Beg's album disperses the preface folios throughout; their original order of reading was first established by Bayani. Fols. 1b–2a are contained in illuminated frames with elaborate painted margins. It is not possible at present to say whether the remaining preface folios (after fol. 2b) followed in an unbroken sequence. If they did, the arrangement would have been like that in the Bahram Mirza album and the Amir Ghayb Beg album, where adjacent paper margins were not matched by color, but where the album preface's folios were gathered together as a unit and placed at the beginning.

The preface is written in a black ink in *nasta'liq*—some words (introductions to poetry, personal names, sayings in Arabic) are highlighted in colored pigments—over sheets of gold-sprinkled ivory paper. Occasional bands of gold and polychrome illumination are used to highlight poems that are also set off by gold rulings edged in black. In the dramatic opening pages the text is in illuminated frames, and the margins are extensively decorated in polychrome and gold. Washes in gold augment the sumptuousness of the pages done in inked line and fields of rich polychrome pigment. The margins are filled with a landscape of flowers, rocks and wispy trees, inhabited by groups of animals: lions and tigers attack deer, a lion attacks an ox, a dragon fights a bixie, pairs of deer and cloud bixies recline free from molestation. Also to be seen are plumed birds in the tree and a jackal. The animals are arranged in the margin around the double-page illuminated frames. Subsequent margins are equally elaborate but in different techniques. Several of them treat the margin as a landscape populated with animals and plants, rendered in gold line and wash over variously colored papers, and others pass over figural elements for a pattern of floral motifs. Contrasting the opening pages, polychrome elements in subsequent preface folios are restricted by and large to the color of the margin and to colored inks used for copying selected portions of the text. A few margins use colored pigments for their decoration: one shows a patterned arrangement of interconnected lozenges and cartouches, each containing animals rendered in gold against polychrome garlands of flowers. Intervening spaces are filled with subsidiary geometric shapes containing flowers, and the ground is completed by cloud bands reserved in the color of the margin surrounded by gold. The seam rulings concealing the join of the preface inset and the paper margin are done in gold guard stripes with variously colored lines.

In his preface to the album, Malik Daylami identifies three practitioners—Muzaffar 'Ali, Mulla Masih Allah, and Jalal Beg—as the ones who decorated, illuminated, and arranged the album's folios. Malik Daylami notes that some of the folios were decorated and illuminated by Muzaffar 'Ali and attributes the organization of the album and its elements to Mulla Masih Allah and Jalal Beg. Muzaffar 'Ali's handiwork can be associated directly with some of the margins of the album preface and others throughout the album.

Literature. Abridged editions of the preface were published and translated by Bayani (*Ahvāl va āsār*, 2, 3, pp. 601–7, no. 820) and Thackston (*A Century of Princes*, pp. 351–52). The preface is mentioned briefly in Dānishpazhūh, “Muraqqa' sāzī va jung nivīsī,” p. 195, no. 21.

MIR SAYYID AHMAD'S PREFACE TO ALBUM H. 2156

The preface exists as an autograph copy in Istanbul, TSK H. 2156 (album 100 fols., 459 x 305 mm; preface text fols. 1b, 44a, 44b, 30a, 30b) signed by Ahmad al-Husayni al-Mashhadi, who probably copied the preface in Qazvin. It is dated 971 (1563). The album's margins are inscribed with the years 980 and 982 (1572 and 1575).

Description. Although the preface is currently interspersed throughout the album, its five pages of text originally ran consecutively at the very beginning. Fol. 1b has an illuminated heading, and catchwords connect it to fol. 44a–b, followed by fol. 30a–b. The margins framing the album text pages are yellow and decorated with gold lotus-variant flowers and other floral motifs. Seam rulings inscribed around the text pages follow a standard pattern (lapis lazuli, gold outlined in black, light blue, purple, and green), and these were completed after the trimmed sheets of text had been positioned and glued in place over the bilaminate yellow folios. The album text pages are of a dark ivory color and the text is written in black *nasta'liq*. Gold ink is reserved for Arabic quotations. The decoration on some pages is augmented by painted gold floral motifs executed around and between the lines of script.

The identity of the patron and recipient is unknown; the chances of finding it out were hindered by the album's rebinding, when library seals or endpapers bearing notations were removed. The contents of album H. 2156 and therefore its shape as a collection result from the rebinding sometime in the late nineteenth or early twentieth century under the Ottoman sultan Abdülhamid II. At that time folios from three separate albums, and possibly a fourth, were rearranged and bound. Album H. 2156 was bound in a new Hamidian-period binding (red leather with "Victorian"-style gold stamping).

Originally fol. 1b was located at the album's opening and this placement survived the rebinding; however, its *a* side bears no traces of an illuminated ex libris in which a patron might have been named, as is the case in other albums. There is only a brief notation describing the album's contents added by a librarian during the Ottoman period and four Ottoman seal impressions, two identifiable as seals of Ahmed I (r. 1603–17), and Ahmed III (r. 1703–30), and the other two not identified. Mir Sayyid Ahmad's preface is almost certainly one of the stenciled folios decorated with cartouches that contain poems and dates because the composite seam ruling inscribed on the folios of both groups is identical. The preface margins are much simpler than the stenciled ones. All are of yellow paper decorated with gold lotuses, rosettes, buds, and leaves on stalks.

MIR SAYYID AHMAD'S PREFACE TO THE AMIR GHAYB BEG ALBUM

The preface is a unicum and exists as an autograph in Istanbul, TSK H. 2161 (album 192 fols., 461 x 344 mm; preface text fols. 7a–16b; chronogram fols. 186b–190a), signed by Ahmad al-Husayni al-Mashhadi (his signature appears at the conclusion of the preface and the chronogram). The preface is dated 972 (1564–65) and the chronogram was completed in Herat in 973 (1565–66).

Description. The preface runs continuously between fols. 7a and 16b. The text is written in black ink in *nasta'liq* on ivory paper decorated with interlinear gold lotus-like flowers. Other colors are used to highlight key phrases, words, and transitional passages. The catchphrases

found on some of the album preface's text pages indicate that an attempt was made to maintain the correct textual sequence in the process of transforming loose, single sheets into finished album folios. The margins, stunning examples of stenciled ornament superimposed with drawing in gold, exhibit great variety, but they were not arranged so that facing pages would match.

The chronogram has features that make it consistent with those of the preface (its calligraphy and paper). However, these folios remain incomplete. All of the margins have only the first application of pigment, for which a stencil was used, without any of the drawing in gold or the addition of secondary colors characteristic of the preface's other folios. Furthermore, the chronogram text pages lack the gold flowers (lotus variant) found on the preface's pages. This characteristic treatment of interlinear decoration is also found in some of the album's arrangements of calligraphies and paintings. The incompleteness of the chronogram pages, dated one year after the preface, suggests that the album may never have been completed.

In the analysis of album H. 2156 and the Amir Husayn Beg album, it became clear that their codicology had been disrupted and altered by rebinding and the rearrangement of groups of folios. The same is also true of Amir Ghayb Beg's album. In its present incarnation, it too would appear to be a late-nineteenth-century recombination of two separate albums plus some folios added from others. Analysis of its Safavid-period lacquer binding shows that its envelope flap was widened sometime in the late nineteenth century, probably during the reign of Abdülhamid II (r. 1876–1909), and a new leather endcap was attached to the binding's upper and lower covers. In the process, the Safavid fore-edge flap was disassembled and its lacquered inner and outer surfaces removed and reattached to a wider pasteboard strip. This made it some two centimeters wider, allowing the binding to hold about forty folios more than the original Safavid one. The current block of folios combines the original Amir Ghayb Beg album with folios from the Amir Husayn Beg album, four folios from the 1544–45 Bahram Mirza album, and others from still other albums. The most plausible explanation is that the folios now in the Amir Ghayb Beg album were put together during a massive album and manuscript rebinding in the reign of Abdülhamid II.

It is possible, however, to make some preliminary observations about the preface's location in the Amir Ghayb Beg album. The current sequence (fols. 7a–16b) is continuous, and there are no lacunae in the text. The first page of the album's preface is on the *a* side of fol. 7, and it is placed in an illuminated frame. Usually prefaces begin on the *b* side of a folio, and are thus arranged as two facing pages (*b* side facing *a* side of the next folio). By beginning a preface on the *a* side, the Amir Ghayb Beg album departed from the practice of other examples, a feature that shows that it must have been preceded by at least one folio. Thus, although the beginning sequence of the Amir Ghayb Beg album folios still needs to be reconstructed, it is unlikely that it began with the preface. Instead, a series of large illuminated rosettes, circles, and panels in the album (some of them are on fols. 29a–b, 30a–b), may originally have formed the opening folios. The illuminated pages correspond to each other by establishing relationships of composition—playing on symmetry—design and palette, and it is not inconceivable that they were matched on facing pages. If this was the case, the album's beginning sequence developed a standard feature of the luxury book, namely the illuminated frame (used to mark beginnings and subdivisions), and/or *ex libris*.

But they indicate changes when compared to the luxury book through the magnification of scale and decoration and the removal of textual elements that tied such features to a specific function. The mirroring relationships—which are always denied perfect symmetry through the alteration of some small element of structure or a change in palette—referred to the practice of double-page compositions and played on the wider cultural allusion of the mirror.

Literature. Scholarly references to Qutb al-Din Muhammad's album preface are included here because Mir Sayyid Ahmad excerpted segments from it as well as reorganizing the sequence of its parts. Persian editions of Qutb al-Din Muhammad's preface were published by Ḥusayn Khadīr Jam, "Risāla-ī dar tārikh-i khaṭṭ va naqqāshī az Quṭb al-Dīn Muḥammad Qiṣṣa-Khvān," *Sukhan* 1716–17 (1346/1967): 666–76; Mahdī Bayānī, *Ahvāl va āsār*, 1:50–54; and Māyil Harāvī, "Dībācha-yi Quṭb al-Dīn Muḥammad Qiṣṣa Khvān," in *Kitāb ārāʾ dar tamuddan-i islāmī*, pp. 278–88. Their notes refer to other manuscript recensions. Dickson and Welch noted the relationship between Qutb al-Din Muhammad's preface and Mir Sayyid Ahmad's, describing the latter as a "plagiarized version" (Dickson and Welch, *Houghton Shahnameh*, 1:281). The preface is mentioned briefly in Dānishpazhūh, "Muraqqa' sāzī va jung nivīsī," p. 195, no. 20, with notes on other recensions.

SHAMS AL-DIN MUHAMMAD VASFI'S PREFACE TO THE SHAH ISMA'IL II ALBUM

The preface is a unicum and exists as an autograph in Istanbul, TSK H. 2138 (album 68 fols., 357 x 235 mm; preface text fols. 2b–8b). The album was begun in Mashhad and the preface is dated 976–84 (1568–77).

Description. The preface is arranged as an uninterrupted block of text pages at the front of the album. The album's first two pages (fols. 2b–3a) are enclosed by a symmetrical illuminated frame executed in lapis lazuli, gold, pale blue and orange, with additional colors used for the florals. Small gold cartouches arranged at the upper and lower center of each illuminated page contain inscriptions in a white *thuluth* script. The *thuluth* text records the dates of the album's inception and completion and identifies the current ruler as Shah Isma'il al-Safavi al-Husayni.

The preface is written in a black ink in *riqā'* on ivory paper; red, gold, pink, magenta, and blue pigments are used to highlight names, Koranic verses, poetry, and transitional segments. The text pages are framed by tinted borders, gold seam rulings, and colored margins decorated with gold floral designs and medallions arranged along the outer edges of the page. Like numerous folios throughout the album, some of the preface's margins are stenciled (e.g., with a lotus-variant pattern).

Literature. Unpublished. The preface is included in the list of Safavid sources compiled by Ḥabībī, "Literary Sources for the History of the Arts," Safavid Sources, no. 46; and mentioned in Dānishpazhūh, "Muraqqa' sāzī va jung nivīsī," p. 182, no. 15.

MUHAMMAD MUHSIN'S PREFACE TO ALBUM H. 2157

The preface is a unicum and exists as an autograph in Istanbul, TSK H. 2157 (album 71 fols., 349 x 232 mm; preface text fols. 2b–8b, 19a, 65a–68b, 69b–71a), signed by Muhammad Muhsin. The preface was copied in Herat and is dated 990 (1582–83).

Description. The preface is written in black ink in *nasta'liq* on sheets of ivory paper. Some of the lines of text are punctuated by gold circles outlined in blue and peppered with black dots. The first two album pages are contained in an illuminated frame executed in lapis lazuli, gold, black, red, and other pigments. Gold cartouches outlined in white at the upper and lower center areas of each page have no text. The ivory margins are decorated with gold florals; the text pages have a vibrant interlinear decoration of gold floral sprays of lotus variants. The seam rulings are a standard type; only the color of the ruling's outermost line has been varied. The margins are of a single color decorated with a simple sprinkling of gold. Adjacent pages are contrasted by color. Some pages have blocks of illumination executed on them, filling spaces left over by sections of poetic text, giving visual emphasis to the text's staggered relationship to the page.

As in some other examples, the preface was arranged across the album's folios. Most of its pages are clustered in two principal sequences, fols. 2b–8b and 65a–71a, with three folios having preface text attached only to one side (fols. 19a, 69b, and 71a), and paintings or calligraphies attached to the reverse. Thus, the preface is integrated into the album, with two main sequences bracketing the collection at the beginning and end.

Literature. The preface is included in the lists of Safavid sources compiled by Danishpazhuh and Habibi (Dānishpazhūh, "Sar guzasht nāmahā-yi khushnivīsān va hunarmandān"; Ḥabībī, "Literary Sources for the History of the Arts," Safavid Sources, no. 29), and mentioned in passing in Dānishpazhūh, "Muraqqa' sāzī va jung nivīsī," p. 200, no. 27. For an abridged version of the preface, see Bayānī, *Aḥvāl va āsār*, 2, 3, pp. 834–35, no. 1234.

MUHAMMAD SALIH'S PREFACE TO THE VALI MUHAMMAD KHAN ALBUM

The preface is a unicum and exists as an autograph in Istanbul, TSK H. 2137 (album 39 fols., 388 x 285 mm; preface text fols. 1b–5a), signed by Muhammad Salih. The preface was possibly copied in Bukhara and is dated 1018 (1609).

Description. The preface is arranged as an uninterrupted block of text pages at the front of the album. The album's first two pages (fols. 1b–2a) are enclosed by a lavish illuminated frame executed mainly in a palette of lapis lazuli and gold, with numerous pastel and primary colors used for florals, cloud bands, palmettes, and to accent internal divisions and borders. Small gold cartouches arranged at the upper and lower center of each illuminated page contain inscriptions written in *nasta'liq* in white. The outer edges of the illuminated frame are punctuated by large complex medallions that break into the decorated margin. The ivory-colored paper is painted with a dense pattern of lotus-variant flowers, *sāz* leaves, and cloud bands.

The text is written in black ink in *nasta'liq* on ivory paper, with blue, red, and gold used to highlight key words and Arabic quotations. The text pages are often decorated with illumination, around and between the lines of text, as well as elaborate illuminated frames

marking the transition from text to margin. The margins exhibit a wide variety of decoration, mainly effected through color harmony, within an essentially circumscribed repertoire of ornament and composition. Their colored surfaces are either painted with dense patterns of animals and birds, flowers, or pairs of animals in combat (lions, deer, qilins, dragons, simurghs), all done in gold. Some have medallions arranged along the page's outer edges, painted in polychrome or illuminated.

Literature. Unpublished. The preface is included in the list of Safavid sources compiled by Danishpazhuh and Habibi (Dānishpazhūh, "Sar guzasht nāmāhā-yi khushnivīsān va hunarmandān"; Ḥabībī, "Literary Sources for the History of the Arts," Safavid Sources, no. 30), and is mentioned in passing by Dānishpazhūh, "Muraqqa' sāzī va jung nivīsī," p. 204, no. 36. Bayani briefly mentions the album and preface, and discusses their dates in his biographical entry on the calligrapher Muhammad al-Salih (Bayānī, *Aḥwāl va āsār*, 2, 3, p. 777, no. 1117).

APPENDIX 2. PREFACES IN OTHER LITERARY GENRES

Comparing album prefaces to prefaces in books is instructive.¹ A few synopses of prefaces from a range of literary texts indicating organization, theme, and some elements of language will suffice for the purpose. Every example balances prose with poetry, both Arabic and Persian, and inserts Koranic quotations and traditions appropriate to a theme. The selection is drawn from the thirteenth to the early sixteenth century to show shared practices and continuity of language and content across a broad literary tradition over time.

NASIR AL-DIN TUSI, *AKHLĀQ-Ī NĀŞIRĪ* (NASIR'S ETHICS, 1235)²

Tusi begins his volume on ethics with praise of God, His Creation, and the creation of man. God kneaded the clay for Adam forty times until "He clothed it, all at once . . . by 'Be!,' and it is" and "As the twinkling of an eye or closer, in the garment of human form, which bore the pattern of the world of command."³ God made the form ready to receive the divine deposit. Tusi next praises the Prophet Muhammad and his family and companions.

The next theme is a critique of an earlier preface he had written for the book and the circumstances of its production. Given the circulation of his first recension and his dissatisfaction with it, he resolved to rewrite the preface "which was [written] in an unacceptable manner, thus to avoid the disgrace of anyone's hastening to disapprove and revile [me] before being aware of the truth of the situation and the necessity that impelled such a discourse."⁴ He next explains the reasons for composing the book and the models upon which it was based, particularly Ibn Miskawayh. He notes the alterations he made to the model, then explains the meaning of philosophy, an endeavor which he divides into theory and practice. Categories of speculative and practical philosophy are reviewed. The table of contents is then listed, and the preface concludes with a methodological statement that the book is a gathering of sources which he has not attempted to prove or disprove, nor does the selection lean in favor of one school of thought over another.

¹ Four extremely useful resources are available for the comparative study of prefaces. The first is an analysis of the Arabic preface across different genres which examines aspects of structure, organization, theme, and language from the ninth to the thirteenth century. See Peter Freimark, "Das Vorwort als literarische Form in der arabischen Literatur," Ph.D. diss., Westfälischen Wilhelm-Universität zu Münster, 1967. The second is a digest of prefaces culled from works on topics such as history and geography, exegesis, religion and ethics, science, and poetry. See Sajjādī, ed., *Dībāchahā Nigāri dar Dah Qarn*. He begins his compilation with a short essay on recurring features and aspects of language. The third focuses on prefaces to collections of Turkish poetry. See Tahir Üzgör, *Türkçe Dîvân Dîbâceleri* (Ankara: Kültür Bakanlığı Yayınları, 1990). The final study is Quinn, "Historiography of Safavid Prefaces," where she compares prefaces in histories of the Safavid period.

² Naşir al-Dīn Tūsī, *Akhlāq-i nāşirī*, trans. G. M. Wickens, *The Nasirean Ethics* (London: George Allen and Unwin Ltd., 1964).

³ *Ibid.*, p. 23.

⁴ *Ibid.*, p. 24.

MIRKHVAND, *RAWŽAT AL-ŠAFĀʿ* (GARDEN OF PURITY, COMPLETED BEFORE 1498)⁵

Mirkhvand divides his preface to a universal history into two parts. In the first part he introduces God and His creation, stating the impossibility of describing them in words. God is the “mighty speaker.” Mirkhvand then turns to how God granted glory and distinction to the human race:

He is the mighty one, who, in producing and perfecting His creatures stood not in need of instruments and tools: neither was He in want of help and co-operation, when He determined on the creation and perfection of all existences. He is the Supreme Artist, who, with the pencil of delineation, when portraying the form of man, the object of His gracious regard, traced His portrait with the consummate perfection of wisdom; agreeably to this declaration, “We have truly created man in the most perfect of forms” (*wa šawwarakum fa aḥsana šawwarakum* [Koran 40:64]).⁶

Mirkhvand describes how mankind was divided into “innumerable species, by reason of their variety in natural ability and their difference in innate faculties.”⁷ God decided to distinguish some by making them prophets “of sublime dignity” and messengers “distinguished for miraculous powers.” He then praises the Prophet Muhammad.

Mirkhvand then turns to what prompted him to write the book. After a period of reading and talking with “enlightened figures,” he shelved the project until ‘Ali Shir Nava’i came along to support him. Nava’i is then copiously praised. In seclusion, Mirkhvand thought how best to begin writing the book “in such a manner that not even the Celestial Scribe himself can draw his obliterating pen over its phrases, nor the storms of Heaven scatter its pages.”⁸ Nava’i approved the project, giving advice about its style and other matters. It would have a preface, seven sections, and a conclusion. He then summarizes the parts of the history.

In the second part of the preface, Mirkhvand lists the ten advantages of history including the knowledge and pleasure derived from reading historical records. History develops the faculties of discrimination, morality, and ethical conduct. For the ruler history has the potential of making him aware of the impermanence of life, and this in turn causes him to turn to God and to lead a virtuous life to the obvious advantage of his subjects. In a methodological turn, Mirkhvand introduces the notion of rigor required by the historian to evaluate the reliability of his sources. He also lists five qualities that the author must possess to finish a work. The second part of the preface concludes with a long list of the Arabic and Persian histories and their authors that he has consulted.

MIR ‘ALI SHIR NAVA’I, *MUḤĀKAMAT AL-LUGHATAYN* (JUDGMENT OF THE TWO LANGUAGES, 1499)⁹

To open his treatise exposing the virtues of Turkish over Persian, Mir ‘Ali Shir Nava’i praises God and His Creation, an act accomplished “all with one word,”¹⁰ and focuses on God’s

⁵ Mirkhvānd, *Rawżat al-šafāʿ*, 1:15; trans. in Shea, *History of the Kings of Persia*, pp. 1–43.

⁶ *Ibid.*, p. 3.

⁷ *Ibid.*, p. 4.

⁸ *Ibid.*, p. 17.

⁹ Mīr ‘Alī Shīr Navāʿī, *Muḥākamat al-Lughatayn*, trans. Devereux.

¹⁰ *Ibid.*, p. 1.

gift of speech to man. He adduces Koranic verses that articulate mankind's special status and praises the Prophet Muhammad. His next topic is the power of language and how words are manipulated "according to the skill of the speaker"¹¹ and how they express ideas through the agency of the tongue. First he extols Arabic and then Persian and Turkish, followed by mention of other languages. He explains the occurrence of different languages by the dispersal of Noah's sons after the flood. He then turns to his principal subject, the superiority of Turkish over Persian for literary expression. In the body of the treatise (*risāla*) he gives his reasons, including the richness of the Turkish lexicon and its implications for punning and subtle gradations of meaning, Turkish vowels and rhymes, the economy of verbs that take two objects, and how the addition of suffixes in Turkish can further enrich meaning, adducing copious examples as explanation and evidence.

KASHIFI, *MAKHZAN AL-INSHĀ'* (TREASURY OF COMPOSITION, 1501–2)¹²

Kashifi's preface to one of his two *inshā's*, the *Makhzan al-inshā'*,¹³ begins with a dedication to God in Arabic, "He is the first and the last and the manifest" (*Huwā al-awwal wa al-ākhir wa al-zāhir*); it then continues with a Persian verse (*nāzm*): "First of all I sing the praise of God/ until this book was completed by His name/ Revealer of the depicting pen/ Inscraper of valuable wisdom/ Writer who with His writing/ One figure from the pen is a representation of Him" (*Ḥamd-i khudāvand sarāyam nu-khust/ tā shūd īn nāma ba-nāmash durust/ chihragushā'-yi qalam naqsh band/ lawḥ nivīs-i khirad-i arjmand/ khāma-i gardūn ka ba-tahrīr-i ū ast/ yak raqam az khāma taṣvīr-i ū ast*). More praise of God follows with inserted Arabic quotations from the Koran and Persian poetry; that man was favored by God is emphasized. In another poem Kashifi writes:

The secretary of the workshop of knowledge
 source of the secret of Koranic knowledge
 Unlettered but an eloquent writer,¹⁴ elect of the slate of being
 like a pen, upright and sincere in speech
 Kāf and Nūn are one letter of his age
 the preserved tablet is beneath his pen
 Mustafa knows the secrets of the invisible realm
 [he is] the treasurer of the infallible treasure-book.
 (*munshī-yi kārkhāna-yi 'ūfān*
manshā'-yi sirr-i 'ilm al-qur'ān)

¹¹ Ibid., p. 2.

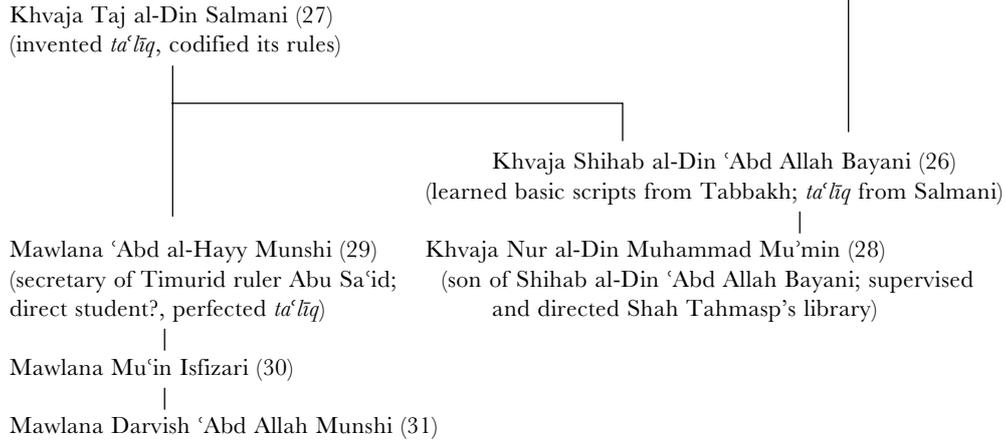
¹² The *Makhzan al-inshā'* was one of two *inshā'* compiled by Husayn b. 'Ali al-Kashifi (Husayn Va'iz Kashifi) (d. 1504); he completed it in 1501–2 in the name of Sultan Husayn Mirza and his patron Mir 'Ali Shir Nava'i. A summary of Kashifi's biography and a list of his works can be found in *EI2*, s.v. "Kāshifi" (Gholam Hosein Yousofi); and Browne, *Literary History of Persia*, 3:441, 442, and 503–4. Kashifi's second *inshā'* is titled *Ṣaḥīfa-yi shāhī*. I consulted a recension of the *Ṣaḥīfa-yi shāhī* in Istanbul (TSK A. 2365). For a description of it, see Fehmi Edhem Karatay, *Topkapı Sarayı Müzesi Kütüphanesi Farsça Yazmalar Kataloğu*, 2 vols. (Istanbul: Topkapı Sarayı Müzesi Yayınları, 1061) 1: cat. no. 327. For lists of recensions of both *inshā's*, see Dānishpazhūh, "Dabīrī va nivīsandaḡī," no. 6, p. 46.

¹³ The following examination of Kashifi's preface to the *Makhzan al-inshā'* is based on one recension copied by a certain Ahmad b. Muhammad in *nasta'liq* and completed on 10 Jumada II 964 (10 April 1557). The manuscript is in Istanbul, Süleymaniye Library, Aya Sofya 4262 (fols. 1b–5a). For another recension (undated), see Karatay, *Farsça Yazmalar*, cat. no. 326 (Istanbul, TSK R. 1049).

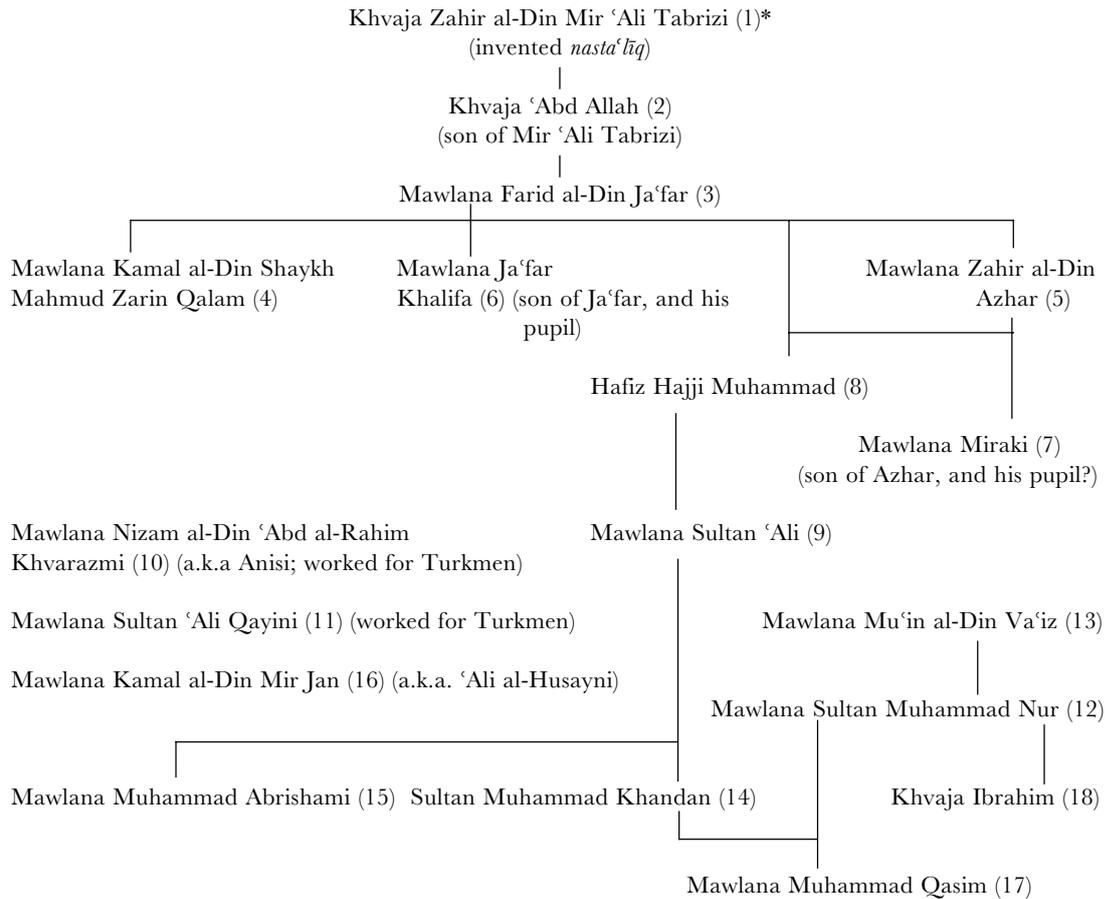
¹⁴ *Ummī*, "illiterate," is an allusion to the unlettered Prophet Muhammad.

*ummī-yi ḥarf sanj-i takhta-yi kun
 chun qalam rāstgār va rāst sukḥun
 kāf va nūn yak raqam-i zamāna-yi ū
 lawḥ-i maḥfūz zūr-i khāma-yi ū
 Muṣṭafā rāz dān-i ‘ālim-i ghayb
 khāzin-i ganj-nāma-yi lā-rayb)*

After praising the Prophet Muhammad and his family the author introduces the transitional phrase *ammā ba’dū* and then proceeds to a long passage that treats the Koran and the faculties of discourse and reading written characters. Quotations are drawn from the Koran and poems praise the benefits of discourse (*sukḥun*) and writing (*khatt*). In subsequent passages he continues the same themes leading up to praise of Sultan Husayn Mirza. The title of the work is introduced, its parts described, and the reason for compiling it explained.

TA'LĪQ

* nos. = order in which calligraphers are named by Dust Muhammad

Dust Muhammad*Nasta'liq* Calligraphers, Late Fourteenth Century to 1544–45

* nos. = order in which calligraphers are named by Dust Muhammad

Dust Muhammad

Depictors and Limners of the Past

MASTERS OF THE PAST (*mutaqaddimīn*)

‘Ali b. Abi Talib (1)*

(first person to decorate Koran with designs and illumination, invented *islāmī*)

Daniel (2) (originated portrayal; Chest of Witnessing story)

Mani (3) (Artangi Tablet story)

Shapur (4)

Picture-making in lands of China and Franks (5)

Ustad Ahmad Musa (6)

(between 1317–35 invented depiction that is now practiced; taught by his father; contemporary of calligrapher Mawlana ‘Abd Allah Sayrafi; paintings by him in *Abūsa‘īd-nāma*, *Kalīla wa Dimna*, *Mīrāj-nāma*)

Amir Dawlatyar (7)

(famed for pen and ink drawing; slave of Abu Sa‘id)

Ustad Shams al-Din (8)

(worked for Jalayirid Sultan Uvays 1356–74; contemporary of inventor of *nasta‘līq*)

Mir ‘Ali; illustrations for a *Shāhnāma*)

Ustad Junayd of Baghdad (11)

Khvaja ‘Abd al-Hayy (9)

(worked for Jalayirid Sultan Ahmad until taken to Samarqand by Timur; after his death “all masters imitated his works”)

Pir Ahmad Baghshimali (12)

Sultan Ahmad (10)

(learned *qalamsiyāhī*; illustrations in *Abūsa‘īd-nāma*)

Baysunghur Mirza brought Ustad Sidi Ahmad (13) (painter), Khvaja ‘Ali (14) (portraitist), and Ustad Qivam al-Din (15) (bookbinder; invented “inlay in bindings” *munabbatkārī dar jild*) from Tabriz to make manuscript based on Sultan Ahmad’s *jung*. Mawlana Farid al-Din Ja‘far copied text; Mir Khalil (16) directed decoration and depiction.

(Amir Khalil anecdote). *Jung* completed by Baysunghur’s son ‘Ala’ al-Dawla Mirza. Group augmented by Khvaja Ghiyas al-Din Pir Ahmad Zarkub (17). Amir Khalil gave up painting when examined work of Zarkub. Ulugh Beg conquered ‘Ala’ al-Dawla and returned to Samarqand with artists and calligraphers Mawlana Shihab al-Din and Mawlana Zahir al-Din Azhar.

Mawlana Vali Allah (18)

(unable to equal work of Amir Dawlatyar)

Amir Ruh Allah (19) (a.k.a. Mirak Naqqash)

(from Herat, a bowmaker sayyid; memorized Koran and practiced writing; became copyist; entered service of Vali Allah and learned *tahrīr* “outlining,” and *tazhib* “illumination”; abandoned these for depiction; became Sultan Husayn’s royal librarian)

LATTER-DAY MASTERS (*muta‘ākhkhirīn*)

Ustad Kamal al-Din Bihzad (20)

(pupil and son of Mirak Naqqash; “pride of the past masters in illumination and outlining,” and “most excellent of the latter-day masters in depiction”; attached to Shah Tahmasp’s library; d. 942/1535–36)

* nos. = order in which depictors named by Dust Muhammad

Calligraphers Working in Royal Library

Mawlana Shah Mahmud (1) (from Nishapur; student of his maternal uncle Mawlana 'Abdi Nishapuri [2])
 Mawlana Kamal al-Din Rustam 'Ali (3)
 Mawlana Nizam al-Din Shaykh Muhammad (4)
 Mawlana Nur al-Din 'Abd Allah (5) (from Shiraz)
 Dust Muhammad (6)

Contemporary Painters and Limners

Portraitists and Depictors of the Royal Library

Ustad Nizam al-Din Sultan Muhammad (1)
 Aqa Jalal al-Din Mirak al-Husayni al-Isfahani (2)
 Mir Musavvir (3)
 Mawlana Muhammad (a.k.a. Qadimi) (4)
 Ustad Kamal al-Din Husayn (5)
 Ustad Kamal al-Din 'Abd al-Ghaffar (6)
 Ustad Hasan 'Ali (7)

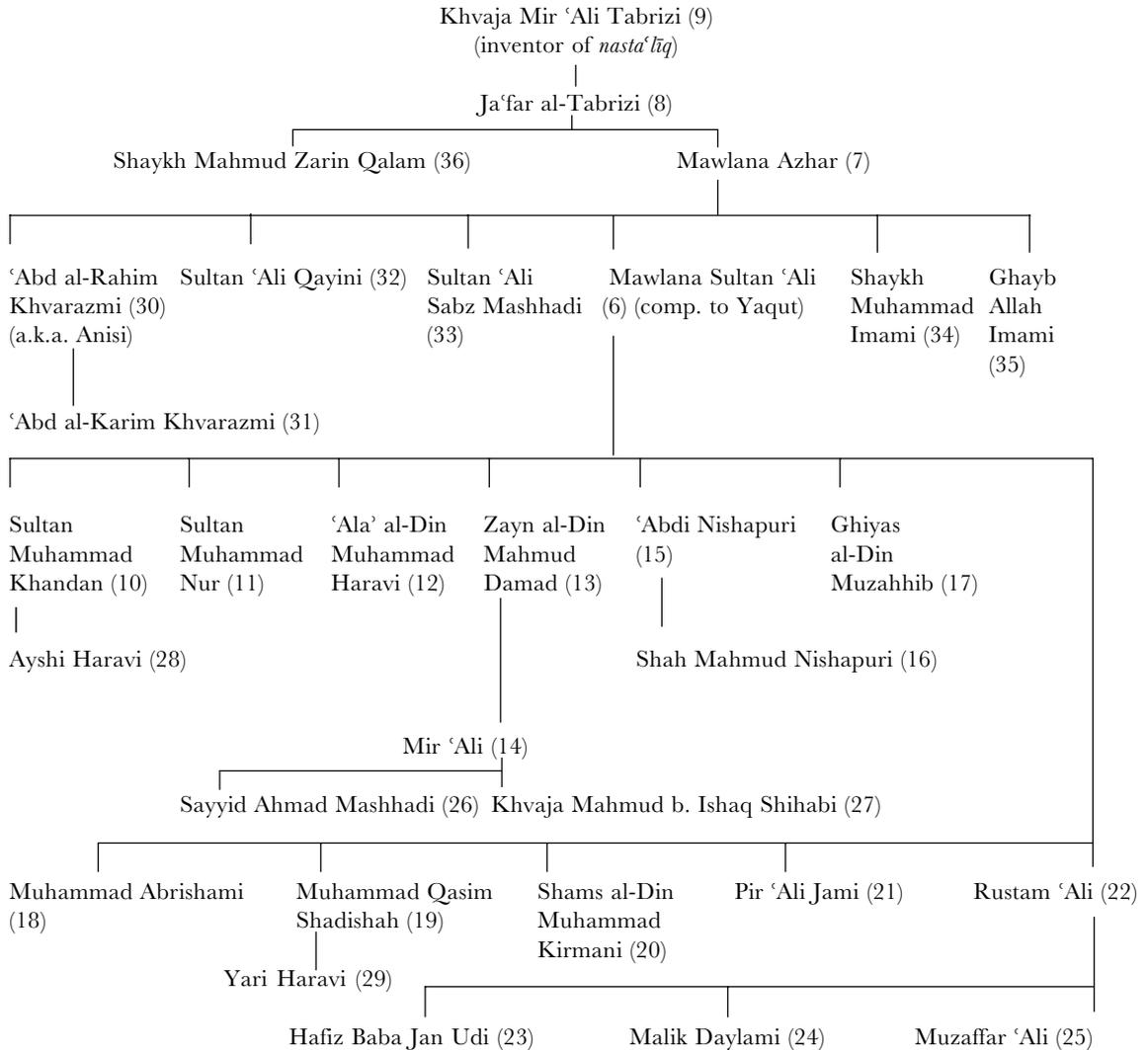
Limners of the Sublime Library

Mirak al-Muzahhib (1)
 Qiwam al-Din Mas'ud (2)
 Ustad Kamal al-Din 'Abd al-Vahhab (a.k.a. Khvaja Kaka) (3)
 Mawlana Muhsin (leatherworker) (4)

* nos. = order in which practitioners are named by Dust Muhammad

Malik Daylami*Nasta'liq* Calligraphers, Late Fourteenth Century to 1561

Prelude: Amir Husayn Beg (1)* practiced *nasta'liq*; mention of Malik Daylami (2) and figures involved in production of album, including Muzaffar 'Ali (3) (relative of Bihzad), Mulla Masih Allah Muzahhib (4) (illuminator), and Jalal Beg Afshangar (5) (gold-sprinkler)



Section on other students of Azhar is added at the end (after line through Sultan 'Ali Mashhadi is completed), with special reference to alternate style of Sultan 'Ali Mashhadi introduced by 'Abd al-Rahim Khvarazmi.

* nos. = order in which calligraphers are named by Malik Daylami

Mir Sayyid Ahmad

History of Kufic and the Six Scripts

KUFIC

'Ali b. Abi Talib (1)*

KHUTŪT-I SITTA/ SHISH QALAM (Six Scripts)

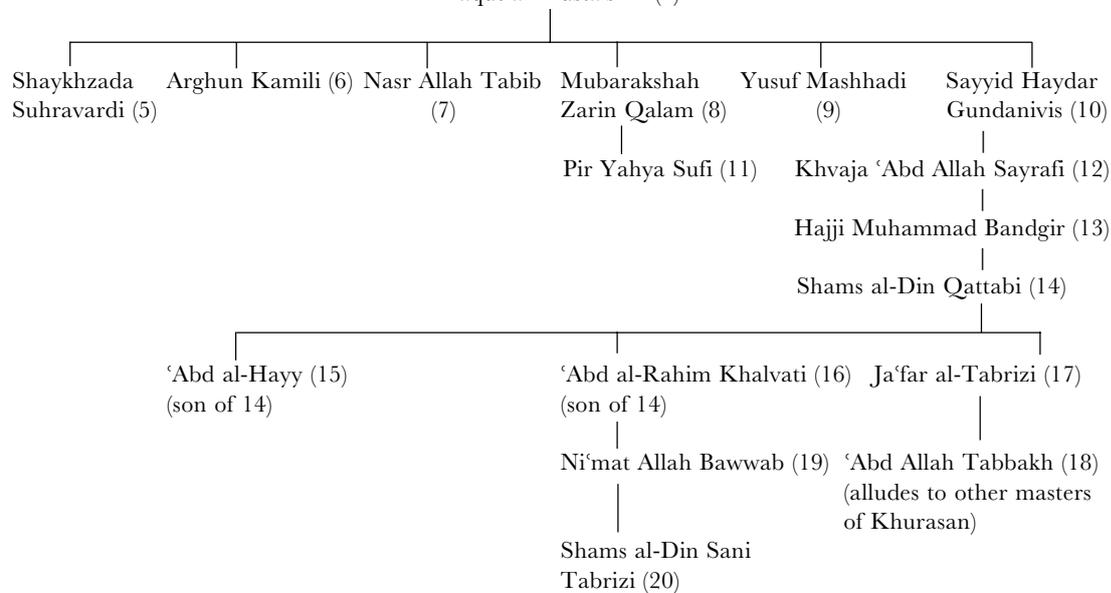
Ibn Muqla (2)

(in 310/922 derived them from Kufic)

'Ali b. Hilal (3)

(a.k.a. Ibn Bawwab)

Yaqt al-Musta'simi (4)



Alludes to other masters of Iraq, Khurasan, Fars, and Kirman at the end.

* nos. = order in which calligraphers named by Mir Sayyid Ahmad

Mir Sayyid Ahmad

Hair Pen

Manichaean Magicians (1)*

Sorcerers of China and Europe (2)

'Ali b. Abi Talib (3)

(Korans copied by him decorated with illumination)

Haft asl (seven modes)*Masters of Fars and Iraq*

Master Darvish (4)
 Khalifa Muhammad Hayat (5)
 Mir Musavvir (6)
 Mir Sayyid 'Ali (7) (son of 6)
 Khvaja 'Abd al-Razzaq (8)
 Khvaja 'Abd al-Vahhab (9)
 Khvaja 'Abd al-'Aziz (10) (son of 9)
 Sayyid Mirak (11)

Masters of Khurasan

Khvaja Mirak (12)
 Hajji Muhammad (13)
 Ustad Qasim 'Ali Chihragushay (14)
 Ustad Bihzad (15)

* nos. = order in which practitioners are named by Mir Sayyid Ahmad

Shams al-Din Muhammad

Vegetal Pen: Basic (*aṣl*) and Subsidiary (*farʿ*) Scripts—
thuluth, *muḥaqqaq*, *naskh*, *rayḥān*, *tawqīʿ*, *riqāʿ*, *taʿlīq* and *naskh-taʿlīq*

KHUTŪT-I SITTA, “SIX SCRIPTS”

Yaqut al-Mustaʿsimi (1)*
(master of *aṣl*)

ʿAbd Allah Sayrafi (2)
(master of *aṣl*, especially *thuluth* and *muḥaqqaq*)

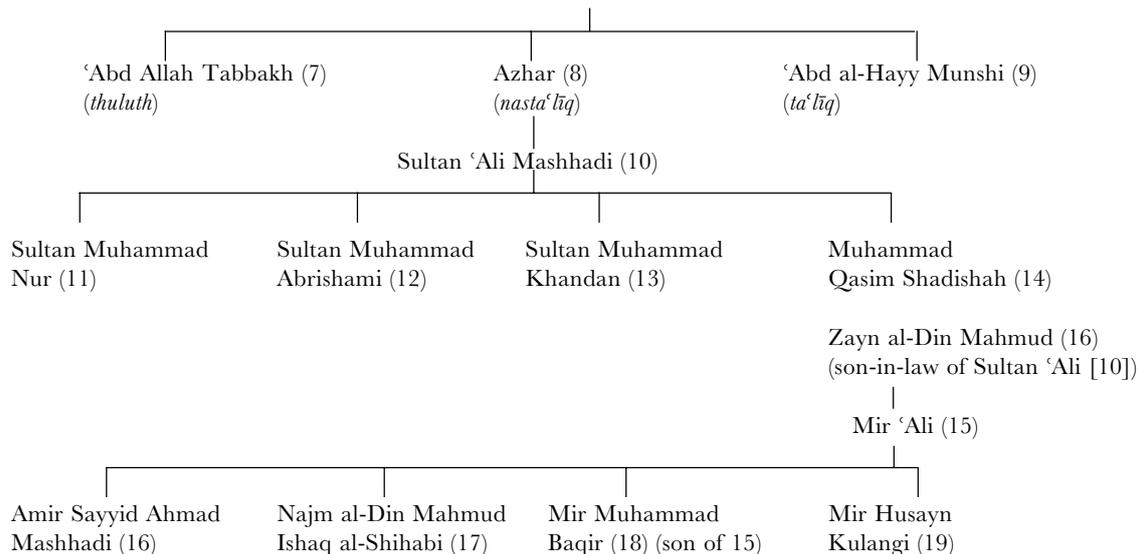
ʿAbd Allah Tabbakh (3)
(praised for *aṣl* and *farʿ*)

NASTAʿLĪQ

Mir ʿAli Tabrizi (4)
(invented *nastaʿlīq*)

Khvaja ʿAbd Allah (5)
(son of 4)

Ustad Jaʿfar al-Tabrizi (6)
(master of *aṣl* and *farʿ*)



OTHER MASTERS

Malik Daylami (20)

Shah Mahmud Zarin Qalam (21)

ʿAbdi Katib Nishapuri (22) (taught Shah Mahmud)

Anisi Badakhshi (23)

Amir Sayyid Muʿizz al-Din Muhammad al-Kashi (24)

BASIC SCRIPTS

‘Abd al-Haqq Sabzavari (25) (master in Khurasan and Iraq; student of ‘Abd Allah al-Haravi)
Shaykh Kamal al-Sabzavari (26)

|
Shams al-Din Muhammad Vasfi (27)

MASTERS OF SHIRAZ AND KIRMAN

Amir b. Husayn al-Sharifi al-Mashhadi (28)

Azam Nassakh Shirazi (29)

Shams al-Din al-Kirmanī (30)

Ikhtiyar al-Munshi (31)

Ayshi (32)

Muhi (33)

Yari Haravi (34)

Shaykh Muhammad Musavvir (35)

Mahmud Muzahhib (36)

Muhammad Husayn Tabrizi (37)

Asa Beg (38)

‘Ali Beg Sabzavari (39)

Shaykh Puran (40)

Mir Husayn Katib (41)

Muhammad Salih Dardmand (42)

Sangi ‘Ali Badakhshi (43) (*découpeur* of calligraphy)

* nos. = order in which practitioners are named by Shams al-Din Muhammad

Shams al-Din Muhammad

Animal Pen

Hair-splitting Manichaeans (1)*

Sorcerers of China and Europe (2)

Ustad Mani (3)

Ustad Bihzad (4)

Muzaffar ‘Ali (5)

Mawlana ‘Ali Musavvir (6)

Mawlana Kepek (7)

MASTERS WITH WORKS IN THE ALBUM

Mawlana Muhammad Riza Mashhadi (student of Mir Sayyid Ahmad) (1)*

Mawlana ‘Ali Riza (2)

Mawlana ‘Abd al-Rahim (3)

Mawlana Hasan ‘Ali Mashhadi (4)

* nos. = order in which depicitors are named by Shams al-Din Muhammad

Muhammad Muhsin

History of Calligraphy from Kufic to *Nasta'liq*

KUFIC

‘Ali b. Abi Talib (1)*
(first to record writings of Prophet Muhammad)

KHUTŪṬ-I SITTA, “SIX SCRIPTS”

Ibn Muqla (2)
(invented them in 310/922; derived from Kufic)

Ustad ‘Ali b. Hilal (3) (a.k.a. Ibn Bawwab)

NASTA’LIQ

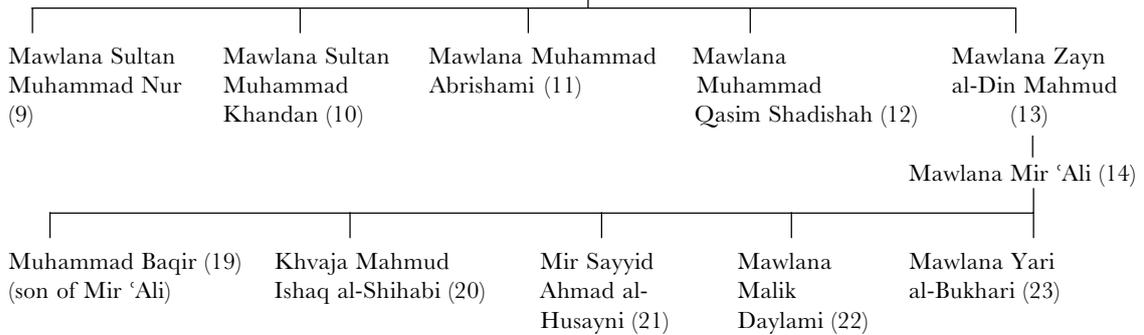
Mir ‘Ali Tabrizi (4)
(invented *nasta’liq*)

‘Abd Allah (5)
(son of Mir ‘Ali Tabrizi)

Mawlana Ja‘far (6)

Mawlana Azhar (7)

Mawlana Sultan ‘Ali (8)



FOLLOWERS OF MAWLANA SULTAN ‘ALI’S STYLE

Mawlana Sultan ‘Ali Qayini (15)
Mawlana Sultan ‘Ali Sabz Mashhadi (16)
Mawlana Shah Mahmud Nishapuri (17)
Mawlana ‘Abdi Nishapuri (18)

FOLLOWERS OF MIR ‘ALI’S STYLE

Mawlana Muhi (24)

ALTERATION FROM SULTAN ‘ALI’S STYLE

Mawlana ‘Abd al-Rahman al-Khvarazmi (25)
‘Abd al-Rahim Anisi (26) (son of 25)
‘Abd al-Karim Padisha(h) (27) (son of 25)
Anisi and Padishah followed their father’s style

* nos. = order in which calligraphers are named by Muhammad Muhsin

GLOSSARY

The glossary includes terms commonly used in the prefaces and its function is to define the senses of words in the context of writing about art. Many have special or technical meanings that differ from conventional or dictionary meaning.

Key: Mur = Murvarid; Kh= Khvandamir/Amini; MSA1= Mir Sayyid Ahmad, H. 2156; Dust= Dust Muhammad; SQ= Shah Quli; Malik= Malik Daylami; MSA2= Mir Sayyid Ahmad, H. 2161; Shams= Shams al-Din Muhammad; MM= Muhammad Muhsin; Salih= Muhammad Salih.

<i>abr</i>	one of the “seven modes” (MSA2)
<i>afshāngar</i>	gold-sprinkler (Malik)
‘ <i>aks</i>	reverse, reflected image, transposing, the use of a stencil (Shams)
<i>taṣvīrāt va khuṭūt-i ‘aks</i>	stenciled depictions and calligraphies (Shams)
‘ <i>alāmat</i> (pl. ‘ <i>alāmāt</i>)	sign, mark (Shams)
<i>aqlām al-sitta</i>	six scripts (<i>naskh, muḥaqqaq, rayḥānī, thuluth, riqā‘, tawqī‘</i>) (Dust)
<i>andāza</i>	specimen, copy (MSA2)
<i>aṣar</i> (pl. <i>āṣār</i>)	trace, footprint, sign, memorial (Mur, Kh, MSA1, Dust, MSA2, Shams, MM, Salih)
<i>aṣl</i> (pl. <i>uṣūl</i>)	basic, principal, root, source, prototype (Dust, Shams, MSA2)
<i>haft aṣl</i>	“seven modes,” comprising <i>islāmī, khaṭā‘ī, farangī, faṣṣālī, abr, gīrih, vāq</i> (MSA2)
<i>ā‘īn</i>	mode, form, manner (MSA2)
<i>ā‘īna</i>	mirror (Kh, Dust, SQ, MSA2, Shams)
<i>ā‘īna-yi khiyāl</i>	mirror of the imagination (MSA2)
<i>ā‘īna-yi khāṭir</i>	mirror of the mind (Shams)
<i>barg</i>	leaf, sheet of paper (Dust, Shams, MM)
<i>chihra</i>	countenance, face, portrait (Dust)
<i>chihra-gushā</i> (pl. <i>gushāyān</i>)	portrait painter (MSA2, MM)
<i>chihra-gushā‘ī</i>	display (Dust, MSA2)
<i>chihra gushād</i>	appeared, became visible (Kh, Salih)
<i>dībācha</i>	preface, illuminated frontispiece (Dust, SQ, Malik, MSA2)
<i>far‘</i>	subsidiary, branch of tree, derivative (Shams [contrasted with <i>aṣl</i>])
<i>farangī</i>	one of the “seven modes” (MSA2)
<i>faṣṣālī</i>	one of the “seven modes” (MSA2)
<i>fann</i> (pl. <i>funūn</i>)	art, manner, artifice (Mur, Kh, MSA1, Dust, Malik, MSA2, Shams)
<i>fann-i hunarvarī</i>	the art of skill (Kh)
<i>funūn-i fażā‘il</i>	the arts of virtue, the arts of excellence (Malik)
<i>ghubār</i>	small writing, lit. dust or vapor (Dust, SQ, MSA2, Shams, MM)

<i>gīriḥ</i>	one of the “seven modes” (MSA2)
<i>ḥāl kāvī</i>	work in gold, illumination (Malik)
<i>ḥāshīyya</i> (pl. <i>ḥavāshī</i>)	margin, border (Malik)
<i>ḥayvānī</i>	animal, living, sensual (MSA2)
<i>ḥunar</i>	art, skill, ingenuity, virtue, excellence (Mur, Kh, Dust, Malik, MSA2, Salih)
<i>ḥunarmand</i> (pl. <i>ḥunarmāndān</i>)	learned, skillful, artist (MSA2)
<i>ḥunarvar</i> (pl. <i>ḥunarvarān</i>)	skillful, clever (Kh, Dust)
<i>ikhtirāʿ</i>	invention, inventing (Dust)
<i>inshāʿ</i>	epistolography, composition (Dust, SQ, Malik)
<i>islāmī</i> (also <i>islīmī</i>)	one of the “seven modes” (<i>ḥaft aṣl</i>) associated with illumination and the arts of the book (Dust, MSA2)
<i>jadval</i> (pl. <i>jadāvil</i>)	ruling, i.e., ruled line, column, table (Malik, Shams)
<i>jamʿ</i>	collecting, compiling, assembling; a compilation, assemblage, aggregation (SQ)
<i>jāmiʿ</i>	assembler, gatherer, compiler, collector (Kh, Malik)
<i>jild</i>	binding, cover (Mur, MSA1, Salih)
<i>juṅg</i>	anthology (Dust)
<i>kāghaz/ kāghad</i>	paper (Kh, Salih)
<i>kārgāh</i>	workplace (MSA2)
<i>kārgāh-i ʿālam</i>	workplace of creation (i.e., the world) (MSA2)
<i>kārkhāna</i>	workshop (Kh, Dust, MSA2, Salih)
<i>kārkhāna-yi būqalamūn</i>	workshop of various hues (changeable, i.e., creation) (Kh)
<i>kārkhāna-yi davāʿī</i>	workshop of (changing) fortune (Dust)
<i>kārkhāna-yi kun fayakūnu</i>	workshop of “‘Be!,’ and it is” (Salih)
<i>kārkhāna-yi qaḏāʿ</i>	workshop of destiny (MSA2)
<i>khaṭāʿī</i>	one of the “seven modes” (MSA2)
<i>kātib</i> (pl. <i>kuttāb/ kātibān</i>)	scribe, copyist (Dust, MSA1, Malik, MSA2, Shams, MM, Salih)
<i>khātima</i>	conclusion
<i>khatt</i> (pl. <i>khutūt</i>)	calligraphy, script (Mur, Kh, MSA1, Dust, SQ, Malik, MSA2, Shams, MM, Salih)
<i>khatt-i mayl</i>	script of benevolence (Shams)
<i>khatt-i muʿjiz</i>	miraculous script (MSA2)
<i>khatt-i mushkīn</i>	musk-scented calligraphy (Dust, SQ, Salih)
<i>khutūt-i aṣl</i>	basic scripts (MSA2)
<i>khatt-i sitta</i>	the six scripts (<i>naskh, muḥaqqaq, rayḥānī, thuluth, riqāʿ, tawqīʿ</i>) (MSA2, Shams, MM)
<i>khatt shināsān</i>	those who are knowledgeable about calligraphy (MSA2)
<i>khattāt</i> (pl. <i>khattātān</i>)	calligrapher, scribe, copyist (Dust, Salih)
<i>khazīna-yi ḥunarvarī</i>	treasury of skill (Dust)
<i>khazān</i>	autumn; allusion to red and yellow leaves (MSA2, Shams, MM)
<i>khizāna</i>	treasury (Dust)
<i>khizāna-dārī</i>	the office or practice of treasurer; usually <i>khizāna-dār</i> , treasurer (Malik)

<i>khizāna-yi kutub</i>	book treasury (Mur)
<i>kilk</i>	pen, hollow reed (Mur, Kh, MSA1, SQ, MSA2, Salih)
<i>kilk-i mushk</i>	musk-scented pen (Salih)
<i>kilk-i qazā'</i>	pen of judgment, pen of destiny (Salih)
<i>kitāb</i>	book (Mur, Kh, MSA1, Malik, MSA2)
<i>kitābat</i>	writing, inscription (Mur, Kh, MSA1, Dust, MSA2)
<i>kitābdār</i>	librarian (Dust)
<i>kitābkhāna</i>	workshop-cum-library (Dust, SQ)
<i>kūfī</i>	Kufic script (Dust, MSA2, MM)
<i>khushniwīsān</i>	calligraphers (Dust, MSA2, Shams, MM, Salih)
<i>lawḥ</i>	tablet, slate (Mur, Kh, MSA1, Dust, SQ, Malik, MSA2, Shams, MM, Salih)
<i>lawḥ-i khāṭir</i>	tablet of the mind/memory (MSA2, Shams)
<i>lawḥ-i khavāṭir</i>	tablet of thoughts (SQ)
<i>lawḥ-i mahfūz</i>	the preserved tablet (Dust)
<i>lawḥ-i vujūd</i>	tablet of existence (SQ)
<i>lawḥ-i zamīr</i>	tablet of the heart/mind (MSA2)
<i>lawḥ va qalam-i vujūd</i>	tablet and pen of existence; reference to Koran (Shams)
<i>ma'āsīr</i>	signs, memorials (Mur, Kh, MM)
<i>mahārat</i>	excelling in an art or profession (Kh)
<i>māhirān</i>	those who excel (MSA1, Dust)
<i>majlis</i> (pl. <i>majālis</i>)	assembly, gathering, poetic institution (Dust, SQ, MSA2, Salih)
<i>majlis-i taṣvīr</i>	assembly of image (Salih)
<i>majālis-i taṣvīrāt</i>	assemblies of images (paintings/drawings) (MM)
<i>majmū'a</i>	anthology, assemblage, gathering (Dust, SQ)
<i>manshūr</i> (pl. <i>manāshīr</i>)	mandate (Mur, MSA1, Malik, MSA2)
<i>manzar</i>	looking, beholding; countenance, face; object of sight (MM)
<i>mashq</i>	practice exercise in calligraphy, model (Malik)
<i>ma'qilī</i>	type of script (Dust)
<i>masṭar</i>	places where lines are drawn (<i>mistar</i> : board) (Dust)
<i>masṭūr</i>	written, delineated (Kh)
<i>ma'nī</i>	meaning, idea (Mur, Kh, MSA1, Dust)
<i>ṣūrat va ma'nī</i>	form and meaning (Kh, SQ)
<i>midād</i>	ink (Mur, Kh, MSA1, Dust, Salih)
<i>midād-i mushkīn</i>	musky ink (MSA1)
<i>midād kārī</i>	work in ink (Shams)
<i>miṣāl</i>	example, model, figure, mode, archetype (Dust, MSA2, MM, Salih)
<i>miṣl</i> (pl. <i>amṣāl</i>)	similitude, equal (Kh, Dust, Malik, MSA2, Shams)
<i>mū</i>	hair (Kh, Shams)
<i>mubtadi'</i>	originator
<i>mufradāt</i>	exercise sheet in calligraphy comprising single letters (<i>murakkabāt</i> , exercise in which the letters are joined) (Malik, Shams)

<i>muhaqqaq</i>	one of the six scripts (Mur, Dust, SQ, MSA2, Shams, MM)
<i>muḥarrar</i>	inscribed, written (Salih)
<i>muḥarrir</i> (pl. <i>muḥarrirān</i>)	outliner (refers to practice of outlining calligraphy, drawing, illumination, and painting in ink) (Dust, Malik, MM)
<i>mujallid</i>	bookbinder (Dust, Salih)
<i>mukhtariʿ</i>	inventor, author, founder (Dust, MM)
<i>mulavvan</i>	painted (Salih)
<i>munabbat-kārī</i>	filigree work in cut leather or paper; inlay (Dust)
<i>munaqqash</i>	painted, speckled (Dust, Malik)
<i>muqadimma</i>	introduction (Kh, Dust)
<i>muraqqāʿ</i>	album (Mur, Kh, MSA1, Dust, Malik, MSA2, Shams)
<i>muraqqāʿ-i gardūn</i>	album of heaven (Salih)
<i>muraqqāʿ-i jahān</i>	album of the world (MM)
<i>muraqqāʿ-i mulammaʿ</i>	album of different colors (Salih)
<i>muraqqāʿ-i mulammaʿ-i zamān</i>	variegated album of the age (MSA2, MM)
<i>muraqqāʿ-i rūzgār-i būqalamūn</i>	variegated album of time (Shams)
<i>muraqqāʿ-i samāvāt</i>	album of the heavens (SQ)
<i>muraqqāʿ-i sipihr</i>	album of the firmament (Dust)
<i>muraqqāʿ-i zamāʿir</i>	album of memories (SQ)
<i>murattab</i>	arranged (Kh)
<i>muṣannā</i>	duplication or possibly mirror-reversed calligraphy (Salih)
<i>muṣavvar</i>	formed, painted (Kh, Dust, Malik, Salih)
<i>muṣavvir</i> (pl. <i>muṣavvirān</i>)	artist (Kh, Dust, Malik, MSA2, Shams, MM)
<i>mū-shikāf</i> (pl. <i>mū-shikāfān</i>)	hair-splitting; in plural, hair-splitters (Kh, MSA2, Shams)
<i>mushk</i>	musk (Dust, SQ, Salih)
<i>mutaʾakhhirīn</i>	latter-day (Dust, MSA2)
<i>mutaqaddimīn</i>	old, of the past (Dust)
<i>muzaḥhab</i>	illuminated, ornamented (Salih)
<i>muzaḥhib</i> (pl. <i>muzaḥhibān</i>)	illuminator (Dust, MSA2, Shams, Salih)
<i>muzaḥhibān</i>	decorated, ornamented (Kh, Malik, MSA2, Shams, MM)
<i>nabāt</i>	sugarcane (MSA2, Shams)
<i>nādir al-ʿaṣr</i>	“wonder of the age” (Malik, Shams)
<i>naql</i>	copy, transfer (Kh)
<i>naql kardan</i>	to make a copy, to transfer (Dust)
<i>naqqāsh</i> (pl. <i>naqqāshān</i>)	artist (Mur, Kh, MSA1, Dust, MSA2, Shams, MM)
<i>naqqāsh-i azal</i>	eternal artist (Kh, Dust)
<i>naqqāsh-i chihra</i>	portrait painter (MSA2)
<i>naqsh</i> (pl. <i>nuqūsh</i>)	painting, drawing, inscribing; an image (i.e., painting or drawing) (Mur, Kh, MSA1, Dust, Malik, MSA2, Shams, MM, Salih)
<i>nāsikh</i>	one who cancels out, abrogates, erases (SQ)
<i>naskh</i>	one of the six scripts (Kh, Dust, SQ, MSA2, Shams, MM)
<i>naskh-tāʿlīq</i>	alternate spelling for <i>nastaʿlīq</i> (SQ, Malik, MSA2, Shams, MM)

<i>nasta'liq</i>	hanging script (Dust)
<i>nazar</i>	looking at, beholding, sight, vision, look (Kh, Dust, Malik, MSA2, MM, Salih)
<i>niẓāra</i>	looking, seeing (MSA2)
<i>nāẓir</i> (pl. <i>nāẓirān</i>)	seer, observer, spectator (Malik)
<i>nazzāragiyān</i>	spectators, beholders (SQ, MM)
<i>niḡar</i>	behold, look (imp. <i>niḡarīstan</i>) (Kh)
<i>niḡār</i>	portray, paint, depict (imp. of <i>niḡāshṭan</i> or present stem) (Salih)
<i>niḡāristān</i>	picture gallery or book of Mani (MM)
<i>niḡārkhāna</i>	picture gallery (Dust)
<i>niḡārkhāna-yi chīn</i>	picture gallery of China (Dust, MM)
<i>niḡārkhāna-yi ma'nī</i>	picture gallery of meaning (Dust)
<i>nishān</i>	sign (Mur, Dust)
<i>nishāna</i>	mark, impression (Dust, MSA2)
<i>nūk</i>	point, tip, nib (Kh, MSA2)
<i>nūk-i qalam</i>	nib of the pen (MSA2)
<i>nuqṭa</i>	point, dot (Malik)
<i>nuskhat</i>	exemplar, prototype, copy or model (Mur, SQ, Malik, MSA1, MM, Salih)
<i>paykar</i>	portrait, countenance (Kh, Dust, MM)
<i>qalam</i>	pen or brush (Mur, Kh, MSA1, Dust, SQ, MSA2, Shams, MM, Salih)
<i>qalam-i ḡayvānī</i>	animal pen, i.e. brush (Shams)
<i>qalam-i siḡr</i>	magic pen (Kh, Dust)
<i>qalam-i mū</i>	hair pen, i.e. brush (MSA2)
<i>qalam-i mushkīn</i>	musky pen (Kh, Malik, Salih)
<i>qalam-i mu'jiz</i>	miraculous pen (MSA2, Shams)
<i>qalam-i du zabān</i>	pen of two tongues (Dust)
<i>qalam-i siyāhī</i>	black pen, perhaps referring to a technique of drawing (Dust)
<i>qalam tarāsh</i>	pen cutter;
<i>qalam tarāshī</i>	pen cutting (Dust)
<i>qaṭ'</i>	format; cutting; a section or piece; a shape (Dust, Malik, Salih)
<i>qāṭī'-i khatt</i>	calligraphy <i>découpeur</i> (Shams)
<i>qīṭa'</i> (pl. <i>qīṭa'āt</i>)	single-sheet calligraphy (Malik, MSA2, MM)
<i>qīṭa'āt-i rangīn</i>	colored specimens (Salih)
<i>rang</i>	color, pigment (Kh, Dust, MSA2, MM)
<i>bī-rang</i>	without color, monochrome (Kh)
<i>nī-rang</i>	without color, monochrome (Dust)
<i>rangī āmīkht</i>	lit., “[a] mixed color,” or “he mixed a color”; <i>rang āmīkhtan</i> , mixing colors/pigments (MSA2)
<i>rang āmīzī</i>	mixing colors (Dust)
<i>rang nivīsī</i>	writing in color (Dust)
<i>rangīn</i>	colored, polychrome (Mur, MSA1, MM)
<i>rāqīm</i> (pl. <i>rāqīmān</i>)	writer, inscriber (Malik, MSA2, Shams)

<i>rāqim al-kāf wa al-nūn</i>	writer of letters <i>kāf</i> and <i>nūn</i> (i.e., God) (MM)
<i>raqam</i> (pl. <i>ruqūm</i>)	letter, character, form, writing (Mur, Kh, MSA1, Dust, SQ, Malik, MSA2, Shams, Salih)
<i>rasm</i>	form, figure
<i>rayhān</i>	one of the six scripts (Kh, MSA1, SQ, Malik, MSA2, Shams, MM, Salih)
<i>riqāʿ</i>	one of the six scripts (Mur, MSA1, SQ, MSA2, Shams, MM, Salih)
<i>ravish</i>	style, manner, mode (MSA2)
<i>risāla</i>	treatise
<i>ṣafha</i> (pl. <i>ṣafahāt</i>)	page, sheet (Mur, Kh, Dust, SQ, Malik, MSA2, Shams, MM, Salih)
<i>ṣafha-yi dawrān</i>	revolving page of fortune (MSA2)
<i>ṣafha-yi ijād</i>	page of existence (Dust)
<i>ṣafha-yi kāfūr</i>	page of camphor (SQ)
<i>ṣafha-yi kawn</i>	page of being (SQ, MSA2)
<i>ṣafha-yi rūzgār</i>	page of days (Shams)
<i>ṣafha-yi zamīn</i>	page of creation (MM)
<i>ṣafha-yi zamīr</i>	page of the heart/mind (Shams)
<i>ṣafīna</i>	anthology, oblong book with its cover bound on the short side (Malik)
<i>ṣahīfa</i> (pl. <i>ṣahāʾif</i>)	book, page, leaf (Mur, Kh, MSA1, Malik, MSA2)
<i>ṣahāʾif-i aflāk</i>	pages of the heavens (Salih)
<i>ṣahāʾif-i ayyām</i>	pages of days (Shams)
<i>ṣahāʾif-i falak</i>	pages of the sky (Shams, Salih)
<i>ṣahāʾif-i rūzgār</i>	pages of days (MSA2, Shams)
<i>ṣahīfa-yi ʿālam-i kun</i>	
<i>fayakūnu</i>	page of the world [of] “‘Be!,’ and it is” (SQ)
<i>ṣahīfa-yi dawrān</i>	revolving page of fortune (Salih)
<i>ṣahīfa-yi khāṭir</i>	page of the mind/memory (MM)
<i>ṣahīfa-yi nūn wa al-qalam</i>	
<i>wa mā yashtarūna</i>	the page of “Nūn. By the pen and what they write” (Shams)
<i>ṣanʿ</i>	doing, making, creating (MSA2, MM)
<i>ṣanāʾiʿ</i>	arts, crafts, actions, benefits (MSA1, Salih)
<i>ṣanʿat</i>	art, craft (Mur, Kh, MSA1, MSA2, MM)
<i>ṣāniʿ</i>	maker, craftsman, creator (Kh, Dust, Shams)
<i>ṣāniʿ-i bī-chunū</i>	incomparable creator (i.e., divine creator, God) (Shams)
<i>sar āmad</i>	chief master, most excellent (MSA2, Shams, MM)
<i>sar-i lawḥ</i>	illumination at top of the page (MSA2)
<i>saṭr</i> (pl. <i>suṭūr</i>)	line (Mur, MSA1, Malik, MM)
<i>savād</i>	ink, blackness (Mur, MSA1, MSA2, MM)
<i>shāgird</i> (pl. <i>shāgirdān</i>)	student (Dust, Malik, MSA2, Shams, MM)
<i>shajara-yi khuṭūt-i sitta</i>	tree of the six scripts (MSA2)
<i>shakl</i> (pl. <i>ashkāl</i>)	form (Dust, MSA2, Shams, MM)
<i>shamsa</i>	illuminated medallion, ex libris

<i>shikasta basta</i>	type of script (Malik, Shams)
<i>shish qalam</i>	six pens (i.e., six scripts) (MSA2)
<i>silsila</i>	chain (Dust, MSA2)
<i>šinā'at</i>	profession, art (Dust)
<i>shūbat</i>	conversation, feasting, gathering (Dust, Malik, MSA2)
<i>šūrat</i> (pl. <i>šūvar</i>)	form, image (Mur, Kh, MSA1, Dust, SQ, Malik, MSA2, Shams, MM, Salih)
<i>šūrat-i khatt</i>	form of calligraphy/writing (Kh)
<i>šūrat va ma'nī</i>	form and meaning (Kh, SQ)
<i>šūrat-gushā'ī</i>	portraying a form (MSA2)
<i>šūrat-sāzī</i>	picture-making (Dust)
<i>šūratkhāna</i>	picture-house (MSA2, MM)
<i>tafrīh</i>	recreation, amusement (Kh)
<i>tahrīr</i>	outlining (Kh, Dust, Malik, Shams, MM, Salih)
<i>taksīrāt</i>	pieces (MM)
<i>ta'liq</i>	script used especially in chancellery documents (Mur, MSA1, Dust, MSA2, Shams, MM)
<i>tarḥ</i>	design, compositional unit, foundation (Dust, MSA2)
<i>tarḥ-i bidī</i>	new design, original design (MM)
<i>ta'rīf</i>	praise, commendation, description (Salih)
<i>ta'rīkh</i>	chronogram
<i>tarkīb</i>	composition, plan (MSA2)
<i>tarrāh</i> (pl. <i>tarrāhān</i>)	designer, draftsman (Dust, Shams, MM)
<i>tartīb</i>	arrangement, organization, order, plan (Mur, Dust, SQ, Malik, MSA2, Shams, MM, Salih)
<i>tarz</i>	style, manner, mode (MSA2)
<i>taṣvīr</i> (pl. <i>taṣāwīr</i> or <i>taṣvīrāt</i>)	image, picture; depicting, depiction (Kh, Dust, SQ, Malik, MSA2, Shams, Salih)
<i>tawqī'</i>	one of the six scripts (MSA1, Dust, SQ, MSA2, Shams, MM, Salih)
<i>tawṣīf</i>	description (Kh, Dust, SQ, Malik, Shams, Salih)
<i>tazhīb</i> (pl. <i>tazhībāt</i>)	illumination (Kh, Dust, Malik, MSA2, MM)
<i>tazkīra</i>	biographical notice, remembrance, biography
<i>tazyīn</i>	ornament, decorate (Dust, SQ, MSA2, MM, Salih)
<i>tīgh</i>	knife, blade (SQ, MSA2)
<i>tīmṣāl</i>	image, portrait, semblance (Dust)
<i>thuluth</i>	one of the six scripts (Dust, SQ, MSA2, Shams, MM)
<i>'unvān</i>	illuminated heading in a book
<i>uslūb</i>	manner, mode, form, way (Dust)
<i>ustād</i> (pl. <i>ustādān</i>)	master (Kh, Dust, MSA2, Salih)
<i>vāq</i>	one of the "seven modes" (MSA2)
<i>varaḡ</i> (pl. <i>awrāḡ</i>)	folio, page, sheet (Mur, Kh, MSA1, Dust, SQ, Malik, MSA2, Shams, MM, Salih)
<i>awrāḡ-i falak</i>	pages of heaven (MM)
<i>awrāḡ-i jahān</i>	pages of the world (Salih)

<i>awrāq-i muraqqa'-i sipihr</i>	pages of the album of the firmament (MM)
<i>awrāq-i zamān</i>	pages of time (Salih)
<i>vaṣṣālān</i>	rebinders, margin setters, patchworkers (MM)
<i>vaṣṣālī</i>	margin setting (Mur, MSA1)
<i>vāzi'</i>	inventor (Dust, MSA2, Shams, MM)
<i>vāzi' al-aṣl</i>	inventor of the archetype (Dust, Malik)
<i>vāzi'-i asās</i>	inventor of the foundation (Dust)
<i>vāzi'-i miṣāl</i>	inventor of the prototype (Shams)
<i>yāqūt</i>	ruby (SQ, Malik)
<i>zīb</i>	ornament, beauty (MM)
<i>zīn</i>	adorning, ornamenting (Kh)
<i>zīnat</i>	ornament, decoration, beauty (Kh, Dust, Malik, Shams, Salih)
<i>zīnat-i maṣāḥif</i>	ornamenting Korans (Dust)
<i>zībā</i>	beautiful, elegant, arranged, ornamented (MSA2, Shams, MM)