42 (left) Animated Thuluth integrated with a complex hunting scene, the elongated vertical stems of the letters terminating in human heads. The discernible text reads al-ʿizż, 'the glory'. From a bronze bowl with silver inlay, probably from Iraq, late 13th century.

43 (left) Thuluth on a frieze-tile, translating: 'It was written on the first day of Shabān of the year 709'. Persia, 1110.

44 Ornamental Thuluth on a brass cauldron, dated 1375, in the Masjid-i Jam'ah in Herat. The hands at the top are Qur'anic inscriptions with dedications to the owner, Muḥammad ibn 'Ašī, below.
45 Ornamental Thuluth dated 1109, dedicating the minaret of the Hazrat Shih mosque at Boulatabad, Balkh, Afghanistan. The inscription is part of a dedication which begins after the Basmalah: "The building of this minaret was ordered by the exalted Emir Abu Ja’far Muhammad ibn ‘Ali..."

46 Thuluth with Kufic in the upper half, on a panel of glazed tiles. Both inscriptions are Qur’anic; the Kufic is the beginning of the Throne Verse (II 255), the Thuluth the beginning of a verse which occurs in several locations in the Qur’an and translates ‘O You who believe, if...’. Probably from Masjid-i Malik, Kerman, Persia, built during the 11th century but repeatedly restored.

47 Large Thuluth script decorating the central medallion of a dome in the mosque of Hacis Sophia, Istanbul, 16th century. The Ottomans were the last, enthusiastic heirs to the tradition of Islamic calligraphy. The Qur’anic inscription, beginning with the Basmalah, is from Surat al-Nur, ‘Light’ (XXIV, 35).
Naskhī was one of the earliest cursive scripts to evolve, but gained popularity only after it had been redesigned by Ibn Muqallad in the 10th century. It was transformed by Ibn al-Bawwab and others into an elegant script worthy of the Qur'an, and ever since, more Qur'ans have been written in Naskhī than in all the other scripts together. It appealed particularly to the ordinary man because it was relatively easy to read and write.

It is nearly always written with short horizontal stems, and with almost equal vertical depth above and below the medial line. The curves are full and deep, the uprights straight and vertical, the words generally well spaced.

48 (below) Small Naskhī, dense but fully vocalized and of the highest order throughout. Qur'an copied by 'Abd Allah ibn 'Ali in 1031, probably in Iraq.

49 Naskhī sparsely applied to give a monumental effect. Qur'an copied by 'Ali ibn Ja'far ibn 'Asad, about 1163 in Syria.
55 (left) Stylized Indian Naskhi decorating the walls of the Qutb Minar, the famous Islamic victory tower near Delhi, which was begun about 1192. The strong curves of the calligraphic lines help to harmonize the calligraphy with the decorative plant-forms.

56 Ornamental Indian Naskhi in linked calligraphic bands on the walls of the Qutb Minar. The flourishes of most letters are very pointed and curled, in contrast to the verticals.

57 Ornamental Indian Naskhi carved in marble, from the mihrab of the Qaṣṣa-Sohna mosque, Delhi. The shallow curvatures extend forward into the sublinear area of the following word. The two words which appear complete in the illustration are part of a Qur'anic inscription and read: Allāh ū Salīm, "all things"