118. Indian Thuluth and knotted and foliated Kufic in brickwork, juxtaposed on the Arba‘i-Kha‘-Ha‘-Sama‘ mosque in Ajmer, India, built about 1300. All three bands are Quranic inscriptions. The left-hand band translates: "Praise be unto Him who transported his servant by night from the Holy Mosque [of Mecca] to the Further Mosque [of Jerusalem] which we have blessed..." From Sirat al-Nabi, "The Night Journey" (XVI, 1).

119. Thuluth and Kufic scripts combined, on the wall of Ulu Cami, Bursa, Turkey. The Quranic verse is from Sirat al-Mustafā, "The Hypocrites" (XLIII, 8), and translates: "Glory belongs to God, and to his Apostles, and the true believers; but the hypocrites know it not." The word su‘ ("and") is used four times in the verse, and this has been drawn with immense boldness.
Composite calligraphy in its full magnificence in the mosaic-tile inscriptions on the dome of the Royal Mosque (Masjidi-i Shah), built for Shāh 'Abbās in Isfahan, Persia, c. 1643. A wide band of Kufic, surrounding the dome is an inscription in praise of Shāh 'Abbās and the Safavids, consisting of three integrated levels of script. The narrow strip above this band is square Kufic consisting mainly of the word 'Muhammad', the bands lower on the dome are ornamental bold Kufic inscriptions reading: 

Alahhuma sall al-Muhamma sall al-Muhamma w-sallim - 'O God bless Muhammad and his family and grant them peace.' The background to the inscriptions is itself Kufic calligraphy, reading mainly yā Allāh, yā Muhammad, yā 'Alī. The lowest band is of square Kufic, reading 'God is most mighty' and 'Allāh is God and there is no other God but He.'
121. Mosaic tile-work in the shrine of the poet and Ṣâd-sain Ḥāfīz 'Abd Allāh Aṣârī (d. 1088), built by the Timurid Sultan Shah Rukh in the early 15th century, near Herat. At the top is Ḥāfīz Thuluth script, densely structured. The border is of Naqšī, with the stems of the letters manipulated to form square compartments. The maze-like patterns in the centre are square Kaṭīfā.

122. Andalusian Thuluth in stucco above and tilework below, on a column from Madrasat al-ʿAthārīn (School of perfume-makers) built in Fes in 1323–5 by Sultan ʿAbū Saʿīd.
The decorative style known as ‘Ghilâl’. This page by the Persian calligrapher Nizām Karrān Qalam, dated 1581, contains styles particularly popular in Persia, including Thuluth, Naskhī, Nasta‘īq, Shīkhre, Tawīq, Kufic and various Jāli scripts. The letters themselves of the large Persian Nasta‘īq script are filled with court and hunting scenes, flowers, portraits and smaller calligraphy.