8. Although the lateral domes have been reconstructed with ribs, Man’kovskaia has challenged this assumption
20. Brand and Lowry, Akbar’s India, nos77-9
23. Cleveland Museum of Art, 62.279, The Major study of the Tutinama is Pramod Ghandra, The Tuti-Nama of the Cleveland Museum of Art and the Origins of Mughal Painting (Graz, 1976), but the close examination of the Paintings by John Seyller, *Ars Orientalis* (forthcoming), has forced a reevaluation of the date of the original manuscript and its history.
32. For the links between Timurid and Mughal architecture, see Golombek Lisa, “From Tamerlane to the Taj Mahal,” Essays in Islamic Art and Architecture in Honor of Katharine Otto-Dorn, ed. A. Daneshvari (Malibu, 1981)
34. Gharavi, Mehdi, “Khaje Abdul-Samad Shirazi the Sharp-Brushed”. Magazine of Art and Man, No. 128
35. Gharavi, Mehdi. “Everlasting Close Cultural Relation between India and Iran and Its Glorious Examples”, Magazine of Art and Man, No. 95
42. Gharavi, Mehdi. “Persian Books Published in India and Their Backgrounds”. Magazine of Art and Man, No. 102, 103
43. Gharvi, Mehdi. “An Introduction to Cultural Relations of Iran and India in Ancient Times (2)”. Historical Studies, No.6


51. In addition to the tombs of Nizam al – Din in Delhi and Mu’ in al Din at Ajmer, and early example is the tomb of Shah Alam in Ahmedabad, for which see Ebba Koch, “Influence on Mughal Architecture,” in Ahmedabad, ed. George Michell and Snehal Shah (Bombay, 1988)


54. Jaghatai, Muhammad Abdullah. The wazir Khan Musque, Lahore (Lahore 1975)

55. Jaipur, Maharaja Sawai Man SinghII Museum, MS. AG. 1683-1850


65. Koch, Ebba. Shah Jahan and Orpheus (Graz, 1988)


68. London, British Library, Add, 18497; see Losty, *Art of the Book in India*, no. 53; Brand and Lowry, Akbar’s India, no. 21

69. London, British Library, or. 4615; see losty, *Art of the Book in India*, no. 59. The manuscript is undated, but its 157 Paintings are usually dated ca. 1580

70. London, Victoria and Albert Museum, 1023-1871; see Indian Heritage, no. 355

71. London, Victoria and Albert Museum, I. M. 207-1920; see Indian Heritage, no. 303, and Welch, India, no. 129


74. Mark Zebrowski, *Deccani Painting* (London, 1983), no. 59; Welch, India, no. 195


83. Nineteenth – century copies of the Padshahnama include London, British Library, Add. 20734, and Patna, Khudabakhsh Library; see Losty, *Art of the Book in India*, no. 107, The copy of the Amal-Salih Done ca. 1830 is in the British Library (Or.2157); See Losty, no. 17
91. Rajput: a group of Hindus who in Caste System of social classes are placed in the category of Cavaliers. These people who were famous for bravery and courage were mainly based in Rajasthan (an Indian state) and had the power and dominance there.
94. See Indian Heritage, nos. 207-8
99. Taheri, Abul-Qasem. Political and Social History of Iran from Temur’s Death to that of King Abbas. Tehran: Pocket Books Co., 1973
100. Tandan, B. “The Architecture of the Nawabs of Avadh, 1722-1856”, in Facets of Indian Art, ed. Skelton et al
101. The Minto Album is divided between the Victoria and Albert Museum, London (IM.8-1925 to 28-1925), and the Chester Beatty Library, Dublin (MS. 7)
102. The site was the focus of a conference held during the Festival of India in 1985; many of the papers were later published in Fatehpur – Sikri, ed. Michael Brand and Glenn D. Lowry (Bombay, 1987)
103. There is an image of Akbar in Margha Golshan in Tehran Royal Library in which he is painting with his master. See Collection of Iranian Painting and Miniature by National Commission of UNESCO, Italy: 1956
108. Washington, DC, Freer Gallery of Art, 42, 16; Beach, Imperial Image, no. 17c