



Fig. 1- Two attributions of the roundel to Bihzād (marked by ⚡)

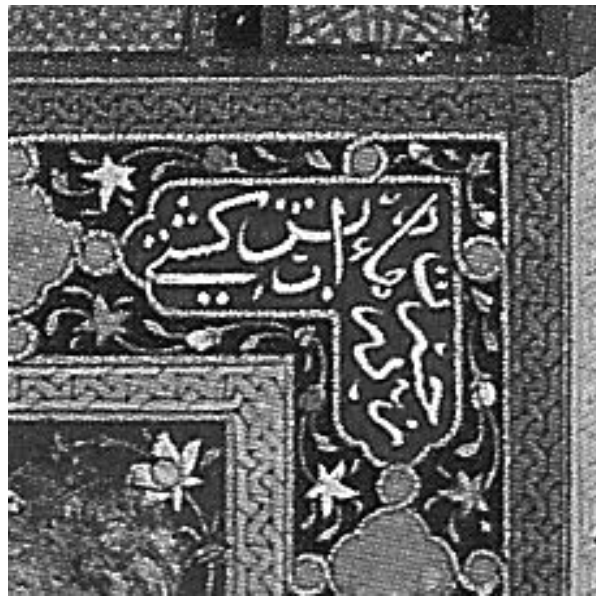


Fig. 2 – Perfectly designed *rayhān* calligraphy by Bihzād



Fig. 3- Fake signature of Bihzād's on the *Seated Ottoman*

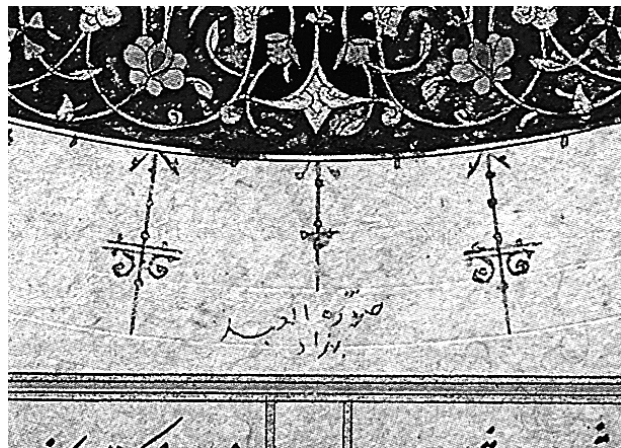


Fig. 4 – Added attribution/signature of Bihzād below roundel



Fig. 5 – Later notations on the re-margined border (⚡) of *Dārā and the Herdsman* (Cairo *Būstān*)



Fig. 6- Introduction page to the Freer Anthology

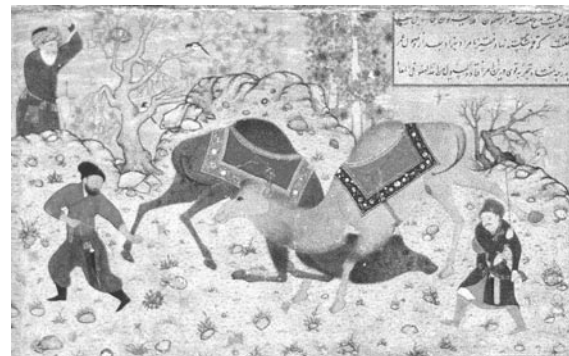


Fig. 7 – Original size cut of the Two Camels (Gulshan album)

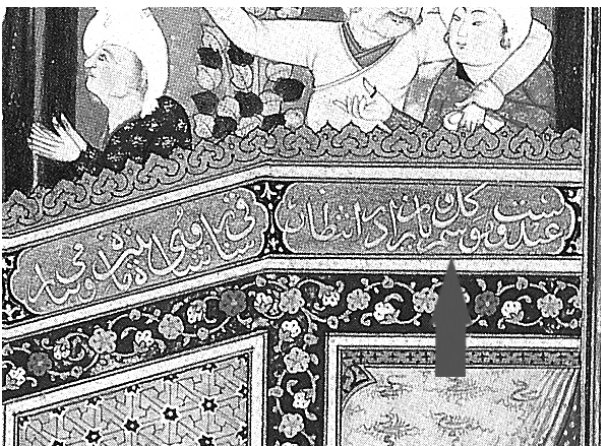


Fig. 8- The word *mowsim* omitted by Melikian (۱۱)

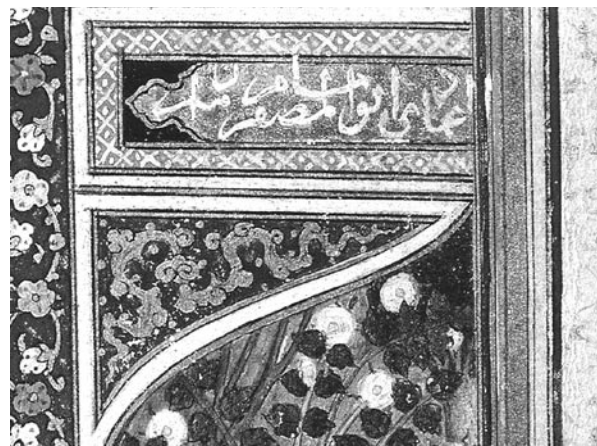


Fig. 9 – The first word (*al-hādī*) read as *iddi ā-yi* by Melikian

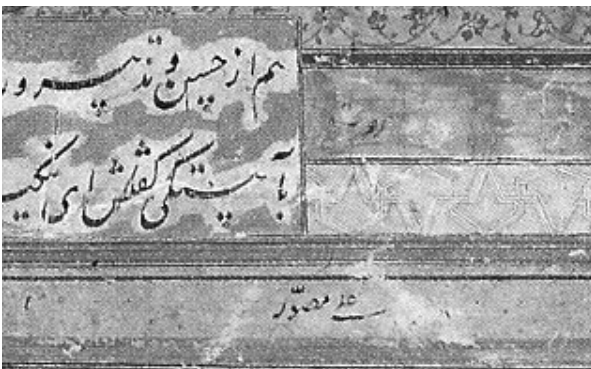


Fig. 10 – Original signature of Mīrzā `Ali reading `Ali the Painter

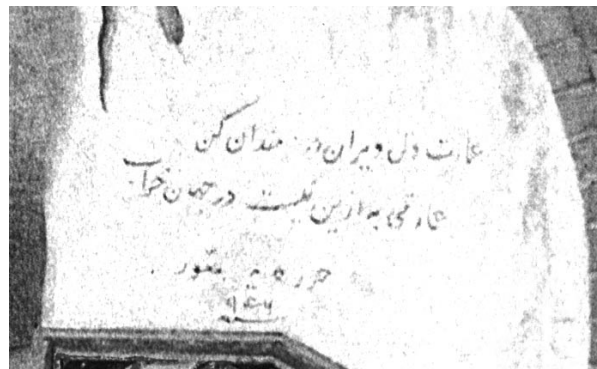


Fig. 11 – Signature of Āqā Mīrak as “Mira[k] the Painter”



Fig. 12 – Poem written on carpet by Mīr Sayyid `Alī



Fig. 13 – Poem written on carpet by Mīrzā `Alī



Fig. 14 – Two notations by Mughal librarians marked by ↑



Fig. 15 - Princely earrings and gold belt-buckle (↑)

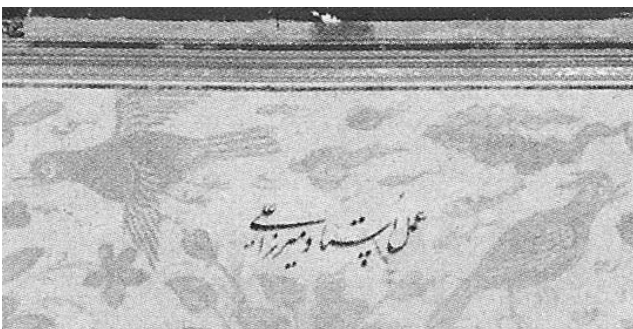


Fig. 16 – Attribution to Master Mīrzā `Alī incorporated in margin



Fig. 17 – Muhammadī using the verb *harrar-hu* for his drawing

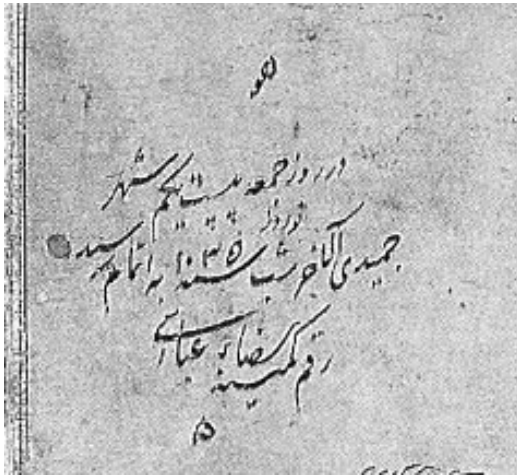


Fig. 18 – Original signature of Riżā on the *Seated Dervish*



Fig. 18 - Original signature of Riżā on drawing of cat. no. 106

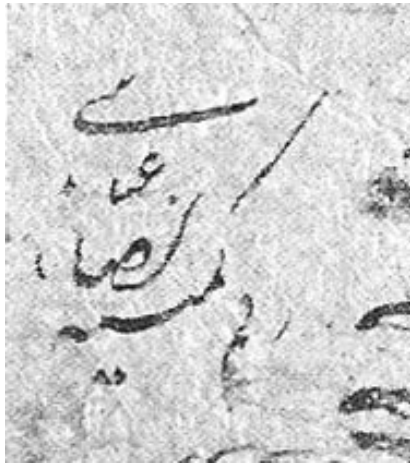


Fig. 20 - Fake signature of Riżā on drawing of cat. no. 107

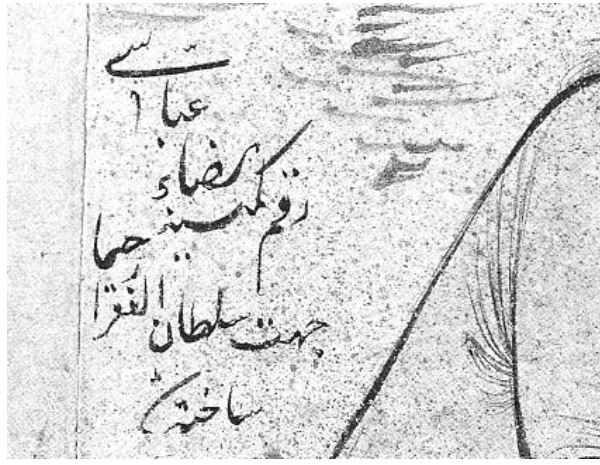


Fig. 21 - Fake signature of Riżā on drawing of page 97



Fig. 22 - Muhammad-Bāqir Majlisī seated next to Shāh Sultān-Hosayn



Fig. 23 - Muhammad-Bāqir Majlisī

