



## ‘ABDALLĀH ŞAYRAFĪ

‘ABDALLĀH ŞAYRAFĪ, influential calligrapher of the 8th/14th century in Iran (d. after 746/1345-46). He was the son of K̲vāja Maḥmūd Şarrāf of Tabrīz and appears to have remained in that city all of his life. It is said that he was buried in the cemetery of Čarandāb southwest of Tabrīz. Trained in the six scripts used by calligraphers of the Iraḡi school such as Yāqūt al-Mosta‘semī, ‘Abdallāh appears to have copied manuscripts and designed inscriptions for buildings. Surviving samples of his calligraphy include a Qur’ān in *moḥaqqaq* script now in the Chester Beatty Library, Dublin ([Plate IX](#)); one in *nask* (dated 720/1324) in the library of the shrine of Imam Rezā, Mašhad; and a page of calligraphy (724/1324) in the Iraḡ Museum, Baghdad, executed in *tolṭ*, *nask*, and *reqā’ī*.

‘Abdallāh achieved his greatest fame as a designer of architectural inscriptions. Sayyed Ḥaydar, said to be both a student of Yāqūt and the principal teacher of ‘Abdallāh, appears to have specialized in architectural inscriptions. Although all traces of them seem lost, ‘Abdallāh designed and probably executed the calligraphy on two monuments commissioned by descendants of Amīr Čūpān. The earlier structure, the Demašqīya Madrasa, was built on the order of Baghdad Kātūn bent Amīr Čūpān and subsequently became the burial place of her brother, Demašq K̲vāja, who was killed on the order of Abū Sa’īd in 727/1327. The other structure acquired the popular name of *‘emārat-e ostād šāgerd* (“Building of the master and the pupil”) in commemoration of the work of ‘Abdallāh and of his pupil Ḥājjī Moḥammad Bandgīr. From the other names of this building (the ‘Alā’īya or Solaymānīya



structure), it can be seen that Qāzī Aḥmad’s ascription of it to the patronage of Amīr Čūpān is incorrect. According to the *Rawżāt al-ĵenān* of Ḥosayn Karbalā’ī, the building was constructed between 741/1340-41 and 743/1342-43 in the name of the nominal Il-khanid ruler Solaymān b. Yūsof Šāh and financed by ‘Alā’-al-dīn Ḥasan b. Tīmūrtāš b. Čūpān, better known as Ḥasan-e Kūčak. The calligraphy of ‘Abdallāh Şayrafī was still held in high esteem during the 9th/15th century, when his style was followed by Ja‘far Tabrīzī. Dūst Moḥammad claims that the traditions of Khorasani calligraphy in the *nask* script are derived from the writing of ‘Abdallāh Şayrafī, with Ja‘far Tabrīzī acting perhaps as the transmitter of the tradition.

## BIBLIOGRAPHY

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