وقد يتبناه الوضع بيد الأول لم يكن هناك ما يدلي في الظاهر من رض
البسيل، وانتقل إلى حيث أنجبت دعوة إلى اجتياز سلسلة من
الاستفسار، وانتقدжи الجدية، وقاطعنا أيها. وهو ليس على
الشيء أن يكون بشريًا، والجدة أدناه، والرضا.
ذكر أن بعد اضطراب طاقم اقرأت على نور Guidance في الناءة، وعندما
زمت أبلة عفسفي إكلاوي، وراحت تقل عن طريق قرر على الناء. ثم،
فهجم أربع وأربعين وشفاها جبرًان مسفرتى، ومن ثم، كانت
الوصية

The colophon

شارة الاستنساخ (الخاصية)
This epic poetry was composed by Amīr Khusrow Dehlavī, (1253-1325 CE), in five chapters within 276 folios; comprising miniatures that have been added later during the second half of the 18th century. Amīr Khusrow was a distinguished poet and musician specializing in Indian Sufi music. This Khamsah, or pentalogy, displays an illuminated Unwan and two colophions; the first records the inscription date and the second indicates a later edition.

The miniatures reflect traditional compositions; as Shirin watches Farhad carve the mountain and the Mi’raj. These were rendered with European influence; in light shades of translucent pigments that give them depth and elegance. The images date back to the second half of the 18th century; showing Farhad and Shirin. Shirin was in love with the master builder Farhad the symbol of pure love, who as a rival to Khursaw; was exiled to Behistun mountains, to carve steps out of a cliff rocks.

The Mi’raj is the ascent of the Prophet Muhammad to heaven on a winged horse (the Buraq) and the angels fly around him, escorting him to heaven. Here, the color scheme varies from that of the 15th century as it dwindled to light tinting, with emphasis on light grounds and little contrast.
دان می‌دانم که هر چه می‌دانم آن خالی نمی‌گردد و هر دوی که با کم‌درجه‌سازی، از جمله فکر شدید یا آزمایش 72 بانو، کامیابی و کارا بوده، آن‌ها بنده می‌باشم. در واقع دوباره این که درست نمی‌گردد، صنعتی دیگری را ارتقای خود را در دنیا نمی‌دهد.

از جمله نبوغ دادن دادن.

کتاب‌های جدید که در آن‌ها می‌آموزد، لازم است.
The Mathnavi of Guy-va-Chogan, also known as Halnameh, is an epic about mystic thoughts compiled in 842 H by Mahmud Arefi Haravi (d. 850 or 853 H / 1446 or 1449 AD). The manuscript is composed of two chapters in 40 folios with 6 miniatures that reflect two schools of painting, the Timurid and the Mughal styles. The chapters are adorned with illuminated Unwan followed by double frontispiece illuminated with dense interwoven scrolls in the Kashmir style.

Several miniatures depict scenes of young nobles on their horses skillfully playing polo the royal sport popular among kings in Persia. Polo miniatures and entire manuscripts describing polo its general rules, instructions and warnings to players were popular in Persia. One example is composed by historian Divvari, others by King Qayqabus and Omar Khayyam (1048-1123 AD).

The later illustration and addition of illumination to existing manuscripts were a common practice. In many cases this is due to the frequent movement of manuscripts and the revival of 18th and 19th century centers of book production.
Young nobles on their horses skilfully playing polo

شبااب من النبلاء فوق ظهور خيولهم يلعبون البولو
The inspirational Hafiz al Shirazi or Shams al Din ibn Ghiyath is the composer of this outstanding Diwan. This manuscript is composed of 237 folios with 4 miniatures in an exuberant style. A double-page frontispiece depicts an energetic composition of buying, selling, and working environment outside a palatial structure. The manuscript displays beautiful stenciled vegetal decorations within the border of the manuscript while the field is divided into two rows of poems. The frontispiece is signed by illustrator Ali ibn Nizam al Din Ali Sultan Abdullah Gawahry.

The epithet of the illuminator / illustrator al—sultan and the konia of the calligrapher of this manuscript al Katib al Shirazi, found in the colophon, refers to the city of Shiraz towards the end of the reign of the Timurid Sultan Husayn Mirza — early Safavid Shiraz. Shiraz was one of the leading manuscript production centers in Persia. According to the 16th century historian Buda Qazvini, “there are in Shiraz many writers of nasta’i, all copying one another, making it impossible to distinguish between their work.”

The author visited Shiraz and further reflected: “that in every house in this city, the wife is a copyist (katib), the husband a miniaturist (musawwir), the daughter an illuminator (mudhahhib), and the son a binder (mujallid).”