Yusuf and Zulaykha relates the story of the prophet Yusuf, composed in a Masnavi form by Nur al din Abdel Rahman Jami as part of his poetic Quintet. The work was completed towards the end of the 15th century AD / 9th H under the patronage of Sultan Husayn Bayqara, in Herat.

The manuscript commences with a dedication in an illuminated medallion, indicating a royal production or that it was made for the market. The work was compiled in 154 folios; with 7 miniature paintings and an outstanding illuminated Unwan double folio, representing the Safavid royal art atelier in its mature stage. These miniatures feature the mirage or ascendance of the Prophet Mohammed to the heavens, followed by images illustrating the story of Yusuf and Zulaykha.
The meeting of Yusuf and Zulaykha inside the palace, and small miniatures of them all around the walls of the building.
This Kulliyat manuscript comprises 284 folios, divided into several chapters each with an illuminated Unwan bi-folio exhibiting a beautiful floral frame in gold, red and blue; and the title heading. Furthermore, the manuscript records compiled advice and guideline poems at its margins, and in several folios it includes a colophon. The page layout seized to rely on columns, now the text box is confined to an inner compartment surrounded by a wider space at the margin for the additional secondary text. Empty folios are available; perhaps for later illustrations, as the manuscript is missing several folios of miniatures.

Political disturbances in Persia led to the migration of artists, confiscation of ateliers and the frequent movement of manuscripts. In turn, Persian themes, painting features and literature spread and influenced neighboring manuscript production. The calligrapher Mohammed Rida al Imami was later known for Jali calligraphy (large and monumental) which was used in monumental inscriptions at buildings in Isfahan.