The Quintet of Nizami features within its 305 folios 4 miniature paintings that show the European influence on Persianized Mughal Indian ateliers. This departure from traditional postures to more elegant floating figures, and from a two-dimensional representation of architecture to 3D modules had taken place early in the 17th century. European art and artists circulated among Persian and Indian courts and introduced the art of line-drawings as a new and novel development to miniature painting. During the reign of Shah Abbas II; European painters such as Lukas van Hasveid, Angel and Lokar were among the instructors and mentors of his Royal atelier.

An intricate floral scroll border in gold, harmoniously adorns the inner frame of the text under the Unwan (Title) heading. The first folio presents a dedication to Quli Khan Quorgy Pasthi inside a medallion. While the colophon records the name of Badi al Bawmati as calligrapher and the date of 1042 H / 1633 AD as the date of the inscription, it is further followed by the stamped seal of Quli Khan and date its acquisition as the year 1077 H (17th century AD). However, the miniature paintings maybe considered as a later addition (in the 18th century AD).
فیله‌ی این تصویر یک هنرمند ایرانی است که می‌تواند از آثار او گفتگو کنیم. این نگاره‌ی جهان یک شخصیت ابریشم‌داری دارد که با مادرگی به‌جای مادرگی وارزیده‌ای است. این شخصیت با یک فیل ابریشم زنده و در حال گذراندن شب و روز او در حال گذرانش می‌باشد. این نگاره‌ی جهان از جدیت و اهمیتی برخوردار است و می‌تواند به‌عنوان یک نمونه‌ی از آثار این هنرمند در نظر گرفته شود.
The manuscript of The Fixed Stars composed by Abd al Rahman al Sufi (374 H/984 AD), and revised by Nasir al Din al Tusi, is inscribed in 136 folios and adorned with 84 miniatures that reflect illustrations of the celestial constellations. It is one of the most important studies concerning stars produced during the 10th century AD. The text is thought to be systematic revision of Ptolemy’s Almagest providing a listing of star names, magnitudes and drawings for each constellation. The manuscript is large in size, allowing for large images to be spread on two folios, while the text occupies 27 lines per page in Naskh script style by the calligrapher Abdullah ibn Mohammed Sharif Abdul Rab al Samnani. The manuscript holds the stamp of the library (kutub-khan) of Quli Khan Qurghi.

The two illustrations of each constellation reflect the star as it is in the sky while the other as it may look on a celestial globe. A copy is preserved in Oxford Bodleian Library (MS Marsh 144).

The constellation Ophiuchus (the Serpent Charmer)
The constellation Cetus

كوكبة القيطس (اسبع البحر)
The constellation Centaurus

كوكبة قططورس
Access no.: 53 Tarikh Farsi
Calligrapher: Safi Quili ibn Farhad
Date: 1066 H / 1656 AD
Style: Safavid Isfahan
Size: 22 x 35 cm

A 17th century manuscript of the Shahnameh epic poems is in 214 folios, with 12 miniature paintings, and an illuminated frontispiece. The manuscript is bound in a deep red lacquered book binding decorated with an assortment of vegetal and blossom designs. The poems are inscribed in four columns with few margin corrections in red. The miniatures occupy part of the page layout, including the margins and the spaces between the text columns. The colophon records the name of the poet Abul al Qasim al Firdausi al Tousi and the year 1066 H.

It also describes the calligrapher, Safi Quili ibn Al Farhad, as “Gholam khaas Sharifi”, i.e., an official attendant to the ruler. The large sized manuscript was the property of the governor Safi Quili Khan who acted in the court of Shah Abbas II. The miniatures follow the Safavid Isfahan style promoted by Riza Abbasi.

This copy of the Shahnameh came out of the same atelier that produced an illustrated copy of the Firdawsí’s Shahnameh (Dorn 333) now at the National Library of Russia with paintings executed by at least 3 artists in the royal atelier of Shah Abbas II in the year 1061 H/1651 AD.
The 22 miniatures depicted within the 170 folio manuscript of Yusuf and Zulaykha by Jami, reflect the important events related to the divine story of Prophet Yusuf, such as his rescue from the well and the Court of the King of Egypt. The miniatures honor Prophet Yusuf by depicting him with a halo, yet the paintings are roughly executed indicating the work of a none-royal atelier of the 18th century. There are features in the miniatures that reveal a style that flourished in the Indian schools of Kashmir, Deccan and Bijapur, that dominated the art scene during the 18th and 19th centuries, and that was responsible for several miniature additions to already inscribed manuscripts present within Dar al Kutub's collection. These features include the round faces with large almond shaped eyes, the costumes, the white marbled architectural background, and the excessive use of the yellow, orange and red pigments.
Three miniatures infiltrate the 152 folios to illustrate the story of Prophet Yusuf and Zulaykha. The manuscript commences with a simple yet elegant illuminated Unwan in gold against blue. The couples are placed in two rows in 14 lines to a page inscribed within cloud scrolls against a golden ground. The miniatures represent the late Safavid art style, round faces, large folded white turbans with central feather, dense composition, female costumes, and head gears engaged with hand gestures. The history of the manuscript indicates that it was moved in 1165 H./1751 AD to a new place of keeping and that it was stamped with the seal of the library. Yet it had been the tradition of new owners to tamper with or blacken stamps on manuscripts, thus concealing their earlier identity.

Zulaykha after dreaming of Yusuf, chained upon the order of her father.