Emir Khusrow Dehlawi, one of the greatest poets of India, composed this mathnawi poem. Qiran as-Sa’adin (Meeting of the Two Auspicious Stars) recalls the historic meeting between Bughra Khan and his son Kyqbad. This manuscript is composed of 149 folios adorned with an illuminated Unwan page and two miniatures. The manuscript is undated, yet according to the expert opinion of Professor Tirazi, a margin phrase at the end of the manuscript, is countable to 1123 H/1711 AD. This system of letter counting was known and accepted during the 18th century in Persia and Ottoman Turkey.
Farasnameh is a treatise dedicated to horses and horsemanship composed during the 14th century AD for the Mamluk Sultan al Nasir Mohammed ibn Qalawun. The Manuscript was then translated into Persian, under the patronage of Qadi Mohammed Idrisi Khan, for Emir Ahmad Shah Durrani (b.1723 - d.1773), of Kandahar. Farasnameh or Kitab Kamel al Sena’tayn (the encyclopedia of the two crafts) is divided into chapters concerning horse breeding, grazing, racing, as well as veterinary issues.

The Manuscript is in 267 folios with 130 miniatures illustrating the different breeds of horses, was dated 1199 H / 1785 AD, and was presented to Dar al Kutub by King Aman Allah Khan the King of Afghanistan on the 27th December 1927.
Access no.: 60 Adab Farsi Tala‘at
Calligrapher: Unknown
Date: 12th c. H / 18th c. AD
Style: Qajar Iran
Size: 10.5 x 17 cm

The Diwan Hafiz manuscript is composed of 137 folios, with illuminated Unwan page and a lacquered binding. The Unwan page displays an illustrated heading decorated with floral ornament over gold and blue ground, while the text is placed within cloud-shaped compartments against gilded ground. The Diwan has a dedication to Musuli Khan, whose name indicates that he originally came from Musul.

The lacquered binding represents the tradition that flourished during the 18th century in Qajar Iran and India. Lacquer bindings are made of papier-mâché, with a thinly coated plastered surface where the painter executes his design. Before the entire surface is quoted with varnish which protects and enhances its colors. The cover shows the European influence on Persian iconography, displaying a variety theme of a bridge over stream and pine trees.
43- Manzum (Haydernamah)

Access no.: 80 Tarikh Farsi
Calligrapher: Unknown
Date: 12th c. H./18th c. AD
Style: Kashmir
Size: 19 x 30 cm

The 343 folio manuscript displays 94 miniatures executed in the Kashmir Indian style of painting. The text recalls battle scenes of the Prophet, as well as the accomplishments of the Caliphs and in particular Caliph Ali. The manuscript may have been termed Haydernamah after the famed Qutb al din Haydar, or caliph Ali’s nickname Hayder (meaning Lion).

A 13th century Persian Sufi dervish. The Kashmir style painting is characterized by the excessive use of different tones of red, grouped figures with round faces and distinct costumes.

مخططة في ورقة تضم 343 مقدمة، نفذت بالأسلوب الكشميري الهندي في الرسم. يتناول النص المكتوب عروات النبي ونجوم الخلق، اثنين. والأزمنة الأينات الخفيفة على أي طالب، وربما أعلنت المخططة تسمية حيدرنا، نسبة إلى قطب الدين جبريل الصوفي الفارسي الشهير الذي عاش في القرن الثالث عشر الميلادي، أو كنية الإمام علي حيدر وعنى الأسد.

ويتميز الأسلوب الكشميري في الرسم، بالإفراط في استخدام درجات اللون الأحمر، ومجموعة الوجهان المستديرة، والملابس المميزة.
A depiction of *Laylat al-Qadr*

A vibrant Battle scene
A depiction of Prophet Yunus inside the whale

A gathering around the wise sheikh
Access no.: 4318 S.
Calligrapher: Haji Mohammed a.k.a. Aab Zarmashky
Date: 1211 H / 1798 AD
Style: Qajar
Size: 12 x 18 cm

The late 18th century copy of Diwan Hafiz with its fine lacquer binding and rich illumination, was produced in the Qajar style at the court of Fath Ali Shah in Tehran. An illustration of a young attendant posing in a theatrical manner wearing a long ceremonial robe and a head-dress forms the doublet of the lacquer binding. The 193 folios manuscript is otherwise void of illustrations.

The reign of Fath Ali Shah (1798 – 1834 AD) witnessed a period of great production of paintings in various forms, large fresco wall paintings, as well as miniatures. Several ateliers in the provinces such as Shíráz, Isfahán and Mashhad had a tradition of book production. The history of this copy of Diwan Hafiz recalls the addition of another anthology, Tuhfat al Wuzara, inscribed in 1273 H / 1856 AD.

The doublet of the lacquer binding

بطانة العقيق اللامع