During the reign of Emperor Akbar Shah (963-1014 H / 1555-1605 AD) the vizir Abu al Fadl ibn Al Sheikh Mubarak al Nakiri (d.1011 H / 1602 AD) composed this encyclopedic work, which reveals the secrets of the use of different metals in weaponry and jewelry. Akbar was an enthusiastic patron of the arts and multi-cultural religions. He commissioned the Hamza Nameh, the zenith of early Mughal painting in large size and starting compositions, which almost 50 painters worked together to produce.

This manuscript is in two volumes, 217 folios, 172 folios respectively, with 3-4 miniatures each, illustrating the shields, swords and the chains and adornments existing during the reign of Emperor Akbar.

 وكان الإمبراطور أكبر راعياً محسناً للفنون والثقافات الدينية المتعددة. وكان من نتاج دعمه ذلك العمل الأسطوري المعنوي بعنوان "رسالة نامه"، والذي كتبه أرفع براعة فن الرسم المعرفي، وكان من الصخماء حيث تطلب 50 فنانًا عملوا سويًا لإنجازه.
46- Shahnameh

Access no.: 71 Tarih Farsi Talat
Calligrapher: Muhammed ibn Mirza Fayruz Kogy
Date: 1233 H / 1818 AD
Style: Qajar Iran
Size: 35 x 42 cm

This copy of the Shahnameh (Book of Kings) inscribed in the 19th century reflects improvisations on the original text composed by Firdawsi.

The manuscript is completed in 251 folios with 89 paintings that occupy part of the text page and illustrates famous encounters from the Book of Kings. The miniatures are the product of market artists, rather than the royal court and elite patrons. Such manuscripts were available in the bazaars, made available for trading and brought from provincial schools to major cities to be sold. It is inscribed on hand made European paper with an 18th century watermark. The calligrapher proudly inscribed his name in the colophon as Mohammed ibn Mirza Mahdi Fayruz Kogy for Mahdy Sadik Kocka.
The Shahnameh, the Book of Kings, was a popular subject copied in all art centers and aspired by all. This manuscript is inscribed in 4 columns in 494 folios with an elaborately illuminated double-folio decorated in dense intertwining scrolls in the Kashmir style. The 51 large roughly executed paintings reflect the Kashmiri painting school with its excessive use of red, yellow and orange. The manuscript is bound in Moroccan red leather binding.
The full title of this book is *Kitab 'Aja'il al-Makhluqat wa Ghar'aib al-Maujudat*' which means, "The Book of Weird and Wonders of Creations". Evidence of authorship remains problematic as the author's name does not appear in any manuscript. However, it was attributed to Mohammed ibn Mahmud ibn Ahmad al-Tusi al-Salmani, and composed in 1704 AD.

This copy is the product of a khurasani atelier, divided into ten sections, starting with Angels and spiritual beings, to fire, earth, cities, vegetation, statues, mankind, Jinns, birds and demons. The manuscript contains over 72 illustrations, roughly executed, some of which are tinted, some colored in pastel watercolors. The sketches occupy a small part of the page, making it possible to display up to three miniatures per page. The manuscript was inscribed in 118 folios, of 25 roughly written lines per page, by calligrapher Hussain Quli in the 19th century.
مریخ در چاه مالف که روز اولیت فرار داشت که به دوستان گفت:
Talmak, was composed by François De Salinaik De la Mot Fanlon, in 1715 AD, and translated for the Qajar Shah Nasir al Din Shah by Mohammed ibn Kazim. The manuscript displays two monochrome illustrations of King Allis in the European iconographic style, an impressive illuminated Unwan page, and a beautiful lacquered book binding. The lacquered binding reveals a doublure that depicts blossoming flowers in red ground.

The manuscript is inscribed in 78 folios. The 19th century witnessed several prominent families who were lacquering artists at Isfahan, known examples are the Imami’s and the Najafi’s. The monochrome lithographs was a new European technique of art brought to the Persian painters and calligraphers which they welcomed and shifted their talents to lithograph illustrations.

Talmak "عمل من تأليف فرانسوا دي ساليانك دي لا موت فانلون، في 1715 م، وترجمه إلى الفارسية محمد بن كاظم، بناءً على طلب ملك فارس، ناصر الدين شاه، والمخطوطة في 78 ورقة، وهما صورتان لملك "أليس" ودون ألوان تلفي القلم بل الألومنيا الأولى، ولها صفحة عطرة بخليفة مهرة، وتجليها من نوع اللاعب الذهب المصنوع، وكشف التجليد عن بطانة مزخرفة بآلذها تلفت، على خلفية حمراء.

وكاتبن أصفهان قد شهدت في القرن التاسع عشر ظهور عدد من عائلات التي أبدعت في فن صناعة التجليد اللاعب المصنوع، ومن بين تلك العائلات مثلاً الإماميون والنجفية، وكان طبع تحجي وحيد اللاعب فن أوريبيا جيداً وصل إلى الرسامين والخطاطين الفارسيين، فأتموا عليه مريحين."

King Allis kneeling holding a musical harp talking to an attendant
فرشگاه‌‌نه‌‌چینی برکت دریکه درگذشت بخش مخصوص‌تربیه‌‌می‌باشد.

محمدی‌نیک کریم منصب برقبا آمیخته‌شدن فنان‌ها به کلیه سایر بی‌آنها نشان‌گرفته‌است.

برکت به‌پر سلاح‌بان درکه مقر رومی‌های کرده‌است.

افتخار سکارو از این فنان‌گزاره شناست.
50- Treatise on Medals

Access no.: Tarikh Farsi Talat 21
Calligrapher: Unknown
Date: 1278 H / 1860 AD
Style: Iran
Size: 20x70 cm

A modern type of illustrative book displays different forms of commemorative official medals that reflect different ranks status, dedicated to different events. The manuscript covers the period from 1252 – 1278 H./ 1836 -1859 AD, in 38 folios. The manuscript was compiled during the reign of Nasr el Din Shah, who succeeded Fath Ali Shah (d. 1834). The illustrations are in line drawings in the shape of stars, some of which include the portrait of the Shah at its core.