Sharafnama, which was written by Sharaf-al-Din Bitlisi towards the end of the 16th century, is a historical account of the Kurds and Kurdistan. According to the account, Sharaf al Din was granted the title Mir by Safavid Shah Ismail yet later he turned against the Safavid and pledged allegiance to the Ottoman Sultan Murad III, who granted him the title Sharafkhan, appointing him governor of the Bitlis province.

The manuscript comprises 70 folios and commences with an illuminated Unwan page followed by four columns of verses, in 21 lines per page. The miniatures reveal a provincial atelier style.
When Nader Shah Afshar, (1698 -1747) became the Shah of Iran in 1736, he united Persia after a period of turmoil, and the seizure of parts of the empire by the Russians and the Ottomans. He then conquered Kandahar, and turned to Mughal India. Mirza Mehdi Khan Astarabadi, the Minister of Nadir Shah, compiled Nadir Shah’s achievements and composed his biography in Persian. This manuscript is a copy of Nadir Shah’s biography, compiled in 288 folios, with an illuminated Unwan double page.

The Manuscript is bound with a deluxe lacquered binding that displays the classical theme popular in Iran, the rose flower and the bird, the Gul ve Bulbul. Isfahan, Tehran and Shiraz had always been the chief production centers for lacquer bindings. The doublure displays a beautiful oval medallion with axial pendants against a reddish gold lacquered ground decorated in an array of tiny flowers.
The exterior of the lacquered book binding depicting the gul ve bulbul

الغلاف الخارجي للمخطوطة ويشير به بلم وورد
This copy of Futuh al Haramayn describes the two holy cities of Mecca and Medina, and was intended as an illustrative guide to pilgrims. The manuscript was composed by Muhy al Din al Kulshany (d.1602) and inscribed by calligrapher Awleya ibn Sayed Mohammed Jamal in 47 folios, and contains 16 illustrations of the holy places in Arabia. This manuscript was part of the waqf of Emir Khalil Aga (1292H.) and was kept in Cairo near the Masihad al Hussayn. The miniature style resembles the Ottoman art ateliers and in particular the Turkish Ottoman ceramic tiles.
Depiction of the holy sites

مناظر للأماكن المقدسة