NOTES


3 W. Barthold, Zur Geschichte des Christentums in Mittel-Asien bis zur mongolischen Eroberung, (Leipzig, 1901), pp. 23 ff.


5 With the exception of a unique wooden cover, dating from the ninth or tenth century in the Islamic Department of the State Museum in Berlin. Cf. Fr. Sarre, op. cit., p. 11, Fig. 1.


10 This important historical document of Persian miniature painting was found by the present writer, during the International Exhibition of Persian Art, held in London in 1931, in an album of the Topkapa Sarayi Muzesi. Its contents, however, were published in Persian Miniature Painting, by L. Binyon, J. V. S. Wilkinson, and B. Gray, (Oxford, 1933), pp. 183 ff.


12 Sir T. W. Arnold, in The Islamic Book, p. 94, states that cut-pattern work appears in Persia in a binding executed in Bagdad in the year 1407 a.h.

13 A. Saksian, "L'école de miniature de Hérost du XVe siècle," La Renaissance Illustrée, (April, 1921), Figs. 1 and 2, and La Miniature persane du XIIIe au XVIIe siècle, (Paris, 1929), Pls. XXXIII, Figs. 10 and Pls. XXXV, Figs. 54 and 55.

21
18 Cf. F. R. Martin, *The Miniature Painting and Painters of Persia, India, and Turkey*, (London, 1912), I, Fig. 10; Fr. Sarre and F. R. Martin, *Meisterwerke ma-
hammedaäischer Kunst*, (München, 1912), II, Pl. 147.

19 E. Blochet, *Les Emaillures des manuscrits orientaux de la Bibliothèque
Nationale*, (Paris, 1926), Pls. VI and VII, and *Monuments Piot*, XXIII. *Les Peintures
des manuscrits persans de la collection Marteau*, (Paris, 1918-1919), p. 207; A. Sak-
sian, *op. cit.*, p. 38, Pl. XLII, and “La Reliure persane au XV siècle sous les Timou-
rides,” *La Revue de l’Art*, LXVI, (1934), pp. 162-164, Fig. 11.

20 M. Ağa-Oğlu, “Some Unknown Mohammedan Illustrated Manuscripts in the
Library of the Topkapı Sarayi Müzesi at Istanbul,” *Orientalistische Literaturzeitung*,
No. 4, (1931), p. 331, and “Preliminary Notes on some Persian illustrated MSS. in the

21 A. Sakiasian, “L’École de miniatures de Hérat au XV siècle,” *La Renaissance Il-
Iustrée*, p. 6, Fig. 8, and *La Miniature persane du XIII au XVII siècle*, Pl. XXXIII,
Fig. 11.

22 Fr. Sarre, *op. cit.*, Pls. XXVII and XXVIII.

23 Cf. F. R. Martin, *op. cit.*, I, Fig. 10; Sir T. W. Arnold, *Painting in Islam. A
Study of the Place of Pictorial Art in Muslim Culture*, (Oxford, 1928), Pl. XXXV.

24 A Herät binding with a similar decorative motif in cut-pattern work is in the
Mohammedan Decorative Arts*, (New York, 1930), p. 74, Fig. 30.

25 Cf. R. L. Hobson, “A Dish of Yüeh Wäre,” *Burlington Magazine*, (Septem-


27 The motif of the medallion of this Safawid cover appears on a binding pub-
lished by Fr. Sarre, *op. cit.*, Pl. XIII; on another binding in the Bibliothèque Nationale,
p. 258, Pl. XIII; cf. also J. Michelet, *A Loan Exhibition of Islamic Bookbindings*,
(Chicago, 1932), No. 19.

cit.*, IV, pp. 71 ff.

68 and 69.

30 The fact that this binding was produced simultaneously with the manuscript is
confirmed by the careful examination of Mr. Baha Boy, from the Bookbinding De-
partment of the Art School in Istanbul, to whom the present writer desires to express
his thanks. The interior of the front cover is reproduced: A. Sakiasian, *La Renaissance Il-
Iustrée*, Fig. 7, and *La Miniature persane du XIII au XVII siècle*, Pl. XXXIX, Fig.
(Leipzig, 1929), VI, Fig. 465. A flap of a late fifteenth century lacquered binding is
published by A. Sakiasian, “La Reliure persane au XV siècle sous les Timourides,” *La
Revue de l’Art*, p. 160, Fig. 13.
EXTERIOR OF THE FRONT COVER OF A BINDING

841 A.H.—1438 A.D.

The interior of the cover and flap are reproduced in Plates II and III.

Size: 36.5 by 27.5 cm. Dark brown leather over pastel board. Decoration in block stamping and blind toothing, without gilding. The background of the design is stippled. The central panel, framed by a narrow border of continuous floral tendrils, represents a landscape containing various animals, birds, and fabulous beings. In the lower right corner appear two deer, in the lower left two dragons are fighting with each other. The middle of the scene is occupied by two legendary creatures of Far Eastern origin. In the upper part two antelopes and two apes are at play. The sky is indicated by means of flying ducks and stylized cloud bands.

The composition of the landscape with its conventionalized trees, flowers, and shrubs, corresponds in every detail with that of contemporary miniature painting. Although the rendering of the animals shows very detailed observation of action and movement and the legendary creatures are rendered in an extremely realistic manner, the plant motifs are reduced to a minimum and treated strictly as ornaments. This difference in the treatment of the fauna and flora is a characteristic feature of Persian art from the time of the Sasanids.

The binding incloses a luxurious manuscript of the poems of the famous Persian mystic Muhammad ibn Ibrāhīm Farīd al-Dīn 'Atṭār. It was copied in Herāt by the calligrapher 'Abd al-Malik in the year 841 A.H. (1438 A.D.), for the library of Sulṭān Shāh Rokh Mīrzā. The manuscript, which is an important example of the skilled craftsmanship of the Herāt academy, is written on heavy paper of various colors, undoubtedly of Chinese manufacture, for it is speckled in gold or decorated in gold with river and valley landscapes, branches of fruit trees, and other motifs of Chinese pictorial art. The text of the book was subsequently executed over the gold illumination.

Another copy of 'Atṭār's poems, written on similarly colored and decorated Chinese paper and dedicated to Shāh Rokh Mīrzā, is in the collection of the Türk ve İslam Asar Mûzesi. Its binding is reproduced in Plates VI and VII.

Library of Topkapı Sarayı Mûzesi. Inventory No. 270/3059.
INTERIOR OF THE FRONT COVER OF A BINDING

841 A.H.—1438 A.D.

The exterior of the cover and flap are reproduced in Plates I and III

Dark brown leather on pasteboard. Decoration in leather filigree against a blue painted background. The border consists of a series of quatrefoils alternating with elongated shields. The quatrefoils contain hares in various positions, the shields a succession of different animals surrounded by flower arabesques. Beginning at the upper left hand corner there are a pair of apes at play, two foxes sitting on their haunches, two crouching antelopes, a pair of sleeping lions, and two flying birds; the series repeats from the lower right hand corner. The medallion of the central panel has as its chief motif two mythical animals of Chinese origin separated by a tree on a branch of which is perched a pheasant. The border of the medallion is decorated with "grotesque" arabesques,—monster heads which are symmetrically framed by pairs of dolphins and heads of foxes. The pendants of the medallion have identical monster heads connected with heads of camels and ducks. In the corner pieces are animals and flowering stems.