outer edge and a broader one on the inner edge, with a galleuche pattern of hatched reverse S-shaped stamps with interstitial gold tooling dots.

The inner panel is defined by a gold painted tripartite fillet and is occupied by a geometric strapwork interlace. The straps are defined by double fillets and form a central hexagram enclosing a small six-pointed star linked to segments of similar systems in the corners. The hexagram itself expands to become a larger six-pointed star. Beyond this, on either side of the points of the star in the vertical axis, octagons are produced whose inner contours are emphasized by gold painted fillets. All the compartments of the interface are filled with knotwork of hatched bars, arcs and small centred dots. Those of the central star, corners, and the compartments in the middle of the head, tail, fore-edge and spine sides against the frame have interstitial gold dots. The points of the large stars and quadrant stars have a central large centred annular dot.

Envelope Flap The head, tail and fore-edge of the envelope flap have a burnished outer band. Broadly spaced fillets line the pointed edge.

A gold painted fillet defines one side of an untotied band (the other is defined by a single fillet) which encloses the central roundel and the adjacent flanking panels. The roundel, emphasized by an inner gold painted fillet, is occupied by an interface of gold painted fillets producing a seven-pointed star made up of seven irregular interlinked rhomboids. The compartments where they overlap are left untotied. The other compartments are densely filled with hatched bars, arcs and dots. The small star at the centre of the interface contains a knot with interstitial gold dots.

The flanking panels have a diagonal knotwork grid interrupted by a sequence of three knotwork squares centred by a large gold centred annular dot.

Doubles (Upper and Lower Covers and Envelope Flap) The leather doubles of the upper and lower covers and envelope flaps have the same block-pressed pattern in which spiralling leafy vine scrolls expand from a central cross motif whose arms are schematic three-sepalied calices arising from a central dot.

N. Abbes (1959) p. 120.
G. Booch (1952) pp. 120, 131, 143; Pl. 1.

9. The upper and lower covers of a book-binding; exterior covering light brown leather (goat) over paper pastebards; blind and gold tooling; doubles block-pressed leather (sheep).

Dr. B. Moritz
Egypt/Bulgaria, 15th-early 16th century A.D.

The original upper and lower covers of this binding are attached by a later rebacking leather and with later handmade paper hinges.

Upper and Lower Covers The upper and lower covers are similarly decorated. Multiple fillets define an outer frame composed of a running pattern of impressions of a square format single-axis tool forming alternately inverted cordiform scrolls issuing from, and enfolded, three-sepalied calices with double bases. The inner frame is defined on its inner edge by multiple fillets and is composed of impressions of an X-shaped stamp with interstitial gold dots.
The inner panel is occupied by a geometrical interface of infinite extension with a central hexagram system based on a twelve-pointed star closely linked to quadrants of the same system at the corners of the panel. The interface is formed by double fillets. The stars are additionally outlined by double fillets. They are filled with a diagonal grid constructed with the X-shaped stamp with interstitial gold dots. The points of the star in the zone immediately beyond the inner stars are left unpolished except for a central dot, as are the mirror compartments opposite them. The compartments which constitute the arms of the hexagrams are filled with impressions of a six-petalled rosette and are centred by clusters of four gold dots. The compartments of the zone linking the hexagram systems are filled with gold dots. Those situated on the horizontal, vertical and diagonal axes contain a three-bladed inner form outlined by double fillets. These are also filled with gold dots.

**Doubles (Upper and Lower Covers)**

The doubles are of block-pressed leather with a bold pattern of large diamonds formed by the intersection of diagonal bands containing undulating vines with three-lobe leaves. Circles enclosing eight-petalled double rosettes mark the intersections. The diamond-shaped panels alternately are occupied by a simple cordiform motif enclosing a three-sepaled calyx against a leafy bed or by a motif of similar outline and background but filled with seeds or segments suggesting a pinecone, pine cone, or possibly a pomegranate.

This double is similar to those of 29, 30 and 51.


**A Book Cover:** exterior covering brown leather (goat) over paper pastesboards; blind toothing, gold toothing; doubles block-pressed leather (sheep).

265mm × 166mm
Chester Beatty Library Moritz Collection 6
Dr. B. Moritz
South Arabia, 11th-13th century A.D.

Upper and lower covers and envelope flap of the original bookbinding survive. The spine and fore-edge flap are modern repairs. All tooining is in blind.

**Upper Cover, Lower Cover, Envelope Flap:** The lower and upper covers and the envelope flap have the same decorative schema with the reduced pointed area of the flap cutting into the full design. A broad border of interlinked knotwork squares, each with a small circular epigraphical stamp:

\[\text{‘amal Ismā‘īl}\]

the work of Ismā‘īl

The border is defined by tripartite fillets. Within, another tripartite fillet defines a large rectangular central panel. Its field has a luxuriant but formal arabesque of untooled leather silhouetted against a densely textured knotwork field of hatched bars and arcs with small interstitial centred dots. This design is bisymmetrical. The vine work creates a central lozenge compartment, issuing on either side towards head and tail to form S-shaped scrolls which develop at various points into tribited leaves or three-sepaled split calices with notched bases and an extended lobe or sepal whose point is tendril-like and clasps the vine. At the centre of the covers at the head and tail, points of the lozenge area develop large three-sepaled calices with a prominent cleft base. The lower sepals curve down, their tips becoming tendrils which clasp their own stems.

**Doubles (Upper cover, lower cover, fore-edge flap and envelope flap) have the same block-pressed leather doubles with a pattern in which a dense intertwining of vine spirals moves out from intermediate-dished lozenge-shaped areas along a single dominant axis (in this case parallel to the spine and fore-edge of the covers). The vines develop in their spiral path into pointed leaves, buds and possibly thorns which add to the thicket-like appearance of the pattern by overlapping in many places. Similar doubles appear on 3 and 4.

**11 Upper Cover (A) of a bookbinding:** exterior covering brown leather (goat) over paper pastesboards; blind toothing, gold toothing, gold paint, blue paint, doubles block-pressed leather (sheep).

377mm × 261mm
Lower Cover (B) of a bookbinding: exterior covering brown leather (goat) over paper pastesboards; blind toothing, gold toothing, gold paint, blue paint, doubles block-pressed leather (sheep).

377mm × 261mm
Oriental Institute A12152
Dr. B. Moritz
Egypt, Syria, 14th century A.D.

These two covers, without original spine, fore-edge flap and envelope flap, had been connected by a recently applied mustard coloured leather which has now been removed. Although, with the exception of the toothing of the space within the central stars and the toothing of the smaller compartments, these covers have the same decorative schema and the same dimensions, the patterns of their block-pressed doubles are different. They would seem to have been produced by the same workshop. Either differing doubles were used on the same binding, or these two covers are from different volumes within the same or related sets. The central floral star of cover A is outlined in gold paint. The central star of cover B has the same toothing as other compartments of the interface of the inner panel.
Both covers have ornamentation over their entire surfaces. The outer edges are marked by blind fillets, one of which is inlaid with blue pigment whose original colour is now lost. A thin running border of blind impressions of a small hatched X-shaped stamp with interstitial gold dots is defined by blind fillets.

Within this border is a wide compartmented frame divided by straight tripartite fillets to form L-shaped compartments at the corners, with rectangular compartments of equal size between them—one at head and tail and three along the spine and fore-edge. The corner compartments are outlined with a line of gold painted along the central framing fillet. Similar gold inlaid fillets form a geometric interface of infinite extension within the corner panels and the panels in the middle of the fore-edge and spine sides of this frame. Octagons intervene around an evenly spaced sequence of large eight-petalled rosettes formed by blind straight flecks and hatched arcs. A gold dot is placed at the centre of each petal. The flanking compartments within the gold outlines are tooled with hatched bars and interstitial gold dots defined by blind tripartite fillets. The intervening compartments are tooled in a similar manner but outlined with a tripartite fillet painted blue rather than gold.

The panels of this frame, not tooled with the hexagon interfaces, are outlined with blue painted fillets and filled with a network of multiple blind hatched X-shaped stamps with interstitial gold dots as used in the outer border of the covers. The large inner rectangular panel is tooled with a complex overall blind geometric strapwork interface of untooled leather defined by fillets, through which moves a curvilinear system of gold painted ogival fillets. Cover A has at its centre a twelve-petalled flower whose blind tooled outline is inlaid in blue and enclosed in a twelve-pointed star inlaid in gold. This floral star is the centre of a dodecagram whose arms alternate in length and extend to connect with quadrants of similar dodecagram systems which form the corners of this panel. The compartments of the interface are tooled with small hatched X-shaped stamps, arcs and dots. A single blind centred annular dot is placed at the centre of each arm of the dodecagrams. Some symmetrically placed compartments including contracted octagons, on cover A are outlined with blue or gold paint and have interstitial gold dots. The corner quadrant stars of this cover are outlined in gold while the related compartments of cover B are outlined in blue only.

**Doubtless (Cover A)** In this block-pressed doublet large nature-inspired floral forms are set amongst leafy vines. Lozenges opposite across leafy beds are connected on either side by a curving vine stem to slender, petalled flowers in three-quarter view. Similar patterns occur on 48 and 70.

**Doubtless (Cover B)** The leather of the doubtless has a block pressed symmetrical pattern whose module is based on a central cross with arrow-shaped calyx arms arising from a central dot. The arrow points develop into larger three-sepaled calixes whose outer arms curve downwards. These serve as the core from which leaves develop into expanding linked vine scroll forms with varied leaves and calixes. Bisected leaves frequently emphasize the tying elements. Similar patterns occur on 5 and 38.

G. Bosch. (1926); pp. 11, 134, 196: Pls. VIII and IX.
F. Sors. (1926); PI. 11.
Islamic Art in Egypt (1905); p. 251. No. 207: PI. 14.

**Upper cover (B) and envelope flap of a bookbinding:** exterior covering brown leather (goat) recently mounted on strawboard; envelope flap brown leather (goat) over paper pasteboards; blind tooling; gold tooing, gold paint; blue paint; doublures block-pressed leather (sheep).

200mm x 260mm.
*Oriental Institute A215*
Dr. B. Morsi
*Egypt/Syria, 14th century A.D.*
*Colour Plate K*

This cover was received at the Oriental Institute as an assemblage of originally disparate elements joined by a modern mustard coloured leather which has since been removed. Cover B and the envelope flap (12) have similar doublures and decorative schema and may be from the same original volume although the tooling of their central star and their heights differ slightly. Cover A (17) is originally from a different volume and is closely related to cover B of 16 and is a product of the same workshop and may be from the same set of volumes.
Cover II This cover is bordered by blind fillets, one of which is inpainted with a blue pigment whose original color is now lost. Within, a thin running border of blind impressions of a small batched X-shaped stamp with interstitial gold dots is defined by blind fillets.

Within this border is a wide compartmented frame divided by straight tripartite fillets to form L-shaped compartments at the corners with rectangular compartments between them—one at head and tail and three along the spine and fore-edge. The corner compartments are outlined with a line of gold painted tripartite fillets along the centre and the middle compartment at the spine, and fore-edge of the frame. Similar gold inpainted fillets form a geometric interface of infinite extension within these panels creating octagons around an evenly spaced sequence of large eight-petalled rosettes formed by blind straight flecks and hatched arcs. A gold dot is placed at the centre and outside the junction of each petal. The flanking compartments within the gold outlines are tooled with hatched bars and interstitial gold dots. The intervening compartments are tooled in a similar manner but outlined with a tripartite fillet painted blue rather than gold.

The other panels of this frame are outlined with blue inpainted tripartite fillets and filled with a network of multiple blind batched S-shaped stamps with interstitial gold dots as used in the outer border.

The large rectangular inner panel is tooled with a complex overall blind geometric strapwork interface of untooled leather defined by fillets through which moves a system of gold painted ogival curves formed by tripartite fillets.

A twelve-pointed star, defined by a gold inpainted tripartite fillet and containing knotwork of hatched bars, arcs and gold interstitial dots revolving around a central centred annular gold dot, is the centre of a dodecagram whose arms alternate in length and extend to connect with quadrants of similar dodecagram systems which form the corners of the panel. The compartments of the interface are tooled with small batched bars, arcs and dots. A single centred gold annular dot is placed at the centre of each main arm compartment of the dodecagrams. The corner quadrant stars are outlined in gold.

Envelope Flap The envelope flap is similarly tooled to cover B with its pointed shape cutting into the full cover design. The central star is outlined in blue rather than gold.

Doublure (Cover B) This block-pressed doublure has a tight pattern of overlapping foliated circles. These have minor variations of pattern within the block. The circles have four leaves on their horizontal and vertical axes projecting from the circumference but not inwards. The compartments formed by the overlapping circles are thus framed by these leaves and contain a pointed oval segment. Circles in some rows are centred by a dot. In other rows the dot is omitted and in others the dot and the oval segment in the space formed by the overlapping circles is omitted.

Doublure (Envelope Flap) In this block-pressed pattern large nature-inspired floral forms are set amongst leaves and vines. From lotuses vines extend to either side and spread six-petalled flowers represented in three-quarter view and turning towards the lotus. Related nature-inspired patterns of lotuses and associated smaller flowers in leafy vine beds are found in the doublers of 48 and 70.

A cover of a book binding: exterior covering brown leather (goat); blind tooling, gold tooling, gold paint.

232mm x 170mm
Chester Beatty Library Msor; Collection 39
Dr. B. Mostz.
Egypt/Syria. 14th century A.D.

Only the exterior leather of this cover survives, the pasteboard and doublure having been removed. A thin outer border of interlocking reverse S-shaped stamps is defined by tripartite fillets. An inner frame, also defined by tripartite fillets, has impressions of a single-axis square format stamp, which in the orientation usually encountered on Islamic bindings produces alternately in- verted cordiform scrolls issuing from, and enfolding small trilobed calices, but in this case is stamped so that the point of each heart touches the base of the one next to it.

The inner panel is framed by an outer tripartite fillet and an inner gold fillet. It is filled with an overall interface of infinite extension formed of gold painted fillets. This has large twelve-pointed concentric stars at the centre, enclosed by a dodecagram. This system links to quadrants of similar systems at the corners of the panel. The inner fields of the stars and corner quadrant stars (which are additionally outlined by bipartite fillets) have a diagonal grid of X-shaped stamps with interstitial gold dots. The centre stars extend to outer stars whose point compartments are tooled with inward-pointing three-sepalled calices. Similar calices fill the points of the stars in the outer zones enclosing the dodecagrams. The strict geometry of the rectilinear gold interface is counterbalanced by a curvilinear system of large scalloped roundels, formed by tripartite fillets, enclosing the star/dodecagram complexes.

The compartments of the arms of the hexagons are filled with X-shaped stamps (each group with four interstitial dots), centred by large, and flanked by small dots. The outer scalloped compartments are similarly tooled and the compartments between the systems enclosed by the scallops are filled with large dots. The compartments between the major star systems are tooled with gold dots.

Upper and Lower Covers. Upper and lower covers are similarly tooled. The border, defined by tripartite fillets and a single gold painted fillet on either side, has a running pattern of impressions of a finely-engraved rectangular format single-axis tool depicting a closed bud enfolded by symmetrically opposed vegetal scrolls.

Within this border is a frame composed of a row of hatched X-shaped stamps with interstitial gold dots. This frame is defined by tripartite fillets and by a single gold painted fillet on the inner edge. At bead and tail above and below the inner panel are thin panels of untooled leather defined on the inside by a tripartite fillet and a single gold painted fillet. These panels help to restrict the geometric interface of the inner panel so that the corner quadrant stars are exactly a quarter of the central star.

The inner panel is occupied by a geometrical interface of infinite extension formed by tripartite fillets whose central line is gold painted. The interface forms dodecagram systems with inner twelve-pointed stars. These inner stars or sections of stars are outlined with an additional curvilinear interface boundary of tripartite fillets. The centre of the inner central star is filled with a roundel with a gold outline. This has a field made up of a gold painted diagonal mesh whose intersections pass through rings. This pattern is caught around the circumference by a gold painted braid.

A bookcover; exterior covering brown leather (goat) over paper passepartout; blind tooling, gold tooling, gold paint, varnish (upper and lower covers), untooled (envelope flap); doublures stock-pressed leather (shock) (upper and lower covers), handmade laid paper (envelope flap).

271mm x 175mm
Oriental Institute A12147
Dr. B. Mostz.
Egypt/Syria. early 15th century A.D.

This case is composed of an original upper and lower cover, and possibly the envelope flap, joined by very crudely executed spine and fore-edge with edge rotors obscuring much of the border tooling.

13. cover

14. detail

14. book cover
ing. Within the compartments of the mesh are tooled swastika-like forms with additional strokes interweaving through the adjacent grid. The corner quadrant stars are filled with triangular knotwork using the same short fillet and arc tools.

The points of the star zone immediately encircling the inner stars are untooled except for a single centred gold dot. The arms of the dodecagram gold are tooled with a central quadruple group of ovoids formed using hatched arcs centred by gold dots and surrounded by a field of small centred dots. The pointed polygonal compartments of the next zone are untooled except for single centred gold dots.

Through the rectilinear geometrical interlace of gold painted tripartite fillets moves a secondary system of overlapping tripartite fillets with ovoid curvilinear lines which encircle each of the dodecagram systems. These curvilinear lines divide up the compartments of the zones between the systems. These are tooled with gold dots or with the quadruple groupings of ovoids in a field of small centred dots, as found in the arms of the dodecagrams. Above and below the central dodecagram system on the vertical axis are two compartments tooled with a knot with a centred gold dot at the core.

The entire inner panel is ornamented so as to give rich, vibrant changes in texture.

Envelope Flap The envelope flap is not tooled.

Doublet The upper and lower covers have block-pressed doublets with the same pattern. The impression is faint, and the doublets disfigured and abraded, which makes exact description difficult, but they have interweaving vine scrolls and associated calices similar to the doublet patterns of 11 cover B, 38, and 65.

G. Bosch, (1952); pp. 121, 134, 136, 142, 164; Pl. XI.
F. Sarr, (1923); Pl. H.
M. Weitzel, (1962); Abb. 31, Handschrift 186, Corpus 1840 A.D., Deckleflap 7.

A cover of a bookbinding: exterior covering brown leather (sheep) over paper boards; blind tooling, gold tooling, gold paint, blue paint, white paint; doublet light brown leather (goat); blind and gold tooling.

675mm X 427mm
Oriental Institute AI2172
Dr. H. Mott.
Egypt-Syria, 16th century A.D.

The edges of this binding fragment are damaged so that it is not possible to discern whether it was an upper or lower cover.

An outer burnished band, defined by fillets, borders another band of multiple fillets, two of which are painted blue and joined at intervals by a short blue painted cross bar. Within, at head and tail, are placed relatively broad bordering panels of knotwork constructed of hatched bars, arcs and dots. Each grouping of knotwork has a central cluster of five dots as well as dots in each corner.

The wide frame is bounded by a gold painted fillet and is occupied by a geometric interlace of gold painted fillets forming eight-pointed stars and associated octagons with smaller five-pointed stars and five-pointed star segments in their extensions. The eight-pointed stars and segments of same are outlined with blue painted fillets and filled with hatched arcs and gold dots. The points of the star zone enclosing these stars are left untooled. The five-pointed stars are occupied by sketchy whirling flecks with pivotal gold dots. The other compartments are filled with impressions of an eight-petalled rosette stamp and centred by clusters of four gold dots.

The small inner panel is outlined by a thin inner frame defined by multiple fillets. One on each side is painted gold and one in blue. The thinner sections of the frame parallel to fore-edge and spine have a guilloche pattern of interlocking impressions of a small gold painted S-shaped stamp.

The inner panel is occupied by two superimposed interlaces of different geometries, one curvilinear and the other rectilinear. These are formed by tripartite fillets, those of the rectilinear geometry having their central line in painted gold. At the centre of the panel the latter interface forms an eight-pointed star outlined in gold and filled with hatched arcs and gold dots. This star is enclosed in a four-petalled star flower defined by the curvilinear interface. Halves of similar stars appear twice along the top and fore-edge sides of the panel and once in the middle of the head and tail sides. These alternate with different star systems of which two appear complete on the vertical axis above and below the central star, two halves on the horizontal axis of the central star against the frame of the panel, and four quarter systems in the corners of the panel. These are octagons which enclose eight-pointed stars with cross-shaped double-pointed arms. Blue in-painting of outlining fillets defines these inner stars.

The compartments formed by the interfacing of the inner panel have three alternating types of infill: impressions of eight-petalled rosettes centred with a group of four gold dots, multiple gold dots, or untooled except for a central gold dot.

Doublet A burnished band, defined by single fillets, edges the cover. The frame, which is defined by wide bands of multiple fillets, has a running pattern of impressions of a square format two-axis...