The inner panel is dominated by a splendid medallion with extensions tapering to calices in the vertical axis. A large rosette is edged by scallops with a double outline and loops at their apices. These loops are centered by a small gold dot and flanked by three others. From the outermost of these projects a small fleck, with similar flecks at the spandrels of the scallops. On the vertical axis the double outline extends to form a tapering base or stem for two large three-sepal calices. The inner parts of their stems are striped, leaving a small untooled triangle at the centre. The scallops are filled with eight-petalled rosettes and centered by a gold dot.

The roundel is rimmed on the outside by a single fillet and on the inside by two adjacent tripartite fillets. Its field is filled with a geometric interface formed by tripartite fillets. At the centre is a large ten-pointed star whose points extend to an encircling zone of smaller five-pointed stars. The points of the main star are left untooled. At its core is a ten-pointed star outlined by tripartite fillets and filled with hatched bars and gold dots. The five-pointed stars are tooled with whirling flecks and pivotal gold dots. The small compartments within the periphery of the roundel are tooled with clusters of three gold dots while the compartments surrounding the stars are filled with impressions of the eight-petalled rosette stamp and centered by groups of four gold dots.

The small triangular corners of the inner panel are demarcated by multiple fillets and each contain three impressions of a circular stamp depicting a minute Solomon’s seal enclosing a star. These are flanked by gold dots. The perimeter of the inner field is delineated by a single fillet with flecks based on gold dots pointing inwards from each angle.

G. Bosch, (1952); pp. 114–121, 126, 132–133, 135, 141, 143, 144–145; Pl. VI & XIV:
J. Michelet, (1922); p. 12
D. Minter, (1957); p. 52, No. 70.

16. upper and lower covers

The upper and lower covers (A and B) of a bookbinding; exterior covering brown leather (goat) over paper pastebords; blind tooling, gold tooling, gold paint, blue paint; doubliered block-pressed leather (sheep).

160mm x 270mm.
Oriental Institute A12153
Dr. B. Mertz
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 both covers appear to be from the same workshop, they differ slightly in proportion and may be from separate volumes. The decoration is very similar except for the infill of the centre stars and corner areas and a certain asymmetry of interface in cover A. Both covers have an outer running frame, defined by a multiple fillet (cover A has the edge left untooled) of impressions of a square format two-axis tool depicting a dished diamond with a small central square. Its dished edges are filled with hatched arc shapes so that when these tools are juxtaposed an oval is formed intervening between the dished diamonds. The strong diagonals of this stamp allow it to be used at the corners of a rectangular border or frame with a mitreing effect. In this case the mitre is enhanced by a cluster of three centred annular gold dots. The outer defining fillets of this frame are painted gold.

A second thinner inner frame, defined by fillets (one gold painted on either side), has a guilloche pattern formed by interlocking blind impressions of a hatched reverse S-shaped tool with interstitial gold dots.

The large rectangular inner panel is filled with a complex overall geometric interface formed by gold painted tripartite fillets. At the centre of the covers is a ten-pointed star and quadrants of such stars appear at the corners of the panel. The interface encompassing the stars extends to form secondary pentagon motifs whose points are untooled except for a single gold centred annular dot. The pentagonal centres of the pentagons are outlined with tripartite fillets and filled with hatched arcs with interstitial gold dots. The stars of cover A are filled with a diagonally-oriented trellis formed by blind hatched bars with interstitial gold dots. The stars of cover B are filled with knotwork with interstitial gold dots. The stars and contracted octagons on the vertical axis are outlined by a tripartite fillet in painted blue.

The compartments of the interface between the stars and the points of the pentagons are filled with knotwork formed by hatched bars, arcs and dots, with a gold centred annular dot at the centre of each pentagonal compartment.

Doubliers Both covers have similar doubliers, as has 17. They are of block-pressed leather from a coarsely carved or worn block and have a crowded bi-symmetrical pattern in which large disjointed leaf and calyx forms issue from six-pointed stars made of two interlac- ing opposed triangles which contain six-petalled rosettes. The calices in this pattern have a pronounced central sepal of an elongated pointed form and the side sepals are of the split calyx form.

G. Bosch, (1952); pp. 111, 116, 120–121, 135, 142; Pl. IX.
D. Minter, (1957); p. 29.
F. Sarre, (1925); p. 12; Pl. III.
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 A This cover is edged with multiple fillets, the innermost of which is gold painted and defines an outer running frame of blind impressions of a square format two-axis tool depicting a dished diamond with a small central square. Its dished edges are filled with hatched arch shapes so that when these tools are juxtaposed an avoid intervening between the dished diamonds is formed. The strong diagonals of this stamp allow it to be used at the corners of the frame with a mirroring effect. Here the mirite is enhanced by a cluster of three gold central annular dots. The inner side of this frame is edged by multiple fillets, which also define an inner frame. The outer fillet of this group is painted in gold.

The inner frame has a guilloche pattern formed by interlocking blind impressions of a hatched reverse S-shaped tool with interstitial gold dots.

The large rectangular inner panel is divided by multiple fillets, one of which is painted gold, is filled with a complex overall geometric interface formed by gold painted trispitale fillets. At the centre of this cover is a ten-pointed star with quadrant stars at the corners of the panel. The interface encompassing the stars extends to form secondary pentagram motifs whose point compartments are outlined except for a single gold central annular dot. The pentagonal centres of these pentagrams are outlined with trispitale fillets and filled with hatched arcs and interstitial gold dots. Those pentagrams cut off by the centre of the frame at head and tail are not symmetrically oriented in relation to the vertical axis as are the other features of this interface. Cover A of 16 has the interface of its inner panel constructed in the same way. Cover B of the same binding additionally has the pairs of pentagrams above and below its centre star asymmetrically oriented.

The central star is filled with a diagonal trellis formed by hatched bars with interstitial gold dots. The stars are outlined by a trispitale fillet and the contracted octagons on the vertical axis are inpainted blue. The compartments of the interface between the stars and the point compartments are filled with knotwork (formed by hatched bars, arcs and dots. The knots in these compartments are more prominent than in the corresponding areas of cover A of 16.

At the centre of each compartment is a single gold annular gold dot.

Doubles (Cover A) Block-pressed leather from a coarsely-carved or worn block. A crowded bisymmetrical pattern in which large disjointed leaf and calyx forms issue from six-pointed stars made of two interlacing opposed triangles which contain six-lobed rosettes. The calixes in this pattern have a central sepulchral elongated pointed form and the side sepals resemble split calices. Covers A and B of 16 have similar doubles.

18 THE FINE-EDGE FLAP AND ENVELOPE FLAP OF A bookbinding: exterior covering brown leather (goatskin) over paper pastebands; blind tooling, gold tooling, gold paint; doublure (envelope flap) block-pressed leather (sheep).

Height 572mm
Oriental Institute A12109
Dr. B. Mowat
Egypt/Syria, 14th century A.D.

Envelope Flap The envelope flap is edged by three rows of trispitale fillets. These define a running frame of impressions of a square format tool depicting linked knotwork squares in which a small central square is enveloped by a knot of overlapping layers of hatched angular segments. The inner edge of this frame is defined by a double row of trispitale fillets outlining a second frame of repeated impressions of a hatched X-shaped stamp with interstitial gold dots. The inner edge of this frame is again defined by a double row of trispitale fillets. A third framing row of tooling appears at head and tail within this inner frame. A guilloche pattern is formed by interlocking impressions of a reverse S-shaped tool. Within the central panel has yet another frame, this being very broad and related to the main decorative schema and whose design is built up of smaller elements rather than by tools with complete motifs as in the outer frames. This frame is defined along its inner edge by a double row of trispitale fillets which intersect at the corners to form square compartments which are occupied by a gold painted, scribe flower with four central petals and four intervening outer petals or radiating leaves. The one at the corner towards the head of the envelope flap is unfinished.

The long section of the frame between the two floral corner compartments has an interlace, formed using a trispitale fillet, of thirteen hexagons, each filled with a grid tooled with hatched X-shaped stamps with blind interstitial dots and a group of four gold dots at their centres. The small compartments flanking the hexagons are filled with gold dots. The head and tail sections of this frame have a different geometrical interface—narrow hexagons interlinked by contracted hexagons. The larger compartments are filled with groupings of small X-shaped stamps with a single gold dot and the smaller compartments filled with clusters of three gold dots.

The tooling of the whole envelope flap is as for an orthogonal cover from which the pointed envelope shape has been cut out. The main panel is filled with an overall geometrical interface formed using a trispitale fillet. It is a system of repeated interlinked dodeca-
grams with internal twelve-pointed stars. This field is cut by the frame and the point of the flap so that we are left with two corner quadrants of stars/dodecagram, a large segment of a star/dodecagram at the point and two complete stars whose dodecagram extensions are cut off by the edge of the flap.

The centres of the stars are filled with grids formed by hatched X-shaped crosses with interstitial gold dots. The points of the stars and the compartments bordering the dodecagrams are untooled but for clusters of gold dots. The outer compartments/arms of the hexagons and other remaining compartments are tooled with hatched X-shaped stamps and interstitial dots.

**Fore-edge Flap**

This section of the cover is edged by two rows of triangular fillets and at head and tail by framing elements using the same tools as the corresponding area of the envelope flap. The area within is divided into three rectangular panels by single rows of hatched X-shaped stamps defined by double rows of triangular fillets. The middle panel is longer and carries a scribed and gold painted inscription:

>`Inannah la-qa'itunin karmun, fi khiibin maknnin, la yamasaahu 'illah al-mayyana`araana`

Verily, it is a noble Qur’an in a treasured book touched only by the purified hand.

The adjacent flanking panels are richly ornamented with two interlinked octagons formed by fillets with central eight-pointed stars. These are divided, as though into petals, by flecks and dots. The compartments of the arms of the octagons are tooled with petalled flowers formed by hatched bars and dots. Gold dots ornament the compartments beyond the periphery of the octagons.

**Doubtful**

The doubtfule survives only on the envelope flap. It has a tightly organised block-pressed bisymmetrical pattern in which, from central eight-pointed star interfaces, delicate scrollings, fine vines and leaves issue from three-sepalled calices on the horizontal and vertical axes. From these outward-turning and intertwearing scrolls grow. The sweeping scrolls beside the base calices end in roughly stated leaf forms, while the pair on the next level and at the point of the scrollwork axis produce three-sepalled calices. The scrollwork differs slightly in each axis. Related vine scrolls appear in minor axes diametral to the major ones.


19 A cover of a bookbinding; brown leather (goat) over paper pastesboards; blind tooling, gold tooling, gold paint, blue paint; doublures light brown leather; blind tooling, gold paint.

Islamic Museum East Berlin I-839
Dr. B. Moritz
Egypt/Syria. 16th century A.D.

This cover is from a very large volume. The outer edges of the inner rectangular panel and the broad frame are defined by a gold painted row of connected linked diagonal loops with hexagonal compartments centred by gold dots alternation between them. These rows are defined by single gold fillets.

The frame is composed of double gold fillets outlining alternating large quadrilobes and cartouches whose ends are the shape of half the adjacent quadrilobes. The centres of the quadrilobes are marked by stepped lozenges of gold knotwork around a central swastika. The cartouches contain calligraphic inscriptions:

>`al-lahu la-ilaha illa-huwa
al-hasy al-qayyam lata-teh'mudhu
sinatum wu la-naww... (etc.)`

(Quran 2:253).

The rectangular inner panel is filled with a complex geometric interface of infinite extension formed by gold painted fillets. These create interlocking dodecagram systems around twelve-pointed stars. One of these systems is located at the centre of the panel with pairs above and below it. Four quadrant systems appear at the corners and four half systems where the vertical and horizontal axes meet the frame. Complicated linkages of diamonds with contrated octagon centres and other polygonal forms connect the systems. Compartments formed by the overlapping of the major geometric forms are marked by a large gold dot. The centres of the stars are marked by a gold painted lozenge of stepped outline with diagonals intersecting a small central square. The stars at the centres of the systems and the small pentagonal compartments at their peripheries are outlined in colour and have additional background colour.

**Doubtful**

The outer edge of the doubtful has a very fine border of interlocking S-shaped gold stamps defined by fillets. A line of such tooling also edges the inner rectangular panel. These borders enclose a broad frame, divided into ten compartments by gold painted framing rows of knotwork stamps within which are inner frames of the fine S-shaped stamps described above. Each compartment is defined by a single gold fillet. The L-shaped corner compartments are filled with a gold diagonal network whose intersections pass through gold eyelets. The centres of the grid are occupied by swastika forms. The two compartments on the fore-edge and spine sides of the frame have gold knotwork lozenges of stepped outline on stepped bases positioned so that the untooled spaces between them echo their contours in negative form.

The rectangular inner panel is outlined by a gold fillet and has at its centre a large scalloped mandorla with oval pointed ends which develop into pendant medallions of scalloped outline. The latter have a point in the vertical axis which becomes the stem of a small three-sepalled calyx. The mandorla is filled with a luxurious biaxial intertwining of stems, leaves, lotus, and calyx forms. Related forms fill the pendants and the corners, which are conceived as quadrants of the whole central form. The surrounding field is filled with a dense gold mesh of interlocking swastikas and crosses.

F. Sarre, (1923), p. 13, Fig. 2.

Islamic Art in Egypt, (1906), p. 213, No. 299; Pl. 55.
A cover of a bookbinding; exterior covering brown leather (goat) over paper pastebords; blind tooling, gold tooling, gold paint; doublure light brown leather (goat); blind tooling, gold tooling.

Islamic Museum East Berlin 1.878
Dr. B. Mostitz
Egypt/ Syria, 14th-15th century A.D.

The edges of this cover are badly damaged or are obscured by leather repairs. Both the outer frame and the inner rectangular panel have a complex geometrical interface of gold fillets. The inner frame is defined by gold fillets, with head and tail sections slightly wider than those parallel to spine and fore-edge. They are filled with a knottwork of short fillets and dots forming meander-like components. The thinner sections of this frame are stamped with S-shaped tools placed so as to create a guilloche pattern of untouled leather with interstitial gold dots.

The inner rectangular panel has a large central decagram system based on a central ten-pointed star interlinking with sections of similar decagram systems at the corners. The compartments formed by the overlapping of the lozenge forms, which link the zones as well as the points of the stars, are left untouled. In the zones connecting the decagram systems are pentagonal compartments whose fields are tooled with a large knot and compartments of contracted octagon outline defined by blue in-painting. The majority of the compartments of this dense interface are filled either with gold dots or with blind dots and a single gold dot at the centre.

Doublure This doublure is of lighter coloured leather than that of the exterior and is edged with an untouled band. The outer frame, defined by multiple fillets, is a running pattern of impressions of a square format two-axis tool depicting a dished diamond with hatched side panels. The inner frame, also defined by multiple fillets, has repeated impressions of a hatched X-shaped stamp with gold interstitial dots. The inner panel has a central motif of an eight-pointed star or Solomon’s seal with a double outline. This develops from a curvilinear octagram interface enclosing a small central octagon. This octagon has the form of a flower whose petals are delineated by swirling flecks. Each petal is marked by a gold dot. The compartments within the hexagram system are filled with large annular stamps and clusters of three gold dots in the inner zone and six gold dots in the outer zone. The outer points of the Solomon’s seal are filled with gold dots surrounding a single large annular stamp. Engraving the central motif are small satellite four-petalled forms composed of gold-centred dots.

The vertical axis of the central motif evolves from the point of the star or Solomon’s seal to a small bar which supports a circular grouping of the large annular stamps around each corner. Above, another bar continues to support a larger lozenge-shaped knot with interstitial and bordering gold dots. The finals of these extensions of the central motif in the vertical axis are small cross-shaped groupings of gold-centred dots like those of its satellite forms.

The corners are small triangles demarcated by multiple fillets and contain three impressions of the large annular stamps flanked by gold dots. The perimeter of the inner panel is marked by a single fillet with a loop at the centre of the corners with three associated gold dots and a single gold dot at each single.

550mm (approximate height of cover is eroded at head and tail) x 385mm
Oriental Institute AJ1270
Dr. B. Mostitz
Egypt/ Syria, 14th-15th century A.D.

The edges of this cover are badly damaged. A thin meander constructed of straight fillets and stressed in gold paint is defined by fillets which possibly were originally painted blue. This meander pattern borders a frame defined by blue and gold painted fillets and divided into four L-shaped corner panels, one intervening panel at head and tail, and two intervening panels each at fore-edge and spine. These divisions are formed by double gold painted fillets with single short gold cross bars. The corner panels are occupied by interlaces of gold painted fillets forming repeated eight-pointed stars alternately filled with gold painted hexagons and eight-petalled flowers. This pattern is organised so that one of the flowered panels appears in each corner of the frame. In the case of the compartments containing the hexagons, the space between these and the defining interface is marked an eight-pointed star or Solomon’s seal interface of fillets which may have been painted white. The centre of the hexagons are tooled with hatched bars and gold dots. The flowers
have white paint outlining their gold petals and each median petal vein is marked with a white line. The areas of the interlace beyond these motifs are filled with dense fields of hatched bars, gold dots and small annular dots or are tooled with a couple of flecks and small dots.

The centre frame panels at head and tail are occupied by a pattern constructed of small bar and arc tools. The positive elements of the design are painted in gold producing a grid of linked diamonds. At the centre of each grid compartment is a gold painted swastika form against an alternating background of white and blue painted knotwork.

The panels in the centre of the frame at spine and fore-edge have a pattern constructed of the same bar and arc tools forming gold painted diamonds of knotwork with half diamond bases. Blue and white painted knotwork fills the intermediate fields.

A narrow inner frame shares its outer defining fillets with the main frame and has similar defining lines along its inner edge which also serve as the boundary of the inner rectangular panel.

The inner panel is richly tooled. It is occupied by a geometric interlace of infinite extension formed of tripartite fillets whose centre line is painted gold. The interlace creates linked dodecagram systems based on twelve-pointed stars. At the centre of the panel is one complete system with two others above and below it. Four half systems occur against the frame on the horizontal and vertical axes, with quarter systems forming the corners of the panel.

The central star has a blue painted swastika enclosed in a gold painted ribbon interlace of bar and arc tools. The star centres of the other systems are tooled with hatched arcs with interstitial gold dots and small centred dots (also with interstitial gold dots). Those in the corners of the panel have a gold painted knot of triangular outline. The inner stars are encircled by an adjacent zone of star points which are left untooled. The arms of the surrounding dodecagrams are tooled with quadruple ovoids of hatched arcs centred by gold dots in a field of centred dots. The compartments of the zone beyond are left untooled except for a single central gold dot and those of the next are filled with gold dots.

The zone which forms the perimeter of these complex interlace systems has pentagonal compartments tooled with whirling flecks and pivotal gold dots, alternating with small untooled lozenge-shaped compartments.

The zones linking the dodecogram systems have contracted octagons containing paired groups of quadruple ovoids constructed of hatched bars and centred by gold dots in a field of centred dots.

These compartments have an additional defining fillet painted blue. The contracted octagons are linked by polygonal compartments, filled with masses of gold dots, to panels, likewise additionally defined by blue painted fillets, containing a knot constructed of the simple bar and arc tools which is painted white.

Doublure The doublure contrasts in the simplicity of its decorative composition and untooled expanses of leather with the rich textures of the exterior cover. It is edged by rows of broad single fillets defining a frame of impressions of a rectangular format tool depicting a complex symmetrical foliate arabesque with a central bud form.

At the centre of the inner panel is a roundel with extensions in the vertical axis forming the stems of three-sepaled calyx finals. The inside of each stem is tooled with a dished triangle containing a schematic plant-like group of flecks. The single fillet outline has loops at six points on the circumference. The roundel is ringed by a gothic-like pattern of interlocking S-shaped stamps defined by two blue painted tripartite fillets. The inner field is defined by a single fillet and is filled with a diagonal network, somewhat loosely constructed of the simple bar and arc tools, around a central double swastika-like motif.

The corners of the inner panel are demarcated by intersecting sickle-shaped tripartite fillets forming three compartments. The corner compartment is tooled with a sketchy group of whirling fillets and those flanking it are left untooled. The perimeter of the field of the inner panel is delineated by a single fillet.

G. Boëthius: (1923) pp. 113-115, 137-139, 123, 136, 142, 143, Pls. V, XI.
D. Michael: (1957) p. 50, No. 66, Pl. XVII.

21. detail
The cover of a bookbinding; brown leather over paper pasteboards; blind tooling; gold paint.
Islamic Museum East Berlin J. 870
Dr. B. Moritz
Egypt/Syria, 14th–15th century

An outer frame, defined by multiple fillets (one on each side being painted gold), has a running pattern formed by impressions of a large, square format two-axis tool depicting linked convex quadrilobes enclosing a cross-shaped formation of four small trilobes issuing from a central diamond. The spaces alternating between the convex quadrilobes thus have concave sides and contain halves of similar vegetal crosses. An inner frame, also defined by multiple fillets has a pattern of interlocking S-shaped stamps painted gold.

The inner panel is filled with a geometric interface, of infinite extension, formed by tripartite fillets, the centre one being painted gold. The interface produces regularly-placed twelve-pointed stars formed by overlapping hexagons. At the centre of each star is a dotted large rosette with twelve ovate petals. These are painted gold. The compartments of the zones beyond the stars are tooled with small bars, arcs and dots.

The upper cover of a bookbinding; exterior covering brown leather over paper pasteboards; blind tooling; doublures block-pressed leather.
Islamic Museum East Berlin J.848
Dr. B. Moritz
Egypt/Syria, 14th–15th century A.D.

Upper Cover The head and tail edges of this cover are badly eroded, making it impossible to accurately reconstruct the decoration in these areas. The spine edge is obscured by a leather repair. Only the tooling of the fore-edge is clearly visible and has a broad outer band, untouched except for median fillets. The outer frame, defined by fillets, has a running pattern of repeated blind impressions of a finely-engraved stamp depicting flowers, possibly lotuses, with gracefully interweaving scrolls and leaves.

Although the tooling of this border and the forwarding of the cover generally appear to be quite competently carried out, the rest of the knotwork and geometric interface ornamentation is crude and must have been done by an apprentice or someone without leather tooling skills.

An inner frame, defined by tripartite fillets, is filled with knotwork formed by large hatched bars, arcs and dots. Within this frame tripartite fillets define a panel at head and tail filled with meander work. The inner rectangular panel is occupied by a crude interface, constructed of fillets with interstitial dots, based around crosses (or possibly debased stars) filled with dots. Halves of such crosses with similar fields appear above and below. The interfaces become a guilloche pattern bordering the inner panel.

Doubler: Only a small part of the block-pressed leather doublure remains. Its black was crudely cut and forms a dense overall geometric pattern of interwoven strapwork.

A ROUND MANUSCRIPT: Qur‘ān (First-quarter (Rājī’); other parts of this Qur‘ān are in the Antakãli Shrine, Iran, and the University Library, Istanbul, where the date 361 H.972 A.D. and the scribe’s name, ‘Ali ibn Sulaim al-Hass, are given; exterior leather covering brown leather (goat); blind tooling.

280mm x 170mm.
Chester Beatty Library MS 1434
Eastern Islamic, 11th–12th century A.D.

Only the exterior leather of the upper and lower covers of this binding survive, having been applied over a modern restoration of the covers over modern boards. There are no fore-edge or envelope flaps. The exterior leather is from a later binding phase of the manuscript when the fore-edge was severely trimmed.

Upper and Lower Covers Upper and lower covers are similarly decorated. The outer edges of both no longer survive but there is an outer frame of impressions of a rectangular format single-axis stamp depicting a simple symmetrical scroll. This frame is defined on its inner edge by a broad tripartite fillet which also demarcates the rectangular inner panel. The inner panel is occupied by a grid of diamonds formed by fillets. At the meeting of the points of these diamonds are tooled circular epigraphical stamps. Each of these contains the complete text of the Qur‘ān CXII Al-Ikhlaš in finely-engraved miniature eastern Kufic. The spaces within the diamonds are tooled using a hatched arc; simple arcs and annular dots which frame the circular epigraphical stamps.

A. J. Arberry, (1967); No. 35.
D. James, (1980); Nos. 13, 14, pp. 27 & 28.
The upper and lower covers of a book binding were covered in leather, gold paint, blue paint, double light brown leather, blind tooling, gold paint, blue paint, and double light brown leather.

540mm × 390mm
Oriental Institute A12158
Dr. B. Morris
Egypt/Syria, 14th century A.D.

Both upper and lower covers have similar overall designs but differ in the placing of some tools and the gold imprinting of their centre and border panels.

Lower Cover A broad band of multilple fillets edges an outer border of small interlocking motifs of linked diagonal loops. Alternate motifs are painted gold. Within, single fillets define a thin inner frame with a gold painted guilloche pattern of interlocking 5-shaped stamps. All the tooling of these covers, with the exception of the latter, is with simple bar and arc stamps.

Two similar frames define the inner panel and a wide middle frame. This frame is divided by single blind fillets into four L-shaped corner panels with intervening rectangular panels. The immediate perimeter of each is delineated by gold fillets. Panels B, C, F and G are occupied by a pattern constructed of small simple bar and arc tooling. The positive elements of the design are painted in gold to form linked diamonds. The fields contained by the gold grid are similarly toolled but left in blind. There is a certain asymmetry or irregularity in the shapes stressed in gold paint. Panels H and D are toolled similarly to the above but triangular knottwork in their corners is picked out in gold. Panel A is conceived as part of a larger pattern of infinite extension cut off by the frame. This pattern is formed of concentric diamonds stressed in gold and centred by a small gold diamond-shaped knot. This central knot appears approximately in the middle of the top of the corner's diagonal.

Panel E has smaller diamonds picked out in gold alternating with larger ones. It also has triangular corner knots. The rectangular inner panel is defined by a single gold fillet and contains a gold painted diagonal grid whose intersections pass through rings. The grid compartments are occupied by blue painted swastika-like forms. Gold half-hexagons intersect the lines defining the grid. The edge of the panel is emphasized by the gold painting of the outer row of small arc stamps.

Although few vestiges survive, it seems that all or most of the lines tooled on these covers which are not painted gold were painted blue.

Upper Cover This has the same decorative layout as the lower cover. The two narrow frames on either side of the main frame are tooled in the same way. However, the same parts of the tooling are not picked out in gold in the outermost frame. Here, each group of linked diagonal loops is painted gold with just the elements interlocking them being left in blind.

Panels A and G are decorated in the same way as Panel A of the lower cover. Panels C and E are similar but lack the small diamond knot at the core of the pattern of concentric diamonds. Panels B and F are like Panel E of the lower cover with a symmetrical design of two small diamonds on either side of a larger one. Panels D and H have a group of four diamonds on half diamond bases.

The inner rectangular panel is defined by a gold fillet and contains a trellis and swastika pattern tooled like the corresponding area of the lower cover, but in this instance only the lines defining the diagonal grid and the rings at the intersections are picked out in gold paint. It also differs in that the arms of the swastika-like motif filling the grid compartments have extra short fillets tooled parallel to the arms in the vertical axis giving an added vibrancy.

Double leaves, Upper and Lower Cover The double leaves of the upper and lower covers are similarly tooled, but the field of the central mandorla of the lower cover has the grid and intersecting rings picked out in gold with the swastika-like forms painted in blue in the latter and vice-versa in the upper cover. The double leaves are edged with multiple fillets defining a narrow outer frame with a guilloche pattern of gold painted interlocking 5-shaped stamps. Within, blue painted triplebar fillets define an inner broader frame in which a gold painted swastika-like form alternates with a blind motif of small circles intersected by diagonals.

At the centre of the inner panel is a large mandorla outlined with a gold fillet with loops at six points. On the vertical axis this outline extends to form the narrow stems of two small three-sepaleted calices with straight bases. The inner field of the mandorla is defined by two blue painted triplebar fillets which enclose a gold painted guilloche pattern of interlocking 5-shaped stamps. The inner field contains a diagonal trellis and swastika pattern like that of the inner panel of the lower cover.

The small triangular corners are decorated by a blue painted triplebar fillet and contain gold painted knotwork. The perimeter of the inner field is delineated by a gold fillet.

G. Booth (1952) pp. 124-125, 147, 199, 121, 123, 141, 142.
E. Michler (1952) pp. 11, 12.
F. Sarras (1921) pp. 12, 16, Pls. IV & V.

A book cover: exterior covering brown leather (goat) over paper pasteboards; blind tooling.

Islamic Museum East Berlin L.687
Dr. B. Morris
Upper Cover, Turkish/Persian, 18th century A.D.
Lower Cover, Maghrib/Egypt, 14th century A.D.

This crudely constructed case has been assembled using covers from different books of differing sizes and dates.

Lower Cover Most of the border of this cover is obscured by the leather repairs. It appears to be defined by blind fillets containing a running pattern of impressions of a rectangular format single-axis stamp depicting a calyx possibly producing an alternately inverted cordiform frieze scroll. Within the centre panel a large lozenge, defined by multiple fillets, is placed with the corners on the horizontal axis touching the frame. Its inner field is a diagonal grid, whose elements are formed by triplebar grooved bars, with a knotwork infill of smaller hatched bars, arcs and dots. The undecorated triangular corners of the inner panel are demarcated by rows of multiple fillets.

Upper Cover The borders of the upper cover are obscured by leather repairs. At its centre is a blind panel stamp of scalloped mandorla shape with a biaxially symmetrical interface of foliate scrollwork with a lozenge-shaped centre. At the points of the lozenges, on the horizontal axis, are rose lotuses and on the vertical axis points are poony-like flow- ers. Small three-sepaleted calices terminate the scrollwork at the points of the mandorla.