enges in the dominant axis are linked by bars of vestigial annular forms. The overall design is clear and compact.


62 A COVER AND ENVELOPE FLAP of a bookbinding: exterior covering brown leather (goat); blind tooling, gold tooling; gold paint.

410mm x 290mm
Chester Beatty Library Moritz Collection 17
Dr. B. Moritz
Egypt/Syria, 14th-15th century A.D.

Only the exterior leather of the cover and the envelope flap survives, the pasteboards and the doubliers having been removed.

Cover This cover has three frames, each defined by multiple fillets. The outer frame has a running pattern of blind impressions of a square format single-axis stamp depicting a complex hatched bradwork. The middle frame has a guilloche pattern of interlocking hatched reverse S-shaped stamps with interstitial gold dots. The inner frame has a smaller and simpler version of the same pattern with the stamps painted in gold.

The perimeter of the inner panel is marked by a single gold fillet. The panel is dominated by a magnificent medallion with a multiplicity of formal elements and textures. From a central looted scalloped roundel grow extensions in the vertical axis which end in three-sepaled calyx finals. Their centre sepals develop into a double seed-like form with a fleck based on two small dots projecting from it.

The compartments enclosed by the thick tapering stem of the finals are filled with a mesh of X-shaped stamps with interstitial gold dots.

The scalloped edge (of double outline—the outer line being painted in gold) completely encircles the roundel. The scallop compartments are filled with arc-shaped stamps and interstitial gold dots. The roundel itself, outlined by double fillets of which the innermost is painted gold, is filled with a geometrical interlace of infinite extension of expanding, six-pointed stars. The centre star is emphasized by tripartite fillet outlines and a central annular gold dot surrounded by smaller dots. Six similar stars are cut by the roundel at the perimeter of this field. This star is enclosed by a hexagram which in turn is enclosed by another star whose point compartments are unlied and whose other compartments alternate between unlied and scattered tooling of arcs and gold dots. The compartments at the very periphery which alternate with the sections of the small stars of the interlace are toolled with a single gold dot.

62. COVER
The remaining compartments are filled with hatched bars and interstitial gold dots.

The corners of the inner panel are of elaborate silhouette. They are conceived as quadrants of medallions centred on large sixteen-petalied rosettes from whose circular outline radiate calyx- or papilla-like shapes with a bulbous pointed cupola central projection. The base of these shapes is produced by circular intrusions of the unlied field of the inner panel into the corner quadrants. The cupola-shaped points are filled with gold dots and the curvilinear base compartments with X-shaped stamps with interstitial gold dots. The corners are outlined in gold.

Envelope Flap The borders and frames of the head, tail and spine of the envelope flap are similar to those of the corresponding areas of the cover. Its main panel also has similar corners. The central medallion has its longest extension in the vertical axis rather than in the horizontal. It has a double gold outline of looped scallops with radiating
flecks. On the vertical axis ogival outlining fillets grow into the straight base of three-sepaled calyx forms with drop-shaped receptacle. These forms are also outlined in gold and from the centre sepal a project flecks based in two small gold dots.

The organic inner field of the roundel, quite different from the rectilinear geometry of the central cover ornament, is bisymmetrical and has a central flower with four inner petals on the major horizontal and vertical axes and four outer leaves or petals between them on the diagonal axes. A cusped filleted outline circumscribes the flower. Large three-sepaled calices with a double volute stem have the tip of their large central sepal meeting the tips of the inner petals of the central flower. Three even-sepaled calices have their receptacle growing from the outer petals of the central flower in the opposite orientation and are enfolded in single-lobed leaves whose outer curve conforms to the shape of the scalloped outline. The vegetal elements have a gold painted scribed outline and the detailing of their internal anatomy is scribed in blind. Otherwise their surfaces are left untooled to contrast with the closely pecked background.

The cover design and tooling is very similar to that of the upper and lower covers of Oriental Institute A12008 and is probably from a companion volume and definitely from the same workshop. This book has been rebound fairly recently at which time the envelope flap, which seems to be foreign to the upper and lower covers, may have been attached.

63. The lower cover of a bookbinding; exterior: covering brown leather (goat) over paper pastebords; blind and gold tooling; doublures light brown leather (goat).

270mm × 190mm
Oriental Institute A12156A
Dr. B. Moritz
Magdab, 16th century A.D.
Chester Beatty Library Moritz Collection 19 appears to be the other cover of this bookbinding.

Lower Cover. A broad burnished band, defined on its inner edge by a fillet, edges a frame with a running pattern of impressions of a rectangular format single-axis tool forming continuous interweaving scrolls of leafy vines passing through rings. The inner edge of the frame is defined by a tripartite fillet.

The inner panel is defined by another adjacent line of the same tool. At its centre is a large medallion garnished by three-sepaled calices with receptacle and intervening gold dots. The roundel is defined by a ring of untooled leather defined by single fillets. This band leaves the circumference of the roundel at eight points to form an inner strapwork Solomon's seal. This develops from an eight-pointed star at the centre of the roundel. The background of this interface is filled with knotwork of hatched bars, arcs and centred dots.

The knotwork of the central star pivots around a single larger centred annular gold dot.

Tripartite fillets demarcate the corners which are crown-shaped with a central point flanked by two half-circles. They contain knotwork centred by a centred annular gold dot. The point of the crown is marked by a cluster of these larger gold dots.

G. Bonch, (1932); pp. 136, 150.
spine. A broad untouched band edges a running frame of impressions of a rectangular format tool, depicting alternately inverted cordiform scrolls issuing from the bases of small trilobed calices which they enfold. The outer edge of the frame is defined by a single fillet and the inner by a double row of tripartite fillets.

At the centre of the inner panel is a large roundel which is girt and tied by three equalized calices with cleft base and small receptacle. The roundel is formed of a circular strap, defined by broad single fillets, which becomes within a strapwork interface based on a Solomon's seal whose squares are linked by overlapping arches. The compartments of the interface are filled with knotwork formed from hatched bars, arcs and centred annular dots. At the very centre of the roundel is a single large centred annular gold dot.

Above and below the central medallion on the vertical axis are two large lozenges of knotwork of hatched bars, arcs and knots with interstitial and bordering annular dots and a central large centred annular gold dot.

The "crown" shaped corners are demarcated by a broad tripartite fillet and their fields filled with knotwork. The central points of three large centred annular gold dots and a single such dot is placed at the centre of each corner field.

Doubtless The double face is of block-pressed leather and has a bisymmetrical pattern of cordiform vine scrolls issuing from the points of a four lobed form of which the lobes on the axis parallel to the fore-edge and spine of this cover are longer than those on the axis at right singles to it. These lobes contain three-petaled calices and develop from a central crossed diamond.

D. Mais, (1947); p. 27, No. 55.
M. Reinsch, (1952); Abb. 54, Handschrift 269, Kunst]., 135 A.D., Decker, p. 64.

265mm x 185mm

Oriental Institute A12032B
Egypt/Syria, 15th century A.D.

The fore-edge flap and envelope flap of this bookbinding are missing.

Upper and Lower Covers The upper and lower covers are similarly decorated. A frame, defined by fillets, has a running pattern of impressions of a rectangular format single-axis tool depicting triboles whose bases split and become interconnected loops.
The inner panel is dominated by a splendid scalloped medallion. The scallops are looped and defined on the outside by a single fillet and on the inside by a tripartite fillet. Each is centred by a dot and flanked by three dots from the uppermost of which a fleck radiates. In the spandrels of the scallops are tooled clusters of four dots with a projecting fleck. The fields of the scallops are centred by large gold dots and filled with impressions of a hatched arc tool.

On the vertical axis the scallops become ovigal in form and their points pass through vegetal ring bars to develop into three-sepaled calices. At the point of the central sepals a fleck based in a cluster of three gold dots continues in the vertical axis. The scallops surround a roundel whose ringed outline is defined by tripartite fillets. The roundel is occupied by a twelve-pointed star interface formed by fillets developing from a hexagram with a small six-pointed star at its centre. This star has an additional outlining fillet and is centred by a flower-like arrangement of dots. The compartments of the hexagons are filled with hatched arcs centered by gold dots. The compartments in the surrounding zone are tooled with dots. The compartments of the points of the outer star are alternately tooled with hatched arcs and dots, and with single dots. The areas beyond the periphery are tooled with hatched arcs and centered by dots. The corners of the inner panel are marked by quarter arches demarcated by a band defined by fillets. Their fields are tooled with gold dots. These corner quadrant circles are framed by tooling related to the outlines of the central medallion of the inner panel. Two parallel single fillets form ovigal points flanked by scallops. The ovigal forms develop into full three-sepaled calices marked by dots. At the point of the central sepals flecks based in three dots point inwards. In the spandrels are tooled clusters of four small dots from which flecks radiate. The fields created between the outlining frame and the quadrant circles are tooled with hatched arcs and centered by large gold dots. The outer defining fillet of the corner motifs continues to delineate the perimeters of the inner panel.

At the head of the covers papers are pasted with curvilinear cut outlines and numbered in Arabic.

**Doubled** This block-pressed leather doublet has a pattern in which a dense interweaving of vine spirals moves out from ovigally-pointed quadrilobes, with vegetal filling and calices of different forms at their points, along a single dominant axis (in this case parallel to the spine and fore-edge of the cover). The vines develop in their spiral paths into graceful single- and bifoliated leaves and boteh.


*N. Albrecht, (1939), p. 81.*
Upper Cover Upper and lower covers are similarly decorated except for the interiors and finals of the mandorlas of the inner panels. All tooling except for the outer frames of the exterior covers and the frames of the doublures is inpainted gold (with some blue inpainted fillets). A broad outer frame, defined by fillets, has an elaborate running pattern formed by a square format single-axis stamp of alternately inverted niches outlined by complex curved elements with vegetal infilling. A middle frame, also defined by fillets (which it shares with the inner and outer frames), has a running pattern of a rectangular format single-axis stamp of interlaced mandorlas weaving through diamonds. A thin inner frame, defined by fillets, is formed of interlocking S-shaped stamps.

The central motif of the inner panel is a scalloped mandorla outlined by double fillets. Within the mandorla is a complex baysymmetrical arabesque which develops in the vertical axis to culminate in three-sepaled calixes framed by bi- and trilobed leaves. At the points of the mandorla are tooling single impressions of a stamp depicting a large three-sepaled calyx with elaborate plant infilling. The corners of the inner panel are tooled with a related corner-piece stamp. The perimeter of the inner panel is demarcated by a single fillet.

Lower Cover The outline of the scalloped mandorla in the centre of the lower cover is similar to that of the upper cover. Within, however, is a circularly moving wreath with various leaf forms, lotuses and sweet pea-like flowers. At the centre of the wreath is a full rose-like flower. The points of the mandorla pass through rings to become leafy sprays and perimeter culminating in three-sepaled buds. The corners of the inner panels are tooled as for the upper cover.

Fore-edge Flap The head and tail of the fore-edge flap have framing similar to the corresponding areas of the upper and lower covers and envelope flap. The spine and fore-edge zones are marked by single fillets. The area within these framing elements is divided into three panels, separated by lines of interlocking S-shaped stamps defined by fillets. Each of the panels is outlined by single fillets. The centre rectangular panel has a scribed inscription, reading: al Şâhid min al-tâjrid li Qâdirî ’alâ maahih Abî Hâlifa (i.e., the second volume of Qâdirî’s Fayrâh). Smaller rectangular panels on either side contain a knotwork diamond.

Envelope Flap The head, tail and fore-edge areas of the envelope flap have framing similar to the corresponding areas of the upper and lower covers and fore-edge flap. The point is tooled with a large arabesque-filled form of cloud collar outline. This has segments of bud-like finials with ribbed bases to head and tail. The whole envelope flap panel is demarcated by a single fillet and its corners occupied by impressions of the same stamps used for the corners of the inner panels of the upper and lower covers.

Doublures The doublures of all cover elements are framed. The frames are defined by double rows of tripartite filllets and show a running pattern formed by a rectangular format single-axis stamp depicting alternately inverted trilobed niches containing three-sepaled buds with ringed base. The inner panel of the upper and lower cover doublures is demarcated by a single fillet. At the centre of each panel is tooled a knotwork diamond with small cross-shaped knotwork pendants above and below on the vertical axis. The corners of the inner panel are tooled with small knotwork lozenges. The doublure of the fore-edge flap is similar framing and is divided within into two long rectangular panels marked by fillets. The centre of each of these panels is tooled with a small knotwork lozenge. The envelope flap doublure has tooling similar to that of the upper and lower covers but has a centre knotwork diamond with a single cross-shaped knotwork pendant in the horizontal axis.
A cover of a bookbinding; brown leather; blind tooling.

Islamic Museum East Berlin 1627
Dr. R. Mothel
South Arabia, 15th century A.D.

This cover has recently been remounted. The tooling is in blind. The outer frame, defined on the inside by double fillets has a running pattern of impressions of a rectangular format single-axis tool. Each stamp shows two interlinked groupings of lotus roses entwined in curling stems. The inner frame is separated from the outer by an untooled band. It is defined by double fillets and has repeated impressions of a bold epigraphical stamp whose floriated inscription, difficult to read, is presumably a variation of the bosmala. The inner rectangular panel is separated from the inner band by another untooled band and is defined by a double fillet. At its centre is a rounded, without an enclosing circular fillet, made up of closely juxtaposed eight-petaled rosettes with dots at their centre. The corners are tooled with an elaborate single corner piece tool. Within a quadrant circle outline, a palmette is enfolded in a heart shape whose point projects beyond the quarter circle outline to end in a pointed calyx finial. It is flanked by curling stems with leafy buds and tendrils. From the final points of these corner piece stamps are scribed lance-like flecks which cross one another. To the sides of the ends of each fleck and between the corner stamps are placed circular impressions of an epigraphical stamp with ringed outline. These bear the name:

Muhammad
Upper Cover The upper cover has its borders obscured by the leather of the later casing phase. As in the lower cover, this leather is tooled with bordering fillets. At head and tail are still visible parts of a beautifully worked frame of a very regular grid composed of alternating rectangular compartments centred by a gold dot and crossed by diagonal fillets, and impressions of a small rectangular format tool showing a twisted loop. A broad tripartite fillet defines the inner edge of this frame.

The perimeter of the inner panel is delineated by an untooled band, defined on its inner edge by a single fillet. A similar band outlines the triangular corners and the large central scalloped medallion. Within the outlining band, interlaced gold scallops create a wavy edge. The outer scallop compartments are picked out with gold dots. Tripartite fillets outline the field within the scalloped outline which, like that surrounding the medallion, is tightly filled with simple crosses with dots at their centres and at the ends of their arms around which knotwork of bars and arcs interweaves.

The corners are filled with a triangular knotwork pattern.

Envelope Flap The head, tail and fore-edge borders of the envelope flap are obscured by the later leatherwork. The flap has a large field tooled with adjacent impressions of a quadrilobe stamp with four small, eight-petalled rosettes stamped inside. One of these quadrilobes has its outline painted in gold. A small rounded with a ringed outline appears at the point of the flap.

Lower Cover The lower cover is described as Catalogue No. 54.

69. A bookcover; exterior covering brown leather over paper pastebound; upper cover blind tooled, gold tooled, gold paint; lower cover blind tooled, gold tooled; envelope flap blind tooled, gold paint.

Islamic Museum East Berlin 1.854
Dr. B. Motte

This case is a later assemblage of three cover fragments from different books.

70. A bookcover; exterior covering brown leather over paper pastebound; blind tooled, gold tooled, gold paint; doublures block-pressed leather.

Islamic Museum East Berlin 1.881
Dr. B. Motte

Egypt 1370, 14th-15th century A.D.