THE LOWER COVER of a bookbinding: excise-covering brown leather (gauze) over paper pasteboards; blind-tooling, gold paint; doublure block-pressed leather.

Islamic Museum East Berlin 1.861
Dr. B. Moritz
Egypt/Syria, 14th-15th century A.D.

Lower Cover Spaced rows of fillets edge a frame of interlocking impressions of a simple S-shaped tool, defined on the inside by fillets.

More fillets define the rectangular inner panel. This is dominated by a mandorla, outlined by a gold painted fillet, which extends into twisted finials splaying into triple impressions of the S-shaped tool. The outline is sparsely scalloped with gold crescents of which a triple grouping appears on one side. From, and between, these scallops radiate small gold painted flecks. Within the outline, concentric mandorla fillets frame a central infill of a diaper pattern of rows of a square format two-axis stamp in which a small centred square has a half hatched hexagon on either side.

The triangular corners are demarcated by tripartite fillets and contain three impressions of the crest stamp. The perimeter of the inner panel is marked by a single gold fillet.

Doublure This block-pressed doublure displays only part of a larger basiab pattern, the dominant motif of which has four large petals of double outline stemming through rings from a central diamond interface. The lines defining the petals have two heart-shaped knots on either side. The inner field of the petals is filled with a symmetrical interweaving of calyx and leaf forms. From the centre, on the diagonal axes between the main petals, spindled stems rise to three-sepaled calices from whose points develop a symmetrical leaf interface, flanked at its base by bull-like tufts, terminating in a large three-sepaled calyx with flat base.

THE UPPER AND LOWER COVERS of a bookbinding. exterior covering brown leather over paper pasteboards (the doublure and pasteboard of Chester Beatty Library 45 have been removed); blind tooling, gold paint; doublure Islamic Museum East Berlin light brown leather.

Chester Beatty Library Moritz Collection 45 & Islamic Museum East Berlin 1.852
Dr. B. Moritz
Egypt/Syria, 14th-15th century A.D.

Upper and Lower Covers Both covers are similarly decorated. It seems that the tooling of each cover is not by one hand. The paring and covering of the boards with leather and the blind tooling of the fillets defining the frame, corners and central mandorla are competently executed but the infilling knotwork and the calyx finials of the mandorla are obviously done by an unpractised hand, possibly of an apprentice. The tools used for this work are a simple bar tool and a simple reverse S-shaped stamp. A grid is inscribed with a pointed tool to guide their placement.

The covers have a frame, defined by multiple fillets, with wider panels at head and tail. The central mandorla has a gold double-scalloped outline with schematic and roughly executed three-sepaled calices developing from vestigial ties at the calyx points. Their outer sepals are stamen-like. The outlining scallops are centred by single dots and at each apex is placed a dot within a smaller one beyond it. The centre of the mandorla is enclosed by two outer bands, defined by double fillets which contain irregular repeats of the reverse S-shaped stamp. The centre is filled with a primitive knotwork mesh produced by the reverse S-shaped stamp; short fillets and dots.

The simple triangular corners, demarcated by multiple fillets, are tooled with a similar pattern. The outer perimeter of the inner panel is delineated by a single gold fillet.
projects into this foliage from the points of the cartouche.

**Envelope Flap** The envelope flap has a broad border divided into two L-shaped corner compartments and one central compartment outlined by the same combination of gold painted triple fillets and chain of small S-shaped blue painted stamps as border the fore-edge flap. Within are bands of the simple gold painted interlinked diagonal loops as are found at the head and tail of the fore-edge flap.

The main panel of this flap has panel stamp motifs at the point and corners. These are the same as used in the corners of the upper and lower covers. The panel stamp at the point has a pattern which is orientated horizontally and which is related to the larger central scalloped mandorla-shaped panel stamps of the upper and lower covers (these have pendant calyx stamps above and below on the vertical axis). This panel has a flattened medallion with an outline of large shallow scallops and an ovate point towards the fore-edge flap. Its contour is emphasized by a single gold line which becomes a pointed bud form at the ovate point. Within this gold outline is a blue painted fillet. The design within is a bionymphal vine and leaf pattern in relief whose surface has further thinning with gracios flowing gold painted lines picking out parts of the plant anatomy. The background is painted gold. At its centre is a large three-sepaled calyx with double base and gold vegetal imprinting. Its central sepals pierce a small heart-shaped bud.

The entwining vine scrolls have single-lobed as well as two-lobed leaves. The latter might also be interpreted as split two-sepaled calices, with one sepal extended to a curving tendril tip. The corner-piece panel stamps have a related pattern in relief with the same gold background but contain no central three-sepaled calyx. They have a sinuous quarter-cloud curl outline of a thin gold outer fillet and a thick blue-painted inner fillet. The parts of the central fields between the centre and corner pieces are filled with foliate arabesque scrolls with naturalistic four-petalled flowers and buds and elaborately edged multilobed leaves. Their outlines are scored with fillets painted gold. The leaf forms are also painted gold. As in the fore-edge flap, the major flower petals are depressed by burnishing which has darkened the leather.

**Doublet (Fore-edge)** The leather linings of both the fore-edge flap and the envelope flap are tooled. The former is edged with gold painted multiple fillets with an additional row at head and tail, enclosing a chain of small interlocking S-shaped stamps which are gold painted. The panels enclosed by these bordering elements are four in number and separated by the double gold outlined oval forms used at the ends of the cartouche on the outer face of the fore-edge flap. These are placed point to point. At the centres of these panel/carr
83. The lower cover of a bookbinding: exterior covering brown leather (goat) over paper pasteboards; blind tooling and gold paint; doublures red-brown leather (goat) with blind tooling and gold paint.

203mm x 139mm
Oriental Institute A12266
Dr. B. Moritz
Persia/Turkey, 16th-17th century A.D.

Lower Cover This lower cover has a delicate guilloche roll border overpainted in gold and defined by single blind fillets. Within is a single gold painted line which leaves tiny triangular vacant corner compartments. The centre has an exquisite panel stamp of shallow scalloped oval outline. It has a gold painted background with a symmetrical relief pattern, of twisted and tied cloud ribbon forms through which a secondary fine vine work moves from a central lozenge. The vine is studied with large and small carnation flowers and buds. The cloud ribbon pattern is orientated with its ends near the points of the medallion and its bows and knots along the sides. The scalloped outline of the panel stamp is emphasized by a gold painted line with gold bud flecks at the spandrels of the scallops.

Doublure The doublure is of similar leather to the exterior of the cover and is applied over its turn-ins. It is edged by double blind tooled fillets and a single gold painted line.

G. Boeck, (1952), pp. 115, 117, 158, Figs. XXII & XXXI.

84. A South Manuscript: Arabic, Ali ʿAbd Allah Muhammad ibn Sasan al-Bakr al-Jazuli al-San’ai, Kitab dar al-kharita wa shawariq al-wad’i fi al-qad’i ‘ala al-’alabiy b‘alu mulkhatir, copied by Ahmad Ar-’uri in 1178 AH/1764-65 A.D.; textblock paper hummed Oriental hand-made; final endleaf laminated with a gold flecked decorative paper; link stitch sewn at two sewing stations with fine red silk thread; Islamic endbands of red silk anchorage threads and decorative red and silver-metallised yellow silk threads; spine lining/hinges unbleached linen tabsby; fore-edge hinge green silk tabsby; doublures of kid paper blind tooled with gold overpainting overlaid by fore-edge hinge, and later hinges attaching upper and lower covers to textblock of a white machine made paper with embossed and printed gold and purple design; reinforcements to head and tail of spine; sewing holes and to some tears of textblock leaves indicating that this is the second, and possibly the third, sewing phase of this manuscript; red-brown leather (goat) over paper pasteboards (with slight squares) (very skillful leather rebacking of spine and fore-edge probably contemporaneous with the last sewing and repair phase of the textblock and new hinges); blind tooling with gold overpaint.

183mm x 115mm
Oriental Institute A12048
Dr. B. Moritz
Persia/Turkey, 16th century A.D.

Upper and Lower Covers Upper and lower covers are similarly decorated and are probably of the original binding in spite of later repairs. A wide triple frame has a narrow guilloche roll. All tooling is in blind with gold paint. Each section of the frame is separated by single fillets with double fillets on either side of a broader band of parallel impressions of a striated S-shaped stamp.

The inner panel is defined by double fillets which are placed so as to leave an untooled band between it and the surrounding frame. The panel is dominated by a large scalloped mandorla panel stamp with a single gold outlining fillet. At the apices of the scallops are tooled tiny six-petalled roseette stamps from which flecks project. These alternate with sprigs projecting from the spandrels of the scallops.

The pattern of the central panel stamp (left unprinted while the background is painted gold) is a concentric system, developing around a central flower in full bloom, of intertwining vine garlands with small buds and flowering leaves connected by an outer ring string with full blown and smaller flowers and leaves.

The gold outline of the central panel stamp connects its points to smaller panel-stamped pendants with similar projecting sprigs and small rosette stamps. These panels each contain a flower in relief against a gold painted background.

A single impression of the small rosette stamp is placed in each corner of the inner panel.
85 A Bound Manuscript: Arabic. Taj al-Din Abu al-Fadl Alauddin ibn Muhammad ibn 'Abd al-Karim ibn 'Abd Allah Alsanadu la Inqui al-Mudhir, composed 695 H./1296 A.D. and copied in the 18th century (?). Textblock paper burnished Islamic hand-made; end-leaves paper burnished European hand-made laid; outer end-leaves (including pastedowns) are a laminate of this paper and a Turkish marbled paper with red and pink heart shapes against yellow, green and blue; link stitch sewn at two sewing stations with very fine red silk thread; leather spine liners/hinge and fore-edge flap hinge; pastedowns/inner bladders hand-made laid with gold and silver flecks (over leather hinge); reinforcements to head and tail spine folds and sewing holes in a lighter coloured laid paper as well as earlier sewing holes indicate that this is a second and probably a third binding phase; exterior covering of brown leather (goat) over paper boards; blind tooling and gold paint.

234mm x 158mm
Oriental Institute A27912
Persia/Turkey, 19th century A.D.

Upper and Lower Covers: A gold painted guilloche roll border is defined by double gold painted fillets. At the centre of the inner panel a scalloped mandorla shape has been cut out of the upper layers of the board to accommodate the impression of a panel stamp of similar outline. The edges of both the cut-out area and the panel stamp are emphasized by gold lines. This double outline, coupled with the depth of the panel stamp, gives a vibrancy to the subdued tonalities of the latter. From the scallops of the scallops around the mandorla radiate gold painted sprigs. The pointed ends of the mandorla terminate in a sequence of three gold flecks. The panel stamp has a monochrome symmetrical relief pattern of twisted and tied cloud ribbon forms through which a secondary vine work moves from a central dished lozenge. This vine network is studded with small flowers and buds.

Fore-edge Flap: The fore-edge flap has a long, thin panel defined by double gold-painted fillets with four gold dots tooled and painted at intervals along it.

Envelope Flap: The head, tail and spine of the envelope flap are tooled as for the corresponding areas of the upper and lower covers. The point edge is marked by two gold painted fillets. As for the panel stamps of the upper and lower covers, the board at the point of the flap has been cut away to accommodate a small scalloped medallion panel stamp outlined with double gold lines. The stamp has a monochrome relief pattern of a curling leafy vine with flowers around a central profiled flower flanked by a pair of feather leaves.

M. Keck, (1961); p. 4.
The upper and lower covers, spine and three flaps of a portfolio present covering of upper and lower covers and envelope flap black leather (goat) over paper boards, red leather (goat) forms the spine, flaps and edges of the upper and lower boards; flaps and spine lined with a hand-made paper board lined with a watermarked green European hand-made laid.

325mm x 200mm
Oriental Institute A12158
Dr. R. Morey
Turkey, 18th century A.D.

COLOUR PLATE I

The upper and lower covers have similar decoration. The pasteboard elements of this portfolio's structure are covered with black leather with a framing of red leather. This frame is defined by lines of gold paint and is decorated with a continuous gold painted scroll with two-lobed leaves. The inner panel has a central oblong panel stamp with a scalloped edge. The stamp's asymmetrical relief pattern painted in red is composed of cloud ribbons forming a central lozenge at whose points they pass through floral ties. A finer secondary pattern of vines with small leaves and flowers weaves amongst the cloud ribbons. The outer contours of the stamp are outlined in gold with two gold lines from which sprout gold sprigs and floral elements of gold painted five-petalled rosette stamps. The points of the panel stamp on the vertical axis extend into gold painted flowers whose six petals are formed by small five-petalled rosette stamps. From the top of the flowers project triple gold sprigs. Where the horizontal and vertical axes of the inner panel meet the frame a single gold-painted impression of the rosette stamp is placed.

The corners are painted with an asymmetrical foliage pattern. The perimeter of the inner panel is topped with a thin guilloche roll overpainted in gold.

A head- and tail-flap and associated envelope flap survive. The head/tail flap is of red leather. Its border is tooled with a roll forming small lozenges with dots at their centres. Within is pasted a yellow paper cartouche with a calligraphic inscription in black ink. Plants with multiple serrated fronds rooted against the fore-edge and spine sides of the flap fill the spaces at either end of the cartouche.

The envelope flap is covered in black leather. Its outline is a baroque curve whose edges are contoured with two gold lines with gold painted rosette stamps at appropriate points.

G. Bosch, (1952); pp. 125–126, 129, 158; PI. XLIV.

A BOUND MANUSCRIPT: Arabic; Ibn Nujaym, Kitab al-dhakha' bi fi-l-matbakh (completed 1562 A.D., copied 1565 or 1585 A.D. by Abu al-Faraj al-Ghad); textblock paper, burnished Oriental lute; endleaves watermarked European watermarked leaf; link stitch seven at two sewing stations with fine linen thread; holes of earlier binding phase visible; unbleached linen tabs spine linings; Islamic endbands (tachourage threads thin red linen with fragmentary remains of faded yellow/green decorative multiband silk); dotting of yellow-dyed European paper with large flourishes watermark; hinges of same paper; paper reinforcements at head and tail of spine; folds of gatherings and at many sewing stations and some pasting overprint original binding phase; exterior covering of dark brown leather (goat) over paper pasteboards; blind tooling with gold overpainting and red leather inlays.

190mm x 110mm
Oriental Institute A12020
Dr. R. Morey
Ottoman, 18th century A.D.

Upper and Lower Covers: It is not clearly discernable whether this binding had fore-edge and envelope flaps. The upper and lower covers are similarly decorated. A fine border, defined by gold painted fillets, is formed by a guilloche roll painted gold.

At the centre of the inner panel is a rough mandorla-shaped overlay of red leather over which a design is painted in gold. The mandorla has a scalloped outline with sprigs radiating from the spandrels. At its pointed ends in the vertical axis are placed florets formed from gold painted impressions of tiny rosette stamps. Within the mandorla is painted a sketchy symmetrical design. From either side of a central dished lozenge, towards the points of the mandorla, grow two-tiered calyx systems flanked by scrolls. Dots are placed in the compartments so formed.

The corners of the inner panel are marked by a gold painted sprig based on a gold rosewater. A cluster of three such stamps are placed against the inner fillet of the border on the horizontal and vertical axes.

Spine: The spine is untouched.

A BOUND MANUSCRIPT from which the fore-edge and envelope flaps are missing; Muhyyi al-Din Muhammad ibn 'Ali al-Andalusi ibn 'Ali al-Hasiini al-Tarî (17 Ram. 560-26 Rabi 'II 638/1565-Nov. 16, 1240); Kitab nahl fil al-qur; burntish European laid paper (including three crescents watermarks); link stitch sewn at two sewing stations with thin rose coloured linen thread; Islamic endbands (anchorage threads of same thread as sewing but remainder of endband missing); green silk tabby spine lining/hinge; doublure of red-dyed laid paper over a paper hinge; paper reinforcements at head and tail of spine folds of gatherings and at some sewing stations and paper repair to some leaves indicating this binding phase; exterior covering of dark brown leather over paper pastebounds; blind tooled with gold and grey/blue overpainting.  

240x145mm 
Oriental Institute A132540 
Ottoman, 19th century A.D. 

Upper and lower covers are similarly decorated. A border tooled with a gill-loche roll is gold painted and defined by gold fillets. Within is a narrower grey/blue painted frame formed by a gill-loche roll and defined by grey/blue painted fillets. 

At the centre of the inner panel is an eight-pointed strapwork floral star formed by the interlace of two four-petalled forms enclosing a small eight-pointed star. This inner star is centred by a gold painted ring around a five-petalled rosette stamp core and surrounded by five-petalled rosette stamps (all the rosette stamps on this cover are painted grey-blue). The same tools mark the compartments formed by the interlace and also flank the outlines of the central floral star with tiny grey/blue painted sprays projecting from them. The points of the star on the vertical axis terminate in gold outlined three-sepalled calices with triple fissional spray. Those on the horizontal axis have miniature three-sepalled calices with similar floral sprays. The intermediary points are marked by single gold painted sprays. 

The corners of the inner panel are marked by a single impression of the rosette stamp with a grey/blue painted spray pointing inward. Clusters of three rosette stamps are placed against the inner side of the frame on the horizontal and vertical axes. Most of the spine leather is missing but it would appear to be untouched. 


A BOUND MANUSCRIPT: Persian; Kamal el din Ismail Isfahani b. Gemil el din 'Abd er rezâk, Filsân, textblock paper burntish Oriental hand-made laid; endleaves highly burntish Oriental hand-made laid paper; link stitch sewn at two sewing stations with yellow linen thread; simple Islamic endbands of red and unbleached linen thread; doublures of late 19th century printed paper with coloured pattern overlaid with a paper hinge which has a different printed pattern; reinforcements, using same paper as endleaves, to head and tail spine folds and sewing holes of gatherings, as well as repairs to tears and other damage in leaves postdating the original binding phase; covering of red leather (sheep) over heavy millboard; blind tooled over applied coloured paper; exterior varnished. 

216x135mm 
Oriental Institute A12072 
Near Eastern, late 19th century 

This is not the original binding of this volume. It has a number of features derived from European bookbinding techniques—no fore-edge flap and envelope flap, squares, heavy millboard for upper and lower boards. Its endbands are not turned in behind the endbands but left projecting as a tab. 

Upper and lower covers are similarly blind tooled over applied coloured paper pasted to the cover leather. The frame, defined by single fillets, is made up of strips of an ochred-coloured paper tooled with a succession of small leaf-like reverse S-shaped stamps. 

At the centre of the inner panel is a panel stamp impressed over an orange-coloured paper cut roughly to its contours. It is lozenge-shaped with an outline of alternating curved and pointed scallops and orthogonal points. The stamp has a symmetrical relief pattern centred by a petalled lozenge from whose points, along the horizontal axis, issue six-petalled flowers terminating in leafy tendrils. On the longer vertical axis develops a pine-cone-like form with scolloped outline whose point ter-
mimines in a schematic rose lotus. On either side of this form grow spiralling vine scrolls ending in multiforma forms.

Above and below the central panel stamp on the vertical axis are impressed small calligraphic panel stamps with tulip-like outline over applied ochre-coloured paper cut to shape. This stamp has a hatched fringe enclosing lines of calligraphy through which floriets are dispersed. The text reads:

’amalā bāli al-Dīn-i Şahbâj 1310 (1892-3 A.D.)

made by the Molla Dīyā al-Dīn-i, bookbinder, 1310.

90. A ROUND MANUSCRIPT; Arabic; containing cusped texts, Majnûn, of which two are dated 1725-6 A.D. (fols. 14-29), and Sept. 1, 1823 A.D. (fols. 33-30), respectively. Textblock paper: fols. 20-21, 30-39, 100-111. Parchment European hand-made laid (three crescents watermark), fols. 112-132. European hand-made laid (three crescents & BNEC watermark), fols. 31-33. Machine-made wove, fol. 84. European hand-made laid, endpapers (upper) paper European hand-made laid (perforated paper), fols. 133.

and 134 as for textblock fols. 112–132; link stitch sewn at two sewing stations with a black linen thread; Islamic endbands of black linen anchorage threads and black and white linen decorative threads; spine lining/ hinges white tabby, fore-edge hinge light-brown leather. (As for exterior covering; doublures machine-printed coloured patterned paper (in the case of the envelope flap double, part of another patterned paper can be seen underneath); machine-made and hand-made paper repairs in groups of leaves fols. 34-99; exterior covering light brown leather (gum) over paper boards; blind tooling 204mm x 146mm

Oriental Institute A/1932
Dr. B. Moreitz
Persee/Turkey, 14th century A.D.

Upper and Lower Covers. Both upper and lower covers are similarly decorated. They have three framing bands defined by intersecting double fillets. The middle frame is narrower than those on either side. At the corners of the inner frame are placed single impressions of a square format floral stamp with central dot and X-shaped diagonals as petals with smaller intervening ones.

Clearly visible in the inner panel are the lines scribed by the binder along the horizontal and vertical axes to guide the placement of the panel stamps and associated tooling. The central panel stamp is a scalloped mandorla containing a bisymmetrical relief pattern of four twisted and tied cloud ribbon forms defining a closed interior compartment. Through these larger forms a secondary vine work moves from a central dished lozenge. From the vines grow a variety of small flowers and feathery leaves. The cloud ribbon pattern is orientated with the ends of the ribbons near the points of the panel stamp with bows and knots along the sides.

The points of the central panel stamp are connected by impressions of the X-shaped floral stamp used in the frame corners to pendant panel stamps which contain a large lotus on a small leafy stalk. In the corners of the inner panel, and against the inner frame where it is met by the horizontal and vertical axis lines, are placed clusters of three deeply-impressed eight-petalled rosettes.

Spine The spine is untooled.

Fore-edge Flap The fore-edge flap has a long narrow panel, defined by intersecting double fillets, along whose length, at equal intervals, are placed clusters of three impressions of the rosette stamp alternating with single impressions.

Envelope Flap The envelope flap is tooled similarly to the upper and lower covers but has a panel stamp shaped like a scalloped drop whose apex is adjacent to the point of the flap. It contains a naturalistic depiction of a flowering plant with leaves, buds and full flowers.

M. Kreek (1964) pp. 7, 8.

91. lower cover, fore-edge flap and envelope flap.