

## Original article

UNPUBLISHED COVERS OF MANUSCRIPT COPIES OF 'DALA'IL AL-KHAYRAT'  
PRESERVED AT THE EGYPTIAN NATIONAL LIBRARY  
"COMPARATIVE ART-ARCHEOLOGICAL STUDY"Abdel-Salam, M.<sup>(\*)</sup> & Kishk, Sh.

Islamic Archaeology dept., Faculty of Archaeology, Cairo Univ., Giza, Egypt

\*E-mail address: [Maig6367@gmail.com](mailto:Maig6367@gmail.com)**Article info.****Article history:**

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**Abstract:**

This research study focuses on studying three unpublished copies of "Dala'il al-Khayrat" manuscript covers that currently preserve in the Egyptian National Library, dating to 13<sup>th</sup>-14<sup>th</sup> century AH/19<sup>th</sup>-20<sup>th</sup> century AD, and preserved with inventory no. Talaat Sufism 693-1098 and Khalil Agha Sufism 31. The study also delves into the decorative techniques of these covers and the ornaments that decorate them, and provides us with a meticulous analysis of the types of designs and decorative divisions, Furthermore, it provides a comparative analysis of parallels and distinctions between these covers and Moroccan and Indian-style manuscripts cover of "Dala'il al-Khayrat."

**1. Introduction**

The industrial feature entails the creation of the cover, while the artistic feature involves its ornamentation and gilding [1], the binding process is known as the process of enveloping the book<sup>(a)</sup> in diverse raw materials like as leather, cardboard, and other substances [2], with the aim of preserving the manuscript papers from damage and waste, and maintaining it organized [3] and tidy<sup>(b)</sup>. The manufacturing process undergoes several stages, starting with cleaning the leather<sup>(c)</sup> and concluding with tanning and dyeing it before binding<sup>(d)</sup>. This process is carried out by the bookbinder, who is considered one of the artists collaborating with other artists, e.g., calligraphers, illustrators, and manuscript illuminators, and his work comes to complement the endeavors of these artists once they have finished copying, decorating, and illustrating the manuscript [4]. The art of Ottoman binding highly developed<sup>(e)</sup> in the 12<sup>th</sup> century AH/18<sup>th</sup> century AD and new features emerged during the 13<sup>th</sup> century AH/19<sup>th</sup> century AD with European influences, So Baroque and Rococo ornaments were appeared influenced with the Ottoman character, this style developed alongside the techniques that were prevalent in the 12<sup>th</sup> century AH/18<sup>th</sup> century AD [5], additionally, a new style of embellishing the inner covers and pages, known as "Ebru," was added to complement these techniques [2].

**2. Methodology**

This research is related to the temporal and geographical confines of the Ottoman Empire during the 12<sup>th</sup>-13<sup>th</sup> centuries AH/18<sup>th</sup>-19<sup>th</sup> centuries AD. It also maintains thematic specificity related to the manuscript covers of "Dala'il al-Khayrat" that preserved in the Egyptian National Library. The methodological employed in this study is based on the classification and descriptive studies, conducted subsequent to a field visit to the Egyptian National Library for the erudition of manuscript copies of "Dala'il al-Khayrat" that were preserved in its archival collection. Furthermore, the study employs an analytical comparative approach, focusing on studying the different styles and artistic divisions of the covers of the Ottoman manuscripts and the decorative elements that were found in Ottoman manuscript covers, and comparing these covers with the Moroccan and Indian-style copies. Additionally, an inductive or deductive approach was utilized to extract the study's findings.

**3. Cases study****3.1. The 1<sup>st</sup> cover**

The 1<sup>st</sup> cover of manuscript of "Dala'il al-Khayrat" dated to 1202 AH/1788 AD, and preserved at the Egyptian National Library with inventory Talaat Sufism no. 693. A manuscript copies of "Dala'il al-Khayrat" is an illustrated copy which

was handwritten by the calligrapher Sayyid al-Arif ibn Muhammad al-Shakir. The text was written in Thuluth and Naskh scripts, in black, red and white ink. The codex height 17 cm and 11 cm in width and contains 92 illustrated pages (with two depictions of Mecca and Medina), The manuscript was bound in a red leather binding, which was formed of upper and lower cover, a spine, and a flap, all adorned with compressed and embossed decorations.

### 3.1.1. Upper and lower cover

The upper and lower Covers are symmetrical in shape and decorative design, each board consists of a central rectangular field adorned with the lobed medallion style with quarters at the corners, which is surrounded by three gilded rectangular frames of varying sizes. The first and third of them are decorated with Gilded Intertwined Lines, while the second (the widest one of them) is adorned with floral motifs resembling undulating plant branches, with rosettes, leaves, and floral decorations emerging from them and executed in cartouches. As for the central field, it is decorated in the middle with a central lobed medallion, the ground of the inside part was also decorated with Khatai decorations represented in Chinese clouds, along with plant branches producing serrated leaves, lotus flowers, and Cambodian oud. The outer edges of the lobed medallion motif are adorned with gilded arrow and ball motifs. Additionally, the edges of the central lobed medallion were also decorated in the form of a lobed and gilded medallion, while the corners of the central field are decorated with quarters of large medallions, featuring the same medallions-like decorations, fig. (1-a & b). *Spine*: rectangular in shape, and connecting the upper and lower covers, the spine is occupied by a gilded rectangular frame and decorated with intertwined lines. *Flap*: connecting to the lower cover, the flap is pentagonal and connected via a rectangular link or bridge decorated with a gilded rectangular frame filled with intertwined lines. The flap is also adorned with the external portion of the decorations on the upper and lower covers mentioned earlier.

### 3.1.2. Internal portion of the cover

The inner part of the manuscript cover is adorned with repeated embossed decorations on a rectangular inner cover bound in black leather. These decorations consist of repeated lobed decorative elements and the central rectangular inner cover is surrounded by six gilded rectangular frames, fig. (1-c).

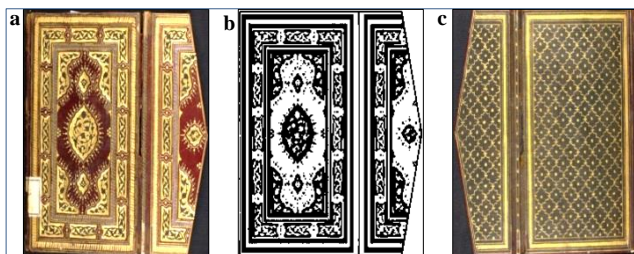


Figure (1) a. the lower cover of the manuscript, b. internal portion of the cover, c. the drawing of the lower cover.

### 3.2. The 2<sup>nd</sup> cover

The 2<sup>nd</sup> cover of manuscript of "Dala'il al-Khayrat" dated to the year 1262 AH/1846 AD, and preserved at the Egyptian National Library with inventory Khalil Agha Sufism no.

31. A manuscript copy of "Dala'il al-Khayrat" is an illustrated copy which was handwritten by the calligrapher Muhammad Rasim. The text was written in Nastaliq and naskh scripts, in black, red and white ink. The codex height is 18 cm and 12 cm in width and contains 108 illustrated pages (with two depictions of Mecca and Medina), The manuscript was bound in a green leather binding, which was formed of upper and lower covers, a spine, and a flap, all adorned with gilded and embossed decorations.

### 3.2.1. Upper and lower covers

The upper and lower Covers are symmetrical in shape and decorative design, both featuring a central rectangular field surrounded by five gilded rectangular frames, the middle one is considered as the widest one of them and decorated with braided lines. The interior area is adorned with Rococo motifs, it consists of central lobed medallion, occupied internally by an eight-petaled rosette, surrounded by an oval lobed medallion, It is decorated from the outside with serrated spear-shaped leaves that form a radiant shape resembling a radiant sun. Two serrated leaves bouquets emerge from the central medallion, one above and one below, with embossed and violet colored. The remaining central area is filled with a profusion of large-sized folral motifs, represented by serrated leaves interspersed with undulating branches and Antirrhinum majus flowers, rosettes with six petals, and sunflowers embellished with embossed and colored violet details, fig. (2). *Flap*: the flap connects to the lower edge of the book through a rectangular link or bridge decorated with a gilded rectangular frame featuring broken line motifs. The flap itself takes on a pentagonal shape, consists of a central space decorated with some of the upper and lower covers decorative elements.



Figure (2) a. the lower cover of the manuscript, b. the drawing of the cover.

### 3.3. The 3<sup>rd</sup> cover

The 3<sup>rd</sup> cover of manuscript of *Dala'il al-Khayrat*, Dated to 1308 AH/1890 AD, preserved at the Egyptian National Library, with inventory no. Agha Sufism 1098. A manuscript copy of "Dala'il al-Khayrat" is an illustrated copy which was handwritten by the calligrapher Yahya Helmy. The text was written in Naskh and Thuluth scripts, in black, and white ink. The codex height is 12 cm and 6.5 cm in width and contains 77 illustrated pages (with two depictions of Mecca and Medina), The manuscript was bound in a brown leather binding, which was formed of upper and lower covers, a spine, and a flap adorned with gilded decorations.

### 3.3.1. Upper and lower covers

The upper and lower covers are symmetrical in shape and decorative design, each one of them consists of a rectangular central area framed by seven gilt rectangular frames, the third and fifth frame occupied by floral decorations consisting of

repeated three-lobed plant leaves, and executed through embossing and gilded with gold water. The central rectangular area internally adorns with a large central medallion crafted with modified rococo motifs that were executed using gilding method. These motifs include undulating and interwoven floral branches, which gives rise to serrated leaves, monopetalous plant leaves, and curved lines resembling C-shapes or cloverleaf elements. The corners of the central area are embellished with gilded floral motifs and small balls, fig. (3). *Flap*; the flap of the manuscript cover connects to the upper cover through a strap or rectangular bridge decorated with row of serrated, gilded spear-shaped leaves, while the pentagonal flap is adorned with the central medallion motifs that executed on the manuscript's covers and the surrounding frames.



**Figure (3)** the lower cover of the manuscript and its drawing.

### 3.3.2. Manuscript storage box

This copy of the Dala'il al-Khayrat manuscript is distinguished by the fact that it has a rectangular -shaped box for preservation; both the front. and back faces of the box are embellished with modified Rococo motifs that were executed using gilding method in the central square on each side. These motifs consist of two bouquets of serrated, gilded spear-shaped leaves, executed in an opposing manner, and separated by a gilded eight-petaled rosette. The sides of each rosette feature gilded botanical branches, giving rise to monopetalous leaves (laurel wreaths). The corners of the central rectangular area are filled with embossed gilded ball motifs and arrows, and the seven gilded rectangular frames surround this central area, while the third and fifth frame occupied by floral decorations consisting of repeated three-lobed plant leaves, and executed through pressure and gilded with gold water. From the described cover samples, it becomes evident that the design of the collection of manuscript adhered to the rectangular or vertical format that known as the French form, where the length of the book is greater than its width<sup>(f)</sup>, while the leather covers were dyed used brown, dark red, and dark olive-green pigments<sup>(g)</sup>, fig. (4)



**Figure (4)** man-uscript storage box and its drawing.

## 4. Analysis

### 4.1. The decorative techniques

The decorative techniques employed in executing the embellishments of manuscript covers (the subject of the study) diverse and varied. Many of these techniques were used before the Ottoman era since ancient times, included the method of pressing with molds, gilding, striking with an iron pen, and finally, wheel pressing (roulette).

#### 4.1.1. Pressure and gilding techniques

Ottoman bookbinders employed the method of pressure along with gilding to execute decorations on the exteriors of manuscript covers [6]. For this, molds were used, which made from various raw materials such as stone, wood, leather, or metal [2]. These molds were specially prepared for this purpose, with larger ones designated for central medallion and large-sized designs, and smaller ones for corner decorations and frames [7]. These molds carry out the decorations using both relief and deep engraving methods, worked by heating them and pressing them on the decorated area [8]. Gilding was combined with the pressure technique in decorating the first cover within the study collection. The process starts with cleaning the decoration area with cotton soaked in oil, vinegar, or egg white, and the gold foil were then added and pressed again to attach it to the place of the decoration, or it was painted with gold water using a designated brush [9]. The method of pressing and gilding was employed in creating the decorations on the first cover of the study collection, fig. (1-a), represented by the central medallion and its corners, Which were executed by pressing the mold, and the ground was gilded and colored in a contrasting shade to the cover color specifically, a dark blue. The decorations of this style were colored in more than one way. They were decorated in the same color as the cover, while the ground was gilded, or the decorations and the ground were gilded together, or the decorations were colored in in a contrasting shade while the ground was gilded [5].

#### 4.1.2. Gold water gilding

The second and third covers of the study collection were decorated using the gold water gilding technique, which is meant here to decorate the cover of the manuscript with gold water only, without using molds, that resulting in smooth decorations [6]. The gold water designated for this purpose was prepared by mixing gold powder or gold water with whale glue instead of Arabic gum. The whale glue was left to dry, then it was crushed and added to the gold water, along with a touch of saffron, to execute decorative elements on the covers on the same day of preparation, then it polished with a stone soaked in amber after the complete drying [10]. The gilding technique was employed in decorating cover number 2, fig. (2). and cover number 3, fig. (3), alongside the use of colors, in the execution of ornaments. For instance, the color purple was used to tint the central medallion and the centers of some flowers on cover number 2, fig. (2).

#### 4.1.3. Striking with an iron pen

This technique was widespread in decorating manuscript leather covers in the 12<sup>th</sup> century/ 18<sup>th</sup> century AD. It is also considered as one of the extensively employed techniques



in embellishing the frames surrounding the central area of the manuscript cover. In this method, the frame intended for ornamentation is first gilded. Subsequently, the execution of intricate decorations commences using a metal pen, which is pressed onto the designated area to create the ornamentation. Alternatively, a light beating with a small mallet may be employed [11]. This technique was utilized in crafting the embellishments on the borders of the first cover, represented by intertwined lines, fig. (1-a).

#### 4.1.4. The wheel (Roulette)

The wheel tool consists of a circular engraved disc, its center connected to a wooden handle held by the bookbinder to pass the disk over the rectangular frames around the central area of the cover in order to highlight the decorations engraved on them by pressing them [5]. This method was employed to accentuate the decorative frames of the third cover in the study collection, which was filled with bouquets of small, gilded floral-shaped elements fig. (3-a).

#### 4.2. Decorative designs and divisions

The decorative designs implemented on the covers of manuscript copies of Dalail al-Khayrat (the study collection) showcase a diverse array of patterns. These patterns include the styles used in shaping the cover and in dividing the upper and lower covers, central portion that connects the upper and lower covers of the book cover, flaps and in designing the decorations of the middle square of the two covers. Concerning the design of the cover's shape, both the upper and lower covers, along with the link, adopt a rectangular form. Occasionally, this shape is associated with a pentagonal flap, which helps protect the edges of the manuscript's leaves from damage [12]. Each of the cover covers were divided into rectangular areas with a central space surrounded by rectangular frames. For the rectangular central area, the decorative designs executed within it exhibit a variety of forms. These designs are confined within a particular lobed pattern, fig. (1-a), or specific shape, fig. (2), or completely fill the entire space, fig. (3). The designs include forms of the sun, central medallion, and lobed medallion in central area of the manuscript cover, which contains the hatai decorations, appeared in the form of floral branches, which lotus and *Paeonia officinalis* flowers out of it. The pendants and quarters of the central medallion in the corners of the central space also were also filled with the same decorations of the middle central medallion, fig. (1-a). In some models, the bookbinder limited the execution to the central hatai only, and replacing the corners with simple leafy decorations or shapes of balls and gilded arrows, fig. (3-a). In addition, this style became popular in the 13<sup>th</sup> AH/19<sup>th</sup> AD. The artist used Arabesque and hatai ornaments in conjunction with the central medallion style to harmonize these simple adornments with the mentioned style. And due to the mismatch between the large-sized rococo ornaments and the central medallion style, the artist used it if he wanted to fill the middle space with decorations due to the large size of its elements and their overlapping and intertwining [13]. It is noted that the decoration of the covers of Ottoman manuscripts with the shapes of suns and central medallion motifs, as well as their quarters in the corners spread widely

and reached to the height of its prosperity and precision of its implementation in the 10<sup>th</sup> century AH/16 AD and continued after that in the 11<sup>th</sup> century AH/17AD but it became larger in size and less in symmetry and harmony, but it regained its splendor in the 12<sup>th</sup> AH/18<sup>th</sup> century AD and persisted until the 13<sup>th</sup> AH/19<sup>th</sup> century AD [9]. Likewise, the central squares of the covers of the (study collection) were filled with rococo decorations which dominated various aspects of artistic life in the Ottoman Empire since the 12<sup>th</sup> century AH/18 AD, which were represented by the decorations of bouquets of roses and flowers - plant branches with spear-shaped leaves - flying ribbons - laurel wreaths and ears of wheat, which were executed on the outside of the covers, figs. (2 & 3). This style of decoration continued to be widespread on manuscript covers until the 14<sup>th</sup> century AH/20 AD, with weak attempts to restore the old style [5], which is the style of the central medallion, and combine it with the Baroque and Rococo style of decoration. The aforementioned appears in the third cover of the study collection, which is decorated with a central medallion that takes the shape of a rhombus in the middle and is filled from the inside with gilded Rococo decorations represented by the wavy and overlapping plant branches from which emerge the serrated spear-shaped leaves, single plant leaves, and the curved lines that resemble the elements of kidneys or what resembles the letter C, with ears of wheat, fig. (3-a)

#### 5. Comparative study

Two examples of the covers of copies of the Dala'il al-Khayrat manuscript dating back to India and Morocco were chosen for comparison with the covers of the Ottoman-style study collection. The first cover of a copy of the Dala'il al-Khairat manuscript preserved Gayer Anderson Museum in Cairo, with inventory number 4027, dated 1239 AH/1823 AD. It was transcribed by the calligrapher Muhammad bin al-Mukhtar bin Abdullah bin Muhammad bin Ali bin Saad al-Hasani. The text was written in Simplified Moroccan Script, in black, red and blue ink. The codex height is 25cm and 20 cm in width and contains 112 illustrated pages (with two depictions of Holy Raudah). The manuscript was bound in a square-shaped brown leather binding, which was formed of upper and lower covers, a spine, and a flap which decorated with the pressure method decorations, represented in the form of a large lobed medallion occupied from the inside area by modified floral decorations which appears in the form of overlapping floral branches and leaves in the central square of the cover, and surrounded by a frame decorated with the shapes of overlapping and braided lines, fig. (4-a). The second cover returns to the copy of the Dala'il al-Khairat manuscript, preserved in the National Library of Egypt, with inventory no. MS.YAH.AR.825, dating back to the 13<sup>th</sup> century AH/19<sup>th</sup> century AD. This manuscript was made of cardboard and decorated using the "lacquer" method<sup>(h)</sup> using floral decorations that fill the cover area. These motifs include representations of plant stems from which branch out floral elements, producing single-lobed leaves and colorful flowers such as lotus, daffodil, musilla, lily, narcissus, poppy, and Indian opium

[14]. These elements are colored in white, yellow, red, and green pigments, and executed on a black background, fig. (4-b). From the comparison models, it becomes evident that the central medallion style is executed on the covers of Ottoman manuscripts, this style is also widely employed in the covers of Moroccan manuscripts, until the end of the 13<sup>th</sup> century AH/19<sup>th</sup> century AD. Additionally, this style is apparent in the covers of Indian manuscripts, especially during the 12<sup>th</sup> century AH/18<sup>th</sup> century AD and onwards. Furthermore, the comparative models reveal the prevalence of manuscripts with covers crafted and decorated using the lacquer technique in India, as demonstrated by cover number (5), fig. (4-b). and other examples from the covers of manuscript copies of *Dala'il al-Khayrat*<sup>(6)</sup>. The models also indicate the dissemination of this style in Iran and Turkey. However, it is noteworthy that this style is not observed extensively among Moroccan manuscripts.



**Figure 4** **a.** the upper and lower cover of the manuscript, **b.** the upper cover of the manuscript.

Furthermore, it becomes evident from the comparison models that the influence of the surrounding environment on the artists was clearly evident in the decorative design executed on the studied manuscript covers. On Ottoman covers, we see serrated spear-shaped leaves, Ranunculus flowers, olive branches, radial motifs, arrow, and ball motifs, which were widely spread during the Ottoman era and were executed on many other artistic artifacts such as ceramic and wooden artifacts, textiles, and more. Meanwhile, the Indian covers were adorned with flowers, lotus flowers, daffodils, musella, lilies, narcissus, poppies, and Indian opium flowers inspired by the Indian environment. we can also compare Ottoman manuscript covers with other applied art artifacts, especially carpets and ceramic tiles, due to the significant resemblance in the decorative designs executed on Ottoman manuscript covers and carpets. The pattern appeared in the form of central courtyard decorations, adorned with motifs that consisted of a central medallion with quarters in the corners, surrounded by a margin or a border. They are filled with a series of rectangular frames, intricately decorated with plant motifs [15]. An example of such designs can be seen in a carpet dating back to the 12<sup>th</sup> century AH/18<sup>th</sup> century AD, which is preserved in the Jalal al-Din Rumi Museum in Konya. Additionally, central medallions with Ottoman floral motifs have been executed on ceramic tiles, such as those found in the Selimiye Mosque in Edirne (981 AH/1574 AD), adorned with central motifs, such as serrated spear-shaped leaves, and Ranunculus flowers [16].

## 6. Results

Finally, at the conclusion of this research paper, wherein we studied some examples of manuscript covers of "*Dala'il al-Khayrat*" that were preserved at the Egyptian National Library, and being published for the first time, and by comparing these covers with India and Morocco covers, has yielded several significant findings:

- The study revealed the use of leather as a basic binding material with various pigment colors, (e.g., red, brown, and olive), Along with the use of cardboard, which was always decorated with lacquer, particularly in the 13<sup>th</sup> century AH/19<sup>th</sup> century AD.
- The study highlighted the meticulous efforts of the binders in presenting the covers of "*Dala'il al-Khayrat*" in the most beautiful and best form, which indicates the artist's reverence and appreciation for this works, as well as their devotion to finish perfect of the books of "*Dala'il al-Khayrat*" due to its content, including prayers to the Prophet Muhammad (peace be upon him).
- Through the rich artistic ornamentation of the covers in the study group, it is obvious that bookbinders received a high level of artistic attention from sultans, princes, and prominent state officials. These individuals, with a profound passion for intricately decorated manuscripts, spurred bookbinder to innovate various artistic elements and decorative patterns, even during periods of decline and stagnation in the art of bookbinding.
- The study demonstrated the prevalence of artistic designs for manuscript covers, especially in the period of the 13<sup>th</sup> century AH/19<sup>th</sup> AD in many parts of the Ottoman Empire, the Maghreb, and India. During this period, similar designs were implemented in different countries, including the central medallion style and the square filled with decorations, with different details of the executed decorations, that reflecting the artistic heritage of each country.
- The study concluded that Moroccan manuscript covers were characterized by their simplicity in ornamentation, and the widespread implementation of the design of the central medallion design until the late 13<sup>th</sup> century AH/19<sup>th</sup> century AD. This is in contrast to Ottoman and Indian manuscript covers, which were distinguished by their richness and the prevalence of the square filled with floral decorations, Baroque decorations, and gilded and colored rococo embellishments.

## 7. Discussion

The study discussed three covers for dated copies of the manuscript "*Dalail al-Khayrat*" preserved at the Egyptian National Library, with inventory numbers *Tawfiq Tal'at* 693-1098 and Khalil Agha 31, dating back to the 13<sup>th</sup>-14<sup>th</sup> centuries (19<sup>th</sup>-20<sup>th</sup> centuries CE). The analysis revealed the prevalent use of leather in manufacturing manuscript covers during this era. These covers were adorned with central medallion designs embellished with Hatai, Baroque, and Rococo motifs, accompanied by floral-based decorations on the central panel of the entire cover. These motifs were executed in a manner consistent with the artistic heritage of each respective country.

## 8. Conclusion

*In summary, the artist showed great attention to the magnificence and precision of the artistic execution of the manuscript "Dalail al-Khayrat," which is considered one of the most important manuscripts that received significant attention and patronage from art enthusiasts and this is attributed to the manuscript's inclusion of formulas for 'prayers upon the Prophet' (peace be upon him). The artist's skill and creativity also appear in the final touches executed on the manuscript, especially on its cover, that showcasing the artist's mastery and fertile imagination, empowering him to innovate numerous exquisite decorative designs, that were inspired by their surrounding environment and the artistic heritage of their country.*

## Endnotes

- (a) The bookbinder used various tools in their work, including the platen for cutting leather and skiving it, as well as for tooling. The awl was used for folding and smoothing paper. Knives and shears were employed for cutting and trimming leather and paper, and for thinning leather and smoothing its edges. Needles were used for sewing manuscript pages and booklets, while drills were used for piercing holes in the pages. The straightedge was utilized for removing air from the leather and for adjusting angles. Presses screw were used in all stages of bookbinding, such as sewing, attaching the cover, and drying. The glue pot was used for heating and dissolving glue, while the hammer was used by the bookbinder for tapping on leather. Clamps, compasses, polisher, leveling stone, brush, and wooden boards also used to finish the process. *Ālmlk ālmzfr ywf ābn 'mr ābn 'ly ābn ālrswl, (1989). ālmhtr' fy fnwn mn ālšn 'a, Ṭḥyq: Moḥamd a'ysy šālhya moā'sst ālsrā' āl' rby, Kuwait.*
- (b) Cleaning the leather from the traces of slaughter and flaying is considered the first stage of its preparation, involving washing and salting to remove moisture and water from the leather, and to impart resistance to decay and prevent bacterial growth by using fine salt. Subsequently, the drying stage follows, where the leather is stretched on a wooden frame and exposed to air away from the sun to prevent it from decaying and bacteria growth. Then, the tanning stage by soaking the leather in water with added disinfectant materials to eliminate bacteria, remove hair and lime and preserved it by soaking it in water, salt, sulfuric acid, and potash alum. Afterwards, the leather binder begins to tanning it to give its fibers strength, resilience, and suppleness in order to be able to embellish and gild it. *frānswā dyrwš (2005) ālmdhl lla 'lm ālktāb ālmhṭwt bālhrf āl' rbi (Introduction to the Science of manuscripts in the Arabic script) trḡma āymn foād ālsydmoassa dār ālfrqān lltrāt ālāslām ' lndn*
- (c) After tanning the leather, the bookbinder rubs it with water and salt to ensure cleanliness, leaving it to air-dry. Before complete drying, the book-binder stretches and thins the leather, especially at the edges, using a specialized knife. The leather is washed again, then prepared cardboard is attached to the upper and lower covers and the spine. The bookbinder assembles and organizes the manuscript pages, cuts and aligns them, stitches the gatherings, and applies glue to secure them. Gum arabic is put on the side for cohesion. The book- binder then prepares the cover

lining by gluing cloth on the top and bottom of the past-boards, securing it with gum for easy adhesion and added strength. The cover is glued, pressed, and allowed to dry. With this, the bookbinder completes the cover-making process, to start the final stage of applying ornamentation. Gulnar Bosch, John Carswell, Guy Petherbridge, (1981). *Islamic bindings & bookmaking, the university of Chicago.*

- (d) The process of preparing the manuscript and getting it ready for binding involves several stages. It begins by pasting cardboard to the upper and lower boards and the spine. Then, the manuscript's pages are gathered and each one of them consisting of six to eight double sheets, ready for sewing. The gatherings are secured onto the sewing frame, and marks are made with ink for the needle entry points. Next, the sewing process begins, where needles are used to pierce all the gatherings. Following this, the next step is the process of backing or sewing on tapes. This involves gluing the gatherings together by spreading adhesive on their edges and between them to ensure their cohesion. Subsequently, the binder proceeds to prepare the lining of the cover or the inner cover to enhance the appearance and strengthen the book. In the late Ottoman period, during the 19<sup>th</sup> century CE, manuscript linings were often made of decorated and colored paper (ebru). *ādm ḡask (2020), ālmrg' fi 'lm ālmhṭwt (The Reference in the Science of Manuscripts), trḡma mrād tdḡwt, m'hd ālmhṭwtāt āl' rbya.*
- (e) The art of binding is known as one of arts that the Turks knew in their original homeland. After they settled in the Anatolian region and expanded their dominion eastward and westward, they brought in artists who played a major role and contributed to the development of this art, such as Iranian and Egyptian artists whose productions appeared during the 9<sup>th</sup> century (15<sup>th</sup> century AD), and his art was characterized by the Iranian and Mamluk styles. However, this didn't last for long time and the art quickly evolved during the 10<sup>th</sup> century (16<sup>th</sup> century AD), and began to have distinctive features that distinguished it and show the Ottoman artist's personality. This was developed until it reached the imitation of the characteristics of Ottoman arts in many countries, especially Iran, after initially relying on Iranian art during the early days of the Ottoman state. *Moḥamd 'bdāl' zyz mrzwq, (1987). ālfnwn ālzhrfyā ālāslāmyā fy āl'sr āl'tmāny (Islamic decorative arts in the Ottoman era), ālhya ālmšryā āl'āmā llktāb.*
- (f) This style of book design has been prevalent since pre-Islamic times and persisted throughout the Islamic era from the 11<sup>th</sup> century (5<sup>th</sup> century AH) to the end of the 20<sup>th</sup> century (14<sup>th</sup> century AH) and continues to the present day. [see 12].
- (g) Leather was dyed in the past using several dyes, such as vegetable, animal, and mineral pigments. Red color from plant pigments was extracted from sandalwood, pomegranate peel, and henna. Animal pigments included cochineal, while mineral pigments featured red arsenic. Green color was derived from plant pigments like thyme and



sage, and mineral pigments. The red color was obtained from sandalwood, pomegranate peel, and henna, and the animal pigment was used to obtaining the crimson color, and red arsenic and green vitriol through mineral pigments. while we got the green color from plant pigments like thyme and marjoram, and the Brown color from Indian oak gall plant pigments. Hagagi Ibrahim Mohamed, (2015). *ālāhbār w ālālwan ālmsryā ā'br āl'swr w ḥty ālftḥ āl-ā'rby* (Egyptian inks and colors through the ages until the Arab conquest) Egyptian General Book Authority.

- (h) The manuscript cover was crafted using cardboard paper that was preparing by either mixing paper pulp with glue and milk to make it pliable or by adding glue between multiple layers of paper, allowing it to dry, then pressing it with a wooden press and shaping it according to the design. Subsequently, the book binder coats the cover with two layers. The first inner layer conceals any imperfections in the craftsmanship, while the outer layer ensures a smooth surface for executing decorations. The design lines are then marked on a thin sheet above the cover, punctuated with tiny holes using a needle, and powdered with white powder to imprint the design. The book-binder proceeds to define the design with a white, black, or golden outlining pen, or the decorations are painted using a brush and black or golden paint. Finally, the artist colors the decorative elements on the cover with various colors and allowing each color to dry individually, finally Layers of lacquer are added at the end. Rehab Ibrahim Ahmed (2010). *ālthf ālāyrānyā ālmzhrfā bāllākwr fy ḍw' mḡmw' ā ḡdydā mn mthf rdā 'bāsy bḥrān drāsā fnyā mqārnā* (*Iranian antiques decorated with lacquer in light of a new collection in the Reza Abbasi Museum in Tehran - a comparative artistic study*), PhD, the Faculty of Archeology, Cairo University.
- (i) Preserved in metropolitan museum inventory number 2017. 302, the national library of Israel inventory number MS.AR.246.

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