

MINIATURE PAINTING IN SOME EGYPTIAN MANUSCRIPTS (*)

by

RODOLPH MONTEFA

Recently I had the honour to read a paper¹⁾ about a new manuscript dealing with military or strategical, the greatest part of which is in the private collection of Dr. Edmund de Sacy in London. This was to draw attention to a work of major importance for the study of the military art of the Mamluks, of their customs, their arms, their tactics, their methods of mobilizing troops, and the general military situation in Egypt before the Ottoman conquest in 1517.

Being in the line of several folios, I have been unable to know either the name of the author or the date of the book. The writer has, at the end, who saw this manuscript in 1828, stated (p. 881) that it consisted at that time of 76 folios, that means 151 pages, with 46 coloured miniature-paintings. The folios of the manuscript were bound together without order and with missing ones in between them. Today the remaining folios are altogether only 51, that means 102 pages, with 12 lines, containing 14 miniatures painted in colour, 14 drawings of army formations, and 18 of weapons.

The study of these folios with their miniature-paintings convinced me for reasons already given in my previous lecture that this manuscript has been written in EGYPT in the late Coptic-Muslim Mamluk period, probably during the reign of Sultan Qansuh al-Ghuri and before the Ottoman conquest.

Since then I went on searching for a more complete, with miniature paintings illustrated copy of this work which con-

*) Lecture presented at the Meeting of the Institut d'Egypte on December 7, 1975.

1) Rodolphe Montefa, *Un manuscrit égyptien en stratégie des Mamluks de la fin du Moyen Âge*, 1976, pp. 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

MINIATURE PAINTINGS IN SOME MANUSCRIPTS (*)

by

HUSSEIN MUSTAFA

Lately I had the honour to read a paper⁽¹⁾ about a manuscript dealing with chemistry or alchemy, the greatest part of which is in the private collection of Dr. Edmund de Ugier in London. This was to draw attention to a work of major importance for the study of the military art of the Mamluks, of their costumes, their arms, their horses, their methods of mobilizing troops, and the general military situation in Egypt before the Ottoman conquest in 1517.

Owing to the loss of several folios, I have been unable to know either the name of the author or the title of the book. The writer Isma al-Ma'ini, who saw this manuscript in 1828, stated (p. 275) that it consisted at that time of 82 folios, that means 164 pages, with 48 coloured miniature-paintings. The folios of the manuscript were bound together without order and with missing ones in between them. To-day the remaining folios are altogether only 61, that means 122 pages, each with 18 lines, containing 21 miniatures painted in colour, 21 drawings of army formations, and 18 of weapons.

The study of these folios with their miniature-paintings convinced me for reasons already given in my previous lecture that this manuscript has been written in Egypt in the late Circassian Mamluk period, probably during the reign of Sultan Qansuh al-Ghuri and before the Ottoman conquest.

Hence then I went on searching for a more complete, with miniature paintings illustrated copy of this work which even-

(*) Lecture delivered at the Meeting of the Institut d'Egypte on December 1, 1936.

(2) *Minuscule Manuscrit*, I, An Illustrated Manuscript on Chemistry from the Late Circassian Mamluk Period, 1935, T. I, Boston 1936-1937.

As for the text, I found that the author collected information from various sources, among them certain quotations from the book of Tabari, which as we know, is a big volume of about 480 pages.¹²

Of course, I admit that the weapons used during the long Mamluk period, like swords, daggers, lances, bows and arrows, did not change much. That is why we find in all these family-tree-manuscripts quotations from earlier standard works. This is also the case with our book. Alimud Sh. 'Abdullāh Shalīh al-Dīn al-Taharī, the author of the work mentioned, died in 656 H. (1258 A.D.), that means 170 years before the Istanbul manuscript has been written. Anyhow, comparing the text of our manuscript, we can safely state that it surely is not a copy of any of the known family-tree-books.

We find also similar miniature-paintings in both the London and the Istanbul manuscript, yet with certain differences in style, though the costumes are the same, including the tunics as head-dress, and the skirts. The persons in the Istanbul manuscript look somehow caricaturelike and sketchy (Figs. 28, 29, 30, 31, 32, 33, 34 and 35), while those in the London manuscript are more advanced in style and accurately drawn (Fig. 36, 37, 38, 39, 40, 41, 42 and 43), showing even details like the downy tufts of the head-dress, the *amuds*, etc.

This confirms my dating of the work to the time of Qasim al-Ghuri who reigned from 696 — 722 H. (1300 — 1336 A.D.). It may even have been done for this ruler, who was renowned as collector and lover of books. Among the manuscripts I went through, a number were written for his library.

12) *Kitāb al-Futūḥ al-Furqān fī'l-Muḥarrar*, by Alimud Sh. 'Abdullāh Shalīh al-Dīn al-Taharī, who died 656 H. (1258 A.D.). See W. Ruge, *Die Fatawa des Qasim und die Literatur unter der Mamlukischen Herrschaft*, in: *Das Islam, des Orients, 1908*, p. 146; *Abdullāh Shalīh al-Taharī*, *Manẓūm Tadhkirat al-Muḥarrir*, in: *The Bulletin of the Institute of Islamic Studies in Istanbul*, Vol. 16, 1947-1948, p. 304; and J. G. Leatham and W. F. Paterson, *Islamic Art, Islam, an Islamic World and Its Peoples in a Muslim World*, in *Archaeology*, London 1956, p. 85.

13) *Alimud Shalīh, the Illustrated Manuscript*, p. 8, p. 9; and also *See* *Spec. ed. Alimud Shalīh*, Vol. 1, pages 161, p. 162-170, and 186.

ually might be preserved elsewhere. I had the chance to look through more than one hundred family-manuscripts in libraries and museums in Cairo, London, Berlin and last summer in Istanbul.

In the Library of the Topkapı-Saray Museum in Istanbul I was fortunate to find the manuscript Nr. B. 1665 which proved to be another copy of the original book from which also the London manuscript has been copied. (5)

This Istanbul manuscript seems to be a complete copy. It consists of 22 folios, that means 194 pages, each with 27 lines. It is illustrated with 25 miniatures painted in colour, and 23 drawings of arm-pieces, and 30 of weapons. The calligrapher, who wrote this manuscript, stated that he finished his work in the month of Muharrem, 871 (August 1488 A.D.).

On the first page is the title :

کتاب منوع فی الرمح والفرس ولها کتاب التامع فی الرمح والفرس

al-Kitab Maḥmūd fī'r-rumḥ wa'l-farṣ wa'l-ha kitāb al-tamāc fī'r-rumḥ wa'l-farṣ. That means this book is a collected manual on horses and other weapons and includes the book of Tuhari on shooting.

The name of the author of this manual is not mentioned anywhere in the manuscript, nor that of the calligrapher, who wrote it, or the artist who illustrated it.

If we put the remaining folios of the London manuscript in proper order, we find by comparison, that the chapters-titles in both manuscripts are identical, but the text of the Istanbul manuscript is abbreviated in some parts, yet it will be useful to complete the missing parts of the London manuscript, which I intend to publish.

Now, as we know the title of this work, we are able to look for further copies of it, or even for the original work, from which these two manuscripts have been copied.

(5) It is a pity here the opportunity to thank my colleagues of the different libraries in Istanbul, especially at the Topkapı-Saray Museum, who ready and generously gave me every assistance and also granted me permission to take photographs of the manuscripts I needed for publication.

As for the text, I found that the author collected information from various sources, among them certain quotations from the book of Tabari, which as we know, is a big volume of about 400 pages.¹¹

Of course, I admit that the weapons used during the long Mamluk period, like swords, daggers, lances, bows and arrows, did not change much. That is why we find in all these family-tree-manuscripts quotations from earlier standard works. This is also the case with our book. Ahmad ibn 'Abdullah Shalibi *ad-Din* al-Tahiri, the author of the work mentioned, died in 604 H. (1205 A.D.), that means 170 years before the Istanbul manuscript has been written. Anyhow, comparing the text of our manuscript, we can safely state that it surely is not a copy of any of the known family-tree-books.

We find also similar miniature-paintings in both the London and the Istanbul manuscript, yet with certain differences in style, though the costumes are the same, including the *amams* as head-dress, and the *shikhs*. The persons in the Istanbul manuscript look somehow caricaturistic and sketchy (Figs. 28, 29, 30, 31, 32, 33, 34, 35 and 36), while those in the London manuscript are more advanced in style and accurately drawn (Pl. 22, 23, 24, 25, 26, 27 and 28), showing even details like the downy tuam of the head-dress, the *amams*, etc.

This confirms my dating of the work to the time of Qasim al-Ghuri who reigned from 595 — 597 H. (1200 — 1202 A.D.). It may even have been done for this ruler, who was renowned as collector and lover of books. Among the manuscripts I went through, a number were written for his library.

11) *Khat al-Waqt bi-Hayyat al-Mamluk*, by Ahmad ibn 'Abdullah Shalibi *ad-Din* al-Tahiri, who died 604 H. (1205 A.D.). See H. Ritter, *die Formen des Geschichts und die Literaturen unter der türkischen Herrschaft in : über Islam, 1844, Vol. 100, p. 154; Abul-Fazl al-Ismi, *Manazil Tawarikh al-Furqan al-Muhtara*, II : The History of the Succession of Islamic Rulers in Mamluk, Vol. 16, 1897-1904, p. 304; and J. G. Lehrs and W. F. Paterson, *Illustrating Art, Islam, its History, Science and Literature as a Mamluk work, in Artillery, London 1954, p. 45.**

12) Mohamed Shalibi, *the Illustrating Manuscript*, p. 3, p. 8; and also see *Fig. 22*, in Mohamed Shalibi, Vol. II, *July 1951, p. 173-175, and 186.*

The study of the illustrations in these two manuscripts confronted me with the problem of miniature-painting during the Mamluk period. There are only few with miniature-paintings illustrated manuscripts from the Mamluk era mentioned by art-historians of to-day.

Richard Ettinghausen, for instance, in his book *Arabic Manuscript Illumination* says (p. 382) that in the second quarter of the 13th century Egypt seemed to have become a center of manuscript-illustration, he describes the two copies of the *Maqamat al-Hamiri*, one in Vienna (Pl. 2), dated 704 H. (1304 A.D.), the other in Oxford, dated 708 H. (1307 A.D.), and reproduces some of the miniatures in colour. He concludes (p. 386) that these rather odd and costly manuscripts may represent the art of Cairo, the capital of the Sultanate.

On the other hand, the same author mentions only briefly the books on warfare — *farasyya*. He says that most of them date to the end of the 13th and the 14th centuries, and they are of minor artistic value (p. 346). He did not show any paintings from these *farasyya*-books.

Actually, it is characteristic for the paintings in the *farasyya*-books, that they do not display any kind of background with architectural designs or landscapes. They show Mamluk warriors on horse-back or on foot, exercising with weapons. The decoration of the costumes they wear, and the saddles and harness of their horses are typical for their period.

At the British Museum in London there is a copy of the *farasyya*-book *al-Hayat as-Sultaniyya* written in 711 H. (1311 A.D.) which is illustrated by Issa bin Isma'il al-Jazayari (Pl. 2, 321) which is illustrated with 17 miniature paintings in colour¹⁵. By the kindness of the colleagues there I was permitted to photograph these paintings (Pls. 2 — 18). The scribe in this manuscript is missing. For certain reasons we may be able to date it about 708 H. (1306/07 A.D.), and consider it as written in Cairo.

15 Richard Ettinghausen, *Arabic Manuscript Illumination*, Beirut, 1962.

16 See also : Mohamed Moshay, *An Illustrated Manuscript*, 1911, p. 1-4.

In this copy there are some features, which we also recognise in the miniature of the already mentioned Hariri-manuscript. For instance the type of turban shown in front a band across and a red under-piece emerging on top (Pl. 1). The costumes the warriors wear, are also richly decorated and plated. These Hariri-manuscripts are dated about 50 years earlier, but in the history of art this is too short a period for essential artistic changes.

At the Topkapı-Saray Museum there is another copy of *al-Nahay al-Bahri* (No. A 2821) written in Damascus and finished end of Bahî' 1175 (October 1575) by a calligrapher called Ahmed al-Masri, that means the Egyptian. We can easily notice that the text is copied from the mentioned manuscript in the British Museum, and that also the artist tried to copy the miniature-paintings, though he did not succeed so well. However, he introduces a novelty in some paintings: under the hoofs of the horses he indicated the ground by drawing single bushes of leaves or grass-blades. Egypt and Syria were both under Mamluk rule and there was an artistic and cultural exchange as the result of the domination of the governors by the Sultan in Cairo.¹⁾

From about the second half of the 14th century onwards there exist magnificent large Quran copies with very beautiful calligraphy, and embellished with splendid illumination in gold and water-colours, with floral and geometrical decorations. These valuable Qurans have been ordered by the Mamluk Sultans or Grand Emirs, and it was a matter of prestige for them.

I may mention here as examples only two copies of the Quran preserved in the Egyptian Library in Cairo. The first is one of several Quran copies bearing the name of Sultan al-Ashraf Qa'itbay, who reigned from 794 — 795 H. (1392 —

1) A third copy of *al-Nahay al-Bahri* from about the same period is preserved in the British Museum (MS. add. 25871). It shows the same scheme as the two others. Here the calligrapher leaves for the illustration as empty space and writes already the captions for the paintings in a column two with the empty space. Yet for some reason the space remained empty without illumination. According to the caption this manuscript has been finished at least between 794 and October 1393. The calligrapher gives his name as Ali ibn Ahmad ibn Abd Allah al-Buhārî, the Shahrîkî Buhârî, after which the calligrapher is named, it is plain in Egypt.

1373 A.D.) This copy was written by the calligrapher 'Alī Faṣl Muḥammad al-Iskandarī, who finished it on 15th Muḥarrar 778 (1373 July 1373). It was gilded by the artist Ibrahim al-Jazīrī.

The second example is the *Qurʾān* of Emir Arghun Shāh, which can be dated between 770 and 790 H. (1368 — 1380).

We notice that these two magnificent copies of the *Qurʾān* have been written and illuminated during the same period in which the already mentioned two manuscripts of *al-Nihāyat al-Maʿālī* have been written and illustrated.

If we consider these precious works of art we arrive at the question : where have these manuscripts been produced ? We know that this kind of work needed a co-operative team. Did each of the calligraphers and the artists work in a private atelier ? Or existed there an institution or a collective studio for the art of the book under the patronage of the Sultan ?

We know that in Persia the painter Behzād, for instance, was the head of such an institution for the art of the book, first in Herāt and later in Tabriz, at the beginning of the 15th century, and that he was succeeded by his pupil Sultan Muḥammad.

In the Library of the Topkapı Sarayı Museum in Istanbul, there is a *Shams al-Shams* manuscript (Koy. Nr. Treasury 1521), which may indicate that such an institution existed in Cairo, at least at the time of Sultan Qansuh al-Ghurī.

The chronicist Ibn Iyas relates ⁽¹⁾ that Qansuh al-Ghurī was a very learned man, who loved also music and songs and was fond of elegant and fashionable clothes (p. 59, 61). He was interested in books on history and literature and was able to write poetry in Turkish language. The late Dr. Abd al-Wahid 'Arman tells in his introduction to his book *al-Maʿālī al-Shams al-Shams al-Ghurī* (p. 59 ⁽²⁾), (Description of Sultan

(1) *al-Iyās*, *Ḥikayāt al-Muḥarrir*, ed. Muḥammad Ḥusayn, Vol. 1, p. 59-60.

(2) See also : Muḥammad Muḥarrir, *Ḥikayāt wa-ḥawāṣir al-Muḥarrir* wa-ḥikayāt al-Muḥarrir, in *al-Maʿālī*, Vol. 1, 1921, p. 59-60.

(3) See also : Adly Ahmad Farid, M.A. Thesis, *al-Maʿālī al-Shams al-Shams al-Ghurī*, University of Alexandria, 1951, p. 51-52.

Qazvī, that Shah Sultan has ordered the Sharif Husayn ibn Husayn ibn Muhammad al-Husayni al-Husayni to translate Firuzshāh's *Shahnameh* from Persian into Turkish. The Sultan ordered also several other manuscripts to be produced for his library.

Dr. Norman Atanasy, Assistant Professor at the University of Istanbul, wrote a very interesting study on this *Mushaf* *Shahmashad*. (40) She says the manuscript comprises 1150 pages and the translator Hussein writes on page 618, that he has finished this first part of the manuscript in the first night of Sha'ban 943 (18th December 1537) in the Qal'at al-Khanzalayya in Cairo. He writes further in his caption at the end of the manuscript, that he spent ten years on this work until he finished it on the 2nd Sha'f Hugga 958 (2nd March 1551). There he adds that he has completed the work in the Mosque of al-Mu'ayyad in Cairo.

Dr. Norman Atkney with whom I had the pleasure to go through the manuscript, in discussing the artistic style of the 52 miniature paintings in this manuscript, writes that at first glance it is evident that these miniatures have been painted by different artists. She analyzes the artistic features of the paintings, concluding that all of them have been painted in Cuba (Pls. 20 — 22). This is confirmed by the architectural elements and their decorative motifs, also by details of the interior decoration and furniture, which surely point to Egypt and must have been familiar with the artists.

As for the costumes they betray Persian influence of the Hara and Shiraz schools, obviously to suit the Persian atmosphere of the stories. It is possible that the artists made use of the miniature-paintings illustrating the various Shah-nama scenes in the Harar of Sultan Qasim al-Muht.

A striking feature is also the half-profile position of the figures in some of the miniatures. We can compare this with the style of the figures in our London *Paradysa-manuscript* (Pl. III). Perhaps the artist was the same, which confirms the dating of the manuscript.

[10] Markus Jünger: *100 Years of Linear Programming*. Springer, Berlin, 2000.

The fact that the translator has changed the location of his work from Qal'at al-Hamamlayn to the Ma'aryad Mosque is also significant. The Mosque of Al-Ma'aryad, built between 819 and 823 H. (1425 and 1429 A.D.), was and is well renowned for its beautiful interior. Was this change because the Ma'aryad Mosque provided a more suitable atmosphere for the poet who translated the manuscript, and for the artists who painted the illustrations in it?

We return to our question: Did an institution or a collective studio for the art of the book exist where calligraphers, painters and other artists worked together for the library of Qasim al-Ghuri and also for the Sultan preceding him during the Mamluk period in the 14th and 15th centuries? This needs further research and study of all available material for comparison. (12)

(12) I am much obliged to Mr. Wolfgang Fuchs who drew my attention to the manuscript No. 184, or, art. 184, in the State Library at Berlin. It is an *Ar-Risala* (Treatise of Turkish poetry by Sultan Qasim al-Ghuri) derived from the library of this Sultan. It contains only 304 stanzas, representing an abbreviated and altered prime *Naṣṣ* by two authors. The manuscript has a whole [p. 10] was most (probably) painted in an atelier in Cairo, where artists worked for Sultan al-Ghuri. See: *Kunstwerke der orientalischen Bibliothek* in Deutschland, Berlin, von Wolfgang Fuchs, Band XVI: *Handschriftliche Arabische Handschriften*, Wiesbaden 1971, Nr. 121, p. 71 & 281.

LIST OF PLATES

- Pl. 1. — Drawing of two turbans. The upper one is from the Vienna Museum d'Islam, the lower from the Nihayati an-Nil Ms. at the British Museum (Nr. Or. 2021). Both have in front a band across and show a center-piece emerging on top.
- Pl. 2. — Frontispiece from a Ms. of the *Muqattat al-Islam* in Vienna, showing a prince seated on the throne and surrounded by courtiers. We notice that the clothes are richly decorated and plumed. The prince wears a turban with a band across and a red center-piece emerging on top. Egypt 714 H. (1315 A.D.).
- Pls. 3-10. — are colored miniature-paintings illustrating a Ms. of *Nihayati an-Nil* in the British Museum (Nr. Or. 2021). Each illustration has a caption describing it written in a vertical line aside. The illustrations show Mamluk warriors at various exercises with different kinds and types of weapons on horseback. The riders wear a turban as depicted in Pl. 1 and richly decorated and plumed clothes, even saddles and harnesses of the horses are variously decorated. The Ms. is considered to have been written in Cairo about 765 H. (1365/67 A.D.).
- Pls. 10-12. — Three illustrations from the Mamluk *Shah-namah* in the Topkapı Sarayı Museum in Istanbul (Bog. Nr. Treasury 258), published by Nurhan Atsız (1942, figs. 2, 5, 10).
- Pl. 13 : shows in the background a wall with ornamentation in the typical Egyptian Fatimid style.
- Pl. 21 : the buildings display architectural elements characteristic of the Mamluk style in Egypt.

Pl. 22 : Two persons shown in half-profile position.

Pl. 23. — For comparison a miniature-painting from the London *Yarutyya* Ms. also showing two persons in half-profile.

Pls. 24-26. — are coloured miniature-paintings illustrating the two *Yarutyya*-manuscripts : one, the Istanbul Ms. is preserved in the Topkapı Sarayı Museum (B. 1833). The other, the London Ms. is in the collection of Dr. Edmund de Ugier. They are shown here to compare the artistic style of the miniature paintings in the two Mss. Pls. 24, 26, 28, 30, 32, 34, 36, 38 are from the Istanbul Ms.

Pls. 25, 27, 29, 31, 33, 35, 37 are from the London Ms.

Pls. 24 and 25 : two riders shooting at a spring.

Pls. 26 and 27 : riders shooting at a dummy partner.

Pls. 28 and 29 : shooting exercises from horseback and standing on the ground.

Pls. 30 and 31 : warriors on foot dealing with swords and carrying shields.

Pls. 32 and 33 : two horsemen fighting with sticks.

Pls. 34 and 35 : two Manchu soldiers fencing with sticks and watched by an instructor.

Pls. 36 and 37 : Manchu soldiers testing the resistance of bows.

Pl. 38 : Two Manchus at acrobatic displays on horseback, holding a lance in each hand. They are standing on a wheel which rests on balls, wearing wooden claps.

Pls. 39 and 40 : Two portraits of Sultan Qasim al-Ghuri reproduced from : Mohamed Mustafa, *Fetruşpaş*, 1944, Pl. 1.

Pl. 39 : is copied after Jean Thénard.

Pl. 40 : is copied after Coenre Yocullo.

PL. 1







Fig. 4











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أربعة عرس بالآليات الجديدة التي هي ملكة الشرب، بونابول (بونابول) وهي من عهد السلطنة
العثمانية التي كان يملكها (بونابول) الشرب، بونابول (بونابول)



بعض التماثيل القديمة والصور القديمة التي هي من عهد السلطنة

لوحة رقم (٦)



نقود ساسانية من عهد شاپور الثاني (٣٠٩ - ٣٧٩ م) ويظهر على ظهره صورة عبدة النار



مجموعة من النماذج التيها القرون الساسانية.



كلون من القضاة في مصر، السور الثاني، بنادق البنادق وبنادق في هذا المشهد العظيم
العراق والمطابق القوية



أوراق معدنية بعملة الشرق الأدنى والوسطى العراقية بغداد (من موز)



زخارف معدنية في القباب الأثرية في بغداد وبغدادية ذات القرن العشرين
عصر القرن 19 هـ / 18 هـ (من موز - شافيت)



الزخارف المعدنية في الفن الإسلامي بعد
انحدارها القوي من الهندية بعد عمود أربعة
(من موز - شافيت)



بوم الفخ الشرق الأدنى
معدنية ومعدنية الفخ

عبدوللغفور اليازجي

الفوف الفوف	الفوف الفوف
ا	ا
ب	ب
ج	ج
د	د
هـ	هـ
و	و
ز	ز
ح	ح
ط	ط
ق	ق
ك	ك
ل	ل
م	م
ن	ن
س	س
ص	ص
ض	ض
ظ	ظ



دينار عربي إسلامي، عمرة، الفرس، الثاني، واليمين، الفرس، سنة ٦٦
[موزعة الفرس، الفرس، الفرس، الفرس]



دينار الفرس، الفرس، الفرس، الفرس، سنة ٦٦







مواضعه من راس الحوكب حتى ينتهي الى اذن الحصان ثم اورد راسه بالاسف
 الى اذن الحوكب وانفذ راسه من عنقه على راس الحصان وورد راسه من راس
 الحصان الى اذن الحوكب كذا في خبري الى اذن الحصان ثم اورد راسه بالاسف
 الى اذن الحوكب

صوره في كتابه في الفرس



معه في راسه بالاسف الى اذن الحوكب وانفذ راسه من عنقه على راس الحصان وورد راسه من راس
 الحصان الى اذن الحوكب كذا في خبري الى اذن الحصان ثم اورد راسه بالاسف
 الى اذن الحوكب



























Pl. 25





PL. 30























Addendum: Plates which illustrating the Illustrated Manuscript. Apart from the most characteristic features of the style, these paintings show a certain realism.



The illustration shows the two figures in a circular frame. The man is holding a large, dark, circular object (possibly a mirror or a bowl) towards the woman. The background is a light, textured surface. The entire illustration is enclosed within a rectangular border.



Two Musketeers of Mervland, the top riding the front of the other in an attempt to
draw him from the horse.



Two scenes in *Al-Bayhaq* of a man riding a horse, with a long stick trailing behind him.



Four different postures of crouching monkey (Macaca fascicularis). Each shows two feet in crouching down and standing (upright).