Arab Book Illustration in the Middle Ages:
Status Quo and Its Problems

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Abstract

Very little serious research has come out on this subject for the last two decades or so and the research in this area of study is ended up with the grouping of the MSS (manuscripts) according to regional schools. This essay offers a summarization of the knowledge in this field and its main references. However, these studies appear to be stylistically oriented, and this essay tries to define problems for further research benefiting from the new approaches in art history.

Introduction

The fragments in Archduke Rainer Collection of Papyri in the National Library in Vienna [Chart Ar. 25612] are of the earliest known illustration in an Arabic manuscript. D. S. Rice dates it to the late ninth or early tenth century A. D. (Rice, 1959, pp. 209, 220). But from this date to the late twelfth or early thirteenth century there is a big gap in our information about the Arab book illustration (Aukasha, 1983, p. 71). This lack could be one of the difficulties in understanding and explaining the illustrations of the thirteenth and fourteenth centuries; the time of the explosion of Arab painting; most of the illustrated books known today are from this period.

The definite domains which were illustrated are treatises on botany, medicine or pharmacopoeia, fables, works on robots, and genre of Arab literature such as the Maqamat (Aukasha, 1983, p. 87-9).

Eitthinghausen (1962, p. 15), in his book Arab Painting, states that the reason for book illustration grew out of the scientific works of the Greeks and Copts which were translated into Arabic, and some times from literary works. These works have illustrations for explaining the texts and so they became pictorial models for those in Arabic versions. This assumption could not be affirmed because we do not have these early versions. For what he calls the new efflorescence in the early thirteenth century, he gives three reasons: the first is the outstanding personalities of rulers or merchants. The second is the sudden surge of Shi'ite passion plays, puppet theatre and shadow plays. The third is the popularity of the Maqamat al-Ḥariri which shows a new taste emerging in the Arab cities (Eitthinghausen, 1962, pp. 81-3). We can accept with reluctant his second and third reasons, but for the first there were outstanding personalities too before the thirteenth century.

Buchthal (1940, p. 144; 1940A, pp. 125-6) has pointed out that we can distinguish three schools of Arab painting in the early thirteenth century. Two of them were in Mesopotamia and the other one was in Northern Syria. He asserts that each one of these schools has its stylistic features although they all have connections with classical oriental elements which appear in each school in a new and different light. Depending on Eitthinghausen (1940) and Haldane (1978), we can add that there was school of painting in Morocco or Spain in the thirteenth century and the school of the Mamluks in Egypt and Syria in the fourteenth and fifteenth centuries. The present writer's intention is to discuss the illustrated books attributed to each of these schools to show the subjects, the principle characteristics of their styles, the sources, and notes on the artists, and patronage.
The School of Baghdad

Several illustrated manuscripts mostly from the first half of the thirteenth century have been attributed to Baghdad. The manuscript of Hippiatria or the Book of Farriery [Egyptian Library, Cairo, No.8f, Khalil Agha] has an inscription stating that it was finished in Baghdad in 1209 A.D. Dioscorides manuscript [Topkapu Saray] was written by Abdullah b. al-Faḍl in 1224 according to its colophon. And the Arabic bestiary [British Museum, Or. 2764] is dated to about 1225 by Buchthal (1942, pp. 20-28, 30-40) who discusses the three codices and reaches the point that they came from Baghdad. He considers that the artist of the first one had Greek models through Byzantine MSS although it has a good relation with the second one in terms of the figures and their dress, the cross-legged book-stand and other furniture, and the same type of Semitic and Mongolian faces (fig. 1). The second in turn does not have Greek models because they don’t have similar sets of painted figural scenes; at the same time the illustrations of this MS have many elements which occur in other contemporary Arabic MSS in the assemblies and the use of Arab dress and furniture (fig. 2). As we have seen the basic tool in grouping these MSS is their formal style and beyond doubt that it is problematic to depend only on stylistic matters in defining a school.

Ettinghausen (1940, pp. 97, 100) established the characteristic features of this school depending on these three MSS. Cairo Baytara mentioned above, the MS of the same text written by the same scribe in 1210 with the same style of illustration in the MS in Topkapu Saray Müzesi, [Ahmet III, 2115], and the Epistles of the Sincere Brethren [Rasā’il Ikhwān as-safā], [Süleymaniya Mosque], as its colophon states that it was written in Baghdad in 1287. In some miniatures of the first two there is natural movement of the riders and the horses; this feature is different from Byzantine MSS. The frontispieces of Ikhwān as-safā represent this school in its height and most dynamic aspect (fig. 3).

We have several MSS of Maqamat. One in the Bibliothèque National [arabe 5647], known by the Schefer Hariri, was written and illustrated by Yahya bin Maḥmūd al-Wasī. Other is in Leningrad [MSS 23] which could be earlier than Schefer’s. The third is in Istanbul [Süleymaniya, Esad Efendi 2916] and the latest of them. Grabar (1963, p. 109) says about the last one that its peculiarities are very important because they are of Persian painting after the Mongol invasion. He gives two explanations for this; the first is that its artist was influenced by tradition existing in Iran in the thirteenth century and we do not know much about it. The second is that this Arab painting was taken by the Persian artists and developed in the Ilkhanid painting. Although some scholars (Farhadi, 1991, pp. 157-66) prefer the later one it is clear that we need more elaboration on these explanations to approve one or the other. Ettinghausen (1962, p. 54) discusses all of these MSS and points out that they show the daily life of Baghdad in Medieval age and the domestic architecture (fig. 4). He notes in other place that there are pottery objects from Iraq and Egypt from the tenth and the eleventh centuries which have scenes of every day life. And he explains that this change occurred because of the emerging of new class, the merchants. Their taste changed the subjects from the court ones to this kind of subject. The Schefer Maqamat shows this change at its best; the artist shows familiarity with the scenes depicted. The monotony has been avoided and there are shades of colors. Its miniatures are free with brilliant execution (Ettinghausen, 1962, pp. 120-3). Aukasha (1983, p. 352) considers them, because of their realism and variety of compositions and subjects, rival the
large paintings rather than mere miniatures. About
the Leningrad Maqamat, Ettinghausen (1962, pp. 108-11) states that the artist explores the problems
of space and concerns the local colors and, some
time he makes his miniatures very rich in unusual
details. There is, in some illustrations, an imaginary
high viewpoint. There is also a wide variety of
compositional schemes; the figures are arranged
in circles, ellipses and rows with architectural
framing. One finds some miniatures reveal
psychological insight (fig. 5) (Lory, 1933, pp. 8-9).
Grabar (1963, pp. 97, 103, 106-8) dates Süleymaniya Maqamat between 1242 and 1258
because of the inscription seen on the building in
the miniature on fol. 204 mentioning al-Musta’sim
who ruled in this period. While discussing this
Ms. he finds that the artist, like other illustrators
of this school, used the text to illustrate the
surroundings. The miniatures show large heads,
simplified bodies, violent action, vivid facial
features, patterned costumes, large frames of
architectural elements, grouping persons in rows
or in masses and division of the scene in two tires
one above the other. The repetitions are very rare
and the thick dark waved strokes are without parallel
to other MSS. The landscape appears here for its
own sake and there is some sense of depth (Lory,
1933, p. 10).

Lory (1933, p. 10) returns the passion for
realism in this school one century earlier than
Ettinghausen does; he asserts that it appeared from
the time of Samarra in the ninth century. He points
out that the expressive movement as in Schefer
Maqamat’s miniatures is not strange because we
find it in the art of the Assyrians. We don not
know how can he see this relation with very far
away past. There is a sense of that the artist has a
direct contact with nature with good interest in
ornamentation.

James (1974, pp. 305-20) explores other
aspects in this school. One aspect is what he calls
laterally-expanded composition which is not found
in Armenian, Syriac, and Persian MSS. He means
by this term the elaboration of the images remaining
after the reduction of the miniature cycle. This
appears in the work of al-Wasiti in three ways; the
composition is broken into two halves on two pages
in which part of the composition is extended to
the facing page; two miniatures show a new
expanded composition; and the third is for the sake
of expansion itself. All these appeared before in
Istanbul Baytara Ms. Another aspect is the
tridimensional awareness resulting from the use of
double ground-plane in connected or unconnected
terraces, the multiple ground-plane, and the
elliptical base-line. All these constructions were
used in Leningrad Maqamat and only the first and
the third were used in Schefer’s.

The Wonders of Creation and their
Singularities [‘Ajā‘ib al-Makhlūqāt wa-Gharā‘ib al-
Mawjūdāt] by al-Qazwini [1203-83] in Munich,
[Staatsbibliothek, C. arab.464] was written in 1280
in Wasit. Limited colors were used in this MS
and it has linear quality following the Far Eastern
principles (fig. 6) (Ettinghausen, 1962, pp. 138-9).
Grabar (1984, pp. 21-2) while discussing the
frontispiece of Schefer’s finds that there could be
some kind of studios and the work could be entrusted
to more than one individual. This direction of
thinking, unfortunately, has not been followed yet.

The School of Northern Mesopotamia

This school was probably centered in Mousel
or Amid [Diyarbakr] in the first half of the thirteenth
century especially under the rule of Artaqs. It
has strong relations with the school of Baghdad,
and with the book illustration of the Yaqubits and
Nasturians.

The Book of Antidotes [Kitāb at-Tiryāq],
[Bibliothèque National, arabe 2964], was written
in 1199 in Northern Iraq. Its illustrations show
the genre subjects with acute observation of the
details. Some of its miniatures are in two registers
(fig. 7) like the Assyrians relief. The scenes are in additive fashion; the actions and the figures were painted without any connection with each other. The subjects in this codex show a connection with other Iraqi art contemporary to it; the same subjects appear in the inlaid scenes of Iraqi metalwork and pottery. The MS of this text [Vienna, National Bibliothek, A.F. 10] shows in its frontispiece a combination of Arab and Persian styles. It represents the king, his courtiers, and a person preparing for them some meat over a grill (Ettinghausen, 1962, pp. 83, 92, 86).

The text of the Mechanical Devices of al-Jazari found in Istanbul [Santa Sophia Library, MS 3606] was written for Sultan Mahmud of Amid who ruled between 1200 and 1220. The title of this Sultan is found in one miniature of the MS found in Boston (fig. 8). So the miniatures could be of the same date of the text in Istanbul (Coomaraswamy, 1923, p. 49).

The Maqamat in Paris [Bibliothéque National, arabe 3929] shows, like those of Baghdad, connection with shadow plays and puppet figures (fig. 9). Ettinghausen (1962, pp. 81-3) dates it to the second quarter of the thirteenth century. There is a sarcastic sense apparent in the human and animal figures (Aukasha, 1983, p. 339). The British Maqamat [Or. 1200], which has been attributed to this school, (fig. 10) was done in 1256. Aukasha (1983, p. 379) notes that its miniatures were done without care and they look sketchy. James (1974, p. 309) finds it lateral expansion too, like those of Baghdad.

Kitab al-Aghani, the Book of Songs by Abu al-Faraj al-Isfahani, was finished in 1219 or 1217. We have six volumes of this book; four of them in the Egyptian Library [adab No. 579, vols. 1, 4, 11, 13] and two in Feyzullah Library in Istanbul [vols. 17, 19]. All of them have frontispieces; each one consists of a seated prince with eight persons.

The main figure is emphasized by his size and dress. All are arranged in symmetrical frontality (Ettinghausen, 1962, pp. 61-3). In the frontispiece of the volume 17 [Feyzullah No. 1566], on the sleeves of the enthroned person, there is inscription reading Badr ad-Din Lu’lu’ ibn ’Abdallah in violet letters (fig. 11). In the four corners of the frame the same text is repeated in white color on gold. Accordingly, Rice (1953, pp. 129-30, 134) attributed it to this school in the reign of this Zengid atabek at Mousel between 1210 and 1233 before he has gotten the title al-Malik ar-Rahim which he held until his death before the Mongol conquest of the city in 1259. There are Persian influences on this frontispiece (Aukasha, 1983, pp. 312-3).

The Wonders of Creation was made in Iraq about 1370-80 [Freer Gallery of Art in Washington, 54,33-114] (Ettinghausen, 1962, p. 179). It was made in Mongolian style with great deal of Iraqi tradition (fig. 12).

In a Syriac Lexiconary of Gospels, written in 1220 in Mousel, the figures in their garments, the gestures, the faces, the landscapes, and the arabesque resemble those of Arab MSS from the same period. And even the halos were put for all the figures not only for Christ and the Saints (fig. 13). Ettinghausen (1962, p. 96) agrees with Buchthal on that the Jacobite Syrian School was not the source for Arab MSS but the latter has priority. We can broaden this concept of influences if we say with Weitzmann (1971, pp. 23-4, 43-4) that the communication was between the classical on one side and medieval on the other which contains Byzantine and Islamic art and also the art of the minorities in the Islamic lands.

The school of Syria

The discussion here will be limited to the MSS attributed to either Damascus or Aleppo in the thirteenth century until the rise of the Mamluks. The most ancient illustrated MS of Kalila wa Dimma
in Paris [Bibliothèque National, arabe 3465] was written in Syria. The courtly style in a heraldic manner of presentation, within a balanced composition on either side of an axis imagined or established by a tree, is the characteristic of this MS (fig. 14) (Ettinghausen, 1962, p. 61). Wiet (1954, p. 39) points out that this MS has a sense of humor, harmony in colors and, equilibrium with simple means.

There are Maqamat MSS attributed to this school. One of them is the codex in Paris [Bibliothèque National, arabe 6094]. Its miniatures are derived from Byzantine painting. The compositional schemes such as the assemblies (fig. 15), the sage enthroned, a hand emerging from wide folds of the toga, the heads, the plain arch and the three tripartite architecture adhere to Greek Bible illustrations. But there are slight variations in different places of the same motifs with very personal style. According to Buchthal (1940A, pp. 126-31), it is closely related to Bidpāyī, mentioned above in the compositions, unusual details, the furniture, the plants and in stylistic features as a whole. And they are related to each other in the elements of architecture more than any other MSS of the period. The artist of Hariri writes the date which is 1222-23 on two miniatures. Accordingly, Buchthal notes that Bidpāyī should be earlier and he dates it to 1200-20, then he attributes them to Aleppo in particular.

Other Maqamat MS [British Museum, Or.1200] was written by Omar b. 'Ali bin al-Mubārak al-Mṣuli in 1256. Buchthal (1940A, pp. 147-8, 151) compares it with Maqamat from the schools of Baghdad and Mousel. He finds that although it has connections with them it differs in some aspects related to the Syrian style.

Codex of the Choicest Maxims and Best Sayings [Mukhtār al-Hikam wa Maḥāsin al-Kalim], by al-Mubashshir who is from the eleventh century, is found in Istanbul [Topkapı Saray, Ahmet III 3206]. Ettinghausen (1962, pp. 71, 74, 78) attributes it to Syria in the first half of the thirteenth century. Its double frontispiece shows twelve figures, six on each page in geometrical frame (fig.16). They are like Muslim preachers with turbans engaged in activities. The number may be influenced by the Old Testament MSS. Although its text depends on Greek sources, since the subject deals with the sayings and lives of the prominent Greek philosophers, the miniatures show figures with Arabic features and dress (Aukasha, 1983, pp. 320-4).

The School of Morocco and Spain

We do not have enough information about this school or its centers. It becomes possible to Ettinghausen to attribute two manuscripts to it. The first, found in the Vatican Library [Ross. 1033], is the Book on the Fixed Stars [al-Nujūm ath-Thābita] authored by as-front (fig. 17). It was written in Morocco in 1224 according to its inscription. It is similar to other MSS of this text in the East (Ettinghausen, 1962, p.131).

Bayāḍī wa Riyyāḍī [Vatican Library, Arab. 368] was written in Northwest Africa or Spain. The settings are similar to those in the Maqamat MSS. The architectural elements are placed on the sides where in Maqamat placed as a background (fig. 18). Its style shows high class milieu, not like the Maqamat (Ettinghausen, 1962, p.128). We should note here that in no way acceptable that this school produced only these two MSS.

The School of the Mamluks

This school flourished in Egypt and Syria during the Mamluk years [1250-1517]. The work of Haldane, Mamluk Painting, contains an important study of this school with a full catalog of the existing Mamluk illustrated MSS (Haldane, 1978).
Ettinghausen (1962, p. 60) wonders why we do not have even one Muslim MS written before 1300, which can be attributed to Egypt. He notes this as a mark of the limited, sporadic, and undocumented nature of the materials we have from the history of Mamluk painting.

Almost all the subjects illustrated in other schools were illustrated in this school beside other subjects such as al-Furūsyya. Concerning the patrons, some codices seem to have been made for persons with wealth and prestige. The British Library Maqamat (Add.7293) was the property of Ibn Jullâb Ahmad al-Muslihi, Mushhid of Zakâr in 1375 (Haldane, 1978, p. 19). The Sûleymaniya Automata was copied for Nâsir ad-din Muhammad bin Tughlag al-Hasani al-Maliki as-âlihi whose father was a military judge (Atil, 1983, p. 250).

We can recognize the Far Eastern inspiration through some elements such as clothes, caps, faces and pigtail fashion of the hair and through the whole sense of space and style. These items reached Egypt through trading and with the Mongolian invasion of the Islamic Eastern lands (Haldane, 1978, p. 13; Ettinghausen, 1962, p.147). There are influences from Mesopotamian schools especially the northern one (Ettinghausen, 1962, p. 13).

The miniatures of Paris Kalila wa Dimna [Bibliothèque National, arabe 3467], dated to the mid fourteenth century, show a very vivid sense of characterization quite different from what we find in other Mamluk MSS (fig. 19) (Haldane, 1978, p. 8; Ettinghausen, 1962, p. 143). Cambridge Kalila wa Dimna [Ms.578], dated to 1388, is the least accomplished of the copies of these stories. It has its unique style (Haldane, 1978, p. 8).

The Disclosure of the Secrets [Kashf al-Asrâr], by al-Muqaddasî, found in Istanbul, from later Mamluk period, Sûleymaniya Library [Lala Ismail 565], shows a Persian influence which appears in its decorative elements and their setting (fig. 20) (Haldane, 1978, pp. 9-10; Ettinghausen, 1962, p. 158).

The Paris Furūsyya [arabe 2824] is more colorful than [arabe 2826]. And Cairo Furūsyya (fig. 21) [Med.49] is similar to Munich Kalila wa Dimna's [Staatsbibliothek, C.arab.616] style. British Furūsyya [Add. 18866] has close connections with that of Topkapu Saray [A.2651], dated in 1373, and with Chester Beatty miniatures, dated 1365, in terms of the use of color and the elements of the composition (Haldane, 1978, p. 10; James, 1974A, pp. 73, 76).

The illustrations of literal works are in general more artistically composed than those of the scientific books (Haldane, 1978, p. 10). There is a relation between the style of this painting and the system of Mamluk society marked by formality and inflexibility (Haldane, 1978, p. 13; Atil, 1983, p. 79). The reduction of the elements to their essence gives a remarkable clarity and accentuates the sharpness and precision of forms (Haldane, 1978, p.13).

There is no scale in the painting (Haldane, 1978, p. 14). They rely on figures and they scarcely try to depict the landscape. The settings are extremely economic. Rocks are flattened. This may came from the influence of the Mousel School. There is an unreality in depicting the elements of nature, such as the sun with a face, and the fragmented water (Ettinghausen, 1962, p. 149; Haldane, 1978, p.14).

The painters motivate the balance in many miniatures by arranging the figures or other things symmetrically (James, 1974A, p. 77). Haldane asserts that Mamluk painters from earliest times show their attendance toward decorative aspects of painting (Haldane, 1978, pp. 15-6). The folds of garments, worn by the represented persons, are the best example for their approach (James, 1976, p. 34).
From early Syrian Mamluk painting are the two copies of Maqamat in the British Library. These MSS show the middle step between Mesopotamian schools and high Mamluk style as seen in the Vienna Maqamat dated to 1334 (fig. 22) [Nationalbibliothek, A.F.9] or Paris Kalila wa Dimna (Haldane, 1978, pp. 18-9; Ettinghausen 1962, p. 149; Aukasha, 1983, p. 383).

The faces are shown in full or in three-quarter view. In the Burji Mamluk period, colors are bright and the folds of the garments remain similar to Bahri Mamluk MSS. Many unfinished drawings are in red lines such as drawings of British Maqamat [Add.7293] (fig. 23) and of Paris Automata [2477] from the Burji period. This shows the techniques which were used by the illuminators. They put in the lines first, and then they fill the spaces with colors. It is common in Mamluk miniatures that they are framed and separated from the text. This is usual in the context of Arab painting as a whole. Likewise in Persian miniatures, there is often an interaction between the text and the illuminations. There are two kinds of frames in this school. The first is composed of a thin colored line and the other of architectural elements. Primary and secondary colors and their shades were used (Haldane, 1978, pp. 19-21, 25-6). A golden background is a feature of this school (Grabe, 1976, p. 72). Emotion is expressed only through the way hands gesture. The forms of the animals and their actions are depicted in a more life-like manner than the human figures (Haldane, 1978, p. 29; Ettinghausen, 1962, p. 150). Sometimes the painter renders the animals showing its tactile quality in a way rivalled only by the Persian painter (James, 1976, p.38).

We have very little information about Mamluk artists and their individual styles. There is the name of Ahmad Hasan as-Sa’udi in the colophon of Topkapu Qanun ad-Dunya with no reference to whether he is the illustrator or not (Haldane, 1978, p. 22). British Maqamat was made by Abd ar-Rahman ad-Dimashqi (Ettinghausen, 1962, p. 147). 'Ali is found in one miniature of Chaster Beatty Furusiyya (James, 1974A, p.80).

In some depictions there are elements from Mamluk architecture and their surface decoration. There are geometric and floral designs which were used for decoration. These patterns are mostly similar to those found in other media such as metalwork or woodwork (Ettinghausen, 1962, p. 143; James, 1974A, p.87; Haldane, 1978, p. 32). Also the patterns which appear on the garments in MSS are frequently found in Mamluk damask (Haldane, 1978, p.37).

Mamluk painting had declined before the fall of the dynasty; and by this Arab painting also came to its end. Ettinghausen suggests three factors for this. The first is that there was no patronage because the rulers and wealthy class were no longer Arab. The second is the general decline in economy because of the discovery of the Cape of Good Hope. The third is what he calls the victory of the orthodoxy and its attitude toward art (Ettinghausen, 1962, pp. 83-4). If we consider that the Mamluk period was the last step in the development of Arab painting we will find the rulers from the same origins patronized illustrated MSS in Bahri period and early Burji period. The same orthodoxy nearly affected the life either in Asia Minor or the Arab lands and the painting flourished under Ottomans in the former lands.

We can conclude that although there were wide range of sources for and influences on it (Aukasha, 1983, pp. 69-86; Farghali, 1991, pp. 31-41) this painting has its own characteristics with a variety of well defined local styles (al-Basha, 1959, p. 125). These characteristics make Arab book illustration different from other arts previous or contemporary to it.
It appears that there were strong relationships between Arab painting in the Middle Ages and social and economical factors. Although we still have unanswered questions about the artists, their training, their way of working, the studios and wages, but we realize that there were specialists who designed the work and executed the paintings. The illustrators, it appears, worked side by side with the calligraphers. It is noted in this study that patrons of high ranking officials showed good attitudes toward art, specifically book illustration.

There is a reflection of the domestic architecture and social milieu in the illustrations. And the study shows that the Arab puppet theatre and shadow plays affected the compositions and the figures in some miniatures especially those found in the maqamat. We can say here that Arab book painting in the Middle Ages forms large material worth of continued intention from the scholars in the field of Islamic arts.

Appendix
(The names and titles and their equivalent in Arabic) They are ordered according to their first appearance in the essay.

Maqamat al-Qariri.............................................................مقدمة المعرض
Mamluks Bahris and Burjis..................................................المملوك الهوية والبيئة
Book of Fauriery............................................................كتاب الفقرية
Dioscorides manuscript..................................................كتاب ديستروديوس
Abdallah b. al-Fadil.........................................................أبو الفضل بني فضيل
Bestiary............................................................................كتاب الحيوانات
Topkapu Saray Müzesi.......................................................متحف توبكابي
Epistles of the Sincere Brethren.........................................رسائل الإخلاص السنية
Yahya bin Maḥmūd al-Wasiti...............................................ياهو بن محمود الواسيتي
al-Musta'imi..................................................................ال.Musta'imi
Wonders of Creation and their Singularities.........................ثنائات الخلق والطبيعة
al-Qazwini.................................................................القاوزويني
Anad [Diyarbakır]............................................................أناد
Armajids....................................................................الإهماليين
Yaqubits........................................................................الوكيلين
Nasirian......................................................................الناصر
The Book of Antidotes...................................................كتاب الأدوية
Mechanical Devices or Automata.......................................الآلات والمعدات

al-Jazari.................................................................الجازاري
Sultan Muḥamad of Amid...............................................سلطان أميد
Khiāb al-Ashārī.............................................................كحاب الأشراوي
Abū al-Faraj al-Iṣfahānī..................................................أبو الفراء البازار البازاري
Bade ad-Din Luṭ’ī ibn ‘Abdallāh........................................الدكماوي
Zengid atabak............................................................الزنغواني
Lectionary of Gospels...................................................كتاب السُجُد مختارة من الأناجيل
Kalila wa Dīnawar of Bidpāy...........................................الكليلا دينار الخيل
Omar b. ‘Ali bin al-Muhārak al-Moṣāfi.................................أومن بن علي بن الموارك الموسي
Chosicest Maxims and Best Sayings....................................كتاب القصصじゃない
al-Mubāshshir.............................................................المبصصير
Kātim al-muṣ'ab al-Ṭayyiba...........................................الكاتب المعاصب الطيب
Bayājī wa Riḍākh.........................................................بابيج وريشاق
al-Furūwiyya..............................................................الفرعوية
Ibn Jallāb Ahmad al-Moṣāfi...............................................ابن جلاب الموسي
Mushid of Zaṭk.............................................................السعدي
Nāṣr ad-dīn Muḥammad bin Tughaq al-Ḥasan al-Mālīki.................................................................نصر الدين الموسي بن تيغاح الحسن الملاكي
Kashf al-'Asrār............................................................كشف الأسرار
al-Muqqaddas..............................................................المقعداء
Ahmad Hasan as-Sawādī..................................................أحمد السنوي
Qādī al-Dānya.............................................................القدوة بيانا
Abū ʿArūsī Ṭanī al-Dinānah...........................................ابن اربوس الصناع
Orthodoxy.................................................................الإسلام الديني

Figures
2- De Materia Medica of Dioscorides: Dioscorides Teaching. (192x140 mm.) [Library of the Topkapu Saray Müzesi], Istanbul, Ahmet III, 2127, folio 1 verso (right side of frontispiece), from Eitthinghausen, 1962, p. 69.
3- Epistles of the Sincere Brethren: Authors and Attendants. (200x174 mm.) [Library of the Süleymaniya Mosque], Istanbul, Esad Efendi, 3638, folio 4 recto (left frontispiece), from Eitthinghausen, 1962, p. 98.


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