

Cailah Jackson, *Islamic Manuscripts of Late Medieval Rūm, 1270s-1370s, Production, Patronage and The Arts of The Book*, Edinburgh University Press, 2020, 306 p.

The book is about the illuminated Islamic manuscripts produced in the lands of Rūm between the 1270s and 1370s. Its origins lie in the author's doctoral thesis and owing to the area of her study shows an enormous effort to examine the manuscripts of the Medieval period that becomes the subject of this review.

The period spanning from the late thirteenth to the early fourteenth centuries falls between the respective fall and rise of two well-known dynasties in Anatolia: the Seljuks of Rūm and the Ottomans. The contemporary milieu represented a complex mix of political problems stemming from the geographic crossroads linking the Byzantine Empire, Mongol Realms and Mamluk Sultanate. Scholarly activities continued under these conditions, and lots of books were written and reproduced, especially on Islamic arts. As the author emphasizes, the most important city of this period for manuscripts is Konya, which the author highlights by naming the city the "school of illumination". The reason for the centrality of the city to manuscript production and the name "illumination" in particular, is that the city was home to Sufis, especially Mevlevi dervishes, who carried out the work. The influence of the school of Konya is also seen in manuscripts of other regions, such as Sivas. Jackson's work is significant as it describes this period with examples and a guide for all future studies of the manuscripts.

The book consists of four main chapters, an introduction and an epilogue. At the beginning of the book, there is a list of figures and maps of the Anatolia (1275, 1330, 1370) from that time. In these maps, she shows the political rulers of the time, providing essential background context. In addition to this,

the author's references to Turkish sources and museums throughout the work is another feature of the book to be appreciated. For the introduction part of the book, the author also presents general information about the historical, literary, religious and ethnic aspects of the subject. She describes the general world of the manuscripts between the 1270s and 1370s of Anatolia, and particularly Konya. Then, in the first section of the book, titled "Illuminated Manuscripts in Late Thirteenth Century Konya" the author focuses on the earliest illuminated manuscripts produced in Rūm.

In this chapter, there are two significant manuscripts that have neither received much attention in published work nor been discussed with their socio-cultural contexts. These are the *Maṣnavī-i Ma'navī* of Jalāl al-Dīn Rūmī and a small part of the Qur'an, both produced in Konya in 1278. The author first gives the historical background of the manuscripts, as she does at the beginning of each chapter. The relation of the manuscripts with the historical background provided helps us to evaluate them together with the religious, political or cultural context of the era in which it was produced. Afterwards, Jackson gives general information about these two manuscripts and explanations about their dates, contents and artistic styles and features. The quality of the images of the manuscripts in the book is remarkable, as befits a book of this subject.

The author uses some concepts, such as *thuluth*, *tawqī*, *nasta'liq*, to describe the characteristics of the manuscripts in their original form. Also, she includes different versions of the same manuscript in order to reinforce her explanations. Sometimes she compares the manuscripts from different eras to explain them in more detailed. The most striking point of this section is the author's comments towards the end of the section, where she comments on the respective role of converts, Christians and dervishes in manuscript production. The following sentences can be given as an example of the connection that she establishes between Christian and Islamic culture:

In a very general sense, there is possibly a connection between the mandorla in its use as a halo or aureole in Christian iconography and the adoption of the halo in depicting Islamic sacred figures. From the thirteenth century, images of the Prophet Muhammad in illustrated manuscripts consistently depict him as possessing a halo (often of the flaming variety) around his head, although these admittedly do not resemble the *Maṣnavī's* pointed ovals.

What needs to be mentioned here is the influence of Christian converts on the art and manuscripts of this period, as the author also emphasizes in other chapters. She states that Christians were almost certainly involved in the production of Arabic and Persian manuscripts in Rūm, adding that Konya's existing ethnic and religious diversity and the migration of itinerant artists and intellectuals seem to be major factors behind this.

The second chapter of the book, "Early Fourteenth-century Manuscripts from Konya and Sivas", deals with the manuscripts produced in these cities between 1311 and 1332. The chapter focuses on seven manuscripts, three of which were produced for Turcoman patrons and four closely linked to the Mevlevi dervishes. These include a small 1311 copy of *al-Fuṣūl al-Ashrafiyya fī-l-Qawā'id al-Burhāniyya wa-l-Kashfiyya*, a large two-volume Qur'an produced in 1314-15, a 1314 copy of Sultān Walad's *Intibānāma*, a 1323 *Maṣnavī* of Jalāl al-Dīn Rūmī and an older Sivas copy of it from 1318. In this chapter also is an analysis of Mevlevi involvement in illuminated manuscript production. As she does at the beginning of each chapter, Jackson gives the historical background to these manuscripts, and liberal use of images related to the manuscripts that will please researchers. The fact that similar studies are seen in Sivas soon after they started Konya is made clear in this chapter and shows that a Konya-based school working on the production of manuscripts reached many other parts of Anatolia.

The third chapter deals with two other manuscripts that were produced for Hamidid beys in the mid-fourteenth century and carries the title, "Two Manuscripts from South-western Rūm". These manuscripts are the two copies of *Mirṣād al-'Ibād* of Najm al-Dīn Rāzī that were produced in İstanos (Korkuteli) in 1349 and 1351. In this section, after Sivas, Antalya is seen as another center that arose in the field of manuscripts in western Rūm. As the author emphasizes, these two manuscripts, with their specific decoration, show some connection to the contemporary Ilkhanid and Mamluk arts of the books, as well as to earlier medieval manuscripts from Persia and Central Asia. As stated in the conclusion of the chapter, the dominance of such external influences on manuscripts actually shows that distinctive Ottoman art did not start in this period. According to Jackson, the Ottoman style manuscript art mostly began after the 1470s.

The fourth and the last chapter of the book comes with the title "Sātī ibn Hasan: A Mevlevi Patron of Erzincan" and focuses on the patronage of one in-

dividual in late medieval Rūm. The three manuscripts which belong to him as an amīr and a Mevlevi devotee are discussed here. The critical point displayed in this chapter is that following Konya, Sivas and Antalya, Erzincan comes to the stage as a late center of manuscripts. Many of the motifs of manuscripts of the chapter from these cities also relate to the Ilkhanid and Mamluk's.

The book generally has this content and ends with the epilogue part at the end. In the epilogue section, the author concludes the information obtained as a result of the sections and her research, makes comparisons and conveys her evaluations. The book as a whole is chronological from beginning to end and the image quality on the pages containing pictures of motifs and manuscripts are high. An appendix gives same images of all the manuscripts of the book and explains their details. These are outstanding features of the book. However, it requires some questions on the author's evaluations of the historical background and political relations about their effect on manuscripts.

Two points that the author evaluates are particularly striking: First is her evaluation about the role of the converts in manuscript art from Christianity and second is the claim about the absence of Ottomans before the 1470s. Although it is possible that Christian converts were at the forefront of manuscript art at that time, the author does not support her claim with references and examples from other artists of that time, which would surely have strengthened it. As for the author's reason to date Ottoman manuscript art from 1470 onwards, even though the Ottoman State already existed for more than a century before that time, is it based only on the influence of states, such as Mamluk, Ilkhanid or Mongol? Are these enough to evaluate all these material in that way? Such doubts are will not take away from the overall success of this work, which offers sufficient material and commentary to be a highly appreciated resource for both scholars and students of Islamic art.