

outline by thin red lines, the inscription thrice repeated: "Glory to our lord the Sultan the king," written in thin red lines.

*B.* Six fleurs-de-lis, in green and red, with red line ornament between.

*C.* عز لمولانا السلطان (loop) الملك ا (ل.) لناصر ناصر  
ا (ل.) لدنيا والدين (ل.) حسن بن محمد عز نصره (ل.)

"Glory to our lord the Sultan the king, the helper [En Nāsir], Aid of the state and church, Hasan son of Mohammad: be his triumph magnified!" These words are formed by the glass being left plain in the midst of a ground of cobalt enamel. In earlier examples the plain portions would have been gilt.

*D.* Three medallions similar to *a*, *a*, *a*, but the inscriptions slightly imperfect, divided by floral ornaments in red, green, and blue.

*E.* Ornament in fine red outline, within blue border.

The second lamp (Arab Museum, No. 40) is similar to this in the inscriptions, the arrangement, and the colours, and differs only in substituting for the fleurs-de-lis of band *B*, six ornaments in blue, divided by red outline tracings.

The third lamp (Arab Museum, No. 47), which has lost its foot, has much less inscripational ornament, and more floral decoration. Band *A* has, instead of the Arabic inscription, arabesque scroll-work in blue, divided by medallions similar to those (*a*, *a*, *a*) of the first lamp, and bearing the same inscription. *B* is decorated with three red and three green circular splashes, arranged alternately: these daubs are very common on lamps of this period. *C* has no inscription, but a conventional floral design repeated six times with slight variations, and divided by the six loops for suspension. *D* has three medallions like *a*, *a*, *a*, with the same inscription, divided by red outline ornamentation enclosed in blue border within outer border of red. *E* is broken

off. The inscriptions, it will be observed, do not give the name of any Sultan, but the lamp is stated to have been taken, like the other two, from the mosque of Hasan.

The fourth of the Khedive's lamps (Arab Museum, No. 11) belonged to the mosque of Sultan Barkük, (in the Coppersmiths' Market at Cairo,) who ruled in the last two decades of the fourteenth century. The inscriptions and ornament are arranged in much the same manner as on the first lamp of Sultan Hasan. Band *A* presents the same inscription as that lamp, but perfect to the words **كوكب درى**, "glittering star." The medallions *a, a, a*, however, contain the following inscription thus arranged, written in fine red lines within a blue border, outside which is another border of fine red line ornamentation :—

الظاهر

the Illustrious

عز لهولانا السلطان

Glory to our lord the Sultan

الملك

the King

*B* is decorated with six splashes of pale green and red alternately, as on the third lamp.

*C* has the inscription—

عز لهولانا (loop) السلطان (ل.) الملك (ل.) الظا (ل.) هر ابو سعيد (ل.)  
انصره الله (ل.)

"Glory to our lord the Sultan, the king, the Illustrious [Edh-Dhāhir] Abu-Sa'id, whom God assist." The letters are in plain glass, defined by the blue ground, as on the first lamp.

*D*. Three fleurs-de-lis and three double fleurs-de-lis arranged alternately in blue borders; the single fleur-de-lis also enclosed in outer red border as on the first lamp. On the foot, *E*, are coarse flowers in red and greenish white in blue scroll borders.

These are good examples of the most ordinary type of Saracenic glass lamp, with the usual mode of decoration. The three other

lamps in the South Kensington Museum, purchased in 1860, 1869, and 1875, are all rather exceptional in their inscriptions and ornament, though these are arranged in the same manner as in the Khedive's lamps. They are more choice, and the small one, of Kāfūr Es-Sālihy, from its unusually small size, and from its probably early date, is the gem of the collection.

*Glass lamp\** of Kāfūr Es-Sālihy, probably of the thirteenth century, enamelled in colours and gilt, the latter unusually well-preserved. Height, 10¼ in. [S. K. M., 6820.—1860.]

"The ornament appears to have been traced in fine lines of red enamel, and the spaces between the lines filled in some cases with coloured enamels, in others with gilding. The whole work is carelessly executed, but very effective." On the neck is a broad band on which is an inscription in blue divided into three parts by three medallions, the centres of which are occupied by a white sixfoil flower on a red ground.

This inscription (A) reads—

مما عمل برسم الجناح O العالی ال O مولوی البکی

"Of what was made by order of his Highness the exalted, the Lord, the Bey."

On the body of the lamp (C), divided by three loops for suspension, is the following inscription, originally gilt on a blue ground, in continuation of A:—

كافور الرومی الحر (L) یدی الملکی ال (L) لصالحی

عز انصاره (L)

"Kāfūr Er-Rūmy, El-Haridy, [liegeman] of El-Melik Es-Sālih: be his triumphs magnified!"

\* The descriptions of this and the two following lamps are taken partly from Mr. Nesbitt's *Catalogue of Glass in the South Kensington Museum*, to which I contributed the interpretation of the Arabic inscriptions. I have, however, after an interval of ten years, made a second examination of the lamps, which has resulted in some important corrections of my earlier readings of the inscriptions, and I have also amplified Mr. Nesbitt's descriptions.

On the under-side of the body the devices in medallions are repeated, separated by floral ornament, chiefly gilt on a blue ground; on the foot are three twelve-foiled medallions in blue, in which are arabesques in blue, white, yellow, green, and red, on a gilt ground.

*Glass lamp of the Mamlūk Amīr Ākbughā, fourteenth century, enamelled with circular disks and medallions in white, red, and blue, with three suspending chains of silver. Height, 13 in. [S. K. M., 1056.—1869.] Fig. 93.*

"This very fine specimen resembles the preceding very closely as regards the character both of the glass and of the ornamentation." On the neck, three medallions divide an inscription in blue enamel:—

A. *فى بيوت اذن الله ان ترفع ويذكر فيها اسمه يسبح له  
فيها بالغدو*

"In the houses which God hath permitted to be raised for His name to be commemorated therein, men celebrate his praises morning" [and evening].—*Korān*, xxiv. 36.

In the centre of the medallions is a device: on a fess gules, a lozenge argent; the ground of the medallion is also white.

"On the upper part of the body are eleven sixfoil medallions formed by a blue line, the grounds within which were probably gilt. On these are lines very carelessly sketched in red, some of which show some resemblance to the outlines of birds." There were six loops for suspension, one of which is broken, dividing the inscription C, which is in blue characters with red edges on a gilt ground:—

C. *ما عمل برسر الجنا ب (ل.) العالى المولوى (ل.) الاميرى الكبيرى (ل.)  
(ل.) سيف الدين . . . (ل.) اقبغا عبد الواحد (ل.) الملكى الناصرى (ل.)*

"Of what was made by order of his Highness, exalted, Lord, the Great Amīr, Seyf-ed-dīn Alfī, 'Abd-El-Wāhid Ākbughā, [liegeman] of El-Melik En-Nāsir."



FIG. 93.— GLASS LAMP OF AKBUGHA.  
Fourteenth Century. (*South Kensington Museum.*)

On the under part of the body the medallions with devices are repeated; between them are spaces filled with arabesque ornament in white, red, green, yellow, and blue, on a gilt ground.

Ākbughā was a well-known Mamlūk of the great Sultan En-Nāsir Mohammad ibn Kalaūn. He died in 1343.

*Glass lamp of Kahlis*, a Mamlūk of El-Melik En-Nāsir, fourteenth century; described, but probably erroneously, as having been brought from the mosque "Devi Saidēnaya" at Cairo, which is not known, though a convent of a similar name exists near Damascus. Height, 1 1/8 in. [S. K. M., 580.—1875.]

This is rather better and more carefully made than the others, and the enamel is in excellent preservation. The inscription on the neck, in gold on a blue ground, is divided by three medallions; the centre of each shows on a red ground a gold fess, on which is a scimitar in black with white mountings.

أنتما يعمر مساجد الله ○ من آمن بالله واليوم الآخر ○  
واقام الصلاة ○

"He only shall visit the mosques of God who believeth in God and the Last Day, and is instant in prayer."—*Korān*, ix. 18.

On the body are six loops for suspension, dividing an inscription in blue on a gold ground:—

هذا ما اوقفه (loop) العبد الفقير (l.) الى الله تعالى (l.)  
الر (l.) اجى غفور اله الكر (l.) يم قحليسر الملكى (l.) الناصرى (l.)  
"This is what was dedicated by the humble servant of God Almighty, hoping for the forgiveness of God the generous, Kahlis, [liegeman] of El-Melik En-Nāsir."

On the lower part of the body the medallions are repeated, the spaces between are filled with arabesque ornament, showing blue enamel on a gold ground, lines of red on gold, and three small ornaments in white, blue, red, and green enamel.

Of the lamps in the British Museum, the following are the most interesting:—

*Glass lamp of Sheykhū*, a Mamlūk of El-Melik En-Nāsir, four-

teenth century. The inscriptions run round the neck (*A*) and the body (*C*), and (as usual) are formed of blue enamel on a plain glass ground in (*A*), and in plain glass (outlined in red) on a blue enamel ground in (*C*): the plain glass was probably gilt when new. The neck inscription contains the ordinary *Korān* verse, "God is the light of the heavens (*s*) and the earth: his light is as (*s*) a niche in which is a lamp (*s*)": here it breaks off.

At the points marked (*s*) is an armorial medallion: per fess, gules and sable, on a fess or, a cup gules; within a belt of delicate red tracery.

The body inscription (*C*), divided by six loops, runs:—

برسر المقر الا (ل.) شرف العالی (ل.) المولوی (ل.) المخدومی (ل.)  
السیفی سیجو (ل.) الناصری عز الله نصره (ل.)

"By order of his excellency, the most noble, the exalted, the lord, the master, Seyf-ed-dīn Sheykhū, [the liegeman] of En-Nāsir, God magnify his triumph!"

On the lower curve of the body (*D*) are three armorial medallions, as on (*A*), but divided by three medallions of arabesques, drawn in delicate red outline on a blue enamel ground, within a belt of red tracery.

*Glass lamp of Tukuẓdemir*, Councillor of En-Nāsir, fourteenth century.

On *A*, the same inscription as on the preceding lamp, breaking off at the same point; but divided by three shields, pear-shaped: gules, in chief an eagle displayed or, in base a cup of the last.

On *C*: مما عمل برسر المولوی الامیری السیفی طقزدمر  
امیرمجلس المالکی الناصری البای

"Of what was made by order of the lord, the Amīr, Seyf-ed-dīn Tukuẓdemir, Sitting Councillor of El-Melik En-Nāsir, the Bey."

On *D*, three shields as on *A*, alternating with beautiful arabesques in red, white, blue, and yellow.

On *E*, العالم "the wise," repeated all round.

The border ornament consists chiefly of fine red tracery.

As before, the upper inscription is blue on gold, the lower gold (outlined with red) on blue: but in this lamp the gold is exceptionally well-preserved. The "Sitting Councillor," *Amir Meglis*, had control over the doctors and surgeons of the Court (see p. 31); and this *Tukuzdemir* is mentioned by the contemporary traveller, *Ibn-Batūta*, as one of the chief nobles of the day.

A third lamp of exceptional interest, in the British Museum, must be referred to here, although it is believed to be of Damascus manufacture. It is quite different in style from the ordinary Cairo lamps: neither medallions nor shields appear upon it, nor the name of any Sultan or lord. The neck inscription (*A*) contains the beginning of the formula "God is the light," &c., down to الزجاجة, and the body inscription (*C*) continues it to الامثال; the whole reads:—

(*A*). "God is the light of the heavens and the earth; his light is as a niche in which is a lamp, and the lamp in a glass; the glass | (*C*) as it were a glittering star; it is lit from a blessed tree, an olive neither of the east nor of the west, the oil thereof would well-nigh shine though no fire touched it—light upon light: God guideth to his light whom He pleaseth; and God strikes out parables [for mankind, and God is mighty over all.]" As before the neck inscription is blue on a gold ground, and the body inscription gold upon blue: the gold is unusually well preserved. Fine red tracery forms the borders. On the three loops for suspension the following inscription is distributed:—

مما عمل برسره | المسجد بالتربة | صاحبة التقونة

"Of what was made for the mosque at the grave of the lady *Et-Takūna*." The meaning as well as the position of this curious inscription is unique: and the mosque and the lady *Takūna*, or *Takwiya*, or whatever her name may be, has not yet

been identified. Over the word المسجد are signs which look like ١٩٨, and may be a date reversed, 891 (A.D. 1486).

A lamp exhibited by Mr. J. Dixon at the Burlington Fine Arts Club, in the summer of 1885, bore the inscription round the neck

المقر الكريم العالی ا م المو لو [ی] الامیری الكبيری م المالکی  
المخدومی م

continued round the body,

التقى على الله تعالى بلبغا الناصرى امير حاجب بالابواب الشريفة

"His excellency the generous, exalted, lord, great amir, royal, master, | trusting in God most High, Yelbughā, the retainer of En-Nāsir, lord chamberlain of the royal gates."

At the points *m* are medallions bearing a coat of arms : on a fess a scimitar azure, with brown mountings, chief gules, base brown.

Yelbughā is mentioned by El-Makrizy (in the *Khitat*) as a "wezir" and "ustāddār," and "one of the chief mamlūks of El-Melik Edh-Dhāhir Barkūk," in reference to his restoration of the mosque El-Akmar in 1397. The lamp may have come from this very mosque ; but it must have been made after the death of Barkūk, since Yelbughā styles himself, not Edh-Dhāhiry, but En-Nāsiry, *i.e.* mamlūk of En-Nāsir Farag, Barkūk's son and successor. This will give the lamp a date of about 1405-10.

No two lamps are really alike ; the designs are infinite, and only in the inscriptions do we find any trace of monotony. The appropriateness of the passage from the Korān about "the light of the heavens and the earth," seems to have made it very popular with the glass-workers, and it recurs with almost the persistency of the still more celebrated "Throne Verse," which meets the eye in nearly every mosque and tomb in Cairo. Besides variety in ornament, the lamps sometimes differ widely in substance. The transparent glass, covered with inscriptions and designs in blue and red enamel, is certainly the ordinary material, but some lamps are of plain glass with no enamel at all ; such is the lamp of the church of Abu-Sarga, engraved in Mr. Butler's *Coptic*

*Churches*, which has the form of the lamps already described, but is perfectly plain, and has only three loops for suspension. A similar lamp is preserved in the Coptic church of Sitt Maryam hard by. Some of the lamps in the Arab Museum at Cairo are of pale green

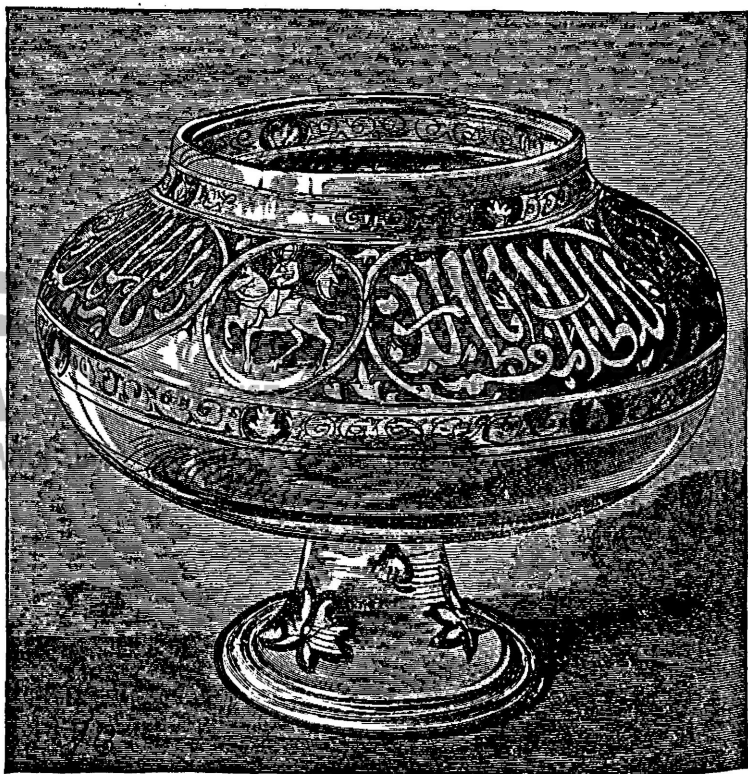


FIG. 94.—VASE OF SULTAN BEYBARS II.

or blue glass, and semi-opaque, and I have seen one, of a rich deep blue, still hanging in a mosque. Lamps of the same shape and purpose were also made of pottery, but not, so far as we know, in Egypt. The earthenware lamps are chiefly of Damascus

and Rhodian ware, and belong to the sixteenth century; some of them reach very large sizes, and not a few are open to suspicion of owing their existence to the modern forger's desire to satisfy the passion of the collector. The Saracenic glass lamps do not appear to have been made much later than the fourteenth century, nor do we hear much of Eastern glass from travellers after this period. Venice had then taken up the rôle of glass-making.

The mode in which the lamps were used was this: they were suspended by chains of silver or brass to the wooden beams that generally run across the span of the smaller arches in a mosque, or else to the ceiling, or to the gallows brackets that stand out from the walls, as at Sultan Hasan. A small glass vessel containing oil was hung inside the lamp by means of wires hitched on to the rim, and a wick was soaked in the oil and lighted. The effect of the yellow light shining through the gold and the blue and red enamel, and showing off the inscriptions and ornament, must have been magnificent: the true Oriental delight in softened light, which we notice in the shady *meshrebiyas*, the subdued tones of the windows, the dull red and blue of the ceilings, is exhibited in this manner of introducing light into the mosques.

Besides the mosque lamps, the most prominent use of glass in Cairo was for the windows of both mosques and houses. Over the niche of a mosque, and over the lattice wood-work of a *meshrebiya* in a house, one generally sees examples of the characteristic stained glass windows of Cairo. In houses they are generally set in a row, in slight wooden frames, over the lattice, to the number of eight or more. The Cair. room in the South Kensington Museum (no. 1193—1883), has eleven of these stained windows, which are called in Arabic *kamarīyas* or *shemsīyas*, "moonlike" or "sunlike." They consist of a rectangular frame of wood, about two inches broad by one thick, and forming an oblong about thirty inches high by twenty broad. The frame is filled with an arabesque, floral, architectural, or inscriptional

design in open stucco-work, the perforations being filled with stained glass. The mode of making these windows is the simplest. A bed of plaster is poured into the frame and suffered to set, and the design is then cut out with a gouge or other tool, after which the stained glass is fixed with more plaster on the outside of the window, which is then put up in its place, flush with the inside of the wall, and set in a slight wooden frame with a flat architrave round it forming a margin which conceals the



FIG. 95.



FIG. 96.

STAINED GLASS WINDOWS.  
(*South Kensington Museum.*)

joints between the several windows. A couple of buttons keep the window from falling inwards, while the architrave secures it on the outside. It will be seen that no special skill is required for most of this work. The plaster is easily cut—as any one may prove who cares to make the experiment of carving a *kamarīya* out of plaster of Paris—and the glass requires no fitting, for its superfluous edges are concealed by the plaster.

The material is fragile, no doubt, as those who have tried to bring it to England know, but moderate care on the part of the workman would ensure the safety of the *kamariya* between its cutting and its placing in the window. Where the art comes in is in the shaping of the perforations which form the design. The shape and slant of these holes are skilfully regulated according to the height they are to be raised above the spectator; and the thick plaster setting of the bright

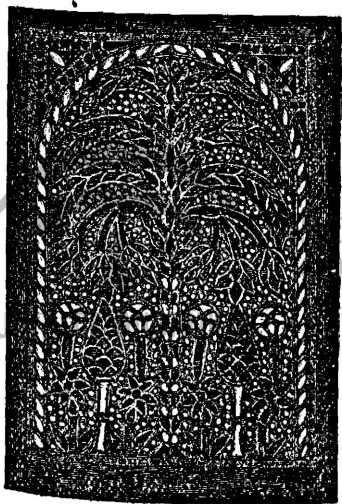


FIG. 97.

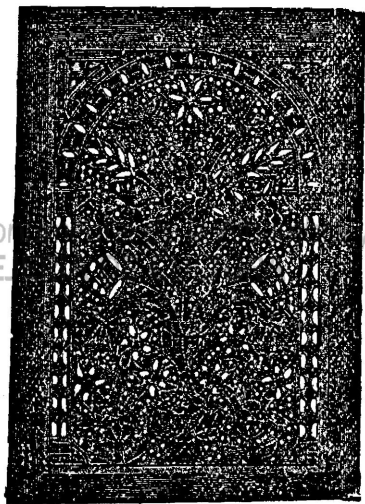


FIG. 98.

## STAINED GLASS WINDOWS.

(*South Kensington Museum.*)

little facets of glass gives the light that comes through the latter a shaded appearance which is singularly charming. It is difficult to give in words any clear idea of the exquisite effect which is obtained by a skilful management of the plaster rims; and, unfortunately, in our climate one cannot reckon on seeing the sun's rays streaming through the stained glass of those *kamariyas* which are exhibited in the South Kensington Museum.

With all the ingenuity of moulding that is noticeable in the plaster designs of these *kamariyas*, it must be admitted that the designs themselves are somewhat monotonous. Certain well-known types recur again and again, and it seems as if the artist had satisfied himself that no other design could be so successful and suited to the character of the light that was strained through. The South Kensington Museum contains thirty-seven of these windows, including the eleven belonging to the Cairo room, and the following is an analysis of the designs presented by this series:—

1. Pinks and other flowers growing from a vase—ten examples, varied of course in colours and slight details, but actually of the same design, which is the commonest of all. (Fig. 98.)

2. Cypress entwined with flower-stem—six examples. The spirals of the flower-stem are made to twist in opposite directions in a pair of these designs.

3. Cypress alone, one; or within a quatrefoil, surrounded by flowers, two. Two cypresses under an arch, one; or beneath a palm, one example. (Fig. 97.)

4. Kiosk between two cypresses or two buds (fig. 95.), or alone, six examples.

5. Scroll or sprig of flowers and leaves, three examples. (Fig. 96.)

Thus thirty of the thirty-seven windows are accounted for by five designs. The remainder consist of two Solomon's Seals, one rosette, and four portions of Arabic inscriptions, of which two or three form parts of Christian formulas. Examples of the kiosk, the palm spreading over two cypresses, the flowers growing out of a vase, and the scroll or sprig of flowers, are given in the illustrations (figs. 95—98).

The position of the row of *kamariyas* over a *meshrebiya* is almost always just beneath the eave of the window, above the lattice-work; but there is one exception in the South Kensington Museum. The Cairo room there has its eleven *kamariyas* in an intermediate

position, with a panel of lattice-work above as well as below the glass. This is so unusual, that competent authorities have asserted that the *meshrebiya* has been wrongly put together; but apart from the fact that the sketch I made of the window before it was taken down in Cairo shows the same arrangement, the joints of the wood-work prove that the window is in its original position, and could not have been set up in any other way.



JUNTA DE ANDALUCÍA

P.C. Monumental de la Alhambra y Generalife  
CONSEJERÍA DE CULTURA

## CHAPTER IX.

### HERALDRY ON GLASS AND METAL.

IN describing various objects in brass, bronze, and glass, especially the glass mosque-lamps, several coats of arms have been noticed. The subject deserves a section to itself, partly on account of its unexpectedness, and partly because it has a bearing upon the origin of our own heraldry. It is probable that the Crusaders brought back to Europe, together with lessons in chivalry and civilization, the germ of our system of heraldic bearings which has since been so carefully developed. The circumstance that coats of arms do not seem to have been borne in Europe before the end of the eleventh century, and were then very rudimentary, favours the conclusion that they had their source in the devices carried by the Saracen adversaries of the Crusaders. It is true, we are not able to point to any decided use of armorial badges in the East before the year 1190,\* when the coins of 'Imād-ed-din Zenky, Prince of Singār, present the two-headed eagle which soon afterwards becomes common on the coinage of the Urtuky rulers of Āmid, and is found sculptured on the walls of that city. This is early enough as regards the emblem in question, for the Imperial Eagle was

\* The badges on the Gate of Cairo, called the "Bāb-en-Nasr," may, perhaps, be the arms of the builder, El-Gemāly, and, if so, the use of armorial bearings in Egypt in the eleventh century is proved. They consist of a circular shield sculptured with a sixfoil ornament, and crossed behind by a straight sword; and of a pear-shaped shield with four studs or bosses and a serrated edge.

not adopted in Europe before 1345, but it cannot be regarded as satisfactory for all coats of arms. If other armorial bearings were known in Europe in the eleventh century, it is possible that they were carried to the East by the Crusaders, instead of being brought thence to the West. Several considerations, however, militate against this view. One is the Eastern origin of many of our heraldic terms: thus *gules* is the Persian *gul*, a rose; *azure* is also Persian *lazurd*, blue; *ermine* is the fur of an Armenian beast; the pelican, ibis, griffin, and other charges of our coats of arms are clearly of Oriental derivation. Moreover, we know, from the researches of H. Brugsch Pasha, that the ancient Egyptian nomes had each their sign or badge, and that the temples were distinguished by separate devices on their banners. Various animals and birds were used for these purposes, and we even find the Star and Crescent, which, with the Lion and Sun, forms the sole remnant of heraldry among the modern Muslims. There is thus reason to believe that the heraldic bearings, which, as we shall see, were of common application during the 13th, 14th, and 15th centuries, were of Oriental descent, and though probably their frequency was a part of the general revival of the arts which accompanied the irruption of Turkish tribes into Syria and Egypt in the 12th and 13th centuries, they doubtless represent a custom that may have fallen into desuetude, but was never entirely forgotten, in the East.

The cause of the sudden abundance of these armorial shields, especially in the 14th century, was the military constitution of the Mamlūk empire. The various corps of the Mamlūk army were distinguished each by its separate banner, with its individual device. The Arabic and Persian word for a heraldic badge, or arms, *renk*, meant originally "colour," and then came to mean, like our own expression, the "colours" of a regiment, and hence any distinguishing "badge" or "bearing," "coat of arms." In the history of the Mamlūks we constantly meet with references to the *renks* of various Amirs and Sultans, and of such *renks* being

assigned by the Sultan to a given Amir. When Es-Sālih Ayyūb made Aybek his Taster (Jāshenkīr), he gave him for his armorial badge a small table, in allusion to his office, which consisted in tasting all the food destined for the Sultan's table. This was the usual origin of these badges; they were not hereditary, and it is only by accident that the same *renk* is found to have been borne by two persons. Among the historical references to specific arms, we may mention the description of the *lion passant*, which was the crest or bearing first of Ibn-Tūlūn in the ninth century, and afterwards of the Sultan Beybars I., A.D. 1260-77, and which gave its name to the "Bridge of Lions," and also the "Garden of the Lion and Hyaena," which were ornamented by two lions carved in stone on the gateway. Abu-l-Mahāsin mentions another coat of arms, argent, on a fess vert, a scimitar gules, and adds that this elegant coat was much beloved by the ladies of Cairo, who used to tattoo their fingers with it. The same historian says that the arms of the Amir Salār were black and white.

Saladin's crest was probably an *eagle*; Barkūk bore a white *Sunkur*, or falcon, which is the king of birds among the Arabs; and Kalaūn bore a "canting" coat, the representation of his own name, a *duck*.

Two finely sculptured single-headed eagles in the Arab Museum at Cairo, with well-chiselled wing and breast feathers, and spreading tails, set in pear-shaped shields, with a cup in the base, may have been Tukuzdemir's arms (see above, p. 259).

A great many coats of arms have come down to us, some in metal, when the colours are of course uncertain, others in glass, when the enamel preserves the original tinctures. Some few devices are also preserved in mosaic, wood, and ivory, or inscribed on the walls of buildings. The circular medallions sculptured on the edifices of Kāit Bey and other Sultans may almost be regarded as blazons, and so may the similar medallions on glass lamps. The late E. T. Rogers Bey, whose long residence in the East and intimate acquaintance with Arabic literature

rendered him a high authority on all branches of Saracenic art, devoted considerable research to this subject, and collected a large number of Mamlūk coats of arms in a valuable memoir published in the *Bulletin de l'Institut Egyptien*, 1880. The following *résumé* of his discoveries, together with a few additions from my own observation, will be useful to those who do not possess the original monograph.

The general character of Saracenic armorial bearings is monotonous. The shield is almost always a circle, divided by a broad fess; though a glass lamp at the British Museum has the true shield form, and no fess. The usual charges are a cup (most frequent of all, and indicating that the bearer held the office of cup-bearer to the Sultan), a lozenge, a sword, a pair of cornucopias, a pair of polo sticks (indicating the office of Jökendār, or polo-master), keys (the badge of a chamberlain or governor), an eagle, and a target. These are often combined in various modes, of which the commonest consists in placing a cup on the fess, a second cup in the base, and a lozenge in the chief. The cornucopias are generally arranged on either side of one or other of the preceding charges. A very frequent bearing, which suggests curious speculations, is the hieroglyphic formula already referred to, p. 233. It is found as a sole charge, or in chief with other emblems, or inscribed upon the body of a cup, and its meaning is "Lord of the Upper and Lower country." Rogers Bey was of opinion that the Mamlūks who employed this coat must have been aware of its meaning, and that perhaps the interpretation of hieroglyphics had not become extinct in the fourteenth century. It is possible that, while the general hieroglyphic inscriptions were no longer understood, the particular title, which is of frequent occurrence on the temple walls, may have been preserved by the Copts; or the Mamlūks, without knowing the meaning, may have inferred from its frequency that it was a title of honour. In any case, its common appearance upon Saracenic objects is sufficiently surprising.

The following are some of the principal coats of arms belonging to historical Amirs and Sultans, in addition to the badges (lions, eagles, &c.) already mentioned :—

Sheykhū † A.H. 758 (1357). Per fess, gules and sable, on a fess or, a cup gules. (British Museum, and Linant Pasha's Collection.)

Bahādur, † 739 (1339). Two horizontal bars.

El-Māridāny, † 744 (1343). Gules, on a fess argent, a lozenge of the first.

Kahlis, an Amir of En-Nāsir (14th century). Gules, on a fess argent, a scimitar sable, mounted of the second. (S. K. M.)

Tukuzdemir, † 746 (1345). Gules, in chief an eagle displayed or, in base a cup of the last. (British Museum.)

Almās, † 734 (1334). Argent, a target or, with a bull's eye gules. (Linant Pasha's Collection.)

Arkatāy, † 750 (1349) (Governor of Safad). Two keys.

Ezbek, A.H. 905 (1499). On a fess, a cup supported by daggers (?); chief, a lozenge between cornucopias; base a cup between lozenges.

Beshtāk, A.H. 736 (1335). On a fess, a cup inscribed with the usual hieroglyphics, in chief diamond, in base a cup. This occurs on a bronze plate, and is consequently without tinctures; it is also seen on the ruin known as the "Bath of Beshtāk," near the mosque of Sultan Hasan.

Sultan Kāit Bey, † 901 (1495). On a fess, a cup between cornucopias; above a lozenge; beneath a second cup. The same coat was borne by the Amir Janbalāt, one of Kāit Bey's officers, and afterwards Sultan.

Many other combinations of cups and lozenges and the like might be enumerated, but these have not been identified with historical personages, and the student may refer for them to Rogers Bey's memoir. Among the more remarkable combinations, however, may be noted a flag upon the body of a cup, which probably refers to some military or court office; and in

colours, a rare arrangement is seen of Bektuman En-Nāsiry, azure on a fess argent, a cup gules. A common badge is the fleur-de-lis, generally very distinctly represented. It was borne, among others, by El-Ashraf Sha'bān, El-Mansūr 'Aly, and Es-Sālih Hājji, Sultans who all reigned in the second half of the fourteenth century, and it also occurs on the Māristān of Kalāūn at the beginning of the same century.

Two coats of arms preserved in the South Kensington Museum are different in details from any of those collected by Rogers Bey. The first occurs on a brass stand (see p. 233) which bears the title of a chief secretary of the fourteenth century; the second is from a scale-pan (no. 929, 1884), with no name, but is probably of the fifteenth century; the arms show the usual hieroglyphics on a fess, with a lozenge between trefoils in the chief, and a cup between trefoils in the base.

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## CHAPTER X.

### POTTERY.

THE only pottery now made in Egypt is the porous unglazed ware, made principally at Ballasa, Kinē, and Semenhūd, which is used for water-bottles and utensils for the kitchen, and the roughly glazed variety of Asyūt, which is chiefly made for coffee-cups and ornaments, pipes, ash-trays, &c. Both are of red earth (or, the latter, sometimes black, as fig. 99), and are turned on the ordinary wheel. The ornament, when there is any, is coarse, but the forms are generally simple and graceful. Some of the shapes of the common porous drinking-bottles are singularly pure, and might serve as models to the most finished potter of Europe.\*

No fine pottery is now made in Egypt with the floral decoration and pure siliceous glaze, such as we see in the well-known Damascus and Rhodian pottery. It is even a disputed point whether any of the tiles which adorn the mosques and houses of Cairo were made there, and some critics would have all fine earthenware to have been imported from Damascus and Persia. The mere fact that no fine pottery is now made in Cairo is no argument against its having been made there formerly. Anyone who will wander among the rubbish mounds of Old Cairo (Fustāt), after a high wind has disturbed the sand, will be rewarded by picking up fragments of glazed earthenware of a great variety of styles. These are the potsherds of former centuries, for no ware

\* See the engravings in Lane's *Modern Egyptians*.

like these can be discovered in the present day. That these fragments represent wares actually made at Fustât, is proved by the fact that the "cockspurs" or clay tripods, upon which they were placed during the firing, are found with them; and that they were made before the almost total destruction of Fustât by fire in 1168 is at least probable, from their abundance and the absence of any similar ware made in Cairo at later periods. Many of these fragments have a gold or copper lustre; others are decorated with streaks of red and white; and a large proportion show coarse black designs on a turquoise or blue-green ground, resembling the ancient black and blue ware of Syria. It is only natural to conclude that the Saracens (or their subjects), who cultivated the potter's art with remarkable success in Persia and Syria, should have carried the same proficiency to so important a city of their empire as Cairo.

Fortunately there are a few references to Egyptian pottery scattered among the works of the historians and travellers of the East, though much fewer than could be desired. The

most important is the statement of Nāsir-i-Khusrau, who visited Egypt in the middle of the eleventh century of our Era. "At Misr" (i.e. Fustât), he writes, "they make earthenware of all kinds, so fine and diaphanous that one can see one's hand through it.



FIG 99. ASYUT COFFEE-POT.

They make bowls, cups, plates, and other vessels ; decorate them with colours resembling [the iridescent stuff called] Būkalāmūn, so that the shades change according to the position in which the vessel is held."\* This can only refer to an iridescent ware like the fragments found among the rubbish mounds of Fustāt, which have the metallic lustre described by Nāsir-i-Khusrau; and are painted with arabesque designs, inscriptions (unhappily not indicative of date), and sometimes with figures of animals. The fragments, however, are not translucent, as was the ware described by the Persian traveller; but this may be explained by the likelihood of the more fragile ware having been reduced almost to powder, and thus escaping observation. The fact remains that fine pottery was manufactured at or near Cairo in the eleventh century; and this point once established, there is no reason to seek for a different source for many of the tiles that are found in the decoration of the mosques and houses.

Tiles were the Saracenic substitute for mosaic. The last was used in mosques and palaces, though not to cover the upper portions of the walls; but for private houses, and sometimes for mosques, a cheaper substitute was found in siliceous glazed tiles. We find them commonly in the dados of the reception-rooms in the better class of houses. How early they were introduced is not known, but the coating of the remarkable minarets of the mosque of En-Nāsir Mohammad in the citadel of Cairo is of glazed blue tiles, and this carries them back to the first quarter of the fourteenth century. It is worth noting that the Egyptians call wall-tiles *Kāshāny*, "pertaining to Kāshān," a Persian city, and the name points to the possible derivation of Syrian and Cairene faience from the early lusted earthenware of Persia. The fragments picked up at Fustāt, however, bear little resemblance to the early Persian ware, nor have the devices of the later Damascus and Cairo tiles much in common with the golden arabesques of the true Persian. There is nothing to prove

\* *Sefer Nameh*, ed. C. Schefer.

that the Persian pottery was the parent of the Cairene: it is equally possible that the Fustât fragments represent the origin of the Persian wares. But wherever the art originated, it is reasonable to assume that the Tartar invaders of Egypt in the twelfth and thirteenth centuries brought with them the idea of coating the walls of a tomb or house with tiles, such as they had seen on their route through Persia. The usual dates of the Persian star-shaped tiles are of the thirteenth century. This would give sufficient time for the art to be carried to Cairo by the Mamlûks, and used for the decoration of En-Nāsir's mosque in 1318. It is true that the Cairo tiles are not star-shaped, nor do they resemble their Persian contemporaries in colour or general treatment; they are not lustred, nor have they inscriptions or dates. Moreover, the potter's art was practised successfully in Egypt in the days of the Pharaohs. Still, the notion of *using tiles as wall coverings* may have come from the Persian tombs, though the material and process had long been familiar. It was in the adaptation and revival of old arts that the Saracens excelled.

Which of the numerous varieties of tiles, still to be seen *in situ* on the walls of Cairo buildings, are of native manufacture is a problem which does not appear likely to be solved until we have discovered tiles inscribed with names or dates, or obtained some fresh historical evidence. Some of the designs are so obviously akin to those known to have been made at Damascus, that it seems difficult to resist the conclusion that they were imported from that city. There is, however, another explanation of the similarity which is equally probable. It was, we know, the custom of the Mamlûk and other princes to send to various distant cities for artists and workmen, when they contemplated the erection of a great mosque or palace. We read of painters brought to Cairo from Basra and Wāsīt, in Mesopotamia; of artisans furnished by the Greek Emperor to the Khalifs at Damascus; of a Cairo mason, sent in 1287 by Kalaūn, to chisel that Sultan's name on a mosque then being built by Baraka

Khan in the Crimea; of an architect of Tebriz, who built the two minarets of the mosque of Kūsūn, at Cairo, on the model of the minaret set up in Tebriz by Khwāja 'Aly Shāh, the Vizir of the Mongol King of Persia Abū-Sa'īd. This principle of collecting workmen from the chief centres of their arts may have operated in producing the mixed character of the tile-work of Cairo. Potters may have been brought from Damascus, Brūsa, Kutahia, and the other centres of tile-work, to ornament the mosques and houses of Cairo, and this would account for the purely Damascus patterns which we frequently see. Sometimes, no doubt, the tiles were actually imported. Ibn-Sa'īd tells us that quantities of *azulejos* (a word formed from the Persian *lazūrd*, lapis lazuli) were exported from Andalusia, and the mosque of Sheykū at Cairo was decorated with these Moorish tiles, some of which are now in the South Kensington Museum (St. Maurice Collection). In a similar way, the Lady Chapel of St. Mary Redcliffe, at Bristol, is paved with *azulejos*, which formed the cargo of a ship captured off the coast.

What has now been said will show that it is not easy to decide which tiles may be ascribed to the native potteries of Cairo. Some general principles, based on observation of prevailing types, may however be laid down. It is supposed, with some show of reason, that the thinner tiles are Cairene; as distinguished from the thick ware of Damascus. The Cairo colouring appears to be chiefly blue, in two shades, dark and turquoise, and the designs are floral, but simpler than those of Damascus. Puce and sage-green (typical tints of Damascus) are not among the colours of the Cairene tile potter. We do not find such large panels of tile-work at Cairo as in Syria, nor are the individual tiles larger than about ten inches square. In point of firing, the Cairo tiles are less flat and more often crackled than those of Damascus, and the tints often run into one another.

Some fine examples of Cairo tiles, or what are supposed to be such, are illustrated in Prisse d'Avenne's *L'Art Arabe*. Plates 119

and 120 show the magnificent tiled wall of the mosque of Āksunkur, built in A.H. 747-8 (1347). El-Makrīzy tells us that this mosque was built of stone, with a vaulted roof, and was paved with marble. Āksunkur himself took a share in the labour. In 815 the Amīr Tughān added a fountain in the middle of the court, the water of which was supplied by a wheel turned by an ox; the fountain was covered by a roof resting on marble columns, which the Amīr took from the mosque of El-Khandak, which he had pulled down. But the historian provokingly says nothing about the tiles, and we are forced to believe that, as he could hardly have omitted to mention so salient and almost unique a feature if it had existed in his time, the tiles must have been inserted when Ibrāhīm Āghā restored the mosque in 1652. No more splendid example of the use of tiles in large surfaces can be seen in Cairo. It is impossible to give any idea of this magnificent wall, covered with tiles from top to bottom, and displaying the typical Cairene pattern of blue flowers and leaves in the utmost perfection. The *sebils* or street fountains, are also sometimes lined with beautiful tiles; for example, that of 'Abd-er-Rahmān Kikhya, erected in the eighteenth century. Other tiles of Cairo style may be seen in the South Kensington Museum. I succeeded myself in bringing back, in 1883, several batches of tiles of identical pattern, with a view to showing their effect when combined in large surfaces; and there can be little doubt that these long series were made at the city where they were found, and probably by native potters. Cairo tiles, like those of Damascus, are bevelled at the edges, to allow the thick plaster bed in which they are set to penetrate between them at the back and thus give a hold, and also to save trouble in exactly squaring the edges.

We have not attempted to assign dates to any given tiles, except those of the mosque of En-Nāsir, for the sufficient reason that any such attempt must be entirely hypothetical. It is not easy to say which tiles are really of Cairo make; but it is even more

difficult to assign any fixed date to them. The Ibrāhīm Āghā tiles are, indeed, probably of the date of the restoration in the seventeenth century; but the same patterns seem to have been copied for so long a period that these, even if the date were absolutely certain, would form no safe guide as to the date of other tiles of the same pattern.

Of other pottery than tiles, except the fragments found among the rubbish mounds, there is very little that can be safely attributed to Cairo. An opaque white ware of a creamy glaze, of which there are specimens in the South Kensington Museum, is said to be Cairene; and I am disposed to ascribe certain coarse blue and white dishes, with floral patterns, of which two are in the St. Maurice Collection, to Cairo potters, chiefly because they came from Cairo, and are unlike any other known ware of the East.



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## CHAPTER XI.

### TEXTILE FABRICS.

THE East is the home of sumptuous apparel, and among the arts of the Saracens the manufacture of the materials of dress naturally occupied a prominent place. The very names which we still use for various kinds of silken and other stuffs recall their Eastern origin. Sarcenet is *saracenum*, muslin is named after the famous *Mosil* fabric, tabby is the watered or striped stuff, named, after a street in Baghdād, 'Attaby or 'Uttaby; the silken canopies called *baudekins* or *baldacchini* were so named from Baldac, a western corruption of Baghdād; \* Cramoisy is derived from the dye furnished by the Kermis insect; the German word for satin, *atlas*, means the smooth satin of Syria and Armenia; samite is probably Shāmy, "Syrian" fabric; the Genoese *mezzare* and the Spanish *almaizar* are but the Arab garment called *mizar*; and *jupe*, *jupon*, *giuppa*, are French and Italian descendants of the *gubba*, which Egyptian gentlemen still wear. European sovereigns who had a mind to dress in purple and fine linén naturally took their lessons in regal attire from the robes of Eastern princes. Italian tailors derived much of their materials and ideas from the superb models brought by merchants from Damascus, Cairo, and Baghdād; and Sicily became a noted centre

\* See Col. Yule's admirable translation of Marco Polo. "At Baudas [Baghdād] they weave many different kinds of silk stuffs and gold brocades wrought with figures of beasts and birds."—i. 67.

of rich textile fabrics under the Saracens and their successors the Norman kings. Ma'din, in Armenia, wrought the most beautiful *atlas* satin; Baghdād was famous for its tabby silk, Ba'lbekk supplied the finest white cotton, Tyre maintained its industrial fame by making carpets and mats, Rūm or Anatolia was celebrated for its silk and satin—we read of the Rūmian silk in the *Arabian Nights*—and wool came from Malatia and Angora. Egypt was not backward in the arts of adornment. Cairo and Alexandria indeed imported many European stuffs, cloth, and other fabrics, from Venice, and fine linen and silks from Sicily; but they had also their own looms, and their produce was famous for its excellent quality. Alexandria had its special silk fabric, and Cairo was renowned for its manufacture of yellow silk standards: so fine was the texture of the best Cairene fabric that a whole robe could be passed through a finger-ring. Some of the smaller towns of Egypt were well-known centres of textile industry. Ibn Batūta joins with all Eastern authorities in praising the white woollen cloth of Behnesa. Debik was famous for its silks. "At Asyūt," says Nāsir-i-Khusrau, "they make woollen stuff for turbans which are unequalled in the whole world. The fine woollens of Persia, called Misry, all come from Upper Egypt, for they do not weave wool at Misr [Fustāt]. I saw at Asyūt a woollen waistcloth, such as I have not seen equalled at Lahōr or Multān—you might have mistaken it for silk tissue." Tinnīs was renowned throughout the East for its fine cambric (*kasab*) used for turbans. White *kasab* was made at Damietta, whence our term 'dimity' (*Arabic*, *dīmīyāty*), but that of Tinnīs was woven of all colours by Coptic weavers, and was much preferred. Nāsir-i-Khusrau tells us that the products (*tiraz*) of the royal factory at Tinnīs were reserved exclusively for the sovereign of Egypt, and could neither be sold nor given to any one else. "A king of Fars," he adds, "offered 20,000 pieces of gold for a complete robe made of the Tinnīs stuff at the royal factory, but, after trying for several years to obtain it, his agent was compelled to abandon the attempt. A royal turban of this fabric