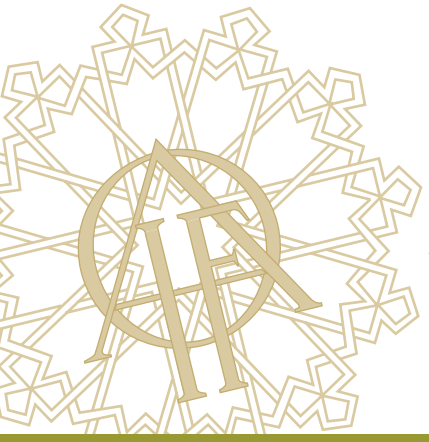
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ANNALES ISLAMOLOGIQUES

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AnIsl 7 (1967), p. 121-138

Amāl A. Al-ʿImarī

Studies in some Islamic Objects Newly Discovered at Qūṣ [avec 17 planches].

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STUDIES IN SOME ISLAMIC OBJECTS NEWLY DISCOVERED AT QŪṢ[1]

BY

AMAL A. EL EMARY

During the removal of the kom next to the tomb of Sheikh Yousef at Qūṣ a collection of Islamic gold coins was discovered [2]. Furthermore during the destruction of some new buildings at the kom, a copper basin wrapped in a protective straw mat was found in which were 26 objects : 20 made of brass and bronze, 2 of glass, 3 of pottery and one of wood, all of which probably belonged to one of the rich men of Qūṣ [3]. This essay will deal with some of these objects which have not been studied before [4].

A. — METAL-WORK.

(1) A Bronze Candlestick.

A type of bronze candlestick (Pl. XVI, A) which usually rests on delicately carved tripod base; it measures 16 cm. in diameter and 51 cm. in height.

This type was first modelled in wax, then cast in bell-metal by the cire-perdue process, and it is an eloquent witness to the technical skill of the craftsmen during the 10th-12th century.

[1] Qūṣ was the capital of Upper Egypt during the middle ages. It was a famous cultural center; our friend M. Jean-Claude Garcin is preparing a thesis about it.

[2] Reg. No. Islamic Museum at Cairo 23519-23525.

[3] A.M. Abdel Tawab, « Preliminary Report», *Excavations at Ḳūṣ*, 1966.

[4] These objects were discovered by Mr. Abdel-Monim El-Shandawily, Inspector of Antiquities of Kinna and examined by Mr. Abdel-Rahman M. Abdel Tawab, Director of Islamic and Coptic Inspectorate and Excavations in the Department of Antiquities, and both agreed to transfer them to the Museum of Islamic Art at Cairo. This article is dedicated to the Late Mr. Mohamed Mahdi Ibrahim the Director General of the Department of Antiquities who granted Mr. A. Abdel Tawab the permission to publish it; and then I was granted the same privilege.

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Its eight sided base is adorned with crenelation edge, like those decorating the majority of the tops of the islamic mosque walls in Egypt.

The body consists of a ribbed cylindrical shape which ends at both sides by two small balls bearing a circular tray for putting the candles on.

Many examples of this type of candlesticks are kept at the Museum of Islamic Art in Cairo [1] (Pl. XVI, B) and some other museums (Pl. XVII). I had the opportunity of comparing these candlesticks with those which were discovered in a Fatimid tomb, by the Department of Antiquities excavating mission at Aswan in 1961 A.D. [2] (Pl. XVIII).

They are all of the same type, giving to anybody the exact date of those type of candlesticks, and the comparison of the inscriptions found on the Fatimid candlesticks and other Fatimid monuments prove it to be also of the same date. And I am convinced that this type of candlesticks were known at the Fatimid period.

During the same period, this type was known not only in Egypt but also in Persia but with a slight difference of being taller, more upright, of lighter texture, and usually it has pierced decorations [3].

(2) A Brass Incense-Burner.

Brass incense-burner inlaid with silver and gold [4] (Pl. XIX, A). Its total height is 21 cm.

It is cylindrical in shape with three feet 5 cm. in height and a dome shaped upper part 10 cm. in height (Pl. XIX, B), hinged to open and shut (Fig. 1), and perforated in a zone round middle (Pl. XX).

The upper part is divided into six medallions, three of them are small in diameter (2 cm.), filled with characteristic Z pattern (Fig. 2), each surrounded with arabesque decoration.

[1] Reg. No. 383483, 11695 and 12740.

[2] Amal A. El Emary, *Egyptian Candlesticks through the Islamic Period.* Thesis for the M.A. (Under Press).

[3] R. Harari, *Metalwork after the Eearly Islamic Period,* Survey of Persian Art. Vol. 3, P. 2484, Pls. 1283 D, 1284, 1285, 1294.

[4] The silver and gold inlay with which this vessel is so lavishly adorned was produced by engraving the design on the brass with a rowel, and forcing a stand of silver into the narrow grooves larger surfaces were slightly sunk, and their edges were afterwards hammered down to grip the silver or gold inlay.

The silver surfaces were themselves delicately engraved to indicate drapery, human features, and other details.

In this case the ground has been filled in with black composition.

« The Market of the Metal Inlayers (sūq al-Kuftūyin) has a number of shops for the working of inlays (Kūft) in which bronze vessels are inlaid with gold and silver. This kind of work was sold well in Egypt. There were hardly a house in Cairo and Egypt which did not possess several inlaid bronzes».

The text translated here is taken from Maqrizi, *Khiṭaṭ,* ed. Bulaq 1270/1858. II, p. 105.

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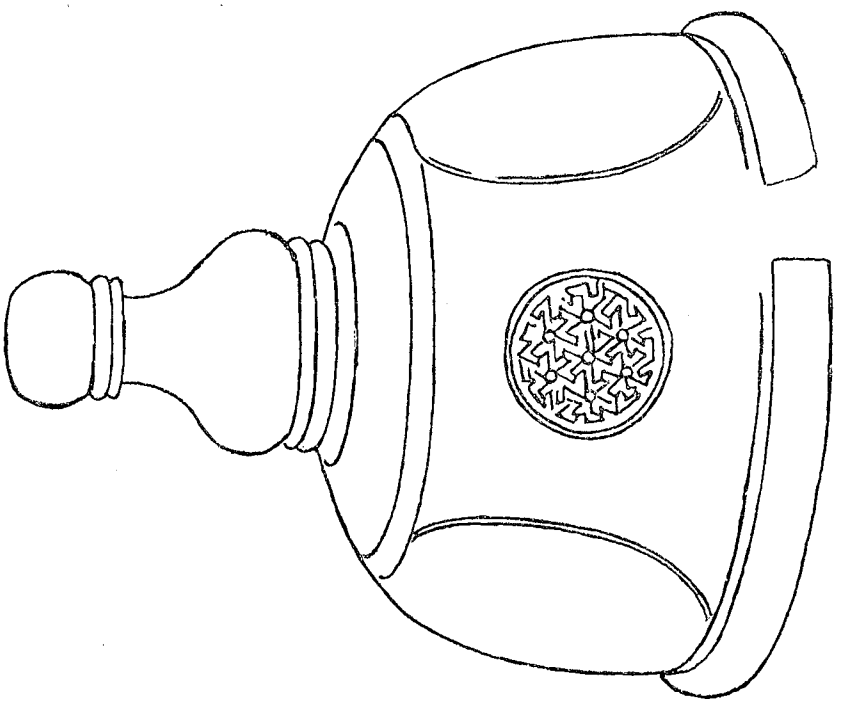


Fig. 2.

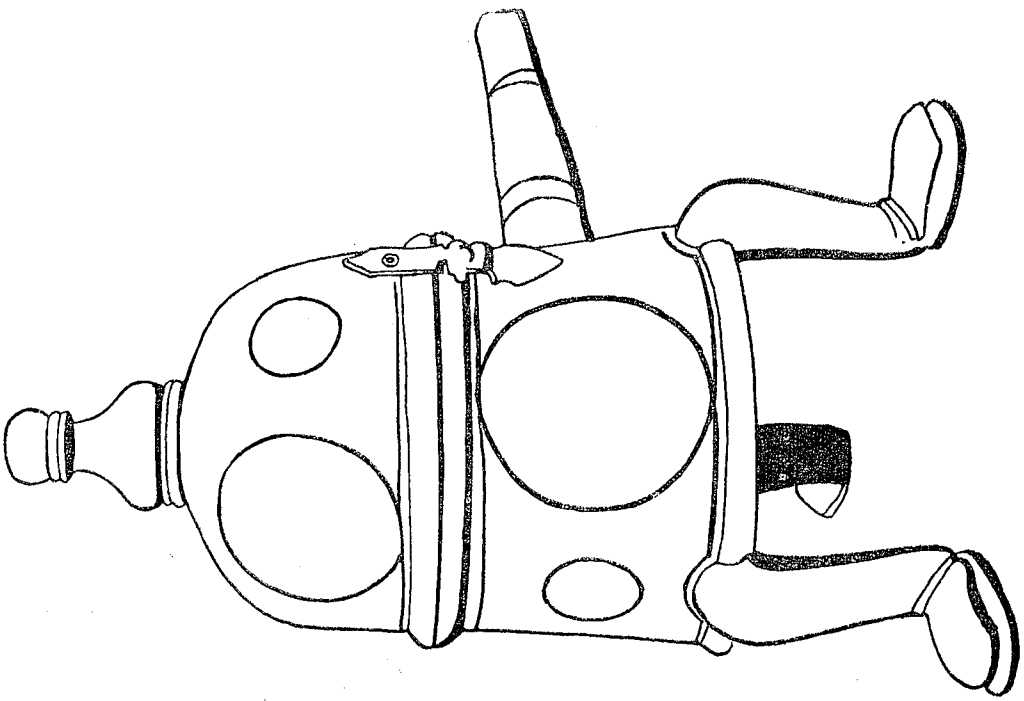


Fig. 1.

18.

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The three other medallions (4 cm. in diameter), alternating the previous ones, are containing hunting scenes on a pierced back-ground.

1. Horseman with a round shield and a hounds dog beneath (Fig. 3).

2. Horseman killing a beast with his sword (Fig. 4).

3. Horseman killing a beast standing on the rump of his horse (Fig. 5).

These medallions are surmounted by a narrow band of running animals pursuing each other.

Six other medallions, similar to those which ornamented the upper parts, are decorating the lower part (one reserved for a cylindrical handle); the hunting scenes in those three medallions are alike, each representing a horseman with his round shield and sword killing an animal may be a lion (Fig. 6).

This lower part is solid, 10 cm. in height and rests on three legs decorated with floral ornaments (Pl. XIX, A).

The motives we see on the surface of this piece are very common on pieces of Mosul style (Fig. 7), which is characterized by a predominating use of figures of men and animals, aureoled horsemen engaged in the various methods of chase.

It is impossible to say with certainty if this piece and various other unsigned pieces, were adorned in Mosul or made in Syria or Egypt. The philologist Ibn Said, travelling in North Mesopotamia about 1250, mentions that the objects of gold and silver inlay made in quantity at Mosul, were exported to princes [1]. This statement is borne-out by surviving pieces. An ewer [2] in Kevorkian collection, dated A.H. 624/1227 A.D., was made by Qasim ibn ʿAli, the servant of Ibrahim ibn Mawaliya of Mosul, for the private secretary of Malik al-ʿAziz, who is probably ʿAziz Gohizath ad-din Muhammad (1216-1236), the Ayyubid ruler of Aleppo. A basin in the Louvre [3] was made by Ahmad ibn Umar al-Daki of Mosul for ʿAdil abu Bakr the Ayyubid ruler of Cairo and Damascus (1238-1240). Both ewer and basin are in pure Mosul style [4]. In the other hand we found that up to 1245 Lulu had been on good terms with the Ayyubids and had been closely associated with Ashraf Mousa, who ruled the greater part of Mesopotamia and Damascus (1210-1237). Lulu's subservience to the Mogols interrupted friendly relations from 1245 to 1259, and it is possible that during this period independent workshops were started at Damascus and perhaps Aleppo. In any case, in the second half of the 13th century Mosul had begun to export not only her products but also her craftsmen [5].

[1] D. Barrett, *Islamic Metalwork in the British Museum,* p. 9-10. London 1949.

[2] E. Kuhnel, *Zwei Mosulbaronzen und ihr Meister,* Jahrbuch der preussischen Kunstsammlung, Band 60, 1939, Abb. 9.

[3] G. Migeon, *L'Orient Musulman* (Musée du Louvre. Documents d'Art), Paris 1922, pl. 29.

[4] Barrett, *Islamic Metalwork in the British Museum,* p. 9.

[5] Barrett, *op. cit.,* p. 9.

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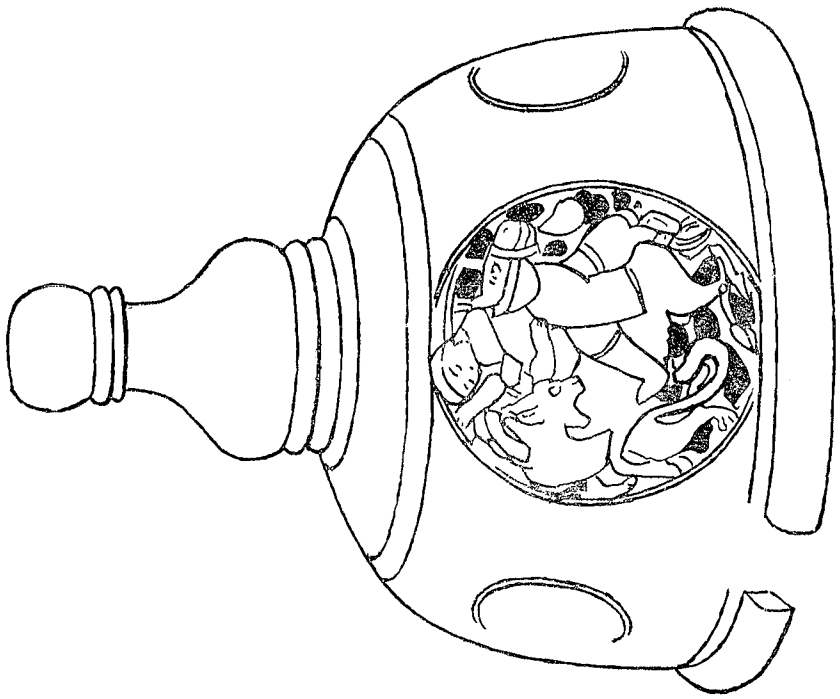


Fig. 4.

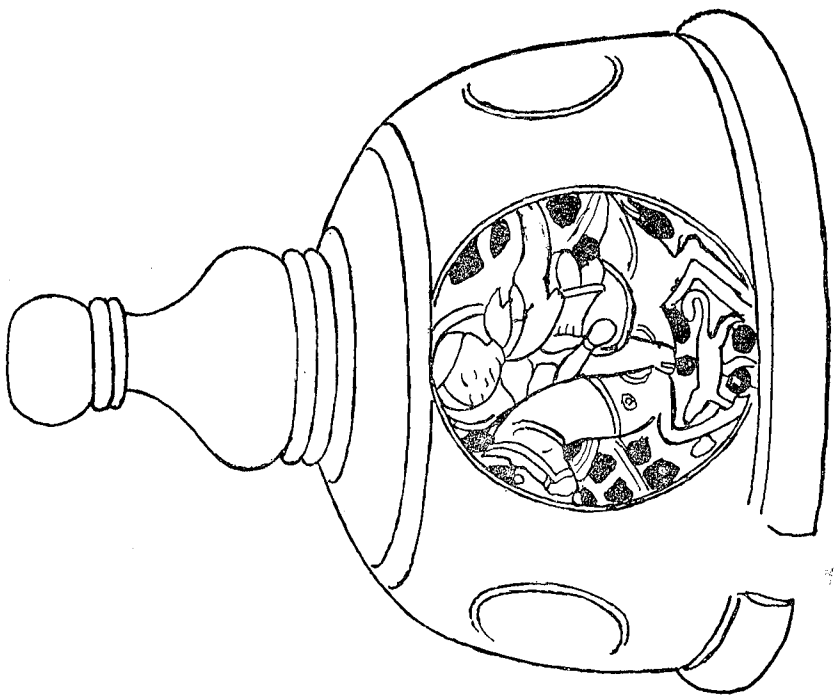


Fig. 3.

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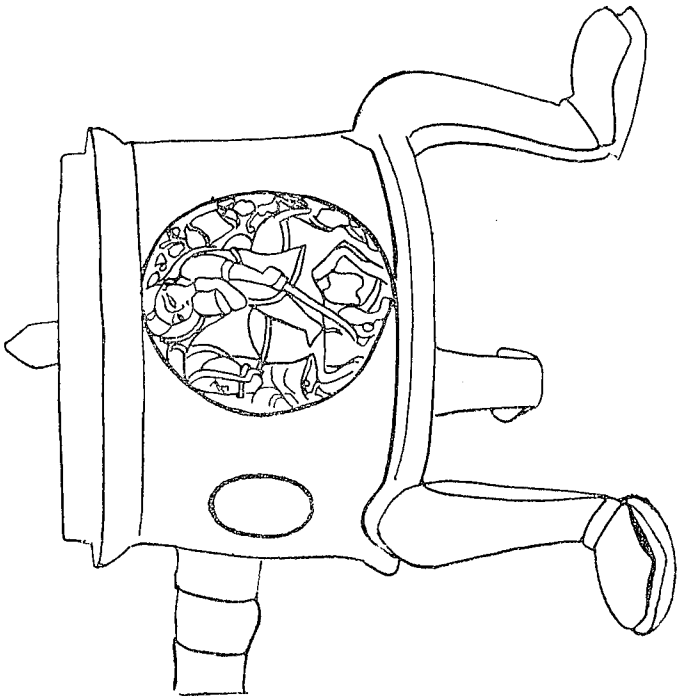


Fig. 6.

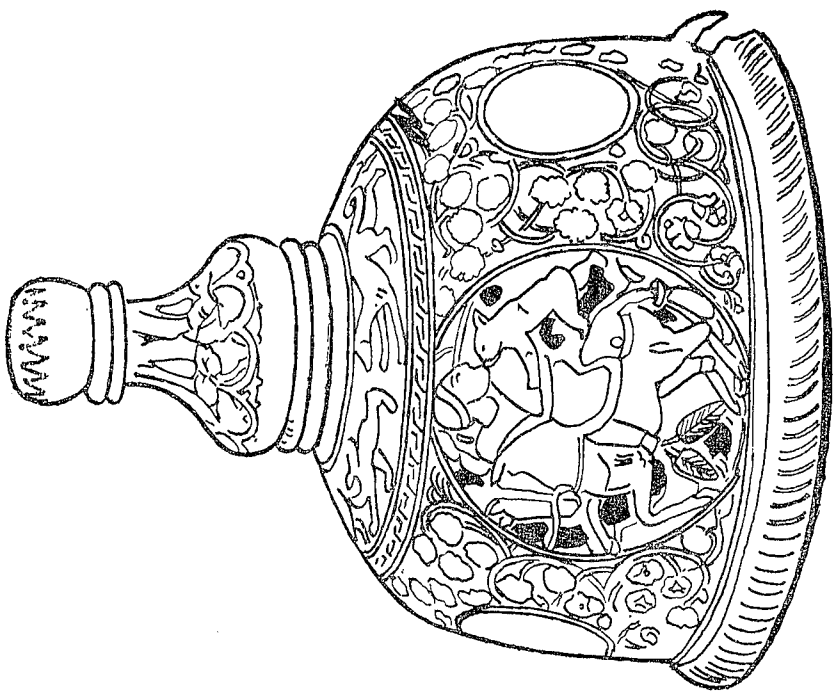


Fig. 5.

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Blacas Ewer, A.D. 1232



Victoria and Albert Museum Basin



Harari Candlestick



Modena Basin, Dated 1305



Türk ve Islam Eserleri Müzesi Candlestick No. 112



Türk ve Islam Eserleri Müzesi Candlestick No. 114



Türk ve Islam Eserleri Müzesi Candlestick No. 107



D. S. Rice Candlestick No. 1



Koechlin Candlestick, Louvre

Fig. 7. — After D. S. Rice : *The Seasons and the Labors of the Months in Islamic Art.* Ars Orientalis, vol. I, 1954.

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(3) A Brass Ewer.

A brass ewer lavishly adorned with silver and gold inlay, the total height of which is 42 cm., the diameter of the belly 22 cm. and the diameter at the base is 15 cm. (Pls. XXI and XXII, A and B).

This ewer is an excellent example, characteristic in form and style, of decoration in the 14th century; the magnificent ewers of this school are often considered as the highest achievement of Islamic inlaid metalwork. There is about them a feeling of power and completeness, a sense of dignity and grandeur difficult to convey in words.

The body and neck decorations are arranged in a series of bands on an arabesque ground.

The cylindrical neck has a belly near the body of the ewer (Pl. XXIII, A). The decorations on the surface of the neck consist of five bands, the lower one is decorated with stems. Circular medallions filled with cup blazons divide the belly of the neck into compartments occupied with floral motives.

This belly is surmounted by a band of Naskhi inscriptions in small letters (A) inlaid with gold, lying between two circular medallions. They are occupied with cup blazons : three fielded shields, the upper field is inlaid with gold and the cup is inlaid with silver; the lower field is engraved in the form of zigzag. This band lies between two other narrow bands, decorated with two twisted leaves.

The topmost band of the body is decorated with affronted falcons, each two in a festone shape (Pl. XXIII, A).

The second band is occupied with benedictory inscription in Naskhi big letters (B).

The fourth band, which is the central one, is 6 cm. wide and occupied with six large medallions filled with cup blazons between six other smaller ones, each filled with a rosette (Pl. XXIV, A).

This previous band is flanked on its two sides with two other bands of circular medallions, which divide them into compartments, one filled with Naskhi inscriptions (C), alternating with others filled with lobed rectangular motives with floral background.

The lid is fixed with the aid of two massive hinges and decorated with cup blazons (Pls. XXIII, B and XXIV, B).

The inscriptions read as follows :

(A) المقر الأشرف ا۞ لعالى طمطو عز نصره ۞

«His excellency, the most noble, the exalted Ṭa..ṭo; be his triumph magnified».

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(B) « برسم المقر الأشرف العالى المولوى السيفى طمطو الملكى الأشرفى » .

« By order of his excellency, the most noble, the exalted, the lord, Sayf-ad-din Ṭa..ṭo, (the mamluk) of al Malik al Ashraf».

(C) ١ – المقر الأشرف العالى ۞ المولوى العالمى ۞ العامل السيفى ا ۞ طمطو الأشرفى .

(C) ٢ – المقر الأشرف ا۞لعالى طمطو عز نصره ۞ .

1. «His excellency, the most noble, the exalted, the lord, the wise, the governing, Sayf-ad-din, Ṭa...ṭo, the ashrafi».

2. «His excellency, the most noble, the exalted Ṭa..ṭo; be his triumph magnified».

Unfortunately I could not make out the name written on this ewer, but the cups as a charge, indicate that the bearer held the post of *Saqy,* or cup bearer to the sultan.

All the decorative elements executed on this ewer belong to the repertoire of the Mamluk craftsmen; the general characteristics of what I have termed Mamluk work are easily recognized. The arabic inscriptions are large and bold, and as it is often the case with trays or other flat surfaces, redicating. Small inscriptions containing the name or title of the Sultan on a fess, or perhaps a coat of arms, are enclosed in a medallion surrounded by a belt of flowers and leaves, the ground of which is freely sprinkled with floral designs, birds and other forms. The style is very distinct and, once seen can never be mistaken.

Because of all these decorative elements seen on this ewer we can undoubtedly say that this piece belongs to Egypt or Syria in the 14th century, for during this period independent workshops of making and inlaying vessels were started at Damascus and Egypt [1]; this statement can be also emphasized from the simple blazon which adorned the ewer; it is only later on and at the beginning of the 15th century that the complicated blazons began to appear [2].

(4) A Brass Bowl.

A brass bowl in the name of the same person for whom the previous ewer had been made; it is 2 mm. thick; its circular base measures 44 cm. in diameter, and its height 18,5 cm. (Pl. XXV, A).

The outer surface and the bottom are decorated with silver and gold inlaid ornaments, which are well preserved.

An epigraphic band of excellent Naskhi, set against scroll-work, occupies the outer surface. Six circular medallions filled with cup blazons [3] divide the band into six oblong compartments.

[1] Maqrizi, *Khiṭaṭ,* ed. Bulaq, 1270/1858. II, p. 105.

[2] Mayer, *Saracenic Heraldry,* p. 29*f.*

[3] Three fielded shield, the upper field is inlaid with gold and the cup is inlaid with silver, the lower field is engraved in the form of zigzag.

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Three narrow bands decorate the inside rim, one of twisted leaves, the other of a waving stem; circular medallions (filled with six petalled rosettes) divide it into compartments. An epigraphic band of Naskhi inscriptions in small letters, occupies the third one.

Finally a drawing of six fishes ornate the central part of the bottom (Pl. XXV, B).

The epigraphic decoration consists of two texts : (A) which decorates the outer surface and (B) which occupies a narrow band of the rim.

These inscriptions read as follows :

(A) مما عمل برسم المقر الأشرف ۞ العالى المولوى العالمى العاملى ۞ العادلى الغازى ۞ المجاهدى المخدومى السيفى ۞ طمطو الملكى الأشرفى .

(A) « Of what was made by order of the most noble and high excellency the lord, the wise, the governing, the just, the warden of Islam, the defender of the faith, the well served Sayf-ad-din Ṭa..ṭo (the mamluk) of al Malik al Ashraf».

(B) مما عمل برسم المقر الأشرف ۞ العالى المولوى المشيرى ۞ العالمى العاملى العادلى الغازى المجاهدى ۞ المرابطى المالكى المخدومى السيفى طمطو الملكى الأشرفى.

(B) « Of what was made by order of the most noble and high excellency, the lord, the «mushiri» (?), the wise, the governing, the just, the warden of Islam, the defender of the faith, the well served Sayf-ad-din Ṭa..ṭo (the mamluk) of al Malik al Ashraf».

All the decorative elements used in this bowl are of the same kind, from the same workshops and perhaps by the same master of the ewer.

The inside bottom of the Mamluk style's bowl is generally ornamented with fishes making a circular pattern [1] ; there is such a Mamluk bowl in the Museum of Islamic Art in Cairo [2], and we also find the same six fishes in the bottom of another bowl but around a rosette [3].

(5, 6) Two Barrelled Bronze Vases.

Two barrelled bronze vases; although they are not signed, yet they cleary seem to be from the same workshop and be made by the same master.

The height of each one is 21 cm., the diameter of the base is 9,5 cm., and the diameter of the belly 15 cm. (Pl. XXVI, A and B).

The surface is covered with series of bands, engraved with floral motives, geometrical designs and figures of animals (Fig. 8). The design was chiselled in low relief or engraved by means of a rowel.

[1] Lane Pool, *The Art of the Saracins in Egypt*, p. 167.

[2] Reg. No. 15212.

[3] Reg. No. 8509.

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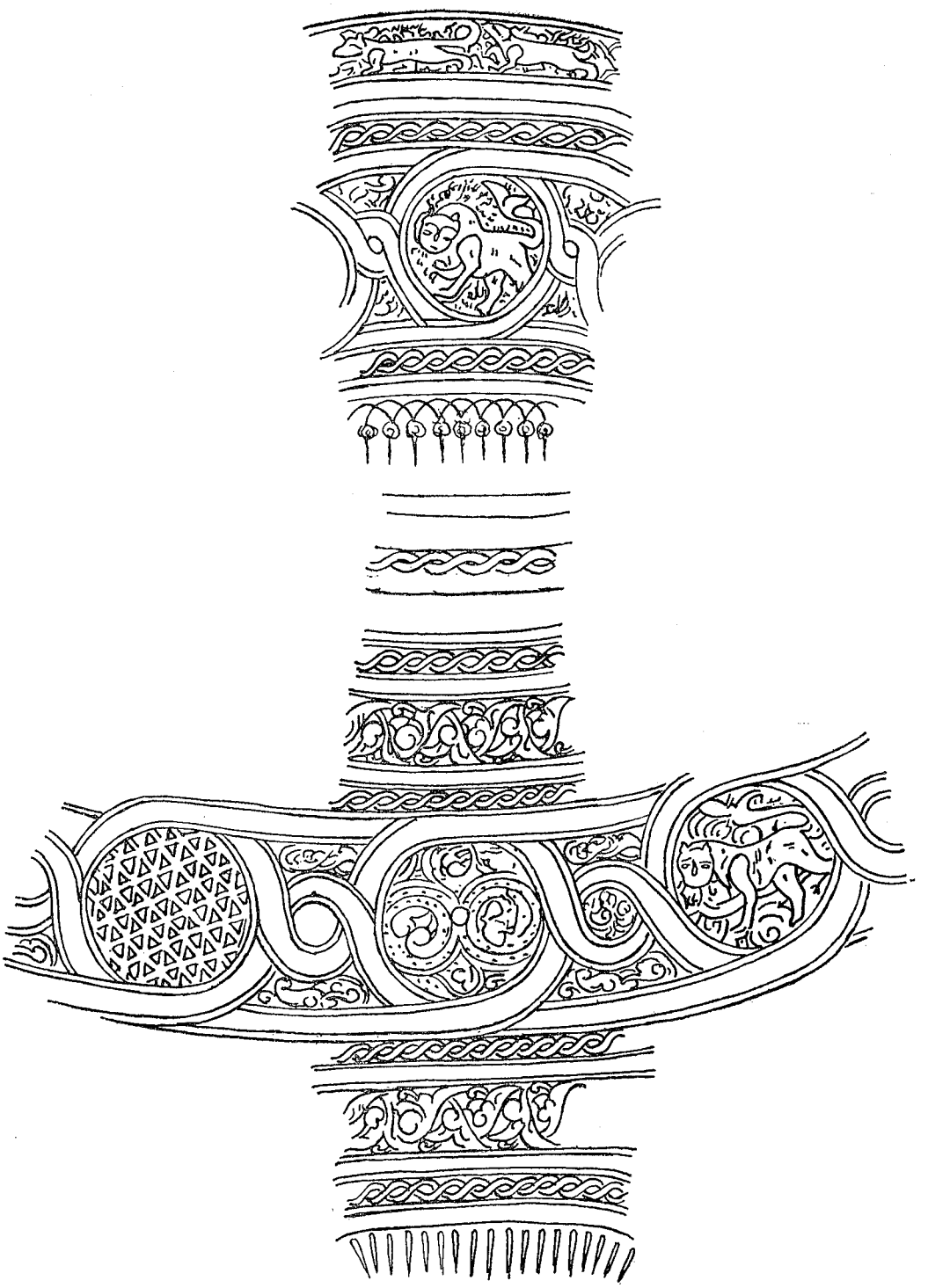


Fig. 8.

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The topmost band is filled with running animals (Pl. XXVI, C) pursuing each other; eight lions occupy the eight enterlaced circular medallions round the neck, flanked by two bands of twisted lines.

These three bands are found also on the surface of the belly but somewhat different; the lions here occupy four circular medallions only, and the alternating ones are filled with scroll pattern; these three bands are flanked with two bands of floral designs.

The unusual character of these vases is that they are so lavishly adorned though not inlaid.

All the decorative elements used in those vases belong to the repertoire of Mamluk School in the 14th century.

The band of running animals pursuing each other are found in many pieces of metal [1] and marble [2]. The lion facing the left is used as a symbol for Bybars the Mamluk Sultan (658-678 H. = 1260-1277 A.D.).

The twisted lines are found on the majority of metal objects. The «trompe d'elephant» in the floral designs is more developed and may belong to the fourteenth century.

The interlaced arched designs which ends the decorations of the neck and the decorations of the body are found decorating some pieces of Mamluk Metalwork. There is a screw in the outside bottom of each of those vases, I think that it was intented to be used in fixing them to a stand (Pl. XXVII, B).

(7) A Stand of a Tray.

A stand of a tray; its height is 31 cm., the diameter at the base 31 cm., and the diameter of the higher part 20 cm.; it is cylindrical in shape (Pl. XXVII, B).

The upper part is engraved with a band of Naskhi inscriptions which read as follows:

المقر الكريم العالى المولوى المالكى الكبيرى العالمى العاملى الغازى المجاهدى المرابطى المثاغرى الملكى الكاملى

«His excellency, the generous, the exalted, the lord, the great, the learned, the governing, the warden of Islam, the defender of the faith, the warrior of the frontiers, [the mamluk] of al Malik al Kamil».

The lower part is decorated with engraved band of cylindrical medallions containing floral motives which divide the band into compartments filled with stylized floral motives alternating with meaningless arabic letters; the lower border is decorated with twisted band.

[1] Reg. No. 15121. [2] Reg. No. 31 Museum of Islamic Art.

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(8) A Stand of a Tray.

Another stand of the same shape as the previous one but somewhat smaller; its total height is 2 cm.; the diameter of the base 30 cm., and the diameter of the upper part 14 cm. (Pl. XXVIII, A).

The lower part is decorated with circular medallions filled with the blazon of the postman. They divide the engraved band into compartments occupied with Naskhi inscriptions on floral background alternating with leaves and flowers patterns.

The inscriptions read :

مما عمل برسم الجناب العالى ۞ الأميرى الاجلى المحترمى المخدومى الهمامى ۞ بهاء الدين قراقوش الأيدمرى الناصرى

« Of what was made by order of his high excellency, the most magnificent, the honoured, the well served, the shelter, Baha-ad-din Qaraqush, the Aïdamori, the Nasiri ».

(9) A Brass Tray.

The tray of the previous stand measures 99 cm. in diameter; it is decorated in the centre with a circular medallion being 18 cm. in diameter (Pl. XXVIII, B), filled with another smaller circular medallion with festoon edge; inclosed in it is a geometrical design in the shape of a star; at 9,5 cm. away from this pattern is a band filled with Naskhi inscriptions interrupted with the same postman blazon.

The inscriptions read :

مما عمل برسم الجناب العالى المولوى الأ ۞ ميرى الآجلى المحترمى المخدومى الأعزى ۞ الأكملى المجاهدى المرابطى الا ۞ وحدى (?) الأمجدى العونى ۞ الغياثى ا ۞ المفتى الذخرى النصيرى السندى البهائى ۞ بهاء الدين قراقوش الملكى الناصرى . . .

« Of what was made by order of his high excellency, our lord, the emir, the most magnificent, the honoured, the well served, the regent, the defender of the faith, the warrior of the frontiers, the unique, the more glorious, the helper, the rescuer, the treasure, the victor, the bahāi, Baha-ad-din Qaraqush (the mamluk) of al Malik an-Nasir ».

This tray and its stand have been made for Amir Baha-ad-din Qaraqush who was once the postman (*Baridi*) [1] of the sultan and who ruled over Qūṣ and Akhmim in Ramadan of the year 680 [2] (Dec. 1281 — Jan. 1282) A.D.

[1] Mayer, *Saracenic Heraldry*, p. 5. [2] Makrizi, *Sūlūk*, vol. I, p. 703, ed. Ziada.

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(10) A Brass Ewer.

Brass ewer; its total height is 31 cm., the length of the spout 12 cm., the diameter of the base 19 cm., and that of the rim 8 cm. (Pl. XXIX, A and B).

The top part of the body is decorated with festoon shapes and the body is decorated with Naskhi inscriptions which read as follows (Fig. 9).

لا زلت يا مالكى ما دمت فى دعة وأنت من كل هم خال البـالى
ولا برحت مـدا الأيام فى سعـة بأنـعـم ومـسـرات وأفـضـالى

«While breath shall last, my Master, cherish peace.
High rest thy heart above the world's alarm
Cease not through all thy days to dwell at ease
Where comfort solace thee, and pleasures charms»

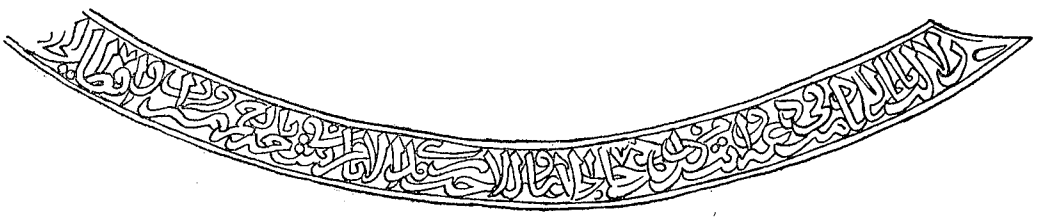


Fig. 9.

(11) A Big Brass Basin.

These previous verses are found also on the outer surface of a big brass basin 57,5 cm. in diameter and 30 cm. in height (Pl. XXX, A) but we find here two additional words :

«الأنعم والبقا له».

«happiness and immortality for him»

The outer surface of this basin is decorated not only with these inscriptions but also with polylobed medallions which enclose circular medallions filled with arabesque decorations; the space between two medallions is filled with scroll-work. In the circular medallions we find other small ones.

(12) A Brass Bowl.

A brass bowl (Pl. XXX, B); it is 14,5 cm. in diameter and 19,7 cm. in height. Its outer surface is divided into compartments by means of alternating circular and oblong medallions.

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The circular medallions are filled with arabesque decorations and seven petalled rosettes surrounded with a waving stem.

The oblong medallions are decorated with Naskhi inscriptions alternating with geometrical designs of intersecting lines.

The inscriptions read as follow :

بلغت من العليا أعلا ۞ المراتب وقارنك ۞ التوفيق من كل ۞ جانب

ولا زلت مرغوبا ۞ [1]

«May you reach the utmost rank
And success come to you from all part!
May you remain the object of desires!»

(13) A Brass Tray.

These previous verses are engraved, in their complete form on a tray of 77 cm. in diameter (Pl. XXVIII, C). This tray is decorated with medallions and bands. A big medallion in the centre (32 cm. in diameter) encloses a smaller circular one; and these medallions are themselves surrounded with three bands; the central one is decorated with Naskhi inscriptions alternating with gwilloch bands.

B. — GLASS-WORK.

(1) Small Flagon.

It is made of clear yellow brown thick glass which has changed into reddish colour in places. The body is in the shape of a ball compressed on two sides, and indented below, to make up for the absence of a foot. Its height is 12,4 cm. (Pl. XXXI, A).

Under the setting of the neck there is a band of inscriptions which read as follows (Pl. XXXI, A and B, and Figs. 11-12) :

«مما عمل برسم البابا [2] الأجل ۞ بدر الدين محمد [3] دام عزه ۞ .

«Of what was made by order of al Baba, the most magnificent Badr ad-din Muhammad; may his glory last forever».

[1] M. Louis Massignon, *Six plats de bronze de style mamluk,* B.I.F.A.O., vol. 10, 1912, p. 81, pl. 11 A, p. 86, pl. 84 A.

بلغت من العليا اعلى المراتب
وقارنك التوفيق من كلّ جانب
ولا زلت مرغوبا إليك وباسطا
يمينك لنيل المطالب

See also a candlestick in the Museum of Islamic Art at Cairo, Reg. No. 127, fig. 10.

[2] For the word Baba see Kalkashandi, *Subḥ El A'sha,* vol. 5, p. 470.

[3] Makrizi in the *Sūlūk,* (vol. 2, p. 246, ed. Ziada) mentioned that a governor of Qūṣ named Badr ad din died in 722 H. It is probable that he is Badr ad din Muhammad the owner of this flagon.

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This object had been made for Badr ad-din Muhammad who was a governor of Qūṣ.

The body of this bottle is decorated with two small medallions each representing the so-called target emblem [1]; the spaces between are filled with musicians with their legs folded beneath them.

The enamel is laid on very thickly; the gold is of particularly delicate brilliancy, but both the enamel and gilding are sparingly used.

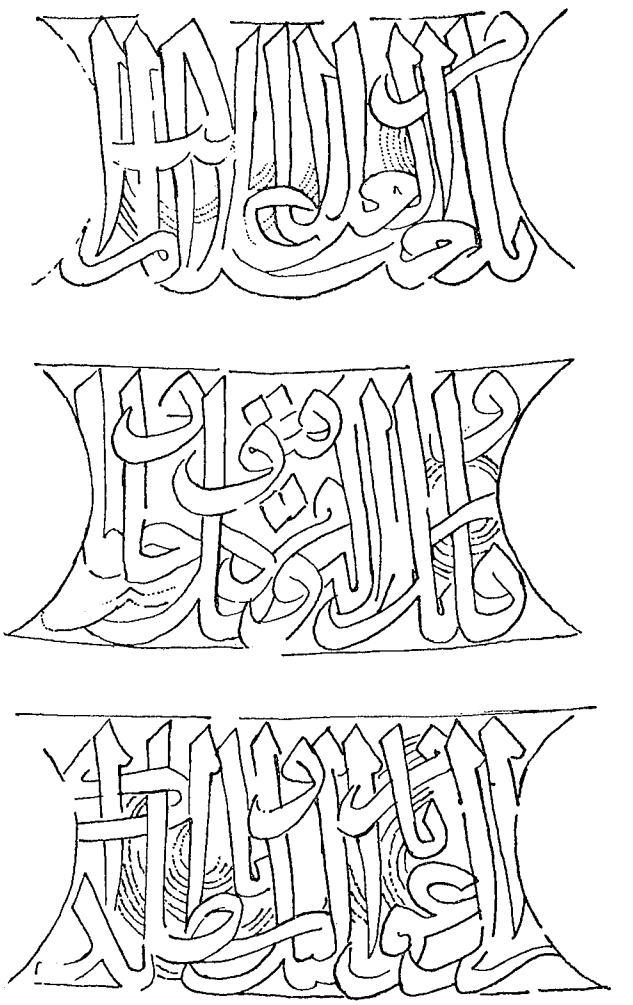


Fig. 10.

[1] See L.A. Mayer, *Saracenic Heraldry*, p. 18.

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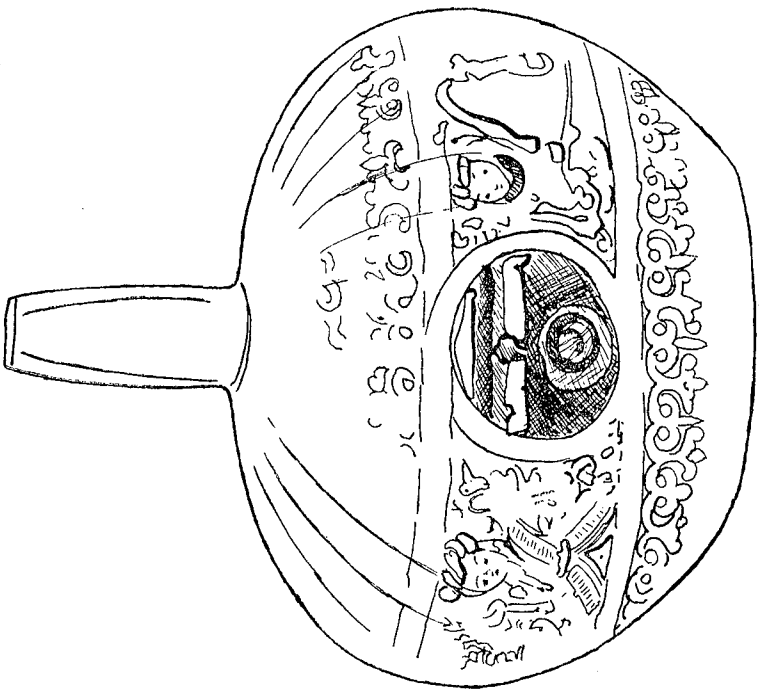


Fig. 12.

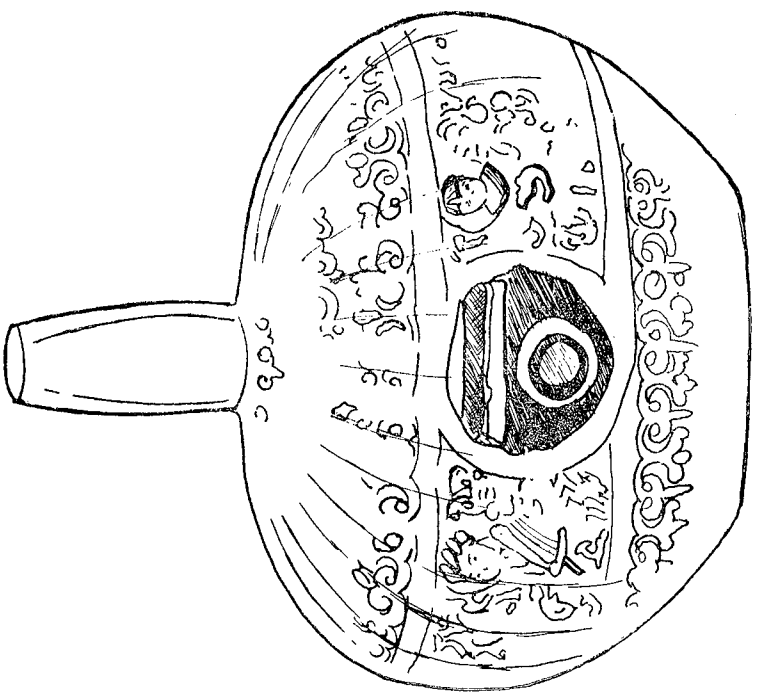


Fig. 11.

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Many glass pieces of the same period adorned with the same technique and decoration can be found in the Museum of Islamic [1] Art in Cairo and in other museums [2].

(2) A Large Bottle.

Is made of yellowish brown glass, round body, large bellied, and broadeer in its lowest third part. It is a little hollowed out towards the rolled foot; it has a long slim neck; its profile is noble. Its height is 28 cm. (Pl. XXXII).

The body is decorated with alternating medallions; one bears a design of a hawk swooping upon a small bird; the other one bears a very characteristic lotus flower strongly reminiscent of chinese prototype from which it is derived, and which became very popular in nearly all the Islamic fine arts in the 14th century.

All the decorative elements on this bottle belongs to the glass work of the fourtenth century. We can emphasize that if we compare this one with those kept in the Islamic Museum [3] and other museums.

This style of bottles and flagons is far less spread than that of the mosque lamps, but, considered in regard to the form and to the distribution of ornament, it presents a much greater variety of features.

Glass bottles, and vessels, were chiefly used for the table, and, from the evidence of miniatures in books, and from what we know of Arab life under the Mamluk Sultans, they were once widely and abundantly distributed throughout eastern lands. They were, however as a consequence of being used at table, much more liable to damage and destruction than the sanctified mosque lamps [4].

[1] Reg. Nos. 5626, 4312/2, 14461, 6376/6, 4312.

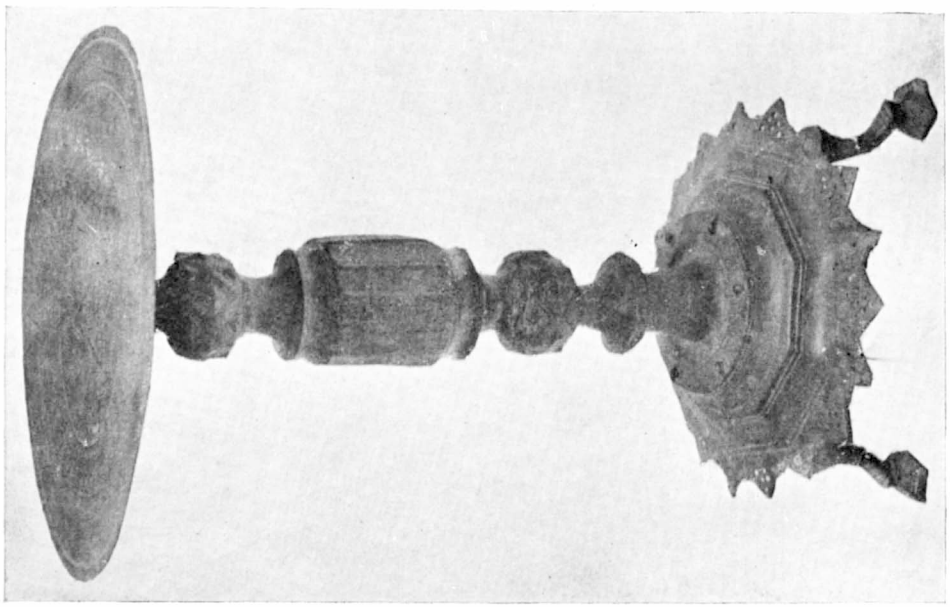
[2] Gustave Schmoranze, *Old Oriental Gilt and Enamelled Glass Vessels*, (London 1899), pl. 29, 35. from Victoria and Albert Museum, see also Dimand pl. 160, one was in the collection of Robert de Rotchild in Paris.

[3] Reg. No. 4262.

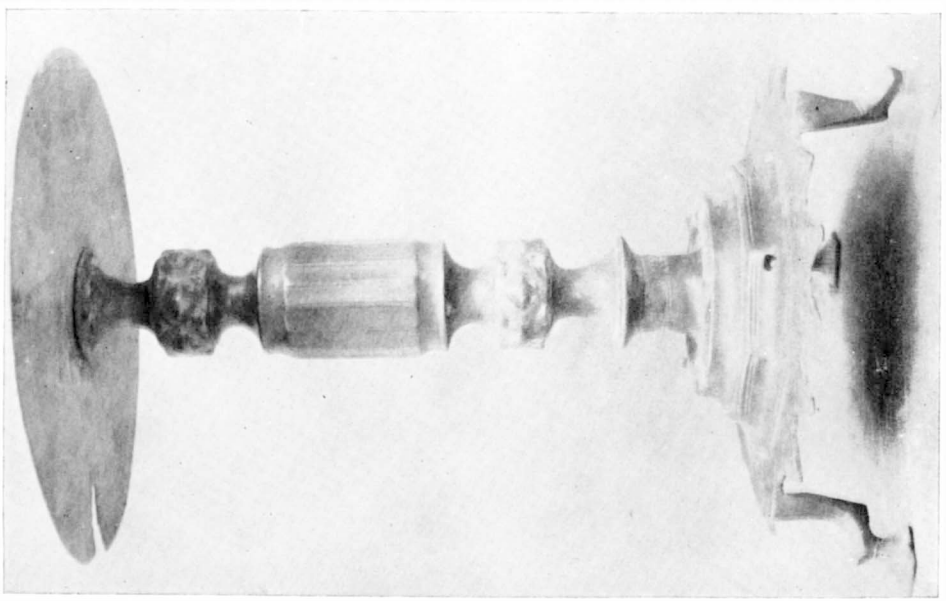
[4] Gustave Schmoranze, *Old Oriental Gilt and Enamelled Glass Vessels,* pl. 22-23.

N.B. — I thank M. B. Psiroukis the Director of the Printing Office of the French Institute of Oriental Archaelogy, for the photos of some of these objects.

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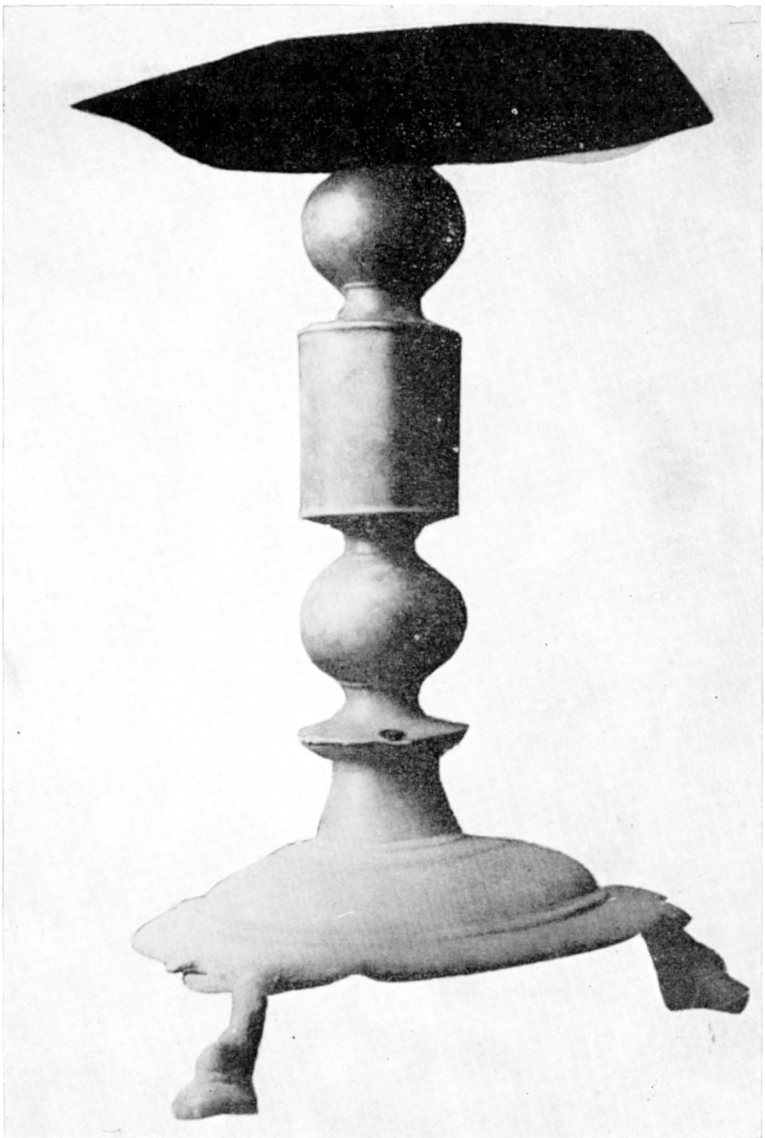


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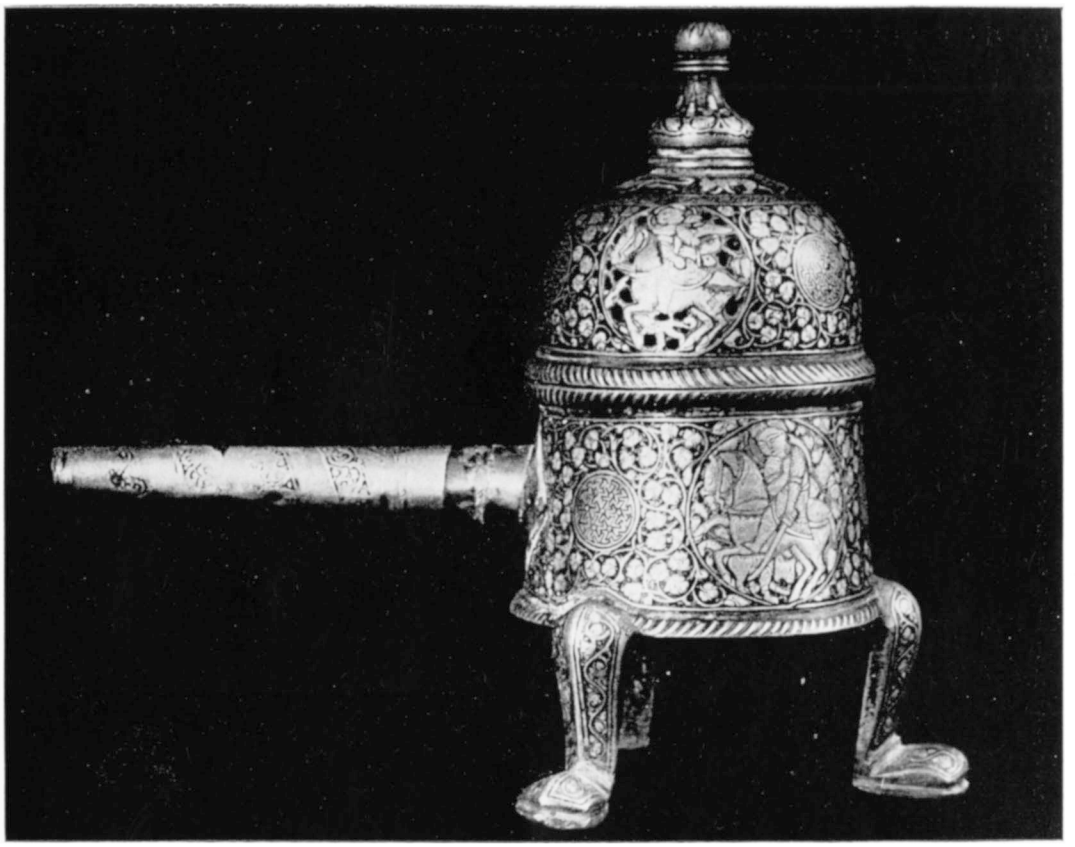
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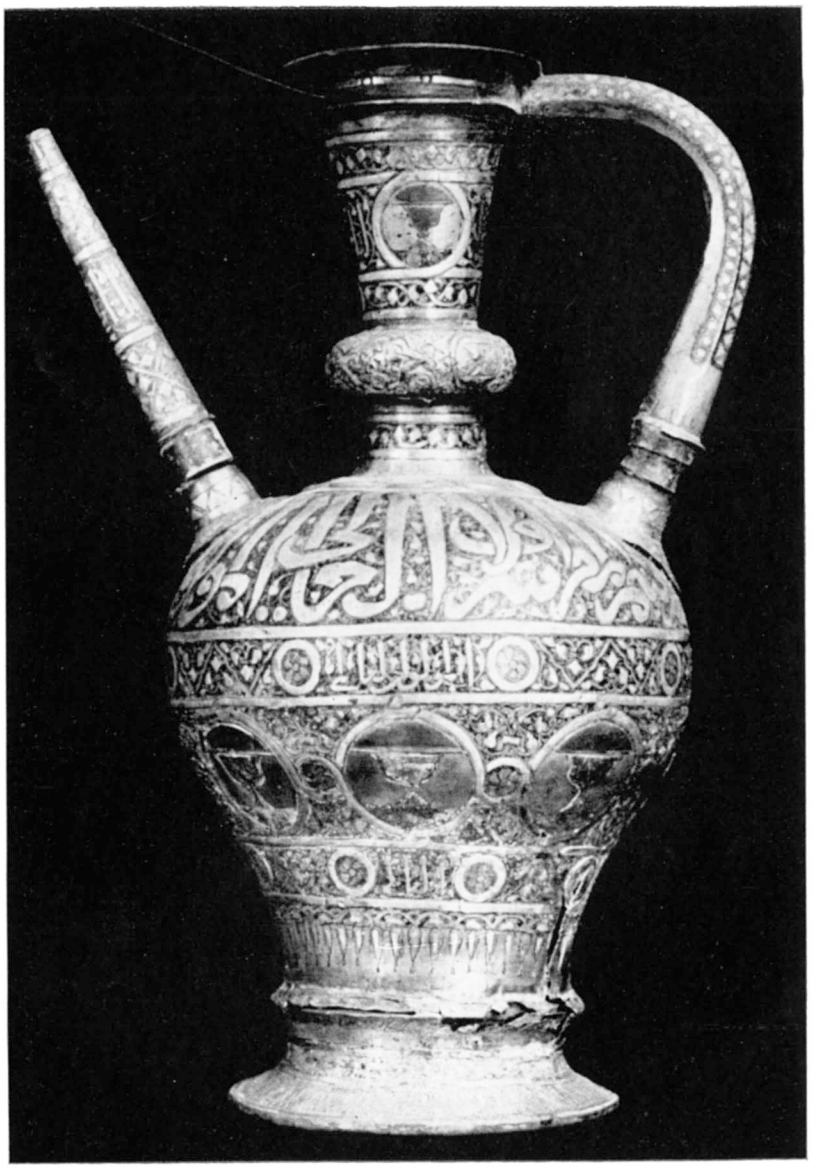


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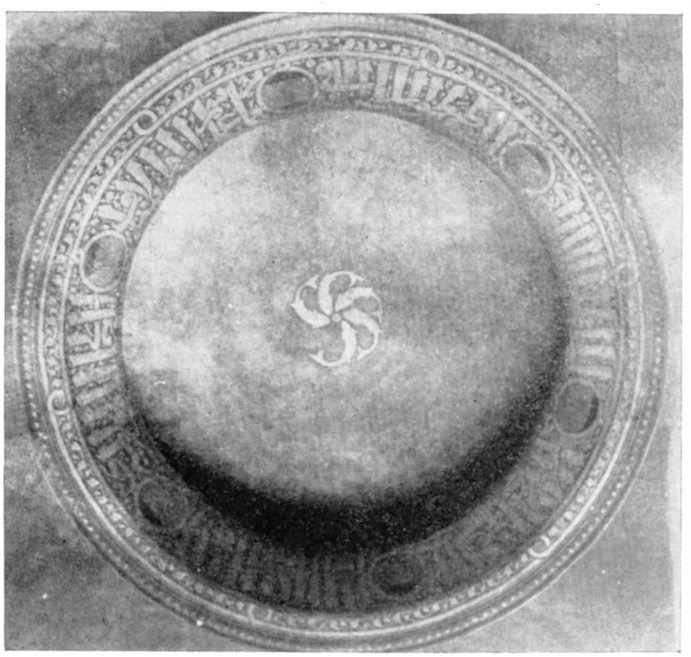


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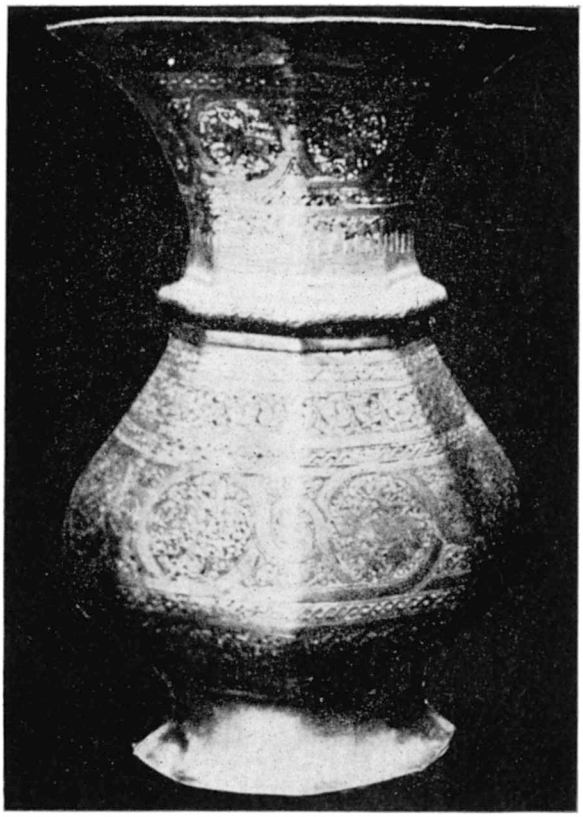


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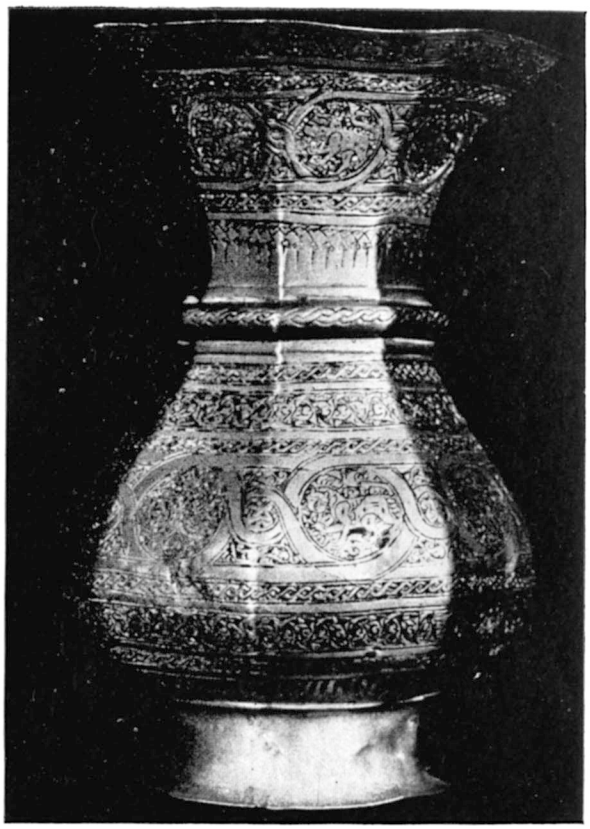


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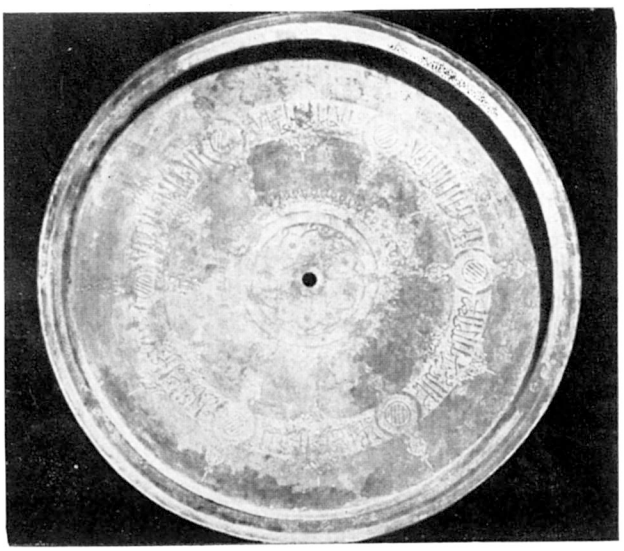


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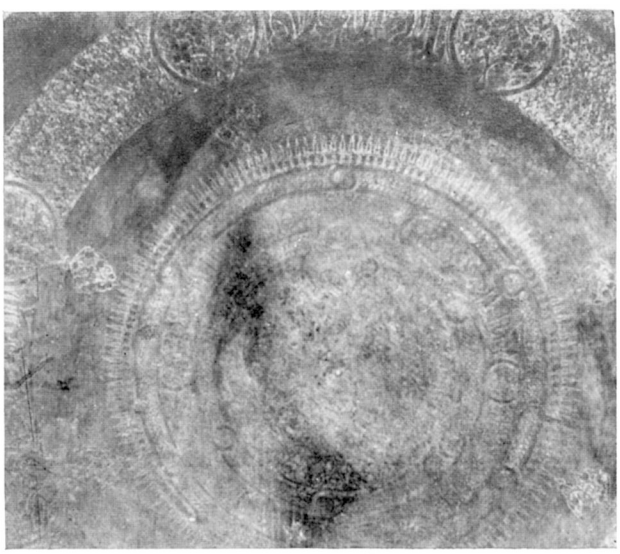
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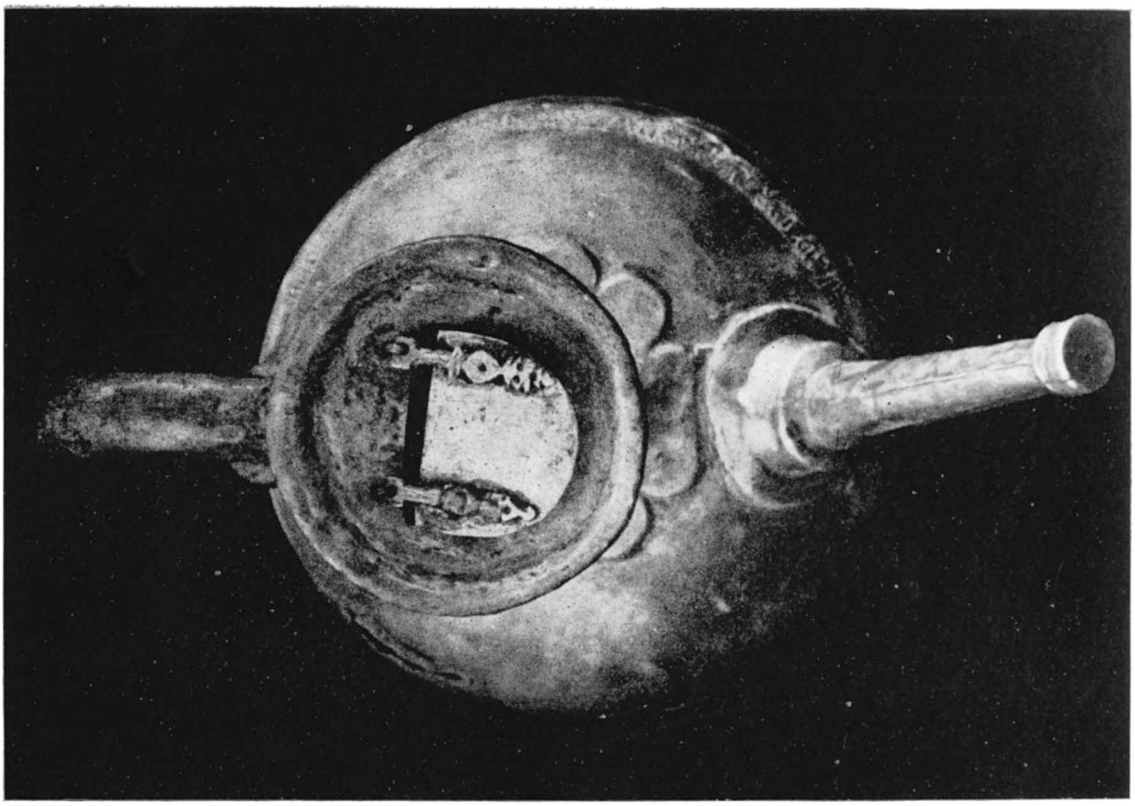


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