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Mamluk metalwork fittings in their artistic and architectural context

Mols, L.E.M.

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Catalogue of Mamluk Metalwork Fittings

The catalogue comprises Mamluk metalwork fittings that are – for the most part – still located in the buildings for which they were originally intended. This material is supplemented with a much smaller group of Mamluk doors, grilles, and doorknockers that were transferred at some stage to museums or private collections. Loose plaques, which were originally part of metalwork doors and now belong to museum collections, have been included only if they can – with certainty – be ascribed to a known extant door. In addition to this, an appendix to the catalogue entails the description of a limited number of pre-Mamluk doors and doorknockers that were referred to in Chapters 1 to 5, and that were used there for comparative purposes.

These fittings that still remain *in situ* are categorized under the building in which they serve. The constructions are presented in chronological order, starting from the early Baḥrī period up to the early Ottoman era. After the chronological sequence is concluded, the fittings that have lost their context are described. There, they are immediately identifiable, for their headings neither disclose their provenance nor a date. For these objects, a chronological order is missing, as the majority of them cannot be dated to a specific time.

Each building has received a number according to its position within the chronology. The fittings that belong to a specific building are categorized first under the number of the building, followed by a backslash and their unique number. The description of each entry adheres to the following model, beginning with concise data followed by description, commentary, and literature.

The description of each object starts with the following concise data:

- Inventory number of the building; city; name of the building; date of construction
- Catalogue number of the object; object; type
- Location (if the door has lost its original context, this field is subdivided into: former location and present location)
- Dimensions
- Material and technique
- Date (only mentioned if the object is dated itself, otherwise the period of construction is applicable)
- Metalworker (if the object is signed)
- Patron (only when the patron is different from the patron of the building)

Then follows the description of the object. The different fields discussed for each object are:

- Technique (only addressed if the technique in question needs specification)
- Design and decoration. This is subdivided in:
 - layout and composition
 - design and decoration of the various parts
 - inscriptions (Arabic and English translation).
- State of preservation

The location of inscriptions on objects is specified by the use of capital letters between brackets in the descriptive text. The inscriptions are subdivided by backslashes and upright slashes. Backslashes are used when an inscription continues at the same level on an adjacent part of the object, as is the case for

oblong panels used on doors that consist of two door-leaves. The backslash then points to where the text on the second door-leaf begins. An upright slash is used in the case of 3-tiered roundels and in the case of grilles whose bosses or bars contain inscriptions. This dividing line shows the text on each individual tier, bar, or boss, respectively.

After the actual description of the object follows the commentary. Those topics that require additional information are classified under headings, such as 'restoration', 'patron', or 'date'. Each entry is concluded by references to literature.

Finally, three last remarks on the terminology used. Firstly, the term 'star unit' is defined here as follows: "a star unit is built up of a central star that adjoins small kite-shaped figures and larger hexagons, both of which correspond in number with the number of points of the star in question." Secondly, when the state of preservation of an object is observed as 'intact', it means that there is no metalwork missing; but this it does not imply that all the component parts of the object are entirely of Mamluk date. Thirdly, as no scientific analysis has been conducted on the composition of the alloys from which the fittings are made, I have chosen to refer to 'brass' as the basic alloy used for most fittings. I do recognise that in the future technical analysis will provide a more varied picture. Only when other scholars have used the term 'bronze' for objects that I myself have not been able to study closely, have I copied their reference to the material.

1 Cairo, *madrasa* of Sultan al-Zāhir Baybars, 660–62/1262–63 (now destroyed)

1/1 Two-leafed door; overall star pattern type [Plates 1–4]

Former location: façade; entrance door

Present location: Egypt, Gīza, the French Embassy, entrance door

H: 300 cm; W: 152 cm

Wooden support; brass sheets hammered in relief, cast and pierced brass openwork plaques, cast nails

Dated: 661/1262–63

Description

- **Technique:** The front of the wooden rectangular support is covered with several large brass sheets rectangular in form. These sheets were pre-treated by the hammering of geometric grids in their reverse, a process intended to create a front surface consisting of geometric outlines in relief and depressions. Cast openwork infill plaques are nailed into these depressions. In the border frame these hammered outlines are absent: there, the cast openwork plaques are simply nailed onto flat sheets of brass.

- **Design and decoration of the metal front:** The rectangular door has a tripartite layout (Plate 1): a large rectangular field filled with star patterns at the centre, oblong inscription bands above (A) and below (B) this field, and a border frame that not only surrounds the central field and oblong bands but that also serves as a division line between them.

The star pattern of the central field consists of five 12-pointed star units distributed in an X-shape, each of which adjoins 12 5-pointed stars. Each 12-pointed star unit is further surrounded by 12 smaller units. Six of these are 9-pointed star units (Plate 2) which alternate with six pairs of arrowhead figures that adjoin two hexagons. At the four lateral sides and in the four corners, the geometric pattern is filled with half-star units and quarter-star units, respectively.

All the 12- and 9-pointed stars as well as the hexagons adjoining the 9-pointed stars are embossed, while the rest of the plaques remain flat. The round boss of each 12- and 9-pointed star has a small encircled cross at the top surrounded by closely entangled bifurcated leaves between which holes are pierced. Each embossed hexagon has a teardrop-shaped boss, which is decorated with lines suggesting stems and leaves interrupted by pierced openings. The flat base of each of these hexagons is decorated with foliate stems, many of which have been effaced. Each flat hexagon has an openwork interior of a winding scroll with bifurcated leaves which enclose a trefoil. Each arrowhead figure is filled with an openwork bifurcated stem. Each 5-pointed star is filled with an openwork winding stem.

In modern times, a lock and a brass handlebar were attached on the right leaf just below the door's centre. In addition, a recently cast doorhanger is attached above these new additions. The round hanger has a cusped edge and a triangular protrusion at its base. It has two large openings at its centre, surrounded by six holes that alternate with seven triangular bosses which are applied onto the hanger's surface. The surface is left undecorated.

The framing border, which surrounds the central field and the rectangular inscription bands, consists of cusped cartouches that alternate with embossed 8-pointed stars (Plate 3). Each cartouche is filled with a central row of five trefoils surrounded by bifurcated leaves. Their surface is engraved with foliate stems. The boss of each 8-pointed star is left plain. A narrow row of fluted nails in relief divides the central geometric field from the two inscription bands above and below it.

Inscription band (A) at the top (Plate 4) and inscription (B) near the base of the door are filled with cast openwork inscriptions in Mamluk *naskh* against a dense background of whirling scrolls with bifurcated leaves and tendrils.

(A) الملك الظاهر ركن الدنيا والدي \ ن ابي الفتح بيبرس ادام الله ايامه واعز احكامه سنة ٦٦١

(B) الملك الظاهر ركن الدنيا والدي \ ن ابي الفتح بيبرس ادام الله ايامه واعز احكامه سنة ٦٦١

- (A) Al-Malik al-Zāhir, Rukn al-Dunyā wa'l-Dīn (Pillar of the World and the Faith) / Abī'l-Faṭḥ Baybars, may God prolong his days and strengthen his perfection in the year 661 {1262–63}.
- (B) Al-Malik al-Zāhir, Rukn al-Dunyā wa'l-Dīn (Pillar of the World and the Faith) / Abī'l-Faṭḥ Baybars, may God prolong his days and strengthen his perfection in the year 661 {1262–63}.

- Design of the wooden reverse: Its original design is not visible today.
- State: The door is intact but contains newly added elements such as a modern lock and handle.

Commentary

- Date: The authenticity of the date 661/1262–63 as given in the door's inscription is doubtful, as it was highly unusual for dates to be written in numerals on buildings in Cairo before Ottoman times. According to Van Berchem, the inscription was probably tampered with to accommodate the addition of the date in numerals to increase the door's value.¹
- Inscriptions: Both the content of the inscription and the differences in style suggest that the inscription is composed of parts that were not all original to this door. Firstly, the absence of an introductory phrase such as 'glory to our lord' and the title sultan is curious, to say the least. Moreover, there is a clear discrepancy between the spacious script with its elongated *hastae* of the verticals on the bands of the right leaf (up to the backward slash in the transcription given above) and those on the last part of the inscription on the left leaf starting with the invocation 'and strengthen' (*wa a'izz*), on the one hand, and the cramped rendering on the first part of the bands of the left leaf, on the other hand. It is curious, too, that the inscriptions that differ so much in style are linked to one another in content, for the last consonant of the inscription, which is missing on the right leaf is found as the first letter of the inscription on the left leaf. This shows that at least some of the inscriptions were

¹ Van Berchem (1903) I, 120.

newly made in order to establish a continuity. Which parts are genuine is a question that I am unable to answer at this stage.

- Original design: According to the drawing made by Bourgoïn, there was a 12-pointed embossed star in the lower zone of the door crowned by a lion, which is now absent.² The lion, more specifically the lion *passant*, was used as the blazon of Sultan Baybars on numerous constructions and coins.³ In 1884, the Victoria and Albert Museum acquired a comparable plaque from the Comte de Saint-Maurice.⁴ The sharp points of the star and the sharp-edged engravings on its surface suggest, however, that this particular piece was newly manufactured.

- Provenance: The door was originally located at the east side of the *madrasa* of Baybars at the market of the Coppersmiths in Cairo. It was removed from its original surroundings in 1874 when the greater part of the *madrasa* was destroyed to accommodate the construction of a road.⁵ It found its way to the east side of the old French legation, built by Comte de Saint-Maurice in 1874 in Cairo. Later, it was installed at its current position at the entrance portal to the French Embassy at Gīza, Egypt.

- Restoration: The door must have been heavily restored, as the Comité's notes report its deplorable state owing to theft and negligence.⁶ This is indeed corroborated by the disparity in the technique used on authentic and restored parts. Those embossed plaques that are restored show the use of the piercing technique, in which round holes are distributed at random into the surface. On authentic plaques, the openings are of various shapes as they are an actual part of the foliate design.

Literature

Bourgoïn (1873), pls. 74 and 76⁷; Comité (1886) III 1885, 14; Van Berchem (1903), 120; Creswell (1926), 138–39; Hautecoeur & Wiet (1932) I, 300; Kühnel (1950), 58–59, 61, fig. 8; Creswell (1952–59) II, 146; 'Abd al-Wahhāb (1955–56), 262, 264–65; Brandenburg (1966), 139; Batanouni (1975) I, 19–24, and II, pls. Ia–h; Mathaf (1989), no 1: cover illustr.; Williams (1993), 181.

Drawn by Ludwig Deutsch (1855–1928), *The Nubian Guard*, 1895, private collection, depicted in Mathaf (1989), no. 1.

² Bourgoïn (1873), pl. 74. Comparable bosses were also drawn by Lane-Poole (1886), 187, fig. 83 and by Willem de Famars Testas, who was responsible for the preliminary drawing for a litho in Prisse d'Avennes (1877), 65 (texte), fig. 3. The preliminary drawing by Testas is published in Raven (1988), 86.

³ Mayer (1933), 106–10.

⁴ Lane-Poole (1886), 186–87. Its inv. no. is 909part/49–1884.

⁵ Comité (1886) III 1885, 14.

⁶ Idem.

⁷ Bourgoïn, whose drawings were published in 1873, attributed the door to the mosque of Baybars. Creswell (1952–59) II, 146, argues that he must have alluded to the mosque and *madrasa* in *al-Nahhāsīn*, the coppersmiths' quarter in Cairo, instead of the Friday Mosque in Mīdān al-Zāhir, as the latter mosque had been pillaged a century before.

2 Damascus, mausoleum of Sultan al-Zāhir Baybars; 676/1278

2/1 Window grille; bosses-and-bars type [Plate 5]

Façade; first grille to the right of the entrance door

H: 306 cm; W: 186 cm

Iron inner structure; cast brass bosses and bars; stonework surround

Description

- Design and decoration: The rectangular grille is composed of 14 horizontal and eight vertical rows of spherical bosses and cylindrical bars. At the centre of horizontal rows seven and eight a pair of faceted oval bosses replace the spherical ones. The bars are positioned directly into the surrounding stonework. All the bosses are painted gold while black paint covers the bars.

- State: Intact.

Literature: Unpublished.

2/2 Window grille; bosses-and-bars type [Plate 6]

Façade; second grille to the right of the entrance door

H: 306 cm; W: 185 cm

Iron inner structure; cast brass bosses and bars; stonework surround

Description

- Design and decoration: As in cat. no. 2/1.

Literature: Unpublished.

3 Cairo, *madrassa*, mausoleum and *bīmāristān* of Sultan al-Manṣūr Qalā'ūn; 683–84/1284–86

3/1 Two-leafed door; overall star pattern type [Plates 7–9]

Façade; entrance door

H: 459 cm; W: 268 cm

Wooden support; brass sheets; cast and engraved brass openwork plaques; inscription band in *repoussé*; iron nails

Description

- Design and decoration of the metal front: The rectangular door is dominated by a star pattern which is surrounded by a geometric border band that excludes a narrow oblong inscription band (A) located at the top of the door (Plate 7).

The star pattern is composed of framework plaques and infill plaques that are nailed separately onto the brass sheets that cover the wooden support. The framework plaques are shaped as narrow strips with a twisted end. They are arranged in geometric grids, thus creating cavities into which the openwork infill plaques are nailed (Plate 8). This star pattern is composed of eight horizontal rows consisting of four 8-pointed star units. A 4-pointed star fills the residual space between two 8-pointed star units. The entire pattern is closely entangled, as adjacent stars share their adjoining hexagons with each other. A hole in the two centrally located 8-pointed stars of the fifth horizontal row shows the former position of the doorknockers that have vanished. The protruding bosses intended for knocking are, however, still extant and positioned in the kite-shaped figures just beneath these two central stars.

The openwork pattern that fills each 8-pointed star consists of a central bud surrounded by four loops that end in bifurcated leaves. The interior decoration of the openwork hexagons shows three variations that are randomly distributed onto the door. These consist of an openwork palmette, a single trefoil with a winding stem, or of double trefoils with winding stems. The surface of the framing strips is engraved with foliate scrolls and also includes three engravings (B), while the surface of the infill plaques is left undecorated.

The design of the geometric border consists of 6-pointed stars with a pair of two adjoining lozenges on each side that alternate with two half 6-pointed stars with a lozenge between. The 6-pointed star is filled with an even-pointed but smaller openwork star, while the lozenges are filled with openwork foliate stems.

On the narrow rectangular band at the top of the door is rendered an inscription in *naskh*, executed in *repoussé*, against a plain background (Plate 9).

(A) مولانا السلطان الاعظم [...] العالم العادل المجاهد الم رابط الم [...] \ المظفر المنصور القا هر سيف الد[ن]يا
والدين قلاون[الصالح] قسيم امير المؤمنين اعز الله انصاره
(B) سنة ١٣٢٥

- (A) Our Lord, the greatest sultan [...] the learned, the just, the holy warrior, the frontier fighter, the [...] / the triumphant, the one assisted (by God), the victorious, Sayf al-Du[nyā wa'l-Dīn Qalā'ūn] al-Ṣāliḥī, the associate of the Commander of the Faithful, may God strengthen his helpers.
- (B) The year 1325 {1907–8}.

- Design and decoration of the wooden reverse: Each leaf is decorated with seven panels set below one another: four plain oblong bands alternate with three square panels. In each of the square panels two smaller square panels are set. The smallest is decorated with strips of wood forming a central lozenge, the points of which are connected to the corners of the square using wooden strips.

- State: The metal decoration is intact except for two small vanished parts of the inscription band at the top.

Commentary

- Restoration: The Comité completed the restoration of the door in 1325/1907–8 as evidenced by the triple occurrence of the *hijrī* date on the framework strips of the central field.⁸ The random position of the three differently decorated types of hexagons that adjoin the 8-pointed stars can perhaps be explained by this restoration of the door. Moreover, the sharp and superficial rendering of the foliate scrolls engraved on the surface of many framing strips points to their addition during this restoration process.

Literature

Comité (1907) XXIII 1906, 39; Herz (1919), 49; Hauteceur & Wiet (1932) I, 300; ‘Abd al-Wahhāb (1946) I, 117, 123, and II, 46, pl. 59; Creswell (1949) I, 41; Creswell (1952–59) II, 191, pl. 67a; Brandenburg (1966), 60; Batanouni (1975) I, 30–35, and II, pls. IIIa–g; Williams (1993), 183; Stierlin (1996), 72–73, 76–77; Baer (1998), 81.

3/2 Pair of doorhangers (currently missing)⁹ [Plate 10]

Façade; entrance door (cat. no. 3/1)

H: ?; W: ?

Suspension: through the heart of the two centrally located 8-pointed stars of the fifth horizontal row

Cast and engraved bronze

Description¹⁰

- Design and decoration: Of the doorknocker, only the suspension hoop and the boss intended for knocking remain. The suspension hoop has the shape of a stylized lion-head with protruding ears and bulging eyes. Its neck is pierced with a hole to allow for the attachment of a hanger, which is missing.¹¹ The neck is enlivened with a grid of engraved geometric lines, which are also found in the interior of the slightly opened mouth. The bosses intended for knocking are still there and are of square faceted shape.

Literature

Bourgoin (1873), 4, pl. 76¹²; ‘Abd al-Wahhāb (1946) I, 117, 123, and II, 46, pl. 59; Creswell (1952–59) II, pl. 67a; Batanouni (1975) I, 32–33, and II, pls. IIIa–b,e; Ibrahim (1976), 14, 17, pl. 15; Allan (1987), 86.

⁸ The notes of the Comité (1907) XXIII 1906, 39, refer to the restoration in 1906.

⁹ The suspension hoops have been missing since 1998; the party responsible for the restoration of the building vowed that they have been stored safely and that they will be replaced in their original location after the current restoration is completed.

¹⁰ The description is based upon the photographs presented by Batanouni (1975) II, pls. IIIa, b and e.

¹¹ As the hangers are already missing in earlier records, such as the photograph in ‘Abd al-Wahhāb (1946) II, 46, pl. 59, and the drawing by Bourgoin (1873), pl. 76, the hanger’s shape cannot be reconstructed.

¹² Bourgoin (1873), pl. 76 presented a drawing of a suspension-hoop of identical form but attributed it in his introduction on p. 4 to the mosque of Sultan Baybars. In his drawing of the metal door attributed by him to the mosque of Sultan Baybars, Bourgoin (1873), pl. 74, did not depict them.

4 Hebron, Haram, mausoleum of Ibrāhīm, restored from 685/1286 to 686/1288 on the order of Sultan al-Manṣūr Qalā'ūn

4/1 Two-leafed door, metal bands type [Plate 11]

Façade, entrance door

H: ?; W: ?

Wooden support; bronze bands

Dated: 1 *Rajab* 685/30 August 1286

Description¹³

- Design and decoration: Three bands of bronze (A) are attached to the two leaves of the wooden support. The bands are enlivened with an identical inscription in *naskh*. A pair of doorknockers (for a description, see cat. no. 4/2) is fixed between the upper and central bands.

(A) امر بعمارة هذا الباب على ضريح ابينا ابراهيم الخليل عليه افضل الصلاة والسلام مولانا السلطان الملك المنصور قلاون الصالحى قسيم امير المؤمنين في غرة شهر رجب الفرد من شهور سنة خمس وثمانين وستمئة عز نصره \ امر بعمارة هذا الباب على ضريح ابينا ابراهيم الخليل عليه افضل الصلاة والسلام مولانا السلطان الملك المنصور قلاون الصالحى قسيم امير المؤمنين في غرة شهر رجب الفرد من شهور سنة خمس وثمانين وستمئة عز نصره

- (A) Ordered the construction of this door for the tomb of our father Ibrāhīm al-Khalīl, upon him the best of blessing and peace, our lord Sultan al-Malik al-Manṣūr Qalā'ūn al-Ṣāliḥī, associate of the Commander of the Faithful on the first day of the month of *Rajab* the Separate of the months of the year six hundred and eighty-five {30 August 1286}, may his victory be glorious. / Ordered the construction of this door for the tomb of our father Ibrāhīm al-Khalīl, upon him the best of blessing and peace, our lord Sultan al-Malik al-Manṣūr Qalā'ūn al-Ṣāliḥī, associate of the Commander of the Faithful on the first day of the month of *Rajab* the Separate of the months of the year six hundred and eighty-five {30 August 1286}, may his victory be glorious.

- State: Unknown.

Literature

Vincent & Mackay (1923) I, 210, fig. V; RCEA (1944) XIII, 51–52 (no. 4876).

4/2 Pair of doorknockers [Plates 12–13]

Façade, entrance door (cat. no. 4/1)¹⁴

H: ?; W: ?

Cast bronze, engraved and inlaid with silver

¹³ The description is based on the information given in RCEA (1944) XIII, 51–52 and on the drawing by Vincent & Mackay (1923) I, fig. V.

¹⁴ The description is based on the photograph published in Baer (1986), pl. 54 (no. 11), and on another picture from Prof. Baer's archive, which she kindly lent to me. In a private communication, Prof. Baer related to me that the pair was still *in situ* when she photographed the objects.

Description

- Design and decoration: Each doorknocker is composed of three parts: a hanger, suspension disk, and suspension hoop. The hanger is round in shape with a cusped edge. It is composed of 12 closely connected dragon heads and dragon necks. The dragons are grouped pair-wise: each pair consists of two facing heads with wide-spread jaws whose upper and lower lips touch each other. The pairs are mutually connected in two ways. Firstly, the tips of their projecting ears touch each other, thus forming triangular protrusions along the hanger's edge. Secondly, they are connected on the inside of the hanger as their long necks are interwoven. At the centre of the hanger is an opening in the shape of a hexagon. At the base of the hanger is a triangular protrusion. The surface of the hanger is decorated with a dense pattern of foliate stems inlaid with silver.

The round suspension disk is divided into three, perhaps four, decorative zones consisting of circular zones of uneven width. The rim of the outer band is edged with triangular indentations, while the band itself has small holes pierced through it. This is followed by a narrow guilloche band inlaid with silver. The third and widest band (A) – and (B) for the other suspension disk – is decorated with a radial inscription inlaid with silver in Mamluk *naskh* set against a background of whirling foliate stems. A possible fourth concentric zone located at the centre is covered by the suspension hoop. The suspension hoop is round in shape and undecorated.

(A) [...] الباب على ضريح ابينا ابراهيم الخليل عليه أفضل الصلاة [...]

(B) [...] بعمارة هذا الباب [...] صلى الله عليه وسلم مولانا السلطان الملك [...]

- (A) [...] the door for the tomb of our father Ibrāhīm al-Khalīl upon him the best of blessing [...]
(B) [...] the construction of this door [...] God bless him and grant him salvation our lord the Sultan al-Malik the [...]

- State: The silver inlay on the lower part of the hangers has, for the most part, vanished.

Commentary

- Date and patronage: The doorknockers can be dated to 685/1286 as they were in all probability part of the redecoration campaign ordered by Sultan al-Manṣūr Qalā'ūn al-Ṣāliḥī which, according to the inscription on door cat. no. 4/1, was commissioned on the first of *Rajab* 685/30 August 1286.

- Inscriptions: The gaps in the inscriptions listed above do not reflect the loss of the texts themselves but rather indicate the locations where the hanger hides the suspension disk – and with it the epigraphy – from view. About half of the text on each hanger is thus concealed.

Literature

Baer (1986), 990, pl. 54 (no.11).

5/1 **Two-leafed door; overall star pattern type** [Plates 14–17]

Possible former location: Cairo, *madrasa* or house of Amir Mankūtāmūr

Present location: Cairo, mosque al-Mazharīya; entrance door

H: 367 cm; W: 202 cm

Wooden support; brass sheet, cast and engraved brass openwork plaques; brass inscription bands in *repoussé*, iron nails

Description

• Design and decoration of the metal front: The rectangular door is dominated by a star pattern, which is surrounded by a geometric border band (Plate 14). An oblong inscription band (A) located at the top is not enclosed by the border band. The star pattern is composed of framework plaques and infill plaques that are nailed separately on the brass sheets that cover the wooden support. The framework plaques consist of narrow strips with a twisted end. They are arranged in geometric grids, thus creating cavities into which the openwork infill plaques are nailed (Plate 15).

The star pattern of the main field consists of seven horizontal rows each containing four 8-pointed star units. A 4-pointed star fills the residual space between two 8-pointed star units. The entire pattern is closely entangled, as adjacent stars share their adjoining hexagons with each other.

The openwork patterns that fill each of the geometric plaques consist of stylized foliate designs. Each 8-pointed star is filled with a winding foliate scroll inclusive of a trefoil. Each hexagon is filled with three trefoils connected by a winding scroll (Plate 16). Simple winding foliate scrolls are engraved on the edges of all infill plaques. The surface of the framework strips is enlivened with two intertwined foliate stems.

The geometric border is built up of framework strips, shaped as stars or half-stars that enclose infill plaques such as stars and lozenges. The design of the border consists of 6-pointed stars with a pair of two adjoining lozenges on each side that alternate with two half 6-pointed stars with a lozenge between them. All the infill plaques have an encircled trefoil at their centre. The edges of the framework plaques and the infill plaques of the border band are engraved with guilloche bands. The entire border is enclosed on both sides by straight narrow strips the surface of which is enlivened with two winding intertwined foliate scrolls.

The narrow oblong band (A) at the top of the door is filled with an inscription in *naskh*, executed in *repoussé*, against a background of some leaves and scrolls (Plate 17).

(A) مما عمل برسم الجنا ب الكريم العالي المولوي الاسفهلاري \ سيف الدين منكوتر المنصوري اعز الله
انصاره وضاعف اقتداره ونصره

- (A) From that what was made for the right honourable, the noble, the high, the lordly, he who is like a general / Sayf al-Dīn (Sword of the Faith) Mankūtāmūr al-Manṣūrī, may God strengthen

his helpers and multiply his power and his victory.

- Design and decoration of the wooden reverse: Each leaf is divided into three square panels, each of which is internally decorated with intersecting wooden strips that form a central lozenge. Wooden strips connect the points of this lozenge to the corners of the square.
- State: The door is complete, although the surface decoration of some of its brass plaques is damaged.

Commentary

- Provenance and present location: Although the name of the patron of the door is specified in the inscription, the actual building to which it once belonged is not. It is probable that the door originally belonged to one of the two buildings, a *madrasa* and a house, which were inaugurated in the name of Amir Mankūtāmūr and which were completed in the year 698/1298.¹⁵
- Present location: It is immediately apparent that the door was not originally intended for the mosque of al-Mazharīya in which it is located today, as there is a striking discrepancy between the height of the portal, which is 303 cm, and that of the door, which is 64 cm higher. This causes the inscription to be invisible when the leaves of the door are closed. So far, information regarding the time frame for the relocation of this door to its current position in the Ottoman mosque is unavailable.

Literature

Bourgoin (1892) III, 10, and pl. 41; Comité (1909) XXV 1908, 82; Comité (1910) XXVI 1909, 120; RCEA (1944) XIII, 185 (no. 5062); ‘Abd al-Wahhāb (1955–56), 264, 268; Batanouni (1975) I, 36–39, and II, pls. IVa–c; Ibrahim (1976), 11, 12, pls.1, 2.

6 Cairo, mosque of Ibn Ṭūlūn; restored in 696/1296–97 on the order of Sultan al-Manṣūr Lājīn

6/1 Two-leafed door; metal bands type [Plates 18–19]

Door of *minbar*

H (door): 250 cm; W (door): 112 cm; H (band): 6.4 cm; W (band): 112 cm

Bands attached at H: 9 cm and H: 238 cm

Wooden support; brass bands in *repoussé*

Patron: Sultan al-Manṣūr Lājīn

Description

- Design and decoration of the front: Each of the two leaves of the wooden door of the *minbar* is divided into three panels, a large central one filled with a star design based upon a central 12-pointed star unit, and

¹⁵ Maqrīzī (1853) II, 387.

two much smaller oblong plain ones above and below this central field. Each of the hexagons of the star units is carved with a foliate motif consisting of trefoils and bifurcated stems. The stars are left undecorated.

An oblong metal band (A) with inscriptions in *naskh*, executed in *repoussé*, is nailed above the upper plain panels (Plate 18). A second oblong band (B) decorated using the same technique is fixed near the base of the door (Plate 19).

(A) [...] \ [امر] يعمل هذا المنبر المبارك مولانا السلطان الملك المنصور حسام الدنيا والدين
(B) جدد هذا المنبر المبارك في عصر الخديو المعظم الحاج عباس حلمي الثاني ادم الله ايامه \ وذلك لجنة
الاثار العربية سنة اثنين [...] وثلاثمائة بعد الالف من الهجرة النبوية

- (A) [...] / [Ordered] the work of this blessed *minbar* our lord Sultan al-Malik al-Manṣūr Ḥusām al-Dunyā wa'l-Dīn (Sword of the World and the Faith).
- (B) This blessed *minbar* was restored in the time of the exalted Khedive al-Ḥājj 'Abbās Ḥilmī II May God prolong his days / and this on the order of the Comité de conservation des monuments arabes in the year three hundred [and thirty-]two after 1000 of the *hijra* of the Prophet.

- Design of the wooden reverse: Plain.

Commentary

- Restoration: The inscriptions on the metal bands fastened at the base of the *minbar* are part of the restoration campaign executed by the Comité on the order of 'Abbās Ḥilmī who was then ruler.

Literature

Herz (1906), 211–12 (no. 33); Herz (1907), 198 (no. 33).

6/2 Door; metal bands type

Former location: *qibla* wall; adjacent to the prayer niche

Present location: Cairo, the Museum of Islamic Art, inv. no. unknown.

H: ?; W: ?

Copper band in *repoussé*

Patron: Sultan al-Manṣūr Lājīn

Description¹⁶

- Design and decoration: Only the metal plaque remains, which is decorated with an inscription (A) in *repoussé*.

¹⁶ The description is based on Herz (1906), 211–12 (no. 33).

(A) امر بتجديد هذا الجامع مولانا السلطان الملك المنصور حسام الدنيا والدين لاجين

- (A) Ordered the renewal of this Friday-Mosque our lord Sultan al-Malik al-Manṣūr Ḥusām al-Dunyā wa'l-Dīn (Sword of the World and the Faith) Lājīn.

Literature

Herz (1906), 211–12 (no. 33).

7 Cairo, stable (?) of Amir Sunqur al-Ṭawīl; late 7th/13th century

7/1 Two-leafed door; medallion type [Plates 20–22]

Possible former location: Cairo, stable of Amir Sunqur al-Ṭawīl

Transferred in the 15th century to al-Khānqāh, mosque of Sultan al-Ashraf Barsbāy, entrance door.

Present location: Cairo, Museum of Islamic Art, inv. no. 2389

H: 371 cm; W: 207 cm

Wooden support; hammered brass sheet cover; cast plaques with engraved and punched surface decoration; cast iron inscriptions

Dated: 6[...]/12[...]

Description

- Design and decoration of the metal-faced front: The rectangular door has a central rectangular field filled with a medallion and corner-pieces (Plate 20). Above this central field, there are two oblong bands. The one closest to the central field (A) is filled with inscriptions while the one nearer to the top consists of plain wood. The same is mirrored below the central field. There again, the oblong band closest to the central field (B) contains inscriptions while the other one is blank. A border band encloses the entire design on all four sides and also acts to separate the central field and the oblong bands from each other.

At the heart of the central zone is a medallion which is composed of 12 openwork wedges with an empty disk at its core. A lobed finial is attached to the medallion on its north, south, east, and west sides. In the corners of the central field, the medallion is surrounded by four openwork triangles, each with a projecting lobed finial that touches the medallion. Between the upper trefoil finial of the medallion and the two corner-pieces are located two suspension disks and two square protruding bosses for knocking. Below the medallion are situated two knobs in relief, surrounded by a disk.

Both the medallion and the corner-pieces are filled with winding openwork foliate scrolls with bifurcated leaves, most of them interspersed with parrots, dogs, and harpies with double bodies; the surface is punched (Plate 21). The scrolls of two wedges located at the upper part of the medallion and those filling the lower corner-piece on the left leaf are interspersed with birds, panthers, a donkey, geese, parrots, and hares whose surface is engraved to accentuate certain body parts. The suspension disks located at the top of the central field have a slightly sunken inner disk engraved with foliate scrolls, which is surrounded by a cast band with

openwork interlaced stems in high relief the surface of which is hatched. Each of the two knobs situated at the lower end of the central field is surrounded by a concentric ring in a disk. This outer ring still shows traces of engraved and punched inscriptions that are now almost effaced. A date is found eight times, engraved on the surface of the medallion and the corner-pieces (C).

The border bands are composed of rectangular plaques with openwork foliate scrolls, which alternate with 8-pointed stars on which 8-petalled rosettes in relief are positioned. The petals of these rosettes are either kept plain or are engraved with foliate stems.

The oblong bands positioned above (A) and below (B) (Plate 22) the central field are filled with openwork inscriptions set in *naskh* against a background of winding foliate scrolls.

(A) امر بإنشاء هذا الباب المبارك السعيد \ الجناب العالي شمس الدين سنقر الطويل المنصوري
(B) لا زال السعد رمت هذا الباب [...] لجنة الآثار العربية عام ثمان عشر وثلاثمئة والـ [...] ين وستمئة
(C) سنة ١٣١٨

- (A) Ordered the construction of this blessed and auspicious door / the right honourable, the high Shams al-Dīn Sunqur al-Ṭawīl al-Manṣūrī.
- (B) May the good fortune not cease to exist [...]. Restored this door the Comité des monuments arabes in the year one thousand three hundred and eighteen {1900–1} [...] ty and six hundred.¹⁷
- (C) The year 1318 {1900–1}.

- Design and decoration of the wooden reverse: The design is invisible as the door is suspended against a wall of the museum.

- State: Intact, except for the doorhangers.

Commentary

- Date: The date in the latter part of the inscription reveals only the century, i.e., the seventh, in which the door was made. As the door's patron was an amir of Sultan al-Manṣūr Qalā'ūn, the door must have been manufactured during the latter two decades of the 7th/13th century.¹⁸

- Patron and provenance: The inscription on the door refers to Amir Sunqur al-Ṭawīl who is known in literary sources for his patronage of a single building, i.e., a stable near the citadel of Cairo.¹⁹ Al-Maqrīzī records that his stable was eventually merged into that of Amir Qawṣūn in 738/1337–38. At one stage the door was installed in the entrance portal of the mosque of Sultan al-Ashraf Barsbāy (841/1437) in al-Khānqāh from where it was taken and transferred to the Museum of Islamic Art in Cairo.

¹⁷ The notes of the Comité (1908) XI 1894, 143, offer a slightly different reading of the inscription: there, the title 'al-Manṣūrī' is omitted, the preposition 'to him' (*lahu*) after 'happiness' (*al-sa'ad*) is added, and in the reading of the consonant 'yā' instead of the syllable 'in' preceding 'six hundred' (*suttumā'a*). In the inscriptions as rendered in both RCEA (1944) XIII, 82, and in Van Berchem (1903), 378, the preposition 'to him' (*lahu*) is also added. In all three cases the reference to the door's restoration was omitted.

¹⁸ Ibn al-Dawādārī (1971) VIII, 312.

¹⁹ Maqrīzī (1853) II, 72.

- **Origin:** The presence of floral scrolls with interspersed animals points to a link with the Jazīra. According to the description of al-Jazarī, who was responsible for manufacturing and describing the palace doors (cat. no. III/1) at Āmid in the late 12th century, leaves and animal heads were also used on his door.²⁰ Furthermore, an identical use of animals in a religious setting as that found on the door is also present on the inside cover of a Qurʾān originating from Anatolia or the Jazīra, which is datable to the period between 1250 and 1350 AD.²¹ It is possible that a metalworker from the Jazīra who had found employment in Cairo was responsible for this type of floral scrolls or it might be that the openwork wedges of the medallion were manufactured and bought in the Jazīra, and transported to Cairo.

- **Restoration:** According to the reports of the Comité, the restoration of the door was completed in 1318/1900–1.²² The restorers have left clear evidence of their work by adding a restoration inscription in iron, instead of brass, in the lower oblong inscription band. There, three demarcation lines further differentiate between the original and the newly added text. The *hijrī* date of restoration, i.e. 1318/1900–1, has been added eight times. The authenticity of certain parts is further indicated by the greater variety of the animals dispersed in the scrollwork of the medallion and the corner-pieces and by the presence of engraved instead of punched surface decoration.

Literature

Prisse d'Avennes (1877) II, pl. 106; Comité (1896) XII 1895, pls. IV and V; Comité (1899) XVI 1899, 11, 53, 64; Comité (1900) XV 1898, 136; Comité (1901) XVIII 1901, 12, 13, 102; Van Berchem (1903), 378–79 (no. 256), pl. 37 (no. 1); Herz (1906), 180–82, pl. V; Herz (1907), 168 and pl. V; Migeon (1907), 232; Comité (1908) XI 1894, 143; Briggs (1924), 223; Wiet (1930), 41; Hauteceur & Wiet (1932) I, 141, 300; RCEA (1944), XIII, 82 (no. 4920); ʿAbd al-Wahhāb (1946) I, 231; ʿAbd al-Wahhāb (1955–56), 266–67; Darrāg (1961), 416; Mostafa (1961), 110, pl. 90; Batanouni (1975) I, 149–51, and II, pls. XXIIIa–e; Meinecke (1992) II, 89; Prisse d'Avennes (1999), 106; Khidr (2002), 146–47.

7/2 Pair of doorknockers; holes-and-bosses type [Plate 23]

Two-leafed door (cat. no. 7/1)

Present location: partly unknown

H: ?; W: ?

Cast and engraved brass

²⁰ Jazarī (1990), 335.

²¹ The binding, published by James (1992), 196–97 covers part 2 or part 13 of a 30-volume Qurʾān, and is part of the Khalili collection, Qur433 and Qur132.

²² Comité (1899) XVI 1899, 64; Comité (1901) XVIII 1901, 12, 13, 102.

Description²³

- Design and decoration: The doorknockers consist of four parts: a hanger, suspension hoop, suspension disk, and a boss intended for knocking. Only the latter two are still present.

Each hanger is round in shape and has a serrated edge. Close to the rim, eight large holes are found that alternate with eight teardrop-shaped bosses, which are applied to the hanger's surface. There is a large multi-lobed opening at their centre, which is surrounded by a ring of eight small holes.

The round suspension disks consist of two concentric zones. The inner disk is slightly sunken and engraved with foliate scrolls. The outer concentric zone is decorated with interlaced stems in high relief. Their surface is hatched. The suspension hoop has a round or oval shape. The bosses intended for knocking are faceted and polyhedral in shape.

Literature

Comité (1896) XII 1895, pl. V; Van Berchem (1903), pl. 37 (no. 1).

8 Cairo, *madrasa* of Sultan al-Nāṣir Muḥammad, 698–703/1299–1304

8/1 Pair of doorknockers; holes-and-bosses type [Plates 24–25]

Façade; entrance door

H (hanger): 17.6 cm; W (hanger): 16.7 cm; D (suspension plaque): 16 cm; H (boss intended for knocking): 5.3 cm; W (boss intended for knocking): 4.6 cm

Cast and engraved brass

Description

- Design and decoration: The pair of doorknockers are suspended on a two leafed wooden door (Plate 24). Each doorknocker consists of four parts: a hanger, suspension disk, suspension hoop, and a boss intended for knocking. Each hanger (plate 25) has a round shape with a serrated edge, which tapers below towards a triangular form. At the top, the hanger has two small protrusions between which a suspension pin is placed. The hanger has a large opening at its centre in the shape of an octagon. Seven large holes are pierced through the hanger. Its surface is engraved with winding foliate stems.

The round suspension plaques have a plain protruding boss at their centre, which is surrounded by a flat outer ring. The latter is engraved with inscriptions in *naskh* set against a plain background, one of which (A) has been partly read. The suspension hoop is circular in shape and has a plain surface. Only one boss intended for knocking remains; it is attached to the left leaf. It has a round shape with a serrated edge, resembling a rosette shape.

²³ The description of the hangers and the suspension hoops is based on photographs published in Comité (1896) XII 1895, pl. V, and in Van Berchem (1903), pl. 37, no.1.

(A) Glory to our lord the Sultan al-malik [...] the one assisted (by God)

Literature

Stierlin (1996), 88; Raymond & Alleaume (2000), 208, pl. 223.

9 Cairo, *khānqāh* of Baybars al-Jāshankīr; 707–9/1307–10

9/1 Two-leafed door; overall star pattern type [Plates 26–28]

Façade; entrance door

H: 343 cm; W: 249 cm

Wooden support; cover of hammered brass sheets; cast brass infill plaques, some with silver inlay; cast framework plaques with copper inlay and incised surface; inscriptions cut from brass sheet

Description

- Technique: In addition to the presence of silver inlay on some of the infill plaques, copper inlay was used on all framework plaques for the purpose of hiding the nails. First, longitudinal indentations were gouged out in the framework plaques. Then nails were inserted into these depressions. These indentations, inclusive of the nails, were then covered with copper strips, leaving the nails invisible. Finally, the surface of the red copper inlay was incised (Plate 28).
- Design and decoration of the metal-faced front: The rectangular door has a tripartite layout: a large rectangular field filled with star patterns at the centre, an oblong inscription band (A) above this field and one below (B) it, and a border frame that not only surrounds the central field and the oblong bands but which also serves as a division line between them (Plate 26).

The star design is composed of framework plaques hexagonal in shape the edges of which overlap with the infill plaques so that these are held in place. The star pattern consists of five 12-pointed star units distributed in an X-shape each of which adjoins 12 5-pointed stars. Each 12-pointed star unit is further surrounded by 12 smaller units: six of these consist of 9-pointed star units that alternate with six pairs of arrowhead figures adjoining two hexagons (Plate 27). At the four lateral sides and in the four corners the geometric pattern is filled with half-star units and quarter-star units, respectively.

The round openwork bosses of the 12-pointed stars have a centrally located silver-inlaid disk at the top. This disk is connected with loops to three 8-lobed medallions filled with foliate stems at the centre of which is a small disk inlaid with silver. The space between these medallions is filled with intertwined foliate stems, a motif that is also repeated on the flat base of the boss. The embossed 9-pointed stars have a small 9-pointed star at the top that wavers out into a maze of openwork stems. The flat 5-pointed stars are either engraved with floral stems or

are filled with irregular holes. Each of the hexagons has an almond-shaped boss decorated with openwork stems. Their flat hexagonal base is decorated with a winding scroll with bifurcated stems. The copper strips of the framework plaques are incised with a winding scroll with small leaves.

The border that frames the entire door and inscription bands consists of flat elongated plaques flanked by round slightly raised rims, which alternate with bosses in relief that are surrounded by identical raised rims. The surface of each flat elongated plaque is decorated with sets of four-leafed clovers set within winding scrolls and trefoils. The raised rims that flank them have openwork foliate patterns, though these are much less defined.

Two oblong bands filled with inscriptions cut from brass sheets are located above (A) and below (B) the main field. The script is *naskh*, and set against a dense background of whirling scrolls with leaves.

(A) امر بإنشاء هذه الخانقاه السعيدة من فيض \ الله تعالى وجزيل احسانه لجماعة
(B) الصوفية راجيا بذلك العبد الفقير ركن الدين \ بيبرس المنصوري عفو مولاه وغفرانه ١٣١٢

- (A) Ordered the construction of this auspicious *khānqāh* by the abundance of / God the Most High and His copious beneficence to the Sufi community,
- (B) hoping to attain with this, the poor slave Rukn al-Dīn (Pillar of the Faith) / Baybars al-Manṣūrī, the forgiveness and pardon of his Lord.²⁴ 1312 {1894–95}

• Design and decoration of the wooden reverse: Each leaf is divided into three square panels which alternate with three oblong ones. Within the upper and lower square panels a smaller square is set: this has a central lozenge which is surrounded by four pentagons in the corners that alternate with four triangles. The lozenge and the pentagons are filled with a carved openwork pattern of winding scrolls with bifurcated leaves, a pattern also found on the border that encloses the two squares. The central square panel has a small central lozenge surrounded by four entangled twisted strips which point inwards, all of which are filled with scrolls with bifurcated leaves, the same pattern that also surrounds the entire square.

In the three oblong bands, a repetitive pattern of trefoils and bifurcated stems is carved. The oblong bands are flanked by a rim with meandering scrolls with bifurcated leaves.

Commentary

• Date and patron: The titles present in the inscription bands refer to Baybars as amir, not to his regal status, which he acquired on 23 *Shawwāl* 708/13 April 1309. Another inscription devoid of royal connotations is present on the façade of the same building.²⁵ It is most probable that royal titles had originally been a part of the inscriptions both on the door and on the façade but that these were removed at the orders of Sultan al-Nāṣir Muḥammad, as related by al-Maqrīzī.²⁶

²⁴ Van Berchem (1903), I, 731, noted at the beginning of the 20th century that the text was almost entirely modern, except for the first and last three words on the lower band.

²⁵ Van Berchem (1903) I, 161–63, comments that it was unlikely that such an inscription was already present one year before the building's inauguration in 709/1310.

²⁶ Maqrīzī (1853) II, 417.

- Material: Although only traces of silver remain on the 12-pointed stars today, Creswell observed the wider use of silver inlay on this door.²⁷

- Restoration: The addition of the *hijrī* date 1312/1894–95 on the inscription band of the left leaf indicates the date of restoration of this door. Additional information regarding the restoration is given in the reports of the Comité. It was only during the restoration of the door that the inlay with red copper came to the fore; it had escaped the restorer's attention while examining the door with the intention of submitting a tender.²⁸ To overcome this technical upheaval an extension of two months was granted to the restorer.²⁹

Literature

Comité (1896) XII 1895, pl. X; Van Berchem (1903) I, 731 (no. 108 bis); Comité (1908) XI 1894, 20, 54, 79; Hauteceur & Wiet (1932) I, 300 and II, pls. 98–99; ‘Abd al-Wahhāb (1946) I, 133, 135 and II, 52–53, pls. 70, 72; Creswell (1949) I, 48–49, pl. 50; Kühnel (1950), 59; Creswell (1952–59) II, 251, pls. 95b–d; RCEA (1954) XIV, 29–30 (no. 5245); Brandenburg (1966), 158; Sourdél-Thomine & Spuler (1973), 336; Batanouni (1975) I, 51–55, and II, pls. VII a–i; Behrens-Abouseif (1989), 106; Baer (1998), 81–82.

10 Cairo, mosque of al-Azhar, *madrasa* of Amir Ṭaybars al-Wazīrī, 709/1309–10

10/1 Window grille; geometric type [Plate 29]

Façade, *qibla* wall

H: 186 cm; W: 109 cm

Brass, cast in one piece; woodwork surround

Description

- Design and decoration: The rectangular grille is composed of multiple 6-pointed star units, each of which adjoins six lozenges. The design is closely interwoven as the 6-pointed stars share the lozenges among each other. Each lozenge is transacted into four parts by diagonal and vertical lines that intersect, creating a strong linear effect. The surface is left undecorated. The star pattern is enclosed by a rim which is fitted into the surrounding woodwork. To facilitate this, grooves were gouged out in the wooden frames.

Literature

‘Abd al-Wahhāb (1946) I, 195; Lamei Mostafa (1982), 114.

²⁷ Creswell (1952–59) II, 251, remarks that the door's inscription bands were inlaid with silver.

²⁸ Comité (1908) XI 1894, 20, 54.

²⁹ Comité (1908) XI 1894, 79.

10/2 Window grille; geometric type [Plate 30]

Façade, *qibla* wall

H: 181 cm; W: 109 cm

Brass, cast in one piece; woodwork surround

Description

• Design and decoration: The rectangular grille is composed of multiple even-sized 6-pointed star units, each of which is surrounded by six octagons, which alternate with six star-like hexagons. The design is strongly intertwined as the 6-pointed star units share the polygons that surround them. The surface of the grille is left undecorated on both sides. The star pattern is enclosed by a rim which is fitted into the surrounding woodwork. To facilitate this, grooves were gouged out in the wooden frames.

Literature

ʿAbd al-Wahhāb (1946) I, 195; Lamei Mostafa (1982), 114.

11 Tripoli, *madrasa* of Amir Qaratāy, 715–26/1316–26

11/1 Window grille; bosses-and-bars type [Plate 31]

Qibla wall, which also functions as the exterior wall

H: ?; W: ?

Iron; stonework surround

Description

• Design and decoration: The rectangular grille consists of 12 horizontal and eight vertical rows of spherical bosses and cylindrical bars. In the centre of the grille, in the middle of the sixth and seventh horizontal row, two pairs of oval bosses replace the spherical bosses. The bars are set directly into the surrounding stonework.

Literature

Salam-Liebich (1983), 116, pl. 105.

12/1 Grille inclusive of wicket gate; bosses-and-bars type [plate 32]

Door leading to tomb chamber

H: 211 cm; W: 283 cm; H (wicket gates): 136 cm; W (wicket gate): 77.5 cm

Wrought and engraved iron; cast bronze or brass conical fittings

Metalworker: Muḥammad b. al-Zayn

Description

• Design and decoration: The grille is rectangular in shape and has a small wicket gate with two leaves at its centre (Plate 32). The entire grille is composed of 27 vertical and 20 horizontal rows of bars and bosses. The majority of the bosses are spherical in shape. In the three horizontal rows just above the wicket gate, however, faceted oval bosses and baluster-shaped bosses are used while faceted oval bosses alternating with diamond-shaped ones are also used in the upper part of the wicket gate. Two miniaturized grilles, each consisting of two horizontal rows of two bosses, fill the square spaces between the wicket gate and the three baluster-shaped bosses of the horizontal row above it. All the bars are cylindrical except for those which adjoin the non-spherical bosses: these bars are flattened.

An openwork inscription in *naskh* topped by a trefoil cresting was attached on top of the gate (A).³¹ An iron strip with an engraved inscription in *naskh* is attached to the lintel bar of the wicket gate (B). The continuation of this latter inscription is lost as the strip is broken beyond the mid-point.³²

(A) الله لا اله الا هو الحي القيوم لا تأخذه سنة ولا نوم

(B) محمد بن الزين [...] العبد الفقير الى الله تعالى الراجي عفو ربه المقر بدينه [...] [...]

(A) God there is no god but He, the Living, the Eternal. Slumber affects him not nor sleep.
{Qur’ān 2:255}

(B) Muḥammad b. al-Zayn [...] the poor slave (in need) of God the Most High, hoping for the forgiveness of his Lord, firmly stating his religion [...].

• State: The grille is intact except for the openwork inscriptions and its trefoil cresting, which were originally located on the grille’s upper side. These have vanished, as has part of the iron strip containing the engraved inscription.

Commentary

• Location: Allan has argued that the grille was not specially manufactured for this specific location, for it blocks two columns positioned at the sides of the entrance. In addition to this, it is set into a woodwork frame whereas normally in Jerusalem grilles are set into the surrounding stonework.³³

³⁰ The precise date of the *waqf* is *Rabī‘ī* 760/8 February to 9 March 1359. It was, however, already mentioned by al-‘Umarī who visited Jerusalem around 745/1345. See Burgoyne & Richards (1987), 368–69.

³¹ For a depiction of this openwork inscription, which is detached today, see Burgoyne & Richards (1987), 373, pls. 33.4, 33.20.

³² Burgoyne & Richards (1987), 375–76, pl. 33.21; Allan (1996), 200–1, pl. 6.

³³ Allan (1996), 202–3.

- Inscriptions: The only text recorded in (A) is the part crowning the grille in the upper right corner, as it was the only fragment present on the photograph of the British School of Archaeology.³⁴ In all probability, the original inscription would have continued along the entire width of the grille.

- Date: If the grille was manufactured earlier and re-used in this location, what could its date be? The metalworker who signed this object is also known from two other objects, a basin and a bowl, both of which are inlaid with silver.³⁵ These undated objects have been the focus of a lively debate among scholars, all of whom have addressed the key question of the date of the basin in particular, with proposed dates ranging from the second half of the 13th century to the first half of the 14th century.³⁶ The wide time frame in which Muḥammad b. al-Zayn might have worked does not, as yet, provide a clue to a more precise date for this window grille.

Literature

Burgoyne & Richards (1987), 373, pl. 33.4, 375–78, pls. 33.20–22; Allan (1996).

13 Cairo, mausoleum and *madrasa* of Amir Sunqur Saʿdī, 715/1315–16

13/1 Two-leafed window shutter; overall star pattern type [Plate 33]

Façade, first window to the right of the entrance door

H: 290 cm; W: 196 cm

Wooden support; strips cut from brass sheets; cast brass openwork plaques; iron nails

Description

- Design and decoration of the metal front: The layout of the rectangular shutter consists of a central geometric field which is surrounded by a border frame that also encloses two blank rectangular panels at the top and the base of the wooden support. The main field has a 12-pointed star unit at its core and a quarter 12-pointed star unit in each corner. These star units are made up of narrow undecorated strips. Between the central 12-pointed star unit and the quarter 12-pointed star units is located a pair of arrowhead figures adjoining two elongated hexagons.

The border frame consists of rectangular openwork plaques with a design of both round and pointed trefoils that are surrounded by scrolls with bifurcated leaves.

- Design of the wooden reverse: Plain.

³⁴ Burgoyne & Richards (1987), 373, pl. 33.4.

³⁵ These are the so-called Baptistère de Saint Louis, housed in Paris, Musée du Louvre, inv. no. LP56 and a bowl in the same museum, inv. no. MAO 331, published in Atil (1981), 74–79.

³⁶ Rice (1949–50) attributed the Baptistère to just before 1310 AD, whereas Behrens-Abouseif (1988–89) in a more recent study suggested the object was made during the reign of Sultan Baybars (658–76/1260–77). Ward (1999) even argued for a date in the mid-14th century.

Literature: Unpublished.

14 Cairo, mausoleum of Amir Sanjar al-Muzaffarī, 722/1322

14/1 Window grille; bosses-and-bars type [Plate 34]

Façade; to the right of the entrance door

H:?: W:?

Wrought iron; woodwork surround

Description

- Design and decoration: The rectangular grille is composed of 10 horizontal and six vertical rows of spherical bosses and cylindrical bars. At the centre of the fifth and sixth horizontal rows a pair of faceted oval bosses replace the spherical ones. Fittings are placed over the ends of the bars where the latter are set into the surrounding woodwork.

- State: Intact.

Literature: Unpublished.

15 Cairo, mosque and mausoleum of Amir Ulmās al-Nāṣirī, 729–30/1329–30

15/1 Two-leafed door; overall star pattern type [Plates 35–36]

Façade; entrance door

H: 290 cm; W: 194 cm

Wooden support; cast and engraved brass plaques

Description

- Design and decoration of the metal front:³⁷ The rectangular door has a tripartite layout: a large rectangular field filled with star patterns at the centre, oblong bands above (A) and below (B) this field, and a border frame that not only surrounds the central field and the oblong bands but which also serves as a division line between them (Plate 35).

The star design of the central field is composed of cast openwork plaques that were nailed directly onto the wooden support without the use of framing strips or plaques. The star pattern consists of five 12-pointed star units distributed in an X-shape, each of which adjoins 12 5-pointed stars. Each 12-pointed star unit is further

³⁷ As almost all metal plaques are gone today, the description of the door is based upon photographs by Batanouni (1975) II, VIIIa–d, and ‘Abd al-Wahhāb (1946) II, 57, pl. 79.

surrounded by 12 smaller units: six large octagons alternate with six 6-pointed stars, and these adjoin six hexagons each. The star pattern is completed with half-star units and quarter-star units at the lateral sides and in the four corners. A protruding boss for knocking is attached just below the upper 12-pointed stars between the star and the inner sides of the two leaves of the door.

Those few brass plaques that still remain are filled with openwork trefoils and bifurcated leaves, the engravings on their surface emphasizing the veining.

The framework border consists of rectangular plaques that are filled with openwork stems and some leaves. Nails with small non-decorated heads are used to attach the plaques onto the wooden support.

The two oblong bands at the top (A) and base (B) of the door still contain the imprints of the metal inscriptions that were once there.³⁸

(A) انما يعمر مساجد الله من آمن بالله \ واليوم الآخر واقام الصلاة
(B) جدد هذا الباب في عصر الخديو عباس \ حلمي الثاني سنة ثلاثين وثلاثمائة والالف

- (A) They only shall manage Allāh's places of worship who have believed in Allah / and in the Last Day and have established the prayer. {Qur'ān 9:18}
- (B) This door was restored in the time of the Khedive 'Abbās / Ḥilmī II in the year one thousand and three hundred and thirty {1911–12}.

• Design of the wooden reverse: Unknown.³⁹

• State: The door is in a deplorable state today, with only few metal plaques still attached. The former geometric design, however, is still visible as the openwork metal plaques have left strong imprints on the wooden support.

Commentary

• Restoration: The door was restored in 1330/1911–12 as recalled by the inscription in the oblong band at the base of the door and noted in a report of the Comité responsible for its execution.⁴⁰ The coarseness of the foliate design on the few remaining openwork plaques is surprising, particularly when compared to the intricate floral patterns drawn by Prisse d'Avennes (Plate 36).⁴¹ This raises the question whether the few remaining plaques still *in situ* are the original ones.

³⁸ The recorded inscriptions in the upper and lower bands are based upon photographs in Batanouni (1975) II, pl. VIIIc, and 'Abd al-Wahhāb (1946), II, 57, pl. 79, respectively. Prisse d'Avennes (1877) II, pl. 100, drew a frieze filled with floral decoration instead of the inscription band (B) at the base of the door. The text of this band makes clear that the band was put up only after the mosque's restoration in 1330/1911.

³⁹ The building itself was closed to the public during several visits conducted between 1998 and 2004 owing to the dilapidated state of the construction.

⁴⁰ Comité (1912) XXVIII 1911, 27.

⁴¹ Prisse d' Avennes (1877) II, pl. 100.

Literature

Prisse d'Avennes (1877) II, pl. 100; Comité (1911) XXVII, 103; Comité (1912) XXVIII 1911, 27; 'Abd al-Wahhāb (1946) I, 137, and II, 57, pl. 79; Batanouni (1975) I, 56–60, and II, pls. VIII a–d; Williams (1993), 113; Prisse d'Avennes (1999), 100; Karim (2000), 130.

15/2 Two-leafed door; metal bands type

Interior; door leading to the mausoleum

H: ?; W: ?

Wooden support; metal plaques

Description⁴²

- Design and decoration of the metal-faced front: The rectangular wooden support is decorated with two plain metal bands nailed with fluted nails close to the central section of the door. Between these bands are fastened three horizontal rows of fluted bosses in relief, the central one containing eight bosses while the other two consist of ten bosses each. Two round doorknockers are fixed above the upper row of fluted bosses.

Commentary

- Restoration: The Comité might have been responsible for the specific arrangement of the metal fittings today.⁴³

Literature

Comité (1912) XXVIII 1911, 27; 'Abd al-Wahhāb (1946) I, 138; Batanouni (1975) I, 59, and II, pl. VIIIe; Karim (2000), 130.

15/3 Pair of doorknockers; holes-and-bosses type

Interior; door leading to the mausoleum (cat. no. 15/2)

H: ?; W: ?

Brass or bronze, cast in separate pieces

Description⁴⁴

- Design and decoration: Each of the doorknockers is composed of three parts: a hanger, suspension hoop and suspension plaque. Each hanger has the shape of a ring with an octagonally shaped hole in its centre. The hanger has nine circular holes that open up along its exterior. These openings are partly closed by bifurcated stems that emerge from between the holes.

⁴² The description is based on the photograph in Batanouni (1975) II, pl. VIIIe, as the building was inaccessible during several research visits.

⁴³ Batanouni (1975) I, 59; Comité (1912) XXVIII 1911, 60.

⁴⁴ The description of the doorknockers is based upon Batanouni (1975) II, pl. VIIIe.

The circular hoop has a stylized animal head. The suspension plaques are round and have a cusped edge. Each plaque is nailed onto the wood with eight fluted nails.

Literature

Batanouni (1975) I, 59, and II, pl. VIIIe.

16 Damascus, Umayyad mosque, restored in 734/1333 on the order of Sultan al-Nāṣir Muḥammad

16/1 Window grille; bosses-and-bars type

Location: Unknown

H: ?; W: ?

Iron inlaid with bronze

Dated: *Muḥarram* 734/20 September to 19 October 1333

Patron: Sultan al-Nāṣir Muḥammad

Description⁴⁵

- Design and decoration: On the bosses of a grille an inscription in *naskh* is inlaid with silver.

(A) جدد في ايام مولانا السلطان الملك الناصر ناصر الدنيا والدين محمد بن قلاوون خلد الله ملكه بالإشارة
[العا] لية الشريفة [...] لا [...] [اعز] الله انصاره في شهر الم[حرم سنة] اربعة وثلاثين [وسبعمئة]

- (A) Restored during the days of our lord Sultan al-Malik al-Nāṣir Nāṣir al-Dunyā wa'l-Dīn (Protector of the World and the Faith) Muḥammad b. Qalā'ūn, may God perpetuate his reign, on the high and noble order of [...] may God [strengthen] his helpers in the month of *Muḥarram* of the year [seven hundred] thir[ty] four {20 September to 19 October 1333}.

Literature

RCEA (1956) XV, 34–35 (no. 5649).

⁴⁵ I was unable to locate the grille *in situ*. The description of this grille is, therefore, based upon the concise description in RCEA (1956) XV, 34.

17 Jerusalem, *sūq al-Qaṭṭānīn*; constructed between 736/1335 and 737/1337 on the order of the Governor of Damascus, Tankiz al-Nāṣirī

17/1 Two-leafed door, metal bands type [Plates 37–38]

Entrance door (Bāb al-Qaṭṭānīn), leading onto al-Ḥaram al-Sharīf

H (band): 14.1 cm; W (band): 368 cm

Wooden support; engraved brass bands

Dated: 736/1335–36

Description

• Design and decoration of the metal-faced front: Five oblong brass bands are nailed at regular intervals onto the rectangular two-leafed wooden support with large embossed nails. Large bosses in high relief shaped as domes are nailed between the upper and second metal band (Plate 37). The wooden support is painted green.

Each oblong band is engraved with inscriptions in Mamluk *naskh* set against a background of tightly wound spiral scrolls that visually push the letters to the fore, and with it enhance the legibility of the text (Plate 38). The spiral scrolls are enlivened with square-shaped indentations of light colour that alternate and contrast with the adjacent black-coloured squares where the metal is not touched.

(A) جدد هذا الباب المبارك في ايام مولانا السلطان الملك الناصر العالم العامل المجاهد المرابط المثاغر المؤيد المنصور سلطان الاسلام والمسلمين قاتل الكفرة والمشركين محي العدل في العالمين منصف المظلوم من الظالمين ناصر الملة المحمدية ناصر الدنيا والدين محمد بن السلطان المنصور سيف الدنيا والدين قلاون الصالح اعز الله انصاره وخلصه على سلطانه وايمانه ونصر جنوده واعوانه واعلا في الخافقين الويته [1] علامه برسمي حرم القدس الشريف بالاشارة العالية تنكز الناصري كافل الممالك الشريفة الشامية اعز الله انصاره واثابه الجنة وذلك في شهر سنة ست [و] ثلاثين وسبعمائة

- (A) This blessed gate was renewed in the days of our lord Sultan al-Malik al-Nāṣir, the learned, the active, the holy warrior, the frontier fighter, the defender of the frontier, the one assisted (by God), the victorious, the sultan of Islam and of the Muslims, the killer of unbelievers and polytheists, the reviver of justice in the worlds, the server of the ill-treated against the oppressors, the protector of the Muslim community, Nāṣir al-Dunyā wa'l-Dīn (Protector of the World and the Faith), Muḥammad b. Sultan / al-Manṣūr Sayf al-Dunyā wa'l-Dīn (Sword of the World and the Faith) Qalā'ūn al-Ṣāliḥī. May God strengthen his helpers, perpetuate his rule and his days, and give victory to his armies and his guards, and raise his banners and standards up in the east and in the west. For the noble Ḥaram of Jerusalem, by high order of Tankiz al-Nāṣirī the governor of the noble Syrian kingdoms; may God strengthen his helpers and grant him paradise. This in the months of the year seven hundred and thirty-six {1335–36}.

• Design and decoration of the wooden reverse: The design of each leaf consists of four panels set in a vertical row: two square panels, flanked by two narrow vertical bands, alternate with two larger square panels. The internal decoration of the smaller squares is made up of wooden strips that form a central lozenge surrounded by triangles and quadrangles. The two vertically placed panels that flank these squares are left undecorated. The

centrally located larger square is decorated with a small central lozenge surrounded by triangles and hexagons that are also composed of wooden strips. The lower square panel is damaged to such an extent that its internal design is missing.

- State: Intact, except for the lower panel of the wooden reverse.

Literature

Grabar (1965), 72–83; Burgoyne & Richards (1987), 276–77, 298.

17/2 Single doorknocker [Plate 39]

Entrance door (Bāb al-Qaṭṭānīn) (cat. no. 17/1), left leaf

H (hanger): 38.2 cm; W (hanger): 28 cm; D (suspension plaque): 31 cm

Attached at H: 225 cm (from the base)

Cast brass

Description

- Design and decoration: The doorknocker is composed of two parts: a hanger and suspension plaque. The hanger consists of a large circular disk which has a protruding cinquefoil at the top and at its base. All along the outer cusped edge of the hanger 8-petalled rosettes are nailed. At the core of the disk, a large boss is placed which is surrounded by four slightly smaller bosses. The surface of the hanger is left undecorated. The suspension plaque is round in shape. Its surface is undecorated.

Literature

Burgoyne & Richards (1987), 93, pl. 13.

Drawn by Gustav Bauernfeind, *At the entrance to the Temple Mount, Jerusalem*, 1886, oil on canvas, depicted in Davies (2005).

18 Jerusalem, *madrasa* of Majd al-Sallāmī, circa 738/1338⁴⁶

18/1 Two-leafed door; metal bands type [Plate 40]

Façade, door leading to tomb chamber

H:?: W:?

Wooden support; iron bands

Description

- Design of the metal-faced front: The entire surface of the wooden support is covered with oblong iron bands fixed in a horizontal position below one another. They are nailed to this support by iron nails with

⁴⁶ Burgoyne & Richards (1987), 302, 307, date the main entrance portal on stylistic grounds to circa 738/1338.

lozenge-shaped heads which are arranged in a continuous grid of hexagons. A fluted nail is attached to the core of each hexagon.

- Design of the wooden reverse: The door is divided into panels, of which only the upper geometric panels on both leaves are original. They are subdivided into a geometric grid by wooden strips.
- State: Many of the nails have vanished.

Literature

Van Berchem (1920) II 1st fasc., pl. 71; Van Berchem (1922–23) I 2nd fasc., 221; Burgoyne & Richards (1987), 93, 302, 303, pls. 25.4, 25.5.

18/2 Doorknocker, holes-and-bosses type [Plate 40]

Façade, door leading to tomb chamber (cat. no. 18/1)

H: ?; W: ?

Cast iron

Description

- Design: The hanger is round in shape and has a large 7-lobed opening at its centre. The suspension pin is round and has a flattened top.

Literature

Van Berchem (1920) II 1st fasc., pl. 71; Van Berchem (1922–23) I 2nd fasc., 221; Burgoyne & Richards (1987), 93, 302, pl. 25.4.

19 Cairo, mosque of Amir Aṭṭunbughā al-Māridānī, 738–40/1338–40

19/1 Plaque; embossed 16-pointed star [Plate 41]

North door⁴⁷

Present location: Cairo, Museum of Islamic Art, inv. no. 3105

H: ?; W: ?

Cast and engraved brass plaque, copper inlay

Description⁴⁸

- Design and decoration: The 16-pointed star has a flat base decorated with openwork winding stems. In its centre it is topped with a round boss of openwork design, which has a closed roundel with a chalice inlaid in

⁴⁷ Herz (1906), 211; Herz (1907), 197.

⁴⁸ Mayer (1933), 63. The description is based on the photograph by Mayer (1933), pl. XXI.1.

copper at its top. From this central roundel there develop openwork star designs which change into foliate stems that decorate the remainder of the boss.

- State: Intact, except for the missing tip of one of the star's points.

Commentary

Blazon: The chalice represents Amir Alṭunbughā al-Māridānī's position as cup-bearer of al-Malik al-Nāṣir.⁴⁹

Literature

Herz (1906), 210–11, nos. 23–25; Herz (1907), 197, nos. 23–25; Mayer (1933), 63–64, pl. XXI.1; 'Abd al-Wahhāb (1946) I, 151.

19/2 Plaque; embossed 16-pointed star [Plate 42]

North door⁵⁰

Present location: Cairo, Museum of Islamic Art, inv. no. unknown⁵¹

H: ?; W: ?

Cast and engraved brass plaque, copper inlay

Description

- Design: The 16-pointed star has a flat base decorated with openwork winding stems. In its centre it is topped with a round boss of openwork design, which has a closed roundel with a chalice inlaid in copper at its top. From this central roundel there develop openwork star designs which change into foliate stems.

- State: Intact, except for one point which has broken off.

Literature

Herz (1906), 210–11, nos. 23–25, pl. 38; Herz (1907), 197, nos. 23–25, pl. 37; 'Abd al-Wahhāb (1946) I, 151.

19/3 Plaque; flat 16-pointed star [Plate 43]

North door⁵²

Present location: Cairo, Museum of Islamic Art, inv. no. 3106⁵³

H: ? W: ?

Cast brass plaque, copper inlay

⁴⁹ Mayer (1933), 63.

⁵⁰ Herz (1906), 211, pl. 38; Herz (1907), 197, pl. 37. The description is based on the photographs of these authors.

⁵¹ Mayer (1933), 63.

⁵² Herz (1906), 211.

⁵³ Mayer (1933), 63.

Description

- Design and decoration: A flat disk has 16 triangular holes around its outer edge, that make up a 16-pointed star. At its centre, the disk is enlivened with a cup placed in a roundel.
- State: Intact.

Literature

Herz (1906), 210–11, nos. 23–25; Herz (1907), 197, nos. 23–25; Mayer (1933), 63–64, pl. XXI.2; ‘Abd al-Wahhāb (1946) I, 151.

20 Cairo, mosque of Amir Aṣlam al-Silāhdār, 745–46/1344–45

20/1 Two-leafed door; metal bands type [Plate 44]

Façade; south side; entrance door

H: ?; W: ?

Wooden support; cast and engraved metalwork plaques

Description⁵⁴

- Design and decoration: Of the rectangular door only the upper part is visible; this carries an oblong openwork band surrounded by an openwork trefoil border. Details of the decoration of the surface are invisible. According to Van Berchem, an inscription was part of the door’s decoration.⁵⁵

Literature

Van Berchem (1903), 196; Comité (1922) XXXII 1915–19, pl. 99; Creswell (1949) I, pl. 70; Batanouni (1975) I, 146.

⁵⁴ The description is based on a photograph published in Creswell (1949) I, pl. 70.

⁵⁵ Van Berchem (1903), 196, noted its presence while adding that it was illegible at the time. Batanouni (1975) I, 146, recorded part of Qur’ān 39:73 as the original inscription of the upper oblong band: “But those who have shown piety towards their Lord will be driven to the Garden in troops, until when they come to it and its gates will be opened”.

21 Window grille in the name of Sultan al-Malik al-Muzaffar Hājī (r. 1 *Jumādā* II 747/19 January 1346 to 13 *Ramaḍān* 748/17 July 1347)

21/1 Window grille; bosses-and-bars type [Plate 45]

Original location: unknown

Formerly located in: Cairo, mosque of Amir Shaykhū al-Nāṣirī; specific location unknown

Present location: Cairo, Museum of Islamic Art, inv. no. 37749

H: 167 cm; W: 105.5 cm

Iron inner structure; cut brass sheets, engraved and inlaid with silver

Description

• Design and decoration: The rectangular grille is composed of nine horizontal and five vertical rows of bosses and bars. On the front side of the grille, the bosses are topped with a sheet in the shape of a flat 8-pointed star while on the grille's reverse side the bosses are square-shaped. The bars are cylindrical and have a protruding ring at each side between which the bar is faceted. Conical fittings cover the places where the bars meet the wooden framework.

All the 8-pointed stars that top the bosses are decorated with two squares set at different angles to form a star-shape which is inlaid with silver. At their core, a medallion is located which consists of an inner 3-tiered roundel with an inscription in *naskh* (A) in its central tier; the other two tiers remain blank. The remaining space between this central roundel and the star-shape is filled with foliate stems. The spaces between the central roundel and the two squares are filled with foliate stems. Two bosses, positioned where the second and third horizontal row intersect with the second vertical row as seen from the right, have a more elaborate decoration: a central 3-tiered roundel with an inscription set in *naskh* (B) is surrounded by 12 trefoils and foliate scrolls.

The square-shaped bosses on the reverse side are decorated with a central roundel, filled by a whirling rosette which is surrounded by a lozenge. The space between the roundel and lozenge is filled with foliate stems. The facets of the bars are inlaid with a winding stem.

الملك المظفر (A)

الملك المظفر (B)

(A) Al-Malik al-Muzaffar

(B) Al-Malik al-Muzaffar

• State: The grille is intact although much of its silver inlay has vanished.

Commentary

- Provenance: It remains uncertain for which building the grille was intended, as until now no reference has been found to structures commissioned by Al-Malik al-Muẓaffar Ḥājjī whose short-lived reign might have prematurely curtailed building activities. The only building that has been found connected to the sultan is the *turba* of his mother in the Northern *Qarāfa* in Cairo, where he was buried after being murdered.⁵⁶

The grille was spotted in 1931 by ‘Abd al-Wahhāb in an unspecified location in the mosque of Amir Shaykhū al-Nāṣirī (756/1355).⁵⁷ How and when it came to be incorporated into this building is unknown. Eventually it found its way to the Museum of Islamic Art in Cairo.

Literature

‘Abd al-Wahhāb (1946) I, 156–57; ‘Abd al-Wahhāb (1955–56), 269, 273; Allan (1996), 203–4, pl. 10.

22 Aleppo, *bīmāristān* of Arghūn al-Kāmīlī, 755/1354–55

22/1 Two-leafed door; overall star pattern type [Plates 46–48]

Façade; entrance door

H: 258 cm; W: 150 cm

Wooden support; strips and plaques cut from brass sheets

Description

- Technique: Hexagons, stars, and kite-shaped figures were cut from thin sheets of brass. These loose plaques were fixed on the wooden support by a single nail placed at the centre of each plaque. Then, strips cut from sheets were nailed on top of the rims of the plaques, not only to keep them in their respective positions but also to conceal from sight the woodwork support between the plaques.

- Design and decoration of the metal front: The rectangular door has a tripartite layout: a large rectangular field filled with star patterns at the centre, oblong bands above and below this field, and a border frame that not only surrounds the central field and the oblong bands but that also serves as a horizontal dividing line between them (Plate 46).

The star pattern of the central field is composed of hexagons, stars, and kite-shaped figures cut from sheets of brass, which are nailed onto the wooden support with small nails. Rectangular strips with a twisted end, and also cut from sheets, are nailed on top of the fringes of the infill plaques with round-headed nails covering the wood visible between the infill plaques (Plate 47). The central star design consists of two vertical rows of three 12-pointed star units, one row on each leaf. Each star unit is surrounded by 12 5-pointed stars. Between these star units along the central vertical axis are two octagons adjoining four hexagons. Half-octagon units

⁵⁶ Meinecke (1992) II, 209 (no. 18).

⁵⁷ ‘Abd al-Wahhāb (1946) I, 157.

are found to the sides. Neither the geometric plaques nor the strips have a decorated surface. A new handle has been attached on the right leaf adjacent to the central 12-pointed star.

The framing border that encloses the door on all four sides, and separates the geometric field from the blank oblong bands at the top and base of the door, consists of a simple strip studded with nails with heads in high relief. A wider band of sheet studded with nails with flattened 6-petalled heads surrounds the entire tripartite layout.

- Design and decoration of the wooden reverse: Each leaf has a vertical row of four square plain panels that are slightly recessed.
- State: Some of the delineating strips are missing at the centre of the right leaf, exposing the wooden support between the sheet plaques (Plate 48).

Literature

Van Berchem (1909), 49–50, pl. 6; Herzfeld (1954–56) I, part II, 333, and II, fig. 144b, pl. 145a.

22/2 Pair of doorknockers; holes-and-bosses type [Plate 49]

Façade; entrance door (cat. no. 22/1)

H: ?; W: ?

Attached onto the two 12-pointed stars located closest to the top

Description⁵⁸

- Design and decoration: The hanger is circular in shape and ends in a trefoil finial. It has a large multi-lobed opening at its centre. There are six holes regularly distributed along the outer rim. There is no visible surface decoration. The suspension pin with which the hanger is suspended has a round shape.

Literature

Van Berchem (1909), 49–50, pl. 6; Herzfeld (1954–56) I, part. II, 333, and II, fig. 144b, pl. 145a.

22/3 Window grille; bosses-and-bars type [Plate 50]

Vestibule at entrance; opposite the entrance door

H: 183 cm; W: 112 cm

Wrought iron

⁵⁸ The description of the doorknocker is based on the drawing published in Herzfeld (1954–56) II, fig. 144b, as the pair of doorknockers is now missing today. Of the doorknocker, only the hanger and suspension pin are depicted.

Description

- Design and decoration: The rectangular grille consists of 12 horizontal and six vertical rows of cylindrical bars and faceted oval bosses. A pair of square bosses replaces the two oval bosses at the centre of the fourth and fifth horizontal row, respectively. On the horizontal bar between these two square bosses is placed a flattened lozenge while an oval boss is superimposed onto each of the vertical bars between the square bosses. Conical fittings cover the places where the bars meet the surrounding stonework.

Literature: Unpublished.

23 Jerusalem, mausoleum of Jamāl al-Dīn Bahlawān (al- Kīlāniya), after 753/1352⁵⁹

23/1 Two-leafed door, metal bands type [Plates 51–52]

Façade; entrance portal

H: 249 cm; W: 146 cm

Wooden support; iron bands

Description

- Design of the metal-faced front: The entire surface of the wooden support is covered with horizontal oblong iron bands closely fixed below one another (Plate 51). These bands are nailed to the support with iron nails having lozenge-shaped heads. These nails are distributed in an arrangement of a continuous grid of hexagons; at the heart of each hexagon is an approximately round large-headed nail with flattened edges (Plate 52).

- State: Parts of the surface of the door have been painted white in an irregular pattern; this has badly denatured its appearance.

Literature

Walls (1975), 48, 54 (fig. 3), 71 (fig. 20), 73 (fig. 22), pls. 11A,13B; Burgoyne & Richards (1987), 93, 329–30, pl. 29.9.

23/2 Pair of doorknockers [Plate 51]

Façade; entrance portal (cat. no. 21/1)

D: 12.5 cm

Cast iron

⁵⁹ For the history concerning the foundation of the building, see Burgoyne & Richards (1987), 325.

Description

- Design: Each hanger is circular in shape and remains without surface decoration. The suspension hoops have a plain round shape.

Literature

Walls (1975), 48, 54 (fig. 3), 71 (fig. 20), 73 (fig. 23), pl. 11A; Burgoyne & Richards (1987), 330, pl. 29.9.

23/3 Two-leafed door, metal bands type

Tomb chamber, entrance door

H: 220 cm; W (band): 10.5 cm

Wooden support; brass oblong bands

Description

- Design: Four oblong metal bands are fixed onto the wooden support by two horizontal rows of flat-headed nails positioned at the top and base of each band.

- State: Intact

Literature

Walls (1975), 49, 63, fig. 12; Burgoyne & Richards (1987), 329, 334, fig. 29.10.

23/4 Doorknocker

Tomb-chamber; entrance door (cat. no. 23/3)

H: ?; W: ?

Cast iron

Description

- Design: The hanger is circular in shape and remains without surface decoration. The suspension hoop has a plain round shape. The round suspension disk has a cusped edge.

Literature

Burgoyne & Richards (1987), 334, fig. 29.10.

23/5 Window shutter; metal bands type

H: 220 cm; W: (band): 10.5 cm

Wooden support; brass bands

Description

- Design: As in cat. no. 23/3.

Literature

Walls (1975), 49; Burgoyne & Richards (1987), 334, fig. 29.10.

24 Cairo, *madrasa* of Sultan al-Nāṣir Ḥasan; 757–61/1356–60

24/1 Two-leafed door; overall star pattern type [Plates 53–56]

Original location: façade; entrance door

Present location: Cairo, mosque of Sultan al-Muʿayyad Shaykh; entrance door

H: 604 cm; W: 348 cm

Wooden support with carved reverse; cast openwork brass plaques with engraved surface; iron nails

Dated: 764/1362–63

Description

- Design and decoration of the metal front: The rectangular door has a tripartite layout: a large rectangular field filled with star patterns at the centre, oblong inscription bands above (A) and below (B) this field, and a border frame that not only surrounds the central field and oblong bands but that also serves as a division line between them (Plate 53).

The star pattern of the central field is composed of framework plaques hexagonal in shape and openwork infill plaques (Plate 54). The star pattern consists of two vertical rows of three 16-pointed star units which alternate with three vertical rows of four 12-pointed star units. Those 12-pointed star units that are positioned along the lateral sides are cut in half, while quarter 12-pointed star units are located in the corners. Between the 16-pointed star units a pair of heptagons is positioned that adjoins seven differently shaped hexagons. Between the 16- and 12-pointed star units a pair of arrowhead figures with adjoining hexagons is located. The 16-pointed stars are embossed (Plate 55) as are the hexagons that adjoin the 16- and 12-pointed stars, with the exception of those star units located at the top and base of the central field. A pair of doorknockers (see cat. no. 24/2) is located below the two 16-pointed stars closest to the top.

Each of the 16-pointed stars has a flat base with openwork foliate stems surrounding a centrally located openwork boss. At the top of the boss is an undecorated disk which is surrounded by an openwork star from which grow foliate stems. The teardrop-shaped bosses of the embossed hexagons are decorated with a maze of openwork foliate stems and trefoils. Identical openwork fills the interior of the 12-pointed stars, flat hexagons and kite-shaped figures. The heptagons are filled with openwork foliate stems which enclose a central 7-petalled rosette. The surface of all openwork foliate motifs is accentuated with hatching and curls imitating veining.

The main border band consists of plain framework plaques laid on top of the openwork infill plaques. Its design is based on a repetition of a 6-pointed star adjoining two pairs of half-hexagons that alternate with two arrowhead figures. These adjoin two hexagons. Winding foliate scrolls fill the interior of the infill plaques. Two additional narrow border bands enclose the horizontal border band between the main field and the inscription bands. These narrow bands consist of rectangular plaques with an openwork continuous pattern of a whirling foliate scroll, also executed in openwork. A third and simpler band borders the entire door on all four sides. It is composed of sheets attached to the wooden support by iron nails with broad flattened heads.

The two rectangular inscription bands that are located at the top (A) and base (B) of the door carry an openwork inscription in Mamluk *naskh*, set against a background of whirling scrolls with bifurcated leaves in the case of the upper left and lower right inscriptions. In the case of the upper right inscription, it is set against foliate stems. The inscription in the oblong band positioned at the base (Plate 56) is characterized by its emphasis on the base line where most letters are concentrated. The characters of the inscription band at the top of the door are distributed at different levels, thus encompassing the entire space.

- (A) بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ إِنَّمَا يَعْمُرُ مَسَاجِدَ اللَّهِ مِنْ آمَنَ بِاللَّهِ وَالْيَوْمِ الْآخِرِ وَأَقَامَ الصَّلَاةَ \ وَآتَى الزَّكَاةَ وَلَمْ يَخْشَ إِلَّا اللَّهَ فَعَسَىٰ أُولَٰئِكَ أَنْ يَكُونُوا مِنَ الْمُهْتَدِينَ
- (B) أَمْرٌ بَانْتِشَاءِ هَذَا الْبَابِ الْمُبَارَكِ الْعَبْدِ الْفَقِيرِ إِلَى اللَّهِ تَعَالَى مَوْلَانَا [السُّلْطَانُ الشَّهِيدُ أَبُو الْمَعَالِي حَسَنُ بْنُ مَوْلَانَا السُّلْطَانُ الشَّهِيدُ الْمَلِكُ النَّاصِرُ مُحَمَّدُ بْنُ قَلَاوُونَ وَذَلِكَ فِي سَنَةِ أَرْبَعٍ وَسِتِّينَ وَسَبْعِمِائَةً]

- (A) In the name of God the Merciful the Compassionate. They only shall manage Allah's places of worship who have believed in Allah and the Last Day, have established the prayer and paid the *zakāt*, and have feared nothing but Allah; possibly such will be among those who are rightly guided. { Qur'ān 9:18}
- (B) Ordered the construction of this blessed door the poor slave of God the Most High our lord [the martyred Sultan Abū'l-Ma'ālī Ḥasan son of our Lord / the martyred Sultan al-Malik al-Nāṣir Muḥammad b. Qalā'ūn and this in the year seven hundred and sixty-four] {1362–63}.⁶⁰

• Design and decoration of the wooden reverse: Each leaf is divided into five panels: three oblong ones located at the top (C), centre (D) and base (E) of the door which alternate with two rectangular panels. The oblong bands contain an epigraphic band which is set at the core. The inscription is placed against a background of whirling scrolls and is surrounded by a narrow band of meandering scrolls. This epigraphic part is further enclosed by two rectangular frames: a plain inner and a geometric outer frame, which is decorated with 5-pointed star units that alternate with hexagons and half 8-pointed stars. The two rectangular panels contain an inner panel with a 6-pointed star unit surrounded by hexagons which is enclosed by a frame of carved winding scrolls. The entire wooden surface is framed on all four sides by a bronze sheet fastened with multiple nails.

⁶⁰ Today, only inscriptions (A) and (B) up to the first occurrence of the title 'our lord' (*mawlānā*), are extant. Among others, Van Berchem (1903), 342 note 2, and 'Abd al-Wahhāb (1946) I, 169 and 210, recorded the remaining epigraphy. Both authors, however, omitted any reference to the Qur'ānic verse found in the upper rectangular band. In the notes of the Comité (1890) VII 1890, 71, the presence of a Qur'ānic verse in the upper band was mentioned, but the author refrained from identifying it.

(C) عز لمولانا السلطان الملك الناصر حسن عز نصره

(D) عز لمولانا السلطان الملك الناصر حسن عز نصره

(E) عز لمولانا السلطان الملك الناصر حسن عز نصره

- (C) Glory to our lord Sultan al-Malik al-Nāṣir Ḥasan, may his victory be glorious.
(D) Glory to our lord Sultan al-Malik al-Nāṣir Ḥasan, may his victory be glorious.
(E) Glory to our lord Sultan al-Malik al-Nāṣir Ḥasan, may his victory be glorious.

- State: The door is intact except for the lower inscription band which is entirely missing on the left leaf and partly missing on the right. Two hexagons are missing on the lower right leaf.

Commentary

- Date: The recorded date of 764/1362–63 on the door in combination with the reference to the sultan as ‘the martyr’ (*al-shahīd*) in the same inscription, implies that the inscription was executed after the death of Sultan Ḥasan on 8 *Jumādā* 762/16 March 1361.

- Provenance: This door, originally made for the entrance of the *madrasa* of Sultan Ḥasan was bought – along with a brass lamp – in 819/1416–17 on the order of Sultan al-Mu’ayyad Shaykh for the sum of 500 *ḍīnars* and transferred to the mosque of Sultan al-Mu’ayyad Shaykh which was under construction.⁶¹ This was disapproved of by Ibn Iyās, not least because he considered the price to be low.⁶² According to Ibn Taghrībirdī, however, this transfer was intended to be only temporary.⁶³ He adds that it was the sultan’s intention to manufacture a better door and lamp so that these could be returned to their old location but that the sultan died before he could do so.

- Inscriptions: The stylistic differences between the upper and lower inscriptions, noticeable in the dissimilarities in the distribution of the words and in the dissimilar rendering of the individual letters, suggest the hands of two craftsmen. However, a single metalworker might also have been inspired to vary the style of the two epigraphic bands on the basis of the content, as the upper band contains Qur’ān 9:18 and the lower band the titles of the patron.

- Restoration: The notes of the Comité record that the restoration of the door took place in 1890 AD, when the main focus was on the part below 1.5 m which apparently had lost a large quantity of its plaques.⁶⁴ Fifteen plaques that had originally belonged to the door but that had been removed and were on sale at the local market were bought and replaced during the campaign.⁶⁵

Literature

Maqrīzī (1853) II, 316–17, 329; Bourgoin (1873), pl. 73; Comité (1890) VII 1890, 9, 71–72, 117; Gayet (1893), 260; Herz (1899), 21, pl. 18.1; Van Berchem (1903) I, 251, 342 note 2; Comité (1906) X 1893, 106; Migeon

⁶¹ Maqrīzī (1853) II, 316–17, 329.

⁶² Ibn Iyās (1960–92) II, 20.

⁶³ Ibn Taghrībirdī (1929–72) XIV, 43–44.

⁶⁴ Comité (1890) VII 1890, 71 and 117.

⁶⁵ Idem, 9.

(1907), 209, pl. 169; Creswell (1919), 108, 121; Briggs (1924), 120, pl. 234; Ibn Taghrībirdī (1929–72) XIV, 43–44; Hauteceur & Wiet (1932) I, 300 and II, pls. 129, 166; Aḥmad (1939), 169, pl. 29; ‘Abd al-Wahhāb (1946) I, 169, 171, 208–10, and II, pls. 112, 141; Creswell (1949) I, 61, pl. 81; Kühnel (1950), 60, 61, fig. 10; ‘Abd al-Wahhāb (1955–56), 267; Brandenburg (1966), 60, 171, 180, 182; Sourdel-Thomine & Spuler (1973), 335–36, pl. 306; Batanouni (1975) I, 88–98, and II, pls. XIIa–e; Rogers (1976: a), 104; Allan (1984), 87; Swelim (1986) I, 85, 229, and II, pls. 7,8; Ramadan (1987) I, 294, and III, pl. 53.5; Behrens-Abouseif (1989), 125, 139; Lewis (1992), 77, pl. 14; Meinecke (1992) II, 319; Williams (1993), 158; Blair & Bloom (1994), 83; Raymond & Alleaume (2000), 272, pl. 300.

24/2 Pair of doorknockers; interlace type [Plates 57–58]

Original location: façade; entrance door (cat. no. 24/1)

Present location: Cairo, mosque Sultan al-Mu’ayyad Shaykh, façade, entrance door

H: circa 75 cm; W: 61 cm

Suspended at H: 390 cm

Cast and engraved brass

Description

- Design and decoration: Each knocker is composed of two separate parts: the hanger and the suspension hoop (Plate 57). The hanger is round and has a cusped edge. It is topped by two wing-like shapes that flank a cylindrical pin, which is used to suspend the hanger through the hoop. At its base the hanger has a large protruding trefoil finial. The hanger has a circular opening at its centre which is surrounded by a double 8-pointed star. These star forms are encompassed by a maze of trefoils alternating with loops and bifurcated stems. Small trefoils protrude along the edge. The surface of the hanger is engraved with hatching and lines that accentuate the veining of the leaves (Plate 58). The suspension hoop with which the hanger is suspended is round in shape and its surface is engraved with a chevron motif.

- State: Intact.

Literature

Bourgoin (1873), pls. 73, 77; Prisse d’Avennes (1877) II, pl. 107 (central drawing); Franz (1887), pl. 73 (central drawing); Migeon (1907), pl. 169; ‘Abd al-Wahhāb (1946) I, 209, and II, 77, pl. 112; Creswell (1949) I, pl. 81; Cairo (1969), 452–53, pl. 118; Sourdel-Thomine & Spuler (1973), 335; Batanouni (1975) I, 89–90, and II, pls. XIIa,d–e; Prisse d’Avennes (1999), 107 (central drawing); Raymond & Alleaume (2000), 272, pl. 300.

24/3 Two-leafed door; overall star pattern type [Plates 59–61]

Qibla īwān, at south-west side

H: 260 cm; W: 136 cm

Wooden support; cast and engraved brass plaques; cast inscription bands; iron and brass nails

Description

- Design and decoration of the metal front: The rectangular door has a tripartite layout: a large rectangular field filled with star patterns at the centre, oblong inscription bands above (A) and below (B) this field, and a border frame that not only surrounds the central field and oblong bands but that also serves as a division line between them (Plate 59).

The star pattern of the central field consists of openwork infill plaques nailed directly onto the wooden support upon which a framework of plain hexagonal frames in relief is nailed (Plate 60). The design of this central field is composed of a central 12-pointed star unit adjoining 12 5-pointed stars. This 12-pointed star unit is further surrounded by 12 geometric units: six 9-pointed star units and six pairs of arrowhead figures that adjoin two flat hexagons. Those that touch the lateral sides are cut in half. A quarter 12-pointed star unit in each corner completes the design. All the hexagons adjoining the 9- and 12-pointed star units are embossed: the remainder of the plaques are flat. Only the iron nails with small irregular heads used on the framing plaques are visible.

The 9- and 12-pointed stars are filled with openwork winding foliate stems that, especially in the case of the 12-pointed star, give the impression of being interlaced. The hexagons that align the 9- and 12-pointed stars have a flat undecorated base with an almond-shaped openwork boss which is decorated with a central cross with split legs enclosed by bifurcated leaves. The flat hexagons that adjoin the arrowhead figures are filled with openwork foliate stems, as are the 5-pointed and arrowhead figures. The kite-shaped figures have an openwork trefoil at their centre.

An openwork border consisting of a winding stem with bifurcated leaves (Plate 61) encloses this main field and the inscription bands above and below it. The entire design is surrounded by a plain narrow strip fastened by nails with flattened heads in the shape of rosettes.

The two openwork inscription bands at the top (A) and base (B) of the support are in *naskh* and set against a background of leafed whirling scrolls.

(A) عز لمولانا السلطان الملك الناصر حسن عز نصره

(B) عز لمولانا السلطان الملك الناصر حسن عز نصره

(A) Glory to our lord Sultan al-Malik al-Nāṣir Ḥasan, may his victory be glorious.

(B) Glory to our lord Sultan al-Malik al-Nāṣir Ḥasan, may his victory be glorious.

- Design of the wooden reverse: Plain.

- State: The door is complete except for some missing foliate border plaques between the main field and the lower inscription band.

Commentary

- Restoration: The door was restored in the late 19th century.⁶⁶ Many of the infill plaques are not original, which is especially manifest in the coarseness of the openwork foliate decoration and in the rough engraving technique. In addition, all the framing plaques have been renewed as well. Of the inscription bands, only the lower frieze on the right leaf is authentic.

Literature

Herz (1899), 31; Comité (1906) X 1893, 111; ‘Abd al-Wahhāb (1946) I, 172; Batanouni (1975) I, 69–74, and II, pls. IXu–z; Allan (1984), 86–87, pl. 6.

24/4 Two-leafed door; overall star pattern type [Plates 62–63]

Qibla īwār; at north-east side

H: 261 cm; W: 136 cm

Wooden support; cast and engraved brass plaques; cast inscription bands; iron and brass nails

Description

- Design and decoration: As in cat. no. 24/3.

- State: The door is intact.

Commentary

- Restoration: The door (Plate 62) was restored in the same campaign as cat. no. 24/3. Here again, authentic infill plaques and border bands are combined with newly added pieces. The new plaques can be identified by the sharp lines of the surface engraving, and by the random distribution of the holes of the openwork plaques, which do not follow the foliate motif as is common on the original plaques (Plate 63).

Literature

Comité (1906) X 1893, 111; Herz (1899), 31; ‘Abd al-Wahhāb (1946) I, 172; Batanouni (1975) I, 69–74, and II, pls. IXu–z; Allan (1984), 86–87, pl. 6.

24/5 Two-leafed door; overall star pattern type [Plates 64–66]

Minbar

H: 208 cm; W: 96 cm

Wooden support; cast and engraved brass; cast inscription band; iron nails

⁶⁶ Comité (1906) X 1893, 111.

Description

- Design and decoration of the metal front: The rectangular door has a tripartite layout: a large rectangular field filled with star patterns at the centre, oblong bands above (A) and below this field, and a border frame that not only surrounds the central field and oblong bands but which also serves as a horizontal dividing line between them (Plate 64).

The star pattern of the central field consists of openwork infill plaques nailed directly onto the wooden support after which plain oval-shaped frames in relief were nailed on top of these infill plaques. The design of the central star field consists of a vertical row of two 16-pointed star units, each of which adjoins four pairs of 5-pointed stars that alternate with four pairs of arrowhead figures (Plate 65). Each 16-pointed star unit is further surrounded by two quarter 12-pointed star units in the corners and two half 12-pointed star units along the vertical lateral sides. Between these half 12-pointed star units and the 16-pointed star units an elongated decagon is placed, which adjoins two heptagons and four flat hexagons. Pairs of heptagons in half are positioned along the four sides between the quarter and half 12-pointed star units.

All framework plaques outlining the design stand out in relief but are left undecorated. The 16- and 12-pointed stars are filled with winding stems with bifurcated leaves and trefoils in openwork. The embossed hexagons adjoining the 16- and 12-pointed stars have a flat undecorated base with an almond-shaped openwork boss decorated with a mirror image of intertwined foliate stems. The rest of the infill plaques are flat and decorated with a simple openwork foliate stem.

The rectangular plaques of the openwork border frame, which encloses this main field and the oblong bands, are filled with a winding stem with bifurcated leaves. The entire design is surrounded by a plain metal band.

The oblong bands at the top and base of the door are filled with openwork braided scrolls with bifurcated leaves that waver out from a central horizontal base. The surface of the foliate motifs is hatched to imitate veining. In the case of the upper band (A), this design is interrupted by two openwork inscriptions in *naskh* set against a background of some foliate stems (Plate 66).

(A) الله الله

(A) God God

- State: The door is intact except for the left part of the oblong foliate band of the left leaf and some openwork border plaques on the same leaf, which are missing.

Commentary

- Restoration: The door might well have been restored in 1893 AD when a plan was proposed to restore all metalwork doors of the *madrasa*.⁶⁷ As in cat. nos. 24/3 and 24/4 authentic plaques are combined with new ones. Features that indicate newly added parts are: a coarseness in the execution of the openwork foliate

⁶⁷ Comité (1906) X 1893, 105.

motifs, the sharp lines of the engraved motifs, the lack of agility of the foliate stems of the openwork, and the discontinuity of the foliate design in the border band.

Literature

Bourgoin (1879), colour-pl. I; Herz (1899), 31, pl. 2; Comité (1906) X 1893, 105, 111; Briggs (1924), pls. 88, 89; Hauteceur & Wiet (1932) II, pl. 132; ‘Abd al-Wahhāb (1946) I, 172; Creswell (1949) I, 61, pls. 87, 88; Brandenburg (1966), 173; Cairo (1969), pl. 113; Batanouni (1975) I, 67–69, and II, pls. IXp–t; Dodd & Khairallah (1981) I, 60, pl. 63; Stierlin (1996), 105; Raymond & Alleaume (2000), 222, pl. 235.

24/6 Two-leafed door; overall star pattern type [Plates 67–71]

Qibla wall, to the right of the *mihrāb* (door in recess and locked behind a grille)

H: 472 cm; W: 260 cm

Wooden support; cast framework strips, inlaid with silver; infill plaques hammered from brass sheets and inlaid with gold, silver, copper, and a black organic material; cast nails with fluted heads overlaid with silver

Description

- Technique: Each infill plaque consists of two levels hammered into brass sheets: one is the base level of a certain geometric shape which is crowned by a smaller raised form identical in shape. Some infill plaques have a third level in the shape of a raised rim between the base and upper level.
- Design and decoration of the metal front: The rectangular door has a tripartite layout: a large rectangular field filled with star patterns at the centre, oblong inscription bands above (A) and below (B) this field, and a border frame that not only surrounds the central field and oblong bands but that also serves to divide them horizontally (plate 67).

The star pattern of the central field consists of strips with a twisted end which are not only used to delineate the design but also serve to hold the infill plaques in position, though the latter are also attached to the wooden support with fluted nails. The star pattern consists of five 12-pointed star units positioned in a cross-shape, each of which adjoins 12 5-pointed stars. Each 12-pointed star unit is surrounded by six 9-pointed star units which alternate with six pairs of arrowhead figures that adjoin two hexagons. A pair of doorknockers (for a description, see cat. no. 24/9) is attached just below the two upper 12-pointed stars.

Three types of decorative motifs are found on the surface of the plaques, namely foliate designs, geometric fretwork, and epigraphy. All framework strips in the central field are lined with narrow borders filled with a sharp-edged silver-inlaid meander pattern, while encircled rosettes decorate their interior. These rosettes alternate with large fluted nails. Three different methods of surface decoration can be distinguished among the five 12-pointed stars. The one centrally located (C) is unique in that it is decorated with a 3-tiered roundel which has an oblong inscription in *ṭhulṭh* in gold on the central tier and gold fretwork in the tiers above and below it (Plate 68). The points of the star are filled with a gold-inlaid 5-petalled rosette between leaves. The lower rim and base of this star are decorated with silver-inlaid foliate stems. The second variation on the decoration of the

12-pointed star is found on the pair of 12-pointed stars located near the top of the door. There, the core of the star as well as its rim and base are decorated with a dense pattern of foliate stems inlaid with silver. The third variant has a central 12-petalled rosette at the core surrounded by lotus flowers and large peonies, the inlay of which has vanished. Its lower situated rim is decorated with a foliate stem while the base has a winding scroll. The surface decoration of the 9-pointed stars (D) is identical to that of the central 12-pointed star in that it is decorated with a central tier filled with inscriptions in *naskh* encompassed by fretwork above and below. The surface of the rims of all 9-pointed stars is decorated with small peonies while the base level is filled with a dense pattern of winding foliate scrolls. The half 9-pointed stars located along the lateral sides are devoid of inscriptions and instead are decorated with lotus flowers and 5-petalled rosettes. The 5-pointed stars have a small 5-petalled rosette at their core.

As for the hexagons that adjoin the 12- and 9-pointed stars, their surface is filled with stems that originate from a central root. They are inlaid with silver to which gold is sparsely added. The silver inlay is incised with lines that imitate veining (Plate 69). The surface of the rims surrounding the hexagons is decorated with encircled rosettes that alternate with fluted nails while the base of the hexagons is engraved with winding foliate scrolls. The hexagons that adjoin the arrowhead figures have a silver-lined core filled with fretwork that is inlaid with silver and surrounded by 5-petalled rosettes and stems (Plate 70).

The border frame that encloses the main field and separates it from the two oblong bands above and below the star pattern field consists of a row of hexagons framed by strips. An octagon is placed where the horizontal and vertical frames intersect. The surface of the framework strips is embellished with meandering foliate scrolls. The projecting hexagons of the border frame have a gold-inlaid 5-petalled rosette at their centre from which radiate foliate stems, while their base level is filled with a winding scroll. The octagons of the border frame (E) have a gold-inlaid central roundel which has an oblong inscription in *naskh* at its core that is surrounded above and below by fretwork; this central roundel is enclosed by foliate stems.

An oblong inscription band is located at the top of the left leaf (A) while the band of the right leaf is blank. Another band (B) is positioned at the base of the door with inscriptions running along the two leaves (Plate 71). The script used is *thulth* set against a background of foliate stems.

- | | |
|--|--|
| <p>(A) [...] \ جدد هذا الباب المبارك لجنة حفظ الآثار العربية في عصر خديو مصر الاعظم ومليها الافخم المحفوظ
بالسبع المثاني افندينا</p> <p>(B) عباس حلمي الثاني دام الله ايامه واعلى في الخافقين \ ولي عهده واطلع في سما الكون نجم سعه وذلك بتاريخ
سنة ثلاث وعشرين وثلاثمائة والاف من الهجرة النبوية كتبه احمد يوسف</p> <p>(C) جدد هذا الباب سنة ثلاث وعشرين وثلاثمائة والاف</p> <p>(D) عز لمولانا السلطان الملك الناصر</p> <p>(E) عز لمولانا السلطان</p> | |
|--|--|

- (A) [...] / The Comité de preservation des monuments arabes restored this blessed door in the time of the exalted Khedive of Egypt and its magnificent king, the protected by the *Fātiḥa*,⁶⁸ our *efendī*
- (B) ‘Abbās Ḥilmī II, May God prolong his days and elevate in the East and in the West / the crown prince and may the star of his good fortune ascend in the heaven of the universe and this in the year one thousand three hundred and twenty-three from the *hijra* of the Prophet {1905–6}. AḥmadYūsuf wrote it.
- (C) Restored this door in the year one thousand three hundred and twenty-three.
- (D) Glory to our lord Sultan al-Malik al-Nāṣir.
- (E) Glory to our lord the Sultan.

- Design and decoration of the wooden reverse: The reverse is built up of wooden planks placed horizontally above one another. It is conceivable that they cover up the original design.

- State: The overall design of the door is intact, except for the central 12-pointed star, which has lost its right half, and the upper inscription band on the right leaf. A large part of the door’s splendour is now concealed by the accumulated dust. Many individual plaques have lost their silver inlay.

Commentary

- Pair: There is a second door positioned in the *qibla* wall that is nowadays used to give access to the tomb chamber and which had been discovered in 1906 in a back chamber of the *madrasa*.⁶⁹ A number of imprints of former geometric plaques and the presence of multiple holes indicating the position of former nails reveal that this door had an identical distribution of metal plaques as those on the one described here. This suggests that these two doors were originally conceived as a pair.

- Expense: When compared to other Mamluk doors, this door is unique in the quantum leap in expense, visible in the overall use of precious metals on its entire surface and the meticulous execution of each individual plaque that had to be worked by hand. To this should be added the door’s huge size. If then the fact is taken into consideration that this specimen was originally conceived as a pair, the extremely time-consuming technique applied on this object is all the more remarkable.

- Craftsman: The only signature found so far on a Mamluk metalwork door is that of the craftsman who was responsible for the calligraphy during the restoration of the door, as the final words of the inscription on the lower oblong band read ‘Aḥmad Yūsuf wrote it’ (*katabahu Aḥmad Yūsuf*).

- Restoration: Some of the work performed on the door can easily be identified as restored, as inscriptions (A), (B), and (C) not only replace Mamluk work but also reflect on the patron and executing party responsible for the work in the early 20th century. Some restored plaques can be identified by their repetitive and less imaginative rendering of foliate scrolls, on the one hand, and by the sharp lines of their engraving on the other hand.

⁶⁸ Lane (1872) IV, 1297, explicates *al-sab‘u-’l-mathānī* as referring to the *Fātiḥa*, because it consists of seven verses. He adds that it may also refer to the long verses of *sūrat al-baqara*. In Lane (1863) I, 360, *al-mathānī* is the subject of discussion, its meaning varying from the Qur’ān as a whole to the *Fātiḥa*.

⁶⁹ Comité (1907) XXIII 1906, 23.

According to the Comité in 1323/1905–6, cleaning, rubbing, and the formation of an oxidide layer had caused some of the plaques to become thin and fragile, which impeded the engraving of the surface during the restoration process, involving the inlay of precious metals.⁷⁰ Therefore, it was agreed upon that certain heavily damaged plaques, in particular those in which less than one-quarter of their original inlay had been preserved, would be left untouched.

Literature

Herz (1899), 27, 31 and pl. 18.4; Comité (1906) X 1893, 111; Comité (1906) XXII 1905, 84; Comité (1907) XXIII 1906, 22; Comité (1908) XXIV 1907, 81; Hauteceur & Wiet (1932) II, pl. 130; ‘Abd al-Wahhāb (1946) I, 172; Creswell (1949) I, 61–62; Brandenburg (1966), 173; Sourdel-Thomine & Spuler (1973), 335; Batanouni (1975) I, 61–67, 73, and II, pls. IXa–o; Lentz & Lowry (1989), 46, 49, pl. 16; Williams (1993), 69; Blair & Bloom (1994), 83; Stierlin (1996), 105.

24/7 Plaque; hexagon [Plate 72]

Qibla wall to the right of the *mihrāb*, formerly part of the border band of door (cat. no. 24/6)

Present location: Berlin, Museum für Islamische Kunst, inv. no. I. 2054

D: 9.4 cm; D (projected hexagon): 4.8 cm

Plaque in relief hammered from brass sheet; surface engraved and inlaid with silver and gold; surface of silver incised

Description

- Design: The hexagonal plaque has a flat base with a projecting hexagon in its centre. The smaller hexagon is decorated with a central 5-petalled rosette on a stem inlaid with gold from which emanates a dense pattern of foliate stems in silver. The flat base surrounding this central projecting hexagon is decorated with a border band filled with a winding scroll.

- State: Intact except for some of the gold and silver inlay.

Literature

Gladiss & Kröger (1985), 115–16 (no. 303); Gladiss (1996), 128, pl. 12.

24/8 Plaque; half 9-pointed star [Plate 73]

Qibla wall to the right of the *mihrāb*, formerly part of the star pattern on door (cat. no. 24/6)

Present location: Berlin, Museum für Islamische Kunst, inv. no. I. 2055

H: 17.8 cm; W: 8.1 cm; H (projected part): 8.4 cm; W (projected part): 4 cm

Plaque in relief hammered from brass sheet; surface engraved and inlaid with silver and gold; surface of silver inlay engraved with hatching.

⁷⁰ Comité (1907) XXIII 1906, 22.

Description

- Design and decoration: The plaque has a flat base in the shape of a half 9-pointed star upon which is placed a symmetrical projecting star. The surface of this raised central star is decorated with lotus flowers inlaid with silver and golden hearts, 5-petalled rosettes of gold inlay, and silver foliate stems. The flat base is decorated with a winding scroll.

- State: Intact except for some touches of gold.

Literature

Gladiss & Kröger (1985), 115–16 (no. 304); Gladiss (1996), 128, pl. 13.

24/9 Pair of doorknockers [Plates 74–75]

Qibla wall, door to the right of the *miḥrāb* (cat. no. 24/6)

H: circa 40 cm; W: circa 27 cm

Suspended at H: above 250 cm

Cast brass; surface inlaid with gold and silver; cast and inlaid nails with rosette-shaped heads

Dated: the end of 761/1360

Description

- Design and decoration: The hanger has the form of a circular disk to which a triangular protrusion is added at its top and at its base (Plate 74). It has a serrated rim all along its sides. At the core of the central disk is a boss topped by a nail with a 6-petalled rosette-shaped head. A small narrow circular band surrounds this central boss, which in turn is surrounded by a broader band onto which six nail-topped bosses are positioned at regular intervals (Plate 75). The circular disk has a slightly raised edge onto which the serrated rim with its small protrusions is placed and onto which 8-petalled rosettes have been nailed.

Lotus flowers placed in roundels set against a background of gold-inlaid fretwork decorate the surface of the central boss. The narrow band surrounding the boss contains a circular inscription in Mamluk *naskh* (A), inlaid with silver, which is divided into three parts by three small 3-tiered roundels with an identical inscription (al-Malik al-Nāṣir) on each central tier. Each of the six bosses located on the broader band contains a silver-inlaid circular inscription in *naskh* (B) with extended verticals. The legibility of the texts on (B) is hampered by a combination of accumulated dust and lack of contrast as the silver has for the most part vanished. The flat ground of the broad band between the bosses is decorated with lotus flowers inlaid with silver, which are surrounded by dense leafed scrolls and small blossoms. The triangular protrusion at the top of the hanger is decorated with a silver-lined 3-tiered roundel with a silver-inlaid inscription in Mamluk *naskh* (C) in its central tier while gold-inlaid geometric fretwork fills its upper and lower tiers. The remainder of this triangular protrusion, as well as the protrusion at the hanger's base, is filled with foliate designs identical to those filling the broad flat band of the hanger's disk. All the inscriptions are set against a background of foliate scrolls.

- (A) عمل هذا الباب المبارك بدمشق المحروسة | الملك الناصر | في ايام مولانا السلطان الملك الناصر ناصر | الملك
الناصر | الدنيا والدين في اخر سنة احد وستين وسبعمائة | الملك الناصر
[...]
- (B) عز لمولانا السلطان الملك الناصر حسن
- (C)

- (A) This blessed door was made in Damascus the safeguarded | al-Malik al-Nāṣir | in the days of our lord Sultan al-Malik al-Nāṣir Nāṣir (Protector) | al-Malik al-Nāṣir | al-Dunyā wa'l-Dīn (of the World and the Faith) at the end of the year seven hundred and sixty-one {1360} | al-Malik al-Nāṣir.⁷¹
- (B) [...]
- (C) Glory to our lord Sultan al-Malik al-Nāṣir Ḥasan.

- State: Most of the silver inlay originally applied on the inscriptions has gone, as has part of the inlay that used to cover the lotus flowers. The inscriptions on the six bosses surrounding the central one are illegible owing to the accumulation of dust.

Commentary

- Date: The doorknockers and the door onto which it was applied were finished after the *madrasa* was inaugurated in *Rajab* 760/6 June to 5 July 1359, as their inscription states they were made at the end of 761/the end of 1360.⁷² This late date is not entirely surprising, given the complexity of the manufacture of the doorknockers and the door to which they were attached.
- City of manufacture: The addition of the name of the city in which the fitting was made, i.e. Damascus, is hitherto unique for Mamluk metalwork fittings. This might be linked to the fact that fittings were on the whole manufactured locally, which would make such additional information redundant.

Literature

Herz (1899), pl. 18 no.4; Hauteceur & Wiet (1932) II, pl. 130; Batanouni (1975) I, 64–65, and II, pls. IXa, k; Meinecke (1992) I, pl. 84a; Stierlin (1996), 105.

25 Jerusalem, mausoleum of Ṭashtamur al-ʿAlāʾī, 784/1382–83

25/1 Two-leafed door; metal bands type [Plate 76]

Façade; entrance door

H: 229 cm; W: 134 cm

Wooden support; iron bands

⁷¹ I would like to thank Arnoud Vrolijk for his help in reading the inscription.

⁷² Two documents for the *waqf* of this complex remain, both of which are dated 15 *Rabīʿ al-Ākhir* 760/ March 1359. For the Arabic text, see Harithy (1992), 239–56.

Description

- Design: The entire surface of the wooden rectangular support is covered with horizontal iron bands closely fixed below one another. Each band is nailed onto this support by a horizontal row of iron nails with round heads that are placed in close proximity to one another.

Literature

Van Berchem (1920) II 2nd fasc., pl. LXXIII (no. 88); Burgoyne & Richards (1987), 468, pl. 45.4.

25/2 Pair of doorknockers [Plate 76]

Façade; entrance door (cat. no. 25/1)

D (hanger): 11.6 cm; W (hoop): 3.5 cm

Attached at H: 146 cm from the ground

Iron

Description

- Design: The hanger is circular in shape without surface decoration. The suspension hoop has a plain round shape.

Literature: Unpublished.

25/3 Window grille; bosses-and-bars type [Plate 77]

Façade; to the right of the entrance portal (part of the mausoleum)

H: 206 cm; W: 118 cm

Iron; stonework surround

Description

- Design: The rectangular grille is composed of nine horizontal and five vertical rows that consist of spherical bosses and cylindrical bars. The central boss, however, has a conical shape with flattened sides and is surrounded on all four sides by a flattened lozenge-shaped boss instead of the regular spherical ones. Faceted conical fittings cover the places where the grille joins the surrounding stonework.

Literature

Allan (1996), 203.

25/4 Window grille, bosses-and-bars type

Façade; second grille to the right of the entrance portal (part of the mausoleum)

H: 206 cm; W: 118 cm

Iron; stonework surround

Description

- Design: Identical to cat. no. 25/4.

25/5 Single doorknocker; holes-and-bosses type [Plate 78]

Vestibule; door leading to the tomb chamber

H: ?; W: ?

Cast and engraved bronze

Description

- Design and decoration: The hanger has a round shape with a serrated edge and has eight holes pierced along the outer edge, all of which slightly open up towards the exterior. These holes alternate with seven triangular bosses. At the centre is a rosette-shaped opening which is surrounded by eight holes that open up towards the rosette.

The plain suspension hoop is circular. The suspension disk is round and has circular engravings in its centre.

Literature

Van Berchem (1922–23) I 2nd fasc., 294; Burgoyne & Richards (1987), 93, 469, pl. 45.10.

26 Cairo, *madrassa* and *khānqāh* of Sultan Barqūq, 786–88/1384–86

26/1 Two-leafed door; overall star pattern type [Plates 79–82]

Façade; entrance door

H: 432 cm; W: 242 cm

Carved wooden support; cast brass plaques, surface partly inlaid with silver, engraved and punched; iron and brass nails

Dated: *Rabīʿ* I 788/10 April to 9 May 1386

Description

- Design and decoration of the metal-faced front: The rectangular door has a tripartite layout. It features a large rectangular field filled with star patterns at the centre, oblong inscription bands above (A) and below (B) this field, and a border frame that not only surrounds the central field and oblong bands but that also serves as a division line between them (Plate 79).

The design of the star pattern of the central field is composed of plain framing plaques, which are nailed on top of the base of the infill plaques so to hold the infill plaques in position (Plate 80). The star pattern consists of five 18-pointed star units distributed cross-wise. Each 18-pointed star unit is surrounded by 12 smaller units: six

12-pointed star units, which are cut in half when positioned at the lateral sides, alternate with octagon units, which consist of a central octagon adjoining two heptagons, each of which adjoins two hexagons and three arrowhead figures (Plate 81). The star pattern is completed by a half 18-pointed star unit located halfway along each of the lateral sides and a quarter unit positioned in each of the four corners. The hexagons adjoining the 18-pointed stars are embossed, as are the central bosses of both 12- and 18-pointed stars, except for those 18-pointed stars located at the centre and lateral sides: their stars have a flattened central roundel.

Each central boss of the 18-pointed stars (C) is decorated with a circular inscription aligned around the base of the boss. The vertical shafts of the letters are stretched towards the top where they bifurcate, forming the points of a star that encloses a central word (Barqūq). The flattened 18-pointed stars (D) carry a circular inscription that surrounds a small tripartite roundel with an inscription in its central tier. The 12-pointed stars have a central boss which is decorated with a 6-pointed star with interwoven lines. The embossed hexagons that adjoin the 18-pointed stars are decorated with intertwined stems with bifurcated leaves and trefoils. The flat hexagons that adjoin the 12-pointed stars are filled either with a lotus flower or a foliate design of a trefoil with foliate stems. The surface of the octagons is divided by intersecting lines. The spaces thus formed are filled with leaves and stems. The heptagons are adorned with a 7-petalled rosette, and the hexagons that adjoin the latter are filled with winding foliate stems.

A narrow border consisting of rectangular openwork plaques of winding stems encloses the central field and the oblong inscription bands above and below it. It is framed by a broader border band that encloses the entire field and which is composed of half 6-pointed stars aligned to the sides which alternate with octagons and pentagons. The surface of the stars and the octagons is subdivided by intersecting lines and filled with leaves. This second border band is in turn surrounded by a band consisting of metal sheets embellished with flattened nails with 6-petalled rosette heads.

The two oblong bands located at the top (A) and base (B) (Plate 82) of the door are filled with inscriptions in Mamluk *naskh* inlaid with silver and set against a background of silver-inlaid foliate stems. The inscriptions are enclosed in a cusped cartouche. The corners of the oblong bands are further filled with silver-inlaid lotus flowers and foliate stems.

- (A) عز لمولانا السلطان الملك الظاهر سيف الدنيا \ والدين ابو سعيد برقوق سلطان الاسلام والمسلمين
 (B) ذخّر الايتام والمساكين نصرة الغزاة والمجاهدين عز نصره \ و [كان] الفراغ في المستهل ربيع الاول سنة
 ثمان وثمانين وسبعمائة
 (C) مولانا السلطان الملك الظاهر | برقوق
 (D) عز لمولانا السلطان المالك الملك الظاهر المؤيد المنصور بو سعيد برقوق المالك الظاهر

- (A) Glory to our lord Sultan al-Malik al-Zāhir, Sayf al-Dunyā wa'l-Dīn (Sword of the World / and the Faith), Abū Saʿīd Barqūq, sultan of Islam and the Muslims
 (B) saviour of orphans and the poor, support of the raiders and the holy warriors, may his victory be glorious. / And its completion was in the beginning of *Rabīʿ*I in the year seven hundred and eighty-eight {10 April to 9 May 1386}.
 (C) Our lord Sultan al-Malik al-Zāhir | Barqūq [in centre].

- (D) Glory to our lord the sultan the sovereign al-Malik al-Zāhir, the one assisted (by God), the victorious Abū Saʿīd Barqūq | al-Malik al-Zāhir [in centre].

- Design and decoration of the carved wooden reverse: Unknown.
- State: The door's design is intact except for a kite-shaped figure and part of a hexagon adjoining the 18-pointed star located on the lower right leaf. Much of the door's silver inlay is missing.

Commentary

- Restoration: The notes of the Comité make clear that during the restoration campaign in the 19th century, silver-inlaid plaques were not only restored but had to be newly manufactured as well.⁷³ It is possible that some of the old plaques were reused on other doors.⁷⁴

Some of the octagons of the main field immediately reveal that they were renewed as their surface was engraved only after the plaques had been cast instead of being part of the casting process, which was the case for the authentic plaques. Furthermore, their addition at a later stage is clear as they are loosely nailed onto the door with iron nails instead of being embedded into the design through the overlap of the outer rims of the framing plaques.

During the most recent restoration that was only finished in 2005, white stipples have been applied to the inscriptions on the oblong bands where formerly silver inlay accentuated the epigraphy.

Literature

Prisse d'Avennes (1877) II, pl. 97; Comité (1890) VI 1889, 106; Comité (1890) VII 1890, 28; Comité (1891) VIII 1891, 84; Van Berchem (1903) I, 304–5; Migeon (1907), 209, 232; Saladin (1907), 142; Briggs (1924), 117, 223; ʿAbd al-Wahhāb (1946) I, 194, and II, 87, pl. 129; Creswell (1949) II, 69 and pl. 95; Brandenburg (1966), 60, 177; Sourdel-Thomine & Spuler (1973), 336; Batanouni (1975) I, 75–82, and II, pls. Xa–i; Rogers (1976), 308, 313 note 3; Lamei Mostafa (1982), 16, 77, 113, and pl. 16, nos. 20, 22; Allan (1984), 86; Williams (1993), 190 and 192; Stierlin (1996), 116–17; Prisse d'Avennes (1999), 97; Clévenot (2000), 106–7, pls. 139 and 142; Raymond & Alleaume (2000), 272, pl. 298.

26/2 Doorknocker, single [Plate 83]

Original location: façade; entrance door (cat. no. 26/1)

Present location: Copenhagen, David Collection, inv. no. 32/1997

H: 35 cm; W: 22.5 cm

Cast and engraved bronze, inlaid with silver

⁷³ Comité (1890) VII 1890, 28.

⁷⁴ Rogers (1976), 313 note 3, proposes the possibility that during the restoration campaign, two identical sets of doors were made, both incorporating some of the authentic plaques. One set was then reinstalled in the original position while the other eventually found its way into a private collection in Beirut.

Description

- Design and decoration: The object consists of two parts: a hanger and suspension hoop. The hanger is round with a cusped edge. It has a large trefoil finial pointing downwards at its base and two smaller trefoils on its west and east sides that protrude sideways. Two curled bifurcated stems at the top flank a flattened pin intended for suspension. At the centre of the hanger is a boss crowned with a nail in the shape of a 6-pointed star. The boss is surrounded by four loops. A foliate stem is braided through all but the upper loop.

The surface of the central boss is decorated with a circular inscription (A) in Mamluk *naskh*, still partly inlaid, the verticals of which all point to a narrow silver-inlaid roundel close to the top which is crowned by a nail in the shape of a 6-pointed star. Along the base of the boss is a narrow band decorated with winding foliate stems. Only few traces of inlay remain on the curls of the leaves and trefoils.

The suspension hoop is round and tapers towards the top. The surface of the hoop is enlivened with a band filled with a grid of inlaid lozenges.

(A) عز لمولانا السلطان الملك الظاهر

(A) Glory to our lord Sultan al-Malik al-Zāhir.

- State: Much of the original silver inlay has vanished.

Commentary

- Provenance: The attribution of this doorknocker to the entrance door of the *madrasa* and *khānqāh* of Sultan Barqūq is based on its inscription and on its formal analogy to the pair of doorknockers attached to the entrance door that were recorded photographically over fifty years ago.⁷⁵ No written evidence has come to light regarding the time or circumstances under which the pair was removed from its original context.⁷⁶

- Specification location: Drawings from the 19th century and photographs taken before 1949 confirm that a pair of doorknockers identical to this specimen was formerly attached to the right and left leaf of the entrance door of the *madrasa* and *khānqāh* of Sultan Barqūq, suspended below the two upper 18-pointed star units and flanking the centrally located 12-pointed star unit.⁷⁷

Literature

Bourgoin (1873), pl. 79; Prisse d'Avennes (1877) II, pl. 97; 'Abd al-Wahhāb (1946) II, 87, pl. 129; Creswell (1949) II, pl. 95; Prisse d'Avennes (1999), 97; Folsach (2001), 290, 323 (no. 516).

⁷⁵ Creswell (1949) II, pl. 95; 'Abd al-Wahhāb (1946) II, 87, pl. 129.

⁷⁶ According to Dr. Kjeld von Folsach, curator of the David Collection, no information of its provenance was available when the object was acquired through the sale in London. Though the restoration of the entrance door was reported by the Comité ((1890) VII 1890, 28, and (1891) VIII 1891, 84), the reports remained silent on the presence of doorknockers.

⁷⁷ Bourgoin (1873), pl. 79, attributed the door inclusive of its doorknockers to the mosque of Sultan al-Manṣūr Qalā'ūn. Other depictions are found in Prisse d'Avennes (1877) II, pl. 97; Creswell (1949) II, pl. 95; 'Abd al-Wahhāb (1946) II, 87, pl. 129; and Prisse d'Avennes (1999), 97.

26/3 Two-leafed door; medallion type [Plates 84–88]

Courtyard: east wall, door on right

H: 327 cm; W: 198 cm

Carved wooden support; pierced and cut openwork brass sheets; engraved inscription bands partly inlaid with silver; iron nails.

Description

- Design of the metal-faced front: The rectangular door has a large central rectangular field with a medallion at its core which is surrounded by a border band (plate 84). An identical border frames an oblong band filled with inscriptions located at the top (A) and another oblong band located at the base of the door. The centrally located openwork medallion has two large trefoil finials: one attached on its north and one on its south axis. A newly added pair of doorhangers is suspended at either side of the upper trefoil finial. The medallion is surrounded by four triangles, each with a central projecting trefoil pointing to the medallion, and two half-trefoils marking the sides.

The openwork medallion has a disk at its heart, which is surrounded by an 18-pointed star from which emanate foliate stems with interspersed trefoils (Plate 85). The surface of the disk is engraved with a 3-tiered inscription (B) while stems are engraved on the openwork motifs. The four triangles are filled with foliate motifs identical to those of the medallion (Plate 86).

The newly added hangers are oval in shape and have a large trefoil finial at their base pointing downwards. Two smaller trefoils protrude sideways on their east and west sides. Along the rim between these three trefoils is a protruding bud. At the top of each hanger are two curled bifurcated stems, which flank a cylindrical pin that is intended for suspension. The interior of the hanger is filled with a central bud that is surrounded by three loops through which stems and two leaves are intertwined. The suspension disk is round and has a cusped edge. The surface of the hanger is decorated with engraved lines, which follow the movements of the stems and accentuate the veining in the trefoils.

The border band that surrounds the central field and oblong bands has a straight base with rows of attached trefoils that alternate with slender cloverleaf motifs.

The upper oblong band (A) is engraved with an inscription in Mamluk *naskh* set against a background of dense spiral scrolls (Plate 87). The inscription is enclosed by a cusped cartouche. The space between the cartouches and corners of the oblong bands is filled with foliate motifs, still partly inlaid with silver.⁷⁸ The lower oblong band is engraved with a row of intertwined knotted designs (Plate 88). Above and below these knots, ornamental kufic is engraved, set against a background of tight spiral scrolls.

⁷⁸ Only minute traces of silver are, however, still extant. Its former presence is further attested by the *waqf* deed of the *madrasa* and *khānqāh* of Sultan Barqūq; see Jaritz (1982), 120, 141.

- (A) عز لمولانا السلطان المالك الملك الظاهر العالم / الغازي المجاهد الم رابط المئاغر المؤيد المنصور سيف الدنيا والدين ابو سعيد برقوق عز نصره
(B) عز لمولانا السلطان الملك الظاهر | برقوق | عز نصره

- (A) Glory to our lord the sultan the sovereign al-Malik al-Zāhir the learned / the frontier warrior, the holy warrior, the frontier fighter, the defender of the frontier, the one assisted (by God), the victorious, Sayf al-Dunyā wa'l-Dīn (Sword of the World and the Faith), Abū Sa'īd Barqūq, may his victory be glorious.
(B) Glory to our lord Sultan al-Malik al-Zāhir | Barqūq | may his victory be glorious.

• Design and decoration of the carved wooden reverse: Each leaf is divided into a vertical row of seven panels, four of which are narrow and oblong, which alternate with three square panels. Each oblong panel contains a central 3-tiered roundel flanked by two elongated cusped cartouches. All the cartouches (C) and the 3-tiered roundels (D) on the four oblong panels contain identical inscriptions. The square panels are filled with a geometric design, consisting of a central octagon which adjoins four 5-pointed stars that alternate with four hexagons. The interiors of the geometric motifs on the square panels are left undecorated.

- (C) عز لمولانا السلطان | الملك الظاهر | اعز الله نصره
(D) السلطان الملك الظاهر | برقوق | عز نصره

- (C) Glory to our lord Sultan | al-Malik al-Zāhir | may God strengthen his victory.
(D) Sultan al-Malik al-Zāhir | Barqūq | may his victory be glorious.

• State: The door is intact owing to much restoration work. Only few traces remain of the silver inlay that was used on the upper oblong band.

Commentary

• Inscriptions: The 3-tiered inscription (B), engraved in the central disk of the medallion of the door, is one of four known epigraphic shields of Sultan Barqūq.⁷⁹

• Restoration: According to the reports of the Comité, the door was restored in 1890 as part of a larger campaign which comprised all six medallion doors at present found in the *sahn*.⁸⁰

Literature

Prisse d'Avennes (1877) II, pl. 96; Comité (1890) VI 1889, 93; Comité (1890) VII 1890, 18, 106, 122; Gayet (1893), 261, fig. 130, 262; Saladin (1907), 144; 'Abd al-Wahhāb (1946) I, 195; Creswell (1949) II, 69–70, pl. 96; Brandenburg (1966), 178, 182; Lamei Mostafa (1972), pl. 53; Batanouni (1975) I, 80–82, and II, pls. Xj, l–o; Rogers (1976), 308–9, pl. 3, 313 note 3; Jaritz (1982), 120, 141; Lamei Mostafa (1982), 19, 78, pl. 27 (nos. 30, 31) and pl. 28 (no. 32); Allan (1984), 86; Behrens-Abouseif (1989), 134; Williams (1993), 192; Stierlin (1996), 118–19; Prisse d'Avennes (1999), 96; Raymond & Alleaume (2000), 272, pl. 299.

⁷⁹ Mayer (1999), 36 lists four variations, the third being identical to the one used here.

⁸⁰ Comité (1890) VII 1890, 18, 106, 122.

26/4 Two-leafed door; medallion type [Plate 89]

Courtyard: east wall, door on left

H: 328 cm; W: 197 cm

Carved wooden support; pierced and cut openwork brass sheets; engraved oblong bands; iron nails

Description

- Design and decoration: As in cat. no. 26/3, except for the plain central disk at the heart of the medallion, which lacks the 3-tiered division and inscriptions. Some of the openwork in the centre of the medallion has vanished as has part of the lower trefoil finial. The doorknockers have also vanished but their former presence is revealed by the imprint of the suspension disk as well as the hole used for the suspension of the disk at a height of 225 cm.

26/5 Two-leafed door; medallion type

Courtyard: north wall, door on right

H: 330 cm; W: 202 cm

Carved wooden support; pierced and cut openwork brass sheets; engraved oblong bands; iron nails

Description

- Design and decoration: As in cat. no. 26/3, except for the missing doorknockers. Their former presence is revealed by the imprint of the suspension disk as well as by the holes used for the suspension of both the disk and the boss intended for knocking.

26/6 Two-leafed door; medallion type [Plates 90–91]

Courtyard: north wall, door on left

H: 332 cm; W: 201 cm

Carved wooden support; pierced and cut openwork brass sheets; engraved oblong bands; iron nails

Description

- Design and decoration: As in cat. no. 26/3, except for the plain central disk at the heart of the medallion, which lacks the 3-tiered division and inscriptions. Moreover, the doorknockers have vanished, although the protruding bosses intended for knocking, the imprint of the suspension disk as well as the hole used for its suspension indicate their former position.

26/7 Two-leafed door; medallion type

Courtyard: west wall, door on right

H: 331 cm; W: 197 cm

Carved wooden support; pierced and cut openwork brass sheets; engraved oblong bands; iron nails

Description

- Design and decoration: As in cat. no. 26/3.

26/8 Two-leafed door; medallion type [Plate 92]

Courtyard: west wall, door on right

H: 327 cm; W: 198 cm

Carved wooden support; pierced and cut openwork brass sheets; engraved oblong bands; iron nails

Description

- Design and decoration: As in cat. no. 26/3.

26/9 Window grille; geometric type [Plate 93]

Façade; above the entrance door (cat. no. 26/1)

D: 110 cm

Cast bronze; marble frame

Description

- Design and decoration: The round openwork grille has at its centre a 12-pointed star unit which is framed by a larger 12-pointed star. These are surrounded by 12 inwardly pointing triangles which are fixed into the surrounding marble frame. The inwardly pointing angles of the triangles intersect with the angles of the outer 12-pointed star. Any surface decoration is missing.

Literature

Rogers (1976), 311, pl. 12; Lamei Mostafa (1982), 16, pl. 16 (nos. 20, 21).

26/10 Window grille; geometric type [Plate 94]

Courtyard: south wall, above door (cat. no. 26/3)

H: 96 cm; W: 70 cm

Cast brass; wooden frame

Description

- Design and decoration: The rectangular grille has a large medallion that touches the lateral sides. At the core of this medallion is a disk (A), which is surrounded by a double 12-pointed star from which emanate six trefoils that alternate with six palmette leaves. The space between the medallion and rectangular frame is filled up with stems having bifurcated leaves and trefoils. The grille is set in a rectangular wooden frame.

The central disk (A) of the medallion has a tripartite division; all tiers are filled with inscriptions set in Mamluk *naskh*, which start in the central tier, followed by the upper and lower tier.

(A) Sultan al-Malik | al-Zāhir | may his victory be glorious.

Literature

ʿAbd al-Wahhāb (1946) I, 194–95; Lamei Mostafa (1982), 19, 78, 115, pl. 28 (no. 33).

26/11 Window grille; geometric type

Courtyard: west wall, above door (cat. no. 26/8)

H: 96 cm; W: 70 cm

Cast brass; wooden frame

Description

- Design and decoration: As in cat. no. 26/10.

26/12 Window grille; geometric type [Plate 95]

Courtyard: north wall, above door (cat. no. 26/5)

H: 96 cm; W: 70 cm

Cast brass; wooden frame

Description

- Design and decoration: The rectangular grille has a 10-pointed star unit at its core, which is surrounded by a larger 10-pointed star. In each corner is set one-quarter of a 10-pointed star unit, which is also framed by a quarter 10-pointed star. The star units are connected to one another, for the angles of the 10-pointed stars that frame the star units at the centre and in the corners intersect.

Literature

Lamei Mostafa (1982), 115, pl. 28 (no. 34).

26/13 Window grille; geometric type

Courtyard: north wall, above door (cat. no. 26/6)

H: 96 cm; W: 70 cm

Cast brass; wooden frame

Description

- Design and decoration: As in cat. no. 26/12.

26/14 Two-leafed window shutter; metal bands type [Plates 96-97]

Façade: first on the right to the entrance door

H (shutter): ?; W (shutter): 86 cm; H (metal band): 39 cm; W (metal band): 77 cm

Wooden support; engraved metal bands; cast openwork bands

Description

- Design and decoration of the metal-faced front: Two oblong metal bands are nailed with small plain nails at the top and base of the rectangular wooden support (Plate 96). They are surrounded by an openwork border consisting of rectangular plaques filled with openwork foliate stems. Two identical openwork borders are also located along the two lateral sides of the support. In this way a large rectangular central field is enclosed, which is left undecorated.

The two oblong bands at the top (A) and base (B) of the shutter are engraved with inscriptions in Mamluk *naskh* (A) set against a background of spiral scrolls, which push the letters to the fore and create a background full of movement (Plate 97). They are enclosed by a cartouche. This cartouche is linked by a 7-petalled rosette to two other cartouches that are located at each end of the oblong bands. Foliate stems fill the space between the cartouches and the surrounding frame of the oblong band. At the top and base of each band a narrow band with winding foliate stems is engraved.

The openwork border frame that encloses the oblong bands and the two lateral sides of the shutter consists of foliate stems. The surface of these stems is engraved with small foliate designs.

(A) عز لمولانا السلطان المالك الملك الظاهر العالم العامل \ العادل الغازي المجاهد المرابط المنصور سيف
الدنيا والدين بوسعيد برقوق عز نصره
(B) عز لمولانا السلطان المالك الملك الظاهر العالم العامل \ العادل الغازي المجاهد المرابط المنصور سيف
الدنيا والدين بوسعيد برقوق عز نصره

- (A) Glory to our lord the sultan, the sovereign, al-Malik al-Zāhir, the learned, the active, the just, the frontier warrior, the holy warrior, the frontier fighter, the one assisted (by God), Sayf al-Dunyā wa'l-Dīn (Sword of the World and the Faith) Abū Sa'īd Barqūq, may his victory be glorious.⁸¹
- (B) Glory to our lord the sultan, the sovereign, al-Malik al-Zāhir, the learned, the active, the just, the frontier warrior, the holy warrior, the frontier fighter, the one assisted (by God), Sayf al-Dunyā wa'l-Dīn (Sword of the World and the Faith) Abū Sa'īd Barqūq, may his victory be glorious.

- Design and decoration of the wooden reverse: Each of the two leaves is divided into seven panels, four oblong bands, which alternate with three square panels. Into each oblong panel, a central 3-tiered roundel flanked by two cartouches is carved. Each cartouche (C) carries an inscription in *naskh* set against a plain background whereas the inscriptions on the 3-tiered roundels are effaced.

⁸¹ My reading deviates from the inscription rendered by Lamei Mostafa (1982), 80, in the inclusion of the word *al-āmil*, the active.

Each square panel has a smaller square at its centre, filled with a central octagon that is surrounded by four 5-pointed stars that alternate with four hexagons.

(C) عز لمولانا السلطان الملك | ظاهر برقوق | عز نصره

(C) Glory to our lord Sultan al-Malik | al-Zāhir Barqūq | may his victory be glorious.

Commentary

- Technique: At the extremities of the two oblong bands on the metal-faced front, traces are found of punched lines which were probably intended to facilitate the inlaying of these parts. No traces of inlay are visible today. The *waqf*, however, does refer to the use of inlay on the inscription bands (*tirāz*).⁸²

Literature

Lamei Mostafa (1982), 80.

26/15 Two-leafed window shutter; metal bands type [Plate 98]

Façade: second on the right to the entrance door

H (shutter): ?; W (shutter): 87 cm; H (band): 39 cm; W (band): 77 cm

Wooden support; engraved metal bands; cast openwork bands

Description

- Design and decoration: As in cat. no. 26/14.

26/16 Two-leafed window shutter; metal bands type [Plate 98]

Façade; third on the right to the entrance door

H (shutter): ?; W (shutter): 87 cm; H (band): 38 cm; W (band): 78 cm

Wooden support; engraved metal bands; cast openwork bands

Description

- Design and decoration: As in cat. no. 26/14.

26/17 Two-leafed window shutter; metal bands type [Plate 98]

Façade; fourth on the right to the entrance door

H (shutter): ?; W (shutter): 87 cm; H (band): 39 cm; W (band): 77 cm

Wooden support; engraved metal bands; cast openwork bands

⁸² Jaritz (1982), 120, 140.

Description

- Design and decoration: As in cat. no. 26/14.

26/18 Two-leafed window shutter; metal bands type [Plate 98]

Façade; fifth on the right to the entrance door

H (shutter): ?; W (shutter): 87 cm; H (band): 39 cm; W (band): 78 cm

Wooden support; engraved metal bands; cast openwork bands

Description

- Design and decoration: As in cat. no. 26/14.

26/19 Two-leafed window shutter; metal bands type [Plate 98]

Façade; sixth on the right to the entrance door

H (shutter): ?; W (shutter): 87 cm; H (band): 39 cm; W (band): 78 cm

Wooden support; engraved metal bands; cast openwork bands

Description

- Design and decoration: As in cat. no. 26/14.

27 Cairo, *madrasa* of Amir Īnāl al-Yūsufī; 794–95/1392–93

27/1 Two-leafed door; medallion type [Plates 99-101]

Façade; entrance door

H: 290 cm; W: 158 cm

Wooden support; cast brass plaques with surface decoration; brass nails

Description

- Design and decoration of the metal-faced front: The layout of the rectangular door consists of a rectangular central field dominated by a central medallion, two oblong bands above (A) and below (B) this central field, and a border band that surrounds the central field and the oblong bands (Plate 99).

The central field is dominated by a central medallion with a trefoil finial pointing upwards at its top and one at its base which points downwards. At both sides of the trefoil finial a faceted square boss intended for knocking is fastened in the wood, above which is a hole. The medallion is surrounded by four lobed triangles, each with a protruding trefoil that points towards the medallion (Plate 100).

The openwork medallion is composed of 16 wedges. At the core of the medallion is a closed 3-tiered disk, which is surrounded by two circles of eight trefoils from which emanates a network of openwork foliate stems, bifurcated leaves, and trefoils (Plate 101). The central tier of the 3-tiered disk is engraved with the hilt of a scimitar on the right leaf and has an inscription on the left leaf (C). The surface of all foliate motifs is accentuated with round and curled hatching that is sunk deeply in the metal surface.

A border band consisting of trefoils alternating with cloverleaf motifs set on a narrow strip surrounds the rectangular field, central medallion, and oblong bands.

The upper oblong band (A) has lost its inscriptions but imprints in the wood reveal their former presence. The lower band (B) still contains an openwork inscription in *naskh* against a background of winding foliate scrolls.

(A) الاتابكي الملكي الظاهري \ يعمره الله رحمته
(B) جدد هذا الباب المبارك عام \ عشرين وثلاثمائة بعد الالف
(C) سنة ١٣٢٠

- (A) The atabeg amir of al-Malik al-Zāhir / under obligation to God and with His mercy.⁸³
(B) This blessed door was restored in the year / one thousand three hundred and twenty {1902–3}.
(C) The year 1320 {1902–3}.

- Design and decoration of the wooden reverse: Unknown.
- State: The metal facing is intact except for the upper inscription band.

Commentary

- Patron: The inscription and the central blazon refer to different positions held by Amir Īnāl al-Yūsufī. The centrally located scimitar in the 3-tiered blazon refers to his position as *amīr al-silāḥ*, amir of weapons, which he became in 779/1377–78.⁸⁴ The relative pronoun atabeg (*al-Atābakī*) refers to his appointment as atabeg in Damascus after Sultan al-Zāhir Barqūq ascended to the throne in 784/1382.⁸⁵
- Inscription: It is hardly likely that the first part of inscription (A), which is now lost, was originally located in this position. On the whole, references to patronage on Mamluk doors begin with an introductory phrase, which is missing here. As the fragment itself has vanished, it is not possible to tell whether the fragment was newly made by the Comité or whether it was an authentic piece.

⁸³ The inscription in this oblong band is missing today. The inscription presented here is, however, based upon the inscription drawn by Prisse d'Avennes (1877) II, pl. 98, on the one hand, and on the dark imprint left by the metal openwork band on the door's wooden support, on the other hand. A close copy, probably made in the 19th century, is now housed in London, the Victoria & Albert Museum, inv. no. 909part/5-1884. It was part of a collection of fragments that was sold to the V&A in 1884 by M. de St. Maurice, and which, according to Lane-Poole, was connected to the mosque of Sultan Baybars in the Ḥusayniya quarter of Cairo. For these fragments, see Lane-Poole (1886), 187.

⁸⁴ The scimitar, of which only the right half is extant today, was still complete when Prisse d'Avennes (1877) II, pl. 98, rendered it. For a photograph of identical blazons, placed on each of the arches of the two windows in the southern wall of the same *madrassa*, see Mayer (1933), 90 and pl. 35.1.

⁸⁵ Van Berchem (1903), 744; Mayer (1933), 90.

- Restoration: The restoration of the door was accomplished in 1320/1902–3 as indicated by the inscription on the oblong band near the base and the date left in numerals engraved on the left half of the central 3-tiered roundel of the medallion.⁸⁶ The restored fragments of the openwork foliate design can be distinguished from the authentic parts by the use of more superficially engraved hatching in addition to a less agile treatment of the curly motifs.

Literature

Bourgoin (1873), pl. 78; Prisse d'Avennes (1877), II, pl. 98; Comité (1901) XVIII 1901, 117; Comité (1902) XIX 1902, 31; Lamei Mostafa (1982), 97, pl. 47 (no. 70); Prisse d'Avennes (1999), 98.

27/2 Single-leafed window shutter; metal bands type

Façade; left to entrance door

H: 242 cm; W: 135 cm; W (band): 28 cm

Wooden support; cast brass bands

Description

- Design and decoration: Two plain oblong brass bands are nailed near the top and base of the wooden rectangular shutter. Each band is framed with an openwork brass border consisting of trefoils alternating with clover-like motifs set on a narrow strip.

Literature: Unpublished.

28 Cairo, *madrasa* and mausoleum of Amir Maḥmūd al-Ustādār; 797/1394–95

28/1 Two-leafed door; medallion type [Plates 102-105]

Façade; entrance door

H: 275 cm; W: 156 cm

Wooden support; cast brass framing plaques; engraved copper sheets; pierced and filed openwork sheets and inscription band; engraved oblong band; cast brass nails.

Description

- Design and decoration of the metal-faced front: The layout of the rectangular door consists of a central rectangular field, an oblong band above and below this, and a border band which encloses the central field and the oblong bands while simultaneously separating the bands from the rectangular field (Plate 102). The metal decoration consists either of openwork sheets through which the wood is visible or it is composed of two different levels. In the latter case, the underlying level consists of a hammered sheet engraved with geometric

⁸⁶ Comité (1901) XVIII 1901, 117; Comité (1902) XIX 1902, 31.

motifs, while the second layer is composed of geometric framing strips which are nailed on top of the first layer (Plate 103).

At the core of the central rectangular field is a medallion, while a triangular corner-piece with a lobed protrusion is set in each of the four corners. The medallion has two small trefoil finials at its central west and east side. It tapers into a pointing shape towards the top and the base. At the centre of the medallion is a 12-pointed star unit which is surrounded by 12 5-pointed stars. The star design is completed by six half 12-pointed star units positioned along the rim of the medallion. The four corner-pieces are filled with a quarter 12-pointed star unit. The medallion and the corner-pieces are composed of two layers. The surface of the yellow geometric framing strips of the medallion and the four corner-pieces is decorated with winding foliate scrolls. In addition to this a number of small inscriptions (B) are found. The reddish sheets of copper beneath these framing grids contain engraved hexagons, stars, and kite-shaped figures, their shape mirroring the shape of the framework plaques. These geometric forms are filled with Y-motifs, except for the 5-pointed stars, the half hexagons and the kite-shaped figures that are decorated with a leafed stem.

The space that surrounds the medallion and corner-pieces, within the central rectangular field, is covered with openwork brass sheets that consist of a dense pattern of openwork winding stems with bifurcated leaves. The surface of these openwork foliate motifs is engraved with small foliate scrolls.

Two newly added hangers of circular shape are nailed with two round suspension loops onto the openwork foliate field between the upper part of the pointing medallion and the two upper corner-pieces.

The border band that surrounds the door consists of framing strips in the shape of 6-pointed stars adjoining four half-hexagons, which alternate with two arrowhead figures adjoining two hexagons. This framework is nailed onto an engraved brass cover. Its surface decoration is identical to that of the framing strips and sheet cover of the central medallion. Along the four lateral sides this geometric framing border is surrounded by a second border frame consisting of a row of trefoils alternating with slender cloverleaf motifs.

The upper oblong band (A) is filled with an openwork inscription in Mamluk *naskh* set against a dense background of a winding foliate stem (Plate 104). The lower oblong band is engraved with vertically aligned knotted designs surrounded by large trefoils and bifurcated leaves set against a background of small spiral scrolls (Plate 105).

(A) ان المتقين في جنات و عيون ادخلوها بسلام آمنين \ نزعنا ما في صدورهم من غل اخوانا على سرر متقابلين
(B) سنة ١٣٢٣

- (A) See, those who show piety are among gardens and springs. Enter ye into them in peace and security. / We have removed any malice that may have been in their breasts, as brothers they sit upon couches facing each other. { Qur'ān 15:45–47}
- (B) The year 1323 {1905–6}.

- Design and decoration of the wooden reverse: Each leaf has a vertical row of four panels. The field of the upper and central panels is simply subdivided into three rectangular panels set in vertical position. The two square panels have an interior decoration of intersecting strips of wood which make up a central lozenge surrounded by four irregular corner-pieces.
- State: The door is intact.

Commentary

- Restoration: The engraved date 1323/1905–6 recalls the year of restoration. Another restoration took place during the last part of the 20th century and the beginning of the 21st century. The authenticity of the upper oblong band (A) with the Qur'ānic text is questionable as the engraved hatching on the surface of the background foliage is coarsely and unimaginatively executed without a feeling for the role of the hatching in emphasizing the agility of the foliage.

Literature

Comité (1904) XXI 1904, 21; Batanouni (1975) I, 83–87, and II, pls. XIa–d; Lamei Mostafa (1982), 100, pl. 55 (no. 86); Allan (1984), 87; Williams (1993), 109.

28/2 Window grille; bosses-and-bars type [Plates 106-107]

Façade; first grille to the right of the entrance door

H: 243 cm; W: 140 cm

Iron inner structure; cast copper parts engraved and inlaid with silver; woodwork surround

Description

- Design and decoration: The rectangular grille is composed of 13 horizontal and seven vertical rows consisting of spherical bosses with faceted sides and cylindrical bars. Faceted conical fittings cover the places where the bars meet with the surrounding woodwork (Plate 106).

Three types of decorative motifs fill the surface of the spherical bosses, both at the exterior and in the interior, which are seemingly distributed at random (Plate 107). One type consists of a small central 3-tiered roundel with a silver-inlaid cup on its central tier that is enclosed by a larger roundel filled with foliate stems. The second motif consists of a small silver-lined central roundel with a silver 6-petalled rosette, which is surrounded by foliate stems inlaid with silver. The third has a silver-inlaid 6-petalled rosette at its centre surrounded by a silver-lined roundel, which in turn is surrounded by a large 6-pointed star. The 6-pointed star and its surroundings are filled with foliage. Irrespective of the type, the faceted sides of the spherical bosses have a silver-lined lobed oval that is filled with foliate stems.

Each of the horizontal cylindrical bars is decorated with a silver-lined band at its core that is either filled with foliate stems or divided up into lozenges, each of which is filled with leaves around a central dot. All vertical bars are partly decorated with a narrow silver-lined band, which is filled with a silver-inlaid inscription.⁸⁷

The facets of the conical fittings are filled with foliate stems.

- State: Only the two upper horizontal rows of the grille are authentic, as are the vertical bars positioned between them. The rest of the grille is new and devoid of decoration.

Literature

Artin Pacha (1902), 115 (no. 60 bis), fig. 60.

28/3 Window grille; bosses-and-bars type [Plates 108-109]

Façade; second grille to the right of the entrance door

H: 219 cm; W: 87 cm

Iron inner structure; cast brass bars and bosses with engraved surface; woodwork surround

Description

- Design and decoration: The rectangular grille is composed of 13 horizontal and five vertical rows made up of faceted spherical bosses that alternate with cylindrical bars, which have a bulbous ring at their centre (Plate 108). Faceted conical fittings cover the places where the bars meet the surrounding woodwork.

The spherical bosses are engraved with two types of decoration that alternate with one another (Plate 109). Half of them are decorated with a 3-tiered roundel, with the upper tier containing a napkin, the central a large cup, and the lower tier containing a small cup. The others are engraved with a lozenge filled with winding foliate stems. The conical fittings are engraved with a triangle filled with foliage.

- State: Much of the engraved decoration is effaced.

Literature: Unpublished.

28/4 Window grille; geometric type [Plates 110-111]

Façade; third grille to the right of the entrance door

H: 221 cm; W: 123 cm

Brass, cast in parts that are welded together; wooden surround

⁸⁷ The reading of the inscriptions on the cylindrical bars was impeded as the building was inaccessible during research visits.

Description

- Design and decoration: The rectangular grille displays an intricate pattern consisting of 31 horizontal rows composed of either eight or nine half-circles that touch each other sideways (Plate 110). A trefoil-like bud with an open core that points upwards is positioned between the flanking half-circles. The surface of the circles and buds is decorated with winding foliate scrolls whereas the top of each bud is filled with a trefoil (Plate 111).

The rows are set pairwise into the surrounding woodwork, for which grooves were gouged out in the wood.

Literature: Unpublished.

28/5 Window grille; bosses-and-bars type [Plates 112-113]

Façade; fifth grille to the right of the entrance door

H: 250 cm; W: 141 cm

Iron inner structure; cast brass parts engraved and inlaid with silver; wooden surround

Description

- Design and decoration: The rectangular grille is composed of 11 horizontal and seven vertical rows consisting of spherical bosses and cylindrical bars. Faceted conical fittings cover the places where the bars meet the surrounding woodwork (Plate 112).

There are three types of decorative motifs filling the surface of the spherical bosses. The first of these is a small 3-tiered central roundel with a cup engraved on its central tier, enclosed by a larger roundel filled with foliate stems. The second motif consists of a small central roundel with a 6-petalled rosette surrounded by foliate stems (Plate 113). The third has a whirling 6-petalled rosette at its centre surrounded by a small roundel and a larger 6-pointed star. The 6-pointed star and its surrounding are filled with foliage. Double lines are engraved at either end of the bar.

- State: Although the structure of the grille is intact, many of its bosses have been renewed. Of those that are original, many show signs of wear and tear: some of them are dented and pierced while others have effaced surface decoration. The silver inlay has also vanished for the most part.

Literature

Artin Pacha (1902), 115 (no. 60 bis), fig. 60.

29/1 Two-leafed door; panelled type [Plate 114]

Original location: Façade; east wall, central door

Present location; unknown

H: 714 cm; W: 486 cm

Wooden support; hammered plaques in *repoussé* and cast bronze plaques

Patrons: Sultan al-Manṣūr ʿAbd al-ʿAzīz and Shaykh al-Khāṣṣakī

Description⁸⁸

• Design and decoration: The rectangular door has two leaves, each of which is divided up into four recessed panels: two panels of rectangular shape alternate with two oblong panels. The space surrounding the panels is filled with undecorated sheets of brass nailed onto the wooden support.

At the centre of each of the two rectangular panels is a 3-tiered roundel, flanked by two large 12-petalled rosettes, which are enclosed by an octagon. Two smaller 8-petalled rosettes, which are enclosed by three squares set at different angles, are positioned above and below this roundel. A 12-petalled rosette is located in each corner of the panel. Those in the upper corners are enclosed by two squares set at different angles, while those positioned in the lower two are encased by an octagon. The remainder of each panel is filled with plain sheets of brass.

The central tier of the 3-tiered roundels of the rectangular panels that are located at the top (A) of the left and right leaf carry an inscription in relief in Mamluk *naskh* set against an undecorated background. The two 3-tiered roundels on the two rectangular panels in the lower zone of the door are decorated as follows: the upper tier is void, the central tier carries a chalice charged with two small cups, and the lower tier carries a single small cup. Of these two panels, the one located on the right leaf has an illegible inscription, which is located between the rosettes in the upper corners.

The two oblong bands that are located in the centre of the two leaves (B) contain an inscription in Mamluk *naskh* set in relief. The two oblong bands located at the base of the door are embellished with a central 16-petalled rosette encased by an octagon.

- (A) عز لمولانا السلطان الملك المنصور عز نصره \ عز لمولانا السلطان الملك المنصور عز نصره
 (B) عمل هذا الباب المبارك في ايام مولانا السلطان الملك المنصور عبد العزيز \ باشارة المقر الاشرف العالي
 المولوي شيخ الخاصكي عز نصره

- (A) Glory to our lord Sultan al-Malik al-Manṣūr, may his victory be glorious / Glory to our lord
 Sultan al-Malik al-Nāṣir, may his victory be glorious.
 (B) This blessed door was made in the days of our lord Sultan al-Malik al-Manṣūr ʿAbd al-ʿAzīz /

⁸⁸ The description of the door is based upon the photographs published in Artin Pacha (1902), pl. 80–81, Migeon (1907), pl. 194, Saladin (1907), 40, and Hage (2000), 52, all of which present an overview of the door. Hage (2000), 52, published the photograph taken by Bonfils, no. 785. For detailed photographs of the inscriptions of the door, see Rihāwī (1967), pls. 4–6.

on the order of the noble authority, the high, the lordly Shaykh al-Khāṣṣakī, may his victory be glorious.

- Design and decoration of the wooden reverse: Each of the two leaves is divided into five panels: oblong panels are located at the top and base of each leaf, while three large square panels are set between these two. The oblong panels are left undecorated. The interior decoration of the upper and lower square panels is composed of strips of plain wood nailed on top of the support. These strips form a central lozenge, which is surrounded by a hexagon in each corner and a triangle on each lateral side. The central panel has an octagon at its core, which is surrounded by four 5-pointed stars that alternate with four hexagons.

Commentary

- Date and patron: The door can be dated on the basis of the inscription (B) on the left leaf, which refers to the manufacture of the door during the reign of Sultan al-Manṣūr ‘Abd al-‘Azīz, who reigned for a period of two months only, between 26 *Rabī‘* I 808/30 September 1405 and 4 *Jumādā* 808/6 November 1405. The pictorial blazons positioned in the centre of the lower rectangular panels represent Shaykh al-Khāṣṣakī, who was to become Sultan al-Mu‘ayyad Shaykh.⁸⁹
- Location: According to Mayer, the door was destroyed during or after World War I.⁹⁰ Some of its parts were, however, saved and at some stage transferred to the National Museum in Damascus.⁹¹ The present location of the fragments that did survive is unknown. According to Mrs. Mouna Muadhdhan, curator of the Islamic Department of the National Museum in Damascus, they were transferred some 15 years ago by officials of the Ministry of *Waqf* to be reinstalled in their original position within the mosque. There, they could not be traced.
- Name of the door: This door is known in the sources as Bāb al-Jayrūn but is also referred to as Bāb al-Sā‘āt and Bāb al-Nawfara.⁹²
- Restoration: The wooden support of the door was restored in 1951.⁹³

Literature

Kremer (1854), 34–36; Artin Pacha (1902), 117–18, pls. 80–81; Migeon (1907), 232, pl. 194; Saladin (1907), pl. 40; Wulzinger & Watzinger (1924), 156; Ḥasanī (1930), 64–65, 67–68, pls. 7.1–7.3; Sauvaget (1932), 27–28; Mayer (1933), 201–2, pls. LIV1, 2; RCEA (1944) XIII, 88 (no. 4930), 208 (no. 5107); Ṭaṭṭāwī (1961), 64, 81; Rīḥāwī (1967), 210–11, pls. 4–6; ‘Ush (1980), 246; Allan (1984), 88, 93 note 24; Ḥāfiẓ (1985), 22; Bahnasī (1988), 181; Rīḥāwī (1996), 29; Hage (2000), 52.

⁸⁹ In addition to this, Mayer (1933), 201 note 4, records a second pictorial blazon in the lower oblong band consisting of a cup on the central field of a 3-tiered blazon. Its inconspicuous place leads him to suggest it was the blazon of an official in charge of the work.

⁹⁰ Mayer (1933), 201 note 1.

⁹¹ A number of them were recorded in a concise guidebook to the museum by Ḥasanī (1930), 64–68, under numbers 185 (a short inscription), 486 (a composite figural blazon), 487 (an epigraphic blazon), 488–502 (rosettes), 535 (inscription: *‘amila hādhā al-bāb al-mubā [rak] fī [...]*’), and 536–39 (rosettes). ‘Ush (1980), 246 registered a plaque with the title of Sultan al-Manṣūr under inv. nos. A.548, A.2783, and A.3784.

⁹² Rīḥāwī (1996), 29; Ḥāfiẓ (1985), 22.

⁹³ Ṭaṭṭāwī (1961), 81.

29/2 Two-leafed door; panelled type [Plates 115-119]

Façade; north wall; entrance door, metal application on the reverse

H: 480 cm; W: 364 cm

Wooden support; hammered plaques in *repoussé* and cast bronze plaques

Dated: *Muḥarram* 809/27 June to 26 July 1406

Patrons: Sultan Faraj b. Barqūq and Amir Nawrūz al-Ḥāfiẓī

Description

- Design and decoration of the metal-faced reverse: Each leaf of the rectangular door is divided into three rectangular panels positioned in a vertical row, which are set slightly in recess (Plates 115 and 116). They are separated from one another by plain metal sheets. Each panel is composed of plaques in relief that alternate with flat plain sheets. Each panel has a centrally located oblong band surrounded by square plaques with decoration in relief that alternate with flat sheets of metal.

The oblong band of the upper right and left panels (A) carries an inscription in *naskh* set in relief against a plain background. It is placed in a roundel with trefoil finials on a central axis. Positioned at the centre above and below each inscription band is a square plaque filled with an 8-petalled rosette in relief, which is enclosed in an octagon. In each of the two upper corners is a square filled with a whirling 12-petalled rosette the outlines of which are set slightly in relief and which is enclosed in an octagon. The two rosettes in the corners below the central oblong band are 8-petalled and surrounded by two squares which are set at a 90 degree axis from one another.

The oblong band of the central right and left panels (B) carries an inscription in *naskh* set in relief against a plain background. The inscription is divided up by a centrally located 3-tiered roundel, which has two napkins in its upper tier, a large cup in its central tier, and a small cup in its lower tier (Plate 117). A square plaque is centrally located above and below the oblong band. It carries a small 8-petalled rosette in relief, which is surrounded by eight linked trefoils with pairs of almond-shaped buds between. In the four corners of each panel is a plaque with a 10-petalled rosette the outlines of which are set in relief and which have an 8-petalled protruding bud at their centre. They are encased in an octagon.

The oblong band of the lower right and left panels (C) carries an inscription in Mamluk *naskh* set in relief against a plain background. The inscription is divided up by a 3-tiered roundel identical to the one in the central panels (Plate 118). Centrally located above and below the oblong band is a square panel filled with a central 8-petalled rosette in relief set in an 8-pointed star the points of which carry heart-shaped motifs. In each of the corners of the panel is an 8-petalled rosette in relief, set in an octagon within a square.

(A) الله / وحده

(B) بسم الله الرحمن الرحيم ادخلوها / بسلام آمنين جدد هذا الباب | المبارك في شهر الله المحرم من سنة تسع وثمان مائة

(C) عمر هذا الباب المبارك | في ايام مولانا السلطان / الملك الناصر فرج بن برقوق | باشارة مولانا ملك الامرا [نوروز]

- (A) God / Alone
- (B) In the name of God the Merciful | the Compassionate. Enter ye into them/ in peace and security. {Qur'ān 15: 46} This blessed door was renewed | in the month of God *al-Muḥarram* of the year eight hundred and nine {27 June to 26 July 1406}.
- (C) This blessed door was built | in the days of our lord, Sultan / al-Malik al-Nāṣir Faraj, son of Barqūq. | On the order of our lord the Governor-general [Nawrūz]⁹⁴

- Design and decoration of the wooden front: Each leaf is divided into three square-shaped panels. A smaller square is set in the upper and lower panels. The two central panels are decorated with wooden strips that form a centrally located lozenge which is surrounded by four hexagons. This design is surrounded along its four sides by rectangles with a triangular indentation. In each corner is a small square.

Commentary

- Inscriptions: The execution of the inscription on the lower panel on the left shows the playful approach of the designer and his attempt to create a powerful pictorial image of the sultan's name. By elongating the *hastae* of the words 'al-Malik al-Nāṣir' he created a majestic feel while the continuation of the sultan's name in an ascending stepped form produced the visual effect of lifting up the words, and with them the sultan himself (Plate 119).

- Technique: Two different techniques were used to provide the plaques in relief. For the identical rosettes, casting was used, whereas the unique inscriptions were executed by hammering and chasing.

- Patron: Nawrūz al-Ḥāfiẓī was appointed governor of Damascus in 808/1405.⁹⁵ The 3-tiered blazons on the central and lower panels of this door are attributed to this amir.⁹⁶

- Name of door: This door is referred to in the sources as Bāb al-Imāra, Bāb al-Nāṭifiyīn or Bāb al-Farādīs.⁹⁷

- Restoration: According to Ṭanṭāwī, the door was restored in 1954.⁹⁸ An earlier source in 1924 described the door as heavily damaged but did not present a picture.⁹⁹ A photograph made even earlier in 1865 gives an impression of the state of the central and lower panels of the two leaves.¹⁰⁰ At that time, the central oblong bands, including the epigraphy, the blazons and the rosettes in the centre of the panels were intact, while half of the rosettes in the corners of these panels were missing. When the inscriptions and rosettes on the photograph are compared to the same features of the door today, it is evident that they constitute the original elements. As for the newly added rosettes, they are closely modelled on the authentic ones.

⁹⁴ Neither Mayer (1933), 173, Wulzinger & Watzinger (1924), 156, nor Munajjid (1948), 22, mention inscriptions (A) and (B). The proper name Nawrūz in inscription (F) has now vanished, but was a suggestion made by Mayer.

⁹⁵ Ibn Ṭūlūn (1946), 35; Laoust (1952), 18.

⁹⁶ Mayer (1933), 173–74.

⁹⁷ Ṭanṭāwī (1961), 64; Bahnasī (1988), 173; Ḥāfiẓ (1985), 23.

⁹⁸ Ṭanṭāwī (1961), 81.

⁹⁹ The deplorable state of the door was remarked upon by Wulzinger & Watzinger (1924), 155.

¹⁰⁰ The photograph belongs to the Palestine Exploration Fund Photographic Archive, inv. no. PEF/P/200, and was made 21 December 1865.

Literature

Artin Pacha (1902), 118, fig. 82; Wulzinger & Watzinger (1924), 11, fig 1B, 155–56, pl. 3d; Sauvaget (1932), 18, 27; Mayer (1933), 30, fig. 12, 172–73, pl. LIV.3; Munajjid (1948), 22 note 17; Ṭanṭāwī (1961), 64, 81; Allan (1984), 88–89, 93 note 24, pl. 11; Bahnasī (1988), 173; Meinecke (1992) II, 300 (no. 26); Rīḥāwī (1996), 59, pl. 23, 65–66.

30 Cairo, mosque, *madrassa* and *sabīl* of Sultan Faraj b. Barqūq; 810–11/1407–8¹⁰¹

30/1 Two-leafed door; metal bands type [Plate 120]

Façade; entrance door

H: ?; W: ?

Wooden support; cast and engraved brass bands

Description

- Design and decoration of the metal-faced front: An openwork border band of narrow rectangular shape is nailed close to the four lateral sides of the rectangular two-leafed support. This border band encloses a large rectangular field at the centre, which is left undecorated. The brass border band is composed of identical rectangular plaques that are nailed closely together so that they form a continuous design. The plaques are filled with openwork foliate stems and trefoils and are nailed onto the support with small plain round-headed nails. The surface of the openwork bands is engraved with foliate stems.

- Design of the wooden reverse: Plain.

Literature: Unpublished.

31 Damascus, Umayyad Mosque; restored in 819/1416 and 820/1417

31/1 Two-leafed door; panelled type [Plates 121–123]

Façade; west wall, southern side door

H: 286 cm; W: 130 cm

Wooden support; hammered bronze plaques in *repoussé* and cast brass plaques

Patrons: Sultan al-Mu'ayyad Shaykh and Amir Alṭunbughā al-ʿUthmānī

¹⁰¹ This building was constructed on the order of Amir Jamāl al-Dīn Yūsuf al-Ustādār between 5 *Jumādā* 810/8 October 1407 and *Rabīʿ* I 811/25 August 1408. After his death in 812/1409, Sultan Faraj b. Barqūq appropriated the building and renamed it after himself. For further details, see Lamei Mostafa (1982), 108–9.

Description

- Design and decoration of the metal faced front: Each of the two leaves of the rectangular door is divided up into a vertical row of five panels: three square ones alternate with two rectangular ones (Plate 121). These panels are set in recess in the wooden support, which is covered with metal sheets that are fastened with round-headed nails. The plain edges that surround the panels are also covered with thin sheets of metal. Large protruding bosses and small round nails are found at regular intervals along the sides of each panel.

The square panels set at the top (A) on the right and left leaves of the door carry an inscription set in Mamluk *naskh* against a plain background. The rectangular panels set below this (B) are both filled with a central inscription in *naskh* placed in a roundel with trefoil finials on a north–south axis. Below these, the two square panels (C) again carry an inscription in Mamluk *naskh* set against a plain background (Plate 122). The rectangular panels (D) below these are divided up into two: the upper halves carry an inscription in Mamluk *naskh* against a plain background, while the lower halves carry a 13-petalled rosette with outlines in relief, set in an octagon (Plate 123). The two square panels at the base of the door both carry a 16-petalled rosette in relief.

(A) بالاشارة الكريمة \ بالاشارة الكريمة

(B) الله \ الله

(C) الطنبغا العثماني \ الطنبغا العثماني

(D) المؤيد ابو النص [ر] شيخ \ المؤيد ابو النص [ر] شيخ

- (A) On the noble order of / On the noble order of
(B) God / God
(C) Alṭunbughā al-ʿUthmānī / Alṭunbughā al-ʿUthmānī
(D) al-Muʿayyad Abūʿl-Naṣ[r] Shaykh / al-Muʿayyad Abūʿl-Naṣ[r] Shaykh

- Design and decoration of the wooden reverse: Each leaf is divided up into four oblong panels that alternate with three square panels. All the oblong panels are left undecorated. The two square panels at the top and base are both decorated with thin wooden strips that form a centrally located 4-pointed star, which is surrounded by a hexagon in each of the four corners. A triangle is placed between these hexagons and along each lateral side. The third square panel, which is centrally located, has a central lozenge made up of thin strips of wood that is surrounded by four hexagons. This design is surrounded along its four sides by rectangles with a triangular indentation. In each corner is a small square. A newly added lock is positioned between the two central square panels of the two leaves.

Commentary

- Date: Al-Nuʿaymī remarks that the installation of this door took place in the year 819/1416–17.¹⁰²

¹⁰² Nuʿaymī (1951) II, 403–4; Sauvaire (1896), 219–20.

- Patrons: The names of both Sultan al-Mu'ayyad Shaykh, who reigned from 815/1412 to 824/1421, and that of Alṭunbughā al-'Uthmānī, who became the governor of the province of Damascus in 818/1415, are found on this door.¹⁰³

- Technique: Two different techniques were employed for the plaques in relief. The rosettes and the inscriptions on panels (C) and (D), which are repetitive and have sharp regular outlines, were cast. The epigraphy on panel (A) has been hammered in *repoussé* as is shown by the irregularity of the *hastae* of the consonants.

- Restoration: In 1948, al-Munajjid recorded that only the name of the sultan was legible, while the remainder of the inscriptions was effaced.¹⁰⁴ According to Ṭanṭāwī, the door was restored in 1957.¹⁰⁵ In my opinion, the metalworker responsible for the name of the sultan on panels (D) was the same who did panels (C), as the script and the execution are identical, so both should be considered original. Perhaps al-Munajjid meant that he could not read the inscription? Only the two panels (B) with the word Allāh seem to be a restoration: they differ from the remainder with respect to the colour (which is much greyer than the green patina of panels (A), (C) and (D)), the script, and the execution of the relief which is flatter than in the rest of the panels.

Literature

Sauvaire (1897), 220; Wulzinger & Watzinger (1924), 155; Sauvaget (1932), 18, 20; Munajjid (1948), 25 note 30; Nu'aymī (1951) II, 403–4; Ṭanṭāwī (1961), 82; Allan (1984), 88, 93 note 24; Bahnasī (1988), 181; Meinecke (1992) II, 320.

31/2 Two-leafed door; panelled type [Plates 124–126]

Façade; west wall, northern side door

H: 284 cm; W: 131 cm

Wooden support; hammered bronze plaques in *repoussé* and cast brass plaques

Patron: Sulaymān b. Khalīl

Description

- Design and decoration of the metal-faced front: The subdivision of the panels of this rectangular door is identical to that in door cat. no. 31/1 (Plate 124). The type of decoration is also identical, except for the rosette in the rectangular panels (D), which is 14- instead of 13-petalled (Plate 125), and for the inscriptions which follow below.¹⁰⁶

(A) بنظر من زاده قليل \ بنظر من زاده قليل

(B) الله \ الله

(C) سليمان ابن خليل \ سليمان ابن خليل

(D) السلطان الملك \ السلطان الملك

¹⁰³ For a short presentation of the different functions of Alṭunbughā al-'Uthmānī, see Ibn Ṭūlūn (1946), 40; Laoust (1952), 19.

¹⁰⁴ Munajjid (1948), 25 note 30. Unfortunately, he did not include a photograph.

¹⁰⁵ Ṭanṭāwī (1961), 82.

¹⁰⁶ Munajjid (1948), 25 note 30, recorded in 1948 only inscriptions (A) and (C); he was silent about the remainder.

- (A) Under the supervision of him whose provisions are few /Under the supervision of him whose provisions are few
- (B) God /God
- (C) Sulaymān b. Khalīl /Sulaymān b. Khalīl
- (D) the Sultan al-Malik /the Sultan al-Malik

- Design and decoration of the wooden reverse: As the reverse of cat. no. 31/1.

Commentary

- Date: Al-Nuʿaymī mentioned 819/1416–17 as the date of installation of this door.¹⁰⁷
- Patron: Sulaymān b. Khalīl, one of the patrons of the door, has yet to be identified in the sources.
- Restoration: According to Ṭanṭāwī, the door was restored in 1957.¹⁰⁸ The word ‘Allāh’ in panels (B) is identical to those in the same location on door cat. no. 31/2. They were, in all probability, a new addition (Plate 126). Furthermore, there is a marked discrepancy between the script used and the distribution of the words between panels (A), on the one hand, and panels (C) and (D), on the other hand. As panels (A) show a roughness of the metal and a colour identical to that of panel (B), they were in all probability restored as well.

Literature

Sauvaire (1896) 220; Wulzinger & Watzinger (1924), 155; Sauvaget (1932), 18, 20; Munajjid (1948), 25 note 30; Nuʿaymī (1951) II, 404; Ṭanṭāwī (1961), 82; Allan (1984), 88, 93 note 24; Bahnasī (1988), 181; Meinecke (1992) II, 320.

31/3 Two-leafed door; panelled type [Plates 127–130]

Façade; east wall, northern side door

H: 277 cm; W: 188 cm

Wooden support; hammered bronze plaques in *repoussé* and cast brass plaques

Patrons: Sultan al-Muʿayyad Shaykh and Amir Sulaymān b. Khalīl

Description

- Design and decoration of the metal-faced front: The rectangular door has two leaves, both of which contain three rectangular panels positioned in a vertical row (Plate 127). The panels are set in recess in the wooden support. The wood is covered with metal sheets that are fastened with round-headed nails. The plain edges that surround the panels are also covered with metal sheets and include large protruding bosses set at regular intervals.

¹⁰⁷ Nuʿaymī (1951) II, 403–4; Sauvaire (1896), 220.

¹⁰⁸ Ṭanṭāwī (1961), 82.

The upper two panels of the right and left leaves are divided up into three tiers. The central tier contains an oblong band (A) with an inscription in relief in *thulth* set against a background embellished with some stems and leaves (Plate 128). In each corner of the upper and lower tiers is an 8-petalled rosette in relief.

The two centrally located panels of the right leaf have a central roundel surrounded by an 8-petalled rosette in relief placed in each corner of the panel. The roundel of the panel on the right leaf (B) is divided up into three tiers, onto which an inscription in bold Mamluk *naskh* against a plain background is set (Plate 129). The inscription starts in the central tier, continues via the lower and ends in the upper tier. The roundel on the panel of the left leaf is void.

The lower two panels (C) of the right and left leaves have the same subdivision as the upper two panels. Their decoration is also the same, except that the inscriptions on their central tiers are divided up into two parts by a small 3-tiered roundel that is positioned in the centre of each (Plate 130). Each tier of the roundel carries a cup, the central one being larger than the upper and lower ones.

(A) بسم الله الرحمن الرحيم / ادخلوها بسلام امنين
 (B) عز لمولانا السلطان الملك | المؤيد ابو | النصر شيخ
 (C) باشارة المقر الاشرف | ال [...] \ بنظر من زاده قليل | سليمان ابن خليل

- (A) In the name of God the Merciful the Compassionate / Enter ye into them in peace and security.
 { Qur'ān 15:46 }
- (B) Glory to our lord Sultan al-Malik | al-Mu'ayyad Abū | al-Naṣr Shaykh.
- (C) On the order of the noble authority | the [...] / under the supervision of him whose provisions
 are few | Sulaymān b. Khalīl.

- Design and decoration of the wooden reverse: Each leaf has three slightly recessed square panels distributed in a vertical row. Each panel is decorated with wooden strips that make up a composition of a central 4-pointed star surrounded by a large hexagon in each corner.

- State: Intact, except for the roundel on the central panel of the left leaf, which is blank, and for the latter part of the inscription in the lower panel on the right leaf, panel (C).

Commentary

- Date: According to al-Nu'aymī, this door was installed in the month of *Ṣafār* 820/29 March 1417 to 26 April 1417.¹⁰⁹ This date falls within the reigning period of Sultan al-Mu'ayyad Shaykh (r. 815/1412 to 824/1421), whose epigraphic blazon is found on the door.

- Patron: Neither the reference to Sulaymān b. Khalīl, who has yet to be identified, nor the occurrence of the small pictorial blazons have so far provided us with a clue about the patron of this door.¹¹⁰

¹⁰⁹ Nu'aymī (1951) II, 404; Sauvair (1896), 220.

- Restoration: The restoration of this door took place in 1951.¹¹¹

Literature

Kremer (1854), 36; Sauvaire (1896), 219–220; Wulzinger & Watzinger (1924), 156; Sauvaget (1932), 27; Munajjid (1948), 21 note 7; Nu‘aymī (1951) II, 404; Ṭaṇṭāwī (1961), 80–81; Meinecke (1972), 262 note 306, pl. 66a; Allan (1984), 88; Ḥāfiẓ (1985), 141; Bahnasī (1988), 181, 183; Meinecke (1992), II, 320; Rīḥāwī (1996), 66.

31/4 Two-leafed door, panelled type [Plate 131]

Façade; east wall, southern side door

H: 288 cm; W: 188 cm

Wooden support; hammered and cast bronze plaques

Description

- Design and decoration of the metal-faced front: The panel division, as well as the internal subdivision, in this rectangular door is identical to that in door cat. no. 31/3. With respect to the decoration on the panels, there is an overlap with cat. no. 31/3 in the presence of 8-petalled rosettes in the corners of each panel. These panels differ from those in cat. no. 31/3 in that the central tiers of the upper and lower panels and the central roundel of the central panel are blank.

- Design and decoration of the wooden reverse: The design is identical to cat. no. 31/3.

- State: The door is intact. The centre of each panel is, however, blank which suggests the original decoration has vanished.

Commentary

- Date: Al-Nu‘aymī refers to the door’s replacement in *Ṣafar* 820/29 March to 26 April 1417.¹¹²

- Inscriptions: According to Kremer this door and its twin (cat. no 31/3) carried identical inscriptions.¹¹³ Caution should be exercised in taking this remark at face value as his reading of the inscriptions on the door in cat. no. 31/3 is defective.¹¹⁴

- Restoration: The restoration of this door took place in 1951.¹¹⁵

¹¹⁰ Mayer (1937), 55, links the blazon to Ināl al-Dawādār, whose name and blazon occur on a small plate and who died in 847/1444. Meinecke (1972), 262 note 306, suggests ascribing the blazon to another Ināl who died in 829/1426 and who was a mamluk of Nawrūz al-Ḥāfiẓī.

¹¹¹ Ṭaṇṭāwī (1961), 80–81.

¹¹² Nu‘aymī (1951) II, 404; Sauvaire (1896), 220.

¹¹³ Kremer (1854), 36.

¹¹⁴ Kremer (1854), 36, read the religious inscription on the two upper panels (A) of doors cat. nos. 31/3 and 31/4 correctly, but read one of the central panels (B) as: “*lī-mawlānā al-malik al-sulṭān dāma mulkuhu al-malik al-nāṣir ‘izz naṣruhu*”. He further omitted the inscriptions in the lower panels (C).

¹¹⁵ Ṭaṇṭāwī (1961), 80–81.

Literature

Kremer (1854), 36; Sauvaire (1896), 219–20; Sauvaget (1932), 27; Munajjid (1948), 21; Nu'aymī (1951) II, 403–4; Ṭanṭāwī (1961), 80–81; Allan (1984), 88; Ḥāfīz (1985), 141; Bahnasī (1988), 181; Meinecke (1992) II, 320.

32 Cairo, mosque of Sultan al-Mu'ayyad Shaykh; 818–24/1415–21

32/1 One-leafed door; medallion type [Plates 132–134]

Vestibule, door leading to the *sahn*

H: 400 cm; W: 240 cm

Wooden support; cast brass plaques, some with silver inlay; engraved inscription bands; cast fluted nails

Description

- Design and decoration of the metal-faced front: The layout of this rectangular door consists of a large central rectangular field dominated by a medallion, two oblong bands located above (A) and below (B) this field, and a border band which surrounds the rectangular central field and the oblong bands (Plate 132). They are fastened to the wooden support by fluted nails in relief.

The openwork medallion at the core of the field tapers on its north and south axis where it ends in a trefoil finial. Four lobed triangles are positioned in the corners of the rectangular field. Each of these triangles has a central projecting trefoil pointing towards the medallion and two half-trefoils marking the sides. Large parts of the plain wooden support are visible between the medallion and the corner-pieces. Both the medallion and the corner-pieces are edged by narrow strips.

At the centre of the medallion is an oblong inscription band (C) (Plate 133). The rest of the medallion is filled with openwork foliate stems the surface of which is enlivened with curled hatching. Identical openwork motifs fill the four lobed triangles that serve as corner-pieces. The narrow strips which run along the edge of the medallion and the corner-pieces are decorated with 6-petalled rosettes. These rosettes are flanked by a leaf inlaid with silver and fixed by fluted nails.

The border frame consists of trefoils alternating with cloverleaf motifs set on a strip (Plate 134). These strips are decorated with rosettes and fluted nails identical to the ones on the main field.

The two oblong inscription bands located at the top (A) and base (B) of the support are engraved with an inscription in Mamluk *naskh*, which consists of plain outlined characters set against a dense background of foliate stems.

- (A) [...] (B) [عز ل]مولانا السلطان الملك المؤيد [ابو النصر] شيخ العالم العامل الناصر عز نصره (C) امر بانشاء هذا الباب المبارك [الفقير] الى الله تعالى ناصر الدنيا و الدين المالك الملك المؤيد ابو النصر شيخ عز نصره

- (A) [...] (B) [Glory to] our lord Sultan al-Malik al-Mu'ayyad [Abū'l-Naṣr] Shaykh, the learned, the active, the one assisted (by God), may his victory be glorious. (C) Ordered the construction of this blessed door [the poor in need] of God the Most High Nāṣir al-Dunyā wa (Protector of the World and) / al-Dīn (the Faith) the sovereign al-Malik al-Mu'ayyad Abū'l-Naṣr Shaykh. May his victory be glorious.

• Design of the wooden reverse: This is devoid of any design or decoration.

• State: The triangular corner-pieces at the base of the rectangular field have lost their projecting trefoil. Their former presence is, however, revealed by dark imprints left in the wood. Much of the silver inlay that once decorated the edges of the medallion and the border band is gone. The inscription on the upper oblong band is illegible owing to the accumulation of dirt.

Commentary

• Inscription: The absence of 'al-Sultan' in inscription (C), a title of such importance, raises doubts as to the authenticity of the inscription. This doubt is further raised by the execution of the engraving of this inscription band, which consists of sharp and superficial lines. The latter feature points to a restoration.

• Restoration: The door was restored in 1890.¹¹⁶ In addition to the restoration of the inscription band (C), the first part of band (B) is a new addition as well. Not only is there a marked difference in colour between the dark part of the right leaf and the reddish patina on the left leaf, but the treatment of the background to the inscriptions differs. The sharp whitish lines of the foliate motifs of the background in addition to the repetitive nature of the hatching indicate that the part on the right leaf was restored.

Literature

Comité (1890) VII 1890, 76, 118; Van Berchem (1903) I, 336 (no. 231); 'Abd al-Wahhāb (1946) I, 210; Brandenburg (1966), 180; Batanouni (1975) I, 93–98, and II, pls. XII f–g; Allan (1984), 87; Swelim (1986) I, 169, 229, and II, pls. 40, 42.

32/2 One-leafed door; medallion type [Plates 135–136]

Vestibule, door at right leading to the mausoleum

H: 407 cm; W: 239 cm

Wooden support; cast and engraved brass plaques; engraved inscription bands; cast brass nails.

¹¹⁶ Comité (1890) VII 1890, 118.

Description

- Design and decoration of the metal-faced front: Both the design and the decoration are identical to door cat. no. 32/1 (Plates 135 and 136). This door differs from its twin in the absence of silver inlay. Moreover, there is a slight difference in the inscription of the oblong band (C) that is located in the centre of the medallion.

- (A) [...] (A)
(B) [عز ل]مولانا السلطان الملك المؤيد [ابو النصر] شيخ العالم العامل الناصر عز نصره (B)
(C) امر بانشاء هذا الباب المبارك [الفقير] الى الله تعالى ناصر الدنيا والدين سلطان الملك المؤيد ابو النصر شيخ عز نصره (C)

- (A) [...]
(B) [Glory to] our lord Sultan al-Malik al-Mu'ayyad Abū'l-Naṣr Shaykh, the learned, the active, the one assisted (by God), may his victory be glorious.
(C) Ordered the construction of this blessed door [the poor in need] of God the Most High, Nāṣir al-Dunyā wa'l-Dīn (Protector of the World and the Faith) Sultan al-Malik al-Mu'ayyad Abū'l-Naṣr Shaykh, may his victory be glorious.

- Design and decoration of the wooden reverse: Plain.
- State: The door is intact except for the inscription at the top which is illegible owing to the accumulation of dirt.

Commentary

- Restoration: Van Berchem questioned the authenticity of inscription (C), which shows an uncommon sequence of titles, since the *laqab* Nāṣir al-Dunyā wa'l-Dīn precedes the title al-Sultan.¹¹⁷

Literature

Comité (1890) VII 1890, 76, 118; Van Berchem (1903) I, 336 (no. 231); 'Abd al-Wahhāb (1946) I, 210; Brandenburg (1966), 180; Batanouni (1975) I, 93–98, and II, pls. XII f–g; Allan (1984), 87; Swelim (1986) I, 169, 230, and II, pl. 41.

33 Cairo, mosque of Amir Ustādār 'Abd al-Ghanī b. Abī'l-Faraj; 821/1418

33/1 Two-leafed door; overall star pattern type [Plates 137–138]

Façade; entrance door

H: 323 cm; W: 186.5 cm

Wooden support; cover of beaten brass; cast brass plaques; nails

¹¹⁷ Van Berchem (1903) I, 336.

Description

- Design and decoration of the metal front: The layout of the rectangular door consists of a large rectangular field filled with star patterns at the centre, an oblong band (A) above this field and one (B) below it, and a border frame that not only surrounds the central field and the oblong bands but which also serves as a line of division between them (Plate 137).

The geometric pattern of the central field is composed of openwork infill plaques that are nailed onto a brass cover without framing plaques. The star pattern consists of two vertical rows of four 11-pointed star units distributed near the two lateral sides, which enclose a centrally located vertical row of five 10-pointed star units, two of which appear only in half form as they are positioned at the top and base of the star pattern field. The 10- and 11-pointed star units are surrounded by arrowhead figures that are equal in number to the points of the stars they encircle. All 10-pointed star units are separated from each other by an octagon, which adjoins two hexagons. Such octagons also separate the 11-pointed star units from each other, except for the centrally located ones: between these are two hexagons adjoining two arrowhead figures. Similar hexagons adjoining arrowhead figures also fill the space between the 10- and 11-pointed star units.

All the plaques are flat, except for the three complete 10-pointed star units, the central star and adjoining hexagons of which are all embossed. All infill plaques, except for the stars, have rims with braided bands (Plate 138). The centre of each 11-pointed star has a pit, which is surrounded by a circle of openwork trefoils. A ring in slight relief separates the centre from the plain 11 points of the star. The 10-pointed stars have a central boss decorated with openwork trefoils enclosed in heart shapes. This boss is surrounded by a flat base decorated with two meandering stems, which in turn is encompassed by a ring in slight relief that separates the centre from the plain ten points of the star. The flat hexagons have interlaced stems with budding leaves at their centre. The embossed hexagons that adjoin the 10-pointed stars have an almond-shaped boss at their core adorned with an openwork trefoil and bifurcated stems. The octagons have internal decoration composed of a pair of trefoils enclosed by winding stems. The smaller geometric shapes, like the kite-shaped figures and the arrowhead figures, are decorated with foliate stems.

Eight identical inscriptions (A) are engraved on the brass cover of the door, four on each leaf.

سنة ١٣١٣ (A)

(A) The year 1313 {1895–96}.

The border consists of a narrow rectangular frame and is decorated with 6-petalled rosettes, which alternate with pairs of trefoils in openwork.

The two oblong bands are decorated with pairs of arrowhead figures that adjoin hexagons. Both hexagons and arrowhead figures are filled with openwork stems.

- Design and decoration of the wooden reverse: Unknown.

- State: The door is intact except for some crushed bosses of the hexagons of the two lower 10-pointed star units.

Commentary

- Restoration: The multiple occurrence of the *hijrī* date 1313/1895–96 engraved on the door refers to the year in which the door was restored.¹¹⁸ Most of the plaques fixed on the door are replacements. Indicators of restored pieces are the sharpness of the edges of individual plaques and the almost blurred appearance of the surface of some plaques caused by defective casting.

Literature

Comité (1896) XII 1895, 92; Comité (1908) XI 1894, 87; ‘Abd al-Wahhāb (1946) I, 216, and II, 100, 149; Batanouni (1975) I, 99–101, 103, and II, pls. XIIIa–d; Allan (1984), 87–88, pl. 7; Williams (1993), 146.

34 Cairo, *madrasa* of Qādī ‘Abd al-Bāsīṭ b. Khalīl, 822–23/1419–20

34/1 Two-leafed door; medallion type [Plates 139–140]

Façade; entrance door on north side

H: 276 cm; W: 152 cm

Wooden support, cast brass plaques

Description

- Design and decoration of the metal-faced front: The rectangular door has a central rectangular field with a medallion at its core, which is surrounded by four corner-pieces (Plate 139). An oblong band is located near the top of the door. It is surrounded by a border, which also surrounds the central field on three sides. It is vanished along the width of the base of the door.

The medallion has a closed disk at its core, which is surrounded by 16 trefoils from which emanate a network of openwork foliate stems (Plate 140). The corner-pieces are triangular in shape and have a central projecting trefoil, which points towards the medallion, and two half-trefoils that mark the sides. These corner-pieces are also filled with openwork foliate stems. The surface of the foliate stems of the medallion is enlivened with floral scrolls.

The border band consists of trefoils alternating with cloverleaf motifs set on a straight strip.

The oblong band (A) near the top of the door is filled with an openwork inscription in *naskh*.

¹¹⁸ This date is confirmed by the notes of the Comité (1896) XII 1895, 92, and Comité (1908) XI 1894, 87.

(A) جددت هذا الباب لجنة حفظ الآثار \ العربية في عصر عظمة سلطان مصر

(A) Restored this door the Comité de preservation des monuments / arabes in the time of His Highness of Egypt.

- Design and decoration of the wooden reverse: Unknown.

- State: The door's design is intact, except for the lower oblong band and the lower part of the border band which are both missing.

Commentary

- Restoration: As indicated by the inscription in oblong band (A), the door was restored by the Comité. This restoration was rigorous, for almost none of the original metalwork is extant.

Literature

ʿAbd al-Wahhāb (1946) I, 203, and II, 92, pl. 137; Brandenburg (1966), 181.

34/2 Two-leafed door; medallion type [Plates 141–142]

Façade; entrance door on east side

H: 295 cm; W: 152 cm

Wooden support, cast brass plaques

Description

- Design and decoration of the metal-faced front: As in cat. no. 34/1, only here not only the upper oblong band (A) filled with an openwork inscription is still present, but so is the first part of the lower oblong inscription band (B).

(A) يا ايها الذين آمنوا اذا نودي للصلاة من يوم الجمعة فاسعوا الى ذكر الله وذروا البيع

(B) جددت هذا الباب لجنة حفظ الآثار \ [...]

(A) Oh ye who have believed, when proclamation is made for the prayer on the day of assembly endeavour (to come) to the remembrance of Allāh, and leave off bargaining. { Qurʾān 62:9}

(B) Restored this door the Comité de preservation des monuments / [...].

- State: The door's design is intact except for the lower inscription band on the left leaf and the border band in the lower zone of the door.

Commentary

- Restoration: According to ‘Abd al-Wahhāb the restoration date 1334/1915–16 is found on the door.¹¹⁹ In all probability this would have been located in the now vanished part of inscription band (B).

Literature

‘Abd al-Wahhāb (1946) I, 204, and II, 92, pl. 138; Brandenburg (1966), 181.

35 Cairo, *madrasa* of Sultan al-Ashraf Barsbāy, 826–27/1423–24

35/1 Two-leafed door; medallion type [Plates 143–146]

Façade; entrance door

H: 397 cm; W: 209 cm

Wooden support, cast and engraved brass plaques, hammered brass sheets; cast brass fluted nails

Description

- Design and decoration of the metal-faced front: The rectangular door has a large central rectangular field, which is filled with a central medallion surrounded by four corner-pieces (Plate 143). An oblong openwork inscription band (A) is located above this field while part of an oblong metal sheet is still visible at the base of the door. A border band separates the two oblong bands from the central field and encloses the door on all its lateral sides.

The openwork medallion, which tapers into two trefoil finials located on a north–south axis, is cut in half by an oblong openwork inscription band (B) set in *naskh* against a background of whirling stems (Plate 144). The medallion is composed of four equal parts, each of which carries at its core a quarter of a disk from which emanates a network of foliate stems, bifurcated leaves and trefoils, enclosed by a plain rim. Adjacent to the upper trefoil finial two round imprints and a hole are found in the wood. The corner-pieces are shaped as lobed triangles and have a central projecting dome pointing to the medallion.

The surface of the openwork medallion and the four corner-pieces is enlivened with small-scale hatching that emphasizes the foliate design (Plate 145). The inscription in the upper two quarters of the centrally located disk (C1) is set in *naskh* against a flat hatched background while the lower half (C2) is set in relief in *naskh* against a plain background.

There are two different border frames: an inner and an outer one (Plate 146). The outer border frames the entire door on all four sides and consists of trefoils alternating with cloverleaf motifs set on a straight strip. The surface of the strip is decorated with meandering foliate stems while engraved hatching adorns the trefoils and cloverleaf motifs. The inner border frame surrounds the central geometric field and the oblong bands while it also separates the oblong bands from the central field. It consists of a repetition of 6-pointed stars adjoining four half-

¹¹⁹ ‘Abd al-Wahhāb (1946) I, 204.

hexagons, which alternate with two arrowhead figures that adjoin four half-hexagons. An octagon is placed at those positions where the inner horizontal border intersects with the inner vertical border. At the centre of these octagons is an 8-pointed star with a roundel at its core. This roundel is either filled with leafed stems or has a central tier engraved with an inscription (D) in *naskh* set against a hatched background.

The upper oblong band (A) carries an openwork inscription in *naskh* set against a background of some foliate stems.

- (A) عز لمولانا السلطان المالك الملك الاشرف برسباي عز نصره
 (B) عز لمولانا السلطان المالك الملك الاشرف برسباي عز نصره
 (C1) عز لمولانا السلطان الملك الاشرف
 (C2) وخذ ملكه برسباي عز نصره
 (D) برسباي عز نصره

- (A) Glory to our lord, the sultan, the sovereign, al-Malik al-Ashraf Barsbāy, may his victory be glorious.
 (B) Glory to our lord, the sultan, the sovereign, al-Malik al-Ashraf Barsbāy, may his victory be glorious.
 (C1) Glory to our lord Sultan al-Malik al-Ashraf.
 (C2) May his reign be perpetuated, Barsbāy, may his victory be glorious.
 (D) Barsbāy, may his victory be glorious.

• Design of the wooden reverse: Plain.

- State: The door is intact except for the lower oblong band and parts of the lower foliate and geometric borders on both leaves.¹²⁰ There are cracks in the wooden support.

Commentary

- Restoration: The door present today is the result of major restoration work conducted by the Comité in 1914.¹²¹ From the photographs of the left leaf it becomes clear that the entire lower inscription band was missing, as was part of the upper band. The corner-piece at the base of the door and part of the geometric border band were also missing. Of the epigraphy that is present today, only the lower half of the central disk (C2), the left half of the oblong band of the medallion (B), and the last part of the upper inscription band (A), starting from the final letter of the name Barsbāy, are authentic.

¹²⁰ Batanouni (1975) I, 107, recorded part of this lower inscription band, which was already partly missing in 1975 and is totally gone today. The inscription was '[Glory to] our lord the Sultan the sovereign [...]' ([*ʿizz li-mawlānā al-sulṭān al-mālik* [...])).

¹²¹ For photographs showing the state of the door before and after its restoration, see Comité (1916) XXXI 1914, 13, pl. XIV.

Literature

Comité (1916) XXXI 1914, 13, pl. XIV; ‘Abd al-Wahhāb (1946) I, 222, and II, 103, pl. 155; Creswell (1949) II, 81; Darrāg (1961), 408, pl. IXb¹²²; Brandenburg (1966), 62, 182; Batanouni (1975) I, 104–9, and II, pls. XIVa–d; Allan (1984), 88, pl. 8; Stierlin (1996), 54–55, 58; Raymond & Alleaume (2000), 248, pls. 265–66.

35/2 Pair of doorknockers; holes-and-bosses type [Plate 147]

Façade; entrance door (cat. no. 35/1)

Present location: unknown

H: ?; W: ?

Formerly suspended at H: 267 cm

Cast brass

Description¹²³

- Design: Each knocker consists of three parts: a hanger, a suspension disk and a suspension hoop. The hanger is round in shape with a cusped edge and has a circular opening at its centre, which is surrounded by seven holes. Along the outer edge eight pierced holes alternate with seven teardrop-shaped bosses that are applied on the hanger’s surface. The surface of the hanger is left undecorated.

The round suspension disk is plain except for a few engraved circular lines. The suspension hoop has the shape of a feline head, some of the details of which are accentuated with engraved lines.

Literature

Comité (1916) XXXI 1914, pl. XIV; ‘Abd al-Wahhāb (1946) II, 103, pl. 155; Darrāg (1961), pl. IXb; Brandenburg (1966), 182; Batanouni (1975) I, 107, and II, pl. XIVd; Stierlin (1996), 55.

35/3 Two-leafed door; metal bands type [Plate 148]

Interior, eastern *īwān*, door at north side

H: ?; W: ?

Wooden support; brass bands with cast nails

Description

- Design and decoration: Onto the rectangular wooden door two oblong metal bands are nailed with small fluted nails in relief, one near the top and one near the base. These bands are undecorated. A doorknocker (for a description, see cat. no. 35/4) is nailed onto the left leaf while the imprint of a disk and two holes in the wood on the right leaf indicate the former presence of a suspension disk and a boss intended for knocking.

¹²² Darrāg (1961), 408, pl. 9b, wrongly attributed this door to the mosque of Siryāqūs and al-Khānqāh.

¹²³ The description is based upon the photographs published in ‘Abd al-Wahhāb (1946) II, 103, pl. 155, and Batanouni (1975) II, pl. XIVd, as the doorknockers have now vanished.

35/4 Doorknocker, single; holes-and-bosses type [Plate 149]

Interior, eastern *īwān*, door at north side

H (hanger): 16.5 cm; W (hanger): 16.5 cm; D (suspension disk): 15.6 cm

Suspended at left leaf at H: 215 cm

Cast and engraved brass

Description

- Design and decoration: The knocker is composed of a hanger, a suspension hoop, a suspension disk, and a knocking boss. The hanger is round with a cusped rim. It has a lobed circular opening at its centre, which is surrounded by seven small holes. Alongside the outer edge are eight holes with a slight groove near the rim. Seven teardrop-shaped bosses are applied on the surface of the hanger.

The hanger is suspended to the suspension disk by a suspension pin with a projecting stylized feline head. The suspension disk is round and still retains some traces of engraved circular lines. The boss intended for knocking is square and faceted.

Literature: Unpublished.

35/5 Two-leafed door; metal bands type [Plate 150]

Interior, eastern *īwān*, door at north side

H: ?; W: ?

Wooden support; brass bands with cast nails

Description

- Design and decoration: Onto the rectangular wooden door two oblong metal bands are nailed with small fluted nails in relief, one near the top and one near the base. These bands are undecorated. A doorknocker (for a description, see cat. no. 35/6) is nailed onto the right leaf while the imprint of a disk and two a boss intended for knocking on the right leaf indicate the former presence of a knocker.

35/6 Doorknocker, single; holes-and-bosses type [Plate 151]

Interior, western *īwān*, door at north side (cat. no. 35/5)

H (suspension pin): 5.5 cm; W (suspension pin): 5 cm; D (suspension disk): 15.6 cm

Suspension at right leaf at H: 211 cm

Cast and engraved brass

Description

- Design and decoration: Of this doorknocker only the suspension pin, the suspension disk and the boss intended for knocking are extant. The suspension pin has a projecting feline head the surface of which is accentuated with some hatched lines. The pin is nailed through the centre of a suspension disk that is plain and round in shape

except for some engraved concentric circles close to the rim and to its centre. Below this is located a knocking element which is square and faceted.

- State: The lower part of the suspension pin is broken off, and the hanger is missing altogether.

Literature: Unpublished.

36 Aleppo, *madrasa* al-Ṣaffāhīya, 828/1425–26

36/1 Two-leafed entrance door; metal bands type [Plate 152]

Façade; entrance door

H: ?; W: ?

Wooden support; brass bands

Description

- Design and decoration of the metal-faced front: Onto the rectangular wooden support three metal oblong bands are nailed along the entire width of the door: one near the top of the door, one centrally located, and one near the base of the door. The only decoration found on these bands is the multitude of nails with large round flattened heads used to fasten the bands to the support.

- Design of the reverse: Unknown.

Literature

Herzfeld (1954–56) I/2, 368, and II, pl. 113.

37 Cairo, mosque of Amir Jānī Bak al-Ashrafī, 830/1427

37/1 Two-leafed door; medallion type [Plates 153–155]

Façade; entrance door

H: 352 cm; W: 179 cm

Wooden support; pierced openwork components with engraved surface, partly inlaid with silver; engraved inscription bands; cast fluted nails

Description

- Design and decoration of the metal-faced front: The rectangular door has a large central rectangular field dominated by a central medallion, which is surrounded by four corner-pieces (Plate 153). An oblong band is

positioned above and below this field. A border frame not only surrounds the oblong bands but also encloses all the lateral sides of the door.

The openwork medallion of the central field tapers on its north–south axis and ends in a trefoil finial. It is filled with openwork foliate stems except for the central oblong band (A), which consists of a brass sheet. The four surrounding corner-pieces are shaped as lobed triangles, which are filled with openwork foliate stems. At the centre of each corner-piece is a projecting trefoil (Plate 154), which points towards the medallion, while two half-trefoils are attached to its sides. Both the medallion and the corner-pieces are edged by a narrow strip. They are fastened to the wood by fluted nails in relief. Two doorknockers (for a description, see cat. no. 37/2) are located between the upper corner-pieces and the upper trefoil of the medallion.

The surface of the openwork foliate patterns of the medallion and the corner-pieces is engraved with curled hatching. Their narrow framing strips are decorated with silver-inlaid 6-petalled rosettes flanked on each side by a leaf, between which fluted nails are fastened. Silver-inlaid leaves decorate the trefoil finials that adjoin the central medallion and the corner-pieces. The oblong band (A), which cuts the medallion in two halves, carries an inscription in *naskh* against a background of spiral scrolls that are accentuated by small square-shaped indents positioned between the spirals.

The border frame consists of trefoils alternating with cloverleaf motifs set on a straight strip. These strips are decorated with rosettes and fluted nails identical to those on the framing edge of the medallion and the corner-pieces (Plate 155).

The inscriptions on the oblong bands above and below the main field are defaced.

(A) امر بانشاء هذا الباب المبارك الاشرق العالي جاني بك الاشرفي عز نصره

(A) Ordered the construction of this blessed door the noble, the high, Jānī Bak al-Ashrafī, may his victory be glorious.

- Design and decoration of the wooden reverse: Each leaf is divided up into seven panels, which are aligned in a vertical row. Four panels of rectangular shape alternate with two square panels, located near the top and base of the door, while one oblong panel is positioned at the centre. The square panels are decorated with intersecting strips of wood that form a central lozenge surrounded by four irregular corner-pieces. The four rectangular panels are filled with a star pattern based on the 6-pointed star. The central oblong band is left void.
- State: The door is intact except for some missing parts of the trefoil finials of the lower corner-pieces and those of the lower part of the medallion. The inscriptions on the rectangular bands above and below the central field are totally defaced. The silver inlay on the border edges is partly gone; it is entirely missing on the trefoil finials of the lower corner-pieces. The border band at the lower level of the door has for the most part vanished.

Commentary

- Original design: ‘Abd al-Wahhāb noted that the door contained both the name of the founder and the date *Rajab* 830/7 May to 5 June 1427. This information must have been located in the upper and lower inscription bands.¹²⁴
- Restoration: The lower corner-piece on the right leaf is devoid both of engravings on its surface and of silver inlay. The Comité’s proposal to restore it according to the original plan, and to add silver inlay in a later campaign, was evidently never accomplished.¹²⁵

Literature

Comité (1912) XXVIII 1911, 75; Comité (1922) XXXII 1915–19, 131; ‘Abd al-Wahhāb (1946) I, 218, 220, and II, 103, pl. 154; Meinecke (1972), 267; Batanouni (1975) I, 110–12, and II, pls. XVa–d.

37/2 Pair of doorknockers; interlace type [Plates 156–157]

Façade; entrance door (cat. no. 37/1)

H (hanger): 29 cm; W (hanger): 25 cm

Cast and engraved brass

Description

- Design and decoration: Each knocker is composed of four parts: a hanger, a suspension hoop, a suspension disk and a boss intended for knocking (Plate 156). The openwork hanger is oval in shape and has a cusped rim. It has a large trefoil finial projecting downwards at its base and two smaller protruding trefoils at each side. Towards the upper end, the hanger flares out and turns into a solid strip of metal with a flat top and diagonal sides. A hole is pierced through this shape to allow it to be suspended. The hanger’s interior design is composed of a centrally located lozenge in a roundel, which is surrounded by four loops that alternate with and are surrounded by bifurcated stems that branch off towards the rim (Plate 157). The surface of this central lozenge is engraved with a 3-tiered field: the upper one holds a pen-box, the central one two cups, while the lower one is defaced. The contours of the openwork loops and stems are accentuated by engraved lines.

The suspension hoop has a stylized feline head, the surface of which is engraved with some straight horizontal lines. The round suspension disk has a cusped rim; its surface is enlivened with a few concentric lines near the edge and its interior. The boss intended for knocking is of faceted square shape.

- State: Some of the engravings, such as the lower field of the central 3-tiered blazon, are defaced.

Commentary

- Blazon: It has hitherto been impossible to reconstruct the lower tier of the blazon, as the heraldic shield of Amir Jānī Bak al-Ashrafi is not known from any other object.¹²⁶

¹²⁴ ‘Abd al-Wahhāb (1946) I, 218.

¹²⁵ Comité (1912) XXVIII 1911, 75.

Literature

Prisse d'Avennes (1877) II, pl. 107 (drawing in upper right corner); Franz (1887), pl. 73 (drawing in upper right corner); 'Abd al-Wahhāb (1946) II, 103, pl. 154; Meinecke (1972), 267, pl. 67e; Batanouni (1975) I, 111, and II, pls. XVa,c; Prisse d'Avennes (1999), 107 (drawing in upper right corner).

38 Cairo, *madrasa* of Jawhar al-Lālā, 833/1429–30

38/1 Two-leafed door; medallion type [Plate 158]

Façade, entrance door

H: 282 cm; W: 142 cm

Wooden support; cast brass plaques inclusive of surface decoration; cast fluted nails

Description

- Design and decoration of the metal-faced front: The rectangular door has a central medallion with a trefoil finial at its top. To both sides of the trefoil a corner-piece is positioned in the shape of a triangle with a large projecting central trefoil pointing towards the medallion and with two half-trefoil finials marking its sides. Two square bosses are nailed into the wood between these corner-pieces and the trefoil finial of the medallion. A plain oblong band is positioned at the top of the door. An openwork border frames all four lateral sides of the door and surrounds the upper oblong band.

The medallion has a plain disk at its core, which is surrounded by a double 16-pointed star from which emanates a network of foliate stems and trefoils. The openwork of the corner-pieces is composed of identical foliate elements.

The surface of the openwork medallion and the corner-pieces is enlivened with foliate stems that whirl and bifurcate. Fluted nails are fastened on top of these motifs.

The border frame consists of trefoils alternating with slender cloverleaf motifs, which are based on a straight strip. The straight base of the border frame is engraved with a meandering scroll while curling hatching decorates the border's trefoils and cloverleaf motifs.

The upper oblong band is undecorated.

- Design and decoration of the wooden reverse: Plain.

¹²⁶ None of the four different, composite heraldic shields linked to amirs carrying the name Jāni Bak, listed by Mayer (1933), 129–33, are identical to the one under consideration.

- State: The door has lost most of the metal facings positioned at its lower side, such as the lower trefoil finial attached to the medallion, the lower corner-pieces and the oblong band with its border frame. Its doorknockers have also vanished.¹²⁷

Commentary

- Restoration: According to the notes of the Comité, in 1892 only a few of the door's metal fragments were still remaining.¹²⁸ It might become possible to differentiate between authentic and newly added pieces after proper cleaning of the door's openwork plaques.

Literature

Comité (1903) IX 1892, 60; Briggs (1924), 121, pl. 236; Brandenburg (1966), 183; Batanouni (1975) I, 113–15, and II, pls. XVIa–c.

38/2 Pair of doorknockers; interlace type [Plate 159]

Façade; entrance door (cat. no. 38/1)

H: ?; W: ?

Suspension H: 190 cm

Cast brass or bronze

Description¹²⁹

- Design and decoration: The hanger is round in shape with a cusped edge. Small protruding trefoils line the edge while a larger trefoil finial projects from the base of the hanger. The interior of the hanger is filled with a central star surrounded by a maze of openwork stems.

Literature

Briggs (1924), pl. 236.

39 Cairo, mosque of Qādī Yahyā Zayn al-Dīn, 848/1444

39/1 Two-leafed door; medallion type [Plates 160–161]

Façade; entrance door; north side

H: 308 cm; W: 152 cm

Wooden support; cover sheets of hammered brass; cast brass openwork plaques; cast fluted nails

¹²⁷ For a depiction of the complete door, including the doorknockers, see Briggs (1924), pl. 236.

¹²⁸ Comité (1903) IX 1892, 60.

¹²⁹ The doorknockers have vanished, but their description is based on the photograph in Briggs (1924), pl. 236, where they are still present. Only the hanger is visible on the picture; the other parts are not. Such details as surface decoration are also lost in the photograph.

Description

- Design and decoration of the metal-faced front: The rectangular wooden support has a brass openwork medallion at its centre with a trefoil finial at its top (Plate 160). Two corner-pieces are nailed to both sides of the trefoil finial in the shape of lobed triangles with a central projecting trefoil pointing to the medallion and two half-trefoils marking their sides. A protruding trefoil pointing to the medallion occurs on the lower half of the right leaf. At the top (A) and base (B) of the door an oblong band is found surrounded by an openwork border. An identical border surrounds the entire door on all four lateral sides. A sheet of plain brass is nailed underneath the medallion, the corner-pieces, and the oblong bands.

The medallion has an 8-petalled rosette at its core. This rosette is surrounded by an openwork pattern of eight trefoils that alternate with eight palmettes from which a maze of foliate stems, bifurcated leaves and trefoils fans out towards the narrow enclosing rim of the medallion. The two extant corner-pieces, which are new, are cast in six parts and are filled with openwork trefoils and foliate stems.

The surface of the openwork foliate stems and trefoils of the central medallion is decorated with floral scrolls in low relief (Plate 161). A winding scroll with bifurcated leaves decorates the rims of the medallion and the corner-pieces. A date in numerals (C) is repeatedly engraved on the central field: four times on the cover below the medallion, once on a trefoil of the medallion, and once on the cover sheet of the upper trefoil finial. The surface of the two corner-pieces is embellished with leafed stems.

The border band consists of trefoils alternating with cloverleaf motifs set on a straight strip. Their surface is decorated with foliate stems.

The openwork inscriptions, placed in the oblong bands positioned at the top (A) and base (B) of the door are set in *naskh* interspersed with a few leaves.

- (A) يا ايها الذين آمنوا اذا نودي للصلاة من يوم الجمعة فاسعوا الى ذكر الله وذروا البيع
(B) ذلكم خير لكم ان كنتم تعلمون تجدد هذا [الباب في] عصر الخديو مصر عباس حلمي الثاني ادام الله ايامه
(C) سنة ١٣١٢

- (A) Oh ye who have believed, when proclamation is made for the prayer on the day of assembly endeavour (to come) to the remembrance of Allah and leave off bargaining.
(B) That is better for you, if you have knowledge. This [door] was restored in the time of the Khedive of Egypt ‘Abbās Ḥilmī II. May God prolong his days. {Qur’ān 62:9}
(C) The year 1312 {1894–95}.

- Design and decoration of the reverse: Plain.

Commentary

- Inscriptions: Qur’ān 62, verse 9 fills the entire length of the upper oblong band, and continues in the lower one. There, it is immediately followed by historical information on the door’s restoration. The complete lower inscription must have been conceived in the late 19th century as part of the door’s restoration, for not only is

there no physical break between the religious and historical text but also is there no break in style, technique or execution of the inscription.

- Restoration: Some parts of the openwork foliate stems on the central medallion are restored. Their surface has been superficially engraved while the decoration on the authentic parts is slightly sunken into the metal.

Literature

ʿAbd al-Wahhāb (1946) I, 235, and II, 115, pl. 174; Batanouni (1975) I, 116–19, and II, pls. XVIIa,c,e–h.

39/2 Two-leafed door; medallion type [Plates 162–163]

Façade; entrance door at south–west side

H: 285 cm; W: 146 cm

Wooden support; cover sheets of hammered brass; cast brass openwork plaques; cast fluted nails.

Description

- Design and decoration of the metal-faced front: The rectangular door has a large central rectangular field with a medallion at its core, which is surrounded by four corner-pieces (Plate 162). Two oblong bands are located above and below this central field. The entire door is enclosed by a border band that also surrounds the two oblong bands. Plain sheets of brass are nailed underneath the medallion, the corner-pieces, and the oblong bands.

The openwork medallion with a trefoil finial located at its top has an 8-petalled rosette at its core. This rosette is surrounded by an openwork pattern of eight trefoils that alternate with eight palmettes from which a maze of foliate stems, bifurcated leaves and trefoils fans out towards the plain enclosing rim of the medallion. The corner-pieces are in the shape of lobed triangles, which are filled with openwork foliate stems. They have a central projecting trefoil pointing to the medallion and two half-trefoils that mark their sides.

The surface of the openwork foliate stems and trefoils of the central medallion and of the corner-pieces is engraved with foliate stems.

The border band consists of trefoils alternating with cloverleaf motifs set on a straight brass strip. Its surface is decorated with foliate stems.

Only the openwork inscription placed in the oblong band at the top (A) of the door, which is set in *naskh*, is still extant (Plate 163). Most of the inscription, positioned in the oblong band at the base (B) of the door, has gone, though imprints of the former openwork epigraphy still reveal its content.

(A) بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ وَإِنْ الْمَسَاجِدَ اللَّهُ فَلَا تَدْعُوا مَعَ اللَّهِ أَحَدَ جَدِّدَ هَذَا الْبَابِ
(B) فِي عَهْدِ حَضْرَةِ صَاحِبِ الْجَلَالَةِ الْمَلِكِ الصَّالِحِ فَارُوقِ الْأَوَّلِ سَنَةِ ثَمَانٍ وَخَمْسِينَ وَثَلَاثُمِائَةٍ وَالْف

- (A) In the name of God, the Merciful, the Compassionate. And that, the places of worship belong to Allah; so along with Allah call not ye upon any one. { Qur'ān 72:18} This door was restored
- (B) in the time of His Majesty al-Malik al-Ṣāliḥ Fārūq I in the year one thousand three hundred fifty-eight {1939–40}.

- Design and decoration of the reverse: Plain.

- State: The door is intact except for the lower trefoil finial formerly adjoining the medallion, and for the inscription in the oblong band (B) at the door's base.

Commentary

- Inscription: The upper inscription starts with the *bismillah*, followed by Qur'ān 72:18, after which comes the introductory reference to the restoration work done on this door. As there is no apparent break in the style of the script or in its execution, it must be concluded that the entire band was renewed during the restoration campaign ordered by King al-Ṣāliḥ Fārūq I in 1358/1939. Until any trace of the original inscription comes to light, the authenticity of the religious verse remains unclear.

- Restoration: Most of the metal facings present today are not Mamluk, which is apparent in the thin, sharp, and superficial lines of the engraved surface and the coarseness of the foliate stems.

Literature

ʿAbd al-Wahhāb (1946) I, 235, 237; Batanouni (1975) I, 116–19, and II, pls. XVIIb,d,i–j.

40 Cairo, mosque of Sultan al-Zāhir Jaqmaq; 853/1449

40/1 Two-leafed door; metal bands type

Façade; entrance door

H:?: W:?

Wooden support; brass bands

Description

- Design and decoration of the metal-faced front: Onto the rectangular wooden support two oblong metal bands are nailed. These are bordered by an openwork border consisting of trefoils alternating with cloverleaf motifs set on a straight brass strip. The surface of both the band and the border frames is left undecorated.

- Design of the reverse: Plain.

Literature: Unpublished.

41/1 **Single-leafed door; medallion type** [Plates 164–166]

Façade; entrance door

H: 347 cm; W: 183 cm

Carved wooden support; cast and engraved brass openwork parts; cast fluted nails; engraved inscription bands

Description

- Design and decoration of the metal-faced front: The rectangular door has a central square field with a medallion at its core, surrounded by four corner-pieces (Plate 164). Above and below this panel an oblong band is located surrounded by an openwork border. An identical border encases the central panel and encloses a void rectangular space above and below the oblong bands.

The medallion, composed of 16 wedges of equal size, has an undecorated disk at its core, which is surrounded by a circle of 16 ribbed nails in relief that fasten the wedges to the wooden support. This circle of nails is in its turn surrounded by eight openwork trefoils that alternate with eight simple leaves, all pointing towards the core. From this emanates a maze of scrolls, bifurcated leaves, and trefoils that end in the plain rim of the medallion. This rim is bordered with a band of openwork trefoils that point outwards. A trefoil finial is attached to the medallion at its north and south side. Each finial is composed of two parts and is filled with openwork scrolls and trefoils. To the left of the upper part of the medallion a doorhanger is nailed onto the wooden support (for a description, see cat. no. 41/2). Four small squares with a central projecting trefoil pointing to the medallion, and half-trefoils attached to two sides, surround the medallion. These squares are filled with openwork scrolls and bifurcated leaves. The surface of the central medallion and its trefoil finials and that of the corner-pieces are engraved with scrolls and bifurcated leaves.

The border band consists of trefoils, which alternate with cloverleaf motifs, all set on a straight brass strip. Its surface is decorated with small scrolls and tendrils.

The oblong bands located above (A) and below (B) (Plate 165) the central medallion are engraved with an inscription in Mamluk *naskh* set against a background of foliate stems. Each inscription is enclosed by an engraved ornament. The ornament located on the right has a central knot surrounded by four entwined whirling scrolls with accentuated bifurcated leaves that end in a trefoil finial on two sides (Plate 166). The ornament on the left is made up of two whirling scrolls with bifurcated leaves, which also end in a trefoil finial.

(A) عز لمولانا السلطان المالك الملك الاشرف بو النصر قايتباي سلطان الاسلام والمسلمين قاتل الكفرة

والمشركين محيي العدل في العالمين عز نصره

(B) عز لمولانا السلطان المالك الملك الاشرف بو النصر قايتباي سلطان الاسلام والمسلمين قاتل الكفرة

والمشركين محيي العدل في العالمين عز نصره

- (A) Glory to our Lord the sultan the sovereign al-Malik al-Ashraf Abū'l-Naṣr Qāitbāy, sultan of Islam and the Muslims, killer of unbelievers and polytheists, reviver of justice in the worlds. May his victory be glorious.
- (B) Glory to our Lord the sultan the sovereign al-Malik al-Ashraf Abū'l-Naṣr Qāitbāy, sultan of Islam and the Muslims, killer of unbelievers and polytheists, reviver of justice in the worlds. May his victory be glorious.

- Design and decoration of the wooden reverse: The rectangular support is divided up into panels of different shapes. An oblong panel, situated at the top, has 6-pointed star units carved in it. Below this, two connected squares are filled with an 8-pointed star unit carved in the wood. At the door's centre is located a large square subdivided into four connected squares. Each of these four squares is subdivided by plain strips of wood to form a central lozenge that is surrounded by four 6-pointed star units. Below this are positioned an oblong panel and two connected squares identical to the ones located at the top.

- State: Intact.

Commentary

- Restoration: The sharp lines of the foliate motifs engraved on the surface of the medallion, and a somewhat clumsy execution of the foliate stems suggest restoration work.

Literature

ʿAbd al-Wahhāb (1946) I, 253; Creswell (1949) II, pl. 124; Williams (1993), 246; Raymond & Alleaume (2000), 258, pl. 275.

41/2 Doorknocker, single [Plate 167]

Façade; entrance door (cat. no. 41/1)

H: 20 cm; W: 11.5 cm

Cast and punched brass; iron

Description

- Design and decoration: The knocker consists of two parts: the hanger and the suspension hoop. The hanger is rectangular in shape and has a round finial with a pointing tip below. Two round projections at the top flank the part where the hanger is suspended. At its core the hanger has a large rectangular opening, which tapers towards the base and ends in a triangle. The surface of the hanger is enlivened with seven bosses, each with a punched rosette on top. Between the bosses are punched bands that are divided up into triangles. Each triangle is decorated with a small punched rosette.

The iron suspension hoop has a plain circular shape.

Literature: Unpublished.

41/3 Single-leafed door; metal bands type [Plates 168–169]

Vestibule; door leading to the *sabīl-kuttāb*

H: 295 cm; W: 179 cm; H (band): 12 cm; W (band): 178 cm

Wooden support; engraved brass; cast brass nails

Description

- Design and decoration of the metal-faced front: Onto the wooden support two oblong bands are nailed with fluted nails in relief (Plate 168). The bands, located near the top (A) and base (B) of the door, are engraved with an identical inscription in Mamluk *naskh* set against a background of engraved foliate stems. Where the inscription of the lower band ends, two vertical lines are drawn, which separate the epigraphy from an engraved foliate ornament comprised of intertwined palmettes and trefoils.

(A) عز لمولانا السلطان الملك العادل المجاهد المرابط المठाغر المؤيد المنصور المالك الملك الاشرف بو النصر
قايتباي سلطان الاسلام والمسلمين قانع الكفرة والمشركين محيي العدل في العالمين بو الفقرة والمساكين قسيم
امير المؤمنين ملك البرين والبحرين [...] عز نصره

(B) عز لمولانا السلطان الملك العادل المجاهد المرابط المठाغر المؤيد المنصور المالك الملك الاشرف بو النصر
قايتباي سلطان الاسلام والمسلمين قانع الكفرة والمشركين محيي العدل في العالمين بو الفقرة والمساكين قسيم
امير المؤمنين ملك البرين والبحرين [...] عز نصره

- (A) Glory to our lord the sultan the just king, the holy warrior, the frontier fighter, the defender of the frontier, the one assisted (by God), the victorious, the sovereign, al-Malik al-Ashraf Abū'l-Naṣr Qāitbāy, sultan of Islam and the Muslims, suppressor of unbelievers and polytheists, reviver of justice in the worlds, father of the poor and the bereaved, the associate of the Commander of the Faithful, king of the two lands and the two seas [...] may his victory be glorious.
- (B) Glory to our lord the sultan the just king, the holy warrior, the frontier fighter, the defender of the frontier, the one assisted (by God), the victorious, the sovereign, al-Malik al-Ashraf Abū'l-Naṣr Qāitbāy, sultan of Islam and the Muslims, suppressor of unbelievers and polytheists, reviver of justice in the worlds, father of the poor and the bereaved, the associate of the Commander of the Faithful, king of the two lands and the two seas [...] may his victory be glorious.

- Design of the wooden reverse: Plain.

- State: The bands are complete though some of the parts of the lower inscription band are restored, as indicated by cuts in the metal sheet (Plate 169). The restored parts are further distinguished by the rendering of the foliate stems of the background, as this is coarser than those of the original inscription.

Literature: Unpublished.

41/4 Single-leafed door; metal bands type [Plate 170]

Vestibule; door leading to the *sahn*

H (door): 296 cm; W (door): 178 cm; H (bands): 12 cm; W (bands): 178 cm

Wooden support; engraved brass

Description

- Design and decoration: As in cat. no. 41/3

Literature

Hautecoeur & Wiet (1932) II, pl. 196.

41/5 Two-leafed door; metal bands type [Plate 171]

Interior, door leading to *sahn*

H: 296 cm; W: 139 cm; H (band): 12.5 cm; W (band): 139 cm

Wooden support; engraved brass; cast brass nails

Description

- Design and decoration: Two oblong bands are nailed onto the wooden support by fluted nails in relief. The bands, located near the top (A) and base (B) of the door, are engraved with an identical inscription in *naskh* set against a background of engraved foliate stems. A pair of doorknockers (for a description, see cat. no. 41/6) is attached to the wooden support below inscription band (A).

(A) عز لمولانا السلطان المالك الملك الاشرف قايتباي سلطان الاسلام والمسلمين [قانع الكفرة والمشركين محيي العدل] في العالمين صاحب السيف والقلم والسيد العالم الملك الاشرف قايتباي ملك البرين والبحرين خادم الحرمين الشريفين قسيم امير المؤمنين عز نصره

(B) عز لمولانا السلطان المالك الملك الاشرف قايتباي سلطان الاسلام والمسلمين [قانع الكفرة والمشركين محيي العدل] في العالمين صاحب السيف والقلم والسيد العالم الملك الاشرف قايتباي ملك البرين والبحرين خادم الحرمين الشريفين قسيم امير المؤمنين عز نصره

- (A) Glory to our lord the sultan the sovereign al-Malik al-Ashraf Qāitbāy sultan of Islam and the Muslims [suppressor of the unbelievers and the polytheists, reviver of justice] / in the worlds, master of the sword and of the pen, the lord, the learned al-Malik al-Ashraf Qāitbāy king of the two lands and the two seas, servant of the two noble Holy Places, associate of the Commander of the Faithful, may his victory be glorious.
- (B) Glory to our lord the sultan the sovereign al-Malik al-Ashraf Qāitbāy sultan of Islam and the Muslims [suppressor of the unbelievers and the polytheists, reviver of justice] / in the worlds, master of the sword and of the pen, the lord, the learned al-Malik al-Ashraf Qāitbāy king of the two lands and the two seas, servant of the two noble Holy Places, associate of the Commander of the Faithful, may his victory be glorious.

- Design of the wooden reverse: Plain.

Literature

Hautecoeur & Wiet (1932) II, pl. 196.

41/6 Pair of doorknockers; holes-and-bosses type [Plate 172]

Interior; door leading to *sahn* (cat. no. 41/5)

H (hanger): 13 cm; W (hanger): 9.6 cm

Attached to H: 208 cm

Cast brass

Description

- Design and decoration: Each of the knockers consists of a hanger, a suspension hoop and a suspension disk. The hanger is of round shape and has a serrated edge. It has a trefoil finial at its base. It has an 8-lobed opening at its centre while the circular body around it has seven holes alternating with eight almond-shaped bosses. Between the two upper ends of the hanger there is a flattened pin intended for suspending the hanger to a hoop. The surface of the hanger is left plain.

The iron hoop is of plain circular shape. The suspension disk is round with a serrated edge and its surface is enlivened with two pairs of concentric circles.

Literature

Hautecoeur & Wiet (1932) II, pl. 196.

41/7 Two-leafed door; metal bands type [Plate 173]

Interior, *sahn*, east side

Design and decoration: As in cat. no. 41/5, except for the missing doorhangers.

41/8 Two-leafed door; metal bands type

Interior, *sahn*, east side

Design and decoration: As in cat. no. 41/5, except for the missing doorhangers.

41/9 Two-leafed shutter; metal bands type [Plate 174]

Interior, *sahn*, east side

Design and decoration: As in cat. no. 41/5, except for the addition of two small rings that serve as doorhangers.

41/10 Two-leafed shutter; metal bands type

Interior, *sahn*, east side

Design and decoration: As in cat. no. 41/5, except for the addition of two small rings that serve as doorhangers.

41/11 Two-leafed shutter; metal bands type

Interior, *sahn*, east side

Design and decoration: As in cat. no. 41/5, except for the addition of two small rings that serve as doorhangers.

41/12 Two-leafed shutter; metal bands type

Interior, *sahn*, east side

Design and decoration: As in cat. no. 41/5, except for the addition of two small rings that serve as doorhangers.

41/13 Two-leafed door; metal bands type

Interior, *sahn*, east side

Design and decoration: As in cat. no. 41/5.

41/14 Pair of doorknockers; holes-and-bosses type

Interior; *sahn*, door on east side (cat. no. 41/13)

H (hanger): 13 cm; W (hanger): 9.6 cm

Attached to H: 210 cm

Cast brass

Description

- Design and decoration: As in cat. no. 41/6.

41/15 Two-leafed shutter; metal bands type [Plate 175]

Interior, *sahn*, north side

Design and decoration: As in cat. no. 41/5, except for the missing doorhangers.

41/16 Two-leafed shutter; metal bands type

Interior, *sahn*, north side

Design and decoration: As in cat. no. 41/5, except for the missing doorhangers.

41/17 Two-leafed shutter; metal bands type

Interior, *sahn*, north side

Design and decoration: As in cat. no. 41/5, except for the missing doorhangers.

41/18 Two-leafed door; metal bands type [Plate 176]

Interior, *sahn*, north side

Design and decoration: As in cat. no. 41/5, except for the addition of two small rings that serve as doorhangers.

41/19 Two-leafed door; metal bands type

Interior, *sahn*, west side

Design and decoration: As in cat. no. 41/5.

41/20 Pair of doorknockers; holes-and-bosses type

Interior, *sahn*, door on west side (cat. no. 41/19)

Design and decoration: As in cat. no. 41/6.

41/21 Two-leafed door; metal bands type [Plate 177]

Interior, *sahn*, west side

Design and decoration: As in cat. no. 41/5.

41/22 Pair of doorknockers; holes-and-bosses type [Plate 178]

Interior, *sahn*, door on west side (cat. no. 41/21)

Design and decoration: As in cat. no. 41/6.

41/23 Two-leafed door; metal bands type

Interior, *sahn*, door on west side

Design and decoration: As in cat. no. 41/5, except for the missing doorhangers.

41/24 Two-leafed door; metal bands type

Interior, *sahn*, south side

H: 294 cm; W: 139 cm; H (band): 12 cm; W (band): 139 cm

Wooden support; engraved brass; cast brass nails

Description

- Design and decoration: Two oblong bands are fixed onto the wooden support by fluted nails in relief. The bands, located near the top (A) and base (B) of the door, are engraved with an identical inscription in Mamluk *naskh* set against a background of engraved foliate stems. The plain outlined letters contrast sharply with the darker background.

(A) عز لمولانا السلطان الملك العادل ابو النصر قايتباي الاسلام والمسلمين قانع الكفرة والمشركين محيي العدل
في العالمين \ في العالمين صاحب السيف والقلم والسيد العالم الملك الاشرف قايتباي ملك البرين و البحرين
خادم الحرمين الشريفين قسيم امير المؤمنين عز نصره

(B) عز لمولانا السلطان الملك العادل ابو النصر قايتباي الاسلام والمسلمين قانع الكفرة والمشركين محيي العدل
في العالمين \ في العالمين صاحب السيف والقلم والسيد العالم الملك الاشرف قايتباي ملك البرين و البحرين
خادم الحرمين الشريفين قسيم امير المؤمنين عز نصره

- (A) Glory to our lord the sultan, the just king, Abū'l-Naṣr Qāitbāy al-Islam and the Muslims, suppressor of unbelievers and polytheists, reviver of justice in the worlds / in the worlds, master of the sword and the pen, and the learned lord al-Malik al-Ashraf Qāitbāy, king of the two lands and the two seas, servant of the two noble Holy Places, associate of the Commander of the Faithful, may his victory be glorious.
- (B) Glory to our lord the sultan, the just king, Abū'l-Naṣr Qāitbāy al-Islam and the Muslims, suppressor of unbelievers and polytheists, reviver of justice in the worlds / in the worlds, master of the sword and the pen, and the learned lord al-Malik al-Ashraf Qāitbāy, king of the two lands and the two seas, servant of the two noble Holy Places, associate of the Commander of the Faithful, may his victory be glorious.

- Design of the wooden reverse: Plain.

Commentary

- Inscriptions: Two anomalies are observed in the inscription. Firstly, the absence of the word 'Sultan' in the phrase 'Sultan of Islam and the Muslims' in the first part of the inscription is curious. Secondly, the calligrapher repeated the words 'in the two worlds', once at the rear end of the right band and once at the beginning of the left one.

Literature: Unpublished.

41/25 Single doorknocker; holes-and-bosses type [Plate 179]

Original location: one of the interior doors of the *madrasa* and mausoleum of Sultan Qāitbāy

Current location: Keir Collection, inv. no. M16

H (hanger): 13 cm; W (hanger): 9.8 cm

Cast brass

Description

- Design and decoration: Of the original knocker, only the hanger is extant. It is round in shape with a serrated edge and it ends in a trefoil finial. It has an 8-lobed opening at its centre. The circular body around it has seven holes alternating with eight almond-shaped bosses. A flattened pin intended for suspending the hanger to a hoop is located between the two upper ends of the hanger.

Literature

Fehérvári (1988), 128–30, pl. M16.

42 Damascus, *madrasa* of Qāḍī Quṭb al-Dīn Muḥammad al-Khaiḍarī, 878/1473–74

42/1 Single doorknocker; interlace type [Plates 180–181]

Original position in *madrasa*: unknown

Present location: National Museum of Damascus, inv. no. 3641E

H (hanger): 25 cm; W (hanger): 21.5 cm; D (suspension plaque): 20 cm

Cast and engraved bronze

Description

- Design and decoration: The doorknocker is composed of two parts: a hanger and a suspension disk (Plate 180). The hanger is oval in shape and has an irregular edge formed by protrusions. A large trefoil finial projects from the top and base of the hanger (Plate 181). The hanger is composed of two rings from which floral motifs protrude. At the core of the hanger is the inner ring in the shape of an octagon to which four trefoils that alternate with four smaller clover-like motifs are attached. These touch a second outer ring onto which these selfsame foliate motifs are connected. These point outwards to form the protrusions. The surface of the hanger is slightly accentuated with engraved foliate stems.

The suspension disk is round and has a cusped edge. Its surface is divided into concentric zones of different sizes, which are filled with different types of decoration. Small twirled stems fill the cusps of the edge. The narrow concentric ring adjacent to it is filled with a whirling foliate stem. Then a broader band follows, filled with inscriptions in *naskh* set against a dense background of small foliate stems (A). Then three narrow bands follow: one is filled with triangular indentations while the two closest to the core are decorated with two intertwined stems. The space surrounding the core is filled with foliate stems.

(A) مما عمل برسم باب المدرسة التي امر بإنشائها المقر الاشرف العالي المولوي القاضي القطبي ابن
الخيضري قاضي القضاة اسبغ الله تعالى ظلاله

- (A) From that what was made for the door of the *madrasa* whose construction had been ordered by the noble authority, the high, the lordly Qāḍī Quṭbī b. al-Khaiḍarī, the supreme judge. May God the Most High lengthen his shadows.

- State: Intact, but for the lower part of the hanger, which has been replaced.

Commentary

- Inscriptions: The distribution of the inscription on the suspension disk is remarkable for the consonants are based mostly in the centre of the broad concentric band and not, as is often the case for radial inscriptions on suspension disks, situated at the base of the band. Moreover, the consonants are quite slender while their *hastae* are kept relatively short, which leaves much space for the background decoration. The result is that the words almost seem to float amidst a sea of foliate curls, instead of the inscriptions dominating the band from base to top as is customary on most Mamluk objects. The impression left is that of a highly individualized object that does not adhere to the Mamluk tradition of radial inscriptions on metalwork. It poses the question whether we are dealing here with the work of a Mamluk metalworker or that of a later colleague.

Literature

Wiet (1935–45), 17–23, pl. (without no.); Ush (1980), 244, pl. 108; Heidemann (2000), 194–95, pl. 11; Abdul Hak (n.d.), 40, pl. 69.

43 Cairo (Qal‘at Kabsh), *madrasa* of Sultan Qāitbāy; 880/1475

43/1 Single-leafed door; medallion type [Plate 182]

Façade; exterior door (now in disuse) at south side

H: 308 cm; W: 163 cm

Wooden support; cast brass openwork parts; cast fluted nails; engraved inscription bands

Description

- Design and decoration of the metal-faced front: The rectangular wooden support has a central rectangular field decorated with a central brass medallion, which is surrounded by four corner-pieces. An oblong panel is located above and below this rectangular field. A border band not only encloses these two oblong panels but also surrounds the entire support.

The medallion, composed of 12 wedges, has an undecorated disk at its core, which is enclosed by a circle of 24 fluted nails. This disk is surrounded by 12 trefoils that point to the centre from which emanate other trefoils and foliate stems that fill the entire medallion, which is enclosed by a plain rim. A trefoil finial filled with openwork stems and trefoils is attached to the north side of the medallion while another is connected on its south side. To the right of the upper part of the medallion the remains of a doorknocker are located (for a description, see cat. no. 43/2). The medallion is surrounded by four triangles. Each has a projecting trefoil at its centre that points towards the medallion. The surface of the central medallion and the corner-pieces, though much damaged, is decorated with both cast and engraved scrolls and tendrils. The central disk is engraved with trefoils in heartshapes. A small engraving (A) is found three times on the medallion’s surface.

(A) The year 1318 {1900–1}.

The border frame consists of repetitive rows of trefoils alternating with cloverleaf motifs set on a straight brass strip. Their surface is enlivened with foliate scrolls.

The oblong panels above and below the central field still carry traces of the original epigraphy and its background, which contains small scrolls and tendrils. The epigraphy is illegible.

- Design and decoration of the door's reverse: Plain.
- State: The design of the door is intact but for the doorknocker. However, much of the surface decoration is damaged, which has caused the obliteration of the decoration.

Commentary

- Location: This door is one of two entrance doors located at opposite sides of the *madrassa*, this one being in disuse today. The original design and decoration of the other door is unknown; it has been replaced by a modern one.
- Restoration: The reports of the Comité refer briefly to the restoration of the two entrance doors of this *madrassa*, while the year of restoration, i.e. 1318/1900–1, is engraved on the surface of the medallion.¹³⁰

Literature: Unpublished.

43/2 Single doorknocker; interlace type [Plate 183]

Façade; exterior door (see cat. no. 43/1) at south side

H: ? cm; W: ? cm

Cast and engraved brass; iron

Description

- Design and decoration: The doorknocker consists of a hanger, a suspension hoop, a suspension plaque and a boss intended for knocking. Although more than half of the hanger has vanished today, its original shape can still be deduced from the remaining part. The round hanger has a hole at its centre in the shape of an 8-pointed star. The remaining space is filled with a network of stems, which have formed openings in the shape of lozenges, circles, and pointed forms. There are no traces of surface decoration.

The iron hoop is plain and round. The suspension plaque has a plain round shape; its surface is engraved with some concentric lines. The faceted boss intended for knocking is square.

¹³⁰ Comité (1899) XVI 1899, 114, and Comité (1900) XVII 1900, 133.

- State: More than half of the original hanger is now lost.

Literature: Unpublished.

43/3 Two-leafed window shutter; metal bands type

Façade; north side

H: ? cm; W: ? cm

Wooden support; engraved brass bands, cast nails

Description

- Design and decoration: Two narrow oblong metal bands are fixed onto the rectangular support by a multitude of fluted nails in relief, one near the top of the door and one near its base. The two bands are engraved with an inscription set against a background of foliate stems. At the extremities of each band the inscription is flanked by an ornament composed of four winding scrolls that emanate from a knotted core, which culminate in two trefoil finials.

- State: The surface of the metal bands, which is engraved with inscriptions, is partly effaced and is partly invisible owing to the accumulation of dirt on its surface.

Literature: Unpublished.

44 Cairo, mosque and *madrasa* of Amir Jānim al-Sayfī Qānībāy al-Bahlawān, 883/1478

44/1 Two-leafed door; medallion type [Plates 184–186]

Façade; entrance door

H: 318 cm; W: 170 cm

Wooden support; cast plaques with engraved surface; cast fluted nails; iron nails

Description

- Design and decoration of the metal-faced front: The rectangular wooden support has a central rectangular field with a lobed brass medallion at its core, which is surrounded by four corner-pieces (Plate 184). Two plain disks are nailed between the upper trefoil of the medallion and the upper corner-pieces. Two narrow oblong bands enclosed by a border band are positioned above (A) and below (B) the central field. An identical border band surrounds the entire door on all four sides and creates two void rectangles above the upper and below the lower oblong band.

The lobed medallion at the centre of the main field has an undecorated disk at its core, consisting of 12 equal wedges, which are nailed attached to the wood with small iron nails (Plate 185). This plain disk is surrounded by

12 wedges filled with openwork foliate stems and trefoils that fan out and fill the rest of the medallion. A trefoil finial filled with openwork foliate motifs is attached to both the upper and lower sides of the medallion. Four lobed triangles with a projecting trefoil pointing to the central medallion surround the central medallion on all four sides. They are filled with openwork stems and trefoils. The surface of the openwork filling of the medallion and the corner-pieces is engraved with curls. Three short identical inscriptions (C) are found on the central disk.

The border band consists of trefoils alternating with cloverleaf motifs set on a straight brass strip.

The oblong panels above (A) and below (B) (Plate 186) the central field contain inscriptions engraved in *naskh* set against a background of small scrolls.

(A) [...] هذه المدرسة المباركة المقر العالي المولوي الاميري المخدم السيفي جانم قاني [...] البهلوان الملكي
الاشرفي عز نصره \ [...]

(B) [...] هذه المدرسة المباركة المقر العالي المولوي الاميري المخدم السيفي [...] قاني البهلوان الملكي
الاشرفي عز نصره \ رمت هذا الباب لجنة الاثار العربية في عام احد وعشر وثلاثمائة والف هجري [...] الهجرة النبوية على صاحبه الصلاة والسلام

(C) سنة ١٣٢٣

(A) [...] this blessed *madrassa* the high authority, the lordly, the amir, the master al-Sayfī Jānim Qānībāy [...] al-Bahlawān amir of al-Malik al-Ashraf. May his victory be glorious / [...]

(B) [...] this blessed *madrassa* the high authority, the lordly, the amir, the master al-Sayfī [...] Qānībāy al-Bahlawān amir of al-Malik al-Ashraf may his victory be glorious / Restored this door the Comité des monuments arabes in the year one thousand three hundred and eleven *hijrī* {1893–94} [...] of the prophetic *hijrī* date to his owner blessing and peace.

(C) The year 1323 {1905–6}.

- Design and decoration of the wooden reverse: Each leaf is divided into seven panels set in a vertical row: four oblong panels alternate with three pairs of rectangular panels. All are left undecorated.

- State: The door is intact except for its doorknockers of which only the suspension disks are present.

Commentary

- Restoration: The door itself gives evidence of two separate restoration campaigns. The first, recorded on the lower inscription panel, was conducted in 1311/1893–94. The triple occurrence of the *hijrī* year 1323/1905–6 engraved on the central disk of the medallion gives evidence of a second campaign. Remarkably, the notes of the Comité already refer to the completion of the restoration in the year 1904AD.¹³¹

¹³¹ Comité (1904) XXI 1904, 39.

The central undecorated disk is entirely new. It is unlikely that this was modeled on the original design as parts of the openwork foliate stems that border and surround the dish are cut off, while normally the openwork stems surrounding a central disk emerge from it in a natural way. Moreover, there is a clear discrepancy between the small round-headed nails that fix the disk to the wood and the authentic fluted ones that were used to fix the openwork design. The difference between the authentic part of panel (B) and its newly added (second) part is immediately clear, for the band is actually cut in two oblique segments that are nailed close to one another.

Literature

Comité (1904) XXI 1904, 39; Hauteceur & Wiet (1932) II, pl. 220; Batanouni (1975) I, 120–23, and II, pls. XVIIIa–d.

45 Cairo, *sabīl-kuttāb* of Sultan Qāitbāy; 884/1479–80

45/1 Window grille; bosses-and-bars type [Plates 187–190]

Façade; south side, to the left of the entrance door

H: 360 cm; W: 259 cm; D (boss): 7.5 cm; L (bar): 12.1 cm

Iron inner structure; cast bronze compartments with cast and engraved surface

Metalworker: Zayn al-ʿĀbdīn al-Zaradkāsh

Description

• Design and decoration: The rectangular grille is composed of 16 horizontal and 11 vertical rows of faceted square bosses and faceted bars (Plate 187). Faceted conical fittings cover the places where the bars meet with the surrounding woodwork.

Each faceted boss has a lozenge-shaped face that is divided into three tiers of uneven size, the central one being the largest (Plate 188). Each central tier is filled with an inscription in Mamluk *naskh* which stands out slightly in relief against a background of leafed stems (Plate 189). Only the three horizontal rows of bosses that are situated closest to the base of the grille (A), (B), and (C), have been read. The much smaller upper and lower tiers of each boss are filled with foliate stems. All the bars are left plain, except for all the horizontal bars between the sixth and seventh vertical rows counted from the left. All 16 of them are engraved with an inscription in *naskh* (D) against a plain background (Plate 190).

(A) [...] | الملك المجا | [...] | العاد | العالم [...] | [...] | [...] | السلطان الملك | والمشركون محي | العدل في ال [...] |
الملك الاشرف

(B) [...] | [...] | العالم العامل | المجاهد | [...] | بو النصر قايتباي | سلطان الاسلام | والمسلمين قاعم | الكفرة
والمشركون محي | العدل في العالمين | الملك الاشرف

(C) [...] | الملك العاد | ل العالم ا | العامل | الملك الاشرف | [...] | [...] | [...] | [...] | [...] | في العالم [ين]

(D) عمل زين العبدین الزردکاش ال

- (A) [...] | al-Malik the holy w[...] | [...] the jus[t] | the learned [...] | [...] | [...] | the sultan the king | and the polytheists reviver | of justice in the [...] | al-Malik al-Ashraf.
- (B) [...] | [...] | the learned, the active, | the holy warrior, | [...] | Abū'l-Naṣr Qāitbāy | sultan of Islam | and the Muslims, suppressor | of unbelievers and polytheists, reviver | of justice in the worlds | al-Malik al-Ashraf.
- (C) [...] | the just kin[g], the learned, | the active | al-Malik al-Ashraf | [...] | [...] | [...] | [...] | [...] | in the wo[rlds].
- (D) Work of Zayn al-ʿAbdīn al-Zaradkāsh al-¹³²

- State: The grille is intact except for the effaced surface of some of the bosses and bars.

Commentary

- Location: A new grille of identical measurements and design, but without an engraved surface, is positioned at an even height on the west side of the *sabīl-kuttāb*.

• Metalworker: Zayn al-ʿAbdīn al-Zaradkāsh was also responsible for two other grilles (cat. nos. 47/7 and 47/8), both located in the mosque of Amir Qajmās al-Ishāqī (884–86/1479–81). There, he also signed his grille multiple times. He is not known from other objects. Al-zaradkāsh literally means the drawing of coats of mail, which implies the drawing of iron wires for making coats of mail. With the same term, the office of an amir in charge of the inspection and distribution of coats of mail and armour was denoted.¹³³ We remain in doubt whether in this specific case ‘zaradkāsh’ refers to the craft or to the office. There is, however, one detail that points in the direction of the office, for his name is concluded with the article ‘al-’, which might allude to the hierarchy established within the office between the senior inspector (*al-Zaradkāsh al-kabīr*) and his second officer (*al-Zaradkāsh al-thānī*).¹³⁴

- Restoration: The grille was cleaned by the Comité in 1890 AD.¹³⁵

Literature

Comité (1890) VII 1890, 82, 97; Raymond & Alleaume (2000), 262, pl. 282.

46 Cairo, *madrasa* of Qādī Abū Bakr b. Muzhir; 884/1479–80

46/1 Two-leafed door; overall star pattern type [Plates 191–194]

Façade; entrance door; south side

H: 334 cm; W: 172 cm

Wooden support, cast brass plaques, iron nails, inscription bands cut from thin sheets

¹³² I would like to thank Arnoud Vrolijk for his help in deciphering the inscription.

¹³³ Martel-Thoumian (1991), 440.

¹³⁴ For a reference to this hierarchy, see Ibn Iyās (1960-92) V, 134.

¹³⁵ Comité (1890) VII 1890, 82, 97.

Description

• Design and decoration of the metal-faced front: The rectangular door has a central rectangular geometric field, filled with star units (Plate 191). Two oblong inscription bands are located above (A) and below (B) this central field. A border band encloses the oblong bands and the central field at its lateral sides.

The central field has a large 20-pointed star unit at its core that adjoins 20 arrowhead figures. This central unit is surrounded by ten 10-pointed star units, which adjoin ten 5-pointed stars. These 5-pointed stars are cut in half if they are positioned next to the 20-pointed star unit. The star pattern is completed by a quarter of a 20-pointed star unit, which is located in each corner of the rectangular central field, and by two half 10-pointed star units that are centrally positioned at the top and base of the rectangular field. There is a clear contrast between the flat plaques of the 20-pointed star units and the embossed 10-pointed stars and their adjoining hexagons, which are embossed with almond-shaped bosses (Plate 192).

The decoration of the 20-pointed stars and of their adjoining hexagons consists of a maze of openwork bifurcated stems and trefoils. The 10-pointed stars have a central round boss topped with a 10-petalled rosette, which is enclosed by a 10-pointed star that is surrounded by five trefoils in heart-shaped roundels. The base of the star is flat. Each of the star's points carries a trefoil pointing outwards. The hexagons adjoining the 10-pointed stars have a central almond-shaped boss with openwork foliate stems. These are surrounded by a flat base filled with an openwork scroll with bifurcated leaves. The rest of the plaques are decorated with openwork foliate stems (Plate 193). The surface of the metal plaques is worked with hatching to imitate the veining of leaves.

The border bands consist of openwork rectangular plaques of identical design. Two different sets were created. Those used on a horizontal mode are filled with trefoils surrounded by whirling scrolls with bifurcated and split-leaves, while those used on a vertical axis consist of a repetition of interlaced stems with veined bifurcated leaves along a central vertical axis.

The oblong bands above (A) and below (B) (Plate 194) the central field contain inscriptions of plain solid letters in *naskh* cut from a thin sheet and set against a dense background of fine foliate stems.

(A) جدد هذا الباب المبارك من فضل الله تعالى في عصر خدو \ مصر الذي فيض عدله على رعيته [...] بالسبع

(B) المثاني افندينا عباس حلمي الثاني بمباشرة لجنة \ الاثار العربية عام خمسة عشر وثلاثمائة والف هجرية

- (A) This blessed door was restored by the grace of God the Most High in the time of the Khedive / of Egypt who has poured his justice out onto his subjects [...] of the *Fātiḥa*¹³⁶
- (B) Our majesty 'Abbās Ḥilmī II under the supervision of the Comité / des monuments arabes in the year one thousand three hundred and fifteen *hijrī*.

¹³⁶ Lane (1872) IV, 1297, explicates *al-sab'u-l-mathānī* as referring to the *Fātiḥa*, because it consists of seven verses. He adds that it may also refer to the long verses of *sūrat al-baqara*. In Lane (1863) I, 360, the single term *al-mathānī* is the subject of discussion, its meaning varying from the Qur'ān as a whole to the *Fātiḥa*.

- Design and decoration of the wooden reverse: Unknown.
- State: The door is intact.

Commentary

- Location: Although the *madrassa* has two entrance doors, only the one on its south side carries metal revetments today.
- Restoration: According to the notes of the Comité, a large quantity of the door's plaques had disappeared.¹³⁷ The conservation team working on the door was still able to reconstruct the door's design on the basis of the traces left by the plaques that had vanished. The restorers left clear evidence of their work by their replacement of the vanished oblong bands with inscriptions recalling the patron and the date of restoration, i.e. 1315/1897–98.

There is a clear discrepancy between the new and the authentic plaques. The openwork of the bosses on the authentic hexagons follow the actual foliate design, while the openwork of the newly added plaques consists of drilled holes randomly placed. In the same manner, other newly added infill plaques, such as kite-shaped figures, can be distinguished from authentic pieces.

Literature

Comité (1897) XIII 1896, 133–34; Comité (1898) XIV 1897, 118 and appendix, VI–VII and pl. IV; Briggs (1924), 126; Brandenburg (1966), 188; Batanouni (1975) I, 124–28, and II, pls. XIXa–i; Williams (1993), 203.

47 Cairo, mosque of Amir Qajmās al-Ishāqī; 884–86/1479–81

47/1 Two-leafed door; medallion type [Plates 195–198]

Façade; entrance door

H: 331 cm; W: 184 cm

Wooden support; cast and engraved brass strips; engraved brass sheets; inscription band cut from sheet; cast brass fluted nails

Description

- Design and decoration of the metal-faced front: The rectangular wooden support has a central rectangular field dominated by a brass medallion, which is surrounded by four corner-pieces (Plate 195). An oblong band filled with inscriptions is situated above (A) this field while a band of identical shape but with different ornament is situated below. A border band surrounds the entire door on all four sides and acts as a separation zone between the central field and the oblong bands.

¹³⁷ Comité (1898) XIV 1897, 118 and appendix, VI–VII and pl. IV.

The central medallion has two trefoil finials positioned on its north and south sides. The medallion is filled with a star design, which is composed of strips that outline the motif. These strips are nailed on a round brass sheet which is engraved (Plate 196). At the core of the medallion is a 12-pointed star unit, which is surrounded by four pairs of 5-pointed stars alternating with four arrowhead figures. The pattern is made complete by the addition of a quarter 12-pointed star unit at the top and base of the medallion and by the addition of two half 12-pointed star units which alternate with an octagon that adjoins four hexagons at each side. The medallion itself is surrounded by four corner-pieces in the shape of triangles, which have a central projecting trefoil pointing to the medallion, while a half-trefoil is attached to two of its legs. The triangles are filled with a quarter of a 12-pointed star unit. A pair of doorknockers (for a description, see cat. no. 47/2) is located between the upper trefoil of the medallion and the two trefoils of the corner-pieces.

The engraved decoration of the central star consists of a central 6-petalled rosette in a roundel, which is surrounded by a radiating inscription (B) in Mamluk *naskh* set against a background of small scrolls. Each point of the star is filled with a trefoil. The surface of the strap-work of the medallion and the corner-pieces is enlivened with foliate scrolls. On the metal sheet below the strips of the star design, geometric shapes such as hexagons and half stars filled with foliate stems are engraved. Their shapes correspond with the shape of the overlaying strips. A lotus flower surrounded by foliate stems decorates the trefoils of the corner-pieces (Plate 197).

The border band, composed of strap-work nailed on engraved metal sheets, consists of 6-pointed stars adjoining four half-hexagons, which alternate with two arrowhead figures that adjoin two hexagons. A large octagon is located at those positions where the horizontal border intersects with the vertically placed borders. The surface of the strap-work of this border is engraved with foliate scrolls. The stars on the underlying metal sheet are engraved with foliate stems while 8-petalled rosettes fill the hexagons. The octagons engraved on the metal sheets have a 3-tiered division: a napkin is engraved on the upper tier, a central cup charged with a pen-box and surrounded by a 'pair of trousers' is engraved in the central one, and a cup decorates the lower tier.

The oblong band located above the central field contains an inscription (A) cut out of a metal sheet, which has sharp solid letters in Mamluk *naskh* set against an openwork background of spiral scrolls. The lower oblong band is engraved with a continuous design of two types of interwoven knots (Plate 198). A centrally placed broad knot linked to the top and base of the band by two vertical poles alternates with a motif of two knots located at the top and base of the band and linked by a central pole. The yellow brass of the knots contrasts sharply with their darkened background of tiny scrolls.

- (A) المقر الاشرف العالي السيفي قجماس امير آخور كبي \ ر الملكي الاشرفي اعز الله انصاره
 (B) انما يعمر مساجد الله من آمن بالله واليوم الآخر واقام الصلاة واتي الزكاة ولم يخشي الا الله

- (A) The noble authority, the high, al-Sayfī Qajmās Amir Ākhūr (master of the royal stables) the great, amir of al-Malik al-Ashraf, may God strengthen his helpers.
- (B) They only shall manage Allah's places of worship who have believed in Allah and the Last Day, have established the prayer and paid the *zakāt*, and have feared nothing but Allah. {Qur'ān 9:18}

- Design and decoration of the wooden reverse: Each leaf is divided into seven panels, which are aligned in a vertical row. Four oblong panels alternate with two square panels, and a pair of vertically positioned rectangular panels, which are located at the centre. The panels are left undecorated except for the square panels: they are filled with lozenges created by nailing narrow strips of wood into the panel.

- State: Many of the engraved motifs on the lower level are effaced. The right half of the lower trefoil finial of the medallion has vanished.

Commentary

- Location of the Qur'ānic verse: The rendering of a religious verse, here Qur'ān 9:18, in a radiating mode and surrounded by a star is a novel design, not encountered before on any other Mamluk door.

- Blazon: The blazon engraved on the octagon is the blazon of Amir Qajmās al-Ishāqī.¹³⁸

- Restoration: One of the doors drawn by Bourgoïn in the 19th century strongly resembles the door under consideration, albeit in a much simplified way as only the strap-work of the medallion, the corner-pieces and the border-frame is drawn while the underlying engraved sheets of metal were left out.¹³⁹ The drawing shows the dilapidated state of the two oblong bands, although traces of both are still visible. If this drawing is accurate, at least these two oblong bands must have been renewed at some stage.

The technique and execution of the lower oblong band *in situ* today, which is engraved with interwoven knots, seem to point, however, to a Mamluk origin. The engraved lines have lost their sharp edges, and the metalworker responsible for the design was able to create a clear and potent difference between the fore- and background by engraving the background with lively scrolls while leaving the surface of the foreground untouched, which corresponds exactly with the treatment of fore- and background on other Mamluk engraved bands. With respect to the upper band, its superb execution points to the hand of a Mamluk metalworker, although this cutting technique was not used frequently.

Literature

Van Berchem (1903) I, 509; 'Abd al-Wahhāb (1946), I, 262, and II, 130, pl. 198; Creswell (1949) II, 94; Brandenburg (1966), 192; Meinecke (1972), 274, pl. LXVIIb; Batanouni (1975) I, 129–33, and II, pls. XXa–d; Williams (1993), 103; Stierlin (1996), 62.

¹³⁸ Mayer (1933), 174–75.

¹³⁹ Bourgoïn (1892) III, pl. 71.

47/2 Pair of doorknockers; interlace type [Plates 199–201]

Façade; entrance door (cat. no. 47/1)

H (hanger): 31 cm; W (hanger): 22.5 cm; H (lion-head): 5 cm; W (lion-head): 3.4 cm; Depth (lion head): 6 cm

Suspended at H: 238 cm

Brass; cast in three pieces; engraved surface

Description

• Design and decoration: Each doorknocker consists of three parts: a hanger, suspension hoop, and suspension disk (Plates 199 and 200). The hanger has an oval shape with an irregular edge. It has a large protruding trefoil at its base, two smaller trefoils along its lower sides and a round protrusion with a pointed tip at the centre of its two sides. The hanger has an open lozenge at its core that is surrounded by a circle from which emanate four loops and four bifurcated stems. Together they form a braided design the stems of which end in the protrusions along the rim. Towards the top, the cusped rim culminates in the neck and head of two dragons that face each other with wide-open mouths. Their mouths touch the sides of an elongated pin that serves as the suspension device. Small friezes of foliate scrolls adorn the surface of the loops and stems of the hanger (Plate 201). The necks of the dragons are engraved with stylized scales. Their eyes and mouth have been accentuated with holes and lines.

The suspension hoop is in the shape of a projecting stylized feline head whose features are accentuated with foliate scrolls. The suspension disk is round and decorated with engraved circles.

• State: Intact.

Literature

ʿAbd al-Wahhāb (1946) I, 262, and II, 130, pl. 198; Batanouni (1975) I, 131, and II, pl. XXd; Ibrahim (1976), 14, 19, pl. 19.

47/3 Single-leafed door; metal bands type [Plate 202]

Exterior west side, left to entrance door

H: 210 cm; W: 106 cm; H (band): 23 cm; W (band): 84 cm

Wooden support; cast border band; engraved inscription band; cast fluted nails

Description

• Design and decoration: Two oblong brass bands are nailed onto the rectangular wooden door. These bands are framed by a border composed of trefoils, which alternate with clover-like motifs placed on a straight brass strip. The bands are fastened onto the wood with fluted nails in relief.

The oblong bands, positioned near the top (A) and base (B) of the door, are filled with an inscription in Mamluk *naskh* of sharply outlined consonants set against a background of winding stems and tendrils. The straight base

of the border frame is decorated with a foliate scroll. The surface of the openwork clovers and trefoils of the border frame are accentuated by lines and small tendrils.

(A) امر بانشاء هذا [سبيل] المبارك المقر الاشرف الكريم العالي المولوي الامير الكبير المخدومي السيفي قجماس
امير آخور المالكي الملكي الشرفي

- (A) Ordered the construction of this blessed [*sabīl*] the exalted authority, the noble, the high, the lordly, the great amir, the master, al-Sayfī Qajmās Amir Ākhūr (master of the royal stables) the sovereign, amir of al-Malik al-Ashraf.

- State: The oblong band near the base of the door (B) is illegible as it is for the most part effaced. Those parts that are still decipherable require specialist cleaning.

Commentary

- Restoration: There is a clear difference in the treatment of the background to the inscription between the right part of the upper inscription band (up to the word ‘al-Ashrafī’), which is genuine, and the left restored part. In the genuine part, the engraved areas are set deeper into the metal and the traced lines have lost their sharp edges over the years.

Literature

Batanouni (1975) I, 131, and II, pl. XXc; Stierlin (1996), 63.

47/4 Two-leafed door; metal bands type [Plate 203]

Exterior; south side, centrally located

H: 264 cm; W: 168 cm

Wooden support; engraved and cast brass bands

Description

- Design and decoration of the metal-faced front: The rectangular wooden support is enlivened with two brass oblong bands, which are framed by a border band consisting of trefoils alternating with cloverleaf motifs set on a straight base. The bands are situated near the top and base of the door. A border frame identical to the one framing the oblong bands encloses a rectangular field between these oblong bands. The enclosed wooden field is left plain.

The surface of the framing borders is engraved with foliate stems. The oblong bands are engraved with inscriptions which are illegible owing to wear and tear.

- Design and decoration of the wooden reverse: Plain.

Literature

ʿAbd al-Wahhāb (1946) II, 130, pl. 197.

47/5 Two-leafed window shutter; metal bands type

Exterior; west side (positioned in women's part)

H: 326 cm; W: 186 cm

Wooden support; engraved and cast brass bands

Description

- Design and decoration of the metal-faced front: The rectangular wooden support is enlivened with two brass oblong bands, which are framed by a border band that consists of trefoils alternating with cloverleaf motifs set on a straight base. One band is fastened near the top, the other near the base of the door.

Each band is filled with an engraved inscription in *naskh*, hitherto undeciphered, set against a background of foliate stems. The straight base of the border frames is engraved with intertwined foliate stems, whereas the trefoils and clover motifs are accentuated with lines.

- Design and decoration of the wooden reverse: Plain.

Literature: Unpublished.

47/6 Two-leafed window shutter; metal bands type

Exterior; west side (positioned in women's part)

Design and decoration: As in cat. no. 47/5

47/7 Window grille; bosses-and-bars type [Plates 204–207]

Exterior; *sabīl*, west side, aligned to the street

H: 324 cm; W: 185 cm; D (boss): 5.7 cm; L (bars with faceted sides): 13 cm

Iron inner structure; cast brass bosses and bars with engraved surface; woodwork surround

Metalworker: Zayn al-ʿAbdīn al-Zaradkāsh

Description

- Design and decoration: The rectangular grille is composed of 15 horizontal and eight vertical rows of faceted square bosses, which alternate with vertically placed cylindrical bars and horizontally placed faceted bars (Plate 204). Faceted conical fittings cover the bars where they meet with the surrounding woodwork (Plate 205).

Each boss has a face in the shape of a lozenge, which is divided up into three tiers. These are engraved with two different decorative motifs. Most of them are epigraphic, with inscriptions in *naskh* against a background of

foliate stems (A), but the two central bosses of each horizontal row are engraved with a blazon composed of a napkin on the upper field, a cup charged with a pen-box placed between two powder-horns or a ‘pair of trousers’ in the centre, and a cup on the lower field. All the bosses and bars of the third horizontal row from below are positioned upside down (Plate 206).

The bars are left plain except for all horizontal bars that link the fourth and fifth vertical rows as these are engraved with an inscription in *naskh* set against a plain background (B) (Plate 207).

[...] المقر العالي [...] (A)

عمل زين العبدین الزردکاش ال (B)

(A) [...] the high authority [...]

(B) The work of Zayn al-‘Abdīn al-Zaradkāsh al-

- State: The design of the grille is intact. The reading of the inscriptions is seriously hampered as much of the engraving has been effaced and dust and dirt have accumulated on the surface of the bosses.

Commentary

- Blazon: The blazons depicted on the two central bosses are those of Amir Qajmās al-Ishāqī. They also recur on a pyramidal lamp in the Museum of Islamic Art in Cairo, inv. no. 242, which – according to Wiet – was taken from his mosque.¹⁴⁰

- Metalworker: The same metalworker was responsible as well for a grille (cat. no. 45/1) made for the *sabīl-kuttāb* of Sultan Qāitbāy (884/1479–80) which he, again, signed multiple times.¹⁴¹

Literature

Herz (1907), 193–94; Mayer (1933), 174–75; Williams (1993), 101.

47/8 Window grille; bosses-and-bars type [Plates 208–209]

Exterior; *sabīl*; west side, perpendicular to the street

H: 324 cm; W: 184 cm; D (boss): 5.7 cm

Inner iron structure; cast brass bosses and bars, engraved surface; woodwork surround

Metalworker: Zayn al-‘Abdīn al-Zaradkāsh

Description

Design and decoration: As in cat. no. 47/7 (Plate 208), but with a different distribution of the inscriptions and the blazons. Here, bosses engraved with an inscription alternate with bosses decorated with the blazon of the amir.

¹⁴⁰ Wiet (1932), 30–31, pl. 15 and Mayer (1933), 174–75, pl. 63.

¹⁴¹ For information about the term ‘al-Zaradkāsh’, see cat. no. 45/1.

There is another remarkable difference: the bosses and bars on the three rows closest to the base are placed upside down (Plate 209).

Commentary

- **Fixation:** The fixation of the three lower rows upside down suggests either a repair or carelessness of the person who originally fixed the grille. The latter explanation seems strange given the content of the decoration – the titles and blazons of the patron – and the high visibility of the lower zone of the grille.
- **Metalworker:** Although the signature of the maker is illegible, the correspondence with grille cat. no. 47/7 regarding the design and decoration is such, that this grille can be attributed to Zayn al-‘Abdīn al-Zaradkāsh, who signed grille cat. no. 47/7 multiple times.

Literature

Herz (1907), 193–94; Mayer (1933), 174–75; Williams (1993), 101.

47/9 Two-leafed door; metal bands type [Plate 210]

Interior; *sahn*, west side

H: 256 cm; W: 113 cm

Wooden support; engraved and cast brass bands

Description

- **Design and decoration:** Two oblong bands are nailed onto the rectangular wooden support. These are framed by a border band that consists of trefoils alternating with cloverleaf motifs set on a straight brass strip. One band is fastened near the top (A), the other near the base (B) of the door.

Each band is engraved with an inscription in Mamluk *naskh* set against a background of foliate stems.

- (A) امر بانشاء هذا المكان المبارك المقر الاشرف الكريم العالي المولوي الامير الكبير المخدومي السيفي قجماس
الاسحاقي امير آخور المالكي الملكي الاشرفي
- (B) امر بانشاء هذا المكان المبارك المقر الاشرف الكريم العالي المولوي الامير الكبير المخدومي السيفي قجماس
الاسحاقي امير آخور المالكي الملكي الاشرفي

- (A) Ordered the construction of this blessed place the exalted authority, the noble, the high, the lordly, the great amir, the master al-Sayfī Qajmās al-Ishāqī Amir Ākhūr (master of the royal stables) the sovereign, amir of al-Malik al-Ashraf.
- (B) Ordered the construction of this blessed place the exalted authority, the noble, the high, the lordly, the great amir, the master al-Sayfī Qajmās al-Ishāqī Amir Ākhūr (master of the royal stables) the sovereign, amir of al-Malik al-Ashraf.

- **State:** Intact.

Literature: Unpublished.

47/10 Two-leafed door; metal bands type [Plate 211]

Interior; *sahn*, west side

Design and decoration: As in cat. no. 47/9.

47/11 Two-leafed door; metal bands type [Plate 212]

Interior; *sahn*, west side

Design and decoration: As in cat. no. 47/9.

47/12 Two-leafed door; metal bands type [Plate 213]

Interior; *sahn*, east side

Design and decoration: As in cat. no. 47/9.

47/13 Two-leafed door; metal bands type

Interior; *sahn*, east side

Design and decoration: As in cat. no. 47/9.

47/14 Two-leafed door; metal bands type

Interior; *sahn*, east side

Design and decoration: As in cat. no. 47/9.

47/15 Two-leafed door; metal bands type

Interior; vestibule

Design and decoration: As in cat. no. 47/9.

48/1 Two-leafed door; metal bands type [Plate 214]

Entrance door

Current location: Jerusalem, Islamic Museum on the Ḥaram al-Sharīf; inv. no. unknown

H: ?; W: ?

Wooden support, of walnut inlaid with pinewood;¹⁴² engraved brassDescription¹⁴³

• Design and decoration of the metal-faced front: The two oblong bands (A) and (B) are engraved with inscriptions. Band (A) starts with a 3-tiered roundel (A1), each tier filled with an inscription in *naskh* against a background of foliate stems. The second part contains two inscriptions which are interwoven. The most spacious inscription (A2) is executed in Mamluk *naskh* with elongated *hastae*. Near the top, pairs of *hastae* cross each other, thus forming a row of narrow arches. They continue into a strap-work design with knots at regular positions. In the central section of this elaborate inscription, a much smaller inscription (A3) is rendered in kufic, right through the elongated *hastae* of the other inscription.

In band (B) the order of the two inscriptions is switched: first comes the oblong text consisting of two intertwined inscriptions – (B1) in bold *naskh* while (B2) is much smaller and executed in kufic – followed by the 3-tiered epigraphic roundel (B3).

- (A1) عز لمولانا السلطان الملك الاشرف | ابو النصر قايتباي | عز نصره
 (A2) عز لمولانا السلطان الملك العالم العادل الملك الاشرف ابو النصر قايتباي \ سلطان الاسلام والمسلمين قاتل
 الكفرة والمشركين الاشرف ابو النصر قايتباي عز نصره
 (A3) انما يعمر مساجد الله من امن بالله واليوم الآخر و اقام الصلاة واتى الزكاة ولم يخش إلا الله فعسى أولئك أن
 يكونوا من المهتدين
 (B1) عز لمولانا السلطان الملك العالم العادل الملك الاشرف ابو النصر قايتباي \ سلطان الاسلام والمسلمين قاتل
 الكفرة والمشركين الاشرف ابو النصر قايتباي عز نصره
 (B2) انما يعمر مساجد الله من امن بالله واليوم الآخر و اقام الصلاة واتى الزكاة ولم يخش إلا الله فعسى أولئك أن
 يكونوا من المهتدين
 (B3) عز لمولانا السلطان الملك الاشرف | ابو النصر قايتباي | عز نصره

- (A1) Glory to our lord Sultan al-Malik al-Ashraf | Abū'l-Naṣr Qāitbāy | may his victory be glorious.
 (A2) Glory to our lord Sultan the learned king, the just, al-Malik al-Ashraf Abū'l-Naṣr Qāitbāy /
 sultan of Islam and the Muslims, killer of unbelievers and polytheists, al-Ashraf Abū'l-Naṣr
 Qāitbāy, may his victory be glorious.
 (A3) They only shall manage Allah's places of worship who have believed in Allah and the Last
 Day, have established the prayer and the *zakāt*, and have feared nothing but Allah; possibly
 such will be among those who are rightly guided. { Qur'ān 9:18}
 (B1) Glory to our lord Sultan the learned king, the just, al-Malik al-Ashraf Abū'l-Naṣr Qāitbāy /

¹⁴² According to the *waqf*, published by Ibrāhīm (1961), 417.

¹⁴³ The description is based on the drawing in Burgoyne & Richards (1987), 604, fig. 63.11.

sultan of Islam and the Muslims, killer of unbelievers and polytheists, al-Ashraf Abū'l-Naṣr Qāitbāy, may his victory be glorious.

- (B2) They only shall manage Allah's places of worship who have believed in Allah and the Last Day, have established the prayer and the *ṣalāt*, and have feared nothing but Allah; possibly such will be among those who are rightly guided. { Qur'ān 9:18}
- (B3) Glory to our lord Sultan al-Malik al-Ashraf | Abū'l-Naṣr Qāitbāy | may his victory be glorious.

- Design and decoration of the wooden reverse: Unknown.

Commentary

- Inscription: The inclusion of a Qur'ānic verse, here Qur'ān 9:18, engraved through the *hastae* of the ruler's titles is unique on Mamluk doors.¹⁴⁴

Literature

Van Berchem (1922–23) I 2nd fasc., 373 (no. 106); Ibrāhīm (1961), 417; Dodd & Khairallah (1981) II, 52; Burgoyne & Richards (1987), 595, 604, fig. 63.11.

48/2 Door, metal bands type (now missing)

Upper floor, outer court

H: ?; W: ?

Wooden support (walnut inlaid with pinewood),¹⁴⁵ brass or bronze bands

Description

- Design and decoration of the metal-faced front: According to the *waqf*, the doors were of walnut inlaid with pinewood and bound with brass or bronze bands.

- Design and decoration of the wooden reverse: Unknown.

Literature

Ibrāhīm (1961), 420; Burgoyne & Richards (1987), 600.

48/3 Doorknockers (now missing)

Upper floor, outer court; on door (cat. no. 48/2)

H: ?; W: ?

Brass or bronze, silver inlay

¹⁴⁴ For other examples of experimentation with distinctive types of calligraphy during Sultan's Qāyitbāy's reign, among which the pincer-topped verticals and the renewed popularity of kufic during this period, see Newhall (1987), 181-87.

¹⁴⁵ According to the *waqf*, published by Ibrāhīm (1961), 420.

Description

- Design and decoration: According to the *waqf*, the doorhangers were shaped as heavy rings.¹⁴⁶

Literature

Ibrāhīm (1961), 420; Burgoyne & Richards (1987), 600.

49 Al-Anṣārī (near Aleppo), mausoleum of Azdamur min Mazīd; 893/1488

49/1 Window grille; bosses-and-bars type [Plate 215]

Former location: Exterior; west side

Current location: Istanbul, Museum of Turkish and Islamic Art, inv. no. 359?

H: 190 cm; W: 100 cm¹⁴⁷

Dated: *Rabīʿ*I 893/ 23 February to 23 March 1488

Forged iron; stonework surround

Metalworker: Yūsuf b. al-Kamāl

Description¹⁴⁸

- Design and decoration: The rectangular grille is built up of 10 horizontal and five vertical rows, which consist of spherical bosses and cylindrical bars. Conical fittings cover the ends of the bars where they meet the surrounding stonework. The grid is enlivened by constant variation in the ornament added between vertical rows two to four and horizontal rows three to six. Two miniature gratings consisting of interlaced triangles with miniature bosses fill the two open square spaces between the third and fourth horizontal rows. The fifth horizontal row has, instead of the spherical bosses, three faceted oval bosses with interlaced lines, between which are set two flattened bars with inscriptions in Mamluk *naskh* (A). Each flattened bar has two openwork trefoils added to it, one pointing up and the other down. Instead of the central vertical bar, an openwork roundel is located between horizontal rows four and five. The roundel is surrounded by six protruding openwork trefoils and is filled with an openwork inscription in *naskh*, both in normal script and in mirror image (B). In the centre of the sixth horizontal row are three faceted, instead of spherical, oval bosses; these are decorated with interlaced lines. Between them are two flattened bars filled with inscriptions in Mamluk *naskh* (C). To the upper and lower side of each flattened bar an openwork trefoil is attached, which points outwards. Between the two centrally located faceted oval bosses of the fifth and sixth horizontal rows is placed a grated openwork boss.

All cylindrical bars are plain except for two simple lines near their edges. The spherical bosses are decorated with lines that either fan out of the core or with a central rosette surrounded by a small band with two intertwined stems.

¹⁴⁶ According to the *waqf*, published by Ibrāhīm (1961), 420.

¹⁴⁷ The measurements are copied from Kühnel (1938), 25.

¹⁴⁸ The description is based on Kühnel (1938), pl. 32, and Herzfeld (1954–56) II, pl. 167a.

- (A) امر بانشاء المقر الاشرف العالي المولوي السيفي از دمر | ملك الامراء كافل المملكة الحلبية اعز الله انصاره
 (B) نصر من الله وفتح قريب | نصر من الله وفتح قريب
 (C) عمل الفقير الراجي عفو ذو جلال يوسف بن الكمال | بتاريخ ربيع الاول سنة ثلث وتسعين وثمانمائة

- (A) Ordered the construction the exalted authority the high the lordly al-Sayfī Azdamur | the Governor-general of the fiefdom of Aleppo may God strengthen his helpers.
 (B) Help from God and a near victory. | Help from God and a near victory.
 (C) Work of the poor one who hopes for the forgiveness of his majesty Yūsuf b. al-Kamāl | in *Rabīʿ* I of the year eight hundred and ninety-three {23 February to 23 March 1488}.

Commentary

- Metalworker: This metalworker and the one responsible for the grille cat. no. 49/2, i.e. Muḥammad b. al-Kamāl, were probably brothers, who each signed a grille.

Literature

Kühnel (1938), 25, pl. 32; Herzfeld (1954–56) I, 388–89, and II, pl. 167a; Mayer (1959), 70, 90; Meinecke (1992) II, 432 (no. 177); Allan (1996), 203.

49/2 Window grille; bosses-and-bars type [Plate 216]

Former location: east side

Current location: Istanbul, Museum of Turkish and Islamic Art?, inv. no. ?

Wrought iron; stonework surround

Dated: *Rabīʿ* I 893/ 23 February to 23 March 1488

Metalworker: Muḥammad b. al-Kamāl

Description¹⁴⁹

- Design and decoration: The rectangular grille is composed of 10 horizontal and five vertical rows, which consist mainly of spherical bosses and cylindrical bars. Conical fittings cover the areas where the grille joins the surrounding stonework. On horizontal rows five and six the spherical bosses have been replaced by other shapes. In the centre there is a flattened rectangle; an oval boss replaces the spherical one at either side of this central boss. A lozenge-shaped boss is positioned at either side of these oval bosses. Between these bosses are set four flattened bars. The bars positioned in row five are topped by a protruding trefoil finial. All the flattened bars on the two horizontal rows five (A) and six (B) are filled with inscriptions in Mamluk *naskh*.

The spherical bosses are decorated with floral and geometric motifs the specific nature of which remains unclear from the photograph.

¹⁴⁹ The description is based on a photograph published in Herzfeld (1954–56) II, pl. 167b. In his drawing, Herzfeld (1954–56) I, 388, fig. 122, wrongly combined the openwork roundel, belonging to the grille (cat. no. 49/1) at the west side, with the epigraphic bars of the grille under consideration here, which was positioned at the east side.

- (A) مما عمل برسم المقر الاشرف | العالي اذ دمر الاشرفي | مولانا ملك الامراء كافل | المملكة الحلبية المحروسة | اعز الله نصره
- (B) عمل محمد بن المرحوم الكمال | غفر الله له ولوالديه | بتاريخ ربيع الاول سنة | ثلاث وتسعين وثمان مائة

- (A) What was made for the exalted authority | the high Azdamur al-Ashrafi | our lord the Governor-general governor | of the fiefdom of Aleppo the Safeguarded, may God strengthen his victory.
- (B) Work of Muḥammad b. al-Kamāl the deceased | May God grant pardon to him and to his parents | in *Rabīʿ* I of the year | eight hundred and ninety-three {23 February to 23 March 1488}.

Commentary

- Metalworker: This metalworker and the one responsible for the grille, cat. no. 49/1, i.e. Yūsuf b. al-Kamāl, were probably brothers, who signed a grille each.

Literature

Kühnel (1938), 25; Herzfeld (1954–56) I, 388–89, fig. 122, and II, pl. 167b; Mayer (1959), 70; Meinecke (1992) II, 432 (no. 177); Allan (1996), 203.

49/3 Window grille; bosses-and-bars type [Plates 217–218]

Kuwait, Kuwait National Museum, LNS 128M

H: 280 cm; W: 128 cm

Wrought iron; engraved, overlaid with gold

Description

- Design and decoration: The rectangular grille is built up of 10 horizontal and five vertical rows, which consist of spherical or faceted cuboid bosses and cylindrical bars. Conical fittings cover the areas where the ends of the bars meet the surrounding woodwork. Additional ornament is added to horizontal rows four to six. A grated openwork boss is positioned on the two centrally located horizontal bars of the fourth row. The two centrally located horizontal bars of the fifth row are flattened and are decorated with an inscription in *naskh* (A) (Plate 217). To each of them is attached a simple openwork trefoil pointing down and a flattened rectangle topped with a lobed trefoil above. Instead of the customary spherical boss, a faceted oval is positioned between these bars. A grated openwork boss is added to the vertical bars above and below this oval boss. The two centrally located bars of the sixth horizontal row are topped with a small twin-lobed ornament, while the central boss is of faceted oval shape, carrying an inscription in *naskh* (B).

The surface of all the bosses on rows three to seven, be they spherical or faceted cuboid, is decorated; the bosses on the other rows are left undecorated, as are all conical fittings at the sides. The spherical bosses have five different types of surface decoration: a central 6-petalled rosette outlined with gold; a gold-outlined central quatrefoil subdivided into smaller lobes; a centrally located 8-petalled rosette surrounded by foliage (Plate 218); a central dot from which emanate eight wavering lines, which are in their turn surrounded by flowing lines; and

a geometric pattern consisting of grooved lines that waver out from the centre. The cuboid bosses have a lozenge-shaped front filled with connected trefoils. The faceted ovals at the centre of the grille are decorated with four centrally located trefoils in heart-shapes.

(A) برسم المقر الاشرف العالي السيفي ازدمر | ملك الامراء [...] اعز الله | انصاره
(B) عمل العبد الفقير | الى الله المتعال [...] غفر الله لهم

- (A) For the exalted authority the high al-Sayfī Azdamur / Governor-general [...] may God strengthen / his helpers.
(B) Work of the poor slave (in need) / of God the Most High / [...] May God grant them pardon.

Commentary

• Provenance: The grille is attributed to the same mausoleum of Azdamur min Mazīd as grilles cat. nos. 49/1 and 49/2 on the basis of the correspondence in design, decoration, and the presence of the patron's name on all three grilles.

Literature

Jenkins (1983), 96.

50 Cairo, mosque of Amir Azbak al-Yūsufī; 900/1494–95

50/1 Two-leafed door; medallion type [Plates 219–220]

Façade; entrance door

H: 351 cm; W: 171 cm

Wooden support; cast brass openwork plaques; engraved brass sheets; cast fluted nails

Dated: *Ramaḍān* 900/ 4 June to 3 July 1495

Description

• Design and decoration of the metal-faced front: At the core of the rectangular wooden support is a large metalwork medallion topped with a trefoil finial (Plate 219). Two brass corner-pieces are positioned above it. Between the trefoil of the medallion and the corner-pieces two doorknockers (for a description, see cat. no. 50/2) are nailed onto the wooden support. Newly added iron hinges and a lock are attached just below the medallion. Above and below this central field there is an oblong band enclosed by a border frame. Identical borders enclose the entire door on all four sides.

The central medallion has a 16-petalled rosette at its core, and this is surrounded by a circle of 16 nails. From this, a maze of stems, bifurcated leaves, and trefoils radiate out towards the double rim of the medallion (Plate 220). The inner rim consists of an openwork band of foliate scrolls, set between two narrow bands. The outer rim is made up of outward-pointing cloverleaf motifs, closely connected to one another because stems connect their upper, central and lower parts. The corner-pieces are in the shape of triangles and have a central projecting

trefoil pointing to the medallion and two half-trefoils pointing out along the sides. The corner-pieces are filled with openwork foliate stems and trefoils. The surfaces of the medallion and of the triangular corner-pieces are enlivened with scrolls and bifurcated leaves, which were added during the casting process.

The border band consists of closely connected trefoils and cloverleaf motifs that are linked to each other at their top, centre and base. The surface of the bands is accentuated with lines.

The two oblong panels above (A) and below (B) the central field carry engraved inscriptions in *naskh* set against a background of small curls and tendrils.

- (A) انشاء هذا المكان المبارك من فضل الله تعالى المقر الاشرف الكريم العالي المولوي المالكي الاميري الكبير
المجاهدي \ المرابطي المثناعري السيفي ازبك امير رأس نوبة النواب الملكي الاشرفي وكان الفراغ منه في
مستهل رمضان المعظم قدره عام تسعمائة
- (B) [...] المقر الاشرف الكريم العالي المولوي الملكي العالمي العاملي العادلي المجاهدي \ المرابطي المثناعري
السيفي ازبك امير رأس نوبة النواب الملكي الاشرفي وكان الفراغ منه في مستهل رمضان المعظم قدره عام
تسعمائة

- (A) There constructed this blessed place by the grace of God the Most High the most exalted authority, the noble, the high, the lordly, the sovereign, the great amir, the holy warrior / the frontier fighter, the defender of the frontier al-Sayfī Azbak amir captain of the guard, amir of al-Malik al-Ashraf, and its completion was at the beginning of the [month of] *Ramaḍān* whose prestige is exalted in the year nine-hundred {4 June to 3 July 1495}.¹⁵⁰
- (B) [...] the most exalted authority, the noble, the high, the lordly, the sovereign, the great amir, the holy warrior / the frontier fighter, the defender of the frontier al-Sayfī Azbak amir captain of the guard, amir of al-Malik al-Ashraf, and its completion was at the beginning of the [month of] *Ramaḍān* whose prestige is exalted in the year nine-hundred {4 June to 3 July 1495}.

- Design and decoration of the wooden reverse: Each leaf is divided up into seven panels, which are aligned in a vertical row: four oblong panels alternate with three square ones. The oblong panels are without decoration. The interior of the square panels is decorated with wooden strips that are so nailed as to form geometric motifs. The central square has a central lozenge surrounded by four irregular geometric forms that are further subdivided by four narrow strips. The latter subdivision has been left out on the other two square panels.

- State: Some of the original metal decoration has vanished, such as the two lower corner-pieces, the lower trefoil that formerly adjoined the medallion, parts of the border band which enclosed the lower inscription panel, and parts of the border band situated on the lower left side. The introductory phrase of the inscription on the lower oblong band has also been effaced.

¹⁵⁰ Instead of the title 'the great amir' (*al-amīr al-kabīr*) as recorded by me in the upper inscription on the right panel, Van Berchem (1903), 528, recorded 'the learned, the diligent, the just' (*al-'ālimī al-'āmilī al-'ādilī*).

Commentary

- Restoration: The notes of the Comité briefly reported on the work done on a number of non-specified doors.¹⁵¹ It is unclear, however, whether these doors had metal facings or whether they were made solely of woodwork. The metal facings *in situ* are authentic.

Literature

Van Berchem (1903) I, 528; Batanouni (1975) I, 134–36, and II, pls. XXIa–c ; Revault & Maury (1975–83) III, 24.

50/2 Pair of doorknockers; interlace type [Plate 221]

Façade; entrance door (cat. no. 50/1)

H (hanger): 23 cm; W (hanger): 20 cm; D (suspension disk): 14 cm

Suspension at H: 256 cm

Brass, cast in three separate parts; engraved surface decoration

Description

- Design and decoration: The doorknockers are composed of three parts: a hanger, suspension hoop and suspension disk. The openwork hanger has a round shape. It has an irregular edge with five lobed projections: two large ones at the side, one – the largest – at the base, and two smaller ones set between these three. At the top of the hanger, the cusped rim ends in two small projections, which flank a rectangular suspension pin. The hanger has a disk at its core, which is surrounded by four loops, the upper one of which is void. A pointed leaf goes through the two loops at the sides, while the lower loop holds a pierced leaf in its midst. The leaves are linked to one another by stems. The surface of the hanger is enlivened with cast foliate scrolls, whereas the central disk is engraved and divided up into three tiers. The upper tier carries a napkin between a ‘pair of trousers’, the central one a cup flanked by a ‘pair of trousers’, and the lower tier is engraved with a cup between two napkins.

The suspension hoop is of plain circular shape and has an engraved surface with whirling scrolls. The plain round suspension disk has a few circles engraved on it.

- State: Intact.

Commentary

- Blazon: The 3-tiered blazon at the core of the hanger is that of the patron of the building, Amir Azbak al-Yūsufī. A pair of identical blazons is found cut into stone in a pair of shields flanking a window above the main entrance portal of the mosque under consideration.¹⁵²

¹⁵¹ Comité (1890) VI 1889, 33, 85; Comité (1890) VII 1890, 48.

¹⁵² Van Berchem (1903) I, 530; Mayer (1933), 246, pl. 69.2.

Literature

Batanouni (1975) I, 135, and II, pls. XXId–e; Revault & Maury (1975–83) III, 24.

50/3 Window grille; bosses-and-bars type [Plate 222]

Façade; to the left of the entrance door

H: 95 cm; W: 82 cm

Forged iron

Description

- Design and decoration: The rectangular grille consists of six horizontal and four vertical rows built up of spherical bosses and cylindrical bars. The ends of the bars are positioned directly into the surrounding woodwork, which is left undecorated. A protruding trefoil is attached to each of the four bars that together form the exact centre of the grille. All these trefoils point inwards, towards each other. The metal surface is undecorated.

- State: Intact.

Literature

Revault & Maury (1975–83) III, pls. 15a, 16a–b.

50/4 Window grille; bosses-and-bars type [Plate 223]

Exterior wall; *sabīl*

H: 254 cm; W: 94 cm

Forged iron

Description

- Design and decoration: The rectangular grille consists of 15 horizontal and five vertical rows that are made up of spherical bosses and cylindrical bars. The ends of the bars are let directly into the surrounding woodwork, which is carved with trefoils linked by a winding stem. The metal grid is enlivened with double trefoils, which are set on the two central horizontal bars of the seventh and eighth horizontal rows. The central bosses set between them have an oval shape, while an openwork grated boss is added to the vertical bar between these oval bosses. Two miniature grilles consisting of three horizontal and three vertical rows of bosses and bars are positioned between the centrally located horizontal and vertical bars of the fourth and fifth horizontal rows. Flattened bars with a central disk replace some of the vertically placed cylindrical bars: one is found in the centre between the second and third horizontal row, one between the fifth and sixth rows, and three of them are placed between the 11th and 12th horizontal row.

- State: Intact.

Literature

Van Berchem (1903), pl. 40.2; Revault & Maury (1975–83) III, 27, pls. 17a–b.

50/5 Two-leafed door; metal bands type

Interior; *sahn*, west side

H: 268 cm; W: 101 cm; H (bands): 22 cm; W (bands): 101 cm

Wooden support; cast openwork brass; engraved brass sheets

Description

- Design and decoration: Two oblong bands are nailed onto the rectangular wooden support, one at the top and one near the base of the door. Each is enclosed by a border band, which consists of openwork trefoils that alternate with cloverleaf motifs set on a straight brass strip. The nails have fluted heads in relief.

The oblong bands at the top (A) and near the base (B) of the door are engraved with inscriptions in Mamluk *naskh* against a background of foliate scrolls. Engraved lines accentuate the surface of the border frame.

(A) انشاء هذا المكان المبارك من فضل الله تعالى المقر الاشرف الكريم العالي المولوي الملكي المالكي العالمي

العامللي الامير الكبير السيفي ازبك امير رأس نوبة النواب الملكي الاشرفي

(B) انشاء هذا المكان المبارك من فضل الله تعالى المقر الاشرف الكريم العالي المولوي الملكي المالكي العالمي

العامللي الامير الكبير السيفي ازبك امير رأس نوبة النواب الملكي الاشرفي

- (A) There constructed this blessed place by the grace of God the Most High the exalted authority, the noble, the high, the lordly, the royal / the sovereign, the learned, the active, the great Amir al-Sayfi Azbak amir captain of the guard, amir of al-Malik al-Ashraf.
- (B) There constructed this blessed place by the grace of God the Most High the exalted authority, the noble, the high, the lordly, the royal / the sovereign, the learned, the active, the great Amir al-Sayfi Azbak amir captain of the guard, amir of al-Malik al-Ashraf.

- Design of the wooden reverse: Plain.

Literature

Van Berchem (1903), 531 (no. 357), pls. 39.1–39.2.

50/6 Two-leafed door; metal bands type

Interior; *sahn*, west side

Design and decoration: As in cat. no. 50/5.

50/7 Two-leafed door; metal bands type

Interior; *sahn*; west side

Design and decoration: As in cat. no. 50/5.

50/8 Two-leafed door; metal bands type

Interior; *sahn*; east side

Design and decoration: As in cat. no. 50/5.

50/9 Two-leafed door; metal bands type

Interior; *sahn*; east side

Design and decoration: As in cat. no. 50/5.

50/10 Two-leafed door; metal bands type

Interior; *sahn*; south side

Design and decoration: As in cat. no. 50/5.

50/11 Two-leafed door; metal bands type [Plate 224]

Interior; *sahn*; south side

Design and decoration: As in cat. no. 50/5.

50/12 Two-leafed door; metal bands type

Interior; *sahn*; south side

Design and decoration: As in cat. no. 50/5.

50/13 Two-leafed door; metal bands type

Interior; *sahn*; south side

Design and decoration: As in cat. no. 50/5.

50/14 Two-leafed door; metal bands type

Interior; *sahn*; west side

Design and decoration: As in cat. no. 50/5.

50/15 Two-leafed door; metal bands type

Interior; *sahn*; north side

H: 226 cm; W: 84 cm; H (band): 6 cm; W (band): 84 cm

Wooden support; engraved brass bands; cast brass fluted nails

Description

- Design and decoration: Two oblong bands are nailed by fluted nails in relief onto the rectangular wooden support. Each of the bands, one positioned at the top (A) and one near the base (B) of the door, are engraved with inscriptions in *naskh* against a background of foliate scrolls. There are no border bands.

(A) انشاء هذا المكان المبارك من فضل الله تعالى المقر الاشرف الكريم العالي المولي الملكي المالكي العالمي

العامللي الاميري الكبير السيفي ازبك امير رأس نوبة النواب الملكي الاشرفي

(B) انشاء هذا المكان المبارك من فضل الله تعالى المقر الاشرف الكريم العالي المولي الملكي المالكي العالمي

العامللي الاميري الكبير السيفي ازبك امير رأس نوبة النواب الملكي الاشرفي

- (A) There constructed this blessed place by the grace of God the Most High the exalted authority, the noble, the high, the lordly, the royal / the sovereign, the learned, the active, the great Amir al-Sayfī Azbak amir captain of the guard, amir of al-Malik al-Ashraf.
- (B) There constructed this blessed place by the grace of God the Most High the exalted authority, the noble, the high, the lordly, the royal / the sovereign, the learned, the active, the great Amir al-Sayfī Azbak amir captain of the guard, amir of al-Malik al-Ashraf.

- Design of the wooden reverse: Plain.

Literature: Unpublished.

50/16 Two-leafed door; metal bands type

Interior; *sahn*; north side

Design and decoration: As in cat. no. 50/15.

50/17 Two-leafed door; metal bands type

Interior; *sahn*; north side

Design and decoration: As in cat. no. 50/15.

50/18 Two-leafed door; metal bands type

Interior; *sahn*; north side

Design and decoration: As in cat. no. 50/15.

50/19 Two-leafed door; metal bands type

Interior; *sahn*; north side

Design and decoration: As in cat. no. 50/15.

50/20 Two-leafed door; metal bands type

Interior; *sahn*; north side

Design and decoration: As in cat. no. 50/15.

51 Cairo, *maq'ad* of Amir Māmāy min Khudād; 901/1496

51/1 Two-leafed door; metal bands type

Façade; entrance door

H: ?; W: ?

Wooden support; hammered and cast brass bands; cast fluted brass nails

Description

- Design and decoration of the metal front: Two oblong brass bands are fastened onto the rectangular wooden support, one near the top and one near the base of the door. The plain oblong bands are framed by an openwork border, which consists of trefoils that alternate with cloverleaf motifs set on a straight brass strip. The surface of the flower motifs is enlivened with foliate stems while the strip is embellished with a multitude of fluted nails in relief. The same type of nail is also fastened through each of the cloverleaf motifs.

- Design of the wooden reverse: Plain.

Literature

Revault & Maury (1975–83) I, 11–20, pls. 6, 8, 11.

52 Madīnat al-Fayyūm, mosque of Princess 'Aṣalbāy, 903–5/1498–99

52/1 Two-leafed door; medallion type [Plate 225]

Façade; entrance door

H: ?; W: ?

Wooden support; cast and hammered brass (?)

Description¹⁵³

- Design and decoration of the metal-faced front: The rectangular door has a central medallion, composed of 20 wedges, with a trefoil finial at its top and base. Flanking the trefoil finial at the top of the medallion are two doorknockers (for a description, see cat. no. 52/2). The medallion is surrounded by four corner-pieces, each of which has the shape of a triangle with a lobed protrusion at its centre, which points towards the medallion. The entire central field is surrounded by a narrow border band. Above and below the central field are located two oblong bands which are also surrounded by an openwork border band.

The medallion is filled entirely by a network of foliate stems but for the plain disk at its core. The corner-pieces are also filled with openwork stems.

The border band that frames the central field consists of trefoils pointing outwards and based on a straight strip. The border bands that enclose the oblong metal bands consist of a double row of trefoils, also set on a straight brass strip.

- Design and decoration of the wooden reverse: Unknown.

Literature

Comité (1891) VIII 1891, 86; Briggs (1924), 223, pl. 235.

52/2 Pair of doorknockers; holes-and-bosses type [Plate 225]

Façade; entrance door (cat. no. 52/1)

H: ?; W: ?

Cast brass (?)

Description¹⁵⁴

- Design and decoration: Each of the pair of doorknockers consists of a hanger, a suspension hoop, and a suspension plaque. Each hanger is round in shape with a cusped rim. A trefoil finial points downwards from its base. It has a large opening at its centre and there are large holes in the body surrounding the central opening.

The suspension plaque is a round disk. The shape of the suspension hoop is unclear from the photograph.

Literature

Briggs (1924), pl. 235.

¹⁵³ Only a general description of the design and decoration are given here as the description is based on a photograph in Briggs (1924), pl. 235.

¹⁵⁴ The description is based on a photograph in Briggs (1924), pl. 235.

53/1 Two-leafed door; overall star pattern type [Plates 226–229]

Façade; entrance door

H: 353 cm; W: 196 cm

Wooden support; cast brass plaques with engraved surface; engraved oblong bands with black organic material in background; cast fluted nails

Dated: *RabīʿI* 910/22 August to 20 September 1504

Description

- Design and decoration of the metal front: The rectangular wooden support has a tripartite layout. At the centre is a large rectangular field filled with star patterns while an oblong inscription band is located above (A) and another below (B) this field (Plate 226). A border frame not only surrounds the central field and the oblong bands but also serves as a division line between them. Two hangers (for a description, see cat. no. 53/3) are attached to the door above the upper two 12-pointed stars.

The star pattern of the central field is composed of framework plaques in the shape of 5-pointed stars to which a kite-shaped figure is connected. These enclose infill plaques such as stars and hexagons. The star pattern is composed of five 12-pointed star units distributed in an X-shape. Each 12-pointed star unit is surrounded by 12 smaller units: six 6-pointed star units alternate with six octagon units that consist of a central octagon with four adjoining 5-pointed stars. The star pattern is completed by four halves of a 12-pointed star unit, each of which is located at the centre of each lateral side, and by a quarter of a 12-pointed star unit in each corner. A concentration of ribbed nails surrounding all 6-pointed stars adds a marked visual density to these 6-pointed star units.

The surface of the framework plaques is decorated with a foliate winding stem set between a narrow band. The 12-pointed stars, except for the one located at the centre of the field, are filled with a 3-tiered roundel (C) the tiers of which are engraved with inscriptions in *naskh* set against a background of foliate tendrils (Plate 227). The surface of the central 12-pointed star, of the half 12-pointed stars, and of the octagons is decorated with winding stems with bifurcated leaves, which emanate from a central knot. Foliate stems of different complexity adorn the rest of the plaques in accordance with their size.

There are two border bands of different design. The inner border band, which surrounds the rectangular central field and acts as a zone of separation between the central field and the oblong bands, consists of 6-pointed stars that adjoin four half-hexagons. These star units alternate with two halves of 6-pointed stars adjoining two hexagons. The pattern is built up of framework plaques that are nailed on top of the flattened rims of the infill plaques. This border band is framed with a cylindrical edge in relief. An octagon is placed at those positions where the horizontally and vertically placed border bands intersect (Plate 228). The outer, much narrower, border band not only surrounds the entire door closest to the sides but also encloses each oblong band. It consists of openwork trefoils and clover leaves set on a straight brass strip.

The surface of the inner border band is decorated with foliate stems enclosed by a narrow band, while the surface of the infill plaques is enlivened with simple engraved scrolls. The cylindrical edge that borders this band is engraved by rows of trefoils, which all point in the same direction. The surface of the trefoils and clover leaves of the outer band is enlivened with engraved curls and hatching.

Two oblong bands are positioned at the top (A) and base (B) (Plate 229) of the door, both of which are filled with inscriptions in Mamluk *naskh* set against an engraved background of small tendrils and scrolls. The script features long vertical *hastae* while the consonants are mostly concentrated on the base line. A playfulness on the central horizontal line is added as some consonants are interwoven through the *hastae*. A black organic material, applied in the sunken areas between the foliate motifs of the background, provides a contrasting colour to the yellow brass.

- (A) انشاء هذه المدرسة المباركة مولانا الامام الاعظم والملك المكرم سلطان الاسلام والمسلمين السلطان الملك
الاشرف ابو النصر قانصوه الغوري عز نصره
- (B) الفراغ من هذا الباب المبارك في مستهل شهر ربيع الاول سنة عشر وتسعمائة من الهجرة النبوية على صاحبه
الصلاة والسلام
- (C) عز لمولانا السلطان الاشرف | قانصوه الغوري | عز نصره

- (A) There constructed this blessed *madrasa* our lord the sublime imām and the revered king, sultan of Islam and the Muslims, Sultan al-Malik al-Ashraf Abū'l-Naṣr Qānṣūh al-Ghūrī, may his victory be glorious.
- (B) The completion of this blessed door was in the beginning of *Rabīʿ* I of the year nine hundred and ten of the *hijra* of the Prophet {22 August to 20 September 1504}. Upon his owner blessing and peace.
- (C) Glory to our lord Sultan al-Ashraf | Qānṣūh al-Ghūrī | may his victory be glorious.

- Design and decoration of the wooden reverse: Each leaf is divided up into seven panels, three rectangular and four square ones. Each panel has a central star composed of narrow wooden strips.

- State: The door is intact.

Commentary

- Date: This entrance door was installed a full year after the interior decoration had been finished and the building itself had been inaugurated.¹⁵⁵ An explanation for this late date might be that this door was completed only when the newly built mausoleum of the same patron across the street was nearing completion, so that two identical doors were made for both buildings in one go.¹⁵⁶

¹⁵⁵ Its interior decoration was finished in *Rabīʿ* I 909/24 August to 22 September 1503, the date recorded by Ibn Iyās (1960–92) IV, 58, and by Van Berchem (1903), 574, who located this date on a marble band above the *minbar* and the *mihrāb* while, according to Ibn Iyās (1960–92) IV, 59, the building's inauguration took place in *Rabīʿ* II 909/ 23 September to 21 October 1503. The entrance door is dated *Rabīʿ* I 910/22 August to 20 September 1504, almost a full year after the complex was officially taken into use.

¹⁵⁶ According to an inscription on the façade of the *sabīl-kuttāb*, recorded by Van Berchem (1903), 577–78, it was finished in *Dhū al-ḥijja* 909/May-June 1504. Ibn Iyās (1960–92) IV, 68, recorded that the mausoleum proper was finished in *Jumādā* I 910/10 October to 8 November 1504.

- Restoration: The door was restored in 1898 AD.¹⁵⁷ At the end of the 20th and the beginning of the 21st century, a second major restoration of the entire building was conducted, which included the door. During the latter restoration, a number of plaques such as one of the 12-pointed stars with epigraphic decoration were newly added to the door. These plaques can be distinguished from the authentic ones by their sharp and thinly engraved lines, the lack of a background that contrasts in colour to the foreground, and the absence of a slightly recessed background.

Literature

Comité (1892) I 1882–83, 51; Comité (1900) XV 1898, 60; Hauteceur & Wiet (1932) II, pl. 208; ‘Abd al-Wahhāb (1946) I, 289, and II, pls. 214–15, 220; Creswell (1949) II, 102, 104; Batanouni (1975) I, 137–42, 145, and II, pls. XXIIa–h; Raymond & Alleaume (2000), 272, pl. 301.

53/2 Plaque; 12-pointed star

Façade; entrance door

Present location: unknown; (on sale Paris-Drout Montaigne, 07-06-1999)

D: 16.5 cm

Cast brass plaque with engraved surface

Description

- Design and decoration: The plaque has the shape of a 12-pointed star. Its central field is dominated by a large tripartite roundel (A), which is filled with inscriptions in Mamluk *naskh* set against a background of foliate tendrils.

(A) عز لمولانا السلطان الاشرف | قانصوه الغوري | عز نصره

(A) Glory to our lord the Sultan al-Ashraf | Qānṣūh al-Ghūrī | may his victory be glorious.

Commentary

Provenance: The 12-pointed star is identical in measurement, design and decoration to those still adorning the entrance door of the *madrasa* of Sultan Qānṣūh al-Ghūrī in Cairo. It conforms in technique and decoration to one of the other authentic 12-pointed stars that are still *in situ* on door cat. no. 53/1.

Literature

Paris-Drouot Montaigne (Lundi 7 juin 1999), 38, 44, lot 109.

¹⁵⁷ Comité (1892) I 1882–83, 51; Comité (1900) XV 1898, 60.

53/3 Pair of doorknockers; interlace type [Plate 230]

Façade; entrance door (cat. no. 53/1)

H (hanger on right leaf): 28 cm; H (hanger on left leaf): 21 cm; W (both hangers): 19 cm

Suspended at H: 246 cm

Cast and engraved brass

Description

- Design and decoration: The doorknocker consists of three parts: a hanger, a suspension hoop, and a boss intended for knocking. The elongated oval-shaped openwork hanger has small round and triangular protrusions around its edges. A large projecting trefoil protrudes from the base of the hanger that is attached to the right leaf. The trefoil of the hanger on the left leaf has broken off. Both hangers have a rectangular suspension pin at the top, flanked by two round protrusions. To the sides of these protrusions there is a bifurcated stem. The openwork interior of the hangers consists of a circle set at the core, which is surrounded by a double 6-pointed star. The points of the outer star make up the edge of the hanger. These points are crowned with the small protrusions described above. The surface of the hanger is engraved with whirling stems.

The suspension hoop is circular in shape. Its surface is decorated with engraved foliate stems. The faceted boss intended for knocking is square in shape and is left undecorated.

- State: The trefoil of the hanger suspended on the left leaf has broken off.

Literature

Bourgoin (1873), pl. 80; Hauteceur & Wiet (1932) II, pl. 208; ‘Abd al-Wahhāb (1946) II, 143, pl. 220; Creswell (1949) II, 104; Batanouni (1975) I, 140–42, 145, and II, pls. XXIIa,h; Raymond & Alleaume (2000), 272, pl. 301.

53/4 Two-leafed door; medallion type [Plates 231–232]

Exterior; north side

H: 274 cm; W: 140 cm

Wooden support; cast and engraved brass plaques; cast fluted nails

Description

- Design and decoration of the metal-faced front: The rectangular wooden support has a central rectangular field dominated by a metalwork medallion to which a trefoil finial is attached on its north and south axes (Plate 231). This medallion is surrounded by four corner-pieces. At both sides of the upper trefoil finial of the medallion is situated a modern doorknocker, consisting of a cusped suspension plaque with flattened circular hangers. Two oblong bands surrounded by a border band are located above (A) and below (B) this central field. A border band also encloses the entire door on all four sides.

The central medallion tapers on its north and south axes to end in a trefoil finial. The medallion is filled with a geometric pattern, which consists of a framework of metal strips nailed directly onto the wood so that the wood is visible through all the cavities created by the framework. At the core of the medallion is a 12-pointed star unit the hexagons of which are filled with an openwork trefoil (Plate 232). From this emanates a maze of interwoven triangles interspersed with some trefoils. The trefoil finials of the medallion are filled with openwork stems. The triangular corner-pieces have a central projecting trefoil that points to the central medallion. They are filled with openwork foliate stems. The surface of the medallion and the corner-pieces is engraved with scrolls. A short engraved date (C) is found five times on the surface of the openwork medallion.

The border band surrounding the oblong panels consists of trefoils alternating with cloverleaf motifs set on a straight brass strip, which are closely connected to one another by stems that link their upper, central and lower levels. Their surface is enlivened with scrolls. The border band that encloses the entire door consists of repetitions of a 6-pointed star adjoining four half-hexagons, which alternates with two arrowhead figures that adjoin two hexagons. Their surface is accentuated with lines.

The oblong panels above (A) and below (B) the central field contain engraved inscriptions in Mamluk *naskh* set against a darkened background of scrolls.

- (A) امر بانشاء هذه المدرسة المباركة مولانا الامام الاعظم ال [...] السلطان الملك الاشرف ابو النصر قانصوه
الغوري عز نصره
- (B) امر بانشاء هذه المدرسة المباركة مولانا الامام الاعظم ال [...] السلطان الملك الاشرف ابو النصر قانصوه
الغوري عز نصره
- (C) سنة ١٣١٨

- (A) Ordered the construction of this blessed *madrasa* [...] our Lord the sublime imām the [...] Sultan al-Malik al-Ashraf Abū'l-Naṣr Qānṣūh al-Ghūrī, may his victory be glorious.
- (B) Ordered the construction of this blessed *madrasa* [...] our Lord the sublime imām the [...] Sultan al-Malik al-Ashraf Abū'l-Naṣr Qānṣūh al-Ghūrī, may his victory be glorious.
- (C) The year 1318 {1900–1}.

- Design and decoration of the wooden reverse: Plain.

- State: The door is intact.

Commentary

- Restoration: The restoration of the door is attested not only by the presence of the restoration date, i.e. 1318/1900–1 engraved on its surface. The technique of execution is also a clear indicator, suggesting that only one of the 12 wedges that form the medallion is authentic. The deep grooves of the surface decoration of the authentic part contrast clearly with the superficial and less fluid engravings of the restored parts. Large parts of the border bands, the corner-pieces, and the trefoil finials of the medallions show similar superficial engraving, suggesting that they were restored at some stage as well.

Literature

Prisse d'Avennes (1877) III, pl. 102; 'Abd al-Wahhāb (1946) I, 287–88; Batanouni (1975) I, 142–43, and II, pls. XXIII–k ; Prisse d'Avennes (1999), 102.

53/5 Single-leafed door; metal bands type [Plates 233–234]

Interior; *sahn*; east side

H: 272 cm; W: 135 cm

Wooden support; cast and engraved brass

Description

• Design and decoration of the metal-faced front: Two oblong metal bands are nailed onto the rectangular wooden support and are surrounded by an openwork border band consisting of trefoils that alternate with cloverleaf motifs set on a straight brass strip (Plate 233). Both bands, one fastened near the top (A) (Plate 234) and the other near the base (B) of the door, are engraved with inscriptions in *naskh* set against a background of curling stems.

- (A) انشاء هذه المدرسة المباركة [من فضل الله تعالى] مولانا الامام الاعظم والملك المكرم السلطان الملك الاشرف
ابو النصر قانصوه الغوري
- (B) سلطان الاسلام والمسلمين محيي العدل في العالمين قسيم امير المؤمنين ملك البرين والبحرين خادم الحرمين
الشريفيين خلد الله ملكه وجنده

- (A) There constructed this blessed *madrasa* [by the grace of God the Most High] our Lord the sublime imām and revered king Sultan al-Malik al-Ashraf Abū'l-Naṣr Qānṣūh al-Ghūrī,
- (B) sultan of Islam and the Muslims, reviver of justice in the worlds, associate of the Commander of the Faithful, king of the two lands and the two seas, servant of the two noble Holy Places, may God perpetuate his reign and his army.

- Design of the wooden reverse: Plain.

Literature

Batanouni (1975) I, 144, and II, pl. XXIII.

53/6 Single-leafed door; metal bands type

Interior; *sahn*; east side

Design and decoration: As in cat. no. 53/5.

53/7 Single-leafed door; metal bands type

Interior; *sahn*; east side

Design and decoration: As in cat. no. 53/5.

53/8 Single-leafed door; metal bands type

Interior; *sahn*; east side

Design and decoration: As in cat. no. 53/5.

53/9 Two-leafed door; metal bands type

Interior; *sahn*; west side

H: 270 cm; W: 106 cm

Wooden support; cast and engraved brass

Description

• Design and decoration of the metal-faced front: Two oblong metal bands, nailed onto the rectangular wooden support, are surrounded by an openwork border band consisting of trefoils that alternate with cloverleaf motifs set on a straight brass strip. Both bands, one fastened near the top (A) and the other near the base (B) of the door, are engraved with inscriptions in *naskh* set against a background of curling stems.

- (A) انشاء هذه المدرسة المباركة مولانا الامام الاعظم والملك المكرم سيدنا ومولانا السلطان الملك الاشرف ابو النصر قانصوه الغوري خلد الله ملكه واعز جنده
- (B) انشاء هذه المدرسة المباركة مولانا الامام الاعظم والملك المكرم سيدنا ومولانا السلطان الملك الاشرف ابو النصر قانصوه الغوري خلد الله ملكه واعز جنده

- (A) There constructed this blessed *madrasa* our Lord, the sublime imām and revered king, our master and our lord Sultan al-Malik al-Ashraf Abū'l-Naṣr Qānṣūh al-Ghūrī, may God perpetuate his reign and strengthen his army.
- (B) There constructed this blessed *madrasa* our Lord, the sublime imām and revered king, our master and our lord Sultan al-Malik al-Ashraf Abū'l-Naṣr Qānṣūh al-Ghūrī, may God perpetuate his reign and strengthen his army.

• Design of the wooden reverse: Plain.

Literature

Creswell (1949) II, pl. 149; Batanouni (1975) I, 144–46.

53/10 Two-leafed door; metal bands type

Interior; *sahn*; west side

Design and decoration: As in cat. no. 53/9.

53/11 Two-leafed door; metal bands type

Interior; *sahn*; west side

Design and decoration: As in cat. no. 53/9.

53/12 Two-leafed door; metal bands type

Interior; *sahn*; west side

Design and decoration: As in cat. no. 53/9.

53/13 Single-leafed door; metal bands type

Interior; *sahn*; west side (*qibla iwān*)

H: 224 cm; W: 98 cm

Wooden support; cast and engraved brass band

Description

- Design and decoration of the metal-faced front: Two oblong metal bands are nailed onto the rectangular wooden support, and are surrounded by an openwork border band consisting of trefoils that alternate with cloverleaf motifs set on a straight base. Both bands, one fastened near the top (A) and the other near the base (B) of the door, are engraved with inscriptions in *naskh* set against a background of curling stems.

- (A) انشاء هذه المدرسة المباركة [من فضل الله تعالى] مولانا الامام الاعظم والملك المكرم السلطان الملك الاشرف
ابو النصر قانصوه الغوري
- (B) سلطان الاسلام والمسلمين محيي العدل في العالمين قسيم امير المؤمنين ملك البحرين والبحرين خادم الحرمين
الشريفيين خلد الله ملكه وجنده

- (A) There constructed this blessed *madrasa* [by the grace of God the Most High] our Lord, the sublime imām and revered king, Sultan al-Malik al-Ashraf Abū'l-Naṣr Qānṣūh al-Ghūrī.
- (B) sultan of Islam and the Muslims, reviver of justice in the worlds, associate of the Commander of the Faithful, king of the two lands and the two seas, servant of the two noble Holy Places, may God perpetuate his reign and his army.

- Design of the wooden reverse: Plain.

Literature: Unpublished.

53/14 Single-leaf door; metal bands type

Interior; *sahn*; west side (*qibla iwān*)

Design and decoration: As in cat. no. 53/13.

54/1 Two-leafed door; overall star pattern type [Plates 235–238]

Façade; entrance door

H: 348 cm; W: 195 cm

Wooden support; cast brass plaques with engraved surface; engraved oblong band with black organic material used in the background; cast fluted nails

Description

• Design and decoration of the metal front: As door cat. no. 53/1, except for two differences (Plate 235). The 12-pointed star is divided into four parts by two intersecting lines, each part filled with engraved foliate stems (Plate 236). The inscription on the oblong band located at the top (A) also differs slightly from that on door cat. no. 53/1, while the oblong band at the base is blank. The epigraphy differs slightly from cat. no. 53/1, as the vertical direction caused by the elongated *hastae* is sometimes broken by a slanting stem.

(A) انشاء هذا الباب المبارك مولانا الامام الاعظم والملك المكرم / سلطان الاسلام والمسلمين السلطان الملك
الاشرف ابو النصر قانصوه الغوري عز نصره

(A) There constructed this blessed door our lord, the sublime imām and the revered king, / sultan of Islam and the Muslims, Sultan al-Malik al-Ashraf Abū'l-Naṣr Qānṣūh al-Ghūrī, may his victory be glorious.

• State: Intact.

Commentary

• Original design: Van Berchem observed the presence of the epigraphic blazons of the sultan, engraved and inlaid with silver, on the 12-pointed stars.¹⁵⁸ If these plaques were indeed inlaid with silver, this would be a revival of the tradition current in the 14th century of applying inlay on overall star pattern doors.

• Date: The door was in all probability manufactured simultaneously with its twin door, cat. no. 53/1.

• Restoration: The door must have undergone different phases of restoration. The notes of the Comité recorded that at the end of the 19th century bronze plaques were added to the door where they had vanished.¹⁵⁹ And Batanouni observed in 1975 that the lower part of the door had been torn off completely, whereas the upper part was still intact, inclusive of its doorknockers.¹⁶⁰ This explains the presence of a blank oblong band at the base instead of one filled with inscriptions, and the coarseness in the technique of casting employed on some of the newly added pieces.

¹⁵⁸ Van Berchem (1903) I, 577.

¹⁵⁹ Comité (1892) I 1882–83, 49.

¹⁶⁰ Batanouni (1975) I, 141.

Literature

Comité (1892) I 1882–83, 49; Van Berchem (1903) I, 577; Briggs (1924), pl. 126; ‘Abd al-Wahhāb (1946) I, 294, and II, 139, pl. 214; Creswell (1949) II, 104; Batanouni (1975) I, 141.

54/2 Pair of doorknockers; interlace type [Plate 239]

Façade; entrance door

H (hanger): 28 cm; W (hanger): 20 cm

Suspended at H: 245 cm

Cast and engraved brass

Description

- Design and decoration: As in cat. no. 53/3.
- State: Intact.

Literature

Briggs (1924), pl. 126.

55 Aleppo, *khān* al-Qaṣṣābīya; 916/1510

55/1 Two-leafed door; metal bands type [Plates 240–242]

Façade; entrance door

H: ? cm; W: ? cm

Wooden support; forged iron; hammered brass plaque in *repoussé*

Dated: *Sha‘bān* 916/13 November to 12 December 1510

Description

- Design and decoration of the metal-faced front: The wooden support is of rectangular shape. Its upper part is partly hidden by the arch of the portal when the door is closed. In the right leaf of the door is a small rectangular wicket gate that gives entrance when the huge leaves are shut. The decoration of this small gate is identical to the rest of the door. A small ring is attached in the centre of this small gate to allow the door to be pulled close from the outside.

The two wooden leaves are entirely covered with oblong iron bands, which are attached to the wood by a large multitude of nails with round flattened heads (Plate 240). A further decorative motif is formed by a 6-pointed star consisting of a concentration of nails, which is positioned above the core of each leaf (Plate 241).

An oblong band (A) (Plate 242) filled with inscriptions in Mamluk *naskh*, which is set against a plain background, is located in the upper zone of the right and the left leaf. The inscription stands out in relief and is divided up into four parts, two parts on each leaf.

(A) مما عمل برسم المقر الاشرف السيفي ابرك عين مقدمي الالوف بالديار المصرية \ وشاد الشراب خاناة
الشريفة بها ونائب القلعة المنصورة الحلبية المحروسة اعز الله انصاره في شعبان المكرم سنة سنة عشر
وتسعمائة

- (A) From that what was made for the exalted authority al-Sayfī Abrak, appointed commander of thousands in the lands of Egypt / and inspector of the eminent *sharabkhānāt* (depots for beverages), deputy of the victorious citadel of Aleppo the safeguarded, may God strengthen his helpers in *Sha‘bān* the revered of the year nine hundred and sixteen {13 November to 12 December 1510}.

- Design of the wooden reverse: Plain.
- State: Intact.

Literature

Herzfeld (1954–56) I:2, 403–4 (no. 271), and II, pl. 170b.

56 Aleppo, *khān* of the Governor Khā’irbak min Malbāy; 920/1514

56/1 Two-leafed door; metal bands type [Plates 243–244]

Façade; entrance door

H: 483 cm; W: 302 cm

Wooden support; forged iron; cast brass (blazons), hammered brass plaque in *repoussé* (inscription bands)

Dated: *Rabī‘ī* 920/ 6 May to 5 June 1514

Description

- Design and decoration of the metal-faced front: The wooden support is rectangular in shape. Its upper part is partly hidden by the arch of the portal when the door is closed. In the right leaf of the door is a small rectangular wicket gate that allows entrance when the huge leaves are shut. The decoration of this gate is identical to the rest of the door. The two leaves of the wooden support are entirely covered with oblong iron bands, attached to the wood by nails with faceted heads in relief (Plate 243). The nails have been distributed to form repetitive patterns of hexagons.

In the upper zone of each leaf is located a cusped 3-tiered roundel (Plate 244). This roundel has a napkin in its upper tier, a cup charged with a pen-box placed between a ‘pair of trousers’ in the central tier and a cup in the lower tier. An oblong cartouche with lateral trefoil finials, which carries an inscription, is nailed below this

roundel, one on the right leaf (A) (Plate 244) and one on the left leaf (B). The inscription stands out in relief and is rendered in *naskh* set against a plain background.

(A) مما عمل برسم المقر الاشرف الكريم العالي خايربك الاشرفي \
(B) كافل المملكة الحلبية المحروسة اعز الله انصاره في ربيع الاول سنة عشرين وتسعمائة

- (A) From that what was made for the exalted authority, the noble, the high, Khā'irbak al-Ashrafī /
(B) Governor of the province of Aleppo the safeguarded, may God strengthen his helpers, in *Rabī'* I of the year nine hundred and twenty {6 May to 5 June 1514}.

• Design of the wooden reverse: Plain.

• State: Intact.

Commentary

- Blazon: The 3-tiered blazon of Amir Khā'irbak is also found carved in stone in the same building.¹⁶¹

Literature

Sauvaget (1931), 96 (no. 59); Mayer (1933), 137 (no. 2); Herzfeld (1954–56) I:2, 405 (no. 273), and II, pl. 170a.

57 Damascus, Umayyad mosque; restored in 933/1527

57/1 Two-leaved door; panelled type [Plates 245–248]

Façade; west wall, central door

H: 479 cm; W: 325 cm

Wooden support; cast and engraved brass plaques

Dated: *Jumādā* I and *Jumādā* II 933/13 February to 12 April 1527

Patron: Mawlānā 'Alī

Description

- Design and decoration of the metal-faced front: Each of the two leaves of the rectangular door is divided into three panels, which are slightly recessed (Plate 245). The upper and lower elongated panels are rectangular in shape while the central one is an oblong band (A) filled with inscriptions. The panels are surrounded by a border

¹⁶¹ For other recurrences of this blazon, for example in the mausoleum of Amir Khā'irbak and on a metal disk, see Mayer (1933), 137–38.

band consisting of a close succession of rectangular or square sheets, each of which is topped with an ornament in high relief.

The two rectangular panels have an identical internal division of five horizontal rows, each consisting of three square sheets of brass topped with a single ornament in relief of varied shape and decoration. Each panel is framed by a narrow rim followed by a broad edge, which slopes towards the recessed central zone. A tube of tapering cylinders encloses the recessed parts of the panels.

The upper tier of the top panel is decorated with two sheets topped with a 12-petalled whirling rosette with alternating round and pointed petals that is surrounded by an octagon. They flank a sheet topped with a spherical shape with 28 grooves that is surrounded by an 8-pointed star. The star is decorated with almond-shaped bosses and trefoil finials.

The second tier of this panel carries a sheet with a 16-petalled rosette in relief at its two sides, encompassed at its base by eight trefoils that alternate with eight clover leaves, surrounded by an octagon. They flank a sheet topped with a spherical boss. This boss is decorated with four 5-petalled flowers with bifurcated leaves springing from a central bud, which culminate in trefoil finials. At its base, this boss is surrounded by an 8-pointed star decorated with almond-shaped bosses and trefoils.

An identical spherical boss is found at the two sides of the third tier. They flank a sheet topped with a 13-petalled whirling rosette with a protruding knob at its centre. This rosette is surrounded by an inscription in *naskh* that recurs both on the right (B) (Plate 246) and on the left (C) leaf that is surrounded in turn by a leafed scroll.

The ornament on the fourth tier is identical to those of the second tier, while the fifth tier is identical to the first.

The upper tier of the lower panel has two sheets topped with rosettes at the sides, which are identical to those of the upper tier of the upper panel. The central rosette is an 18-petalled whirling rosette surrounded by an 8-pointed star decorated with almond-shaped bosses and trefoils.

The second tier of the lower panel (Plate 247) resembles the second tier of the upper panel except, in this case, the rosettes situated at the sides are surrounded by an 8-pointed star decorated with almond-shaped bosses and trefoils.

The third tier of the lower panel (Plate 247) is identical to the upper panel's third tier, except for the central ornament which, in this case, consists of a small 8-petalled rosette surrounded by a multi-lobed figure with connected trefoil finials and almond-shaped bosses.

The fourth tier of the lower panel is identical to the fourth tier of the upper panel. The fifth tier of the lower panel is identical to the upper tier of the lower panel. The border frame that surrounds the four sides of each leaf and

which also acts as a zone of separation between the three panels on each leaf consists of a succession of sheets with ornament in relief like that of the upper and lower rectangular panels.

The two oblong bands positioned at the centre of the right and the left leaf are framed by a narrow rim, which has a corner-piece with a protruding trefoil engraved with winding foliate stems in each of its four corners. This borders a broad edge, which slopes towards the recessed central part of the band, to which small flat plaques are fastened in the shape of pole medallions engraved with foliate stems. A tube of tapering cylinders encloses the central field. The central field carries an inscription in relief divided up into three parts. It is executed in *naskh* against a plain background. The central part of the inscription (A) of the right and left leaf (Plate 248) is enclosed by a roundel, while the flanking parts are encased by a cartouche.

- (A) انشا هذا الباب مولانا علي | الملك الله | عام جلظ في جمادى الاول \ من فضل الله وبره الحفي | الواحد [القها] |
عامله بلطفه الله الخفي
- (B) اكتمالي بابا بني بشعار العدل جامعه اجر الناس فاق الساد الاول اقامه ناضر النضر [...] في عام جلظ جماد
الاخر
- (C) اكتمالي بابا بني بشعار العدل جامعه اجر الناس فاق الساد الاول اقامه ناضر النضر [...] في عام جلظ جماد
الاخر

- (A) This door was constructed by our lord ‘Alī | sovereignty belongs to God | in *Jumādā I* of the year *j-l-z* {933/13 February to 14 March 1527} / by the grace of God and welcoming kindness | the One the [Almighty] | God has treated it with His hidden grace.¹⁶²
- (B) My completion of a door built under the motto of justice, whose mosque is the remuneration of men, has surpassed the most deserving threshold. Erected by the chief superintendent [...] in the year *j-l-z Jumādā II* {*Jumādā II* 933/15 March to 12 April 1527}.¹⁶³
- (C) My completion of a door built under the motto of justice whose mosque is the remuneration of men has surpassed the most deserving threshold. Erected by the chief superintendent [...] in the year *j-l-z Jumādā II* {*Jumādā II* 933/15 March to 12 April 1527}.

Design of the wooden reverse: Each leaf is divided up in three squares in which a smaller square is located. This smaller square is further subdivided with thin wooden strips and has a square at its core which is surrounded by four rectangles.

State: The door is intact although some of its embossed plaques are damaged.

Commentary

- Date: The date on panels (A), (B), and (C) is expressed in *abjad*, a method of dating not uncommon in Ottoman times, in which the consonants correspond to numbers. In this case, the consonants *jīm lām zā* correspond to the numerical value 933, i.e. 1527 AD.¹⁶⁴

¹⁶² My reading differs from that of Munajjid (1948), 25 note 30, who reads *al-malikī* instead of ‘Alī.

¹⁶³ I would like to thank Arnoud Vrolijk for deciphering this inscription.

¹⁶⁴ For a table containing the numerical value of the letters in the Arabic alphabet, see Wright (1896), 1–2. Rīhāwī (1996), 99, mistakenly dates the door to 833/1429.

- Patron: Mawlānā ‘Alī has yet to be identified.
- Replacement: The renewal of the door in 933/1527 was, in all probability, incited by a fire, which is recorded to have started in the shop of a *kunāfa*-seller on the evening of Wednesday 14 *Sha‘bān* 930/27 June 1524.¹⁶⁵
- Name of the door: This door is referred to in the sources as Bāb al-Barīd.¹⁶⁶
- Restoration: The door was restored in the year 1958.¹⁶⁷ When the state of the current door is compared to that in the photograph published by Briggs (1924), it becomes clear that only minor alterations were made between then and now. Two of the rosettes on the central tier of the lower panel of the left leaf were replaced for they were damaged. And some elements on the border frame have been replaced.

Literature

Kremer (1854), 34; Briggs (1924), pl. 233; Wulzinger & Watzinger (1924), 155, pl. 3; Sauvaget (1932), 20; Munajjid (1948), 25 note 30; Ibn Jum‘a (1949), 8; Laoust (1952), 177; Ṭanṭāwī (1961), 64, 83; Bahnasī (1988), 110–11, 171, 174, pl. 48; Rīḥāwī (1996), 58, pl. 22, 99–100.

58 Single-leafed door; overall star pattern type [Plates 249–250]

Present location: Egypt, Gīza, French Embassy; courtyard

Provenance: Cairo (?)

H: 300 cm; W: 129 cm; (metal decoration: H: 279 cm; W: 106 cm)

Wooden support; brass hammered sheets; cast brass openwork plaques and fluted nails

Description

• Design and decoration of the metal front: The wooden support of the single leafed rectangular door is covered with brass sheets. It has a tripartite layout with a large rectangular field filled with a star pattern at its centre and an oblong band above (A) and one below (B) this field (Plate 249). A border band surrounds the door on four sides and acts as a separation between the central star field and the oblong bands. The star pattern of the main field is composed of infill plaques only that are nailed onto the support without framing plaques.

The star pattern of the main field consists of a centrally located vertical row of four 10-pointed star units. Between them are placed a pair of arrowhead figures that adjoin two hexagons to act as a separating device. The pattern is completed by two vertical rows of three halves of 10-pointed star units, flanking the central row on each side, while a quarter of a 10-pointed star unit is found in each of the door’s four corners. A 5-pointed star is placed where the 10-pointed and half 10-pointed star units touch each other.

¹⁶⁵ Ibn Jum‘a (1949), 8; Laoust (1952), 177.

¹⁶⁶ Ṭanṭāwī (1961), 64.

¹⁶⁷ Idem, 83.

The 10-pointed stars and the hexagons of the central field are filled with openwork trefoils and winding scrolls with bifurcated leaves. Grooves accentuate the veining of the leaves. A teardrop-like shape fills the 5-pointed stars and the arrowhead figures. A trefoil is located in the centre of each kite-shaped figure.

The border frame consists of a sequence of rectangular plaques filled with openwork trefoils entwined by winding scrolls with bifurcated leaves.

The two oblong bands positioned at the top (A) (Plate 250) and at the base (B) of the door are filled with an openwork inscription in *naskh* set against a plain background.

(A) يا ايها الذين آمنوا اذا نودي للصلاة من يوم الجمعة فاسعوا الى ذكر الله وذروا البيع
(B) اذا نودي للصلاة من يوم الجمعة واسعوا الى ذكر الله وذروا البيع

- (A) Oh ye who have believed, when proclamation is made for the prayer on the day of assembly endeavour (to come) to the remembrance of Allāh, and leave off bargaining. { Qur'ān 62:9}
- (B) when proclamation is made for the prayer on the day of assembly endeavour (to come) to the remembrance of Allah, and leave off bargaining. { Qur'ān 62:9}

- Design of the door's reverse: The reverse is invisible as the door is attached to a wall of the courtyard.

- State: Intact.

Commentary

- Date: The inscription, Qur'ān 62:9, offers no guidance for dating the door as the verse is too general in content to allow any association with a specific historical figure or building. It is probable that this door was manufactured during the Baḥrī period, for this period is best known for this type of door. However, a later date well into the Burjī period cannot be totally excluded, as this type of door occasionally reappears in the 15th century in Cairo, such as in the entrance door (cat. no. 33/1) of the mosque of Amir 'Abd al-Ghanī b. Abī'l-Faraj (821/1418) and the two entrance doors (cat. nos. 53/1 and 54/1) in the buildings erected by Sultan al-Ghūrī.

- Inscriptions: Qur'ān 62:9 is repeated on both oblong bands, but has been rendered incomplete: the latter part – “that is better for you if you have the knowledge” (*dhālikum khayrun lakum in kuntum ta'lamūna*) – has been omitted on both bands, whereas the lower inscription band is also devoid of the introductory invocation "oh you who believe". With respect to the execution of the inscription, there is a marked discrepancy between the even distribution and legibility of the second part of the upper and the first part of the lower inscriptions and the chaotic, cramped rendering of the two other parts. The authenticity of the latter parts is therefore in question.

Literature

Batanouni (1975) I, 40–45, and II, pls. Va–e; Creswell (1952–59) II, 146, pl. 44d.¹⁶⁸

59 Two-leafed door: overall star pattern type [Plate 251]

Present location: unknown

Measurements: unknown

Wooden support; cast and engraved bronze openwork plaques

Description¹⁶⁹

- Design and decoration of the metal front: The rectangular door has a tripartite layout: a large rectangular field filled with star patterns at the centre, an oblong inscription band above (A) and one below (B) this field, and a border frame that not only surrounds the central field and the oblong bands but which also serves as a line of division between them. The star pattern of the main field is composed of infill plaques only that are nailed onto the support without framing plaques.

The star pattern of the central field is composed of a central 12-pointed star unit that is surrounded by 12 small arrowhead figures and 12 halves of 5-pointed stars. These latter two geometric shapes fill the residual space between the central 12-pointed star unit and the 12 7-pointed star units that surround it and which are closely intertwined, as they share the adjoining hexagons among each other. The star pattern is completed in each of the four corners by a quarter of a 12-pointed star unit that adjoins some 7-pointed star units that fill the remainder of the space.

All the plaques are flat and filled with openwork foliate stems, except for the kite-shaped figures and the arrowheads that are too small for such treatment.

The framing border consists of small rectangular plaques nailed close to each other and filled with a continuous pattern of foliate stems. The framing band is edged with small protruding trefoils.

The oblong bands above and below the central star pattern are filled with pseudo-inscriptions set against a background of foliate stems.

- Design and decoration of the reverse: Unknown, for it has not been drawn.

Commentary

- Colour: Bourgoïn comments that residual traces of paint suggest that the wood was originally painted red.¹⁷⁰

¹⁶⁸ Creswell (1952–59) II, pl. 44d, published a photograph of the door under consideration but confused it in his text on p. 146 with another door located in the French Embassy, originating from the *madrasa* of Sultan Baybars (cat. no. 1/1).

¹⁶⁹ The description of the door is based upon a drawing in Bourgoïn (1892) III, 10, pl. 42. The whereabouts of the door is unknown.

¹⁷⁰ Bourgoïn (1892) III, 10.

- Inscriptions: It is unlikely that the real door contained pseudo-inscriptions as Mamluk metalwork overall star pattern doors on the whole contain intelligible texts that usually refer to the patron.

Literature

Bourgoin (1892) III, 10, pl. 42.

60 Plaque; fragment of border frame [Plate 252]

Present location: Keir Collection, no. 163

H: 8.5 cm; W: 24.5 cm

Cast brass plaque, engraved and inlaid with silver

Description

- Design and decoration: The rectangular plaque consists of a straight strip onto which openwork trefoils are set that alternate with slender cloverleaf motifs on a high stem. Both the trefoils and the base are pierced to allow for nailing onto a support.

The base line is decorated with 6-petalled silver-inlaid rosettes in silver-lined roundels. These roundels are flanked on each side by a leaf. Between each ornament a hole has been pierced.

- State: Almost nothing remains of the silver inlay that formerly decorated the trefoils and clover leaves. Some of the inlaid rosettes of the base line, however, still retain their silver.

Commentary

- Provenance: This fragment can be attributed to Cairo, as identical border frames with silver inlay are found on the two doors (cat. nos. 32/1 and 32/2) located in the vestibule of the mosque of Sultan al-Mu'ayyad Shaykh (818–23/1415–20) and on the entrance door (cat. no. 37/1) to the *madrassa* of Amir Jānī Bak al-Ashrafi (830/1427) in Cairo.

- Date: A date during the first 30 years of the 15th century is suggested, given the analogy with the two aforementioned examples that are datable to this period.

Literature

Fehérvári (1976), 131 (no. 163), pl. 58a.

61 Window grille; bosses-and-bars type [Plate 253]

Present location: Cairo, Museum of Islamic Art, inv. no. 3172

H: 179 cm; W: 70.5 cm

Iron inner structure; cast brass bosses and bars, inlaid with gold and silver

Description

• Design and decoration: The elongated rectangular grille is made up of 10 horizontal and three vertical rows of bosses alternating with bars. The bosses are spherical in shape and have a flattened face and reverse. The bars are cylindrical and have a centrally located protruding ring. Conical fittings cover the joins where the grille's bars meet the surrounding wooden frame.

The flattened face and the reverse of all spherical bosses are identically decorated with a central 3-tiered roundel surrounded by a concentric zone. The central tier (A) of each 3-tiered silver-lined roundel is filled with an inscription in *naskh* (A) in gold thread, while the other two tiers are blank. The concentric zone that surrounds this roundel is filled with a ring of leaves connected by small stems inlaid with silver, the surface of which is further accentuated with incisions. Both the bars and the conical fittings are left undecorated.

(A) الملك الناصر

(A) Al-Malik al-Nāṣir

• State: Much of the gold and silver inlay has disappeared.

Commentary

• Provenance and date: According to Herz, this grille was taken from the “mosque of emir Ak Sunkur”.¹⁷¹ He refers, in all probability, to the mosque of Amir Aq Sunqur al-Nāṣirī in Cairo, which was built on the thoroughfare between *Bāb Zuwayla* and the Citadel in between 747–48/1346–47.¹⁷² The inscription might refer to Sultan al-Nāṣir Muḥammad or to any of his sons who ascended the throne after him and for whom the mausoleum was erected.

Literature

Herz (1907), 189–90; Allan (1996), 203–4, pl. 11.

62 Window grille; bosses-and-bars type [Plate 254]

Present location: Cairo, Museum of Islamic Art, inv. no. 7029

H: 223 cm; W: 102 cm

Iron or wooden inner structure; cast brass components with engraved surface

¹⁷¹ Herz (1907), 190.

¹⁷² Maqrīzī (1853) II, 309–10; ‘Abd al-Wahhāb (1946) I, 152–55.

Description

- Design and decoration: The rectangular grille is composed of 13 horizontal and six vertical rows of bosses alternating with bars. The bosses are of faceted spherical shape. The bars are cylindrical and have a bulbous ring at their centre. Faceted conical fittings cover the joins where the grille's bars meet the surrounding woodwork.

Both the front and the reverse of the faceted bosses are engraved with two types of decoration that alternate with one another. One type consists of a 3-tiered roundel with a napkin in its upper tier, a large cup in the central tier, and a small cup in its lower tier. The other type has an engraved lozenge filled with winding foliate stems. The conical fittings are engraved with a triangle filled with foliage.

- State: Intact.

Commentary

- Patron and provenance: The 3-tiered blazon described above is known to have been used on a grille (cat. no. 28/3) installed in the façade of the *madrassa* and mausoleum of Amir Maḥmūd al-Ustādār (797/1394–95) in Cairo. It is also found on a lunchbox made for 'Alī b. Shahīn, who was appointed governor of the citadel of Damascus in, or before, 882/1477–78 and who died in 891/1486.¹⁷³ As the window grille under consideration is identical in design and decoration to the grille still installed in Cairo, it is likely that it was originally intended for Amir Maḥmūd al-Ustādār, and even perhaps for the same building mentioned above. It is improbable that it was formerly installed in the position of the only renewed grille found today on the façade of the *madrassa* and mausoleum of Amir Maḥmūd al-Ustādār, as the measurements of the currently installed grille do not tally with those of the grille under consideration here.¹⁷⁴

Literature: Unpublished.

63 Window grille; geometric type [Plate 255]

Present location: Cairo, Museum of Islamic Art, inv. no. 1354

H: 225 cm; W: 116 cm

Cast brass components; wooden surround

Description

- Design and decoration: The rectangular grille has an imbricated pattern consisting of 29 horizontal rows composed of either five or six half-circles that touch each other laterally. A trefoil-like bud with an open core that points upwards is placed between the flanking half-circles. The surface of the grille is left undecorated.

The horizontal rows of half-circles are set pair-wise into the surrounding woodwork. To accommodate this, elongated grooves were gouged into the wood.

¹⁷³ Mayer (1933), 261, pl. LVI.4.

¹⁷⁴ The measurements of the new one currently positioned in the façade of the *madrassa* are 212 x 88 cm (H X W) whereas the measurements of the grille under consideration are 223 x 102 cm (H X W).

- State: Intact.

Commentary

- Date: Attributing a date to the grille is hindered by the lack of comparative data. The only other specimen that adheres to this type can be dated to the end of the 14th century as it is still fixed in its original location. It is the grille (cat. no. 28/4) in the *madrasa* and mausoleum of Amir Maḥmūd al-Ustādār (795/1394-95). This latter fitting has, however, an exuberantly decorated surface instead of the plain surface of the fitting under consideration.

Literature: Unpublished.

64 Single doorknocker; holes-and-bosses type [Plate 256]

Present location: Saint Louis, Saint Louis Art Museum, inv. no. 40:1926

H: 21.3 cm

Cast brass, engraved and inlaid with silver and a black organic material

Patron: Sultan al-Manṣūr Qalāʾūn

Description

- Design and decoration: The doorknocker is composed of three parts: a hanger, a suspension disk, and a suspension hoop. The hanger is round in shape and has a large 8-lobed opening at its centre. Along the exterior rim is a multi-foil design of eight bifurcated stems that alternate with eight concave lobes. The upper bifurcated stem is physically split apart, to allow a suspension pin to be positioned between them. The surface of the hanger is decorated with silver-inlaid foliate stems, except for the lower zone where the decoration is effaced.

The round suspension disk is divided up into four decorative zones consisting of circular bands of uneven width. The edge of the outer band, which is also the rim of the hanger, is edged with triangular indentations. The band itself is pierced with small holes. This band is followed by a narrow guilloche band inlaid with silver. The third band (A) is the widest and decorated with a radial inscription inlaid with silver in *naskh* set against a background of whirling foliate stems. The fourth band filled with a narrow guilloche band surrounds the hole at the centre of the disk.

The elongated suspension hoop is oval and undecorated. It is, in all probability, a renewed part.

(A) امر بعمارة هذا الموضع المبارك مولانا السلطان الملك المنصور سيف الدنيا والدين قلاون الصالحى

- (A) There ordered the construction of this blessed place our lord Sultan al-Malik al-Manṣūr Sayf al-Dunyā wa'l-Dīn (Sword of the World and the Faith) Qalāʾūn al-Ṣāliḥī.

- State: Intact but for the silver-inlaid decoration on the lower zone of the hanger, which is effaced.

Commentary

- Patron: The titles of Sultan al-Manṣūr Qalā'ūn make it possible to attribute this hanger to the years of his reign, i.e. 27 *Rajab* 678/10 December 1279 to 6 *Dhū'l-Qa'da* 689/17 November 1290.
- Provenance: The use of the word 'the place' (*al-mawḍi'*) leaves no clue as to the location for which this object was originally intended.
- Inscriptions: The text corresponds exactly with that found for doorknocker (cat. no. 65).

Literature

Steiner (1991), 22; Heidemann (2002), 193–94, pl. 10.

65 Doorknocker

Location at the time of publication: Collection Mauss

H: ?; W: ?

Bronze with inlay

Description¹⁷⁵

- Design and decoration: A circular inscription (A) is positioned on the (suspension) plaque of the doorknocker.

(A) امر بعمارة هذا الموضع المبارك مولانا السلطان الملك المنصور سيف الدنيا والدين قلاون الصالحى

(A) There ordered the construction of this blessed place our lord the Sultan, al-Malik, al-Manṣūr Sayf al-Dunyā wa'l-Dīn (Sword of the World and the Faith), Qalā'ūn al-Ṣāliḥī.

Commentary

- Provenance: The use of the word 'the place' (*al-mawḍi'*) leaves no clue as to the location for which this object was originally intended. Van Berchem, however, recorded that the doorknocker originally belonged to one of the *bīmāristāns* ordered by Sultan al-Manṣūr Qalā'ūn al-Ṣāliḥī, in Cairo, Jerusalem, or Hebron.¹⁷⁶
- Date: The titles of Sultan al-Manṣūr Qalā'ūn make it possible to attribute this hanger to the years of his reign, i.e. 27 *Rajab* 678/10 December 1279 to 6 *Dhū'l-Qa'da* 689/17 November 1290.

¹⁷⁵ The description of the object is based on van Berchem (1922–23) I 2nd fasc., 201–2, who mentions the inscription on the (suspension) plaque but who does not reveal any details concerning the shape of the object or other types of decoration used on it. Unfortunately, I have not been able to trace a photograph of the doorknocker elsewhere.

¹⁷⁶ Van Berchem (1922–23) I 2nd fasc., 201–2.

- Inscriptions: The text corresponds exactly with that for doorknocker (cat. no. 64).

Literature

Van Berchem (1922–23) I 2nd fasc., 201–2.

66 Single doorknocker; holes-and-bosses type [Plate 257]

Present location: Jerusalem, The Israel Museum, inv. no. unknown

H: ?; W: ?

Cast bronze

Description

- Design and decoration: Only the hanger element of the doorknocker is extant. It is circular in shape and has a multi-lobed opening at its centre. Along the exterior rim is a multi-foil design of bifurcated stems that alternate with eight concave lobes. A small protruding triangle is located where the stems bifurcate. The upper bifurcated stem is split apart, leaving a large opening. A teardrop-shaped boss is applied on the surface of each bifurcated stem.

- State: The shape of the hanger is intact except for the upper part where normally a suspension pin would be positioned between the split bifurcated stem. The surface of the hanger is severely corroded.

Commentary

- Date: The hanger was found as part of the cargo on a shipwreck off the Megadim coast in Israel.¹⁷⁷ The shipment can be dated as it contained coins, the latest of which was struck in 807/1404–5, during the reign of Sultan Faraj b. Barqūq. This date 807/1404–5 provides a *terminus ante quem* for the hanger.

Literature

Misch-Brandl (1985), 20–21, pl. 37.1.

67 Single doorknocker; holes-and-bosses type [Plate 258]

Present location: unknown¹⁷⁸

H (hanger): 17 cm

Cast and engraved brass

¹⁷⁷ Misch-Brandl (1985), 17, 20–21.

¹⁷⁸ The doorknocker was on sale in 1998 at Sotheby's (London, 30 April 1998), lot 10; Sale: LN8265.

Description

- Design and decoration: The doorknocker consists of three parts: a hanger, a suspension plaque, and a suspension hoop. The hanger is round, slightly elongated in shape, and has a 4-lobed opening at its centre. Along its exterior it has a multi-foil design of bifurcated stems that alternate with six concave lobes. A small protruding triangle is located where the stems bifurcate. A large triangle that ends in a drop-like shape protrudes downwards from the hanger's base. On the surface of the hanger are three teardrop-shaped bosses. The surface is further enlivened with engraved foliate stems.

The suspension disk is round with a cusped edge. Its surface is decorated with a wide double-lined circular band filled with effaced inscriptions set against a background of stems with bifurcated leaves.

The hoop is topped by a rosette-shaped boss, which is left undecorated.

- State: The doorknocker is intact except for its engraved decoration, which has vanished from the suspension disk for the most part.

Commentary

- Date: It is difficult to attribute a date to this doorknocker for the lack of clinching evidence. As its original location is unknown and its epigraphy is effaced, evidence that leads to a probable provenance, and thus a date, is missing. Moreover, the decoration, i.e. the foliate motifs found on the hanger, does not help us further as this type of ornament was used on metalwork fittings throughout the Mamluk period.

Literature

Heidemann (2002), 198–99, pl. 14; Sotheby's (London, 30 April 1998), 18, lot 10.

68 Single doorknocker; holes-and-bosses type [Plate 259]

Present location: unknown.¹⁷⁹

H (total): 23.5 cm; H (hanger only): 18 cm

Cast and engraved brass

Description

- Design and decoration: The doorknocker consists of three parts: a hanger, a suspension plaque, and a suspension hoop. The hanger is almost oval in shape and has a 4-lobed opening at its centre. Along its exterior it has a multi-foil design of bifurcated stems that alternate with six concave lobes. A small triangular protrusion is located where the stems bifurcate. The upper bifurcated stem is physically split in two: between these two parts is located a suspension pin. A triangle culminating in a teardrop-like shape protrudes from the hanger's base. Nine slender teardrop-shaped bosses are applied on the surface of the bifurcated stems while four bosses of

¹⁷⁹ The doorknocker was on sale at Sotheby's (London, 22 April 1999), lot 74 and in 2000 at Christie's (London, 10 Oct 2000), lot 284.

identical shape are located along the central 4-lobed opening. The surface is further enlivened with engraved foliate stems.

The suspension disk is round with a cusped edge. Its surface is decorated with a wide double lined circular band filled with effaced inscriptions.

The circular hoop is topped by round boss, which is left undecorated.

- State: The doorknocker is intact except for its effaced surface decoration.

Commentary

- Date: See doorknocker (cat. no. 67).

Literature

Sotheby's (London, 22 April 1999), 46, lot 74; Christie's (London, 10 Oct 2000), 154, lot 284.

69 Single doorknocker [Plate 260]

Present location: unknown¹⁸⁰

D: 14 cm

Cast iron, inlaid with brass

Description

- Design and decoration: The doorknocker consists of two parts: a hanger and a suspension hoop. The hanger has a round shape with a large 6-lobed opening at its centre. It has a cusped edge formed by teardrop-shaped protrusions, which alternate with six concave holes. Lines inlaid with brass surround the teardrop-shaped protrusions. The surface of the hanger is enlivened with foliate stems and some trefoils.

The hoop consists of a round split-pin and is left undecorated.

- State: The surface of the hanger is slightly rubbed and corroded.

Literature

Christie's (London, 1 May 2001), 110, lot 227.

¹⁸⁰ The doorknocker was on sale at Christie's (London, 1 May 2001), lot 227.

70 Single doorknocker [Plate 261]

Present location: Keir Collection, no. 166

H: 13 cm; W: 12.7 cm

Cast bronze

Description

- Design and decoration: Of this doorknocker, only the hanger remains. It has the shape of a flattened ring which tapers slightly towards one end where two knobs are joined. The flattened surface (A) is decorated with an inscription in *naskh* that is divided up into two parts by a small medallion.

[...] بركة [...] (A)

(A) [...] blessing[...]

- State: Most of the inscription is illegible owing to wear and tear.

Literature

Fehérvári (1976), pl. 57d (no. 166).

71 Pair of doorknockers [Plates 262–263]

Kuwait, Kuwait National Museum, inv. nos. LNS724Ma and LNS724Mb

H: ?; W: ?

Engraved brass

Description

- Design and decoration: Each doorknocker consists of three parts: a hanger, a suspension plaque, and a suspension hoop (Plate 262). The hanger is round, slightly elongated, and has a 4-lobed opening at its centre. Along its exterior it has a multi-foil design of bifurcated stems that alternate with six concave lobes. A small protruding triangle is located where the stems bifurcate. A large triangle that ends in a teardrop-like shape protrudes downwards from the hanger's base. Eight elongated bosses are applied onto the surface of the bifurcated stems while further elongated bosses are also applied near the centre. Most of the surface of the hanger is engraved with foliate stems. On the triangular protrusion at the base is a knot with two trefoils.

The suspension disk is circular with a cusped edge. The disk's surface is decorated around the centre with a pattern of dense interlace from which emerge foliate stems (Plate 263). These culminate in, and are bordered by, protruding lobes of alternating narrow and broad size. A narrow concentric band with interlace is located near the edge on hanger LNS724Ma, but is missing on LNS724Mb.

The suspension hoop is round with a protruding finial. It is engraved with an interlace pattern.

- State: Intact.

Commentary

- Date: A date in the late 15th century is suggested on the basis of the decoration on the suspension disk. There, the use of dense interlacing bordering the object combined with the compact floral pattern is reminiscent of decoration applied to portable Mamluk objects datable to the late 15th century.¹⁸¹

Literature: Unpublished.

72 Single doorknocker; interlace type [Plate 264]

Present location: Cairo, Museum of Islamic Art, inv. no.?

H: 23 cm

Cast and engraved brass

Description¹⁸²

- Design and decoration: Only the hanger of the doorknocker survives. It is round with a cusped edge and has at its centre an opening in the shape of a 6-pointed star. From this, a maze of openwork trefoils and stems emanates towards the edge. Small protruding trefoils line the edge while a large trefoil finial protrudes downwards from the base. The type and style of engravings on the surface are unclear from the picture.

Commentary

- Date: This type of interlace hanger is first encountered in the second half of the 14th century, where it appears on the entrance door of the *madrasa* of Sultan Ḥasan. After this, the type is used occasionally during the Burjī period up to the reign of Sultan al-Ghūrī. Therefore, a date between the second half of the 14th century and the beginning of the 16th century seems to be applicable for this hanger.

Literature

Herz (1895), 56 (no. 92) and pl. VI (no. 92).

73 Single doorknocker; holes-and-bosses type [Plate 265]

Present location: Cairo, Museum of Islamic Art, inv. no.?

H: ?; W: ?

Cast and engraved brass

¹⁸¹ These decorative motifs are found, for example, on a bowl in New York, The Metropolitan Museum, inv. no. 1978.551 and on a basin, New York, Madina Collection, inv. no. M10, both published in Atıl (1981), 105–7.

¹⁸² The description remains necessarily general as it is based on a photograph published in Herz (1895), pl. VI no. 92, which is devoid of details.

Description¹⁸³

- Design and decoration: The doorknocker is composed of a hanger and a suspension pin. The hanger is round with a cusped edge and has a large trefoil finial pointing down at its base. The hanger has an opening at its centre in the shape of an 8-pointed star. This star is surrounded by eight holes that alternate with eight teardrop-shaped bosses, which are applied on the surface of the hanger. Eight larger holes are distributed along the hanger's exterior. These, too, alternate with teardrop-shaped bosses applied on the surface. The surface of the hanger is engraved with foliate stems.

The suspension pin has an embossed pin which is decorated with engraved lozenges filled with stems.

Commentary

- Date: It is difficult to attribute a date to this doorknocker as this holes-and-bosses type appears throughout the Mamluk period. The trefoil finial at the base of the hanger does not provide a clue to its date as this feature is also found in the late 13th century (cat. no. 4/2) and in the late 15th century (cat. no. 41/14).

Literature

Migeon (1907) II, 230, pl. 191.

¹⁸³ The description is based on the photograph in Migeon (1907) II, 230, pl. 191.

Appendix to the Catalogue

I Damascus, *bīmāristān* of Nūr al-Dīn b. Zengī; 549/1154

I/1 Two-leafed door; overall star pattern type [Plates 266–268]

Façade; entrance door

H: 356 cm; W: 223 cm

Wooden support with carved motifs; strips cut from bronze sheets; cast nails

Description

• Design and decoration of the metal-faced front: The two leaves of the rectangular wooden support are almost entirely filled with a metalwork star pattern (Plate 266). This is composed of narrow strips. These outline the pattern and are nailed onto thin metal sheets that cover the wooden support. A narrow oblong band is located above this field of star patterns and a narrow border band with protruding nails surrounds the door on all four sides. A doorknocker (for a description, see cat. no. I/2) is fastened at the centre of each leaf. A new lock has been fastened below these hangers.

The pattern of the central field is made up of stars, hexagons and triangles in groups of three. The pattern is most easily understood by giving a description of the upper half of one of the leaves. This part consists of a central unit composed of a 6-pointed star that adjoins six hexagons, which is surrounded by six 5-pointed stars each adjoining five hexagons (Plate 267). Around this central design are positioned six units consisting of three triangles adjoining six hexagons. This complex geometric design is repeated on the other halves of the two leaves.

The surface of the small geometric forms that are outlined by the strips of metal is enlivened with nails. A single nail with a round head is fastened in the centre of each star while an almond-shaped nail is found in each of the star's points. Larger nails are fastened in the hexagons, their numbers varying from one to four. The strips that outline the star pattern are also filled with nails. Their large heads are conical in shape.

A narrow border band is fastened onto all four sides of the door with numerous conically shaped nails. Nails also recur on the two broader bands, which are positioned along the longitudinal side of each leaf.

The oblong band at the top of the door is filled with an inscription in *naskh* (A) (Plate 268) against a plain background.

(A) عز لمولانا الملك العادل العالم الزاهد المجاهد الم رابط المؤيد المعظم المنصور نور الدين ركن الاسلام
والمسلمين محي العدل في العالمين ناصر الحق بالبراهين منصف المظلومين من الظالمين قاتل الكفرة
والمشركين أبي القاسم محمود بن آق سنقر ناصر أمير المؤمنين أدام الله أيامه

- (A) Glory to our lord al-Malik al-ʿĀdil the learned, the ascetic, the holy warrior, the frontier fighter, the one assisted (by God), the exalted, the victorious, Nūr al-Dīn (Light of the Religion), pillar of Islam and the Muslims, reviver of justice in the worlds, protector of the truth with proof, the server of the ill-treated against the oppressors, killer of unbelievers and polytheists, Abū'l-Qāsim Maḥmūd b. Āq-Sunqur, the protector of the Commander of the Faithful, may God prolong his days.

- Design and decoration of the wooden reverse: Each leaf of the wooden reverse is divided into a vertical row of four panels: two are square and located at the top and base of the door while two rectangular panels are set between them. Only the two upper panels of each leaf are authentic: the two lower ones are new and their design and decoration are modelled upon them. Each panel is surrounded by a metal band onto which nails are fastened in the shape of repetitive rows of hexagons which are built up of a centrally located nail with a rosette-shaped head surrounded by six lozenge-shaped nails.

The upper two square panels on the two leaves are filled with a geometric pattern of a central cross made of plain wooden strips that divide the field up into four large hexagons that alternate with four smaller triangles. Both the hexagons and the triangles are filled with carved bifurcated stems and leaves, the veining of which has been accentuated by incisions.

The two authentic rectangular panels have a star pattern composed of a central 6-pointed star surrounded by six hexagons. Along each lateral side there is half of a 6-pointed star unit. The hexagons and the stars are filled with carved stems the leaves and trefoils of which display marked veining.

- State: A photograph of this door taken during the first half of the 20th century shows the absence of the star pattern at the lower side of the door.¹⁸⁴ Today, the door's design is complete, implying that the door was restored at some stage. This is attested by the difference in colour between the upper and lower halves of the door on the front and by the addition of four new wooden panels on the reverse of the door.

Literature

Herzfeld (1942), 7 and pls. 43, 46, 54; Sauvaget (1944–45), 215, pl. 18; Allan (1984), 88–89, pl. 9; Sakhnīnī (1997), 39–42, 47, pls. 7–8.

I/2 Pair of doorknockers [Plate 269]

Façade; entrance door (cat. no. I/1)

H (hanger): 24 cm; W (hanger): 25 cm; Thickness (hanger): 3.5 cm; H (suspension hoop): 7 cm

Suspended at H: 175 cm (from the base)

Cast and engraved bronze

¹⁸⁴ Sauvaget (1944–45), pl. 18.

Description

- Design and decoration: Each knocker consists of two parts: a hanger and a suspension hoop. Each hanger is round in shape with an opening at its core in the shape of a heptagon. This opening is created because the design of each hanger is made up of six closely attached half-moons that open up to the exterior, between which a small teardrop-shaped protrusion is placed. At the upper end of the hanger are two rectangular protrusions between which a horizontal pin is placed; this is intended for suspension. The surface of the hangers has been left plain.

The suspension hoop is round with some engraved lines on its surface.

- State: Intact.

Literature

Herzfeld (1942), 7, pls. 43, 48; Sauvaget (1944–45), pl. 18; Allan (1984), 89, pl. 9; Sakhnīnī (1997), 40–41, pl. 7.

I/3 Two-leafed door; metal bands type [Plate 270]

Interior; door leading to the courtyard

H: 365 cm; W: 230 cm; H (band): 11 cm; W (band per leaf): 115 cm

Wooden support; hammered sheets of bronze; cast nails

Description

- Design and decoration: The rectangular wooden door is enlivened with six plain oblong metal bands that are fastened to the wood with a multitude of nails. The nails have rosette-shaped heads that are flattened. The wood and the bands of the upper part of the door are painted turquoise. A doorknocker (for a description, see cat. no. I/4) is fastened at the centre of each leaf.

- State: Intact.

Literature: Unpublished.

I/4 Pair of doorknockers [Plate 270]

Interior; door (cat. no. I/3) leading to the courtyard

H (hanger): 20 cm; W (hanger): 22 cm; Thickness (hanger): 2.5 cm; W (suspension hoop): 3.3 cm; Depth (suspension hoop): 4.5 cm; D (suspension plaque): 19 cm

Attached at: 177 cm from the base

Cast bronze

Description

- Design and decoration: Each doorknocker consists of four parts: a hanger, a suspension hoop, a suspension disk, and a boss intended for knocking. Each hanger is round and has an opening at its core in the shape of a pentagon. This opening is created as a result of the design of each hanger being made up of six closely attached half-moons that open up to the exterior, between which a small teardrop-shaped protrusion is found. At the top of the hanger are two rectangular protrusions between which a horizontal pin is placed intended for suspension.

The plain suspension hoop is round as is the suspension disk; the boss intended for knocking has the shape of a lozenge.

- State: Intact.

Literature: Unpublished.

II Cairo, mosque of al-Ṣāliḥ Ṭalā'ī; 555/1160

II/1 Two-leafed door; overall star pattern type [Plates 271–272]

Façade; entrance door (a copy of the original)

Present location of the original door: Cairo, Museum of Islamic Art, inv. no. 1055

H: 431 cm; W: 245 cm; H (copy *in situ*): 434 cm; W (copy *in situ*): 246 cm

Carved wooden support; cast brass plaques; hammered brass sheets

Description¹⁸⁵

- Design and decoration of the metal-faced front: The two leaves of the rectangular door are filled with a repetitive star pattern composed of small openwork infill plaques (Plate 271). This pattern is enclosed by a narrow geometric border. An iron ring, probably newly added, is suspended through a small round suspension hoop.

The star pattern is composed of 15 horizontal rows: eight rows are made up of four 8-pointed star units that alternate with three 6-pointed star units, while these take turns with seven rows consisting of four 6-pointed star units and three octagon units (Plate 272). The octagon units are made up of a central octagon, which adjoins four 5-pointed stars that alternate with four hexagons. The entire pattern is closely intertwined as adjacent stars and octagons share their adjoining hexagons among each other. The surface of the plaques is left undecorated.

The hexagons and the 8-pointed stars of the main field have an interior openwork decoration of stylized foliate designs, which are based upon trefoils surrounded by split-leaf stems. The octagons have a disk at their centre, which is surrounded by eight trefoils that are encompassed by heart-shaped leaves. Each point of the 5- and 6-

¹⁸⁵ The description is that of the original door.

pointed stars is filled with a smaller star of five or six points, respectively. The kite-shaped figures are left undecorated.

The border frame consists of a narrow band cut from brass sheets, which is shaped like a repetition of roundels alternating with lozenges.

- Design and decoration of the carved wooden reverse: Each leaf is divided up into a row of five panels: three rectangular panels placed horizontally alternate with two pairs of vertically placed rectangular panels. Each panel is filled with a geometric motif consisting of plain outlines, which enclose infill plaques filled with carved trefoils surrounded by whirling stems with bifurcated leaves and heart-shaped leaves. A metal frame borders each panel: it consists of nails in the shape of roundels and lozenges, which alternate with one another.

The panels at the top and base of the door are identical and have at their centre a 12-pointed star unit flanked by half of a 12-pointed star unit at its two sides. The central rectangular panel has a 6-pointed star at its core that adjoins six hexagons, and that is flanked by two octagons. Each octagon adjoins three elongated 6-pointed stars that alternate with three hexagons. The two pairs of vertically positioned panels are filled with three octagons on a vertical axis that are separated from one another by hexagons and other pointed shapes.

- State: Some of the brass sheets that covered the wooden support have vanished.

Commentary

- Technique: Remarkably, the notes of the Comité mention that the plaques were incised, but no traces of this can be seen on either the original or on the copy.¹⁸⁶

Literature

Bourgoin (1873), pl. 72; Prisse d'Avennes (1877) II, pl. 95; Comité (1889) V 1887–88, 5–6; Lane-Poole (1886), 188; Bourgoin (1892) III, pl. 39; Herz (1906), 179–80, pl. 5; Herz (1907), 167; Migeon (1907), 231; Briggs (1924), 222; Wiet (1930), 26; Pauty (1931), 69, 70 and pl. 89; Comité (1937) XXXVII 1933–35, 270; 'Abd al-Wahhāb (1946) I, 99; Creswell (1949) I, 33, pl. 29; Kühnel (1950), 56; Creswell (1952–59) I, 280, pl. 102; Brandenburg (1966), 136; Batanouni (1975) I, 46–50, and II, pl. VIa,b; Behrens-Abouseif (1989), 77; Williams (1993), 107; Prisse d'Avennes (1999), 95.

¹⁸⁶ Comité (1889) V 1887–88, 6. The copy, currently installed in the entrance portal of the mosque was, according to the notes of the Comité (1937) XXXVII 1933–35, 270, manufactured in 1935.

III Āmid (Diyarbakr), palace of Nūr al-Dīn Muḥammad b. Qarā Arslān and successors; established from 578/1183 onwards

III/1 Two-leafed door; overall star pattern type [Plate 273]

Original location: unknown

H: circa 450 cm; W: circa 300 cm

Wooden support; cast brass, inlay with silver and copper; painted with a black substance

Metalworker: al-Jazarī

Patron: Nūr al-Dīn Muḥammad b. Qarā Arslān

Description¹⁸⁷

- Technique: Sand-casting was used for the infill plaques while the lost-wax casting method was employed for the ‘nose’ (*anf*) of the door, the vertical strip that is aligned to the inner side of the leaf. Besides this, inlaying, overlaying, decorating, polishing and perforation are mentioned.

- Design and decoration: The rectangular door has a central field filled with star patterns, which is surrounded on the upper and the flanking sides by an inscription. These are in turn encompassed by a border band. The top of the door is crowned with several panels of various ornament.

The door’s central geometric field consists of a star pattern that is composed both of strips that outline the design and filling plaques. The star pattern is composed of 6- and 8-pointed stars. The 6-pointed stars, which adjoin six hexagons and six kite-shaped figures, are surrounded by six 8-pointed stars that alternate with six polygons. The drawing shows three complete sets of 6-pointed stars in a vertical row. As al-Jazarī drew only the upper half of the door, the complete door leaf must have contained six sets of star patterns. Each star was embossed with a central ‘dome’, while the kite-shaped figures were crowned with almond bosses.

The star pattern is surrounded at the upper (A) and the lateral (B, C) sides by an inscription in floriated kufic, which is set against a background of leaves. The inscription is enclosed by a band of bifurcated leaves that emerge from central lozenges. On the left side, this is flanked by a band of hexagons. On the upper side, this is crowned with an oblong band with flowing stems with bifurcated leaves, above which is a narrow band with nails. Above this is an oblong band with palmettes, which is finally crowned by an oblong band of repetitive vase-shaped motifs that are turned upside down. The surface decoration that is not drawn but which is described by the maker contains fine spirals, animal heads and differently shaped leaves, the latter two found specifically on the elongated strip on the inner side of the door.

(A) الملك لله الواحد القهار

(B) عز لمولانا الملك العالم العادل المؤيد المظفر

(C) المنصور نور الدين ابي الفتح محمد بن قري ارسلان

¹⁸⁷ The description of the door is based on a text written by the manufacturer of the door, the Arab engineer Ibn al-Razzāz al-Jazarī. See Jazarī (1990), 329–36. A drawing of part of the door is included in the same manuscript, *idem*, 328.

- (A) Power to God the One the Almighty.
- (B) Glory to our lord al-Malik al-ʿĀlim, the just, the one assisted (by God), the triumphant
- (C) al-Manṣūr Nūr al-Dīn Abī'l-Faṭḥ Muḥammad b. Qarā Arslān.

Commentary

- Metalworker: al-Jazarī entered the services of the Artuqid court in Ḥiṣnkayf in 570/1174–75 and he worked there for Nūr al-Dīn Muḥammad b. Qarā Arslān. In 578/1183 the court moved to Āmid¹⁸⁸ where al-Jazarī must have manufactured the doors for the palace of his patron. In 602/1205-6 he finished a manuscript on mechanical devices, *The Book of knowledge of ingenious mechanical devices (Kitāb fī maʿrifat al-ḥiyal al-handasīya)*, which was commissioned by one of the successors of his patron, Nāṣir al-Dīn Maḥmūd b. Muḥammad, who acceded to the throne in 597/1200.¹⁸⁹ The text includes a description and a drawing of the door and the doorknockers.

- Date: As the inscription on the door refers to the Artuqid ruler Nūr al-Dīn Muḥammad b. Qarā Arslān, the door must have been made between 578/1183 – the year in which the court was transferred to Āmid – and 581/1185, the year in which the patron died.

Literature

Jazarī (1990), 327–36; Wiedemann & Hauser (1921), 213–32; Hill (1974), 191–95; Baer (1983), 1, 4; Meinecke (1996), 62–63, 136, pl. 18a; Behrens-Abouseif (1998), 127, 131; Folsach (2001), 288; Allan (2002), 16.

III/2 Pair of doorknockers [Plate 274]

Façade; entrance door (cat. no. III/1)

H: ?; W: ?

Cast brass

Description¹⁹⁰

- Design and decoration: Each doorknocker consists of two parts: a hanger and a suspension hoop. The hanger is in the shape of two dragons with curling bodies and affronted heads. The jaws of the dragons are wide open and their ears point outwards. They are connected to one another on two levels (once at base level where the tips of their tails are intertwined and once at the top where their jaws are connected). A cylindrical pin that acts as a suspension pin is set between them. The suspension pin goes through the lower side of a suspension hoop, which takes the form of a projecting lion's head.

In the drawing the eyes of the dragons, as well as the eyes, eyebrows, nose and hair at the side of the lion's head have been accentuated with a black colour.

¹⁸⁸ Hillenbrand (1995), 133.

¹⁸⁹ An early copy of the manuscript is housed in Istanbul, the Topkapı Saray, inv. no. 7144 –A.3472. It was copied in 602/1205-6 by Muḥammad b. Yūsuf b. ʿUthmān al-Ḥaṣkafī.

¹⁹⁰ As the doorknocker is not extant, the description is based on the drawing made by the craftsman al-Jazarī, who included it in his abovementioned manuscript on mechanical devices. See Jazarī (1990), 335.

Commentary

• Description: al-Jazarī described these hangers in his manual as follows: “Then I made for each door leaf a ring from cast brass in the shape of two connected serpents, the head of one facing the head of the other. Their mouths are open as if they wished to devour the neck of a lion and its head. This lion’s head and neck are an extension of an iron staple nailed to the door. The fangs of the serpents are in a hole in the lion’s neck so that the ring moves in it. And this is a drawing of the ring and the head of the lion.”¹⁹¹

Literature

Jazarī (1990), 334–35; Wiedemann & Hauser (1921), 225, fig. 16; Kühnel (1950: a), 9, 13, pl. 17; Hill (1974), 194–95, fig. 148; Allan (1987), 86; Folsach (1990), 184; Meinecke (1996), 62–63; Folsach (2001), 288; Allan (2002), 16.

IV Aleppo; Citadel; restored in the early 7th/13th century

IV/1 Two-leafed door; panelled type [Plates 275–276]

Bridge to citadel: First entrance gate

Iron

Dated: 608/1211–12

Patron: al-Malik al-Zāhir al-Ghāzī

Description

• Design and decoration: Each of the two leaves of the rectangular door is divided up into 65 panels of small size (Plate 275). These panels are formed by nailing a grid of iron strips in high relief onto an iron support. Each leaf holds six vertical iron strips that cover the entire length of the leaf. By placing small iron strips in a horizontal mode between these vertical strips, small panels are formed. The nails that fasten the strips to the iron support are set at regular intervals and have large, round, slightly tapering heads. They are punched with a lobed circle.

The small rectangular spaces of equal height formed between this grid of strips are filled with a horseshoe design in which a pointed lance-like form is placed. The surface of both is grooved with a chevron design. In the panels of the third horizontal row as seen from above an inscription in *naskh* (A) (Plate 276) consisting of thick cast letters is found instead of the horseshoe design.

(A) امر بعمله مولانا الملك الظاهر الغازي يوسف في سنة ثمان وستمائة

(A) There ordered the work our lord al-Malik al-Zāhir / al- Ghāzī Yūsuf in the year eight and six hundred {1211-12}.

¹⁹¹ Jazarī (1990), 334–35.

- State: Intact.

Commentary

- Design: A gate with a comparable layout is found in Diyarbakr, the ʿUrfa gate, whose portal is dated to 579/1183.¹⁹²

Literature

Herzfeld (1954–56), I, 86–88, and II, pl. 36b; (1976: a), 47; Allan (1984), 88.

IV/2 Two-leafed door; panelled type [Plate 277]

Interior; first entrance gate to the *qalʿa*

Forged and cast iron

Description

- Design and decoration: Each of the two leaves of the rectangular door is divided up into 70 panels of small size. These panels are formed in the same manner as described for door cat. no. IV/1. They differ from the latter door in two ways. Besides the fact that one of the horse-shoe designs located in the upper zone of the left leaf is turned upside down (Plate 277), this door does not carry an inscription band.

IV/3 Two-leafed door; panelled type [Plate 278]

Interior; third entrance gate

Forged and cast iron

Patron: al-Malik al-Zāhir al-Ghāzī

Dated: 606/1209–10

Description

- Design and decoration: As cat. no. IV/1, except for the content of the inscription, and its position, which are slightly different. The inscription (A) is positioned on the fourth horizontal row as seen from above.

(A) امر بعمله مولانا الملك الظاهر \ الغازي يوسف في سنة ست وستمائة

(A) There ordered the work our lord al-Malik al-Zāhir / al-Ghāzī Yūsuf in the year six and six hundred {1209–10}.

- State: Intact.

¹⁹² Gabriel & Sauvaget (1940) I, 321; II, pls. 54.3 and 54.4.

Literature

Herzfeld (1954–56), I, 86–88; Rogers (1976: a), 47; Allan (1984), 88.

V Cairo, mausoleum of al-Imām al-Shāfiʿī; 608/1211

V/1 Two-leafed door; overall star pattern type [Plate 279]

Original location: Interior?

Present location: Cairo, Museum of Islamic Art, inv. no. 1056

H: 323 cm; W: 210 cm

Carved wooden support; cast brass plaques; hammered brass sheets

Description

- Design and decoration of the metal-faced front: The two leaves of the rectangular door are filled with a star pattern composed of small infill plaques. The door is enclosed by a narrow border. There is an oblong band decorated with large nails at the base.

The star pattern is composed of 11 horizontal rows: six rows are made up of four 8-pointed star units that alternate with three 6-pointed star units, while these take turns with five horizontal rows consisting of four 6-pointed star units that alternate with three octagon units. The octagon units are made up of a central octagon, which adjoins four 5-pointed stars that alternate with four hexagons. The entire pattern is closely entangled as adjacent stars and octagons share their adjoining hexagons among each other. The oblong band below this field with star patterns is filled with nails whose lozenge-shaped heads are arranged in rows of hexagons. Each hexagon thus formed has a nail with a round head at its core. These rows of hexagons are surrounded by a strap-work band. The entire field is enclosed by a simple framing border, consisting of a narrow band of roundels alternating with lozenges.

The hexagons and 8-pointed stars have an interior openwork decoration of stylized foliate designs, which are based upon whirling stems with bifurcated leaves or trefoils. Most 5- and 6-pointed stars are filled with a single trefoil surrounded by a scroll, while some of them are filled with a central star. The octagons have a star at their core, which is intertwined with and surrounded by trefoils.

- Design and decoration of the carved wooden reverse: Each leaf is divided up into five panels in a vertical row. Here three horizontal rectangular panels alternate with two pairs of vertical rectangular panels. The design and decoration of a number of panels has vanished: on the right leaf the upper horizontally placed panel is now void, as is the left panel of the pair of vertically placed panels below. Of the left leaf the two lowest horizontal panels are void. The remainder of the panels, however, are filled with intricately carved winding scrolls with bifurcated leaves. Each of the vertically positioned panels has an elongated 6-pointed star, which is also interwoven with the dense foliate decoration that surrounds it. An 8-pointed star fills the core of each horizontal panel.

- State: Some of the metalwork plaques at the centre of the metal-faced front have disappeared. The central panel of the door's reverse has vanished, as have parts of the upper vertical panels and parts of the lower horizontal panel.

Commentary

- Date: Although the mausoleum was restored around 885/1480–81 on the order of Sultan Qāitbāy, the door is datable to the first construction phase of the mausoleum – ordered by al-Malik al-Kāmil in 608/1211 – on the basis of its design. The door resembles closely the layout and star patterns of the metal front of the entrance door of the mosque of al-Ṣāliḥ Ṭalā'ī. In addition to this, the style and design of its wooden reverse are related to pre-Mamluk woodwork, as exemplified by the *mihrāb* of the mausoleum of Sayyida Nafisa, which is datable to 532/1138.¹⁹³

Literature

Herz (1906), 180, pl. VI; Herz (1907), 168, pl. VI; Briggs (1924), 222–23; Creswell (1952–59) II, 67, pl. 24d.

VI Cizre (Jazīrat b. 'Umar), Ulu mosque, built in 549/1155 and restored during the reign of Maḥmūd Sanjar Shāh (r. 604/1208–638/1241)

VI/1 Two-leafed door; overall star pattern type [Plate 280]

Original location: façade; entrance door

Present location: Istanbul, Museum of Turkish and Islamic Art, inv. no. 4282

H: 300 cm; W: 224 cm

Wooden support; cast brass plaques; engraved bronze sheets; iron nails

Patron: Maḥmūd Sanjar Shāh

Description

- Design and decoration of the metal-faced front: The rectangular door consists of two leaves that are for the most part filled with a metalwork star pattern. An oblong band is located above this field, while a border band surrounds the entire door on all four sides. A pair of doorknockers consisting of paired dragons with a lion-head hoop (see for description, cat. no. VI/2) is nailed on the octagon positioned between the highest and central 12-pointed star unit of each leaf.¹⁹⁴

The star pattern of the main field is composed of elongated twisted strips that create the outlines of the star pattern and openwork infill plaques that are nailed into the created geometric cavities. Numerous small

¹⁹³ Creswell (1952–59) I, pl. 121a.

¹⁹⁴ This was still the case at the time that the photograph in Preusser (1911) II, 36.1, was taken. Now, the knocker on the left leaf is still in its original position, while all that remains of that on the right leaf is the hoop. See Museum (2002), 95–96.

round-headed nails are distributed evenly on the strips and are also used to nail the infill plaques to the metal sheet that covers the wooden support.

The star design on the two leaves is composed of two vertical rows of three 12-pointed star units. Each 12-pointed star unit is surrounded by 12 5-pointed embossed stars. Between the 12-pointed star units are placed octagon units. Each octagon unit consists of an octagon that adjoins four small hexagons. The pattern on each leaf is filled along its lateral sides by two sets of half a 12-pointed star unit that alternate with three sets of half-octagon units. When the leaves are closed, the half-units along the interior lateral side visually form complete units. The star pattern on each leaf is completed by a quarter of a 12-pointed star unit located in each corner.

The openwork plaques are filled with openwork foliate stems. The 12-pointed stars have a centrally located rosette, which is surrounded by six leaves, all of which are pointing inwards. The hexagons are filled with stems inclusive of leaves and trefoils. At the core of the 5-pointed stars is set an embossed nail.

The border band consists of repetitions of open quatrefoils that are surrounded by small nails.

The oblong band at the top (A) of the door carries an inscription in *naskh* against a plain background. It is composed of heavily cast characters in high relief.

(A) عز لمولانا السلطان الملك [...] \ الدر [...] ابو القاسم محمود سنجر شاه

(A) Glory to our lord the Sultan al-Malik [...] / [...] Abū'l-Qāsim Maḥmūd Sanjar Shāh.

- Design of the wooden reverse: Unknown.
- State: Most infill plaques of the lower part of the door are missing.

Commentary

- Patron: The patron referred to in the inscription was atabeg of Cizre from 1208–41.
- Colour: The ground beneath the openwork infill plaques was originally painted in red and blue, traces of which still remain.¹⁹⁵
- Restoration: During a former restoration, fragments of flattened vessels decorated with figural imagery had been inserted beneath the framework plaques. These have now been removed.¹⁹⁶

¹⁹⁵ Ölçer (2005), 399.

¹⁹⁶ Ölçer (2005), 399.

Literature

Preusser (1911) I, 25, 26, and II, pl. 36,1; Sarre & Herzfeld (1911–20) II, 270 note 2; Öney (1969), 201, pl. 17; Allan (1987), 86 (no. 90); Meinecke (1996), 63, 136, pl. 18b; Museum (2002), 95–96; Ölçer (2005), 131, 399–400 (no. 87).

Photograph: Gertrude Bell, no. M–095.

VI/2 Pair of doorknockers [Plate 281]

Original location: Façade; entrance door

Present location: 1: Istanbul, Museum of Turkish and Islamic art, inv. no. 3749

2: David Collection, inv. no. 38/1973

ad 1: H: 27 cm; W: 24 cm

ad 2: H: 27.5 cm; W: 24.5 cm

Suspension: Through the octagon between the highest and central 12-pointed star of each leaf.

Cast and engraved bronze

Description

• Design and decoration: Each doorknocker consists of a hanger and a suspension hoop. The hanger is composed of two dragons, their bodies directed towards one another while their heads are averted. They are linked not only by their touching forepaws but also near the ends of their tails, which are intertwined. Where the ends of the tails intertwine, two bird heads are attached whose beaks peck at the tails. A third, but invisible linking point, is a suspension pin attached to their necks, which is hidden from view by a suspension hoop. The heads of the dragons have bulging eyes and raised ears. Their wide jaws that open up towards their rear enclose a wing. Their heads and necks are large compared to their bodies.

The body and the neck of the dragons are decorated with engraved scales, while curled lines accentuate the dragon heads. Engraved lines accentuate the dragon paws.

The hoop is shaped like a projecting lion's head, which has accentuated eyes and ears.¹⁹⁷

Literature

Preusser (1911) I, 25, and II, pls. 36.1 and 36.2; Öney (1969), 201, pl. 17; Allan (1987), 12 (pl.), 86 (no. 90); Folsach (1990), 184–85, 196 (no. 323); Meinecke (1996), 63, 136, pl. 18b; Folsach (2001), 288, 312 (no. 496); Museum (2002), 95–97; Ölçer (2005), 130–31, 399–400 (no. 87).

Photograph: Gertrude Bell, M_095

¹⁹⁷ The hoop of the doorknocker now in the David Collection is still present in its original location on the door that was relocated to the Museum of Islamic and Turkish art, inv. no. 4282.

VII Mosul, mausoleum of ʿAwn al-Dīn; 631–57/1233–59

VII/1 Two-leafed door; overall star pattern type [Plates 282–283]

Façade; entrance door

H: ?; W: ?

Wooden support; iron sheets and strips

Metalworker: ʿUmar b. al-Khiḍr

Description¹⁹⁸

• Design and decoration: The rectangular door consists of two wooden leaves, covered with metal sheets, onto which is laid a star design composed of straight and twisted narrow iron strips (Plate 282). These strips are attached to the support with numerous small round-headed nails. The geometric field is surrounded by a simple border band fastened with similar nails.

The star pattern on each leaf is composed of a vertical row of three 10-pointed star units that are separated from each other by octagon units. The octagon units consist of a central octagon that adjoins six hexagons. Each vertical row of 10-pointed star units is flanked at both sides by halves of 10-pointed star units and half octagon units. When the leaves are closed, those units situated along each of the inner sides of the two leaves form complete star units. The pattern is completed with a quarter of a 10-pointed star unit in each of the four corners of the door. A doorknocker (for a description, see cat. no. VII/2) is attached at the core of the upper 10-pointed star of the left leaf.

The design is further enlivened by two devices. First, a small boss is added to the centre of the six 10-pointed stars that belong to the two vertical rows. Secondly, an inscription in *naskh* (A) against a plain background has been applied in a straight horizontal line between the upper and central 10-pointed star units (Plate 283). The inscription is executed in relief and fastened in single words or groups of words within the geometric cavities of the star design. The entire field is edged with a simple border consisting of a straight strip with small nails in relief.

(A) عمل عمر ابن الخضر ولي آل محمد \ الملكي البدرى رحمة الله

(A) Work of ʿUmar b. al-Khiḍr, friend of the family of Muḥammad / al-Malkī al-Badrī, may God have mercy on him.

Literature

Sarre & Herzfeld (1911–20) II, 268–70, pl. 264, pl. 8 (on right); Allan (1984), 88; Hillenbrand (1999), 220, pl. 4.25.

¹⁹⁸ The description is based upon the photograph and drawings in Sarre & Herzfeld (1911–20) II, 269, pl. 8.

VII/2 Doorknocker; holes-and-bosses type [Plate 284]

Façade; entrance door

H: ?; W: ?

H (suspension): attached through the core of the upper 10-pointed star of the left leaf

Cast metal

Description¹⁹⁹

- Design and decoration: The hanger is almost hexagonal in shape and has a cusped edge. It has a hexagonal aperture at its centre and six round holes surrounding it, between which almond-shaped bosses are applied on the surface of the hanger. The hanger has a flat top with an opening in the middle through which a cylindrical pin is attached. This pin serves to allow suspension of the hanger. The suspension hoop with which the hanger is attached to the door is crowned by the projecting head of a lion. It is unclear from the drawings whether the hanger was enriched with surface decoration.

Literature

Sarre & Herzfeld (1911–20) II, 268–70, figs. 264, 265, pl. 8 (on right); Herzfeld (1942), pl. 50; Hillenbrand (1999), 220, pl. 4.25.

¹⁹⁹ The description is based upon the photographs and drawings in Sarre & Herzfeld (1911–20) II, 269, pl. 8.

