figures, animals and birds on a background of interlacing scrolls.

Above the lintel separating this Hall from the next are several tracery windows in cut plaster patterns where the gaps are filled with coloured glass. 16-18th century.

HALL 5

This Hall is reserved for objects representing the Mamluk style. The beauty and magnificence of these objects characterize the 14th century as a period of pronounced artistic revival.

On the wall to the right of the entrance is a big door (No. 2589) of wood overlaid with brass plating. The minute details of the brass decoration are arranged in a perfect symmetry. At first sight only interlaced arabesques are visible, but more careful attention reveals a multitude of figures of animals and birds interspersed amidst the floral patterns (fig. 90).

Case 1: opposite this door, contains bottles and lamps of enamelled glass. One of the bottles (No. 4261) bears the name of Sultan en-Nasir Yusuf (died 1260). He was one of the Ayyubid Sultans whose dynasty continued to rule for some time in Damascus and Aleppo after the fall of the Ayyubids in Egypt, 1250.

The Case below the right window displays textiles, some of them decorated with embroidered designs (No. 3085). Others are of silk with woven ornament (No. 5872).

Affixed to Board 1 below the central window are other examples of Mamluk textiles some with printed designs (No. 8202), others with decoration consisting of pieces of different coloured cloth applied to the material (No. 12904).

Case 4 shows metalwork objects, some inlaid with silver and gold. Of special interest is a candlestick neck (No. 4463) bearing the name of Katbugha el-Mansuri who became Sultan of Egypt in 1294. The remarkable feature of this piece is the votive inscription inlaid with silver, the letters of which end in the shapes of human figures, in hunting or musical scenes. The dots of the letters take the shape of animal heads (fig. 43).

Case 3 contains objects of enamelled pottery. The bowl No. 3945 bears the name of Qargi, one of the Mamluks of Sultan en-Nasir Muhammad ibn Qalawun.
On the wall in the left corner opposite the entrance of this Hall are mosaic objects. The decoration of one of them (No. 3075) is composed of a row of four arches with a background appearing like octagonal star-shaped tiles arranged one beside another. The mosaic of this piece consists of mother-of-pearl and marble cubes in different colours (fig. 7). 14th-15th century. There is a similar frieze on the mihrab of the dome of Sultan Barsbay's Khanqah (finished 1432).

The beautiful fountain in polychrome marble mosaic has a geometrical decoration combining polygons, triangles, squares and stars in a very attractive harmony enhanced by the variety of colours (fig. 15). 14th century.

Affixed to Board 2 are two Mamluk ceramic fragments, one (No. 5354/4, fig. 49) decorated with a flying goose, the other (No. 5707, fig. 50) with a gazelle. A square Mamluk ceramic tile (No. 2077) has in the corners the signature of the potter Ghaibi (fig. 82). 14th century.

Case 6 shelters an hexagonal brass table (No. 139), chiselled, perforated and inlaid with silver. The decorative motifs consist of foliage, ducks in flight and bands of votive inscriptions in the name of Sultan en-Nasir Muhammad ibn Qalawun. This famous piece bears the signature of the craftsman Muhammad ibn Sunqur el-Baghdadi and the date of 728 H. (1327).

A brass chandelier in perforated technique is suspended in the centre of the ceiling. An inscription
reveals that the craftsman Badr ibn Abi Ya'la finished this work in 14 days, and gives the date 830 H. (1330) (fig. 36).

**HALF 6**

This and the four succeeding Halls are reserved for woodwork. The rich collection of the Museum shows the complete evolution of the art of carving on wood. In fact, Egypt can be proud of the superiority and perfection attained in this art.

A big door (No. 551) from the Azhar Mosque forms the entrance of this Hall. It bears a Kufic inscription in the name of the Fatimid Khalif el-Hakim, who ordered the Azhar Mosque to be restored in 401 H. (1010). The panels of this door show a decoration which still reveals the influence of the Tulunid style.

On the Board to the right of the entrance are objects dating from the period preceding the Tulunid epoch
and bearing decorative designs influenced by pre-Islamic arts: Hellenistic and Sasanian. A plank (No. 2462) is divided into compartments, three of which show three winged globes on a background of foliage, a Sasanian composition.

In front of this Board is a movable mihrab (prayer-niche) dating from the end of the Fatimid period and made for the Mausoleum of Sayyeda Ruqayya. The assembled panels are decorated with foliage in bas-relief accurately executed, every six being arranged in a star pattern. This star pattern became afterwards a very common decorative motif, especially in the Mamluk period. The mihrab of Sayyeda Ruqayya is possibly the oldest dated object displaying this decorative motif.

On the wall opposite to the entrance is a further collection of planks found in the Maristan of Qalawun, like those exhibited in the fourth Hall. The planks are supposed to have decorated the walls of the western Fatimid palace. They are remarkable for their vivid carvings representing various scenes of social life: hunting, musical entertainment, etc. (fig. 12, 29, 44).

In the centre of this Hall stands a cenotaph from the early Ayyubid period found in the tomb of el-Hussein. The panels are richly adorned with foliage and are harmoniously arranged. Surrounding the panels are Quranic inscriptions either in big Kufic letters with floral patterns or in Naskhi lettering, the use of which
began to spread at this time (fig. 25). This cenotaph consists of three sides only as it is made to be put against the wall.

**HALL 7**

Here are exhibited pulpits (minbars), cenotaphs and mashrabiyas. The manufacture of mashrabiyas attained its perfection during the Mamluk epoch. They consist of small pieces of turned wood assembled in a network combination and sometimes brought more or less closer in order to produce figures or inscriptions.

In the centre stands a rectangular wooden cenotaph inscribed in Naskhi lettering with the name of Suleiman ibn el-Kazim. It is dated 837 H. (1433).

A chandelier (No. 382) is suspended from the ceiling of this Hall. It is octagonal in the shape of an incomplete pyramid and composed of three stories, showing on the central one a Naskhi inscription with the name of the judge Abd-el-Basit, who died 1450 (fig. 14).

**HALL 8**

In this Hall are exhibited wooden objects dating from the Ayyubid and Mamluk periods. On the wall to the right are objects from the Ayyubid period. No. 437: the side of a cenotaph with the name of Abu Mansur Ismail, son of the Emir Hisn ed-Din Tha’lab who died in 1216. They enclose rectangular and square panels with foliage decoration in bas-relief and surrounded by Naskhi inscriptions. Nearby are two boards (No. 409) composed of small panels each being arranged in star-shape and decorated with foliage in bas-relief carved with admirable accuracy in five different planes. They were found in the Mausoleum of Imam Shafe‘i (fig. 5).
Case 2: A variety of polygonal panels in wood or ebony, decorated with stalks and leaves in relief. They were originally used to form star-shaped designs for doors or pulpits (fig. 89). Most of these panels date from the 14th century.

Case 3: Miscellaneous household articles, toys, combs, made with great skill, and different panels in wood, ivory or bone.

Case 4: A Quran box, divided inside by three partitions, each one was used to contain ten parts of the Quran (the Quran is composed of thirty parts). The wooden surface of the box is covered with a thin layer of mosaics in ebony, ivory or bone harmoniously arranged in geometrical designs.

Case 5: Ivory boxes and panels of different periods; No. 15443 a cylindrical shaped ivory box, probably made in Andalusia (Spain) in the 13th century. Its relief decorations show two horses facing each other, birds and animals (fig. 72).
On the walls of this Hall are woodwork objects of later periods. In the corners are wooden polygonal tables, their surfaces covered with a thin layer of ebony and bone mosaic forming geometrical designs. 2nd half of the 14th century.

In the Cases of this Hall — also in those of the 11th Hall — is a big collection of metalwork objects, formerly owned by Mr. Ralph Harari and purchased by the Museum in 1945. Here we are able to study the evolution of metalwork in the various Moslem countries.

Case 1: Ewers and other metalwork objects of different shapes, made in Egypt or Persia in the 7th and 8th centuries.

Case 4: A big brass candlestick (No. 15124) inlaid with silver and decorated with figures of lions (fig. 46). It is attributed to Mosul (Northern Mesopotamia), early 13th century.

No. 15121 is another interesting candlestick, also inlaid with silver. It is decorated with bands and compartments representing different scenes of social entertainments. The lower part of the neck is surrounded by an inscription, revealing that this candlestick was "made (‘amal) by el-Hadja Ismail and designed (naqash) by Muhammad ibn Fattuh el-Mosuli, the incruster, the employee of esh-Shuga’ el Mosuli en-Naqqash (the designer)". From this inscription is to be understood that Muhammad ibn Fattuh was...
working for wages in the workshop of esh-Shuga’ el-Mosuli. We know also, that the British Museum, London, possesses a beautiful brass ewer inlaid with silver which bears an inscription disclosing that it was made by Shuga’ el-Mosuli in the month of Ragab 629 of the Higra (1232) in Mosul. It seems that he was a well-known metalwork artist, as Muhammad ibn Fattuh himself boasts of his connection with Shuga’ el-Mosuli, probably after he had fled from Mosul (occupied by the Mongols in 1256). Regarding this fact and considering its artistic style our candlestick can be dated to the early second half of the 13th century in Egypt or Syria (fig. 11, 39, 84).

Case 7: (Below the left window) Bronze mirrors. No. 15342 bears magic inscriptions and the signs of the Zodiac. Dated 675 H. (1276).
HALL 10

In the centre of this Hall is a fountain in polychrome marble mosaic. The water runs through a marble column erected in the middle of the fountain and escapes through small holes in its top part. A wooden ceiling with three small domes and a stalactite cornice in front rests on the column. 17th-18th centuries.

Affixed to the wall opposite to the entrance is a delicate specimen of mashrabiya (No. 526). Some of the holes in the network are filled with small pieces of turned wood in such a way that they form the figures of a pulpit and a mosque lamp on a back ground of open meshes. (See illustration on the cover).

HALL 11

The sides of the entrance to this Hall are flanked by a big wooden door (No. 1055), overlaid at one side with brass plating. It was transferred to the Museum from the Mosque of the Wazir (Minister) es-Salih Tala’i which was built in 555 H. (1160).

Case 7: (in the centre) Metalwork objects, mostly inlaid with silver and gold. They were made in Egypt in the 13th and 14th centuries which was the Golden Age of this industry.

Among these objects is a brass Qumqum (perfume sprayer) No. 15111, inlaid with gold and silver and decorated with floral designs. It is inscribed with the
name of Sultan en-Nasir Hassan ibn Muhammad ibn Qalawun who was proclaimed Sultan in 1347 (fig. 42).

A brass vase (No. 15125) is inlaid with gold and silver and decorated with four bands of extremely beautiful and delicate foliage. Its inscription bears the name of the Emir Toguz Timor es-Saqi (the cupbearer) who died in 1345. The inscription is broken at intervals by three blazons, each representing an eagle with wings spread above a cup (fig. 13).

The same Case also contains a brass candlestick (No. 15127) inlaid with silver and decorated with medallions representing entertainments and scenes of social life. The neck is surrounded by an inscription confirming that it has been designed (naqsh) by Ali ibn Hussein ibn Muhammad el-Mosuli in Cairo, the protected (bi’l-Qahira el-mahrusa) in the year 681 H. (1282). This candlestick may be regarded as one of the oldest dated metalwork objects made in Cairo by one of these Mosul artists who escaped the Mongol occupation of 1256. Our artist is obviously the son of Hussein ibn Muhammad el-Mosuli, the designer of a brass ewer preserved in the Louvre Museum, Paris, made in Damascus and dated 657 H. (1259).

Some metalwork objects were especially made to be presented or sold to Christians. Therefore they display Christian motifs such as crosses, saints, etc. An example of this kind is the brass incense burner No. 15129 (also in Case 7) inlaid with gold and silver. The medallions contain flying ducks with human heads. Egypt, early 14th century.
On the two Boards on the walls to right and left of the entrance are affixed brass plates which were used for overlaying doors in order to strengthen and at the same time to decorate them. They show beautifully perforated designs or Naskhi inscriptions from the Mamluk period. The Board on the right contains brass-knockers which were originally fixed to doors.

Arms of different periods are also displayed in this Hall. There are swords, daggers, rifles, pistols, etc. Some of the swords are of great historical importance as they bear names of Sultans and Emirs.

Three of the swords exhibited in Case 11 date from the end of the Mamluk epoch in Egypt. One (No. 3587)
has the name of Emir Uzbek, who was Commander-in-Chief of the army (Atabek) in Egypt and died in 1499.

The second one (No. 5267) is inlaid in gold with the name of Sultan el-Adel Tuman Bay, who was Sultan of Egypt for only three months and 10 days in the year 906 H. (1500/1501).

The third (No. 3595) also with inscription inlaid in gold bears the name of Sultan el-Ashraf Qansuh el-Ghuri who went to fight the Ottoman army and was killed in Syria in the Battle of Mardj Dabez in 1516. These three swords are curved, each with a broad flat end with two edges.

Case 7: Ottoman swords with inscriptions inlaid in gold. No. 4264 bears the name of Sultan Muhammad the Conquerer (el-Fatih) who occupied Constantinople in 1453. No. 4263 has the name of Sultan Solayman the Magnificent (el-Qanuni), who died 1566. There is
another sword with the name of Sultan Solayman (No. 9292) dated 931 H. (1524).

Case 4: Four Persian swords of the early 17th century. No. 16719 bears the name of the craftsman "Mirza Ali". The three others (No. 16720, 16721, 16723) are each signed by the craftsman "Asadullah" and inscribed with the name of Shah Abbas (1559-1629).

Also with the name of Shah Abbas is a big siege rifle (No. 3294) in Case 9, the wooden butt of which is decorated with ivory rings and other ornaments in silver and gold. It bears the signature of the craftsman "el-Hadj Ramadan" and the date 1028 H. (1618).
Cases 1-5: A big collection of Egyptian lustre-painted ceramics, dating from the 9th-12th centuries. Among the important objects of this collection is a small dish (No. 16335) in Case 1, showing an impressionistic figure of a goose which looks as if swimming (fig. 59). This dish dates from the 9th century, yet the artistic style of the goose figure makes us almost believe it to be the work of an artist painting in the style of the present day. (See also illustration on the cover).

Dish No. 7900 is decorated with a boat with oars and flags painted in golden lustre. The artist did not forget to draw three figures of fish below the boat to create the impression of a boat floating on the water. 10th century.

On the middle shelf of this Case (No. 1) is a fragment of a lustre-painted ceramic dish with a lady pouring a drink from a jug into a cup (No. 14987, fig. 58). 11th century.
with pointed and curved leaves which still recall the Tulunid style. On the 'rim is a Kufic inscription with the name of the Fatimid Khalif el-Hakim, thus dating this dish to the early 11th century.

Case 3: (in the centre) Several dishes with human figures in different scenes, dating from the 11th century. A dish (No. 14516) shows two men fighting with sticks, reserved in white on an olive lustre background (fig. 77). Dish No. 13080 shows, also reserved in white on a golden
lustre-painted background, a seated lady and two girl-
attendants, one doing massage to her leg, the other
handing over to her a lute (fig. 63). A third dish
(No. 15950) represents a dancing girl producing musical
strains by striking two wooden instruments (castanets)
which she holds in her hands (fig. 62). The big dish
No. 14923 shows a lady sitting cross-legged playing a
guitar (fig. 83).

Case 4: (In the centre) Lustre-painted dishes with
figures of birds or animals (fig. 40). Two dishes dating
from the 11th century each bears the signature of the
potter. One of them (No. 14930) has in the centre a
fabulous winged griffin holding a branch in its beak.
On the rim are medallions with arabesques alternating
with similar groups of pointed and curved leaves. 
Attached to one of them is the signature “Muslim
ibn ed-Dahhan” (fig. 92). The second dish (No. 15952)
has in the centre a flower with eight leaves, outlined
with green and manganese coloured lines. On the rim
are four rhombic medallions with green or brown back-
ground alternating with a running animal. The outer
rim bears the signature of the potter “et-Tabib”.

Case 6: (On the right wall opposite the entrance).
The upper shelf contains objects with carved decoration
dating from the 12th and 13th centuries. A jar
(No. 15490) is decorated in bas-relief under a dark blue
transparent glaze. 13th century.

On the upper shelf, are objects of polychrome
ceramics belonging to the 13th century. The fragment