No. 13174 bears a design of Mary with Christ in her arms, painted in dark blue, green black on a white background (fig. 20). The missing surrounding part of this design, a fragment owned by a Museum abroad, shows illustrations of the Twelve Apostles. Of the same kind of ceramics is another fragment (No. 5379/25) which shows a sailing boat with two sitting persons, painted in dark blue, white and red (fig. 22).

The middle and lower shelves of the same Case contain dishes and jars of the splashed polychrome so-called Fayyum ceramics which date from the 9th to 12th centuries. The big dish No. 10038 is decorated with lines painted in white, green, yellow and manganese. We can notice that the ends of the lines have melted and all run in the same direction as a result of the oblique position of the dish in the kiln while fixing the colours on the glaze (fig. 93). 11th century.

On the wall above Case 6 is a board (No. 6915) with Egyptian ceramic tiles of the 11th century, decorated with geometrical lines in blue and black on a white background.

Case 7: Mamluk ceramics. On the upper shelf underglaze painted ceramics. The dish No. 5272 is designed in dark blue, black, grey and brown against a white background and has in the centre a bird surrounded by a band with floral motifs and a blazon with two polo-sticks. It is the coat-of-arms of the polomaster (djokandar), one of the Mamluk court officials. 14th century.

The middle and lower shelves of Case 7 contain objects of enamelled pottery. No. 13982 is a bowl which has inside a blazon with a napkin, the coat-of-arms of the dress-master (djamadar). A Naskhi inscription on the outer rim of this bowl includes the signature of the potter “Sharaf el-Abwani”. 14th century.

Case 8: Two ceramic vases in the shape of mosque-lamps made in Egypt in the 18th century. One vase (No. 759) has a simple decoration in light blue and the signature of the potter “Abd-el-Karim ez-Zarri” and the date 1155 H. (1742).
The potter Abd-el-Karim ez-Zarri' has also signed two ceramic tiles exhibited below the right window of this Hall. One (No. 2078) is dated 1171 H. (1757), the other (No. 14367) 1187 H. (1773).

Case 9: Fragments of ceramic objects bearing signatures of potters, mostly of the Mamluk period.

Ceramic tiles of different Islamic countries are exhibited here. On the Boards 1 and 2, to right of the entrance are Asia Minor tiles, made in Isnik (Nicaea), of the so-called Rhodes kind. Characteristic of this kind is a tomato red colour made from Armenian bole, a certain kind of clay which was so thickly applied to vessels and tiles that it remained in relief. The decoration consists of the floral motifs which distinguish Turkish art, such as carnations, hyacinths, tulips, big roses and palmettes (fig. 61). It belongs to the 16th and 17th centuries. On the right side of Board 1 is a collection of tiles of this kind. No. 6219 is painted with the design of a mihrab (prayer niche) with an illustration of the Holy Ka'ba in the centre (fig. 60).

Above the small locked door is a board with six Turkish tiles (No. 15007) bearing an inscription with beautiful letters (Thuluth style) reserved in white against a dark blue background, crossed by branches in turquoise blue with yellow ornaments.
Boards 3 and 4: Asia Minor tiles, also made in Iznik in the 16th and 17th centuries, of the so-called Damascus kind. The decoration, quite similar to that of the Rhodes kind, is painted in dark and light blue, black and manganese.

On the left part of Board 4 are tiles of the so-called Diyarbakr kind (17th and 18th centuries), characterized by a brownish red colour, the ornaments being usually arranged geometrically. Below these tiles are other
Asia Minor tiles made in Kutahia in the 18th and 19th centuries. They are distinguished by simple polychrome designs.

Case 3: (below the window) Water jugs and ewers of unglazed pottery decorated with applied ornament consisting of floral motifs, animals and human figures. They are to be attributed to Egypt or Iraq, 12-14th centuries.
Board 5: Syrian tiles of the 17th and 18th centuries; tile No. 3556 shows the design of the Prophet’s Mosque in Medina and bears the date 1141 H. (1729). Another tile, No. 860, displays the design of the Holy Ka’ba with the surrounding buildings. It bears the signature “Muhammad esh-Shami ed-Dimashqi” (the Damascus) and the date 1139 H. (1727 A.D.).

Board 6: Ceramic tiles made in the Qallalin quarter in the city of Tunis in the 14th and 15th centuries, characterized by their geometrical designs in the form of star-shaped panels.

Board 7: Persian tiles of different kinds and dates. Some lustre-painted ones are from the 14th and 15th centuries, one (No. 16306) is decorated with a dragon in relief against a floral background. This motif and also the design of the Chinese lotus flower reveal Chinese influence. Another collection of tiles of the so-called Sultanabad kind dating from the 14th century, has white decoration in relief against a blue background. Among them tile No. 3745 bears the design of a mihrab. Affixed above these tiles is a rectangular panel (No. 3194) of fayence mosaic which bears a Quranic inscription in white on a dark blue background, crossed by turquoise blue branches. In this ceramic technique the letters and decorations are composed in mosaic fashion of small units of various shapes and colours cut from large plates and held together with plaster, 17th century.

Case 1: Persian lustre-painted ceramic objects from the 14th and 15th centuries. On the lower shelf are big dishes of enamelled pottery made in Bukhara in the 19th century, characterized by their polychrome designs, the colours blue, black and manganese predominate on a white background.

Case 2: On the upper shelf so-called Sultanabad ceramics with decoration painted in blue, black and
green on a white background. Persia 14th and 15th centuries.

On the two lower shelves are Persian ceramics from the Safavid period, imitating Chinese porcelain. 16th-18th centuries.

HALL 15

In the corner to the right of the entrance are exhibited fragments of foreign ceramics found in the Museum's excavations at Fustat. Some are lustre-painted ceramics of Andalusian origin, some are Italian, others from Asia Minor. There are also ceramic tiles of Dutch, Italian or Tunisian origin. This collection is exhibited to show the extent of the commercial relations between Egypt and these countries.

Case 1: Persian ceramic objects with decoration in relief under a monochrome transparent glaze, dark or turquoise blue, dating from the 13th and 14th centuries. Among them are some small ceramic statues and toys, of which No. 16181 resembles a dining table surrounded by the twelve Shi’ite Imams.

Case 2: Ceramic dishes and ewers with carved decoration. Persia 11th and 12th centuries.

Case 3: Dishes, ewers and small tiles of lustre-painted ceramics, some of an early period like the two dishes No. 15998 and 16000. Each bears a wing-like design, a Sasanian motif, and was made in Persia or Iraq in the 9th to 10th centuries.
HALL 16

On the walls are exhibited ceramic tiles from Asia Minor made in Iznik in the 16th and 17th centuries. Here also are Persian ceramic tiles with decoration in relief under dark or turquoise-blue glaze.

Case 1: Ceramic objects of the Transoxiana kind, distinguished by Kufic inscriptions or geometrical and floral decoration painted in colours or incised in thin lines. 10th to 13th centuries.

Case 2: Persian ceramics. On the upper shelf lustre-painted objects, 14th and 15th centuries. On the middle one are objects of the so-called Mina'i kind with polychrome decoration. 13th and 14th centuries. On the lower shelf bowls, ewers and jars with decoration in relief under turquoise or dark-blue transparent glaze. 13th and 14th centuries.

Case 3: The right part contains a collection of water-jug filters of unglazed pottery. They are arranged according to their finely perforated decorative motifs: buildings, sailing boats, trees, fish, animals, birds, human figures, inscriptions, blazons, floral and geometrical designs. (fig. 9, 32, 52, 55). No. 8576 (in the centre) shows a very delicately designed peacock (fig. 10). To the right of this collection are three glazed lustre-painted water-jug filters, also a mould used for the designs.

On the other side of the same case is a collection of different objects of unglazed pottery. There are round
some bear votive inscriptions in Arabic to stimulate the sale to Moslem customers.

At the end of this Hall on the left side are two wooden side-walls of a small room transferred to the Museum from Rosetta, where it was used as a classroom. They are decorated with panels forming geometrical designs, and several alcoves used as shelves were made to keep books and other school utensils. 16th-17th centuries.

SALE ROOM

Opposite to the small class-room just mentioned is the Sale Room. Here are exhibited objects of different materials and different Islamic periods which have been found at the Museum’s excavations in the environs of Cairo. They are for sale to the visitors of the Museum, who get receipts containing short descriptions and prices of the purchased objects. This makes it easy for the purchaser to take them with him as souvenirs.

THE LIBRARY

At the end of the Sale Room to the left is the Museum Library which is perhaps the most complete in Egypt in books on Islamic art. It is a private Library for the use of the officials of the Museum for their studies. Yet the Direction of the Museum welcomes all those interested in the study of Islamic art and facilitates entry to the Library and the use of the books.
In this Hall is exhibited part of the enormous collection of textiles which the Museum possesses. On the boards to the left are textile fabrics dating from before the end of the 15th century; most of them are of Egyptian manufacture and were found at the Museum’s excavations in the district of Fustat. On the right side of this Hall are textiles made in Persia and Turkey after the 15th century. In the centre is a board displaying pre-Islamic textiles exhibited here for comparison with the other textiles in the Hall.

Boards 1 - 4 to the left of the entrance display Egyptian fabrics, mostly of thick material of wool and linen with woven decoration, dating from the 7th-10th centuries.

Board 1: No. 15564 shows a strong Hellenistic influence in the naturalistic manner of representing the foliage with birds emerging. No. 15660 bears the portrait of a lady wearing a diadem on her head, earrings and a necklace consisting of big pearls.

Board 2: No. 15628 shows a hippopotamus bending its head in a natural gesture as if about to eat or drink (fig. 66).

Board 4: On the right side are some specimens bearing the names of famous Egyptian textile centres. No. 14473 has a Kufic inscription saying that it was made in the city of el-Qais in 168 H. (784), between decorative bands with floral or geometrical ornaments and figures of fish and birds. A Kufic inscription on No. 7120 says, it was made in the private looms (of the Khalif) in the city of el-Bahnasa. Above the text are medallions with a human head or a hare.

Board 5: Textile fabrics from the Abbasid period made in different Islamic countries. No. 3084 was made in Egypt for the Abbasid Khalif el-Amin Muhammad, who died 823, No. 5261, also Egyptian, about 10th century, is decorated with a band of hexagonal medallions, each enclosing a duck. The colours are well preserved and still of astonishing brightness. (fig. 70).

No. 14470 (also on Board 5) is of Yemenite origin, 10th-11th centuries. Characteristic of this kind is that the warp threads are dyed in one or more colours. Materials woven in this manner show decorations in different colours. This piece has also a decorative band painted in gold. No. 12298 is manufactured in the private looms (of the Khalif) in the city of Merv (Persia) in 278 H. (891) for the Abbasid Khalif el-Mo'tamid Ahmad.

Board 6: Egyptian fabrics attributed to the Fayyum and characterised by their strong and bright colours and the elementary way of designing human figures, being far from accurate in the details. No. 9061 is of this kind and its inscription says that it was made in the private looms in one of the smaller towns of the Fayyum.
Boards 7 and 8: Egyptian fabrics from the Fatimid epoch some inscribed with the names of Fatimid Khalifs. No. 9445 (on Board 7) has a Kufic inscription in two lines with the name of the Khalif el-Aziz Billah (died 996). Between the lines is a decorative band with medallions, each enclosing a duck (fig. 23). On the left side of Board 8 is a piece of very thin material (No. 8264) with two lines of a Kufic inscription with the name of the Khalif el-Hakim and his

Crown-Prince Abd-er-Rahim ibn Ilyas, who was proclaimed Crown-Prince in 1013. Between the two lines is a band with a repeated decorative motif with the tree of life flanked by two birds facing each other. The ornaments are woven with astonishing accuracy, demonstrating the perfection of Egyptian textile manufacture at that time (fig. 3).

Board 8: No. 3311 (on the right side) belongs to the end of the Fatimid period. Characteristic for this period is the multitude of decorative bands, covering almost the whole surface. The bands alternate with lines of votive inscriptions in Naskhi style, the use of which came into fashion just about this time on objects of Islamic art (fig. 6).

Boards 9 and 10: Fabrics from the Mamluk period. Some are silk-woven as No. 15554, displaying bands with inscriptions with the titles "el-Malek el-Ashraf" and with figures of birds and gazelles. Among the new acquisitions purchased by the Museum in the last few years is a very interesting piece, a silk-woven fabric (No. 15626). Against an olive-yellow background is a broad band with geometrical designs, between two lines inscribed with the name of Sultan el-Ashraf Salah ed-Din Khalil ibn Qalawun (died 1293).

The use of textiles with printed decoration was the fashion in Egypt during the Mamluk period. The Museum possesses an interesting selection of this kind, part of which is exhibited in the 5th Hall, the rest here on Board 9. No. 7924 shows a very realistic design.
Persian fabrics are exhibited on Boards 11 - 14 and in Case 1. Among the Persian pieces on Board 11 is a rectangular silk specimen (No. 15621) with an olive background. It shows in repetition a motif consisting of a tree beside a man on horseback with a falcon perched on his right hand. 16-17th centuries.

Board 14: Three silk belts (No. 11491-93) with floral and geometrical designs. The belts used to be manufactured in Persia during the 17th century for export to Poland, where they were in fashion at that time. For this reason they are called Polish belts.

Case 2 and Boards 15 and 16 contain silk and velvet fabrics made in Asia Minor in the 16th and 17th centuries. They represent floral motifs, flowers and fruits, characteristic of Turkish art such as carnations, tulips and hyacinths.

No. 12026 (in Case 2) is a velvet, with circles on a red background, each enclosing a crescent surrounded by branches with tulips (fig. 76). No. 11995: a silk-woven fabric with the design of a mihrab, a mosque lamp being suspended from its apex.

HALL FOR CERAMIC STUDIES  
(in the inner part of Hall 17)

This place is reserved for the study of the different kinds of Egyptian ceramics, their material, decorative motifs and their evolution in the different styles.
The Museum has therefore exhibited here a large number of ceramic fragments. They are arranged according to techniques and decorative motifs: human beings, animals, birds, fish, floral or geometrical designs, blazons, etc.

Two big Cases on the right side contain a collection of Mamluk blazons on ceramic or enamelled pottery fragments. Some blazons are simple, bearing only a symbol which reveals the position of the owner at the court such as: the symbol of the cup for the cupbearer (saqi or sharabdar), the sword or bow and arrow for the armour-bearer (silahdar and bunduqdar), two polo-sticks for the polo-master (djokandar), a pen-box for the secretary (dawadar), the napkin for the dresser (djamedar). There are also composite blazons, each consisting of several symbols and pointing to one of the Mamluk groups, such as the Ashrafiyah group. They were used in the 15th century.

In the centre of this Hall are four big Cases, one with fragments of lustre-painted ceramics from the 9th - 13th centuries, another with fine polychrome ceramics and ceramics with carved decoration. The third contains enamelled pottery dating from the 13th-15th centuries, the fourth Mamluk ceramics with underglaze painting in blue and black.

Some of the small Cases contain technical materials, in one Case are handgrenades which were used to set fire to the city of Fustat in 1168.
The Boards hanging on the wall of this Hall exhibit different kinds of Egyptian ceramics, also fragments of Chinese porcelain and celadon, and ceramics made in Egypt imitating these two kinds of Chinese wares.

HALL 18

This Hall is occupied by objects of stone or marble, mostly Egyptian but of different periods.

Board 1: (to the right of the entrance) panels and bands with floral or geometrical ornament in bas-relief, all dating from the Mamluk period. In the corner nearby is a big rectangular marble stela (No. 3195). It bears on one side a Latin inscription with the name of Consul Santo Seghezzio, died 1638. On the other side is an Arabic inscription which discloses that a man named Yusuf built a sabil (fountain) in 1653.

Board 2: Objects in marble, the decoration carved and inlaid with coloured marble or plaster, a technique for decorating marble which came into use from the 13th century onwards.

In the corner to the left of the entrance is a stone cenotaph (No. 3568) the sides inscribed with the name of the Emir Khoda Berdi ez-Zaheri, who died 1291. The inscription alternates with the blazon of the Emir, the symbol of a cup.

On the wall behind this cenotaph are sundials, one of them, No. 117, has been designed in 1749 by the Minister Ahmad, who was Governor of Egypt.

In the centre of the Hall are jars (zir) of marble, which were used to keep water or food. They rest on marble stands, called "kilga" which are in the shape of a turtle with head and legs. The kilga has in front a small basin to accumulate water so that it can be taken easily.
The objects in this Hall represent the art of the book. There are manuscripts, book-bindings and miniature paintings. The small cases on the wall to the right and opposite the entrance contain book-bindings made in Egypt during the Mamluk period or in Persia or Turkey.

Case 1: (in the part opposite the window) No. 3907 is a manuscript in Arabic containing the first volume of Ghafiqi's book on herbs dated 1582, most of the pages have polychrome illustrations of plants and trees. Manuscript No. 15555, also in this Case, written in Persian, is the second volume of the book "Rawzat es-Safa" by Muhammad ibn Khuwand Shah, known as Mirkhond. This manuscript has been copied by Yahia ibn Darwish Ali-el-Ansari and is dated the 5th of the month Dhul-Hijja 1015 (March 4, 1607). This volume deals with the life of the Prophet and the first four Khalifs. It contains 20 miniatures (fig. 34).

Board 1: Separate pages cut out of manuscripts or Qurans with miniatures or Quranic texts in beautiful handwriting (such as No. 13999).

Board 2: A collection of drawings made with ink on paper or leather, mostly found during the Museum's excavations at Fustat. They show human beings, animals or birds sketched in thin lines. Date 11th - 14th centuries.

The objects exhibited in this Hall represent Turkish art since the 15th century.

Case 1: (to the left of the entrance). In the right and middle cupboards: Asia Minor ceramic dishes, ewers, cups, canteens and chain-balls for suspending lamps, all made in Kutahia in the 17th and 18th centuries: In the left cupboard are ceramic dishes and jugs made in Isnik in the 16th and 17th centuries.
No. 6283: a vase in the shape of a cylindrical mug with a small handle. It is decorated with a wavy scroll painted in blue in Chinese style (fig. 56). The lower part of Case 1 contains objects of Bohemian glass with cut or incised decoration made for the Near East in the 18th and 19th centuries.

Case 2: (to the right of the entrance) Ceramic dishes and ewers mostly made in Isnik in the 16th and 17th centuries, of the so-called Rhodes and Damascus kinds. Dish No. 15855 (in the middle cupboard) shows an effective arabesque design reserved in white on a tomato red background in relief (fig. 91). Dish No. 15856 displays the design of an ewer decorated with arabesque reserved in white on a tomato red background (fig. 18). The borders of both dishes bear a spiral ornament looking like ammonites.

The right cupboard in the lower part of Case 2: Three dishes made in Chanak Qal’a (Dardanelles) in the 19th century. They are characterized by simple designs and strong colours and features showing European influence. In the middle cupboard are dishes of Chinese porcelain made for the Near Eastern countries with Arabic inscriptions. Affixed on a board between the windows are Isnik ceramic tiles from the 16th and 17th centuries. No. 3251, of the so-called Rhodes kind, is designed with the Holy Ka’ba and signed by Ahmad and dated 1074 A.H. (1663). Another tile, No. 14403, shows a Chinese cloud band reserved in white on a blue background with tomato red lines and green dots (fig. 53). 16th century.
repeated in different colours (fig. 54). No. 16331: a dish decorated on both sides with a crenellation-like ornament which appears on the outer side like broad green leaves with tomato red lines.

Case 3: No. 4112: an Iznik vase of elegant form of the so-called Rhodes kind, with three similar decorative groups, each consisting of a palmette between big serrated leaves (fig. 21). 16th century.

Case 6: Objects made of silver, for which Istanbul was famous during the 18th and 19th centuries. No. 7327: an ewer made of silver decorated with flowery branches of pomegranates. 18th century.

On the wall beside the left window are Turkish textiles. No. 12021: a silk fabric into which silver threads are woven so as to form a design of four arches resting on pillars. A mosque-lamp is suspended from the apex of each, on a background adorned with tulips. Above these textiles is a horse-cover (No. 12027) of red velvet decorated with big tulips, carnations and hyacinths (fig. 71). Made in Brussa, 16th century.

HALL 21

On both sides of the entrance are two Cases, each containing three enamelled glass lamps with the name of Sultan Hassan (died 1361) (fig. 30). The three lamps in the Case to the left are illuminated with electric light. It is evident how much these lamps with their polychrome designs are reminiscent of the stained glass windows of churches and mosques. The principal colours of the enamel are blue, dark red, pink, green, white and yellow. Enamel is pulverised coloured glass which was thickly applied to the surface and fixed in the kiln, a technique for decorating glass common in Egypt and Syria from the mid 13th to the 15th centuries. The decorations consist of floral and geometrical designs, arabesques, birds, fish, medallions with blazons alternating with votive or Quranic inscriptions.

The glass lamp is an outer vessel inside which a glass goblet for oil and wick was put. It was suspended by chains fastened to three or more small glass hooks fixed to the body of the lamp. The chains were
gathered underneath an oval glass ball suspended from the ceiling by one long chain. This ball is the connecting link creating the aesthetic balance and harmony between the big glass lamp and the long thin chain.

The Museum of Islamic Art, Cairo, possesses the largest and most valuable collection of enamelled glass lamps in the whole world. The greater part of the collection is exhibited in cases arranged along the walls of this Hall. They are chronologically arranged from left to right. The following is a list of the lamps exhibited:

1.—Lamp with an inscription saying that it was “made for the tomb of the late” Sultan el-Ashraf Khalil ibn Qalawun, that means after his death in 1293. Yet the decorative style indicates that it was made before the end of the 13th century.

2.—Lamp with an inscription reserved on a blue enamelled background with the name of Sultan en-Nasir Muhammad ibn Qalawun. It was found in the madrasa (college) of Sultan en-Nasir which dates from 1298 (fig. 4).

3.—Lamp with the name of Emir Salar. About 1303.

4.—Lamp with an inscription which says that it was made for the mosque of the Emir Almas, the Major-domo, which was built in 1330. It shows also his blazon. On the foot of this lamp is the signature of the artist “Ali ibn Muhammad Amki”.

5.—Lamp inscribed on the neck with the name of Emir Ylmalek, the inscription alternating with three