MOSQUE OF AL-SAIDA ZENAB

_Shamshab_ or Stained Glass Window with Pierced Plaster (14th century)
MOSQUE OF AL-ASHRAFIEH

Shamsah or Stained Glass Window with Pierced Plaster (15th century)
Plates CXLVII to CLIV
TEXTILES AND CARPETS

We have described at length, in Chapter XI, the processes used to manufacture tapestries of which Arabic art presents such remarkable specimens. We will confine ourself here to those few details which may have been omitted.

*Fragment of a Tapestry Conserved in the Church of Nivelles (Pl. CXLIX).*—We believe that this tapestry may be attributed to the Hispano-Moresque workshops of Andalusia at the beginning of the 14th century.

*Small Velvety Carpet (Pl. CL).*—This fine carpet, 3.22 metres long by 1.58 metres wide, seems to date back to the end of the 14th century. The Venetian painter Paris Bordone is claimed to have used it as the model for the carpet beneath the feet of the doge in his famous painting of the *Adriatic Fisherman Bringing Back the Ring of Saint Mark*. This can be confirmed by visiting the École des Beaux-Arts where a copy of this superb painting is hung.

*Textile Conserved in the Museum of Utrecht (Pl. CLI).*—Herring-bone pattern, light blue background with white, yellow, red and green design; strongly pronounced grain, as in samite. As can be seen, the pattern consists of three rows of peacocks facing each other with tails closed, set between white arabesques of remarkable elegance. Along the vertical axis, the bodies of the birds are alternatively green, red or yellow; their necks are white; the beaks, eyes, crest, feet and a single long tail-feather take on the body colour of the peacock in the row above.

The disposition, hues of dye and the style of this admirable fabric point to the same school as that of Nivelles; but its purer design and uncontestable originality denote an earlier period. It is most likely the classic example of a series of cartoons, of which the cloth of Toulouse is one variety.

We do not think ourselves bold in attributing the magnificent sample from the Museum of Utrecht to the flourishing period of Arab-Egyptian manufacturing.

*Quiver and Bow-case (Pl. CLII).*—These two cases, one for arrows, the other for the bow, seem to be the work of the same hand: they are both covered in crimson velvet adorned with an arabesque.

*Tirkeh* means *quiver* in Persian; moreover the French word for it, *carquois*, is of Oriental origin.

Plate CLII represents a large velvety carpet from the 18th century. We give also Plate CLIV as a specimen of a textile for tapestry, *Hada.*
SILK TEXTILE
Conserved in Toulouse (14th century)
Plate CXLIX

FRAGMENT OF A TAPESTRY
Conserved in the Church of Nivelles (14th century)
SMALL VELVET CARPET
(14th century)

Plate CL