Plate CLI

TEXTILE
Conserved in the Museum of Utrecht (14th century)
QUIVER AND BOW-CASE
(16th century)
LARGE VELVETY CARPET
(18th century)
HADA
Textile for Covering Wall Panels (18th century)
The arms of Toman Bey al-Achraf (Pl. CLV) consist of his helmet, lance, dagger, axe, djoukan and mace. They all bear the name of the Sultan and the date, years 917 and 921 of the Hegira (1511 and 1515 of the Christian era). Made in Persian steel, known as Khonsuan, they are very tastefully damascened in gold.

The most common procedure for fixing these elegant arabesques on steel consists of engraving or rather striating all the ornaments with a smooth file; a thread of gold is then laid down and fixed in the groove with a hammer and burnisher.

The helmut, of Oriental form, which is to say rounded on top and visorless, is in Damascus steel, burnished and damascened in gold. On the front of the helmet, a small screw holds in place the steel tongue, which is lowered over the face to protect it from sabre blows. The rest of the head and neck are protected by a network of steel, of which only a few rings remain. The escutcheons adorning the band of the helmet display various passages from the Koran and pious phrases: “God: there is no other God than he. He possesses everything on heaven and earth. The greatness of his throne encompasses the entire universe, whose preservation and government do not disturb him. He is the high one, the majestic one, the vigilant one par excellence. Sleep and distractions never affect him. Oh, thee who brings matters to an end! Oh, judge of important things! Give victory to the true believers, etc., etc.”

The djoukan is a pointed staff with a curved palm used by the ancient Mamelukes to break chain mail. This hook also served to retrieve javelins or djerid falling to the ground short of the mark without requiring the horseman to dismount. The Mamelukes usually entrusted the dangerous task of retrieving lost javelins to their grooms, as they ran amongst the mounted combatants.

The mace or bludgeon resembles that of our ancient knights. The handle was trimmed with crimson velvet held in place by a steel tongue damascened in gold.

The axe is in good taste and of priceless workmanship. The two finely-chased designs decorating the lance indicate by their style that this arm was made in Persia. It bears no other inscription but these three words: “Allah, Muhammad, Toman”, which is to say, the name of God, that of Muhammad, his prophet, and that of Toman, his possessor.

The dagger, whose handle is in agate adorned with semiprecious stones and whose undulating blade features chiselled ribs, bears two inscriptions: “I encharge thee with my revenge, God, who is the best master, the best protector and the best agent... My God, do not oppose what I undertake to do... Lord, complete thy blessings to good end.”

The lance, which is of admirable workmanship and taste, resembles rather more a jousting lance than an arm of war. The entire shaft is covered in crimson velvet and a long green-and-white silk cordlet is wrapped around it. The small-columnned structure which links the blade to the ferrule of the shaft represents the temple of Mecca, the eternal Ka‘ba. The base bears the names of Allah, Mohammed, Ali and Toman on its four sides. The ball of silver holds a clod of earth from the tomb of the Prophet, and bears the legend: “We have made another conquest for us, in the name of God, lenient and merciful.”

The small amulet hanging from the cordlet contains a piece of the coat of the Prophet; upon it is inscribed the profession of Islamic faith.

We have not deigned to figure the sabre of Toman Bey, whose design resembled every sabre in Persia.

The shield or rondache probably still decorates the ceiling of a harem in Cairo, from which these arms were taken to be sold at auction several years ago.

Armour for the Head of a Horse (Pl. CLVI).—Executed after a stamping by Mr Cournot, it is in steel damascened in gold. This piece, although belonging to the Turkish era and of a slightly heavy style, seemed to us to complete the panoply of arms of Toman Bey.
ARMS OF TOMAN BEY
(15th century)

A lance, sword, and mace. The lance is of 1515 of steel, the sword of steel and damask, and the mace is of steel. They are all decorated with gold. The lance is furnished with a sheath of steel, the sword with a sheath of steel and damask, and the mace with a sheath of damask.

All that disturb the lance and sword, and that of the mace, break his heart, so that he cannot see him. The lance and sword, and the mace, are all. This is the weapon of the horsemen and the grooms.

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All that disturb the lance and sword, and that of the mace, break his heart, so that he cannot see him. The lance and sword, and the mace, are all. This is the weapon of the horsemen and the grooms.
Plate CLVI

ARMOUR FOR THE HEAD OF A HORSE

The set is a guest in the hidden basin. The homes of the 16th
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Bran Sultan palaces, of Sultante mental
All: the formation of silver:
Tin: the front, is reproduced
Met: the front: European

1. See Perre
At the end of the meal in the homes or tents of rich Muslim families, a servant or slave appears holding a large metal basin in one hand, and an ewer in the other; each guest is approached in order of seating and invited to wash. Ablutions follow a certain order: first the hands, then the mouth and finally the beard. The servant wears a towel on his shoulder of varying richness, sometimes embroidered in silk and gold, and each guest in turn uses it to dry off.

The bottom of the basin is equipped with a sort of openwork tray, which allows already sullied water to be hidden from the gaze so as not to disgust the viewer. In the middle of the tray is a small cup to hold the soap. The basin is called a Tchir or the ewer an Ibrîk.

These small everyday furnishings are ordinarily in tinplated copper or brass in modest homes, in silver in the homes of certain more important personages, in enamel for the Shah of Persia, and in gold for sultans.

The one represented in Plate CLXI is in brass with dry-point engravings; it comes from Persia and dates from the 16th century.

Ivory Casket Decorated with Silver. Conserved in the Bayeux Cathedral (Pl. CLVII).—We have given a long explanatory note on this casket in Chapter XI.

Lamp from the Tomb of Sultan Baybars II (Pl. CLVIII).—This lamp in gilded bronze decorated the tomb of Sultan Baybars II, and was ordered by his eunuch to honour the memory of his master. It is indeed original and of admirable taste.

Ornamental Details of a Sedieh (Pl. CLIX).—The curved vessels known as sedieh, widely used in all Arabian palaces, are well-known to dispense here with a detailed description, such as the one given of the sedieh of Sultan Muhammad ibn Qala’un (Pl. CLXVII). We have limited ourselves, therefore, to reproducing its ornamental details.

Brass trays (Pl. CLX and CLXI).—We believed, in accordance with Mr Cournaud, that this tray and another of the same type had been executed by Arabs of Egypt. After a more serious examination and in light of information gathered in Italy, we now think that they come rather from a small city near Venice, where Muslim workmen and captives were held prisoner and obliged to earn their keep.

All these works, although Arabic in reality, take on a special recognisable style as a result of a geometrical pattern particular to them. One of these is a tray in brass, completely covered with very fine interlaces showing traces of silver inlay.

Tinned Copper Tray (Pl. CLXII).—This tray or dish in tinplated copper, displaying an Arabic legend in its centre, is represented lying upon an exquisitely embellished tablet said to belong to Sultan Barquq. As it is of a more recent period than the tablet, it was probably left there inadvertently by some traveller.

Metal Hand-mirrors, Backs (Pl. CLXIV).—The backs of these mirrors are of exactly the same tone of metal as the fronts, a higher polish being the only difference.

They represent martichores singly or in groups, hunting scenes, etc. Most of these mirrors have already been reproduced by Mr Reinaud, in his work Egyptian Monuments.

Furnishings of Sultan Muhammad ibn Qala’un (Pl. CLXVI to CLXIX).—Many objects widely found in diverse European collections indicate, by their crest and the inscriptions embellishing them, that they were manufactured...