

# FATIMID WOODWORK, ITS STYLE AND CHRONOLOGY<sup>(1)</sup>

(with twelve plates)

BY

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From the point of view of its value in the understanding of Fatimid art, the woodwork produced during this period is of paramount importance. A number of well preserved examples still exist, and many of these can be dated by inscriptions, or from conditions connected with the way in which they were used in buildings of definite date. These datable pieces of woodwork—and a few other examples which can only be dated by their style—were all made for palaces, mosques, and Coptic churches, and the conditions under which they were produced make it obvious that they really represent the highest artistic standard in Fatimid art, many other fields of which are now represented almost entirely by fragments or work of secondary importance.

For this reason, Fatimid wood-carving deserves a detailed study, and an effort will here be made to classify chronologically all the more important examples that have been preserved.

This task is facilitated by three publications of the Arabic Museum in Cairo, in the General Catalogue of which J. D. Weill has written the volume on *Les bois à épigraphes jusqu'à l'époque mamlouke*<sup>(2)</sup>, E. Pauty that on *Les bois sculptés jusqu'à l'époque ayyoubide*<sup>(3)</sup>; a work on *Bois sculptés*

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<sup>(1)</sup> Communication présentée en séance du 2 décembre 1935.

<sup>(2)</sup> Cited WEILL, *Bois à épigraphes*.

<sup>(3)</sup> Cited PAUTY, *Bois sculptés*.

*d'églises coptes*<sup>(1)</sup>, by the latter author, being the third of the publications referred to<sup>(2)</sup>.

Notwithstanding that a great deal has already been written about Fatimid woodwork, much still remains to be done in this very interesting field, especially in the way of stylistic analysis. In the following a few of the most important problems with which we are concerned will be touched on.

## I.—TUNISIA AND ALGERIA.

### A.—THE PERIOD OF DIRECT FATIMID RULE (909-972).

In the Mosque of Sidi 'Uqba near Biskra, in Algeria, there is a door which is supposed to have been ordered by the third Caliph of the Fatimid Dynasty, al-Mansur (946-953), for the tomb of Sidi 'Uqba in the Mosque of Tubna<sup>(3)</sup>. The three posts separating four narrow door-leaves, the case, and the wide lintel are covered with a lace-work of ornament made out of scrolls and geometrical designs. Most of the linear motives consist of double stripes, and amongst the decorative elements S-shapes prevail. In style, these carvings are related to the local Byzantine and to Aghlabid art, and, while they betray no influence from the

<sup>(1)</sup> Cited PAUTY, *Bois d'églises coptes*.

<sup>(2)</sup> As these works contain bibliographies of the items described, it will here generally suffice, for all such pieces, to refer to these important volumes. — Pls. I, III, IV, *a*, IX, *c*, and XII, photo Arabic Museum, Cairo; Pls. II, V, *a* and *b*, and VI, photo Coptic Museum, Cairo; Pl. IV, *b*, photo Egyptian Museum, Cairo; Pls. VIII and IX, *a* and *b*, photo Arabic Museum, Damascus; Pls. V, *c*, VIII, X, *c* and *d*, and XI, photo Committee for the Preservation of Arab Art, Cairo. The author wishes to express to the Directors and Governing Staff of these institutions his most sincere gratitude for the authorisation to reproduce the above-mentioned photographs, and to H. L. Rabino, Esq., British Consul General in Cairo, for kind permission to reproduce the photographs Pls. IX, *d*, and X, *a* and *b*.

<sup>(3)</sup> P. BLANCHET, *La porte de Sidi Oqba. Publication de l'Association historique pour l'Étude de l'Afrique du Nord*, II, Paris, 1900, with ill.; G. MARÇAIS, *Art musulman d'Algérie, Album*, I, Algiers, 1909, pp. 9 ff., Pl. 3; G. MIGEON, *Manuel d'art musulman, Arts plastiques et industriels*, 2nd ed., Paris, 1927 (cited MIGEON, *Manuel*), I, p. 294, fig. 109.

art of Cordova or from the Minbar at Qairawan—Baghdad work of Abbasid date but still in the Umayyad style<sup>(1)</sup>—, they are to some extent marked by influence from Abbasid art. The lintel, with its fretwork formed of circles and straight lines, is very Byzantine in style, but ornament of a related kind, with filling between two-striped bands, is to be found in stucco decorations on soffits in the Mosque of Ibn Tulun in Cairo<sup>(2)</sup>.

### B.—THE PERIOD OF THE SANHAJAS (972-1152).

A later stage in the evolution of Fatimid woodwork in the West is represented by work executed about 1040 by the Zirid Prince al-Mu'izz (1016-61) in the Great Mosque at Qairawan. The doors of its Library have an extremely rich, but still clearly distributed decoration on panels built up of smaller plaques forming geometrical patterns<sup>(3)</sup>. The ornamental details betray many similarities to those of the door just described, and the same can be said about the decoration of the wooden Maqsura which is the most important example extant of Fatimid art in the Moslem West<sup>(4)</sup>. Beneath the pierced and gabled cresting there is an inscription in tressed Kufi on a richly foliated ground, which shows palaeographic similarities to Ghaznawid inscriptions, just as the wooden door from the tomb of Mahmud I (999-1030) at Ghazna, now in the Fortress of Agra<sup>(5)</sup>,

<sup>(1)</sup> E. KÜHNEL in A. SPRINGER, *Handbuch der Kunstgeschichte*, VI, Leipzig, 1929, pp. 385 f., figs. 369 and 370.—On a door from Baghdad in the Benachi Museum, Athens, and two related carvings, see E. PAUTY, *Bulletin de l'Institut français d'Archéologie orientale, Le Caire*, XXX, 1931, pp. 77 ff., Pls. 1-4.

<sup>(2)</sup> K. A. C. CRESWELL, *The Burlington Magazine*, Nov., 1919, pp. 180 ff.—On woodwork of the 10th century in a mosque on the Bahrein Island, see E. DIEZ, *Jahrbuch der asiatischen Kunst*, II, 2, 1925 (*Sarre-Festschrift*), pp. 101 ff., Pl. 75. Contemporary and later wood-carvings from Western Turkistan are described by B. DÉNIKÉ, *Ars Islamica*, II, 1935, pp. 69 ff.

<sup>(3)</sup> G. MARÇAIS, *Manuel d'Art musulman, l'Architecture, Tunisie...*, Paris, 1926, I, pp. 178 f., fig. 100.

<sup>(4)</sup> MIGEON, *Manuel*, I, pp. 294 ff., fig. 110 (with further references).

<sup>(5)</sup> *Idem*, *ibid.*, pp. 294 and 304 ff., fig. 113.



displays qualities of style which can be found equally in the Maqsura at Qairawan : richness in detail, and movement; distinction of different planes connected by the intersection of floral motives, and a marked predilection for short spiral shoots pushing out from two-striped or hollowed stems. From the art of Egypt, in which these baroque tendencies are hardly perceivable, some bordering motives seem to have been taken over, as well as the use of mushrabiya, which are probably a Coptic invention.

The Almoravid Minbar of the Great Mosque at Algiers might here be cursorily mentioned<sup>(1)</sup>; it bears the date 1097 (490 H.), but is nevertheless hardly very slightly to Fatimid art.

## II.—SICILY.

### THE NORMAN PERIOD (1072-1194).

The carved panels of the wooden folding-door of S. Maria dell'Ammiraglio (known as La Martorana) in Palermo, erected in 1143 by George of Antioch, admiral of Roger II, are closely similar to Egyptian woodwork of the Middle Fatimid period<sup>(2)</sup>. The cutting is very deep, the stems have two or three stripes or a row of beads enclosed between fillets, and amidst the foliage one finds volute-based palmettes, long feathered palms, and the "pulvin-leaf" described in the following. Each valve has fourteen panels arranged in two vertical rows.

## III.—EGYPT AND SYRIA.

### A.—THE EARLY FATIMID PERIOD (969-1021; the reigns of al-Mu'izz, al-'Aziz, and al-Hakim).

The introduction of the art of Samarra to Egypt in the time of Ahmad Ibn Tulun, caused a complete change in the style of Egyptian woodwork. The carved wooden soffits in the doors of the mosque constructed by this

<sup>(1)</sup> G. MARÇAIS, *Hespéris*, 1921, pp. 359 ff. with ill.; MIGEON, *Manuel*, I, p. 296, fig. 112.

<sup>(2)</sup> G. ARATA, *L'architettura arabo-normanna e il Rinascimento in Sicilia*, Milan, 1914, Pl. 2; E. KÜHNEL, *Islamische Kleinkunst*, Berlin, 1925, p. 200, fig. 169.

Turkish ruler, have close parallels amongst woodwork found at Samarra, as well as with stucco ornament of "Style I". No background exists, every part of the decorated area being filled with motives that develop one out of the other, with a marked tendency to reciprocity<sup>(1)</sup>.

During the time of direct Abbasid government (905-935) and the Ikhshidids (935-969), the same style predominates in Egyptian woodwork. Only a penetrating analysis of the decoration of panels which are never dated and which have chiefly been brought from tombs at 'Ain as-Sira to the Arabic Museum at Cairo, can reveal minor differences in style, due to gradual evolution, but a precise dating of the various pieces remains a difficult matter<sup>(2)</sup>.

A late stage of this evolution is represented in the Arabic Museum by two panels of unknown provenience, one of them (No. 3801) bought in 1911 (Pl. I, a), the other<sup>(3)</sup> presented in 1934 by R. A. Harari, Esq.; a third example is in the Benachi Museum, Athens<sup>(4)</sup>. All three panels show a central stem which widens in the middle to a conical shape on which a hanging palmette is incised. From this stem short spiral stalks emerge bearing formalized leaves with a volute base. Some of these leaves are shaped like a Ionian *pulvin*, a device that is found already in Tulunid wood-carvings, and which, in Fatimid work of the same class, where it is sometimes profusely used, is an almost certain sign of comparatively early date. The *point-comma-ornament* that is almost invariably to be seen on foliage carved on wood panels of Tulunid origin, and which gradually degenerated during the pre-Fatimid part of the 10th century, has left no trace on these early Fatimid pulvin-leaves.

Another panel of the same kind is in the Islamic Department of the Berlin Museums<sup>(5)</sup>.

<sup>(1)</sup> E. HERZFELD, *Der Wandschmuck der Bauten von Samarra und seine Ornamentik*, Berlin, 1923, cf. especially Pls. 29 and 41.

<sup>(2)</sup> Cf. PAUTY, *Bois sculptés*, p. V.

<sup>(3)</sup> IDEM, *ibid.*, No. 3801, p. 18, Pl. 14; the panel presented by Mr. Harari has been published in *La Bourse Égyptienne*, 1934.

<sup>(4)</sup> G. MIGEON, *Exposition d'Art musulman, Alexandrie, Mars 1925, Album*, Pl. [1], 2.

<sup>(5)</sup> R. ETTINGHAUSEN, *Berliner Museum, Berichte aus den Preuss. Kunstsammlungen*, LIV, 1, 1933, p. 18, fig. 14.



While the panels just described were probably made during the third quarter of the 10th century, a pointed altar-dome from the Church of al-Mu'allāqa at Old Cairo might be ascribed to the last quarter of the same century<sup>(1)</sup>. This object, which is now preserved in the neighbouring Coptic Museum, has on its lower part a blind arcade of round arches, the superheightened spandrels of which are densely decorated with volute-based palmettes, semi-palmettes, and Greek crosses, most of which ornament is circumscribed by delicate stems. The general effect of this decoration reminds one of the stuccos in the Azhar Mosque, with their *horror vacui* which in the stuccos and the stone-carvings of the Hakim Mosque have been replaced by new principles of decoration, the pattern being now, as in pre-Tulunid time, placed on a neutral ground<sup>(2)</sup>.

The first really important example of this new tendency in woodwork seems to be the wonderful Haikal screen, or Hijab, from the Chapel of St. George in the tribune storey of the Church of Sitt Barbara (as-Saiyida Burbara) in Old Cairo, now in the Coptic Museum (Pl. II, b)<sup>(3)</sup>. In the middle is a door with two leaves, each with four ornamented panels placed vertically, the upper panels being partly hidden by the richly decorated spandrels of an arch which is superimposed so as to screen the upper part of the doorway. The rest of the screen is decorated with panels, disposed in eight tiers, and resembling the bricks of a wall, two stretchers corresponding to one stretcher placed between two binders. In the upper row, which extends over the door, the panels—of which only the shorter are preserved—have open-work decoration, whereas all the other panels have ornament carved in relief.

The decoration is of great variety. Each of the spandrels shows a mounted falconer within a medallion, from which two spiral scrolls emerge. In the rectangular panels one sees princes seated in Oriental

<sup>(1)</sup> M. SIMAIKA PASHA, *Dalil al-Mathaf al-Qibti*, Cairo, 1930-32, p. 149, fig. 17.

<sup>(2)</sup> Cf. S. FLURY, *Die Ornamente der Hakim- und Ashar-Moschee*, Heidelberg, 1912, *passim*.

<sup>(3)</sup> A. PATRICOLO and U. MONNERET DE VILLARD, *The Church of Sitt Barbara, in Old Cairo*, Florence, 1922, pp. 52 ff., figs. 41 and 42; PAUTY, *Bois d'églises coptes*, pp. 6 f. and 15 ff., Pls. 1-15.

fashion between their attendants; men hunting or fighting with animals; beasts or birds preying on their victims; as well as confronted or addorsed animals, griffins, or birds of almost heraldic character. In the horizontal panels even the groups of men or animals are mostly symmetrically represented. The backgrounds show floral ornament with plain or two-striped stems, often emerging from a vase, and forming scrolls as well as geometrical patterns. The former bear palmettes, trefoils, shoots, tendrils, and sometimes grapes. The "pulvin-leaf" is wholly absent. In a few of the horizontal panels the scrolls form *rotae Siriaca*, interlaced medallions enclosing animals. In two of these panels a few small crosses are inserted, the only thing that reminds one of the fact that this screen, entirely Moslem in style, was made for a Coptic church and, no doubt, by Coptic artisans.

The closest parallel to the style of these carvings is seen in the famous pear-shaped rock crystal ewers, one of which was made for al-'Aziz (975-996)<sup>(1)</sup>. Amongst other Fatimid work, we find parallels in the lusted pottery produced in the workshop of Muslim<sup>(2)</sup>, and in one of the ivory plaques from the Carrand Collection in the Bargello at Florence, the confronted griffins of which are almost identical to similar representations on the screen from Sitt Barbara (Pl. II, a)<sup>(3)</sup>.

Such a work can hardly have been produced during the period 1004/5 to 1020, when the Copts were severely persecuted by al-Hakim (996-1021), who in 1007/8 and 1012/3 ordered their churches to be destroyed, an order he revoked two months before his death<sup>(4)</sup>. Some of the stylistic parallels just quoted entitle one to ascribe this screen to the end of the 10th century—the date suggested by M. Pauty—or to

<sup>(1)</sup> C. J. LAMM, *Mittelalterliche Gläser und Steinschnittarbeiten*, Berlin, 1929-30, I, pp. 192 ff., II, Pl. 67.

<sup>(2)</sup> 'ALI BEY BAHGAT and F. MASSOUL, *La céramique musulmane d'Égypte*, Cairo, 1930, pp. 58. ff., Pls. 14-20 and H.

<sup>(3)</sup> MIGRON, *Manuel*, I, p. 341, fig. 149, to be compared with PAUTY, *Bois d'églises coptes*, Pl. 9.

<sup>(4)</sup> F. WÜSTENFELD, *Geschichte der Fatimiden-Chalifen*, Göttingen, 1881, pp. 179, 188, 198 and 210 f.

*Bulletin de l'Institut d'Égypte*, t. XVIII.



about the year 1000, although the possibility that it originated in the years just after 1020 should not be entirely excluded.

It has been suggested that the wooden screen from Sitt Barbara is an example of Byzantine influence on the Fatimid art of Egypt, transmitted by the Copts, who undoubtedly occupied a predominating position amongst the Egyptian artisans of that period<sup>(1)</sup>. The close commercial relations that are known to have existed at that time between Constantinople and Alexandria (where there was a considerable Greek colony, just as there was a "Frankish" quarter in Cairo), might well seem to support this assumption, and it is a fact that there are many parallels between Fatimid art and the contemporary art of Byzance. In the 11th century, Byzantine stone slabs carved in the newly adopted *champlevé* technique<sup>(2)</sup> show devices which are also found on Egyptian work such as, for instance, the wooden screen from Sitt Barbara, in which the same technique occurs, supplanting the Tulunid linear slant cut style, and replacing the shadows cast by softly modelled grooves by the more or less pronounced *Tiefendunkel* of a flat background. But as in this very group of Byzantine sculpture, Kufic «mock» inscriptions are very common<sup>(3)</sup>, it seems more natural to explain such similarities of style as a result of Islamic, and particularly Fatimid influence on the art of Byzance, a supposition that seems to be in accordance with the chronology of the monuments. This assumption, however, naturally does not exclude the fact that single ornamental motives or technical proceedings were transmitted the other way, that is, from Byzance to Egypt.

As a matter of fact, this new Fatimid style must have had a complex origin. Some of the decorative elements of the Sitt Barbara screen are certainly based on national tradition, displaced by the imported Abbasid style. The vine and vase motives that we here find, are related to similar ornament on a door, another example of woodwork from the same church,

<sup>(1)</sup> PAUTY, *Bois d'églises coptes*, pp. 19 ff.

<sup>(2)</sup> G. SOTIROU, *Guide du Musée byzantin d'Athènes*, Athens, 1932, pp. 20 f. and 48, cf. especially figs. 30 and 38.

<sup>(3)</sup> IDEM, *Islamische Ornamente in den byzantinischen Kirchen Griechenlands* (Extract in Greek with German Summary), Athens, 1935.

dating probably from the 5th century, which is one of the glories of the Coptic Museum, and one that has thrown new light on the stylistic origin of the decoration of the Mshatta façade<sup>(1)</sup>. The motive with animals enclosed in circles, to be found on some panels of the same screen, can also be traced back to such Late Hellenistic art tradition, so there is no necessity to explain it as the result of fresh Byzantine influence.

The decisive impetus to the formation of this new style must be looked for within the art of Islam, to which this Coptic work entirely belongs. But from where did this impetus come? From the East or from the West, from Persia, Iraq, and Syria or from Andalusia and al-Ifriqiya? Probably from both directions. Since to solve these problems we have to allow for more than one unknown factor, it is really most difficult to ascribe to each of these two predominating influences its proper rôle in the formation of this new style.

The most striking feature in the decoration of this screen is no doubt the presence of figural representations of a type that was to become typical, not only of Fatimid art, but of the entire mediaeval art of Islam. Obviously the style of these representations is ultimately derived from Sasanian art, but whether the most immediate source of inspiration is to be looked for in the East or in the West, it is difficult to say. Of figural representations of the 10th and early 11th centuries that are comparable to those on the screen from Sitt Barbara, hardly anything is known, except the Cordovan ivories, but the relationship that here exists might well be explained as the result of a common use of Eastern, probably Syrian and Mesopotamian, prototypes<sup>(2)</sup>. As to representations of animals and birds, similar statements might be made, and it is interesting to note that pairs of animals or birds with entwined necks, one of the favourite motives of Spanish ivories and textiles, are hardly found in Fatimid art. In Italian and Byzantine art, many parallels to the Fatimid animal

<sup>(1)</sup> K. A. C. CRESWELL, *Early Muslim Architecture*, I, Oxford 1932, pp. 388 f., fig. 483.

<sup>(2)</sup> H. TERRASSE, *L'Art hispano-mauresque*, Paris, 1932, pp. 173 ff., Pl. 36; J. FERRANDIS, *Marfiles y azabaches españoles*, Barcelona and Buenos Aires, 1928, pp. 50 ff., Pls. 5-20.



style are met with, some of which are of quite early date, and this fauna of Hellenistic and Oriental origin, spread mainly by Syrian art, seems to have been for several centuries *commune bonum* to the Near East and all the Mediterranean countries<sup>(1)</sup>.

Finally, regarding the arabesques carved on the screen, the problem of origin is equally obscure, but I consider it probable that future discoveries will prove that the Fatimid West was of decisive importance in the creation of Egyptian decoration such as the stone carvings on the Mosque of al-Hakim (erected 990-1012) with which the arabesques on the Haikal screen have much in common<sup>(2)</sup>, while the latter also show a connection with the floral ornament of the rock crystal ewers which seems to warrant the supposition that Eastern influence had been equally at work<sup>(3)</sup>.

The wooden tie-beams under the dome of the Mosque of al-Hakim, datable to the period 990 to 1003, are carved with scrolls bearing pulvin-leaves<sup>(4)</sup>. This decoration is entirely in accordance with Tulunid tradition, and evinces nothing of the new tendencies discernable in most of the stuccos and stone-carvings either of that mosque, or as portrayed in the panels of the screen from Sitt Barbara.

Equally archaistic is the carved ornament on the panels decorating a folding-door in the Arabic Museum at Cairo, from the Azhar Mosque (Pl. III), for which it was made, according to an inscription, by al-Hakim, who restored the mosque in 1010<sup>(5)</sup>. Each leaf has seven rect-

<sup>(1)</sup> Cf. O. M. DALTON, *Byzantine Art and Archaeology*, Oxford, 1911, pp. 706 ff.

<sup>(2)</sup> Cf. S. FLURY, *op. cit.*, Pls. 20, 22, 2, and 28.

<sup>(3)</sup> Arabesques of a most developed kind are to be seen on a wooden panel of Buwaihid origin, in the Arabic Museum, Cairo (G. WIET, *Exposition d'art persan, Le Caire*, 1935, No. 83, p. 53, *Album*, Pl. 40).—Cf. R. GUEST, *Relations between Persia and Egypt under Islam up to the Fatimid Period in A Volume of Oriental Studies presented to Edward G. Browne*, Cambridge, 1922, pp. 163 ff.

<sup>(4)</sup> S. FLURY, *op. cit.*, Pl. 1.

<sup>(5)</sup> WEILL, *Bois à épigraphes*, No. 551, pp. 16 ff., Pl. 11; PAUTY, *Bois sculptés*, No. 551, pp. 30 f., Pls. 23-25.—A number of boards chiefly of Early Fatimid date, with a dense decoration of scrolled arabesques, are in the Arabic Museum at Cairo; cf. PAUTY, *ibid.*, pp. 31 ff. and 44, Pls. 26, 27, 44 (with affronted hinds), G and H,

angular panels, three of which are placed horizontally enclosing and separating the four others, which are arranged vertically in pairs. Of the former panels the upper one, on each valve, contains the inscription; the central panel has arabesques and two frame-like lozenges, and the panel at the bottom shows the twice repeated motive of a vertical stem bearing pulvin-leaves and expanded to form a lobed cartouche on which arabesques are carved in low relief. Each vertical panel contains a similar motive, but with two lobed cartouches, the lower one forming a lozenge, the upper a triangle (some panels have been inverted).

#### B.—THE MIDDLE FATIMID PERIOD (1021-94, the reigns of az-Zahir and al-Mustansir).

Thus the decoration of the Azhar door differs from that on the two panels in the same museum, described above (one a gift from R. A. Harari, Esq.), only by the more elaborate working out of the cartouches formed by the stem. The continuance of this evolution, combined with the adoption of ornament characteristic of the style of the screen from Sitt Barbara and a gradual decrease in the use of the pulvin-leaf, can be traced on quite a number of vertically placed panels of folding doors and on isolated panels which have been removed from doors or screens. Most of these examples seem to date from the period about 1030 to 1050 or 1060.

The central Haikal door in the Church of the Monastery of Anba Bishoi, in Wadi an-Natrun, has two valves each consisting of two hinged leaves decorated with eight panels<sup>(1)</sup>. The central Haikal door in the Church

as well as a newly discovered board of great beauty, with animals and arabesques of bold design; other examples belong to the Coptic Museum at Old Cairo. See also Note 5 on p. 75, on one of the panels re-employed in the Mihrab from the Mashhad of as-Saiyida Ruqaiya. To the Early Fatimid Period one must ascribe at least one of the five portable miniature Mihrabs in the Arabic Museum, published by D. WEILL (*Bois à épigraphes*, No. 8464, pp. 72 f., Pl. 10; all have Shiit inscriptions).

<sup>(1)</sup> H. E. WHITE, *The Monasteries of the Wadi'n Natrûn, III: The Architecture and Archaeology*, New York, 1933 (cited WHITE, *Wadi'n Natrun*), pp. xxviii and 153 f., Pl. 47 (cc. 1070-1100?).



of al-ʿAdra in the Monastery of Dair al-Baramus, also at Wadi an-Natrun, has two leaves each containing eight vertically placed panels, in which the central stem, which forms three cartouches with ornament in two planes, is bordered by three sharply cut bands, the outer of which shows rich involutions<sup>(1)</sup>. The panels of various size which once decorated the Haikal screen in the North Sanctuary of the Great Church of the Monastery of Abu Maqar in Wadi an-Natrun<sup>(2)</sup>, and the panels on the four-winged door from the Church of al-Muʿallaqa in Old Cairo, preserved in the neighbouring Coptic Museum (Pl. VI), are closely related to the three panels of a fragmentary door-leaf in the Arabic Museum at Cairo (Pl. I, b), which, to judge from the style, is slightly older than the rest of the Fatimid woodwork brought to that Museum from the Maristan (Hospital) and Tomb-Mosque of Qalawun, and which undoubtedly once formed part of the decoration of the Western Palace of the Fatimids, within the precincts of which this hospital and mosque are situated<sup>(3)</sup>. On the latter panels, the central cartouche, which is flanked by two parrots, has a pair of birds or gazelles executed to a smaller scale on a background of scrolls carved in a lower plane. On another fragmentary door-leaf in the Arabic Museum having the same origin, the cartouche in the middle of each of the three panels is replaced by a lyre-shaped device ending in two bridled horses' heads<sup>(4)</sup>. Single deeply cut panels of the same description, and in a perfect state of preservation, are in the Arabic Museum at Cairo (Pl. I, c)<sup>(5)</sup> and the Metropolitan Museum at New York<sup>(6)</sup>. On these panels we also find lobed bands set with a row of beads with a central depression, and feathered

<sup>(1)</sup> H. E. WHITE, *The Monasteries of the Wadi'n Natrûn, III: The Architecture and Archaeology*, New York, 1933 (cited WHITE, *Wadi'n Natrun*), pp. xxviii and 239, Pl. 86, A and B ("c. 1070").

<sup>(2)</sup> IDEM, *ibid.*, pp. xxviii, 101 f. and 154, Pl. 27, A ("c. 1070-1100").

<sup>(3)</sup> PAUTY, *Bois sculptés*, No. 4128, p. 44, Pl. 39.—Cf. *ibid.*, Nos. 3390, 4636 and 4736, pp. 47 and 33, Pls. 43 and 28, three panels in the same museum.

<sup>(4)</sup> IDEM, *ibid.*, No. 3553, p. 45, Pl. 41; cf. Nos. 4604, 6878, 7, and 5828, pp. 33 f., Pls. 28 and 29.

<sup>(5)</sup> IDEM, *ibid.*, No. 3391, p. 46, Pl. 42.

<sup>(6)</sup> M. DIMAND, *The Metropolitan Museum of Art. A Handbook of Mohammedan Decorative Arts*, New York, 1930, p. 88, and fig. 39.

palms with voluted flaps at the base, ornament which is also found on other panels belonging to the former collection<sup>(1)</sup>, as well as on the door in La Martorana at Palermo, already mentioned.

The same beaded band appears on a fragmentary panel in the Louvre Museum in Paris, on which one also finds the representation of a seated musician, a man with pointed head-gear, an antelope, and a bird, on a back-ground of delicate scrolls bearing tendrils, grapes, and feathered, tripartite leaves<sup>(2)</sup>. Even in such a detail as the rich patterns on the garments of the figures, this decoration is identical in style with that of the Gay ivories in the same museum<sup>(3)</sup>, those from the Carrand Collection in the Bargello at Florence<sup>(4)</sup>, and those formerly in the Figdor Collection at Vienna<sup>(5)</sup>. Of the same admirable workmanship, which marks the apex

<sup>(1)</sup> PAUTY, *Bois sculptés*, No. 3392, p. 46, Pl. 42.

<sup>(2)</sup> G. MIGEON, *Musée du Louvre, L'Orient musulman, Sculptures, bois sculptés...*, Paris, 1922 (cited MIGEON, *L'Orient musulman*), No. 14, pp. 10 f., Pl. 5.

<sup>(3)</sup> IDEM, *ibid.*, No. 29, p. 13, Pl. 9.

<sup>(4)</sup> H. GLÜCK and E. DIEZ, *Die Kunst des Islam*, Berlin, 1925, p. 594, figs. pp. 486 f.—Cf. MIGEON, *Manuel*, I, fig. 145 bis, a fragment from al-Fustat in the Arabic Museum.

<sup>(5)</sup> O. VON FALKE, *Pantheon*, Aug., 1935, p. 266, fig. 2.—This object, which now forms a mirror frame, has in the centre of the lower part a vine leaf with the three superimposed grapes at the base which are a characteristic of the decoration at Mshatta, and must have been taken over from Coptic Art, as has been shown by K. A. C. CRESWELL (*Early Moslem Architecture*, I, Oxford, 1932, pp. 388 f.). This observation strengthens my presumption about the origin of Fatimid vine motives expressed in an article on Moslem vine ornament published in 1928 (*Svenska Oriental-sällskapets Årsbok*, 1926/27, pp. 5 ff.). A comparison between the fragment of a wooden spandrel field in the Arabic Museum (PAUTY, *Bois sculptés*, No. 4737, p. 1, Pl. 1), and the ivories of the group here referred to (especially the Carrand plaque with confronted griffins [MIGEON, *Manuel*, I, p. 341, fig. 149], which may be slightly older than the rest of the set), makes it evident that this wood-carving cannot be regarded as Coptic (about 5th century), but must date from the beginning of the 11th century.—At that very period, during the time of al-Hakim, a certain archaism seems to have been favoured, for which not only woodwork (the door from al-Azhar), but also pottery (a lustre fragment of almost Ikhshidid style in the Arabic Museum bearing al-Hakim's name), textiles (decorative inscriptions with all the palaeographic peculiarities of the time of al-Muti'), and glass (coin-shaped stamps with



of Fatimid wood-carving, are some fragments with openwork representations of animals on a scrolled background; one of these fragments, in the Arabic Museum, with a lion preying on a gazelle (Pl. IV, a)<sup>(1)</sup>, is a remarkable piece of conventionalized animal sculpture of an expressiveness equalling that of Scytho-Sarmatian metalwork<sup>(2)</sup>. A fragment belonging

lettering of an earlier type) afford examples. It would be attempting to put this archaistic current in Early Fatimid art—which was on the whole extremely progressive—in connection with the puritanic tendencies which al-Hakim showed during the latter part of his reign (cf. F. WÜSTENFELD, *op. cit.*, pp. 196 ff.): moralists of all periods have upheld the simplicity of previous generations as a moral uplift against the luxury and debauchery of their own time. Such a phenomenon, however, as the free copying of Coptic vine ornament can of course not be explained by such a rather dangerous hypothesis; it is surely one of the instances in which we can observe how the openminded spirit of the eclectic Fatimid art does not refrain from taking up motives from art produced at earlier periods. As I hope to be able to show on another occasion, the style of Sa'd, the famous lustre painter of the 11th century, can only be explained if we admit the possibility of such more or less conscious borrowings. This feature again should not be confused with the conservative tendencies which can be evinced in provincial and other retrograde art of the same period, as in the Faiyum tapestries of the 10th and 11th centuries (G. WIET, *Exposition des tapisseries et tissus du Musée arabe du Caire, Paris, 1935*, Nos. 61-66, pp. 18 ff., Pl. 6), although the existence of such tendencies might have favoured the presupposed currents of puritanic archaism and of deliberate study of ancient works of art manifesting an aim at richness and variety which is the very contrary of puritanism.

<sup>(1)</sup> PAUTY, *Bois sculptés*, No. 5827, p. 39, Pl. 33.—Cf. other woodcarvings in the same museum, chiefly dating from the Middle Fatimid period and showing animal scenes on a background of scrolled foliage (*ibid.*, pp. 34 ff., Pls. 29-36 and 42); most of these carvings were found at al-Fustat. For pieces of the same kind, with animal scenes in high relief, in the Islamic Department of the Berlin Museums, see E. KÜHNEL, *Islamische Kleinkunst*, Berlin, 1925, p. 200, fig. 168, O. VON FALKE, *Pantheon*, Nov., 1929, p. 514, fig. 5, a and b, and R. ETTINGHAUSEN, *Berliner Museum, Berichte aus den Preuss. Kunstsammlungen*, LIV, 1, 1933, p. 19, fig. 16; cf. a board in the Metropolitan Museum, New York (M. DIMAND, *op. cit.*, p. 88, fig. 38), and three small boards in the Abemayor and Ispenian Collections, Cairo (G. WIET, *Exposition d'art persan, Le Caire, 1935*, Nos. 4-6, pp. 53 f., *Album*, Pl. 40 and fig. on the cover (hexagonal with a seated figure holding a goblet).

<sup>(2)</sup> Cf. e.g., R. GROSSET, *L'Iran extérieur, son art. Société des Études iraniennes*, Paris, p. 6, Pl. 1.

to this class, brought from Dendera to the Egyptian Museum in Cairo (Pl. IV, b), shows an archer on a galloping horse, with a background of vine tendrils<sup>(1)</sup>.

More summary workmanship is displayed in the famous boards from the Maristan of Qalawun, of which not less than 31 metres are preserved in the Arabic Museum of Cairo<sup>(2)</sup>, while considerable portions are in the Victoria and Albert Museum in London<sup>(3)</sup>. These boards have undoubtedly, like the door-leaf mentioned above, decorated the Western Fatimid Palace, and for reasons of style we might assume that they belong to the work carried out by order of the Caliph al-Mustansir between the years 1058 and 1065. The 30 centimetre wide boards are bordered by intermittent scrolls placed between plain stripes, and bearing upright volute-based fleurets of two kinds, a T-shaped device consisting of two addorsed semipalmettes, and a trefoil inscribed under the arches formed by the undulating stem. Between these borders there is a frieze of ornament on a background of floriated scrolls carved in a lower plane; two intertwining fillets form elongated hexagons alternating with diapers having a lobe on each side. In the oblong fields the representations are placed under depressed, curiously formed arches varying in number, but mostly one or two, and in the latter case emanating from a vase placed in the middle of the field. There are peacocks, hares, gazelles, and birds of prey, which are often represented as standing on their victims, a duck, a hare, or a gazelle; there are griffins, harpies, and sphinxes; also figural representations of various kinds; warriors mounted or on foot, in single combat with an enemy or a lion, falconers preceded by their *chasseur*, princes banquetting, musicians playing the lute, the tambourine, or the flute, and merchants accompanied by heavily loaded camels. The details of these representations were portrayed in painting, of which there still remain a few traces. Other boards with such, or

<sup>(1)</sup> No. 45081. See MIGEON, *Manuel*, I, p. 304.

<sup>(2)</sup> M. HERZ PASHA, *Orientalisches Archiv*, III, 1912-13, pp. 169 ff.; PAUTY, *Bois sculptés*, Nos. 3465-73 and 4063, pp. 48 ff., Pls. 46-59.

<sup>(3)</sup> S. LANE-POOLE, *The Art of the Saracens in Egypt*, London, 1886, pp. 123 ff., figs. 46-48; MIGEON, *op. cit.*, I, p. 304.



similar, decoration have been re-employed in the time of Qalawun, when the new ornament was carved on the reverse side of the board. Two other boards (Pl. V, *a* and *b*), one similar to those just described, have been brought to the Coptic Museum at Old Cairo from the neighbouring Church of Mari Jirjis (St. George)<sup>(1)</sup>. These boards may quite probably be spoil taken from the Western Fatimid Palace which was devastated and partly demolished during the reign of Saladin. Other boards recently found in the Qalawun buildings, some of which form parts of a ceiling, have been published by M. E. Pauty in this *Bulletin*<sup>(2)</sup>.

Of such origin are two other doors in the Arabic Museum. Like the one described above, they are decorated with rectangular panels placed vertically, these being richly carved with birds, animals, and seated figures on a background of scrolls bearing shoots, trefoils, and heart-shaped palmettes with a super-imposed bunch of grapes emanating from the stalks. Three cartouches, formed by the central stem, stand out clearly from the rest of the decorated area. Of one of these doors, only parts of one valve with three panels remain<sup>(3)</sup>. The other has two valves, each with two rows of five panels, the upper one having been barbarously cut off in the middle when re-employed to fit a lower doorway<sup>(4)</sup>.

Closely related to these doors are a carved soffite of unknown origin, in the Arabic Museum<sup>(5)</sup>, and a panel from a door, in the Coptic Museum<sup>(6)</sup>, while a more restricted use of figures, animals and birds characterizes the high Haikal door of the Chapel of Dair al-Banat at Old Cairo (Pl. VII)<sup>(7)</sup>. Here the panels were originally no less than seventy-one in number (of which only six are missing): eleven on each of the two valves of which both leaves consist, the same number on each of the posts of the door-case, and three horizontal ones on its lintel, placed between

<sup>(1)</sup> M. SIMAIKA PASHA, *op. cit.*, I, fig. p. 163.

<sup>(2)</sup> XV, 1933, pp. 99 ff., fig. 1, Pls. 1-6.

<sup>(3)</sup> PAUTY, *Bois sculptés*, No. 4128, p. 45, Pl. 40.

<sup>(4)</sup> IDEM, *ibid.*, No. 554, pp. 51 f., Pls. 60 and 61.

<sup>(5)</sup> IDEM, *ibid.*, No. 441, pp. 47 f., Pl. 44.

<sup>(6)</sup> IDEM, *Bois d'églises coptes*, Pl. 40.

<sup>(7)</sup> IDEM, *Bois sculptés*, p. 52.

panels forming a right angle. The flight of the case is marked by a band with symmetric arabesques. Two small lateral doors are decorated with rectangular panels of the same kind. As in the doors of the monasteries at Wadi an Natrun, one here notices the total absence of Christian symbols or representations.

The Victoria and Albert Museum in London possesses six panels of a door, brought from Egypt, having in the centre a pair of confronted birds or animals<sup>(1)</sup>, and closely resembling a panel in the Arabic Museum at Cairo<sup>(2)</sup>. Here we find some "split" palmettes consisting of two semi-palmettes, a device which, like that of the palmette with a superimposed grape emanating from the stalk, was to become a favourite motive in the Egyptian wood-carving of the 12th century.

Very rough in workmanship and carved in silhouette style, are three boards of unknown origin, acquired by the Arabic Museum in 1917<sup>(3)</sup>. They are decorated with scrolls, geometric ornament, birds, and animals. The broadest piece shows also an enthroned prince.

In this connection one might mention the badly preserved carvings on the back of some boards re-employed in the portable Mihrab of the Mashhad of as-Saiyida Ruqaiya, in the Arabic Museum, executed between 1154 and 1160<sup>(4)</sup>; they show single or confronted animals placed in star-shaped fields on a background filled with rich scrolls which, on one of the boards, emanate from a vase<sup>(5)</sup>.

In the Arabic Museum one also finds the lintel of a Minbar, brought from the Mosque of al-Amawi at Asyut<sup>(6)</sup>. At the left end there is a

<sup>(1)</sup> A. H. CHRISTIE, *The Burlington Magazine*, XLVI, April, 1925, pp. 184 ff., fig. A.

<sup>(2)</sup> PAUTY, *Bois sculptés*, No. 5924, pp. 46 f., Pl. 42.

<sup>(3)</sup> IDEM, *ibid.*, Nos. 4632-34, p. 43, Pl. 37; cf. No. 7259, p. 47, Pl. 43.

<sup>(4)</sup> J. STRZYGOWSKI, *Jahrbuch der asiatischen Kunst*, II, 2, 1925 (*Sarre-Festschrift*), pp. 111 ff., figs. 1-3.

<sup>(5)</sup> This panel (*loc. cit.*, fig. 2) may be of Early Fatimid date. Strzygowski regards both panels as Ikhshidid.

<sup>(6)</sup> M. VAN BERCHEM, *Corpus inscriptionum Arabicarum, Égypte*, I, No. 454, pp. 630 ff., Pl. 42; WEILL, *Bois à épigraphes*, No. 415, pp. 2 f., Pl. 12; PAUTY, *Bois sculptés*, No. 415, pp. 62 f., Pl. 71.



bracket-shaped field with a two-striped curved stem bearing feathered palms, and a similar decoration must once have existed at the right end. The stripe thus limited contains an inscription bearing the name of al-Mustansir. For various reasons alleged firstly by Max van Berchem, the date can be ascribed to about 1077, and the Minbar to which this lintel belonged is probably identical with the one mentioned by Ibn Duqmaq, whose description inclines one to believe that it was made of turned wood and had small panels forming marquetry<sup>(1)</sup>.

The earliest woodwork, still in preservation, which has a technique corresponding to the above description, is not, however, of Egyptian, but of Syrian origin. The Minbar of the Haram al-Khalil at Hebron according to explicit inscriptions in the lintel containing the names of al-Mustansir and of his omnipotent Vizir Badr al-Jamali, was made for the Mashhad of al-Husain at Ascalon in 1091/2 (484 H.), and is supposed to have been brought to Hebron by Saladin in 1212<sup>(2)</sup>. The door-jambs and the frame of the lintel are formed by beams bearing floriated Kufic inscriptions, and similarly decorated beams enclose the mushrabiya work of the railings that protect the stairs leading to the platform. A double vertical band with scrollwork contained between two plain fillets divides each of the lateral faces of the Minbar into a narrow vertical band beneath the platform, and a triangular field under the railing, cut off at the foremost point by the door-jamb which has on the inside a bracket carved with scrolls. In both fields scrolled bands contained in plain fillets form an interlaced geometric pattern mainly consisting of hexagons and regular or elongated six-pointed stars, the outer forms being cut off by the edges of the decorated surfaces. These small areas are richly carved with delicate arabesques, often combined with interlaced star-patterns. In style, this remarkably well-preserved orna-

<sup>(1)</sup> IBN DUQMAQ (d. 1406), *Kitab al-intisar*, V, Cairo, 1893, pp. 22 f.

<sup>(2)</sup> L. H. VINCENT, E. MACKAY and F. ABEL, *Hébron*, Paris, 1923, pp. 219 ff., fig. 85, *Album*, Pls. 25-28.—A wooden board discovered at Qus, a fragment of which is in the Arabic Museum, bears the names of al-Mustansir and Badr al-Jamali and a date corresponding to 1080; this inscription was studied by G. WIET in an article recently communicated to the Institut d'Égypte (see pp. 31-37 of this volume).

ment undoubtedly represents a more advanced stage of evolution than the contemporary Egyptian wood-carving, and approaches that of the Seljuk period. The absence of vine motives should be specially noticed.

C.—THE LATE FATIMID PERIOD (1094-1171; the reigns of al-Musta'li, al-Amir, al-Hafiz, al-Zafir, al-Faiz, and al-'Adid).

Of Syrian workmanship is a screen of a Maqsura in the Arabic Museum at Damascus (Pls. VIII and IX, *a* and *b*), dated 1103/4 (497 H.)<sup>(1)</sup>, and brought in 1927 from the Mosque of Bab al-Musalla. The upper part of this screen is in a rather bad state of preservation. Below a beam with foliated Kufic inscriptions on either side, are two tiers of openwork panels of varying width, some in mushrabiya work, others with arabesques, tressed Kufi in an arabesque frame, or, in the broad central field of the lower tier, a geometric pattern of smaller panels carved with arabesques, within a frame bearing an inscription. The lower portion of the screen has two tiers of balusters enclosed by three horizontal beams and placed one by one between flat uprights of vase-shaped outline, respectively in pairs between rectangular blocks. These blocks and uprights, as well as the two upper beams, are engraved on both sides with scrolls bearing volute-based trefoils and semi-palmettes, and also pulvin-leaves, an ornament one is surprised to find on a Syrian work of this late date, Fatimid in style, although made during the rule of the Seljuk Atabek Tughtekin, founder of the Burid dynasty.

In the Mosque of the Greek Monastery of St. Catherine on Mount Sinai, there is a Kursi in the rather clumsy shape of a truncated pyramid, with four feet<sup>(2)</sup>. It is engirdled by two bands of foliated inscriptions separated

<sup>(1)</sup> AMIR JA'FAR 'ABD AL-QADIR, *Musée National Syrien de Damas*, 1931, pp. 15 f., Pl. 16.

<sup>(2)</sup> M. SIMAIKA PASHA, *op. cit.*, II, p. 100, fig. p. 108; H. L. RABINO, *Bulletin de la Société Royale de Géographie d'Égypte*, XIX, 1, 1935, pp. 36 and 43, Pl. 11, described by M. Husain Rashid; a study on this Kursi, and on the outer door of the Church of the Monastery, has been published by the R. P. Jaussen in the third volume of the *Mélanges Maspero*, pp. 19-23.



by balusters, which tell that this Kursi is a gift from a certain Abu-l-Mansur Anushtakin, an Emir of the Caliph al-Amir (1101-30), to the mosque which he had himself founded. The wooden Minbar of the same mosque (Pl. IX, *d*) is a gift from the Vizir Shahanshah al-Afdal, a son of Badr al-Jamali, as is stated on the lintel in an inscription that also contains the name of al-Amir and the date corresponding to 1106 (Rabi' I, 500)<sup>(1)</sup>. This Minbar is rather similar in shape to that at Hebron, and although it was made fifteen years later, the style of its ornamentation is less developed. Interlaced geometric patterns are only found on the inside of the platform parapet. Rectangular spaces at the sides and under the platform, as well as the almost triangular areas under the mushrabiya rail of the staircase, are all occupied by rectangular panels of varying width, those under the platform being placed in bricklike fashion. The panels next to the rail are cut off to form triangular fields. All these panels contain floral ornament, amongst which split palmettes predominate, while the pulvin-leaf as well as the vine leaf are absent.

Of related style and workmanship is a Haikal screen (or Hijab) in the Church of Abu-s-Saifain at Old Cairo<sup>(2)</sup>. In its general arrangement this screen is, however, similar to that from the Church of Sitt Barbara, and it seems quite reasonable to suppose that the similarity is caused by the fact that the workmen who created the former screen were familiar with the latter. The door in the middle has two leaves, each with five panels placed vertically, and on the top there is a lintel with spandrel fields partly screening the uppermost panels. This door is flanked by two windows, a feature which does not exist in the Sitt Barbara screen. The windows have two-leaved shutters decorated with square panels placed between two vertical rectangles. The general surface itself is decorated with eleven tiers of rectangular panels, arranged in a way which resembles masonry. On the top there is a tier slightly higher than the others; in the middle it has a field forming a Greek cross with small

<sup>(1)</sup> B. MORITZ, *Bulletin de l'Institut égyptien*, 5<sup>e</sup> série, IV, 1910, pp. 97 f.; M. SIMAIKA PASHA, *op. cit.*, II, p. 100, fig. p. 107 (the lintel only); H. L. RABINO, *op. cit.*, pp. 36 f. and 45, Pls. 12 and 13, 1.

<sup>(2)</sup> PAUTY, *Bois d'églises coptes*, pp. 27 ff., Pls. 17-33.

squares in the corners. On either side are panels, of which many are now missing. These panels have openwork designs with two-striped bands forming six-pointed stars with a cross in the middle and scrolls bearing palmettes above and below. In all the others, the ornament stands out, mostly in one plane only, on a deeply cut background. Besides the devices already described, we find representations of animals, birds, sphinxes, and of saints, standing and on horseback. The figures are entirely Coptic-Byzantine in style and recall a group of Egyptian carvings of which the most famous examples are those on the door of the Monastery of St. Catherine on Mount Sinai, to be mentioned later, and those in the Church of al-Mu'allafa at Old Cairo, dating from the 13th century<sup>(1)</sup>. All other ornament is, however, Islamic in style, though the artists were obviously Copts who did not fear to insert Christian devices in the most obvious manner, unlike those who, in executing the screen of Sitt Barbara, included such devices in the most unnoticeable fashion.

Until it was removed to the Chapel of St. John the Baptist a few years ago by the care of H. E. Morkos Pasha Simaika, this screen was to be found in the Chapel of St. George, on the first floor, constructed between 1094 and 1121, during the time of the Shaikh Abu-l-Fadl Yuhanna. This Chapel, together with that of St. John, comprised the only parts of the Church which were entirely spared by the flames during the fire that ravaged it in the year 1168; consequently this screen might date from the time of Yuhanna. This supposition is, as we have seen, supported by stylistic evidence, which would lead to a date of about the second decade of the 12th century.

Another wooden screen removed from the first floor of the Church of Abu-s-Saifain to the Chapel of St. John the Baptist<sup>(2)</sup> might well date from the same period, as its carvings closely resemble those of the screen just described, although, especially in the figural scenes representing standing saints, the work is of inferior quality. Panels of varying width, many of which contain crosses, are disposed in eleven tiers, the uppermost of

<sup>(1)</sup> O. M. DALTON, *op. cit.*, pp. 149 and 163, fig. 95 (panels in the British Museum).

<sup>(2)</sup> PAUTY, *Bois d'églises coptes*, pp. 34 f., Pls. 34-39.



which runs above a rectangular opening and the two windows flanking it.

Of the same provenance and style is a folding-door in the Coptic Museum at Old Cairo<sup>(1)</sup>. The upper part of each leaf has an opening covered by a stilted keel arch, while the lower part shows six tiers of panels, alternately two squares flanking a broad and narrow rectangle, and two such rectangles placed together. The decoration of the panels and of the spandrel fields is confined mainly to crosses, eight-pointed stars formed by interlacing bands, continuous scrolls, and spiral stems bearing tripartite palmettes which are sometimes split.

A Haikal screen (Hijab) in the Church of Sitt Barbara, has retained ten panels of a related kind, placed on either side of the keel-arched door, two vertical panels alternating with three horizontal ones<sup>(2)</sup>. The decoration consists of crosses and arabesques.

In the Aqmar Mosque at Cairo, built in 1125 (519 H.) by al-Mamun, Vizir of al-Amir, are the remains (fifteen panels out of forty) of two folding-doors (Pl. X, c) with four vertically placed panels on each valve, framed by corresponding narrower panels placed on the door-case, with angle-shaped panels at the upper corners. The decoration consists of slender arabesques forming three involutions on the top of each panel<sup>(3)</sup>.

Of the three portable wooden Mihrabs preserved in the Arabic Museum at Cairo<sup>(4)</sup>, the earliest and least attractive, brought from the Azhar Mosque, has a separate panel forming lintel and bearing an inscription which contains the name of al-Amir and the date 1125/6 (519 H.)<sup>(5)</sup>. The shallow, undecorated niche has the same stilted keel arch as the main

<sup>(1)</sup> PAUTY, *Bois d'églises coptes*, pp. 35 and 37, Pl. 16.

<sup>(2)</sup> A. PATRICOLO and U. MONNERET DE VILLARD, *op. cit.*, p. 54, figs. 53 and 54.

<sup>(3)</sup> Now placed on the northern wall, near the Qibla; on two small panels from this mosque, in the Arabic Museum, see PAUTY, *Bois sculptés*, Nos. 3364 and 3365, p. 62, Pl. 71; cf. No. 681, p. 75, Pl. 96.

<sup>(4)</sup> P. RAVAISSE, *Mémoires de l'Institut égyptien*, II, 1889, pp. 621 ff., Pls. 1-5; M. HERZ PASHA, *A Descriptive Catalogue of the National Museum of Arab Art*, 2nd ed., Cairo, 1907, Nos. 95-97, pp. 94 ff., fig. 20, Pl. 2; A. PATRICOLO, *Dedalo*, IV, 1923/4, pp. 464 ff.

<sup>(5)</sup> WEILL, *Bois à épigraphes*, No. 422, pp. 5 f., Pl. 12 (with further references); PAUTY, *Bois sculptés*, Nos. 420 and 422, p. 64, Pls. 72 and 73.

arcade of the Azhar Mosque, reposing on slender columns with bulbous capital and base. On either side of the niche are four vertically placed rectangular panels—the lower pair is missing—with arabesques cut in a flat silhouette style (Pl. IX, c). The leaves are formed as trefoils or cinquefoils, the latter being always, and the former sometimes, split. The framework of these panels, extending above the spandrels of the niche, has central bands containing a continuous scroll<sup>(1)</sup>.

Some beams of a total length of nearly 28 metres, now in the Arabic Museum at Cairo, were found *in situ* in the Great Mosque at Damietta, which was restored by al-Amir in 1127 and was spared at the destruction of that town in 1250<sup>(2)</sup>. The former date (Rajab 521 H.) and the name of this Fatimid Caliph are mentioned in the foliated Kufic inscription with which these beams are adorned.

The Mashhad of as-Saiyida Ruqayia in Cairo, erected by one of the wives of al-Amir, shelters a wooden cenotaph (Pl. V, c) bearing the date corresponding to 1138/9 (533 H.)<sup>(3)</sup>. The inscriptions, executed in Kufi on a richly scrolled background, are contained in four bands of different height engirdling the cenotaph. At the ends of each side are

<sup>(1)</sup> The same motive is found on four wooden fragments in the Arabic Museum, ascribed by PAUTY to the 8th century (*ibid.*, Nos. 4695, 3581, 4773 and 4775, p. 5, Pl. 3), as well as on other Egyptian products in wood, stucco and stone. Continuous scrolls of similar kinds are seen on some oliphants and caskets of ivory, with ornament of Fatimid style. The Arabic Museum possesses a small fragment found in Egypt which shows a similar scroll; this object would speak in favour of an attribution of this group to Egypt (about the second half of the 11th century) which has been advocated by O. VON FALKE (*Pantheon*, Nov., 1929, pp. 511 ff., figs. 1-4, "10th-11th century"), contrary to the opinion of Kühnel and others, who regard them as South Italian (or Sicilian) work of the late 11th and the 12th century (E. KÜHNEL, *Islamische Kleinkunst*, Berlin, 1925, pp. 191 f., fig. 159; M. DIMAND, *op. cit.*, pp. 100 ff., figs. 45 and 46). In the history of Fatimid arts and crafts, this problem is certainly one of the two most difficult ones to solve, the second one being that concerning the faceted rock crystal ewers.

<sup>(2)</sup> WEILL, *Bois à épigraphes*, No. 4389, pp. 51 f., Pl. 13.

<sup>(3)</sup> A. PATRICOLO, *Comité de Conservation des Monuments de l'Art arabe*, XXXII, 1915-19, Cairo, 1922, pp. 27 f., Pl. 16; IDEM, *Dedalo*, III, 1922/3, pp. 605 f., G. WIET, *C. I. A., Égypte*, II, No. 591, pp. 197 ff.

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vertical bands forming a border, decorated with scrolls bearing tripartite leaves and palmettes. Similar bands forming medallions are placed between the two lowest bands of inscription, together with these lines framing panels, alternately narrow or wide, with ornament of related kind.

One of the most interesting examples of Fatimid woodwork is the entrance door of the Church of the Greek Monastery of St. Catherine on Mount Sinai (Pl. X, *a* and *b*)<sup>(1)</sup>. Each leaf has five panels with intricate designs, amongst which are areas in the shape of crosses, angular forms, and stars, filled with rich scrolls bearing tripartite leaves. In the central panel there are also figural subjects: on the left door-leaf the Transfiguration of Christ, on the right one the Divine Liturgy and the Sacrifice of Isaac.

Another work of rather exceptional character, which might be tentatively attributed to the second quarter of the 12th century, is a bracket-shaped spandrel of a niche, belonging to the Louvre Museum at Paris<sup>(2)</sup>. Near the straight outer side, on its upper part, is a vertical band containing a religious inscription in Hebrew<sup>(3)</sup>. The remaining part of the field is occupied by a free composition made up of intersecting two-striped bands and thin scrolled stems bearing different kinds of leaves, amidst which one especially notices the furcated semipalmette, a late variety of the pulvin-leaf, and the volute-based palmette with superimposed grapes emanating from the base of the stalk.

A beam of about the same date, in the Old Synagogue at Old Cairo (not preserved *in situ*), shows arabesques bordered by Kufic inscriptions repeating the word «perfection» («*kamila*»), while a long board in the Arabic Museum has a Hebrew inscription placed between scrolls.

Vine motives resembling those just described play a prominent part

<sup>(1)</sup> H. L. RABINO, *op. cit.*, pp. 45 and 56, Pls. 9 and 10 (with further references). Excellent photographs of this door and of other woodwork in the monastery have recently been taken by Mr. Ph. Tano during the expedition led by H. L. Rabino, Esq., British Consul General in Cairo, who generously offered me some of them for publication.

<sup>(2)</sup> MIGEON, *L'Orient musulman*, No. 13, p. 11, Pl. 7.

<sup>(3)</sup> Professor L. A. Mayer has kindly informed me that this inscription is of religious content.

in the rich decoration of the portable Mihrab of the Mashhad of as-Saiyida Nafisa, now in the Arabic Museum at Cairo<sup>(1)</sup>. This Mashhad was restored by the Caliph al-Hafiz (1130-49) in 1137/8 (532 H.) and in 1146/7 (Rajab 541 H.; cf. *infra*), between which dates this Mihrab must be supposed to have been made. It consists of a niche of slender proportions with a slightly contracted keel arch and placed in a rectangular field. This area is bordered all round by a narrow band with Koranic inscriptions in floriated Kufi. Within this border, richly moulded laths form an intersecting geometrical pattern with six-pointed, in most cases halved stars surrounded by fields of other shapes. All these panels were originally filled with vine tendrils. Under the springings of the arch are vertical bands with arabesques showing split palmettes borne on symmetrical stems. The niche itself is framed by a continuous vine scroll, and contains a rich composition of arabesques with palmette and vine motives and of entwined bands set with beads. This decoration shows some resemblance to that of the Minbar at Hebron, from which, however, vine motives are totally absent.

Contemporary with this Mihrab, but of a more traditional Egyptian style are a complete and a fragmentary folding-door which were also brought to the Arabic Museum from the Mashhad of as-Saiyida Nafisa. The former has on each leaf four vertically placed panels with finely cut arabesques which bear bifurcated semipalmettes; two palms engraved with scrolls form in the middle a cartouche surrounded by involutions and containing the word «blessing» in Kufic characters<sup>(2)</sup>. The latter door has conserved two panels with arabesques in which one recognizes the beaded bands found in the niche of the Mihrab just described, as well as a volute-based split palmette in which a trefoil is inscribed<sup>(3)</sup>, a device we shall meet with again on the third of the wooden Mihrabs

<sup>(1)</sup> WEILL, *Bois à épigraphes*, No. 421, pp. 4 f., Pl. 14 (with further references); PAUTY, *Bois sculptés*, No. 421, pp. 65 f., Pls. 75 and 76.

<sup>(2)</sup> PAUTY, *Bois sculptés*, No. 1646, p. 66, Pls. 77 and 78.

<sup>(3)</sup> *Idem*, *ibid.*, No. 1647, p. 66, Pl. 79 (described as a lintel); cf. No. 3540, p. 48, Pl. 45, a fragmentary door with one panel, brought to the Arabic Museum from the Mosque of Ahmad al-Kurdi in Cairo, and the panel No. 4680, p. 47, Pl. 44.



preserved in the Arabic Museum, which was brought from the Mashhad of as-Saiyida Ruqaiya.

Before this is described, a few other examples of woodwork should be mentioned. From the tomb of the Abbasid Caliphs at Cairo, which might be regarded as a dependency of the Mashhad of as-Saiyida Ruqaiya, two boards have been brought to the Arabic Museum which bear an inscription in foliated Kufi containing the name of al-Hafiz and the date corresponding to December, 1146 and the first days of January, 1147 (Rajab 541)<sup>(1)</sup>.

From the time of its foundation in 1148/9 (543 H.), nothing has been preserved of the Mosque of al-Fakahani in Cairo but its two entrance doors (Pl. X, d)<sup>(2)</sup>. Each leaf has three narrow, horizontally placed panels, and between these are raised rectangles surrounded by fields forming a frame. The decoration consists of a fine lacework of scrolls issuing from vases. Many of the foils are in the shape of vine-leaves, but no grapes are represented. Two screens of partition with small panels decorated in a similar way have been brought to the Coptic Museum at Old Cairo from the neighbouring Church of al-Mu'allafa.

A work of greater importance in which the innovations displayed by the Mihrab from the Mashhad of as-Saiyida Nafisa have been assimilated and further developed, is the Minbar of the 'Amri Mosque at Qus<sup>(3)</sup>. A Kufic inscription in six lines carved in the lintel over the pointed arch of the substituted entrance door, states that the Minbar was made in 1155/6 (550 H.), during the reign of the boy King al-Faiz, by al-Malik as-Salih Talai', who, up to that year, in the quality of Governor of Upper Egypt,

<sup>(1)</sup> WEILL, *Bois à épigraphes*, No. 4138, pp. 50 f., Pl. 15; PAUTY, *Bois sculptés*, No. 4138, p. 64, Pl. 74.

<sup>(2)</sup> 'ALI BEY BAHGAT and A. PATRICOLO, *Comité de Conservation des Monuments de l'Art arabe*, XXV, 1908, Cairo, 1909, pp. 18 f.; A. PATRICOLO, *ibid.*, XXXII, 1915-19, Cairo, 1922, p. 38, Pls. 18 and 19.

<sup>(3)</sup> A. C. T. E. PRISSE D'AVENNES, *L'Art arabe*, Paris, 1873-77, *Texte*, pp. 99 ff., *Atlas*, Pls. 76-82; M. HERZ PASHA, *Comité de Conservation des Monuments de l'Art arabe*, XVII, 1900, pp. 110 f., Pls. 3 and 4; M. VAN BERCHEM, *C. I. A., Égypte*, I, No. 523, pp. 716 ff., Pl. 43; an analysis of the decoration of this Minbar has been given by M. E. Pauty in the third volume of the *Mélanges Maspero*, pp. 41-48.

had his residence in Qus; a panel brought from the same mosque to the Arabic Museum at Cairo, has an incompletely preserved Kufic inscription from which we can infer that the mosque itself was restored by the same "Steward of the Prince of the Believers", probably in the same year<sup>(1)</sup>.

The Minbar at Qus has the same shape in general as those in Hebron and in the Mosque of the Monastery of St. Catherine, but the entire lateral surfaces (Pl. XI) are treated as a unity, containing polygonal patterns enclosing small panels which have arabesques with palmettes and grapes, placed often on the leaves with the stalks emanating from their base. Similar ornament occupies the frame of the mushrabiya railings of the stairs. In like manner is the ornament found on the vertical faces of the steps, on the spandrels of the entrance door, as well as on the bands which frame the door, the lintel, and the two vertically placed panels by which the latter is flanked, which are themselves decorated in the same way. The richly ornamented platform shows a flat Mihrab in the middle of the Qibla side.

The very same style is met with again on a rectangular panel of horizontally extended shape which belongs to the Islamic Department of the Berlin Museums, being hypothetically supposed to have formed part of the decoration of the same Minbar<sup>(2)</sup>.

Another example of the same style is the third of the three portable wooden Mihrabs in the Arabic Museum at Cairo, to which place it was brought from the Mashhad of as-Saiyida Ruqaiya<sup>(3)</sup>. This Mihrab, which is in a perfect state of preservation, has an inscription indicating that it was made for this sanctuary by al-'Alam, a widow of the Caliph al-Amir, and the title of one of the two high functionaries further mentioned, al-Faizi as-Salihi, fixes the date as during the rule of al-Faiz (1154-60) and his Vizir as-Salih Talai' (1154-60).

<sup>(1)</sup> WEILL, *Bois à épigraphes*, No. 3100, pp. 44 f., Pl. 18; PAUTY, *Bois sculptés*, No. 3100, p. 70, Pl. 92.

<sup>(2)</sup> R. ETtinghausen, *op. cit.*, p. 20, fig. 17.

<sup>(3)</sup> WEILL, *Bois à épigraphes*, No. 446, pp. 11 ff., Pls. 16 and 17 (with further references); PAUTY, *Bois sculptés*, No. 446, pp. 67 f., Pls. 80-88 (with further references).



In shape it is similar to that from the Mashhad of as-Saiyida Nafisa, but contrary to the latter it is decorated also on the lateral faces and on the back. The niche itself has a polygonal pattern based on the six-pointed star and enclosing small panels carved with arabesques. The sides are marked by a framing band with Kufic inscriptions, ending in a pointed arch. The field in which the niche is placed is filled and framed in a similar way, the springing of the pointed arch being marked by a horizontal contraction beneath which no ornament is now to be seen. At the top the frame encloses an Attic with openwork arabesques, limited below by a horizontal band with a dedicatory inscription in two lines of foliated Kufi. The back has three horizontally placed panels with arabesques and a «Syrian band» or, in the central panel, an interlaced star pattern. Such ornament with arabesque fillings is to be seen between the horizontal bands, flanked by, or, in the lower tier, flanking vertically placed panels with vine arabesques. On the lateral surfaces (Pl. XII) are three horizontal fields of the former description alternating with panels showing vine tendrils emanating from chalices; the slender stems are in places widened to form cornucopias. Many of the vine leaves in this and the others panels have superimposed grapes of the type already described, and one also finds, amongst other leaf forms, the volute-based split palmette in which a trefoil is inscribed. The execution of the ornament is rather dry and less artistic than on the Mihrab from the Mashhad of as-Saiyida Nafisa or the Minbar in the 'Amri Mosque at Qus.

Similarly dry is the carved woodwork of the Mosque of as-Salih Talai<sup>(1)</sup>, constructed in Cairo in the year 1160 (555 H.)<sup>(2)</sup>. All these carvings are of a flat style with a marked tendency towards lacework effect. Of the leaf forms used are especially noticeable the volute-based split palmette, the bifurcated palm, the trefoil, and the spurred foil that was to become so predominating in Aiyubid wood-carving.

<sup>(1)</sup> A. C. T. E. PRISSE D'AVENNES, *op. cit.*, *Texte*, pp. 99 ff., *Album*, Pls. 5 and 95; E. PAUTY, *Bulletin de l'Institut d'Égypte*, XV, 1933, p. 106, Pl. 7 (the ceiling).

<sup>(2)</sup> K. A. C. CRESWELL, *Bulletin de l'Institut français d'Archéologie orientale, Le Caire*, XVI, 1919, p. 66.

Amongst this woodwork are fragments of a ceiling with polygonal cases, tie-beams covered with scrolls on their lateral faces, but, curiously enough, plain on the lower side, boards with scrolls or with inscriptions in foliated Kufi, grilles showing arabesques, and a panel with a cartouche bearing an inscription and surrounded by floral motives. This panel, together with examples of the former, has been transported to the Arabic Museum<sup>(1)</sup>, which possesses another panel with sketched carvings of a similar style, brought from the Mosque of 'Abd al-Ghani al-Fakhri<sup>(2)</sup>. From the Mosque of as-Salih Talai<sup>(3)</sup> the same museum also possesses a folding-door carved with interlaced star patterns made of laths, enclosing arabesques<sup>(4)</sup>. These patterns are carved on seven rectangular panels on each door-leaf, three of which are placed horizontally, while the four others lie vertically in pairs between the horizontal panels. All the panels are framed by iron mountings consisting of roundels alternating with lanceolate shapes.

A rare example of late Fatimid furniture is a cupboard that had its place in the wall of the same mosque and which is now also in the Arabic Museum<sup>(4)</sup>. At the bottom and just above the middle it shows tiers of small panels, either square and carved with foliage, or in the shape of horizontally placed rectangles occupied by inscriptions in Kufi and Naskhi, which are not foliated. On the top are four shallow niches with richly festooned arches adorned by arabesques; below, above two tiers of panels at the base, is a bigger niche with a similarly decorated festooned arch of less intricate design, flanked by two rectangular niches in which no arches now exist.

<sup>(1)</sup> WEILL, *Bois à épigraphes*, Nos. 2409-12 and 2416, pp. 41 ff., Pl. 19; PAUTY, *Bois sculptés*, Nos. 2409-11, pp. 64 f., Pl. 74 (cf. No. 3362, p. 71, Pl. 92), No. 3733, p. 70, Pl. 91 (the panel), No. 2423, p. 48, Pl. 45, Nos. 2419 and 2420, p. 71, Pl. 92, and No. 2425, p. 75, Pl. 96. For other ornamental sculpture dating chiefly from the Late Fatimid period, see *ibid.*, No. 3554, p. 44, Pl. 38 (said to have been brought from the Qalawun buildings), No. 8460, p. 47, Pl. 44, pp. 53 ff., Pls. 62-69, and pp. 71 ff., Pls. 93 and 94. Many of these carvings were found at al-Fustat.

<sup>(2)</sup> PAUTY, *ibid.*, No. 1601, p. 70, Pl. 91; cf. also No. 4735, p. 55, Pl. 64.

<sup>(3)</sup> IDEM, *ibid.*, No. 1055, pp. 69 f., Pls. 89 and 90.

<sup>(4)</sup> IDEM, *ibid.*, No. 672, p. 74, Pl. 95.



The next items to be mentioned in this chronological survey of Egyptian and Syrian woodwork are the Dikka and the fragmentary Minbar of Nur ad-Din Mahmud Ibn Zanki (1146-74) in the Nuri Mosque at Hama, of which objects the former bears the date 1163/4 (559 H.), while the latter<sup>(1)</sup> must have been made at the same time. These examples, however, do not belong to Fatimid art, and the same is to be said of the famous Minbar which was brought from the Great Mosque at Aleppo to the Aqsa Mosque at Jerusalem by Saladin<sup>(2)</sup>. According to an inscription, it was ordered by Nur ad-Din in 1168/9 (564 H.), and another inscription states that it was completed during the reign of his son, as-Salih Isma'il (1174-81), about 1175. It is signed by Salman Ibn Ma'ali, Humaid Ibn Tafir al-Halabi, and Abul-l-Hasan and Fadail, the sons of Yahya al-Halabi. This Minbar forms an important link in the evolution of wood-carving in Syria, from the Minbar at Hebron right up to the Mihrab of al-Madrassa al-Halawiya in Aleppo, dated 1245/6 (643 H.)<sup>(3)</sup>, an evolution in which artisans from Aleppo must have played a prominent part.

Egyptian wood-carving of the Aiyubid period could not fail to have been strongly influenced by such Syrian work, and this Syrian impetus seems to have inspired a new spirit in this art which, judging from the carvings of the Mosque of as-Salih Talai', seems almost to have reached the limit of its artistic possibilities after having created masterpieces such as the Mihrab from the Mashhad of as-Saiyida Nafisa and the Minbar at Qus. As a matter of fact, wood-carving, together with military architecture, appears to be the only field of artistic activity in Egypt in which the ascension of Saladin and his dynasty did not immediately lead to obvious decadency.

But, as is generally the case in art, the change of style was not sudden, and there exists Egyptian woodwork which may be regarded as of early Aiyubid date, in which the Fatimid style still prevails. An example of this is the central Haikal screen of the Chapel of al-'Adra in Dair Abu Maqar at

<sup>(1)</sup> G. MIGEON, *Syria*, II, 1921, p. 3.

<sup>(2)</sup> M. VAN BERCHEM, *C. I. A., Syrie du Sud, Jérusalem*, III, No. 277, pp. 393 ff., Pls. 29 and 30.

<sup>(3)</sup> H. GLÜCK and E. DIEZ, *Die Kunst des Islam*, pp. 31 and 536, fig. p. 164.

Wadi an-Natrun<sup>(1)</sup>. Two uprights carved with scrolls support a horse-shoe arch, and in each of the spandrels there is a peacock amongst vine tendrils of an entirely Coptic design. Above, there are four square openings, one filled, separated by mullions and, on the top, an Attic with openwork arabesques. The doors themselves are a later addition.

Hugh Evelyn White, the author of well-known volumes on the Monasteries of Wadi an-Natrun, attributes this work to about 1180, giving the same approximate date to the folding-door of the Haikal of Benjamin in the same Monastery<sup>(2)</sup>. The decoration consists of bands with flatly carved continuous scrolls bearing tripartite leaves and of openwork panels, six on each valve, with geometric designs suggesting such early work as the Minbar in the Great Mosque at Qairawan<sup>(3)</sup> and certain patterns at Bawit<sup>(4)</sup>. The door is engraved with Coptic inscriptions including the name of "Abraam, son of the Deacon Ma..." Since a certain Abraam of Coltha is named as Abbot of this Monastery about 925, one is tempted to identify the Abraam mentioned on the door with this person, an identification which White refuses "as so early a date cannot be claimed for these doors". This problem ought, however, to be reconsidered, and palaeography may here in course of time furnish decisive arguments where analysis of style still fails.

C. J. LAMM.

<sup>(1)</sup> WHITE, *Wadi'n Natrun*, pp. xxix and 63 f., Pl. 18, A ("c. 1180?"); cf. *ibid.*, pp. xxix and 62, Pl. 12, B ("c. 1160"), a fragment of the west screen in the same chapel: an upright carved with vine scrolls bearing no grapes.

<sup>(2)</sup> *Idem*, *ibid.*, pp. xxix and 92, Pl. 21.

<sup>(3)</sup> See p. 61, Note 1.

<sup>(4)</sup> É. CHASSINAT, *Fouilles à Baouît, Mémoires de l'Institut français d'Archéologie orientale, Le Caire*, XIII, 1911, Pls. 71 and 76.



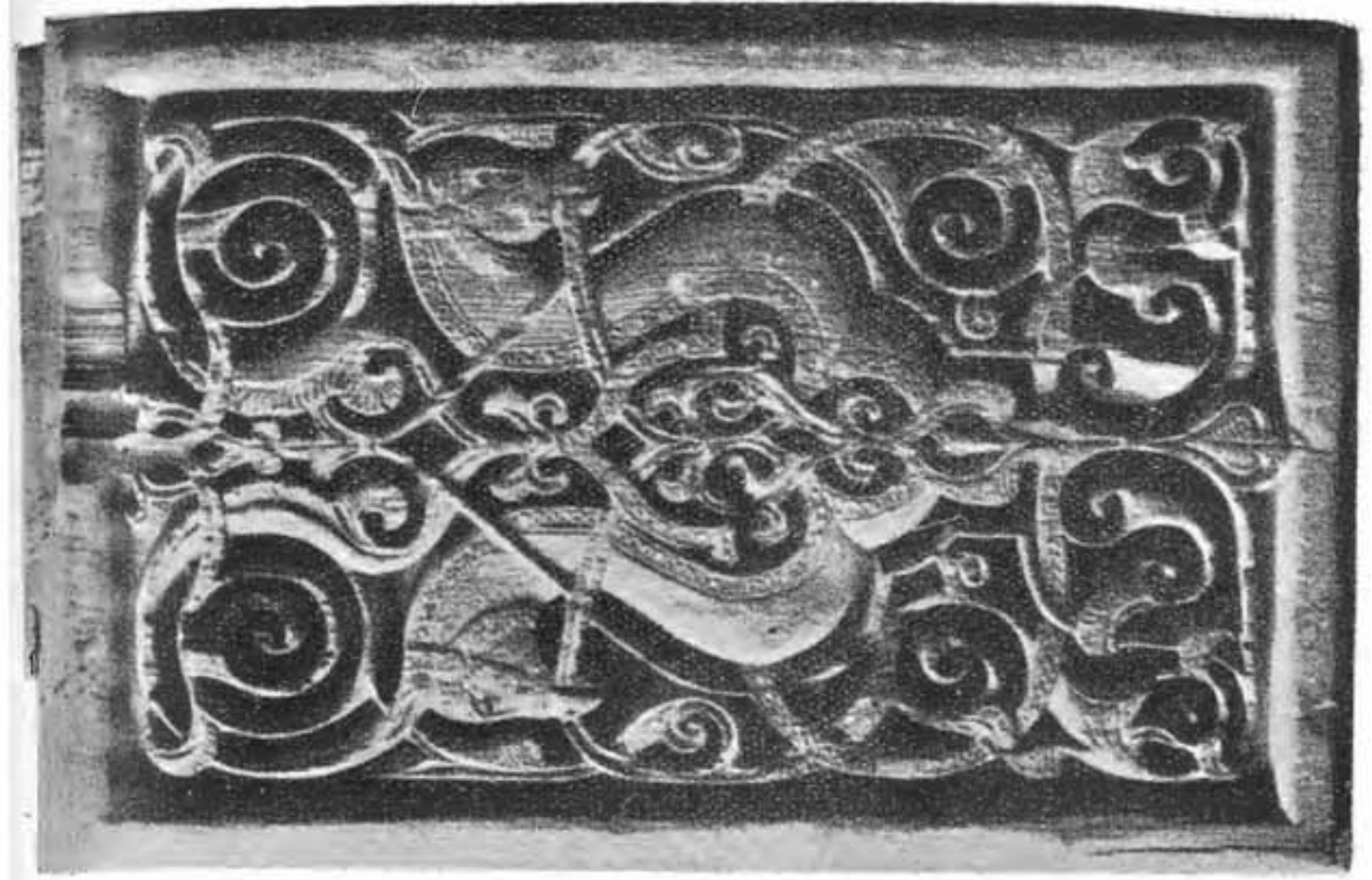
# A CHRONOLOGIC LIST OF DATED OR DATABLE FATIMID AND RELATED WOODWORK.

(Non-Fatimid pieces are placed in brackets.)

- 946-953?..... [Door. Mosque of Sidi 'Uqba, near Biskra.] p. 60.
- 990-1003..... Tie-beams. Mosque of al-Hakim, Cairo. p. 68.
- 1010..... Door from the Azhar Mosque, Cairo. Arabic Museum, *ibid.* p. 68, Pl. III.
- c. 1040 (1016-61)... Maqsura, and doors of the Library. Great Mosque, Qairawan. p. 61.
- Chiefly 1058-65..... Boards and doors from the Western Fatimid Palace, brought from the Maristan and Tomb-Mosque of Qalawun, Cairo. Arabic Museum, *ibid.*, and Victoria and Albert Museum, London. p. 73.
- c. 1077..... Lintel of a Minbar from the Mosque of al-Amawi, Asyut. Arabic Museum, Cairo. p. 75.
- 1080..... Board. Qus; a fragment in the Arabic Museum, Cairo. p. 76, Note 2.
- 1091/2..... Minbar made for the Mashhad of al-Husain, Ascalon. Haram al-Khalil, Hebron. p. 76.
- 1097..... [Minbar. Great Mosque, Algiers.] p. 62.
- 1103/4..... [Screen of a Maqsura from the Mosque of Bab al-Musalla, Damascus. Arabic Museum, *ibid.*] p. 77, Pls. VIII and IX, a and b.
- c. 1106..... Kursi. The Mosque of the Monastery of St. Catherine on Mount Sinai. p. 77.
- 1106..... Minbar. *Ibid.* p. 78, Pl. IX, d.
- 1094-1121?..... Hijab, a second screen, and a folding-door. Church of Abu-s-Saifain, Old Cairo; the door brought to the Coptic Museum, *ibid.* p. 78.

- 1125..... Two fragmentary doors. Aqmar Mosque, Cairo. Two panels brought from the same mosque to the Arabic Museum, *ibid.* p. 80, Pl. X, c.
- 1125/6..... Portable Mihrab from the Azhar Mosque, Cairo. Arabic Museum, *ibid.* p. 80, Pl. IX, c.
- 1127..... Beams from the Great Mosque, Damietta. Arabic Museum, Cairo. p. 81.
- 1138/9..... Cenotaph. Mashhad of as-Saiyida Ruqaiya, Cairo. p. 81, Pl. V, c.
- 1137/8-1146/7..... Portable Mihrab and two doors, one complete and one fragmentary, from the Mashhad of as-Saiyida Nafisa, Cairo. Arabic Museum, *ibid.* p. 83.
- c. 1143..... [Door. S. Maria dell'Ammiraglio (La Martorana), Palermo.] p. 62.
- 1146/7..... Two boards from the Tomb of the Abbasid Caliphs, Cairo. Arabic Museum, *ibid.* p. 84.
- 1148/9..... Two doors. Mosque of al-Fakahani, Cairo. p. 84, Pl. X, d.
- 1155/6..... Minbar. 'Amri Mosque, Qus. p. 84, Pl. XI.
- Probably 1155/6.... Panel from the same mosque. Arabic Museum, Cairo. p. 85.
- 1154-60..... Portable Mihrab from the Mashhad of as-Saiyida Ruqaiya, Cairo. Arabic Museum, Cairo. p. 85, Pl. XII.
- Chiefly 1160..... Tie-beams, grilles, panel, door, and cupboard. Mosque of as-Salih Talai', Cairo. The three latter works and examples of the former brought to the Arabic Museum, *ibid.* p. 86.
- 1163/4..... [Dikka. Nuri Mosque, Hama.] p. 88.
- Probably 1163/4.... [Minbar. *Ibid.*] p. 88.
- 1168/9 and c. 1175... [Minbar made for the Great Mosque, Aleppo. Aqsa Mosque, Jerusalem.] p. 88.





c



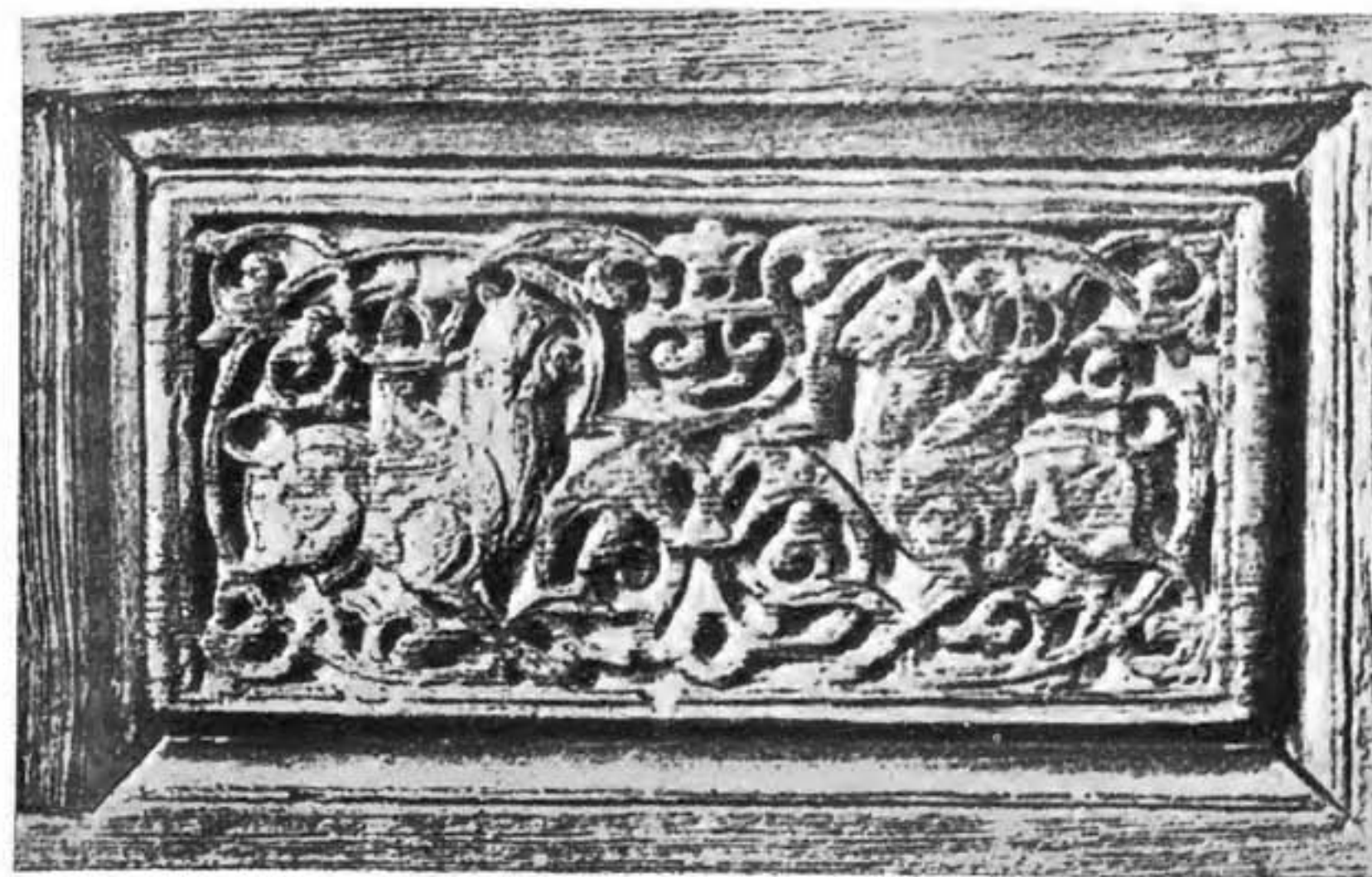
b



a

Panels in the Arabic Museum, Cairo.





a



b

Details of Hijab brought from the Church of Sitt Barbara to the Coptic Museum,  
Old Cairo.





Door made in 1010 for the Azhar Mosque. Arabic Museum, Cairo.





a) Fragment in the Arabic Museum, Cairo.







*a*



*b*

*a* and *b*) Portions of boards brought from the Church of Mari Jirjis to the Coptic Museum, Old Cairo.



*c*

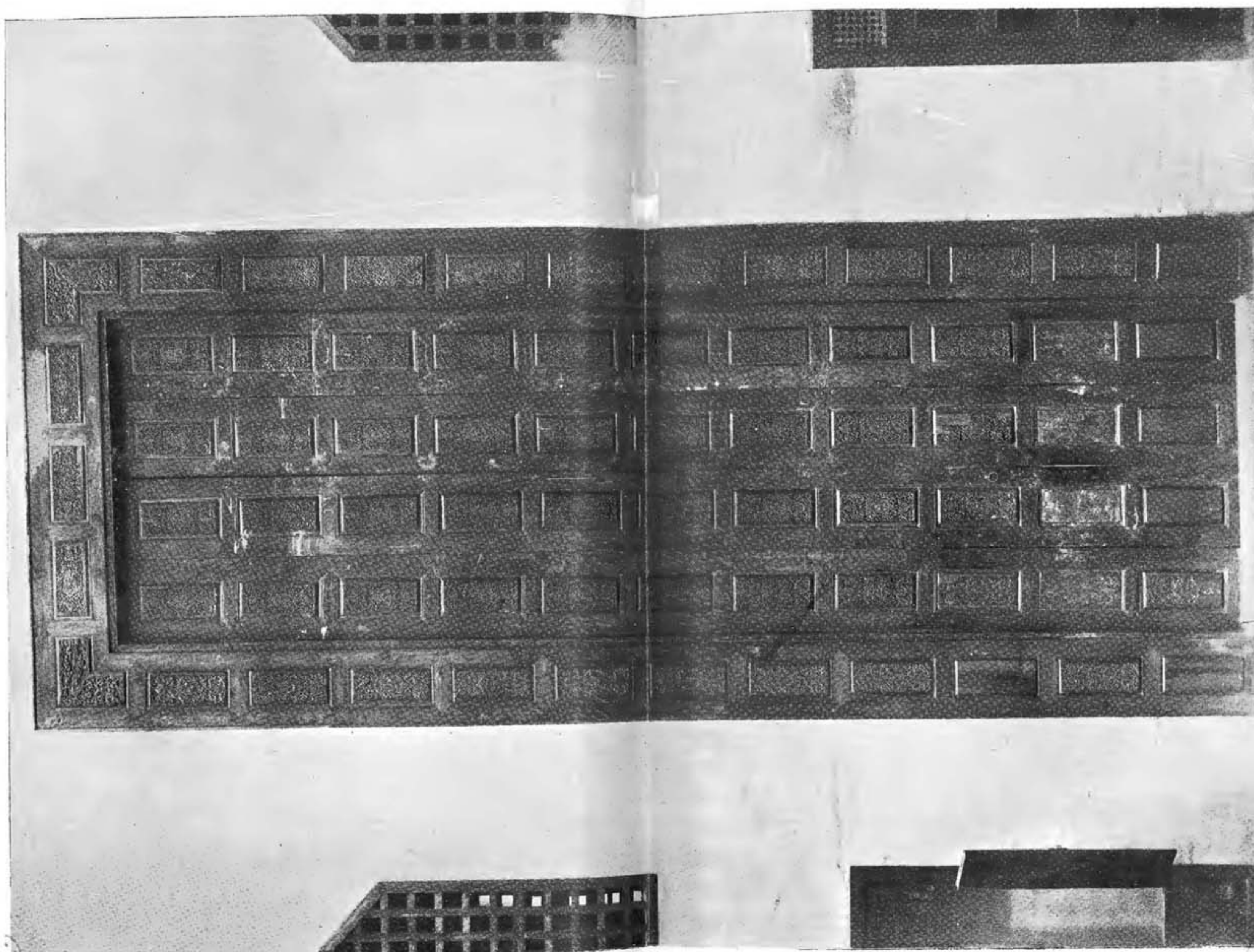
Cenotaph dated 1138/9. Mashhad of as-Saiyida Ruqaiya, Cairo.





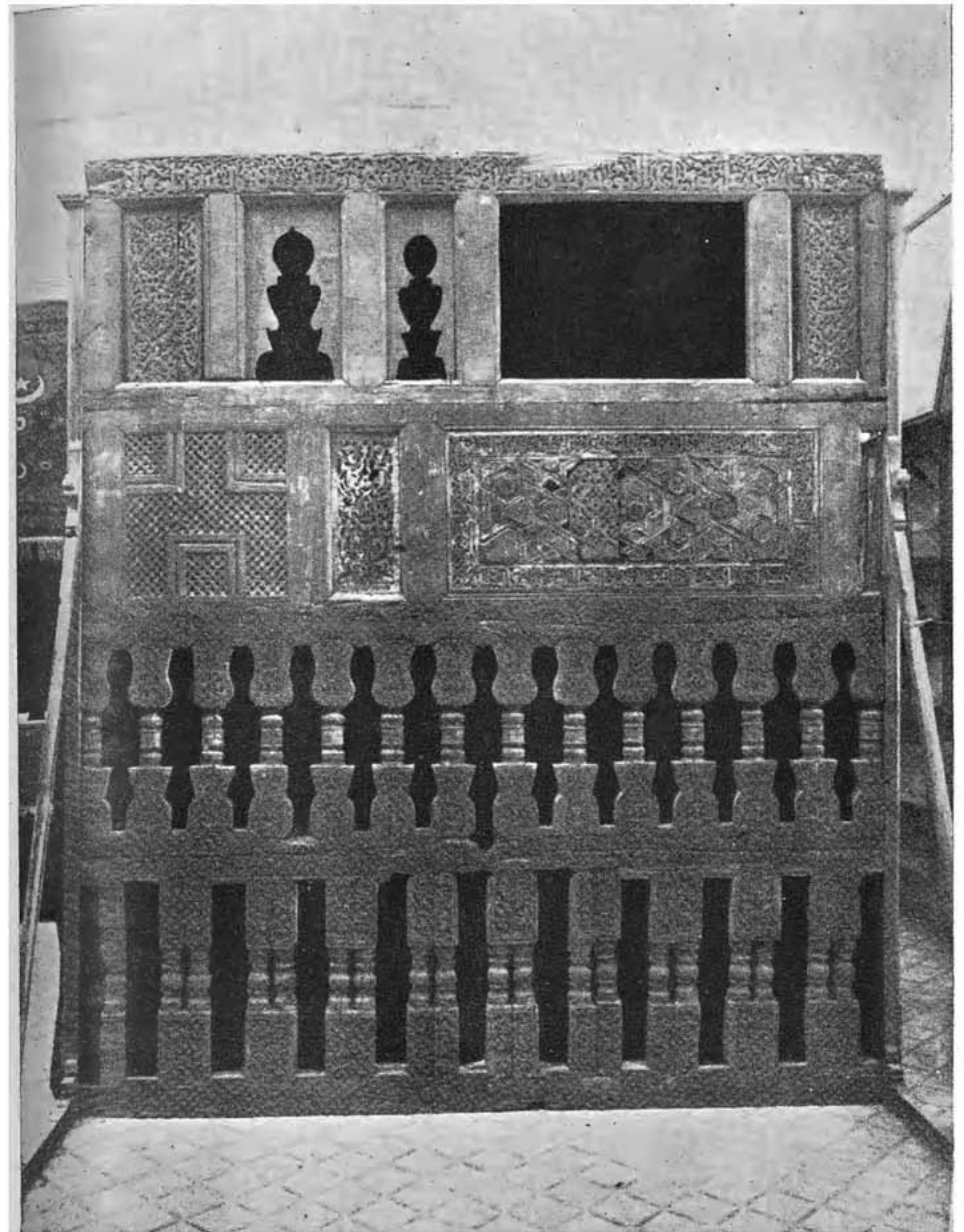
Door transferred from the Church of al-Mu'allaga to the Coptic Museum, Old Cairo.





Doors in the Church of Dair al-Banat, Old Cairo.





Screen of a Maqsura dated 1103/4, brought from the Mosque of Bab al-Musalla  
to the Arabic Museum, Damascus. (Cf. Pl. IX, *a* and *b*.)





*a*



*b*

Front and back of panel having its place in the upper tier of the Maqsura reproduced on Pl. VIII.



*c*



*d*

*c*) Detail of portable Mihrab dated 1125/6, brought from the Azhar Mosque to the Arabic Museum, Cairo. — *d*) Detail of Minbar dated 1106. Mosque of the Monastery of St. Catherine on Mount Sinai.





*a*



*b*



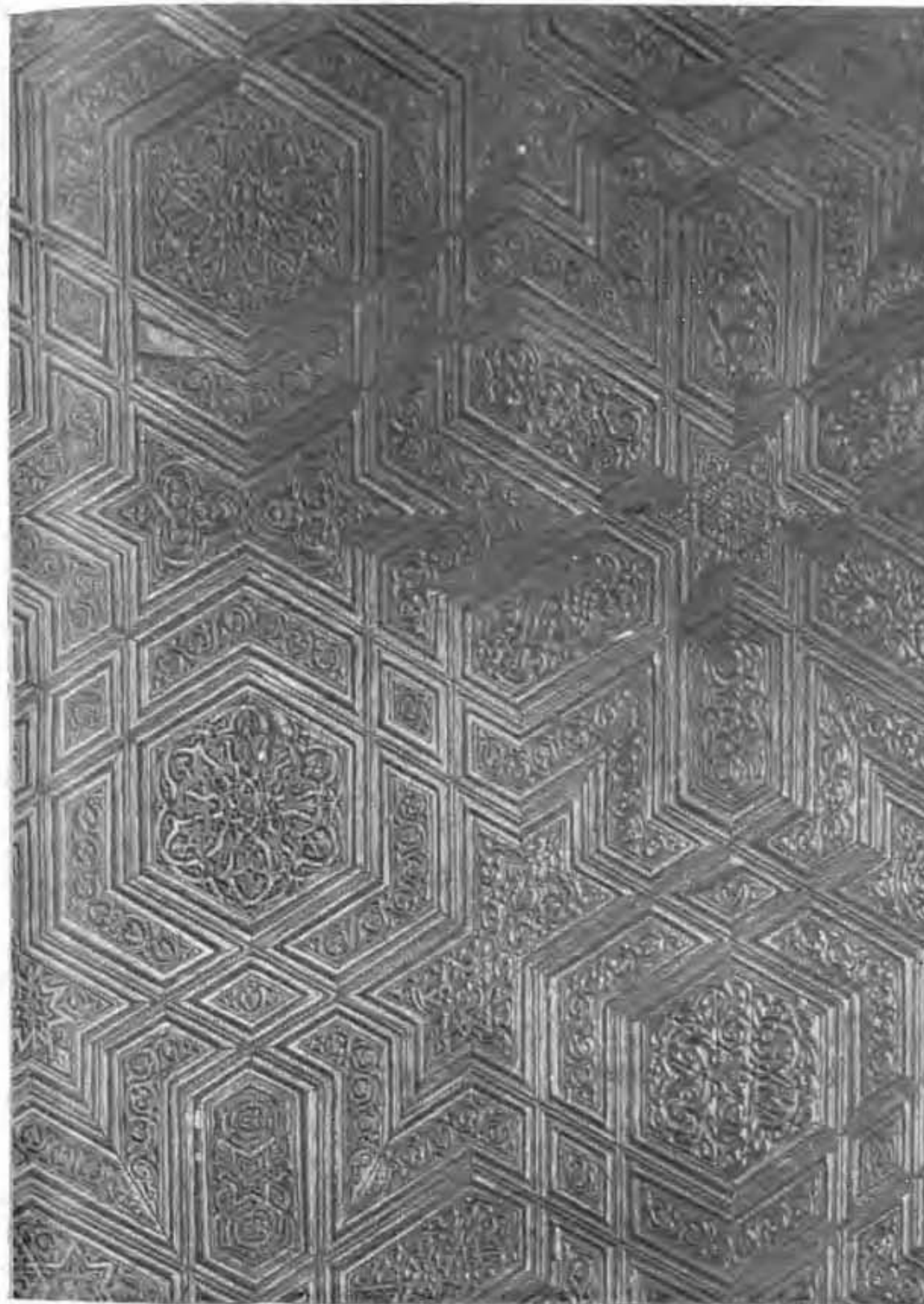
*c*



*d*

Details of doors in the Monastery of St. Catherine on Mount Sinai (*a* and *b*) and in the Mosques of (*c*) al-Aqmar (1125) and (*d*) al-Fakahani (1148/9) at Cairo.





Detail of Minbar dated 1155/6. 'Amri Mosque, Qus.





Detail of portable Mihrab (1154-60) brought from the Mashhad of as-Saiyida Ruqaiya to the Arabic Museum, Cairo.