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***Amīr Silāḥ* during the Mamlūk Period in Egypt and his
Artistic and Architectural Works
(648-923A.H/1250-1517A.D)**

A thesis submitted for the degree of Ph.D

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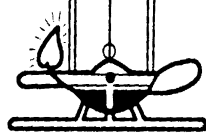
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Volume two

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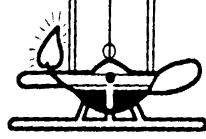
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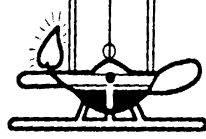
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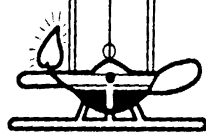
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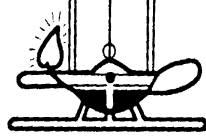


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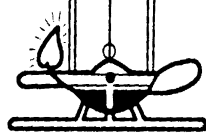
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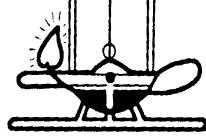
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I would like to express my thanks and gratitude to the curators of the following Museums who facilitated my research work: the trustees of the Museum of Islamic Art at Cairo, Museum of al-Ḥaḍārah at al-Fuṣṭāṭ for allowing me to study their museum collections and for all the assistace I have been shown. Also the curators and trustees at National Museum of Oriental Art, Louvre museums , Metropolitan Museum, Museo Correr -Venezia, the David Collection-Copenhagen K- Denmark, *Dār al-Aṭār al-Islāmīyah al-Kuwait* , the British Museum , Victoria and Albert Museum , Hims Museum , National museet-KaiseFriedrich in Berlin , Museum of Islamic Art at Doha-Qatar, Hermitage Museum , for their special kindness. I’m deeply grateful to the libraries in the American University in Cairo especially to the members and curators of the main library and rare books special collection library. I’m greatly indebted to them for their much unfailing assistance.



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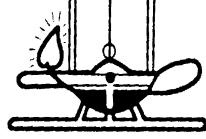
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I can't forget the infinite help and efforts which were a great encouragement possibly by a number of grants from my family . I could express warmly their efforts and assistance with their valuable advices; however they were patient enough with me in assembling and accomplishing my work. The great debt from me goes to my husband who was always encouraging me all over the way . He gave me great support and encouragement during the preparation and writing of this thesis .



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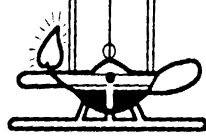
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Preface

This thesis proposes to examine the office of the *amīr silāḥ* in Egypt during the Mamlūk period (648-923A.H/1250-1517A.D). The subject of this research has been chosen as it deals with a very important rank which has a long history in the Islamic world .This rank is the title of grand master of the armour, *amīr silāḥ* which wasnot mentioned an independent detailed study except some simple not detailed references which came during referring to the terms connected with the post during Mamlūk period , its ruling system and military rank . As well as that was mentioned by *al-Saīd al-Bāz al-‘Arīnī* about the Mamlūks as he described his order in the Mamlūk army. Also David Ayalon referred to this post in his articles about the Mamlūk army . *Ḥasan al-Bāšā* also referred in his book (*al-Funūn al-Islāmīyah w-l-Wazā’if ‘ala al-Aṭār al-‘Arabīya*) to its order in the Mamlūk army as well as the architectural works and artistic objects which were made by the order of *umarā’ silāḥ* and *al-silāḥdārīyah*.



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Actually , the high position of *amīr silāḥ* in Egypt, in addition to the influence of this post in the Mamlūk society, emerged the need for this detailed study which comprises many matters related to this post ,the architectural and artistic works related to it .

This work concentrates on the post of the *amīr silāḥ* and its historical importance , in addition to his position and tasks in Egypt during the Mamlūk period .In attempting to explore this topic , a number of other relevant points were studied.

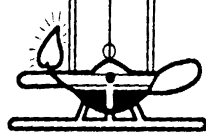
The word *amīr silāḥ* consists of two terms which are *amīr*. While the other term is *silāḥ*, which is a fighting instrument or weapon, .¹

al-Silāḥdār or *al-silahdar*, arm-bearer, consists of two terms which *silāḥ* or armour and *dār* which is a Persian word means the holder; it is called for the person who holds a weapon that is specialized for war and it belonged to the sultan².

This research comprises an introduction , the first chapter which deals with the position of *umarā' silāḥ* during the Mamlūk period , it will show the post of *amīr silāḥ* before Mamlūk period ,the post of *amīr silāḥ* during mamlūk period, the difference between *amīr silāḥ*

¹ al-ʿUmarī, *Masālik al-Abṣār fī Mamālik al- Aṣṣār*, realized by Kāmil Salmān al-Gabūrī, *Dar al-Kutub al- ʿIlmiyah*, Cairo,1924, Vol. III, part VI, pp.304, 307-308; al-Nuwaīrī, *Nihāyat al-Arb fī Funūn al-Adab*, *Dār al-Kutub al-ʿIlmiyah*, Beriut, 1424 A.H / 2004 A.D, p.215;al-Qalqaṣandī , *Ṣubḥ al- Aʿṣā fī Ṣināʿat al-Inṣā*, Cairo, 1913-1916, VI, p. 18 V, p. 426.

² al-ʿUmarī, *Masālik al-Abṣār*, III, part 6, p.293; al-Subkī,*Muʿīd al-Niʿam wa Mubīd al-Niqam*, released by Muḥammad ʿAlī al-Naḡḡar and Abū Zāīd Ṣalabī , Cairo,1948, p.34; al-Nuwaīrī, *Nihāyat al-Arab* , XXXII, 1926,p.15;al-Qalqaṣandī, *Ṣubḥ*, IV, p.14; VI, p.462



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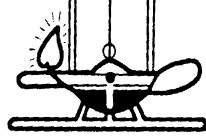
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ḥāṣikī and *amīr silāḥ barrānī*, the position of *amīr silāḥ* throughout the classifications of the the historians. Also this chapter deals with the social position, the political position , the economical position of *amīr silāḥ* during the Mamlūk period

The second chapter presents *amīr silāḥ*'s nomination , his titles , costumes, robes of honour ,feudal charters and salaries . This chapter deals with the tasks of *umarā' silāḥ* during the mamlūk period which are primary tasks as supervision of *al-silāḥdārīyah*, conveying the arms to the sultan, supervision arsenal (*silāḥḥānah*), the emirs of the arsenal *al-zardkāšīyya*, Leading of military campaigns and the army parade . Besides also , he had secondary tasks as social tasks religious tasks, then it will show the sword blazon of *amīr silāḥ* which is illustrated upon different objects or monuments of *umarā' silāḥ*.

The third chapter shows the architectural works of *umarā' silāḥ* in the Mamlūk society, extant monuments and extinct monuments with a description is given to display a comprehensive exploration to the monument. The fourth chapter presents the artistic works of *umarā' silāḥ* as metalwork , glasswork, woodwork objects, textile and glazed earthen-ware and ceramic fragments, marble work ;a detailed description is given to display a comprehensive exploration to the element with all its decorations . Finally we can assume that the *umarā' silāḥ* contributed in the artistic and architectural life as an aspect of their power and authority. The fifth chapter presents the list of *umarā' silāḥ*'s names in Egypt during the Mamlūk period



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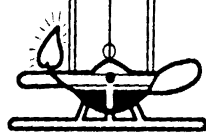
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The conclusion comprised the most important results which arose
from the research and the study.

The thesis is provided by a catalogue of photographs to illustrate all points recovered. The extant monuments of *umarā' silāḥ* besides the artistic works. Some of these artistic works were photographed by the researcher from the Museum of Islamic Art at Cairo, *Museum of al-Ḥaḍārah* at *al-Fuṣṭāṭ*, other photos were extracted from the books, some objects were delivered by e-mails from different museums as I made connections with different museums as National Museum of Oriental Art, Louvre museum, Metropolitan Museum, Museo Correr-Venezia, The David Collection-Copenhagen K- Denmark, *Dār al-ʿAṭār al-Islāmīyah* at *al-Kuwait*, The British Museum, Victoria and Albert Museum, *Hims* Museum, National museet-Kaiser Friedrich in Berlin, Museum of Islamic Art at *Doha –Qatar*, Hermitage Museum in Russia. Beyond each photo cited a detailed description for the object stating the date, the material, the measurements, the location



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Notes on the transliteration

I have tried as far as possible to follow the system of the transliteration of Arabic characters used in both the Encyclopedia of Islam (second edition) and the Annales Islamologiques. However, certain discrepancies in transliteration inevitably appear, particularly in the citation of secondary sources.

Consonants

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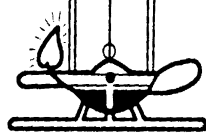
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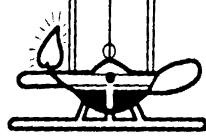
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Short vowels are transcribed as follows: *fathah*-a, *dammah*-u, *kasrah*-i.



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1. The two diphthongs ي - - ū, و - ā, Long vowels are transcribed:
tā' marbūtah as terminals is written as “*ah*”. ؤ appear as *aw* & *ay*. The
The definite article in compound names is always given as “*al*”