

## **AN ARCHAEOLOGICAL, ANALYTICAL AND COMPARATIVE STUDY OF A CANDLESTICK FROM MOSUL**

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### **Abstract**

This research deals with a study of a Mosul candlestick made of brass inlaid with red copper and silver preserved in the Sothbey collection in London. It has unique artistic features that confirm the role played by the city of Mosul in the development and prosperity of the Islamic metal artifacts industry, which derived its ingredients from the Iranian school in the Seljuk era, especially the style of Iqlim. Khorasan and moved after the fall of Mosul at the hands of the Mongols in 640 AH (1264 AD) to the Levant, Egypt and others.

The study deals with an introduction to the metal artifacts of Mosul, based on a number of metal artifacts that are similar in their decorative elements to the candlestick in question. A comparative study of a number of contemporary artifacts, and the history of the candlestick based on a number of similar and dated metal artifacts, on which decorative elements were carried out similar to those executed on the candlesticks, especially drawings of knights and horses.

**Keywords:** Mosul candlestick, brass, adaptations, red copper, silver, Islamic metal artifacts.

### **Introduction: Metal Artifacts from Mosul**

Mosul was one of the most important centers for the manufacture of metal artifacts from the late twelfth century to the first half of the thirteenth century, as it followed the model of the Iranian province of Khorasan, whether in industry, general form, or decorative elements. This industry is due to two reasons, the first of which is the abundance of rich copper mines located in Khabur and Arghana, which provided both Syria and Iraq with the raw materials necessary for the manufacture of metal artifacts, in addition to the care of the

Seljuk Bani Zangi family, which is considered one of the greatest patrons of arts and industries in its era between the years 506-640 AH (1127- 1262 AD)<sup>1</sup>.

Mosul has made remarkable progress in the inlay industry, where Mosul artists used silver and red copper, in addition to using a little gold at times<sup>2</sup>, and there are countless examples of Mosul metal utensils inlaid with silver during the first half of (7 AH / 13 AD)<sup>3</sup>.

When the Mongols invaded Baghdad in 646 AH (1258 AD) and occupied Mosul in 640 AH (1264 AD), the metalworkers migrated to Egypt, Syria and elsewhere<sup>4</sup>, where the Ayyubid metal artifacts were made on the shoulders of craftsmen from the Jazira, Syria and Anatolia<sup>5</sup>. The makers of Mosul have a special place that no one else has reached, and the makers of metal artifacts continued to use red copper and silver to cover artifacts made of brass, with the addition of gold as well<sup>6</sup>.

In the meantime - due to the war events that the country went through, the repeated victories of Muslims over the Crusaders, and religious tolerance and religious freedom in the practice of art<sup>7</sup> - drawings with Christian features<sup>8</sup>, whether religious or war, appeared, as in pictures of saints or knights on their horses, and around the head of each of them a halo, and there are some Subjects that include people wearing religious cloths and performing various movements that seem to be related to the rituals of the Christian religion<sup>9</sup>.

<sup>1</sup>Demand, M. s. (1958). *Islamic Arts*, translated by Ahmed Muhammad Issa, Cairo: Dar Al-Maarif, p.152.

<sup>2</sup>Hassan, Zaki. *Arts of Islam*, p.542.

<sup>3</sup>Hassan, Zaki (1948). *Arts of Islam*, Beirut: Dar Al-Raed Al-Arabi, p.540.

<sup>4</sup>Aga – Oglu, M. (1930). Two Thirteenth Century bronze ewars, Burlington, LVIII, pp.27-28. Rice, D. S. (1953). *Studies in Islamic Metalwork*, II/1, p.66.III/2, pp.229-232.

<sup>5</sup>Migion, G. (1925). L'Exposition d'Art Musulman, Alexandria, pl.10 a. Rice, D. S. (1949). The Oldest dated Mosul Magazine, XCI, pp.332-339. Mayer (1959). *Metalworkers and their Works*, Geneva, pp.25-130-131. Robinson, B. W. (1967). *Oriental Metalwork in the Gambier Perry Collection*, Burlington Magazine, p.169, figs.81-84.

<sup>6</sup> Fehevari, G. (1976). *Islamic Metalwork of the Eighth to the Forteenth Century in the Kair Collection*, London, p.85.

<sup>7</sup>Baer, E. (1983). *Metalwork in Medieval Islamic Art*, New York, p.242.

<sup>8</sup>Nassar, N. (1985). *Soljuq or Byzantine, Two related styles of Jaziran Miniature Painting*, Oxford Studies in Islamic Art, I, Oxford, pp.85-88.

<sup>9</sup>Ward, R. (1993). *Islamic Metalwork*, British Museum press, p.85.

Among the topics that spread on the Ayyubid metal artifacts that are attributed to the makers of Mosul are the drawings of war battles, for which we find an example of the candlestick in question, where the artist recorded the events of a battle between two teams on nine horses, and they were armed with spears, bows, swords, gears, shields, and others. There are many models of Mosul metal artifacts made of brass and bound with silver and red copper similar - to a large extent - to the candlestick subject of study in terms of artistic styles and decorative elements<sup>1</sup>. The most important of these metal artifacts is a brass bowl bound with silver kept in the Freer Collection in Washington. It was made for the Ayyubid Sultan Najm al-Din Ayyub in the year 637 AH (1240 AD). A war battle is inscribed on it, where we find knights on their horses, with halos around their heads, wearing shields and armed with spears<sup>2</sup>.

In the British Museum, a brass jug bound with silver and red copper dates back to the year 629 AH (1232 AD). It bears drawings of knights on their horses and carrying weapons such as swords, shields and bows<sup>3</sup>.

There are an infinite number of Mosul metal utensils on which various decorative elements have been inscribed, ranging from Kufic and naskhi writings to plant and geometric motifs. The most important decorative elements on these utensils are drawings of knights, horses, and various weapons, some of which were made of brass encrusted with silver with red copper, or with silver only.

Among the metal artifacts made of hammered brass and bound with silver and red copper are a teapot in the Turkish Museum in Istanbul (627 AH / 1230 AD)<sup>4</sup>, a teapot in the Freer collection in Washington (619 AH / 1221 AD)<sup>5</sup>, and a teapot in the Louvre Museum<sup>1</sup>.

It is known historically that there were friendly relations and peace treaties between the sultans of the Ayyubid house in the Levant and Egypt with the Crusaders, and therefore commercial and artistic relations must be established between them. Hence, many of the concerned artifacts were made specifically for Christians, and the subjects of Christ and the Virgin Mary were depicted on them. See: Abdel-Rahim, Jamal (2000). *Islamic decorative arts in the Ayyubid and Mamluk eras*, Cairo, p.31.

<sup>1</sup>Atil, E. (1975). *Art of the Arab World Exhibition Catalogue*, Smithsonian Institution - Washington D.C., pp.69-75.

<sup>2</sup> Atil, E. *Islamic Metalwork*, pl.18.

<sup>3</sup>Scarrato, U. *Metalli Islamici*, p.39.

Hayward Gallery (1976). *The Arts of Islam*, The Arts Council of Great Britain, pl.196.

<sup>4</sup>Al-'Obaydi, Salah Hussein (1987). *Arab Islamic Decorative Arts*, University of Baghdad, p.31, fig.27.

<sup>5</sup>Atil, E. *Islamic Metalwork*, pl.16.

Among the metal artifacts made of hammered brass and encased in silver are a vase in the Louvre Museum<sup>2</sup>, a jug in the Cleveland Museum in America (620 AH / 1223 AD)<sup>3</sup>, a jug in the Metropolitan Museum<sup>4</sup>, a jug in the Kevorkian Museum (629 AH / 1232 AD)<sup>5</sup>, a jug in the Hamburg Museum (640 AH / 1242 AD)<sup>6</sup>, and a tray in the Museum of Folk Art In Munich<sup>7</sup>, a tray in the Victoria and Albert Museum in London<sup>8</sup>, a candlestick in the Museum of Decorative Arts in Paris<sup>9</sup>, a candlestick in the Museum of Islamic Art in Cairo<sup>10</sup>, a candlestick in the Hermitage Museum in Leningrad<sup>11</sup>, and a candlestick in the Metropolitan Museum<sup>12</sup>.

We have received a group of metal artifacts that bear the names of the craftsmen of Mosul who migrated to Cairo and Damascus after the city of Mosul was subjected to the Mongol invasion in 640 AH (1264 AD), in terms of security and stability. It seems that some of these craftsmen settled in Damascus, and from there some of them moved to Cairo<sup>13</sup>.

### **First: Description of the candlestick**

This candlestick is made of hammered brass, on which various decorative elements are engraved, with red copper and silver coverings. Its height is (23 cm) and its diameter at the base is (34.2 cm)<sup>14</sup>.

<sup>1</sup>Al-'Obaydi, Salah. Decorative arts, figs.53:51.

<sup>2</sup>Atil, E. Islamic Metalwork, fig.54.

<sup>3</sup>Al-'Obaydi, Salah. decorative arts, fig.16.

<sup>4</sup>Demand. Islamic Arts, fig.85.

Kuhnel. Zwei Mosulbronzen, p.10 no.4.

<sup>5</sup>Hassan, Zaki. Arts of Islam, p.544.

<sup>6</sup>Al-'Obaydi, Salah. Decorative arts, figs.49-50.

<sup>7</sup>Hassan, Zaki. Arts of Islam, p.545.

<sup>8</sup>Kuhnel. Zwei Mosulbronzen, p.6.

<sup>9</sup>Sarre und Martin (1912). Die Ausstellung Von Meister Werken Muhammed anischer Kunst im Munchen 1910, Munchen, t.146.

<sup>10</sup>Al-'Obaydi, Salah. Decorative arts, figs.62:67.

<sup>11</sup>Al-'Obaydi, Salah. Decorative arts, fig.58.

<sup>12</sup>Demand. Islamic Arts, fig.87.

<sup>13</sup>Okasha, Tharwat (1981). Aesthetic values in Islamic architecture, Cairo, p.89.

<sup>14</sup>Darwish, Mahmoud Ahmed. A study of a Mosul candlestick in the Sothbey collection in London from the beginning of the 7<sup>th</sup> century AH / 13<sup>th</sup> century AD, Journal of the Faculty of Archeology, Cairo University, 39, 2000.

Various decorative elements were executed on the body of the candlestick within three bands, the largest of which is the middle, separated by five narrow bands with repeated circles (pearl beads). The middle band (pls. 1-2-3) - which is the largest of the bands - contains nine knights riding their horses in a war battle between two armies (figs. 1:9), and carry a variety of weapons, including spears, bows, shields, and swords, and wear shields and helmets, including birds and hunting dogs, the drawings of horses are distinguished by their multiplicity of forms, although they all agree in their direction to the left.

Some horses have long saddles that reach their hooves and have various decorative elements. On the saddle of the first horse, plant elements form spiral circles with a circle containing an eight flower in the middle. On the saddle of the third horse, plant motifs of palm leaves and fans, and on the saddle of the fifth horse, geometric decorations of intersecting lines and motifs of the repeated letter (T) with a circle with a six-pointed star between it. On the saddle of the seventh horse there are six overlapping circles with floral motifs. On the saddle of the ninth horse there are geometric motifs that contain plant elements.

We have noticed that the first, third, and ninth horses have fixed hind legs in a position that contradicts perspective, unlike the other six horses that appear to be in motion. There are also flying bands attached to the necks of the first, third, seventh, and ninth horses, in addition to that some horses have headscarves, as in the first, fifth, and seventh. .

As for the horses with short saddles and fringes hanging from them, we find them in the second, fourth, fifth, sixth, and eighth drawing, and we find fringes hanging from the necks of the horses in the second, fourth, and fifth, and we notice that they are all in motion as their right legs advance from the left, which means the continuation of the movement and not its start, and it is noted that The tails of the horses are knotted so as not to cause them to be aroused or pushed to move without justification during the battle, and this characteristic distinguishes the drawings of horses during war battles or hunting.

We find that some knights wear helmets, such as the first, third, and sixth knights, and around the heads of some of them are halos, such as the first, second, fourth, seventh, eighth, and ninth knights, and flying bands drop behind some of them attached to the shield at the chest, as in the third, fifth, sixth, seventh, eighth, and ninth knights, and we find a badge on the left arm of the third knight, The fourth and fifth knights also carry a bow that they aim at their enemy. The fourth knight aims at the third knight who walks in front of

him, while the fifth knight aims at the sixth knight who walks behind him. We find the sixth knight carrying a round shield, while the seventh knight carries a straight sword attached to the saddle of the horse.

The knights carry a variety of spears, where each of the first and ninth knights carries a long spear with two blades of iron with a lightning bolt on the back that splits into two parts, and on the other side is a flying gang, and we find the second and third knights with a spear with one blade and a lightning in their hands, while the seventh knight carries a spear with two blades with a band from the front, while the eighth knight carries a two-bladed spear with a lightning rod.

The fusion appears clear between the first and second knights, as each tries to stab the other, while the second knight approaches the injury of the first, who turns back trying to hit him forcefully, and we find this repeated between the seventh and eighth knights, just as the fourth knight tries to hit the third knight with an arrow from his bow while he is looking in it, this knight is backwards with his spear still directed forward, and we find arrows directed towards him, where two of them hit him, and it is noted that the fifth knight aims his arrow at the sixth knight when he turns in a graceful movement to hit him in death at a time when the sixth knight cannot stop the poison with his shield, where we find two arrows pointing towards it.

Therefore, we notice that the first, third, and seventh knights stopped when the first knight was hit by a spear from the second knight, the third knight was hit by an arrow from the fourth knight, and the seventh knight was hit by a spear from the eighth knight, while the sixth knight remained in motion, resisting the arrows of the fifth knight and trying to block them with his shield, all of that The ninth knight is still preparing to move, carrying his spear, pointing a caterpillar backwards, in a position of reassurance surrounded by two strong hunting dogs.

Drawings of birds were engraved on the candlesticks, where they number four, two of which are on the ground and the other two are at the top of the bar. As for the two lower birds, we find them behind the sixth knight who has the shield and behind the seventh knight who has the sword. As for the two upper birds, we find them behind the fourth knight who has the bow and behind the eighth knight who has the spear. That is, the low birds fall behind the defeated soldiers while the high birds fall behind the victorious soldiers.

On the battlefield, we find arrows scattered under the feet of the second, fourth, and fifth horses. We also find plant elements spreading on the battlefield line, reminiscent of the drawings of the Arab School of Painting.

As for the other two bands, they are inscribed with Kufic writings, including circular medallions with floral motifs (arabesques), in addition to six medallions of eight and interlocking geometric motifs.

At the lower edge there are two thin bands, at the top are floral motifs of palm branches, leaves and fans, and at the bottom are geometric motifs of a repeated (Z) shape, this band resembles its upper counterpart at the upper edge. Above the candlestick at the torch (pl. 3), there are eight four-lobed bowls, four of which have floral motifs and the other four have six-pointed stars, and between the circles are floral motifs of spiral branches, leaves and palm fans.

As for the inscriptions on the candlestick, there are three bands, the first at the upper edge includes naskhi writings, and the other two around the band, which includes drawings of the knights and include kufic writings.

- The first text is in the naskhi script and reads: *العز الدائم والعمر الطويل والسالم والإقبال الزائد والجد الصاعد والدهر المساعد والنعيم الخالد والعيش الراغد والخير الوافد والأمر النافذ والنصر الغالب والدولة الباقية* Eternal Glory, Long Life, Peaceful, Overflowing, Serious Grandfather / Return, Helping Eternity, Eternal Bliss, Subsistent Living, Incoming Goodness, /passive Passion, Overcoming Victory, Enduring State, Sublime Peace, Peaceful Grace / Safety .... Happiness and .... Happiness and .... Dignity, chastity and chastity.

- The second text is in Kufic script and reads: *العز الدائم والعمر السالم والإقبال (قبال) والدولة الباقية* Eternal Glory, / Al-Omar Al-Salim, Al-Ala / the (turnout), the Father of the Remaining State, / Al-Salamah Al-Alaiya, / Al-Nima Al-Salimah, / Al-Jedd Al-Ascendant, Al-Etern / Al-Mawadid, and Al-Naim (the immortal).

- The third text is in Kufic script and reads: *العز الدائم والعمر السالم والإقبال الزائد والجد الصاعد* Eternal glory and life / peace and increased turnout and / rising grandfather and eternity and / eternal Yemen and / ..... Yemen / the ..... peace / lofty and overwhelming grace / and everlasting happiness.

## **Second: the artistic methods and ways of decoration on the candlestick**

### **1. Artistic methods**

In producing the decorative elements on the candlestick, the artist followed several artistic methods, the first of which is the design of the candlestick and the decorative elements, in the implementation of which he followed the methods of hammering and pressing, engraving and notching, wrapping and downloading.

When the designer locates the shape of the various decorative formations on the paper and then finishes forming and drawing them, whether they are geometric, vegetal, or written, or living organisms, then when transferring them on paper to the surface to be decorated, this is executed with the same drawing scale that he used when implementing the surface. It is most likely that the decorative formations were transferred on paper to their locations on the masterpiece in one of the following technical ways:

#### **A. Perforation**

It is the best way to transfer decorative formations to surfaces, and the fact that this method of transferring drawings can only be used when the drawings to be transferred from the paper are equal and identical to the areas to be decorated, which forces the artist to transfer the decorative formations to an area of paper equal to the area of the composition on the surfaces, and all the perimeter of the decorative elements and designs within the composition are perforated with regular accurate holes with a drill or a pointed tool by placing the paper to be perforated on a piece of soft wood, and in this case the soft wood allows the holes to be placed.

In other times, the perforation method is replaced by the emptying method, and in this case some smears and shapes are emptied from the formation, which are the sites that the artist wishes to fill with fine powder.

This method is not suitable for use with any decorative composition unless the emptying of spaces will emphasize and clarify the boundaries of shapes, ie elements and designs.

After that, the formation is removed by hammering all the holes with a dry and soft material that can pass through these holes easily, provided that the color of the material is different from the color of the floor, and after making sure that the material has penetrated through all the holes and appears clearly on the floor, the paper is lifted where the designer connects the points shown on the ground with accurate continuous lines and identical to the original drawn on the paper until the features of the decorative composition become



completely clear, after which the artist emphasizes and contrasts the levels of the surfaces.

### **B. Squares**

It is considered one of the best methods because it provides the artist with the possibility of transferring the decorative formations from the paper to the surface to be decorated, while providing the artist with three advantages in transferring the drawings while maintaining the same scales, or transferring the drawings while enlarging them according to any scale, in addition to transferring the drawings while minimizing them according to any scale, the squares method is distinguished from the perforation method in that it allows the possibility of enlarging or reducing the required formation or moving it as it is, while the perforation method can only be used when it is required to transfer the formations with the same dimensions.

The squares method is as follows:

- After completing the design of the decorative formations on paper, the artist covers them with a network of squares, and these squares are drawn by dividing the sides of the composition into successive points of equal distance, then he connects each two opposite points on the composition.
- When transferring the composition from the paper to the floor, squares are drawn on the composition site with the same dimensions if the area of the composition on the floor is equal to its area on the paper, or with double dimensions according to a specific drawing scale if the area of the composition on the surface is larger than its area on the paper, or with smaller dimensions, for a specific drawing scale if the composition area on the floor is smaller than its area on paper.

After finishing drawing the squares on the floor, the squares are numbered on the paper and then on the floor with the same numbers on the paper in order to determine the number of any square and the location of each decorative element within each square.

### **C. Direct drawing**

It consists in applying the same rules using the squares method, but the formations are drawn on the metal surface immediately after dividing this surface into squares.

## **2. Methods of decoration on the candlestick**

Several metals were used in the manufacture of conductive metal artifacts, such as bronze, brass, red, silver, and gold, and the implementation of various decorative elements by methods and pressure, drilling and grooving, shoveling and downloading, and the use of

these methods confirms the diversity of methods and understanding the properties of minerals and metals<sup>1</sup>.

Yellow brass was used in the manufacture of this candlestick, which was brighter and more inclined to a golden color<sup>2</sup>, as an alloy of copper and zinc was used, which resulted in brass whose hardness varies according to the amount of zinc in it, and the common alloy contained two-thirds of copper and one-third of zinc, in this case, it is subject to malleability, pressure<sup>3</sup>, drilling and grooving<sup>4</sup>. It was also used in the implementation of the decorative elements of red copper engraving and downloading. In addition to the silver, which is easy to hammer, shape, and press, and it was in the form of wires that were placed in the grooves that were executed, as they were hammered to fix them.

#### **A. Hammering and pressing method**

The method of decoration by pressing or hammering is considered one of the oldest and simplest methods used by metal makers, and it was carried out in several stages, first starting with cutting metal sheets according to the need or according to the shape of the utensils to be made, then the sheet is placed on a wooden mold on which the decorations were engraved with prominent or recessed holes, then hammered or He presses hard on the plate until it takes the shape of the motifs engraved in the wooden template<sup>5</sup>.

If the hammering or pressure ends, the plate is raised and then notched around the decorations in order to make them appear clear, just as fine details that are difficult to be carved into the wooden mold are notched, and then the resulting cracks are filled by the notching method with nilo material in order to define the features of the decoration. on the mould, usually of silver<sup>6</sup>.

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<sup>1</sup>Maher, Souad (1986). *Islamic Arts*, Cairo: The Egyptian General Book Organization, p.123.

Atil, E. *Islamic Metalwork*, pp.34-41.

<sup>2</sup>Hassan, Zaki. *Arts of Islam*, p.568.

<sup>3</sup>Ali, Hussein Mohamed (2000). *Minerals*, Minia University, p.51. And see Marzouk, Mohamed Abdel Aziz (1987). *Islamic Decorative Arts in the Ottoman Era*, Cairo: Egyptian Book House, p.248.

<sup>4</sup> Maher, Souad. *Islamic Arts*, p.123.

Wulff, H. E. (1996). *The Traditional Crafts of Persia*, Massachusetts and London, p.35.

<sup>5</sup>Ali, Hussein Muhammad. *Minerals*, p.39.

<sup>6</sup>Maher, Souad. *Islamic Arts*, p.123.

Ogaden, J. (1987). *Islamic Golds Mitting Techniques in the Early Mediavel Period*, Islamic Rings, the Benyamen Zoker Collection, Edit. by Berek, p.438.

## **B. Drilling and grooving method**

This method was used to decorate the candlestick with accurate drawings, and in this case, the formation of the prominent and recessed decorative elements was followed by short chisels of different shapes, where they were hammered on the surface, and they are similar to road chisels and are made of steel, and hammers were used to help the chisels to achieve their purpose<sup>1</sup>, and the brass made of the candlestick It is suitable for executing decorations with engravings<sup>2</sup>, and it differs from engraving in that it is deeper and deeper in the surface of the masterpiece, and the incisions are for the fine details inside the elements executing the engraving<sup>3</sup>.

## **C. Inlay method**

This method is called application, dressing, inlay, installation, and downloading<sup>4</sup>, this new method originated in the decoration of metal artifacts in the countries of the Jazira and in Iran, then it reached the utmost accuracy and mastery in the middle of the sixth century AH (12), It was used in the implementation of geometric and botanical lines and drawings, human and animal figures, and writings on floors made of delicate plant branches<sup>5</sup>.

The candlestick made of brass and was inlaid by engraving the drawings and decorations on the surface and filling the holes with red copper and silver in order to show the drawings and decorations. The inlay material is in two forms, the first in the form of fine chips used in the decoration of large and wide areas, and the second in the form of thin wires used in the decoration of small or narrow parts of the decorations<sup>6</sup>.

In both cases, the inlay material was lowered into the engraved parts on the surface of the candlestick by hammering with a special wooden mallet (dukmaq) to install the inlay material in the places designated for it<sup>7</sup>.

<sup>1</sup>Maher, Souad. Islamic Arts, pp.123-124.

<sup>2</sup>Marzouk, Mohamed Abdel Aziz. Decorative Arts, p.149.

<sup>3</sup>Ogaden. Islamic Art, p.437.

<sup>4</sup>Hassan, Zaki (1946). Iranian Arts in the Islamic Era, 2nd Edition, Cairo: Egyptian Book House, p.275.

<sup>5</sup>Hassan, Zaki. Arts of Islam, p.567.

<sup>6</sup>Marzouk, Mohamed Abdel Aziz. Islamic Decorative Arts, p.144. Maher, Souad. Islamic Arts, p.124.

Wolff. The Traditional Crafts, p.40. Wulff. The Traditional Crafts, p.40.

<sup>7</sup>Khalifa, Rabih Hamid (1992). Yemeni Decorative Arts in the Islamic Era, Cairo: The Egyptian Lebanese House, p.42.

Wulff. The Traditional Crafts, p.40.

### **Third: The decorative elements on the candlestick**

The decorative style of the elements engraved on the surface of the candlestick is a continuation of the Iranian Khorasani tradition<sup>1</sup>. The most important artistic styles that flourished at the hands of metal artifact makers in the Seljuk era were inlay bronze and brass with silver, gold and red copper<sup>2</sup>, we find a clear similarity in the general shape<sup>3</sup> and in the decorative details between<sup>4</sup> Mosul and Khurasan artifacts.

As for the drawings on the candlestick, they derive their roots from Iranian drawings in terms of scenes of knights in combat or hunting situations, the Metropolitan Museum keeps a silver plate with a picture of the Sassanid king Fayrouz I (457-463 AD) hunting ibex with a bow, arrow and crossbow<sup>5</sup>.

There are silver utensils dating back to the dawn of Islam, on which are hunting scenes and familiar drawings in the Sasanian era, including a famous dish in the Hermitage Museum<sup>6</sup>, and there is a vessel in the British Museum dating back to Khorasan in 596 AH (1200 AD) made of bronze and on it various decorations, including drawings of knights on a ground of plant motifs<sup>7</sup>.

It also appeared on a bronze vase in the Bobrinsky Collection in the Hermitage Museum, dated 559 AH (1164 AD), decorations of five horizontal bands, on two of which were drawings of warriors, hunting scenes, and so on<sup>8</sup>.

The decoration was distributed on the surfaces of the utensils in most of the Mosulian - and Damascene and Cairene artifacts that were executed along the lines of it - within horizontal

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<sup>1</sup>Dimand, M. S. *Seljuk Bronzes From Khurasan*, pp.87-92.

Melikian Chervani. *Bronzes Inedits de Mossoul*, pp.46-47 Central plate. Atil, E. *Islamic Metalwork*, pp.34-41.

<sup>2</sup>Von Folsach, K. (1990). *Islamic Art, The David Collection*, Copenhagen, p.184.

<sup>3</sup>Melikian – chirvani. *Bronze inedits de mossoul*, pp.46-47. (1982). *Islamic Metalwork from the Iranian World*, London, p.138. The White Bronze, of Early Islamic Iran, in *Metropolitan Museum Journal*, fig.33, p.153. Pope A. U. *A Survey of Persian Art*, pl.1329.

<sup>4</sup>Rice, D. S. (1949). The Oldest dated Mosul Candlestick, A.D.1225, in *Burlington Magazine*, 91, December, pp.334-340.

<sup>5</sup>Demand. *Islamic Arts*, p.32 fig.90.

<sup>6</sup>Hassan, Zaki. *Arts of Islam*, pp.510-511.

<sup>7</sup>Ward, R. *Islamic Metalwork*, fig.10.

<sup>8</sup>Hassan, Zaki. *Arts of Islam*, pp.532-533 fig.441.

or circular bands of varying widths interspersed with a number of circles, usually multi-lobed or circular in shape, as these bands and circles include different drawings.

Among the aspects that distinguish conductive metal artifacts is the maker's interest in most of the decorations, whether they are major or secondary, and whether those decorations occupy a prominent place or in an inconspicuous place. It is most likely that this excessive decoration is due to the manufacturer's ambition to obtain the highest level of artistic excellence and then raise the material value of the antiques<sup>1</sup>.

Conductive metal artifacts were characterized by the fact that they were mostly made of brass

Silver and red copper were used in the inlay, while in the Damascene and Cairo metal artifacts, the inlay was limited to silver and gold and they did not use red copper<sup>2</sup>.

Among the most important topics that characterize Mosulian metal artifacts are hunting and military battles, which were represented in various ways. Hunters or warriors are seen riding horses in movement and carrying various weapons. The geometric and plant motifs also varied. The decorative elements on the candelabra combine motifs of living creatures, including human, animal and bird motifs, as well as geometric and botanical motifs, as well as Kufic and Naskh inscriptions.

#### **A. Human elements**

It is considered one of the important features of Mosul metal artifacts, so it was distributed in one row, and sometimes in two rows, in horizontal bands or in lobed circles, and these drawings are distinguished by the diversity of personalities, from the drawings of princes or rulers to the fees of servants, peasants, and shepherds, and these drawings are distinguished by their distance from reality, and among other characteristics that appear on human drawings are the halos around the heads of people, which is a feature that distinguished the pictures of the Arab school<sup>3</sup>.

Some of the drawings are also dominated by some vitality thanks to expression through movements and signs, in addition to that we find in them a variety of positions of people, and we find on the candlesticks horsemen riding in motion, with halos around their heads, as they carry a variety of weapons such as spears, swords, bows, shields and arrows, Flying

<sup>1</sup>Al-'Obaydi, Salah. Decorative Arts, pp.112-113.

<sup>2</sup>Al-'Obaydi, Salah. Decorative Arts, p.113.

<sup>3</sup>Hassan, Zaki (1955). Baghdad School of Islamic Painting, Sumer Magazine 1/11, p.38.

bands hang from their heads.

We find these drawings on a jug in the British Museum<sup>1</sup>, a jug in the Louvre Museum<sup>2</sup>, a jug in the Cleveland Museum<sup>3</sup>, a jug in the Metropolitan Museum<sup>4</sup>, a jug in the Hamburg Museum<sup>5</sup>, a jug in the Dalem Museum in Berlin<sup>6</sup>, a vase in the Louvre Museum<sup>7</sup>, a vase in the Frere collection<sup>8</sup>, a vase in the Museum of Decorative Arts in Paris<sup>9</sup>, a tray in the Folklore Museum in Munich<sup>10</sup>, and a tray In the Victoria and Albert Museum in London<sup>11</sup>, and on a candlestick in the Boston Museum<sup>12</sup>, and a candlestick in the Museum of Islamic Art in Cairo<sup>13</sup>. It is also found on a mirror of iron bound with gold from Anatolia in the Topkabusray Museum in Istanbul<sup>14</sup>.

### **B. Animal elements**

Drawings of horses, dogs, and birds were engraved on the candlestick, and the drawings of horses were distinguished by their being all in motion, walking in a single row, with saddles with tassels, flying bands hanging from some of their necks, and having knotted tails. The drawings of dogs and birds are also in motion, and we find Drawings of horses on a jug in the Louvre Museum<sup>15</sup>, a vase in the Frere collection<sup>16</sup>, a vase in the Louvre Museum<sup>17</sup>, a candlestick in the Boston Museum<sup>18</sup>, a candlestick in the Museum of Islamic

<sup>1</sup>James, D. (1974). *Islamic Art*, London, p.45, fig.43.

<sup>2</sup>Al-'Obaydi, Salah. *Decorative arts*, figs.51:53.

<sup>3</sup>Al-'Obaydi, Salah. *decorative arts*, figs.16.

<sup>4</sup>Demand. *Islamic Arts*, fig.85.

<sup>5</sup>Al-'Obaydi, Salah. *Decorative arts*, figs.49-50.

<sup>6</sup>Al-'Obaydi, Salah. *Decorative arts*, fig.54.

<sup>7</sup>Atil, E. *Islamic Metalwork*, fig.54. *Mosée du Louvre* (1990). *Arbesque et Jardins de paradis*, Paris, p.239, fig.182.

<sup>8</sup>Atil, E. *Islamic Metalwork*, pl.18.

<sup>9</sup>Sarre und Martin. *Die Ausstellung*, t.146.

<sup>10</sup>Hassan, Zaki. *Arts of Islam*, fig.72.

<sup>11</sup>Al-'Obaydi, Salah. *Decorative arts*, fig.72.

<sup>12</sup>Kuhnel. *Zwei Mosulbronzen*, p.6.

<sup>13</sup>Al-'Obaydi, Salah. *Decorative arts*, figs.62:66.

<sup>14</sup>Abdul Rahim, Jamal. *Islamic decorative arts*, fig.60.

<sup>15</sup>Al-'Obaydi, Salah. *Decorative arts*, figs.51:53.

<sup>16</sup>Atil, E. *Islamic Metalwork*, pl.18.

<sup>17</sup>Atil, E. *Islamic Metalwork*, fig.54.

<sup>18</sup>Kuhnel. *Zwei Mosulbronzen*, p.6.

Art in Cairo<sup>1</sup>, and a jug in the Baltimore Museum<sup>2</sup>, as it appeared on a mirror of gold-encrusted iron (7AH / 13AD) in the Topkapusray Museum in Istanbul, and the knotted tail of the horse appears<sup>3</sup>.

Drawings of horses continued in this style in the Mamluk era<sup>4</sup>, and drawings of dogs appeared on a jug in the British Museum<sup>5</sup>, and on a candlestick in the Museum of Decorative Arts in Paris<sup>6</sup>, and drawings of birds appeared on a jug in the British Museum, and a jug in the Cleveland Museum<sup>7</sup>.

### **C. Geometric decorative elements**

It included six-pointed stars, circles, eight flowers, and (T) and (Z) shapes. These elements appeared on a number of Mosulian, Damascene, and Cairo metal artifacts, we find geometric drawings represented in ribbons and bowls of various shapes that contain writings and plant motifs inside them, or inside them forms (T) and (Z), as in the jug preserved in the British Museum<sup>8</sup>, the box preserved in the Museum of Art in Chicago<sup>9</sup>, and a tray in the Museum of Folk Art in Munich<sup>10</sup>, and these have already appeared Elements on Seljuk metal artifacts from Khorasan<sup>11</sup>.

### **D. Modified plant motifs**

It was used as a decorative element, and these motifs were placed on narrow bands in the form of a wavy plant branch, from which leaves and flowers emerge. The purpose of these vegetal motifs was to fill the spaces between the motifs.

It was also used as a ground on which various themes were based. These decorations

<sup>1</sup>Al-'Obaydi, Salah. *Decorative arts*, figs.62:67.

<sup>2</sup>Al-'Obaydi, Salah. *Decorative arts*, figs.49-50.

<sup>3</sup>Abdul Rahim, Jamal. *Islamic decorative arts*, fig.60.

<sup>4</sup>Farghali, Abul-Hamad Mahmoud (1991). *Islamic Painting, its origins, Islam's position on it, its origins and schools*, Cairo, p.150.

Atil, E. (1981). *Art of the Metalwork*, Washington, pp.262-263, figs.13-16.

Farghali, Abul-Hamad Mahmoud. *Islamic Painting*, p.150.

<sup>5</sup>Ward. *Islamic Metalwork*, pl.59.

<sup>6</sup>Sarre und Martin. *Die Ausstellung*, t.146.

<sup>7</sup>Al-'Obaydi, Salah. *Decorative arts*, fig.16.

<sup>8</sup>James, D. *Islamic Art*, fig.43.

<sup>9</sup>*The Art of Islam*, pl.199.

<sup>10</sup>Hassan, Zaki. *Arts of Islam*, p.545.

<sup>11</sup>Pope, A. U. *A Survey of Persian Art*, pl.260 b. Melikian – Chirvani. *L'Art du Metal*, II, fig.1.

combine leaves, palm fans, and spiral branches within bands, circular or hexagonal bands, or other geometric shapes. Plant motifs appeared on all metal artefacts alike.

### **E. Written motifs**

Two types of writing were used on the candlestick, the Kufic script and the Naskhi script. Inscriptions with letters that end in human heads did not appear, but braided Kufic writings appeared on a ground with plant elements with two of the three straps. The writings on the candlestick differ from their counterparts on Damascene and Cairo metal artifacts. The second was written in a large and broad font and overshadowed the rest of the elements, while on the candlestick we find that the two stripes of writing in kufic script define the stripe of the knights' drawings, which represents the main part of the body's decorations.

We find that the writings on the candlestick begin with the phrase: "العز الدائم" "perpetual glory," and the phrases: "الإقبال الزائد والوقار والدولة الباقية والجد الصاعد" "excessive demand, dignity, the remaining state, and the rising grandfather" appear in it. The writings appeared on a jug in the Museum of Islamic Art in Istanbul<sup>1</sup>, a jug in the Louvre Museum<sup>2</sup>, and a candlestick in the Boston Museum<sup>3</sup>.

These influences were adopted by Mosul artists, especially in the opening texts, and similar expressions appeared on a bronze box in the Benaki Museum in Athens, dated 617 AH (1220 AD)<sup>4</sup>, on a jug in the Kevorkian Museum in New York<sup>5</sup>, and on a candlestick in the Museum of Decorative Arts in Paris, dated 646 AH (1248 AD)<sup>6</sup>.

Where we find a clear similarity in these texts with their counterparts on metal artifacts, which often begin with the words: "عز وإقبال" "glory and turnout", "العز والإقبال" "glory and turnout", "العز الدائم والإقبال" "perpetual glory and turnout" and other things that we find on conductive metal artifacts.

Similar Kufic inscriptions appeared on a bronze mirror (4-5 AH/10-11 AD)<sup>7</sup>, and on a jug in the Victoria and Albert Museum (6 AH/12 AD), and on a mortar from Khorasan in the

<sup>1</sup>Al-'Obaydi, Salah. Decorative arts, fig.27.

<sup>2</sup>Al-'Obaydi, Salah. Decorative arts, figs.51-53.

<sup>3</sup>Kuhnel. Zwei Mosulbronzen, p.6.

<sup>4</sup>Hassan, Zaki. Arts of Islam, p.544.

<sup>5</sup>Al-'Obaydi, Salah. Decorative arts, p.57.

<sup>6</sup>Hassan, Zaki. Arts of Islam, fig.441. Al-'Obaydi, Salah. Decorative arts, figs.32-45-50.

<sup>7</sup>Melikian - Chirvani. (1973). Le Bronze Iranian, Exhibition Catalogue Mosee de Art Decoratifes, Paris.



Victoria and Albert Museum (7 AH/13 AD)<sup>1</sup>, and on a jug in the Victoria and Albert Museum (6 AH/12 AD)<sup>2</sup>.

In this regard, it must be discussed whether the drawings of the knights engraved on the candlestick followed the approach of using pictorial writings on Iranian metal artifacts, in which the writings are characterized by ending with human or animal heads, or in which some letters take these forms.

The beginning of the appearance of this type of writing was on Iranian ceramics from Nishapur (4 AH / 10 AD) on which was Kufic writing, parts of its letters were depicted in the form of birds or parts of them<sup>3</sup>. This type of inscription appeared on the Bobrinsky vase vase preserved in the Hermitage Museum (559 AH / 1163 AD)<sup>4</sup>.

This type of writing developed on metal artifacts in eastern Iran in the Khorasan region, and it moved with the inlay makers to Iran and Mesopotamia, the most important of which are Mosul and the Levant, as well as in the production of Damascus, Aleppo, Egypt and Cairo<sup>5</sup>.

It was proved through the study that the drawings of the knights engraved on the middle strip of the candlestick do not represent pictorial writings, when compared to contemporary metal artifacts.

It has been found that the group whose most writings end with human heads, along with some elements of animals and birds, and that the pictorial writings were represented in the base on which the letters follow, then the letters' heads rise to take the forms of birds or animals, or some letters take the same forms as well.

As for the candlestick, the drawings are knights in a position of war, and the pictorial writings on some pots took human and animal shapes, so that the drawing is formed according to the position of the letter, as in the tape engraved on the British Museum jug (Pl. 4), which could be read and the text: "العافية الدائمة لصاحبه" "permanent wellness to its

<sup>1</sup>Melekian - chirvani (1982). *Islamic Metalwork from the 8<sup>th</sup>-18<sup>th</sup> centuries*, London, pl.9.

<sup>2</sup>Melikian – Chirvani. *Le Bronze du Khorasan*, *Studia Iranica* 1974, p.48, pl. XVI

<sup>3</sup>Ramadan, Hussein (December 1998). *Illustrated Writings on Metal Artifacts in the Two Centuries (6-7 AH / 12-13 AD)*, Symposium on Islamic Archeology in the East of the Islamic World, Faculty of Archeology, Cairo University, p.394.

<sup>4</sup>Ettinghausen, R. (1962). *The "Wade Cup" in the Cleveland Museum of Art, Its origin and Decoration*, *Ars Orientalis*, II, No.4, Univ. of Michigan, pp.365-366, figs.23-24w.

<sup>5</sup>Ramadan, Hussein. *Illustrated Writings*, p.396.

owner.” The letters were drawn With winged human and animal drawings, and the spaces between the letters were filled with animal drawings or knights drawings.

In some writings, we find that the letters may end with the heads of knights, as in the vessel of the Frere Group (Pl. 5-6), where the letter "أ" “alif” ends with the upper part of the body of a knight aiming a bow, and the letter: "ل" “lam” ends with a knight holding a spear and shield<sup>1</sup>, and we find on the vessel preserved in the Cleveland Museum that the letters can be read without the endings that are represented in the pictures, while in the published vessel we find only drawings<sup>2</sup> and not a basis for writing.

It has been confirmed that this tape does not represent writings, but rather a war battle between knights on their horses, where each of the two knights faces each other with the first turning back, and the drawings of the knights were exchanged and in a manner that does not indicate - in any way - that this tape represents writing, and this is confirmed by what was reported on the British Museum jug (Pl. 4) of the roses of writing with drawings, the same is the case with the tape of the Frere collection vase (Pl. 5-6), and on the glass vase preserved in the Berlin Museum (Pl. 7).

#### **F. Weapons drawings**

It varied between spears, bows, arrows, swords, gears, shields, and helmets, as six spears appeared with double lances and flying gangs attached to them, and two bows, a sword, gear, and thirteen arrows appeared, and all knights wore shields.

The spears<sup>3</sup> that represent the main weapons appeared in the battle<sup>4</sup>, where we see each of the first and seventh knights carrying a spear, the front of which is directed backwards, trying to stab the next soldier, and we find that the spears of the second, third and eighth

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<sup>1</sup>Ghulam, Yousef Mahmoud (1982). Art in Arabic Calligraphy, Riyadh, p.344. Ramadan, Hussein. Pictographs, fig.6.

<sup>2</sup>Rice, D. T. The Wade Cup, fig.20.

Ramadan, Hussein. Pictorial writings, p.428, pl. 22, fig.17.

<sup>3</sup>The spear is a long stick made of canna, and it is a cane blocked from the inside. A blade of iron is mounted on its head, which is stabbed with. It is made of pike. The pike has become one of the names of the spear, and the Arabs have been so interested in spears that they have given it many names in relation to the places of its manufacture. See Aoun, Abd al-Raouf (1961). Martial Art in the Early Islam, Cairo: Dar Al-Maarif, p.144.

<sup>4</sup>In the Abbasid era, a type called the Qantariyya was common, which were spears that were not long, had short and wide teeth, and were often used by knights. See al-Qaisi, Nuri (Baghdad). Equestrianism in Pre-Islamic Poetry, Cairo: Al-Nahda Bookshop, p.175.

knights are directed towards the front, and the spears are distinguished by installing two iron blades at the ends of each of them, to Albayrak split side in front and flying band in the rear<sup>1</sup>.

Bows and arrows appeared<sup>2</sup>, as the fourth and fifth knights were armed with two bows of the type known as the hand bow<sup>3</sup>, and each of them had three parts: the bow, the arrow, and the tendon.

It is noted the spread of arrows on the battlefield, which have pointed iron blades<sup>4</sup>, and these two knights played an important role in achieving victory<sup>5</sup>, as each of them was able to perform his role, so the first of them stabbed the knight in front of him, while the second stabbed the knight behind him, and the bows and arrows appeared on the jug In the Hamburg Museum in America<sup>6</sup>, and on a jug in the British Museum<sup>7</sup>, and on a candlestick dated to the year 670 AH (1270 AD)<sup>8</sup>.

A sword<sup>9</sup> with a straight blade appeared, placed by the seventh knight on the left side of his

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<sup>1</sup>Paintings with knights appear on a jug in the Metropolitan Museum. Kuhnel. *Zwei Mosulbronzen*, p.10 no.4. And on the vase in the Freer Collection, Washington. Atil. *Islamic Metalwork*, pl.18.

<sup>2</sup>The bows were among the most prominent throwing weapons at long distances, as well as in hunting animals and birds, Zaki, Abd al-Rahman (1970). *The Egyptian Army in the Islamic Era*, Cairo, 2, p.48.

<sup>3</sup>There were two types of bows known, the bow of the hand and the bow of the foot. As for the parts of the bow, they are the bow, the arrow, and the bowstring. As for the bow, it is a stick of soft trees, the two ends of which bend like a crescent. A bowstring is attached to it, with which arrows are thrown. The Arabs used to take the bow from the bush tree, the spring, or the fig tree. It connects the two ends of the bow and is made of twisted strings, leather traps, or camel's neck nerves, so it is said "at the bottom of the bow." 'Aoun, Abdul Raouf. *Martial art in early Islam*, p.131.

<sup>4</sup>Arrows are usually made of strong wood with a length of about an arm, and at one end there are grooves in which feathers are fixed, and at the other end a pointed iron blade with two teeth is fixed in the opposite direction. With leather or made of leather or wood only, and the Arabs used to keep their bows in a special cover called Al-Mushaq, Hameed, Abdel Aziz and others (1982). *Islamic Decorative Arts*, Baghdad, p.177.

<sup>5</sup>The owners of the bows used to form a squad called "the crossbowmen", and they were the ones who shot the crossbows, and this squad was relied upon in battles in both cases of attack and defense, Hameed, Abdel Aziz and others. *Islamic Decorative Arts*, p.189.

<sup>6</sup>Al-'Obaydi, Salah. *Decorative arts*, fig.46.

<sup>7</sup>Ward. *Islamic Metalwork*, pl.59.

<sup>8</sup>Allan, J. W. (1982). *Islamic Metalwork*, The Nuhad Es-said Collection, London, pp.80-83, pl.13.

<sup>9</sup>The sword was straight with one edge, as it ended with a pointed tip, at the bottom of the handle there is an iron crossed over the mouth of the sheath. It has two ends that end in two spherical pieces, this iron is called

his horse, and this sword is considered an important model for Abbasid straight-bladed swords<sup>1</sup>, which also appeared on coins<sup>2</sup> and metal artifacts<sup>3</sup>, and continued later until it appeared on the candlestick under study. Swords appeared on candlesticks in the Boston Museum<sup>4</sup>, a jug in the Baltimore Museum<sup>5</sup>, a jug in the British Museum, a jug in the Louvre Museum<sup>6</sup>, and a tray in the Museum of Folklore in Munich<sup>7</sup>.

The sixth knight was armed with a circular gear<sup>8</sup> whose face was divided into two semi-circles<sup>9</sup> around the central circular area<sup>10</sup>, and the gear drawings spread on the Abbasid metal artifacts<sup>11</sup> and continued after that.

Shields also appeared<sup>12</sup>, where the nine knights wore short shields that reached the knee or

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the mustache or sword guard. Zaki, Abdul Rahman. *The Sword in the Islamic World*, Dar Al-Kitab Al-Arabi - Cairo, pp.40-178.

<sup>1</sup>There is a straight-bladed sword in the Topkabusray Museum in Istanbul, which has an iron shield and a gold handle. The name of the Abbasid caliph al-Mu'tasim Billah, the last Abbasid caliph, was engraved on its blade. Zaki, Abdul Rahman. *The Sword in the Islamic World*, p.49.

<sup>2</sup>Among them, we mention a silver dirham of the Caliph Al-Muqtadir Billah, preserved in the Iraqi Museum, riding a horse and wearing a straight-bladed sword, Zaki, Abd al-Rahman. *The Sword in the Islamic World*, p.128.

<sup>3</sup>Al-Obaydi, Salah (1970). *Mosul Metal Artifacts in the Abbasid Era*, Baghdad: Al-Ma'arif Press, p.101.

<sup>4</sup>Kuhnel. *Zewi Mosulbronzen*, p.6.

<sup>5</sup>Al-'Obaydi, Salah. *Decorative arts*, figs.49-50.

<sup>6</sup>Atil. *Islamic Metalwork*, pl.54.

<sup>7</sup>Hassan, Zaki. *Arts of Islam*, p.545.

<sup>8</sup>The gear is a war machine that is carried by hand by means of a handle, It protects the fighter from the blows of the sword, spear, arrow, stones, etc. The gears were made of iron, steel, or wood covered with camel skin. In this case, they are called Al-Darqa or Al-Hijf, Hindi, and Ihsan. *Military life among the Arabs, Damascus*, p.68.

<sup>9</sup>The Arabs excelled in decorating gears, so they inscribed on them Quranic verses, wisdom, proverbs, and verses of poetry. In the Abbasid era, types of gears were known, such as the Iraqi gear, the Damascene gear, the Granati gear, and others, Hindi, Ihsan. *Military life among the Arabs*, p.68.

<sup>10</sup>Among the Abbasid gears: the shield is round and has a protruding top that facilitates the sliding of the spear from it, 'Aoun, Abdul Raouf. *Military Art*, p.189.

<sup>11</sup>Gear appears in a number of Abbasid artifacts, including a copper basin in the Louvre Museum in Paris, dating back to the years 636-638 AH (1238-1240 AD), Hameed, Abdel Aziz. *Decorative arts*, fig.188.

<sup>12</sup>Shield is a garment worn to cover the chest, back, and almost half of the arms to protect the wearer from sword strikes, spear stabs, and the impact of arrows, al-Qaysi, Nuri. *Al-Furusiyya*, p.186.

just below it<sup>1</sup>. These shields were made of iron<sup>2</sup> in the form of many small rings intertwined with each other to be something like weaving<sup>3</sup>. Decorative elements were implemented on most of the shields<sup>4</sup> that appeared on metal artifacts. Where it is worn by hunters and knights, shields appeared on a jug in the Metropolitan Museum<sup>5</sup>, and a jug in the Museum of Folk Art in Munich<sup>6</sup>, and the shields are connected by flying bands to the back on a box in the British Museum<sup>7</sup>.

The Fourth, Sixth, and Eighth Knights used helmets<sup>8</sup> from which flying bands emerge, and helmet drawings spread on Abbasid applied artifacts, especially with hunting drawings or war battles<sup>9</sup>.

#### **Fourth: The history of the candlestick**

This candlestick bears all the artistic characteristics of Mosulian metal artifacts that were made of copper and inlaid with silver and red copper. Its decorative themes represented in the drawings of knights on their horses with various weapons in their hands, along with writing tapes on the body and the botanical and geometric decorative elements that prevailed in Mosulian metal artifacts also emphasize It belongs to the Mosul school of Khorasani traditions in the seventh century AH (13 AD).

The writing tape bears the usual expressions of this period, which differ from their Damascene and Cairo counterparts, as the second was written in a large and broad script

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<sup>1</sup>The shields industry has reached a great degree of perfection and accuracy, especially during the Crusades, when the Abbasid state established a factory for the production of shields, and they circulated its use to members of the Abbasid army, especially the cavalry. Hameed, Abdulaziz. *Decorative Arts*, p.191.

<sup>2</sup>Shields were made of iron in the form of small rings, metal plates, or thick cloth such as linen or leather, Hindi, Ihsan. *Military Life*, p.61.

<sup>3</sup>There are the broad shields, which are wide and loose, and the short petra, without sleeves, and reaches below or slightly above the knee, 'Aoun, Abdul Raouf. *Military Art*, p.178.

<sup>4</sup>Mayer (1972). *Mamluk clothes*, translated by Saleh Al-Sheety, reviewed and presented by Abdel-Rahman Fahmy, the Egyptian General Book Organization - Cairo, pp.67-68.

<sup>5</sup>Demand. *Islamic Arts*, fig.85.

<sup>6</sup>Hassan, Zaki. *Arts of Islam*, p.454.

<sup>7</sup>Atil, E. *Islamic Metalwork*, fig.8.

<sup>8</sup>Al-'Askari, Abu Hilal (1969). *The book of summarization in knowing the names of things*, investigated by Izzat Hassan, the Arabic Language Academy - Damascus, 2, p.532.

<sup>9</sup>This is seen on part of a round slab made of luster porcelain in the Boston Museum of Fine Arts, with drawings representing a war battle, Hameed, Abd al-Aziz. *Decorative arts*, fig.187.

and dominated the rest of the decorations, while we find on the candlestick that the two writing tapes in Kufic script define the tape of the knights' drawings, which represents the main part of the body's decorations.

The drawings of the knights on this candlestick are very similar to many examples, such as the ewer of the Turkish Museum in Istanbul<sup>1</sup>, dated 627 AH (1230 AD), the ewer preserved in the Freer Collection in Washington<sup>2</sup>, dated 629 AH (1232 AD), and the ewer kept in the British Museum<sup>3</sup> (Pl. 4) and dated 629 AH (1232 AD). The vase preserved in the Freer Collection in Washington<sup>4</sup> (Pl. 5-6) was made for Sultan Najm al-Din Ayyub in 637 AH (1240 AD), and the vase preserved in the Walter Museum in Baltimore<sup>5</sup>.

The decorative elements were also found on brass utensils lined with silver in a box in the Benaki Museum in Athens<sup>6</sup> dating back to 617 AH (1220 AD), a candlestick kept in the Boston Museum<sup>7</sup> dated 622 AH (1225 AD), and a candlestick kept in the Museum of Decorative Arts in Paris<sup>8</sup> dated 646 AH (1248 AD).

This is in addition to its appearance on other applied artifacts, such as the glass vessel preserved in the Berlin Museum<sup>9</sup> (Pl. 7), as well as its appearance on ceramics<sup>10</sup>, as in a vase in the Freer Collection in Washington (Fig. 10) dated 625 AH (1228 AD)<sup>11</sup>, along with a number of illustrations, as is the case in the manuscript "الورقة والجلشاه" "The Paper

<sup>1</sup>Al-'Obaydi, Salah, Decorative Arts, fig.27.

<sup>2</sup>Atil, E. Islamic Metalwork, pl.16.

<sup>3</sup>Ward, R, Islamic Metalwork, pl.59.

<sup>4</sup> Atil, E. Islamic Metalwork. pl.18.

<sup>5</sup>Baer, E. (1994). Foreign Models and Islamic Interpretations in thirteenth century Metalwork, A preliminary Note, The Arts of the Saljuqs in Iran and Anatolia, California, p.220, pl.222.

<sup>6</sup>Hassan, Zaki. Arts of Islam, p.544.

<sup>7</sup>Kuhnel. Zewi Mosulbronzen, p.6.

<sup>8</sup>Sarre und Martin. Die Ausstellung, t.146.

<sup>9</sup>Baer. Metalwork in Medieval Islamic Art, pl.50. Kroger, G. (1980). Belser Kunstbibliothek, Die Meisterwerk aus dems Museum fur Islamische Kunst Brelin, belser verlag stuttgart zurich, t.27.

<sup>10</sup>Daneshvari, A. (1994). Apreliminary study of the Iconography of the peacock in Medieval Islam, The Art of the Saljuqs in Iran and Anatolia, California, pls.181-182.

<sup>11</sup>Nicolle, D. (1994). Saljuq Arms and Armour in Art and Literature, The Art of the Saljuqs in Iran and Anatolia, California, fig.19.

and the Gilshah.” (6 AH / 12 AD) preserved in the Tubqa Busrai Museum in Istanbul<sup>1</sup> (Fig. 11), and it was found on an Iranian drawing of plaster from Al-Ray in the Art Museum in Seattle (6-7 AH / 12-13 AD)<sup>2</sup>, and another drawing in the Turkish Art Museum in Istanbul (Figs. 12-13) dated In the year 657-667 A.H. (1257-1267 A.D.), and he painted in the Monastery of Mar Benham near Mosul (7th century AH / 13th century A.D.) (Fig. 14), along with illustrations of the antidote from Al-Jazeera, preserved in the National Library in Vienna (mid-7 AH / 13 AD)<sup>3</sup>(Fig. 15).

The bronze vessel preserved in the Freer Collection in Washington, which dates back to the beginning of (7 AH / 13 AD)<sup>4</sup> (Figs. 16-17), is the closest model to the posted candlestick, on which we find two teams of knights, the first team riding horses with long saddles that reach their hooves, and the second team riding horses with saddles Short, and the knights carry spears with split flags and aim their bows at the enemy, and they and the horses have flying bands, and the elements on the pot and candlestick are similar to the extent that their attribution to one maker is certain.

There is a clear similarity between the first rider on the bowl (Fig. 16) and the first, third, seventh and ninth riders on the candlestick (Figs. 1-3-7-9), and between the second rider on the bowl (Fig. 17) and the second, fourth and eighth riders on the candlestick (Figs. 2-4-8). And between the shape of the bow and the details of the rider’s head and its direction to the back on the bowl (Fig. 17) and its similarity to the drawing of the fifth horseman with the candlestick (Fig. 5). The drawing of the second horse’s head cover on the bowl (Fig. 16) is similar to that of the first, fifth and seventh horse on the candlestick (Figs. 1-5-7). The two spears and the two spears are similar to the spears with flags carried by the first, third, eighth and ninth knights (Figs. 1-3-8-9).

Therefore, this candlestick can be attributed to the first half of the seventh century AH (13 AD) based on the aforementioned artifacts, which include metal, ceramic, glass, and plaster artifacts, as well as various depictions, in terms of war scenes, drawings of knights

<sup>1</sup>Melikian – Chirvani (1970). *Le Roman de Varqa et Golsah*, *Ars Orientales* XXII, pp.98-99. Hellinbrand, R. (1994). *The Relationship between Book Painting andLuxury Ceramics in 13<sup>th</sup> century Iran*, *The Arts of the Saljuqs in Iran and Anatolia*, California, p.135, pl.130. Nicolle, D. *Saljuq Arms and Armour*, fig.4.

<sup>2</sup>Nicolle, D. (1980). *The impact of the Couched Lance on Museum Military*, *Journal of the Arms and Armour Society*, X.

<sup>3</sup>Nicolle, D. *Saljuq Arms and Armour*, figs.23a-b-11-15.

<sup>4</sup>Nicolle, D. *Saljuq Arms and Armour*, p.248, fig.16a-b.



and horses, and writings that were distinctive features of Mosulian metal artifacts.

The candlestick bears the artistic and decorative styles that characterized the Seljuk applied artifacts, which moved to Mosul and the north of the island, and from there to the Levant and Egypt in the Ayyubid era and continued until the Mamluk era<sup>1</sup>.

## **Conclotions**

- The research dealt with a study of conductive candlesticks made of copper inlaid with silver and red copper kept in Sothbey's collection in London.
- The study proved the attribution of this candlestick to the first half of (7 AH / 13 AD) to follow the artistic traditions of Mosulian metal artifacts in this period, and the similarity of the decorative elements with many dated examples, and the appearance of these elements on a number of applied artifacts of glass, ceramics and plaster as well as manuscripts, to The similarity between the elements of the candlestick and the vessel in the Freer Collection in Washington is such that it indicates that the candlestick and the bowl were the work of a single maker.
- The study proceeded in several directions, including Mosulian metal artifacts whose artistic and decorative elements were derived from their Seljuk counterparts in Iran, especially the style of the Khorasan region. A large number of contemporary metal artifacts that is similar to it in their artistic and decorative elements.
- A military battle was inscribed on this candlestick between two teams of nine knights riding horses. The weapons of the knights varied between spears, swords, bows, gears, and shields. Their clothes varied, as well as horse saddles and their movements. Geometric and botanical decorations and writings varied as well.
- The study was based on the attribution of this candlestick to Mosul on a large number of metal artifacts, including a jug in the Freer Collection in Washington and a jug in the British Museum.
- The artist followed multiple methods to produce this candlestick in terms of design methods, which are perforations, squares, and direct drawing, and implementation

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<sup>1</sup>Drawings of horses in this style continued in the Mamluk era on applied artifacts and manuscripts, such as the manuscript "The Question and the Wish in Learning Equestrian Works" dated in the year 767 AH (1366 AD) and preserved in the Chester Beatty Library in Dublin (under manuscript addition number 1). Atıl, E. (1981). *The Art of Metalwork*, Washington, pp.262-263, figs.13:16.



methods, which are hammering, pressing, drilling, grooving, and inlay.

- The decorative elements applied to the candlesticks - which followed the Iranian Khorasani tradition - varied in terms of manufacturing methods, drawings of knights in combat situations, and the distribution of decoration on the surface of the vessel within horizontal or circular bands of varying widths.
- The decorative elements combined drawings of living creatures, such as human, animal and bird drawings, in addition to geometric and plant motifs, as well as Kufic and Naskh writings.
- The human drawings - which include nine knights carrying various weapons, flying bands hanging from their heads, and halos around their heads - were distinguished by their distance from reality, vitality, diversity, and movement.
- Horse drawings were characterized by movement, saddles with tassels, flying bands, and knotted tails, as well as drawings of dogs and birds in motion.
- The geometric drawings varied between hexagonal stars, circles, eight shapes, (T) and (Z) shapes, as well as ribbons and various shapes.
- The plant motifs varied, such as branches, leaves, flowers, and palm fans within bands or bowls of various shapes.
- The writings varied between the naskhi script and the Kufic script, and included texts that spread widely on the applied artifacts of the Seljuk and Mosulites.

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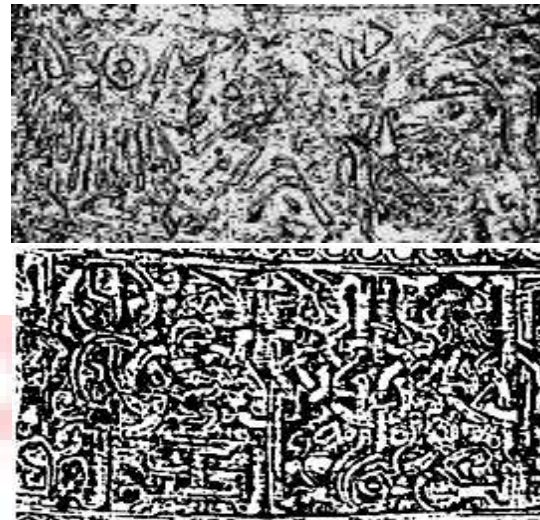
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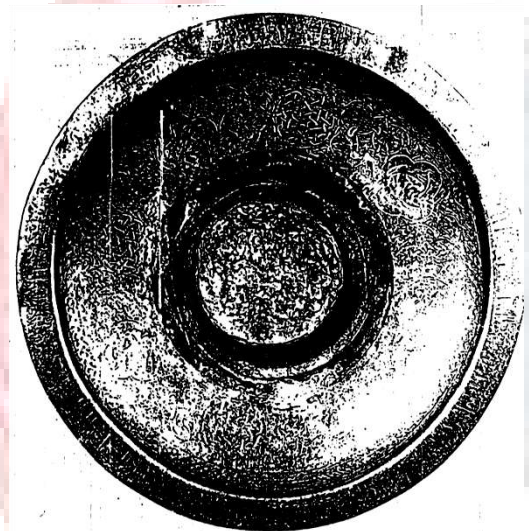
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pl. 1. the candlestick



pl. 2. Decorative details



pl. 3. Decorations at the top



pl. 4. Writings on the British Museum jug



pl. 5. Vase of the Freer Collection in Washington



pl. 6. Vase in the Freer Collection, Washington



pl. 7. Glass vase kept in the Berlin Museum



fig. 1. The first knight

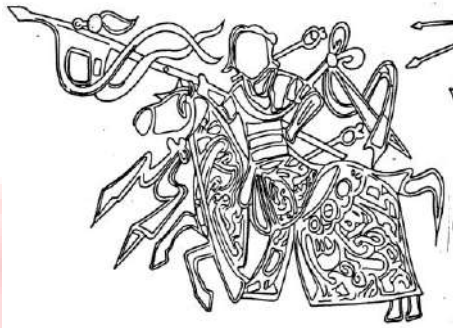


fig. 3. The third knight



fig. 2. The second knight



fig. 5. The Fifth knight

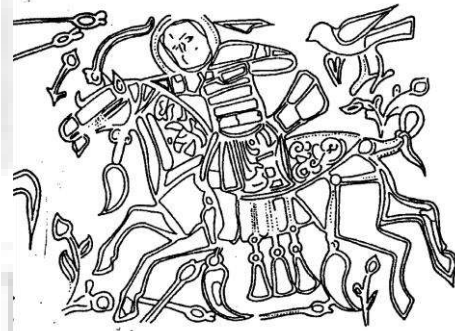


fig. 4. The Fourth knight



fig. 6. The Sixth knight

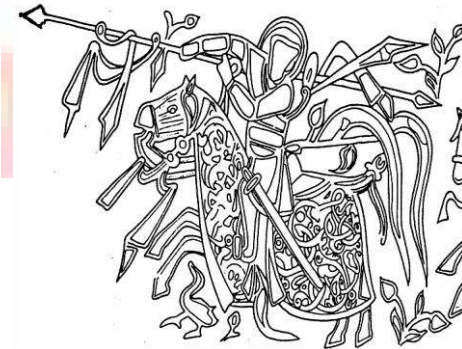


fig. 7. The seventh knight

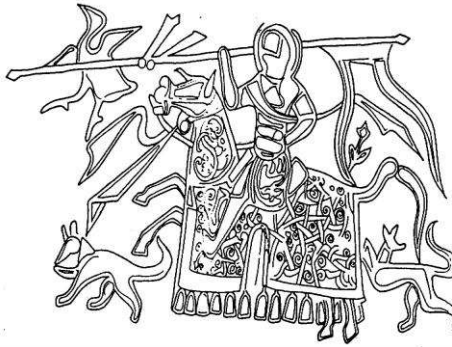


fig. 9. The ninth knight

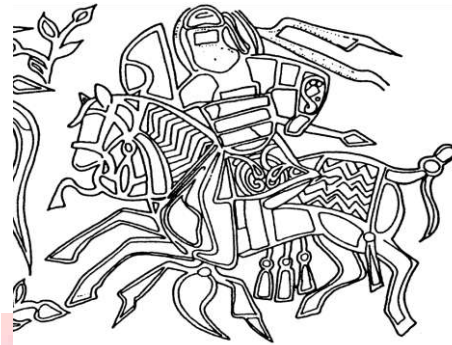


fig. 8. The eighth knight

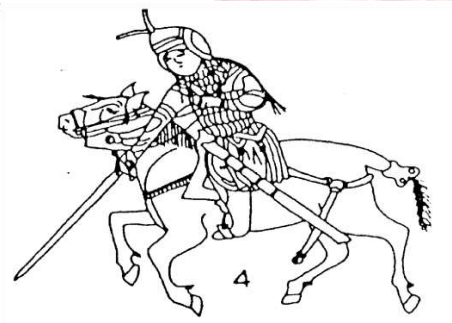


fig. 11. A copy of the manuscript "The Paper and the Gulshah" (6 AH / 12 AD) in the Tobqa Museum in Busrai, Istanbul



fig. 10. Vase 625 AH (1228 AD) in the Freer Collection in Washington

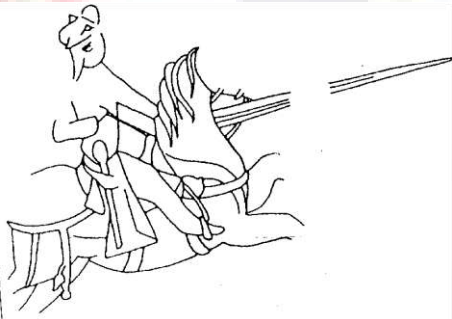


fig. 12. An Iranian stucco drawing from Ray (6-7 AH/12-13 AD) in the Seattle Museum of Art

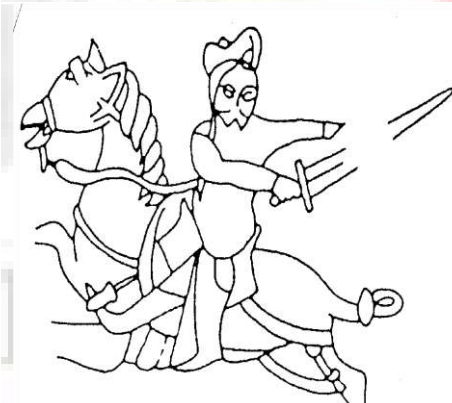


fig.13. An Iranian stucco painting from Al-Ray in the Turkish Museum of Art in Istanbul (657-667 AH / 1257-1267 AD)



fig. 14. A stucco drawing of Saint Benham Monastery near Mosul (7th century AH/13th century AD)



fig. 15. A copy of the antidote manuscript from Al-Jazeera preserved in the National Library in Vienna (mid-7th century AH / 13th century AD)

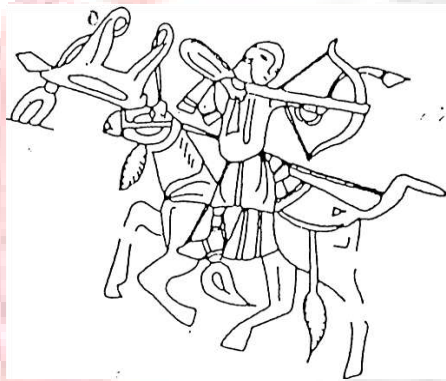


fig. 17. A knight on a bronze vessel in the Freer Collection in Washington (7 AH / 13 AD)



fig. 16. Knight on a bronze vessel kept in the Freer Collection in Washington (7AH/13AD)