

## Desert Hunting Scenes in Egypt from the 4<sup>th</sup> to the 14<sup>th</sup> Century A.D

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### Abstract

The first light of Christianity in Egypt coincided with the emergence of an art framed as 'Coptic art'. Later on a weak and secreted beginning; this art reached its peak in the 3rd century and up to the 8th century A.D. With the Arabs conquest in Iraq, Iran, Syria, and afterward in Egypt; was the advance of Islamic artwork. Initially, this art depended on outdoor and indoor influences. Outdoor influences were Greco-Roman, Byzantine, Sassanid, and Hellenistic arts. Nevertheless, indoor influence varied; in Egypt, the local art of the Copts was the main factor. This research concentrates on desert hunting scenes on murals besides the applied masterpieces of wood, metal, textile, glass, ceramic, etc. Moreover, it throws the light on hunting either as an entertaining activity for the elite or as a need of daily life for the public. This research depends on historical and descriptive methodology, deals with the history of painting, its sequential development, and typical attributes. Also, in that respect is a mention to samples of desert hunting scenes of Coptic and Islamic art in a comparable position. This research aims to: (I) define the relation between Coptic and Islamic arts; (II) outline the typical attributes of both Coptic and Islamic artwork.

**Keywords:** Desert Hunting, Coptic Art, Islamic Art, Mural paintings, Applied masterpieces

### Introduction

The Early heritage of the Egyptians declares their inclination to figurative representations.<sup>1</sup> Since prehistoric eras; there have been many trials for painting. This is testified by paintings on a mound's summit in *shat al-rigāl* region.<sup>2</sup> This scene depicts an elephant followed by a rhinoceros, a big ibex between its kids, and a gazelle behind.<sup>3</sup> In ancient Egyptian history; the artisan accustomed to cover the tomb walls -designated to several dynasties' Pharaohs- with plaster to prepare them to paint. They used to imitate nature, applied human figures in vitality movements. Nonetheless, animals and birds infrequently occurred.<sup>4</sup>

As regards to Coptic art; it was one of the oriental Christian arts developed from the Hellenistic art, which in turn influenced by oriental arts together with Egyptian traditions. This was qualified with its folk and spiritual characteristics. Coptic figurative painting was tended to symbolism and remoteness from reality.<sup>5</sup> Paintings of the sanctified family life covered murals of monasteries and other spiritual sites. These were mud walls, coated with gypsum<sup>6</sup> while the paintings were applied in fresco technique.<sup>7</sup> This technique continued in the Greco-Roman and till the Coptic era, and this was the path of oriental techniques to the European Christians. Fresco sustained as the master technique in painting until the Renaissance age.

In Egypt, Painting maintained the same technique until the eleventh century A.D. Moreover, the Copts applied other painting techniques as well, and they did not imitate nature; they figured saints, martyrs, and subjects from the Bible. They also embellished the walls with scenes of domestic and predatory beasts and hunters of predatory ones, birds' and their hunters, and fishers. These scenes almost originated from ancient Egypt; declares the harmony of artistic creation in Egypt through the historic periods.<sup>8</sup>

Painting mostly developed to be static and tended to abstraction. Nevertheless, in Coptic manuscripts; facial features were rigid, but also expressive.<sup>9</sup> As a finale, human being figures, animals, and birds were first applied in natural form then tended to modification.<sup>10</sup>

In Islamic epoch; artisans continued their enthusiasm in figurative representations on murals and other applied masterpieces. The advantage was an embellishment, entertainment, besides, health and spiritual functions.<sup>11</sup> Here, an argument took place around the Islamic religion's approach to figurative art. Through medieval ages; most of the Muslim jurists (*faqih*) gathered their word to prohibit figurative representations; living creatures in specific.<sup>12</sup> Beyond doubt, since the dawn of Islam; Muslims utilized figurative representations with no paganism suspicion. This is clear in Prophet Muhammad's (PBUH) use of currencies with figurative shapes,<sup>13</sup> too, using drapes, cushions, and costumes with figures.<sup>14</sup>

Hence, it is indicated Islam allowed figurative representations in civilian structures. However; it is prohibited from neither embellishing mosques nor decorating the Holy book (Qur'ān) or other religious ones. Therefore, figurative representation (painting) in Islam had gained a unique civilian character.<sup>15</sup> On that point are some verses of Qur'ān used to justify prohibiting figurative representations, of these;<sup>16</sup>

<sup>16</sup> يَا أَيُّهَا الَّذِينَ آمَنُوا إِنَّمَا الْخَمْرُ وَالْمَيْسِرُ وَالْأَلْتَصَابُ وَالْأَزْلَامُ رِجْسٌ مِّنْ عَمَلِ الشَّيْطَانِ فَاجْتَنِبُوهُ لَعَلَّكُمْ تُفْلِحُونَ (90)

(*Yā 'Ayyuhū Al-Ladhīna 'Āmanū 'Innamā Al-Khamru Wa Al-Maysuru Wa Al-'Anṣabu Wa Al-'Azlāmu Rijsun Min 'Amali Ash-Shayṭāni Fājtanībahu La 'allakum Tufīhūn*)

However, there is no absolute attitude either in religion or in Qur'ān concerning arts.<sup>18</sup> Briefly, Muslim religion permitted painting when being away from paganism or emulating God creatures. In medieval ages; Islamic figurative paintings were not confined on realistic depictions of nature, sometimes, it expresses the artisans' emotions, this contributed to non-reality. This largely was the effect of religious teachings.<sup>19</sup> Although human figures depiction was strictly prohibited, moderate thoughts people leave these restrictions behind. This provoked the intolerant to intended distortion of many artistic masterpieces.<sup>20</sup> Fortunately, the survival of some paintings was due to the severe ones who sealed these paintings under a plaster layer.<sup>21</sup>

Regarding painting in Egypt through the Umayyad era; artistic traditions of native environment before Islam (Coptic art), besides, the new character of the Muslim religious belief was the predominant aspects.<sup>22</sup> In this era, abstraction and non-realism characterize paintings, and so, resulted in weak drawings. As the continuity of Coptic art traditions; red, yellow, and green colors predominated.<sup>23</sup> To sum up, Islamic essence, Arabian feature, and Coptic art traditions were the main inspirations in Islamic figurative painting in Egypt.

During the Abbasid era, Egypt whether as a dependent province or independent under the Tulunides (254-292 A.H) and the Ekshides (323-358A.H); earliest styles were even in function. Besides, new features appeared; the dominance of Arabian calligraphy with lesser role of Christian themes. Due to Persian's support to the Abbasids since 132 A.H/ 750 A.D; was a tendency to aspects of Persian painting. This trend had its issue in Egyptian painting; figurative representations characterized with energy and vitality.<sup>24</sup> With the political changes; the Tulunides ruled Egypt independently,<sup>25</sup> the painting was still determined by the administrators' heritage; besides an international flair; the Samarian. This style prevailed from Baghdad-the Abbasid caliphate- to further states since the first half of the 3<sup>rd</sup>-century A.H/ 9<sup>th</sup> century A.D., Egypt was included.<sup>26</sup>

Agreeing to some excavated samples; the fresco technique was applied in Samarian style. Unfortunately, these lost during World War I (1914-1918).<sup>27</sup> Pleasure Scenes of the ruling elite were the principal facets of the Samarian style. Of these; dancing and hunting scenes in symbolism style, although some of Hellenistic features still evident.<sup>28</sup>

In Islamic art, due to the prohibition of figurative paintings in religious structures; mural paintings were rare. These were confined to secular structures; mostly exposed to deterioration. On the contrary; Christianity encouraged the applying of mural paintings in churches, so became a repository for several historic periods.<sup>29</sup>

Yet, applied arts' samples were the alternative to have a full image of the painting in each era. In Tulunide era, paintings were characterized by modification, unrealistic, three-dimensional human faces, circle eyes, and two adjacent lines between the eyes symbolize the nose.<sup>30</sup> These aspects in illustrating human figures had similar samples in Samarian mural paintings.<sup>31</sup> Animals' scenes were full with vivacity, vitality, natural tendencies and supremacy in painting.<sup>32</sup> Such supremacy of the Tulunide painting deserved to be proudly inherited to the Fatimid state.

In the Fatimid era 358 A.H/ 969 A.D; Arabian painters realized secrets of colors to display both projection and depth.<sup>33</sup> Arts resources referred to attention specified to painting and painters in Fatimid era. These paintings approaching social topics, scenes of animals and birds in swooping positions, floral ornaments, and all framed with pearl beads. Fatimid figurative paintings were similar to those of Samarian style.<sup>34</sup> Both the Abbasids and the Fatimids depended on Persians, as a result, Persian aspects are manifest in their arts. Fatimid ceramic appeared in two categories; one focused on the ruling elite, the retinue, the rich people and their pleasures; such as dancing, playing music, drunkenness, and hunting. The other category declares the public and their labor, in wrestling, stick fighting, cock fighting, etc. The first category representations kept the Samarian style in applying human figures, but with more vitality and motivation. However, representations of the public class were differing from the Samarian style; Human figures and living Creatures were precisely depicted. These were full of vitality, realism, and honest indication.<sup>35</sup>

Fatimid style was the introduction to the Arabian style madrasa; began towards the end of the 12<sup>th</sup> and 13<sup>th</sup> centuries A.D.<sup>36</sup> Fatimid paintings had some combined features such as the posture, halo around the heads, costumes with no folds, bands around the upper arm, this beside the flattened and inaccurate illustration of human figures.<sup>37</sup> Fatimid features spread outside Egyptian borders when their prestige widened. This art's influence is extant in the Palatine Chapel (Cappella Palatina) in Palermo in Sicily Island. These paintings surrounded by Kufic calligraphy bands. So, they mostly made by Muslim artisans or others affected by. It is noticeable that most of the Palatine Chapel (cappella Palatina) scenes had parallels in Fatimid paintings, and consequently on Samarian ones; as the source of the developed Fatimid painting.<sup>38</sup>

In 567 A.H/ 1171A.D the Fatimid caliphate in Egypt declined, and was the raising of a new caliphate, the Ayyubids'. Sunni doctrine replaced the shiaite. Figurative painting in the Ayyubid era was regarded by a mixture of Fatimid, Abbasid, and Mesopotamian features. Besides, some Christian effects emerged due to the mingling with

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Europeans through crusaders wars. In addition to usual figures; Ayyubids added signs in different configurations known as 'rank'; of these the vulture of Salāḥ el-Dīn al-Ayyūbi.

In Mamluk era 648-922 A.H/ 1250-1517 A.D figurative painting was continuity to features of the Ayyubids. No worthy mural painting samples are extant. However, several literature works referred to the use of figurative painting in palaces and secular structures.<sup>39</sup> Besides mural paintings; adorning manuscripts with miniatures in literature or scientific books also flourished in Mamluk era. The Mamluks had inherited Ayyubid figurative paintings, a branch of the Arabian madrasa. This style was also entitled 'The Abbasid madrasa', 'Baghdad madrasa', or 'Seljuk's madrasa'. Islamic figurative painting in manuscripts developed to the Arabian madrasa after passing several initiative phases depended on other arts; the Sassanid, Manichean, Hellenistic, Byzantine, and others. These are merged within its national art and produced Arabian Islamic art with an independent personality and special tinge.

Simplicity, non-naturalistic, and decorative essence were the chief aspects of Arabian madrasa Paintings. Moreover, the Arabian character is clear in; human facial features, loose clothes with broad sleeves, and inscribed bands around humerus. Generally, Arabian figurative paintings in Mamluk era has a stylish decorative tinge, and tended to non-realism, so refers to painters' expertise. Sometimes Turkish tinge emerged in Mamluk painting due to their potency. This tinge confirmed in human facial features, wearing apparel, weapons and other military equipment. Further times, Mongolian features emerged due to their participation with the Mamluks.

Nevertheless, the appearance of Turkish and Mesopotamian facial features did not affect the main Arabian tinge in Mamluk paintings.<sup>40</sup> Mamluk Caliphate with its capital in Cairo was the final refuge for the Arabian painting after the demolition in Iran and Iraq in the manpower of the Mongols.<sup>41</sup>

### Hunting scenes and their significance

Hunting had many benefits; it is an enjoyable refuge, one of the clear amenities, and has spiritual profits.<sup>42</sup> Scenes of desert hunting have been extant since the prehistoric era and continued in ancient Egyptian history since the old kingdom,<sup>43</sup> and until the new kingdom.<sup>44</sup> The emergence of the Coptic art in Egypt under the prominence of the Greco-Roman civilization did not preclude the tendency to the roots of ancient Egyptian civilization. Artisans depicted these scenes with illuminating Christian religion features. Coptic artisans became well-acquainted with using both materials and instruments known in ancient Egypt. Scenes of desert hunting were among the Coptic scenes originated from ancient Egyptian civilization to signify good prevailing over evil.<sup>45</sup>

Since the Sassanid era; hunting scenes of one hunter with the aid of predatory birds; are spread on applied masterpieces. This kept on multiple masterpieces through Islamic eras.<sup>46</sup> Furthermore, the scenes of grouped hunters are presented on several materials' masterpieces, which illustrate hunters in several positions, and use multiple hunting instruments. These scenes were full of verve and vivacity. This is clear in animals' movements while wildly attacks, and hunters' movements and postures. It could be briefed; hunting scenes with all its particulars were depicted all over the Islamic world with scanty differences.<sup>47</sup>

Swooping scenes were given with various features; varying according to the masterpieces' substance. For instance, on metalwork; scenes were remote from realism, on wood; they were applied precisely showing vitality. However, on textiles; drawings show power, vitality, agility, and anatomical harmony of living creatures.<sup>48</sup>

Hunting is among the scenes widespread in the Fatimid painting. The common design of hunting scenes displays a mounted hunter and having a falcon on his arm. Besides other designs; the hunter while catching a bow and going to shoot it on his prey, the hunter rushing with his spear behind his prey, and the hunter battling an animal or is going to ride his horse to get ready for hunting.<sup>49</sup>

Fatimid mural paintings – inside and outside Egypt- are correspond to the Coptic ones. Coptic paintings show hunting of birds, predatory beasts, fishermen, beside Egypt's domestic animals, such as rabbits and gazelles; those also extant in Fatimid wall painting.<sup>50</sup> Facial lineaments in the Fatimid era were close to Coptic ones. Moreover, some ceramic masterpieces of the Fatimid era had some cross shapes as usually depicted in Coptic paintings.<sup>51</sup>

Although swooping scenes were widespread in Fatimid masterpieces; they were more ancient. It was commonly applied in Turkistan by "al-Seet" troops,<sup>52</sup> besides the Sasanians.<sup>53</sup> Even in Egypt, such scenes were known before the Fatimid era.<sup>54</sup> However, Fatimid artisans depicted swooping scenes on several masterpieces such as ivory, wood, textile, glass, and mural paintings.<sup>55</sup> Ayyubid and Mamluk artisans adopted the same course, however, swooping scenes were weak and unreal with clear modification.<sup>56</sup> Overall, Ayyubid and Mamluk paintings were weak, and non-realistic if compared with the same scenes on Fatimid pottery and ceramic.<sup>57</sup>

Briefly, living creature themes in Islamic masterpieces composed a linked series. These themes were not meant for itself, but such a decorative item. Hence, they did not exceed the two main principles known in Islamic art; heating space and the desire to overspread surfaces with sufficient decorations.<sup>58</sup>

## Coptic Samples of Desert Hunting Scenes

- A salient decorated woodwork (fig. 1), Coptic museum no. 745

This masterpiece dated back to the 5<sup>th</sup> century A.D. It depicts hunting a gazelle, the hunter stands behind a vegetal branch, as was occurring in Egyptian civilization; the hunter was shown hiding behind woodlands. The hunter catches a bow and delivering an arrow at the gazelle, which turning towards him.<sup>59</sup> This scene signifying Jesus overcomes his enemies; displayed in the wild hunting in the deserts, where the cross is applied at the end of the scene within a square shape.

- A limestone sculptured panel with a hunting scene in high relief (fig. 2), Coptic museum no. 6470<sup>60</sup>

This panel is attributed to 4<sup>th</sup>-5<sup>th</sup> centuries A.D. It depicts a nude hunter catch a bow and delivering an arrow at a lion. The lion is turning towards the hunter. The artisan applied the scene with Coptic features; disregarding to anatomical minutiae, but hunters and lion moves applied precisely. This scene also refers to the triumph over evil powers represented here in the lion.<sup>61</sup>

- A fresco mural painting on shrine no. 25 from al-Bagawat cemetery, Kharga Oasis (fig. 3)

This scene is attributed to the first half of the 4<sup>th</sup> century A.D. It illustrates the wild hunting in a desert, unfortunately, it is destructed. The scene uncovers remnants of a gazelle's head and a tree branch.<sup>62</sup>

- A part of a wooden frieze, 5<sup>th</sup> century A.D (fig. 4),<sup>63</sup> Coptic museum no. 7999

The scene depicts two lions swallowing a hunted gazelle. From behind, there are some plants and a gazelle running away. The scene appears to be within woodlands. Although this masterpiece is attributed to the 5<sup>th</sup> century A.D, depending on the wood carving style; the museum catalog attributes to the 7<sup>th</sup> century A.D.<sup>64</sup>

- A mural painting in monastery of Saint Apollo in Baweit (fig. 5)

This scene is located in the 2<sup>nd</sup> room. It portrays a hunter sits behind a vegetal branch to make ready for hunting a lion. Furthermore, the scene depicts a gazelle and the hunter driving an arrow towards it. More often, this scene corresponds with the estimation of the faithful hunter.<sup>65</sup>

- A textile piece preserved in the Coptic Museum (fig. 6)<sup>66</sup>

This masterpiece depicts two lions and a gazelle - or a modified mammal animal- between them on a piece of *Qahaff* textile from the 5<sup>th</sup> century A.D. This was known mostly in all Egyptian cities Assuit, Akhmem, Fayuom, El-Bahnasa, Ashmomeen, Tanis, Ashmoun, and Alexandria from the 3<sup>rd</sup> to the 10<sup>th</sup> century A.D.<sup>67</sup>

- Three limestone masterpieces (figs 7 a, b, c), Coptic museum no. 6500<sup>68</sup>

These masterpieces depict lions chasing gazelles within floral units like grape leaves and papyrus, all refers to paradise. Hunting scenes refer to the supremacy of good over evil, besides, the estimation of the faithful hunter and the good herdsman. It is noteworthy, these three pieces compose one object.

- Two parts of a limestone frieze (fig. 8), Coptic museum no. 4620<sup>69</sup>

These masterpieces are attributed to the 6<sup>th</sup> century A.D. These illustrate a hunter wearing helmet while facing a lion, protecting a gazelle, and carrying its child. This scene corresponds to the idea of the faithful hunter and the good herdsman. This idea was of ancient Egyptian roots, where the herdsman used to carry minor animals to assist them while passing through water.<sup>70</sup>

- A part of limestone frieze (fig. 9), Coptic museum no. 7034<sup>71</sup>

This frieze originated to Fayoum and attributed to the 6<sup>th</sup> century A.D. It depicts a lion looking behind towards a mammal animal, which in turn tended to the rear. Withal, this animal looks horrified as flanking by hunters, a lion, and a lioness holding its child. This is a significant scene referring to desert hunting carved within circles of vegetal branches. Such scenes were familiar in Coptic Egypt.

## Islamic Samples of Desert Hunting Scenes

- A textile fragment of thick wool (fig. 10), a museum of Islamic art in Cairo, no. 12632

This fragment textile dated to the Umayyad era; exactly 7<sup>th</sup> - 8<sup>th</sup> century A.D. It encloses an oval area confined a drawing of a mounted horseman, and below, there is an animal, most likely a lion, and over there is a gazelle, all over a red background. This scene is mostly modified, but replete with life.<sup>72</sup> Arabic calligraphy is penetrating these figures, probably, read as *sana mi'a* (year 100) although the spelling is incorrect.<sup>73</sup> Hunting scene and flying band on lion's and gazelle's necks included here resemble Abbasid influences combined with Sasanian's. This fragment red background and the whole drawing are similar to Coptic features and then testifies to its continuity through early Islamic epoch.<sup>74</sup>

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- A luster bowl (fig. 11), a museum of Islamic art in Cairo, no. 13477

This bowl is attributed to the Fatimid era; exactly, 6<sup>th</sup>-century A.H / 12<sup>th</sup> century A.D.<sup>75</sup> It displays a mounted hunter while holds a falcon on his left hand. The hunter wears gloves to protect his arm as part of the arrangements of the horseman to hold predatory birds.<sup>76</sup> The horseman tunic decorated with birds' drawings confined into circles. The facial lineaments are of Fatimid features.<sup>77</sup> The scene is applied to floral branches background. Power, vitality, and realism characterize the horse and falcon shapes.<sup>78</sup>

- A candlestick of beaten copper alloy (fig. 12), museum of Islamic art in Cairo, no. 15121

A candlestick of beaten copper alloy with silver inlay, probably, attributed to Egypt, Syria or the Jazeera. It dates to the Ayyubid era, exactly 7<sup>th</sup> century A.H/ 13<sup>th</sup> century A.D or Mamluk era 7<sup>th</sup> – 8<sup>th</sup>-century A.H/ 13<sup>th</sup> - 14<sup>th</sup> century A.D.<sup>79</sup> This masterpiece comprises of two parts; neck and base. The neck is embellished with drawings of musical and drunkenness scenes. Beneath the neck; is a calligraphy band in Mamluk naskhi; saying (manufactured by *Hajji Isma'il* decorated by *Muhammad Ibn Fatouh Al-Mawṣely*).<sup>80</sup>

However, the candlestick's base is adorned with three bands; upper and lower bands depict musicians with several instruments and dancers. These drawings are penetrated by six polylobed medallions with a vulture drawing while attacking a goose over floral ornamented background. The central band is broader; it is penetrated by six large polylobed medallions. The first medallion encloses a mounted horseman up raising a sword in his right hand while pointing it towards an apparent animal. The horseman wears a head turban and a tunic at knee length. Such drawings – especially the horseman's facial lineaments- are static, but the horse moves are full of energy and vitality.

Another medallion depicts a mounted horseman; delivering an arrow towards a lion attacking him from the left. Furthermore; the scene depicts a hound and a hare. The horse is depicted in power and vitality. Drawings of the cavalryman, the horse, the hound, and the hare is applied precisely and featured with realism. On the contrary, the lion drawing disregarded anatomical harmony so appears unreal. These medallions are penetrated with a Kufic and Naskhi calligraphy band.<sup>81</sup>

- Incense burner of copper inlaid with gold and silver (fig. 13),<sup>82</sup> a museum of Islamic art in Cairo, no. 24078

This incense burner was excavated in 1966 at Qus. It was attributed to the Mamluk era between 13<sup>th</sup> to 14<sup>th</sup> centuries A.D. This masterpiece is embellished with floral, animal, and human figure ornaments.<sup>83</sup> It consists of two parts; the body and the lid. The incense burner is controlled by three legs in the form of the birds' legs adorned by floral ornaments inlaid in silver. The masterpiece's body encloses three bands; the central one is the widest. It encloses ornaments of three small circles filled with *duqmāq* ornaments inlaid with gold;<sup>84</sup> beside two large circles depict hunting scenes.

The first circle depicts a mounted horseman while directing a sword towards a horrified cheetah. The horseman's tunic is adorned with bands inlaid in silver and gold. Moreover, he puts on a headband flying on his shoulders. The man's face show precise lineaments; resembles Fatimid painting characteristics. A silver inlaid halo surrounds the horseman's face. The second circle depicts a mounted horseman spearing towards a rhinoceros below the horse's legs. A halo encircles the man's face (it bears no spiritual significance; just decorative element). These scenes are applied on floral background inlaid in gold and silver. They are characterized by power, vitality, and natural appearance.

The masterpiece's lid also adorned with four bands; the third band has three hollowed large circles with hunting scenes. Each with a mounted horseman; once holding a falcon, in another he is delivering a sword towards an animal attacking him, and the third depicts him directing a sword towards an animal. These scenes are full with power, energy, and vivacity beside the intensity goes along with hunting.

Beneath, a narrower band adorned with geometrical drawings inlaid in gold, which, in turn followed by another wider band depicts animals, such as a hare, a wolf, a rhinoceros, and a gazelle, while running behind each other all on a background of arabesque ornaments.<sup>85</sup>

- A wooden beam (fig. 14), Museum of Islamic art in Cairo, no. 4063

This is a wooden beam attributed to the hospital (*Bimaristan*) of *al-Manṣūr Qalāwūn* from the Mamluk era.<sup>86</sup> Nevertheless, it is originated from the *qā'ah* of *Sit al-Mulk* part of the western Fatimid place,<sup>87</sup> exactly the 5<sup>th</sup>-century A.H/ 11<sup>th</sup> century A.D. This beam is decorated with scenes of hunting, musicians, and drunkenness; applied within hexagonal shapes confines three octagonal stars. These displays a vulture swooping on a goose applied in salient relief on a floral ornament background. This scene composes of two decorative bands. The first is the wider; encloses scenes of hunting, musicians, and drunkenness. The narrower band restrains the wide band; adorned with alternating floral of hunting, musicians, and drunkenness. The hunting scene depicts a hunter directing a long spear towards a lion's neck. The hunter's face has no lineaments; however, power, energy, and vivacity characterize the scenery.<sup>88</sup>

- A wooden fragment with ivory and bone inlay (fig. 15),<sup>89</sup> Museum of Islamic art in Cairo, no. 3180

A wooden fragment with bone and red wood inlay,<sup>90</sup> attributed to the 5<sup>th</sup>-century A.H/ 11<sup>th</sup> century A.D. This fragment encloses a wide band of floral decorations; alternating with oval or diamond shapes within minute circles. This band is framed with another of rectangles separated by star shapes, besides, an internal frame of associated smaller ones. This circle encloses a vulture swooping on a realistically figured running hare, which raising its head as if eating a vegetal branch.<sup>91</sup> This composition may be part of a wooden box.<sup>92</sup>

- A textile fragment of linen (fig. 16), Museum of Islamic art in Cairo, no. 10836

This textile fragment is stamped in gold and blue colors.<sup>93</sup> It is adorned with two wide bands of floral and animal drawings. These are held between three bands of invocations in Kufic calligraphy.<sup>94</sup> The upper band is 5cm wide with golden yellow decorations of a large floral branch.<sup>95</sup> Swooping scenes are taken out from the upper zigzag branch. The first scene shows a falcon or a predator attacking a goose, which turns towards it while horrified. This is followed by another scene of a movable gazelle while attacked by a vulture. The artisan applied this scene in supremacy, so uncovers the gazelle's agility and the predatory bird's power.

The lower band is mostly 38 mm wide. It either depicts swooping scenes; just two drawings are still extant. The first depicts a falcon or a predator attacking a hare. Another scene represents a lion rapidly attacking a mule, and then disallowed it from acting, and so calmed down in weakness below the lion's paws. All drawings are in a golden yellow color and black frame. While the hare and parts of the lion's body are in blue. These drawings testify on the advance of the Fatimid painting; became more realistic, precise anatomical harmony in animals' drawings, strong moves, and minute detailed floral ornaments.

- A painting from a manuscript (fig. 17) preserved in the British museum, no. 18866

This painting is attributed to the Mamluk era manuscript known as *Nihāyat al-Su'l wa-L-Ummniyah fi Ta'ahum al-Frasiyya*.<sup>96</sup> It encloses 18 colored figures explains the book's main topics. Of these; a painting of a mounted horseman raising his right arm and spearing a bear walking nearby. The huntsman facial lineaments are clear. Evidently; all the drawings are frameless; presents one of the main features of Mamluk painting.<sup>97</sup>

#### Conclusion

- Coptic art was most influenced by the ancient Egyptian art in many aspects; of these the symbolized topics, and fresco technique.
- Islamic art depended initially on several prior arts; Greco-Roman, Byzantine, Sassanid, and Hellenistic arts. In addition, Coptic art as a local source played an active role in influencing Islamic art in Egypt.
- In Islamic epoch; Painting was surrounded by various controversies. Through medieval ages; Muslim jurists (*faqihs*) prohibited figural representations. Afterward, it was granted, but in condition; being away from paganism, being non-realistic, to be applied only in civilian structures, and not to be exploited in decorating neither the holy book nor other religious ones.
- Islamic art gained a unique civilian character in contrary to the Coptic art which played a great role in serving religion.
- In Coptic painting; human being figures, animals, and birds were first applied in natural form, and then tended to abstraction.
- In Islamic painting, each era has its own features. Umayyad era; abstraction and non-realism characterize painting, with the continuity of Coptic art aspects in Egypt. In Abbasid era; the beginning of Arabian calligraphy and lesser use of Christian motifs. This besides aspects of Persian painting, resulted in energy and vitality. In Tulunide era; painting characterized by modification, unrealistic, and three-dimensional faces; affected by Samarian style. Nonetheless, animal paintings were full of energy.
- In the Fatimid era; paintings have also uncovered Persian aspects, besides the Samarian style but with more energy. The Fatimid style was the introduction of the Arabian style madrasa. In the Ayyubid era, the painting was affected mingling with Europeans through crusaders wars. In the Mamluk era; figurative painting was continuity to features of the Ayyubids.
- Fatimid paintings were more precise and generally tended to realism; however, Mamluk ones were characterized with great expression and affection.
- In the Mamluk era; adorning manuscripts with miniatures in literature or scientific books flourished. All the drawings are frameless; presents one of the main features of Mamluk painting.

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- Scenes of desert hunting have been extant since the prehistoric era and continued in ancient Egyptian history. In Coptic art, hunting scenes were to signify Jesus overcoming his enemies or the triumph over evil forces, generally represented in predatory animals. Other times; hunting scenes refer to the faithful hunter and the good herdsman.
- Desert hunting scenes also characterize Islamic paintings; particularly since the Fatimid era and onwards. Hunting was among the leisure activities of the ruling elite and standard social classes, signifying how rich and brave were they.

### مناظر صيد الصحراء في مصر منذ القرن الرابع وحتى القرن الرابع عشر الميلادي

هذا البحث بعنوان " مناظر صيد الصحراء في مصر منذ القرن الرابع وحتى القرن الرابع عشر الميلادي". حيث يتناول البحث نشأة الفن القبطي، الذي ظهر في مصر منذ دخول المسيحية إليها، ووصل إلى قمة ازدهاره بدءاً من القرن الثالث وحتى القرن الثامن الميلادي. ولما كان الفتح العربي لمصر - و من قبلها العراق و إيران و الشام- ؛ فكان ايذاناً بظهور الفن الإسلامي في مصر. و الذي بدأ متأثراً بفنون الحضارات السابقة عليه سواء من خارج مصر- كالفن اليوناني الروماني، الفن البيزنطي، الفن الساساني، و الفن الهلينيستي-، أو من داخل مصر كالفن القبطي. وسيتم التركيز على التصوير- كأحد فروع الفن- سواء الصور الجدارية، اللوحات الخشبية، الجصية، أو الرخامية. كما يتطرق البحث إلى الأنشطة المختلفة التي اعتاد الفنان تصويرها، ومنها صيد الصحاري أحد الأنشطة الترفيهية الهامة، و نوعية الحيوانات التي اعتاد تصويرها، والأدوات المستخدمة في الصيد. يعتمد البحث على المنهج التاريخي الوصفي، من خلال التعرض لنشأة فن التصوير وتبع تطوره، وأهم الملامح المميزة له. عرض نماذج من الصور الجدارية واللوحات؛ و بالتحديد تلك التي تمثل مناظر صيد الصحراء. يلي ذلك تحليل لهذه النماذج يسمح بإجراء مقارنة بين النماذج القبطية و تلك التي تنتمي للعصر الإسلامي. يهدف البحث إلى: (١) توضيح الصلة بين الفن القبطي و الفن الإسلامي؛ (٢) توضيح أهم السمات المميزة للفن القبطي و الفن الإسلامي.

الكلمات الدالة: صيد الصحراء، الفن القبطي، الفن الإسلامي، التصوير الجداري، اللوحات الخشبية، اللوحات الرخامية

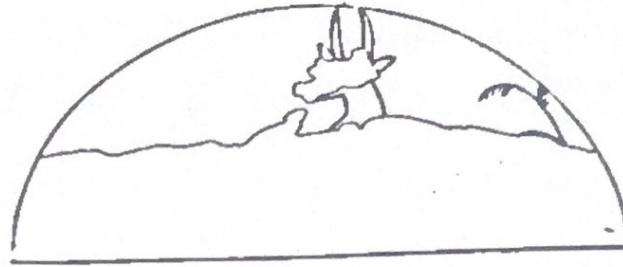
### Figures



Figure (1): A salient decorated woodwork - Coptic museum no. 745  
Mahir Saleeb, *Dalil al-Muthaf al-Qibti*, (Cairo: 1995), p.15 1



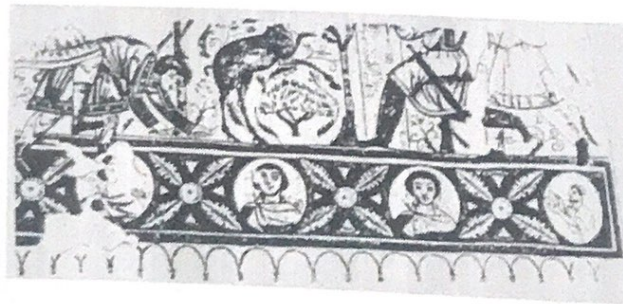
Figure (2): A limestone sculptured panel with a hunting scene on high relief, Coptic museum no. 6470  
Nabil Selim Atalla, *Coptic Art*, vol. II, (Cairo: Lehnert and Landrock Art publishers, 1989), p. 61



**Figure (3):** A fresco mural painting on shrine no. 25 from al-Bagawat cemetery, Kharga Oasis  
Ahmad Fakhry, *al-Ṣaharā' al-Miṣriyya, jabanat al-Bajawāt fi al-Waqa al-Kharga*, translated by  
Abd el-Rahman abd el-Tawāb, (Cairo: 1989), p. 120, fig. 72



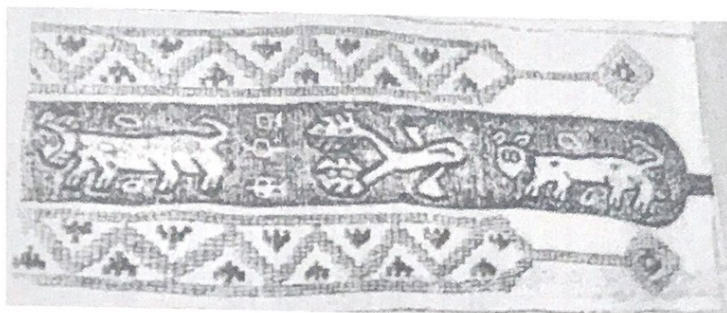
**Figure (4):** A part of a wooden frieze, 5<sup>th</sup> century A.D, Coptic museum no. 7999  
Nabil Selim Atalla, *Coptic Art*, p. 70, G. Gabra, the Illustrated Guide to the Coptic  
Museum and the Churches of Old Cairo, 2008, p. 176, 177



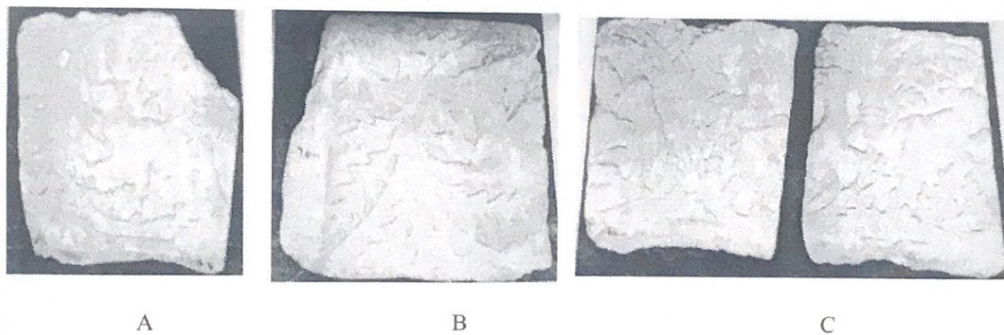
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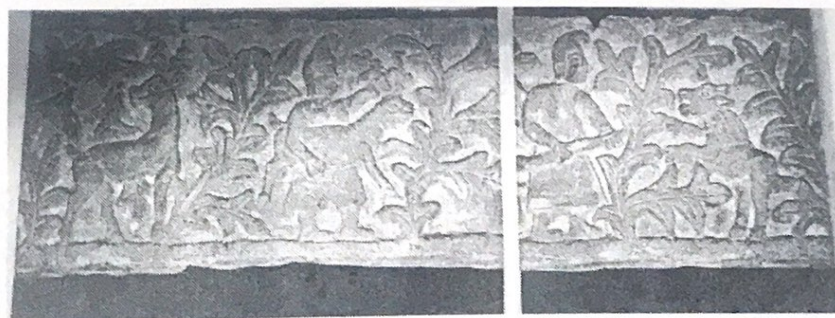
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**Figure (6):** A textile piece preserved in the Coptic museum Ezzat Qadūs, Muhammad aAbd el-Fattah, *al-Athār al-Qibṭiyyā wā al-Bizantiyya*, fig.256, pp. 151, 153



**Figure (7):** Three limestone masterpieces, Coptic museum no. 6500 Gawdat Gabra, *The Illustrated Guide to the Coptic Museum and the Churches of Old Cairo*, (Cairo: 2008), No. 6500



**Figure (8):** Two pieces of a limestone frieze, Coptic museum no. 4620 Nabil Selim Atalla, *Coptic Art*, p. 62



**Figure (9):** A part of limestone frieze, Coptic museum no. 7034  
Gawdat Gabra, *The Illustrated Guide to the Coptic Museum and the Churches of Old Cairo*, pp. 138,139



**Figure (10):** A textile fragment of thick wool, museum of Islamic art in Cairo, no. 12632  
Bernard O'kane, Mohamed Abbas, and Iman R. Abdul Fattah, *The Illustrated Guide to the Museum of Islamic art in Cairo*, (Cairo: American university in Cairo press, 2012),p. 305



**Figure (11):** A luster bowl, museum of Islamic art in Cairo, no. 13477  
Bernard O'kane, and others, *The Illustrated Guide to the Museum of Islamic art in Cairo*, pp. 68, 69

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**Figure (12):** A candlestick of beaten copper alloy, museum of Islamic art in Cairo, no. 15121  
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**Figure (13):** Incense burner of copper inlaid with gold and silver, museum of Islamic art in Cairo, no. 24078  
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**Figure (14):** A wooden beam, Museum of Islamic art in Cairo, no. 4063  
Farīd Shafāī, *Mumāzāt al-Akshāb al-Muzakhrāfāh fi al-Ṭirazīn al-ʿAbasi wā al-Fātimi fi Miṣr*, faculty of Arts journal, vol.16, 1<sup>st</sup> issue, (Cairo: 1954), p. 74



**Figure (15):** A wooden fragment with ivory and bone inlay, Museum of Islamic art in Cairo, no. 3180  
Neaamat Ismaïl aAllām, *Funūn al-Sharq al-Awsat fi al-aūsur al-Islamiyya*, (Cairo: Dar al-Maaārif, 1974), fig. 77



**Figure (16):** A textile fragment of linen, Museum of Islamic art in Cairo, no. 10836  
Sūma aAbd el-Mūnaīm Ibrahim, *Manazer al-Şaīd ā al-Qans āla al-Tūḥāf al-Tāṭbeḳiā*, p. 92



**Figure (17):** A painting from a manuscript preserved in the British museum, no. 18866  
[http://www.qdl.qa/العربية/archive/81055/vdc\\_100023861185.0x000022](http://www.qdl.qa/العربية/archive/81055/vdc_100023861185.0x000022) accessed in 6/7/2015 at 12:10

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### Endnotes

- <sup>1</sup> Aḥmad Taīmūr, *at-Tṣwīr and al-ʿArab*, issued by Zaki Muhammad Ḥassan, (Cairo: 1942), p.10
- <sup>2</sup> *Shat al-rigāl* is a monumental region stands 66 km north of Aswan, 34 km south of Edfu; exactly on the Nile's western branch. This region encloses a monumental narrow vestibule embellished with before Christ paintings. Of these an enormous salient painting illustrates king Menthotep III.  
Slīm Ḥassan, *Mawsuaʿat Miṣr al-Qadima*, vol. IV *aahd al-Heqsūs wa- Tā'sis al-Imprāṭūriyya*, (Cairo: al-Hi'āh al-Miṣriyya al-aāmah lil-kitāb, 1992), p.63
- <sup>3</sup> Muhammad Hammād, *at-Tṣwīr fi al-Turāth al-Miṣri al-Qadīm ḥattā al-aahd al-Qibṭy*: 2<sup>nd</sup> edition (Cairo, 1964), p.2
- <sup>4</sup> Muḥāmmād Ezzat Muṣṭafā, *at-Tṣwīr al-Miṣri al-Qadim*, vol. II, (n.d), P. 44
- <sup>5</sup> Ḥassan Al-Basha, *fan At-Tṣwīr Al-Islamī fi Miṣr*, (Cairo: Dar al-Nahḍa al- ʿArabia, 1966), pp.25, 26
- <sup>6</sup> Muhammad Hammad, *at-Tṣwīr fi al-Turāth al-Miṣri al-Qadim*, p.63
- <sup>7</sup> Fresco painting is a method of painting water-based pigments on freshly applied plaster, usually on wall surfaces.  
<http://corporate.britannica.com/art/fresco-painting/>(accessed 27/6/2015 at 18:38)
- <sup>8</sup> Mūrād Kamel, *hadārāt Miṣr fi al-ʿAsr al-Qibṭy*, (Cairo: Dar al-ʿAlam al-ʿArabi,[n.d]), pp. 142- 144
- <sup>9</sup> Ross, E. D, *The Art of Egypt Through The Ages*, (London: 1939), pp.57, 58
- <sup>10</sup> Zaki Muhammad Ḥassan, *Zakhārif al-Mansūjāt al-Qibṭiyyah*, Faculty of arts journal, Cairo university, vol. 12, part 1 (Cairo:1955), p. 93
- <sup>11</sup> Aḥmad Taīmūr, *at-Tṣwīr and al-ʿArab*, p.10
- <sup>12</sup> Ḥassan Al-Basha, *fan At-Tṣwīr Al-Islamī fi Miṣr*, p. 9
- <sup>13</sup> ʿAbd El-Rahman Fahmi Muhammad, *Al-sharāt Al-Masiḥiyyāh wāl Romūz Al-Qibṭiyyāh ʿala Al-Sakkah Al-Islamiyya*, extracted from the third conference book of 'al-āthār fi al-Belād Al-ʿArabiyya', (1959), p. 337
- <sup>14</sup> Ḥassan Al-Basha, *At-Tṣwīr Al-Islamī fi Al-ʿasūr Al-wūstā*, ([s.l.],1959), p. 15
- <sup>15</sup> Ḥassan Al-Basha, *fan At-Tṣwīr al-Islamī fi Miṣr*, pp. 14, 16
- <sup>16</sup> Bassem Daḥdūh, *At-Tṣwīr and al-ʿArab wāl Müslimyyin bāin al-Ibāḥah wāl-Tahrīm*, journal of Damascus university for geometry, issue 26, vol.1, (Damascus, 2010), pp. 330, 331
- <sup>17</sup> Qur'ān Karīm, Sūrāt Al-Maīda, Aya no. 90  
O you who believes Allah and his Messenger, and followed his *shraih*, but intoxicants: it is heady covers the mind, as well as gambling: which includes the bets, and turns away from the mention of God. And idolatry: the stones which the polytheists slaughter there to glorify and worship. And divinations: a type of three bowls with words do, not to do, and nothing, which the polytheists used to turn before start in any issue. All these are abominations of Satan doing. Avoid them, so that you may prosper. *At-Tafsīr al-Mū'asr*, Iʿdad nukhbah mn al-ʿaūl'ama, Majmaa al-Boḥūth al-Islamiyya, al-Azhar, (Cairo: 2012), p. 123
- <sup>18</sup> Bassem Daḥdūh, *At-Tṣwīr and al-ʿArab wāl Müslimyyin bāin Al-Ibāḥah wāl- Tahrīm*, p. 331
- <sup>19</sup> Suaād Māhir, *kitāb al-Funūn al-Islamiyya*, (Cairo: al-hai'āh al-Miṣriyya al-ʿAma llikitāb,1986), pp. 211-214
- <sup>20</sup> Christie Arnold Briggs, *The legacy of Islam*, translated by Zaki Muhammad Ḥassan, entitled "*Turath al-Islam fi al-funūn al-Faraia wā at-Tṣwīr wā al-almārā*", 1<sup>st</sup> edition, (Syria: Dar al-kitāb al-ʿArabi, 1984), p. 14
- <sup>21</sup> Suaād Māhir, *kitāb al-funūn al-Islamiyya*, (Cairo: al-hai'āh al-Miṣriyya al-ʿAma llikitāb,1986), p. 215
- <sup>22</sup> Ibid, pp. 211-214
- <sup>23</sup> Zaki Muhammad Ḥassan, *Al-fan al-Islamī fi Miṣr*,(Cairo:1935), p. 86
- <sup>24</sup> Ḥassan Al-Basha, *Fan At-Tṣwīr al-Islamī fi Miṣr*, pp. 33, 36 - 39
- <sup>25</sup> Ibid, pp. 41, 44
- <sup>26</sup> Farid Shafiʿī, *Zakharef wā Tiraz Samara*, (Cairo: Faculty of Arts Journal, December 1951 issue), pp. 21-23
- <sup>27</sup> Ernest Herzfeld, *Die Malerien von Samarra*, (Berlin: 1927), p. n.k.
- <sup>28</sup> Al-Maqrizi (Taqi el-deen Abi el-abas Ahmad 766-845 A.H) , *Al-mawāʿez wa Al-iatebar fi zikr al-khitat wa al-athar*, Vol. I, (1270 A.H), p.488
- <sup>29</sup> Ḥassan Al-Basha, *At-Tṣwīr Al-ʿArabī fi Al-ʿAsr Al-Fatimī*, (Al-Majala, vol. 35, 1379A.H), p. 36
- <sup>30</sup> Ḥassan Al-Basha, *Funūn At-Tṣwīr al-Islamī fi Miṣr*, pp. 50, 51
- <sup>31</sup> Zaki Muhammad Ḥassan, *Atlas al-funūn al-zukhrufiyya wa at-Tṣwīr al-Islamiyya*,(Cairo, 1956). fig. 523
- <sup>32</sup> Zaki Muhammad Ḥassan, *Al-fan al-Islamī fi Miṣr*, p. 108
- <sup>33</sup> Ḥassan Al-Basha, *Funūn At-Tṣwīr al-Islamī fi Miṣr*, pp. 54, 55
- <sup>34</sup> Ḥassan Al-Basha, *At-Tṣwīr Al-ʿArabī fi Al-ʿAsr Al-Fatimī*, pp. 36, 38,40
- <sup>35</sup> Ḥassan Al-Basha, *Funūn At-Tṣwīr al-Islamī fi Miṣr*, pp. 71-77
- <sup>36</sup> Suaād Māhir, *kitāb al-funūn al-Islamiyya*, pp.225-227
- <sup>37</sup> Ḥassan Al-Basha, *At-Tṣwīr Al-ʿArabī fi Al-ʿAsr Al-Fatimī*, p. 41
- <sup>38</sup> Suaād Māhir, *kitāb al-funūn al-Islamiyya*, pp.225-227
- <sup>39</sup> Ḥassan Al-Basha, *Funūn At-Tṣwīr al-Islamī fi Miṣr*, pp. 91,92, 95-99

- <sup>41</sup>. Ibid, pp.101-108
- <sup>42</sup>. Ibid, pp. 135,144
- <sup>43</sup>. <http://www.islamicbook.ws/amma/albizrt.pdf/pp.2,3> accessed in 25/5/2015 at 2:30
- <sup>44</sup>. J. vandier, *Manuel D'archaeologie Egyptienne*, ( Paris:1964), figs. 449,450,447,443 (a, b)
- <sup>45</sup>. Ibid, figs. ٤٥٧, 456, B. Romant, *life in Egypt in ancient time*, ([s. l.]:1986),p. 79
- <sup>46</sup>. Mary Helen Rochefeskaya and others, *Al-fan al-Qibṭi fi Miṣr: 2000 years on Christianity*, (Cairo: 2008), p. 146
- <sup>47</sup>. Arthur U. Pope, *Survey of Persian art from prehistoric times to the present*, (London and New York: Asia institute of Pahlavi university, 1964),vol. IV, p. 1301
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- <sup>49</sup>. Ibid, pp.201, 202
- <sup>50</sup>. Mahmoud Ibrahim Hussein, *At-Tṣwīr fi al-ʿaṣr al-Faṭimi ʿala al-wāraq, al-jūdṛān, al-khāzāf, wā al-ʿaaj, ūtruḥah majestūr*, (Cairo: faculty of monuments, Cairo university, 1975), p.185
- <sup>51</sup>. Mūrād Kamel, *hādārāt Miṣr fi al-ʿaṣr al-Qibṭy*, p. 144
- <sup>52</sup>. Mahmoud Ibrahim Hussein, *At-Tṣwīr fi al-ʿaṣr al-Faṭimi*, p.260
- <sup>53</sup>. Zaki Muhammad Ḥassan, *Funūn al-Islam*, 1<sup>st</sup> edition, (Beirut: Dar al-Raʿid al-ʿArabi, ,1981), p.255
- <sup>54</sup>. Ḥassan Al-Basha, *Funūn At-Tswīr al-Islami fi Miṣr*, p.49
- <sup>55</sup>. Mahmoud Ibrahim Hussein, *At-Tṣwīr fi al-ʿaṣr al-Faṭimi*, p.119
- <sup>56</sup>. Zaki Muhammad Ḥassan, *Atlas al-funūn al-zukhrūfiyya*, p. 252
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- <sup>59</sup>. Zaki Muhammad Ḥassan, *al-Funūn al-Irāniyya fi al-ʿaṣr al-Islami*,(Cairo: 1940), p. 312
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- <sup>63</sup>. Ahmad Fakhry, *al-Ṣaharā' al-Miṣriyya, jabanat al-Bajawāt fi al-Waḳa al-Kharga*, translated by ʿAbd el-Rahman abd el-Tawāb, (Cairo: 1989), p. 120, fig. 72
- <sup>64</sup>. Nabil Selim Atalla, *Coptic Art*, p. 70, G. Gabra, the Illustrated Guide to the Coptic Museum and the Churches of Old Cairo, 2008, p. 176, 177
- <sup>65</sup>. Mary Helen Rochefeskaya and others, *Al-fan al-Qibṭi fi Miṣr*, p. 174
- <sup>66</sup>. Ezzat Qadūs, Muhammad ʿAbd el-Fattāḥ, *al-Athār al-Qibṭiyyā wā al-Bizantiyya*, pp.114,119,fig.131
- <sup>67</sup>. Ibid, fig.256
- <sup>68</sup>. Ibid, pp.151-153
- <sup>69</sup>. Gawdat Gabra, *The Illustrated Guide to the Coptic Museum and the Churches of Old Cairo*, (Cairo: 2008), No. 6500
- <sup>70</sup>. Nabil Selim Atalla, *Coptic Art*, p. 62
- <sup>71</sup>. Tomb of Ty, Old kingdom, and grazing scenes from Muraoka tomb in Saqqara.
- <sup>72</sup>. Gawdat Gabra, *The Illustrated Guide to the Coptic Museum and the Churches of Old Cairo*, pp. 138,139
- <sup>73</sup>. Ḥassan Al-Basha, *Funūn At-Tswīr al-Islami fi Miṣr*, p.39
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- <sup>76</sup>. Zaki Muhammad Ḥassan, *Hunting as practiced in the Arab countries of the middle ages*, (Cairo:1937), p. 111
- <sup>77</sup>. Zaki Muhammad Ḥassan, *kunūz al-Faṭimīn*, (Cairo: Dar al-kutub al-Miṣriyya, 1937), pp. 204, 205
- <sup>78</sup>. ʿAbd el-Raḥman Zaki, *al-Sāif fi al-ʿAlām al-Islami*, ( Cairo: Dar al-kitāb al-ʿArabi,1957),fig.29, p.274
- <sup>79</sup>. Sūma ʿAbd el-Mūnaim Ibrahim, *manazer al-Ṣāid wā al-Qans ʿala al-Ṭūḥāf al-Tāṭbeḳiā*, p. 87, Bernard O'kane, and others, *The Illustrated Guide to the Museum of Islamic art in Cairo*, pp. 68, 69
- <sup>80</sup>. Salah al-ʿAbidi, *Al-Tūḥāf al-Mawṣiliyya fi al-ʿaṣr al-ʿAbāsī*, (Baghdad: *Matbaaāt al-Māʿārif*, 1970), pl.26.
- <sup>81</sup>. Sūma ʿAbd el-Mūnaim Ibrahim, *manazer al-Ṣāid wā al-Qans ʿala al-Ṭūḥāf al-Tāṭbeḳiā*, pp.33-35
- <sup>82</sup>. Bernard O'kane, and others, *The Illustrated Guide to the Museum of Islamic art*, pp. 100, 101
- <sup>83</sup>. Marquetry is a technique of inlaying a metallic masterpiece with a more precious metal; as to inlay a copper molded masterpiece with sheets or wires of gold or silver. These were inserted into hollowed cavities according to previously prepared design. Seljuk in east of Iran and specially Khorasan were the creators of Marquetry; later this spread all over Iraq and Iran. During the 7<sup>th</sup> century A.H/ 13<sup>th</sup> century A.D Iraq became superior center for such decorative technique. When Baghdad fell under the Mongols occupation; most artisans moved on to Syria and Egypt. Consequently, they produced several artifacts to Ayyubid sultans according to Iraqi artistic traditions. ʿAbd el-Raḥem Ghāleb, *Mawṣuʿāt Al-ʿemāra Al-Islamiyya*, 1<sup>st</sup> edition, (Beirut:1988), p. 107

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- <sup>83</sup> Nadia Hassan aAli Abu Shaal, *al-Mabkhara fi Miṣr al-Islamiyya, atrūhat majestier*, (Cairo: Cairo university, 1984) fig. 44
- <sup>84</sup> *Duqmāq* are geometrical ornaments in shapes of Y, T, and S <https://civilizationlovers.wordpress.com/2011/10/23/الغنون-الاسلاميةفي-العصر-الايوبي> Accessed in 30/5/2015 at 3:00
- <sup>85</sup> Sūma aAbd el-Mūnaim Ibrahim, *manazer al-Ṣaīd wā al-Qans āala al-Ṭūhāf al-Tāṭbeqā*, pp. 41-43
- <sup>86</sup> Bimaristan is a Persian word of two syllables; (*bimār*) means patient, and (*stān*) means place. Overall, it means place of patients. Ahmad aEssa bek, *Tārīkh al-Bimaristānāt fi al-Islam*, 1<sup>st</sup> edition, (Beirut: Dar al-Ra'id al-ʿArabi, 1981), p.4
- <sup>87</sup> *Sit al-Mulk* is the daughter of Sultan *al-ʿAziz bellah al-Fāṭimi* – the second Fatimid ruler in Cairo-, and the sister of *al-Ḥakim bī-amr Allah al-Fāṭimi*. The Mamluk Bimaristan of Sultan Qalāwūn exactly stands over the qaaa of *Sit al-Mulk* who died in 425 A.H, Ahmad aEssa bek, *Tārīkh al-Bimaristānāt fi al-Islam*, p.83
- <sup>88</sup> Farīd Shafaī, *Mumāizāt al-Akhshāb al-Muzakhrāfāh fi al-Ṭirazīn al-ʿAbasi wā al-Fāṭimi fi Miṣr*, faculty of Arts journal, vol.16, 1<sup>st</sup> issue, (Cairo: 1954), p. 74
- <sup>89</sup> Wood Inlay (incrustation) is a decorative technique, depends on preparing flattened small pieces of bone, ivory or shells. These pieces were inserted and riveted into the engraved wooden surfaces. 'Abd el-Raḥeem Ghāleb, *Mawsu'āt Al-ʿemāra Al-Islamiyya*, p. 106
- <sup>90</sup> Ḥamdy Ahmad and others, *Catalogue of ma'arad al-Fan al-Islami fi Miṣr*, (Cairo: 1969), pl.40
- <sup>91</sup> Zaki Muhammad Ḥassan, *Hunting as practiced in Arab countries of the middle ages*, (Cairo: 1937), Pl. XI
- <sup>92</sup> Neaamat Ismaīl aAllām, *Funūn al-Sharq al-Awsat fi al-ʿaṣur al-Islamiyya*, (Cairo: Dar al-Ma'ārif, 1974), fig. 77
- <sup>93</sup> Ḥamdy Ahmad and others, *Catalogue of ma'arad al-Fan al-Islami fi Miṣr*, pl.44
- <sup>94</sup> Sūma aAbd el-Mūnaim Ibrahim, *Manazer al-Ṣaīd ā al-Qans āala al-Ṭūhāf al-Tāṭbekā*, p. 92
- <sup>95</sup> Zaki Muhammad Ḥassan, *kunūz al-Faṭimīn*, pp. 127, 128
- <sup>96</sup> Muhammad b. Essa b. Ismaīl al-Ḥanafī, '*Nihāyat al-Su'l wa-L-Umniyah fi Ta'alum al-Frusiyya*': 10<sup>th</sup> of Muharram 773 A.H, ADD. MS. 18866, p.237/602, [http://www.qdl.qa/العربية/archive/81055/vdc\\_100023861185.0x000022](http://www.qdl.qa/العربية/archive/81055/vdc_100023861185.0x000022) accessed in 6/7/2015 at 12:10
- <sup>97</sup> Charles Pellat, *The World of Islam*, (London: 1980), p. 158, pl. 14, Abu El-Hamid Mahmoud, *Quarterly of Egyptian Culture*, (Cairo:1984), pp. 19, 20