



EAR DAGGER FROM THE 14TH TO THE 19TH CENTURIES: AN ARTISTIC FUNCTIONAL STUDY OF SAMPIES

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ABSTRACT

This paper focuses on the Ear Dagger in Andalusia, Europe and India by studying samples of the Ear Dagger. This study discusses the Ear Dagger's origins and reasons for its prevalence in Granada. It also explores the name which was after the general design of the handle resembling earrings, especially in the 14th century. The dagger took other names among the European soldiers' sects. It had various artistic styles. This paper discusses the styles of the Ear Dagger. It had various artistic designs, such as the Nasrid style of the Nasrid dynasty in Andalusia. It spread with simple design differences across Europe as an influence of Andalusian Islamic arts. It was introduced with a specific pattern in India during the reign of the Mughal emperors. Furthermore, it had several functions not limited to war. It appeared in the paintings of the nobles in Europe and the manuscript paintings of India as a part of the costume of rulers and emirs. The Arab culture in Andalusia, Europe and Mughal were the primary influences on the design and use the Ear Dagger. The paper also highlights the relationship between the decoration and function of the Ear Dagger and examines the dagger's manufacturing materials and methods.

The study concludes that the Nasrid style is the oldest. It mostly appeared in the 14th century, then it spread across Europe as an effect of the Andalusian Islamic arts. This study proves that the dimensions of the Ear Dagger suited the function. This design on the end of the dagger helped maintain the stability of the dagger while it was worn in the belt by the soldiers during battles, so it had a functional purpose.

KYWORDS

Dagger, Ear dagger, Nasrid, Andalusia, Europe, Metal, Manuscripts, Paintings, Mughal, India.

المخلص

تهدف الورقة البحثية لدراسة خنجر الأذن في الأندلس وأوروبا والهند من خلال دراسة نماذج مختلفة، وتركز الورقة البحثية على دراسة أصول خنجر الأذن وأسباب ظهوره في غرناطة في عصر الدولة الناصرية، وكان لهذا النوع من الخناجر مسميات مختلفة ظهرت في الأندلس وأوروبا والهند، وأشهرها هو مسمى خنجر الأذن وهو مسمى ظهر بسبب التصميم العام لمقبض الخنجر والذي أصبحت تشكل نهاية مقبضه على شكل حلقتي الأذن، وعرف بهذا الاسم خاصة في القرن 14م وعرف أيضاً بأسماء أخرى لدى طوائف الجنود الأوروبية. تناقش الورقة البحثية تعدد طرز هذا النوع من الخنجر، فينسب الطراز الناصري إلى الدولة الناصرية في الأندلس، ولقد انتشر هذا النوع من الخناجر مع اختلافات بسيطة في تكوينه إلى أوروبا كتأثير من الفنون الإسلامية الأندلسية، وعرف هذا النوع من الخناجر في الهند في عهد أباطرة المغول وأصبح له طراز مميز، وكان للثقافة العربية في الأندلس والثقافة الأوروبية والثقافة المغولية الهندية تأثير على خنجر الأذن، وتعددت وظائف هذا الخنجر فلم تعد قاصرة على الحروب وظهر في التصاوير الخاصة بملوك وأمراء أوروبا وكذلك في تصاوير المخطوطات المغولية في الهند كجزء من الزي الرسمي للحكام والأمراء، وتهدف الدراسة أيضاً لتوضيح العلاقة بين الزخارف المنفذة على خنجر الأذن ووظيفة الخنجر، وكذلك دراسة مواد الصناعة وطرق صناعة هذا النوع من الخنجر.

اختتمت الدراسة بأهم النتائج ومنها أن خنجر الأذن عرف في غرناطة في القرن 14م وهو أول ظهور لهذا الخنجر في العصور الإسلامية، وانتشر بعد ذلك في بلاد أوروبا كتأثير للفنون الأندلسية على الفنون الأوروبية، وثبتت الدراسة أن أبعاد الخنجر كانت ملائمة لأداء وظائف الخنجر، وأن تشكيل نهاية المقبض بهذا الشكل كان لدافع وظيفي في البداية حيث يساعد من أداء وظيفة الخنجر في الحروب، ثم أصبح طراز للخناجر.

الكلمات الدالة

خنجر؛ خنجر الأذن؛ سلاح؛ ناصري؛ الأندلس؛ أوروبا؛ معادن؛ مخطوطات؛ تصوير؛ مغول؛ الهند.

INTRODUCTION

Several of the Ear Daggers were manufactured in Andalusia, Europe and India from the 14th to 19th centuries. The Ear Dagger is an important weapon that expresses the creativity of the manufacturing processes of Islamic weapons. Daggers were valuable and are now important archaeological artifacts. This particular style of dagger was decorated with gold and silver that survived because of its high value. The Ear Dagger is relatively rare and strange. While the standard dagger often ends in a one-edge carved, conical, plant leaf, or T handle, the Ear Dagger has a human ear-like handle; thus, it is called the Ear Dagger. The Ear Dagger took other names among the European soldiers' sects, and it had various artistic styles. The main focus of this paper is the study of the history of Ear Dagger. It also aims to study the origin of the Ear Dagger and its various functions.

Previous studies that have dealt with the Daggers in general, such as the valuable study of H. Mutawa "*The dagger is a sample for the development of the Andalusian weapon*" it discussed the Dagger's style during the era of *banū Naṣr*. Other studies that have discussed various styles of Ear Daggers, such as the study of N. Trevor "*The Evolution of Weapons and Warfare*", and the papers of J. Lorente "*The XVth Century Ear Dagger*", were beneficial to complete this study. However, this paper is different in its aims, methodology and results. It focuses on the Ear Dagger's popularity, the reasons for the prevalence of the Ear Dagger in Granada and the styles of the Ear Dagger in Andalusia, Europe and India.

This paper includes examples of Ear Daggers preserved in various international museums also including unpublished samples in The Museum of the Renaissance, France. This paper also analyses the several functions of the Ear Dagger, based on the Portrait of kings and princes in Europe and the manuscript paintings of Mughal India. It also studies the influence of the Arabian culture in Andalusia, European Culture and Mughal Culture on the design of the Ear Dagger. It focuses on the dimensions and functionality of the Ear Dagger.

Nominations and connotations

The dagger was made of bone in the past because people believed that bone had supernatural power and used bone daggers as a weapon in wars and various magical and funeral rites. Anthropologists discovered several bone daggers in Kampt, Papua New Guinea. Daggers were made of human and animal bones and refined and rinsed the front part for combating. Later, war weapons evolved (Newton 1989, 305) and spread throughout Persia, the Levant, the *hījaz*, Iraq, Egypt, and Andalusia after the Islamic conquest (Newton 1989, 306). The dagger - a large knife with a hilt- is an offensive weapon smaller than the sword. It was used in most Arab and Islamic countries. It is sometimes called *kūzlok* (Aldaiwa 1958, 72). It is an individual hand weapon that is common while combating the enemy. Like the sword, a dagger consists of a connected blade and handle but is small. Sometimes, it is called *janbīyah* because it is worn on the side. *Janbīyah* is an Arabian dagger made of steel, a carved blade with a support in the middle, and an ivory, horn, or metal handle with engraved accurate structures or sometimes inlaid with jewels (Egerton 2001, 174).

The Ear Dagger is named after its general appearance and the style of the handle end, i.e., the ear or the two outer flat discs instead of the usual handle. It was introduced in Andalusia in the 14th century and Europe in the 16th century (Mann 1941, 779). It was known as "*poignart à oreilles*" and "dagger with ears" in France, and it was known as

"*punales de orejas*" in Spanish (Hanan 2013, 178). It was also called *Stradiote* because of its similarity with the weapons of the Albanian soldiers recruited in mid-15th century in Europe (Donald 1988, 45) by the Republic of Venice who used light weapons, including the Ear Dagger (Stephen. 1940, 161). In other words, the Ear Dagger was named after the shape of the handle end, which was in the shape of an ear on each side of the end of the handle.

Ear Dagger's Origins

The ear dagger consists of a blade and handle. It is a rare dagger with ear-shaped outer flat discs instead of the traditional end. The handle is covered in gilded and inlaid ivory, whereas the blade is steel (Lorente 1964, 67). It has many styles. For instance, the earliest types were made of thigh bones. The styles of the Bronze Age exhibited in the Archaeological Museum of the American University of Beirut affirm the relationship between the old and current styles displayed. Notably, the design was developed in Lorestan and made of metals from northwestern Iran, in the first millennium B.C. before spreading to other regions (Kaoukji 2018, 26), including a Lorestan style, in the Metropolitan Museum, New York (Plate.1).

Philosophy of using the Ear dagger and Reasons for its Prevalence

Various reasons led to the appearance and the spread of the Ear Dagger design in Granada during the Nasrid dynasty. For example, The writings of historians that praised the skill of the Andalusians in the manufacture of weapons (Hanan 2013, 175). In addition to the wars in Granada and the danger that threatened Islam and Muslims in Andalusia. The rulers of the Nasrid state fought with the Christians of Andalusia during the 13th and 14th centuries (Sohil 2019, 577). The Granada War was a series of military campaigns between 1482 and 1492 during the reign of Los Reyes Catolicos Isabella I of Castile and Ferdinand II of Aragon against the Emirate of Granada ruled by the Nasrid Dynasty, which ended with the defeat of Granada and its becoming a part of the Kingdom of Castile, ending the Islamic rule (Sohil 2019, 577). As a result, the weapons, specifically the dagger, is one of the most essential individual weapons, to have been developed. It was a personal weapon that was used in wars by all the warriors (Andrew 2010, 108). The Ear Dagger was named due to the development of the dagger's shape and function. The design of the end of the dagger handle was like an ear on either side. This ending helped maintain the stability of the dagger in the belt worn by the soldiers making it a functional purpose. The flat and broad end of the handle increased the stability of the dagger while in the belt. Furthermore, as this dagger was used for the purpose of stabbing, to carry out the required function, the design of this grip was better due to the ending of the handle having two raised loops which improved the grip for a stabbing motion. The Ear Dagger was used in the late Middle Ages and the Renaissance Age and was known in Europe throughout Spain thanks to the direct communication with and wars against Muslims in Andalusia (Mansoor 2000, 349). The Ear Dagger appeared in the Indian Mughal weapons as an influence of European arts. (Kaoukji 2018).

The Nasrid Style

The Nasrid Dynasty "*banū Naṣr or banū al-Aḥmar*" (629:897AH./ 1232:1492AD.) was the ruling dynasty in Granada (former Alhambra) (Līsan aldīn 2003, 15-19) until the fall of Granada at the time of *Abū 'Abdūllah Mūhamīd* (892-897AH/1487-1492AD.) (Elbatawi, 1989, p. 129). It was the last Arab dynasty under the rule of Andalusia (Almaghrabī, 1955, p. 93). This dynasty came to power when *Mūhamīd Ibn Yusuf ibn*

Nasr Ibn al-Aḥmar (1232-1273 AD.) proclaimed himself king in 628AH. /1232AD. in Aragon. He seized many areas and cities in Southern Andalusia and took control of Granada and Malaga in 1238 AD. *Mūhamīd* and later his son *Mūhamīd* II (1273-1302AD) established a strong state (Elbatawi, 1989, p. 195).

The Nasrid style is the oldest. It mainly appeared in the 14th century. Although some argue that this style appeared in Granada before the Nasrid Dynasty, i.e., before 1231 AD (Lorente 1964, 76), no material evidence nor style has been found. There is a dagger from the 13th/ 14th AD that is considered the beginning of dagger preserved in the National Museum in Madrid. It is likely that it dates to the end of the *Almūhadīn* or the beginning of the *banū Naṣr*. The dagger consists of a handle and a blade. The handle is a straight stand with *alkābī'a* at the end with two quarter of circular on both sides (Hanan 2013, pl.3). In this dagger, the features of the Ear Dagger style are not completed. The features of the Ear Dagger style were completed in the 14th century. There are early examples in Andalusia under the Nasrid rule known as Hispano Moresque, in the 14th Century style and measuring 37cm. They are held in the museums of Spain, with this example found at The Institute de Valencia de Don Juan (Lorente 1964, 76). The dagger consists of a handle and a blade. The handle is a straight stand with *alkābī'a* at the end with two circular ear-like rings on both sides and finishes below with an iron cross (*alwāqīa*) facing the stand at the top. The handle is covered by gold inlaid ivory. The steel blade has Spanish and Arabian floral motifs in the style of the 14th century in Granada. inscribed on the dagger is the Nasrid emblem "There is no victor but God" (Hanan 2013, 180). (Plate.2). These styles of dagger might have been presented to king Alfonso III after seizing Granada. They were owned by the rulers and princes of Europe who admired the craftsmanship. An example is the Ear Dagger taken from the last king of the Nasrid Dynasty *Bo'abdil* in the 15th century in Granada, which is housed at The Patrimonio Nacional in Madrid. It measures 31.5cm and consists of a handle and a blade. The handle is straight stand with *alkābī'a* at the end with two flat ear-like discs on both sides and ends below with an iron cross facing the stand at the top (Wilson 2013, 11). The handle and sides are decorated with Spanish floral motifs known in Granada as Arabesques. The blade is straight with one side of the steel blade like a sword without a handle, with a slim section of the blade used in killing on one side and a wider section of the blade on the other side. (Plate.3). A second example from Spain is kept in the Metropolitan Museum, New York. It is a double-sided bulging blade with central edges on both sides and consists of a handle and a blade. The handle ends at the top with *alkābī'a* on two ear-like raised rings. The stand is decorated with golden superimposed hunting scenes with seven cartouches containing Kufic inscriptions, such as a scene of a man armed with a bow chasing different animals, including a lion. The upper part of the handle has inscriptions on floral backgrounds. The handle is fixed on the blade with four copper nails (Plate.4).

Arabian culture and its influence on Ear Dagger

The Ear Daggers' Nasrid Style was attributed to The Nasrid Dynasty that ruled Granada in Andalusia. During the Nasrid Dynasty, Granada had magnificent art and architecture, such as the Alhambra Palace, painted ceramic pots in the Alhambra, and various artifacts in the Nasrid palaces. Art achieved supremacy in Granada in the 14th century (Kenesson 1992, 93). Thus, the diverse Arabian cultures had an effect on Islamic arts, in general, and in particular, the Ear Dagger. This style was an example of the art that had spread in Granada and was known as Hispano Moresque. Ear

Daggers were decorated with Arabesque designs that are found throughout Granada. For instance, the design of wavy branches amongst interrelated branches, penetrated with leaves and flowers, appeared in Islamic architecture and arts which spread throughout Granada, especially during the 14th century. Leaves were often mixed with wavy circular branches. Hunting scenes appeared on the Nasrid-style Ear Daggers. The sport of hunting was common in Andalusia during the reign of the Umayyads and Taifas and was continued by the people of Granada. Historians praised Abu Abdullah *Mūhamīd* IV's (724-732AH/ 1325-1333AD) love of hunting and knowledge of the characteristics of cows and horses. The Nasrid rulers presented these animals as gifts to kings and princes (Altukhi 1997, 243). Traditional Arabic inscriptions that appeared on those daggers were found in Arabian culture. Kufic inscriptions were common in arts and architecture during the Nasrid dynasty, therefore, these inscriptions appeared amongst the designs on the Ear daggers. Generally, the Nasrid style reflects the Arab-Islamic culture of Granada. (Plate.5).



◀(A):Bronze dagger from Luristan, Iran. (Kaoukji 2018, PL.4)

▶(B):Bronze dagger from Luristan,1100BC, Iran, Metropolitan Museum, New York.

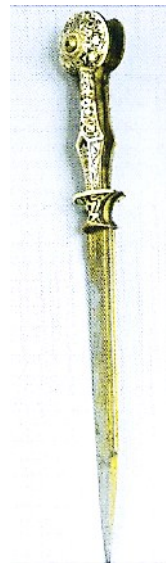


Pl. (1): Bronze daggers with the Ear Dagger design.



◀Pl. (2): Ear Dagger, Spain, 14th century, Institute de Valencia de Don Juan. (Hanan 2013, pl.5).

▶Pl. (3): Ear Dagger, Spain, 15th century, Patrimonio Nacional, Madrid.





(A): Ear Dagger, Spain, 15th c. "Nasrid Style" (B): Decorations on the Ear Dagger "Nasrid Style"
Pl. (4): Ear Dagger, Spain, 15th century, Metropolitan Museum, New York



(A): Decorations on the Ear Dagger "Nasrid Style" (B): Decorations on the dagger of the Alhambra Palace, Granada,
Pl. (5): Decorations on the Ear Dagger and Islamic art in Granada.

The European Style

It seems that this dagger was famous in Spain and Venice in the 14th century due to the connection between Spain and the East during this time (Grancsay 1937, 54). It was brought from Spain by mercenary soldiers during Spain's recovery. It was used in Europe after the conquest of Granada (Singh 2015, 19). Daggers made in Europe after the 15th century had the same Islamic style and pattern with European influences during the Renaissance. Collections of these daggers attributed to Europe were owned by Francis I, king of France, and Henry VIII, king of England, dated 1525-1550 AD (Dean 1914, 68).

For instance, an Ear Dagger from Spain, kept at the Metropolitan Museum, consists of a handle and blade and is 43 cm long (Stephen, Harry and John 1939, 19). The handle has large circular "ears" at the end of the stand. Its *alkābī'a* is two ear-like raised side rings decorated with floral motifs in the form of floral leaves and delicate branches. The ears are fixed by fillings with rivets using gilded steel nails. The blade is straight and double-edged, but the edges are uneven. The blade's base has a thick rectangular section and extends asymmetrically towards the upper edge (stand). Furthermore, the end of the blade is decorated towards the stand with engraved decorations inlaid with gold. These include hunting scenes on a floral background (Plate.6). A second example is a steel Ear Dagger with gold inlay on the blade including a handle with ivory on both sides. The handle ends with two side non-traditional ear-like sections fixed with rivet nails. The blade is straight and double-edged, but the edges are uneven. The blade's base has a thick rectangular section and extends asymmetrically

towards the upper edge (stand) (Plate.7). The third example from France dates back to the 16th century consisting of a steel blade with an ivory and gold inlaid handle. The end of the handle takes the form of two side ear-like rings with bulges in the mid-front section and decorated inside with floral designs of the Renaissance Age (Plate8). Another similar example is shown in (Plate.9).

The fourth example was made by Diego in France in 1540 (Stephen. 1940, 160). It consists of the handle, ending on both sides with two ear-like rings, covered with ivory which are inlaid with gold, and decorated in the Damascus style with rich floral motifs. The distinguishing ears stand at an angle on either side of the upper part of the grip instead of the traditional end fixed by copper nails on the stand. The blade has illegible inscriptions with some engraved decorations on a small ball and a cross inlaid with copper. The insides of the ears are gilded with designs of branches with leaves and hunting scenes with hounds chasing a hare, a deer, and a pig in cartouches on a floral background (Plate.10). Two other examples by the same manufacturer date back to 1530 (Plates.11&12). First is an example of an Ear Dagger from France during the 18th century. It consists of the handle, ending on both sides with two ear-like rings from the outside and the traditional end fixed by copper nails on the stand (Plate.13). There is an example of an Ear Dagger from Spain from the 19th century following the Nasrid style. It measures 34cm long with a 22cm long steel blade and an inlaid ivory and gold handle ending with two ear-like side discs. The handle and sides are decorated with straight lines of cartouches with inscriptions inside. Moreover, the gilded ivory is fixed on the handle and upper top with small nails (Plate.14).

Andalusian influences on the Ear Daggers' European Style

Spain is the gate for some Islamic influences on European arts. Since the Islamic conquest and for 718 years, Spain was the gate of Oriental penetration in the European arts and the meeting point of the Oriental and European cultures. Moreover, Moroccan influences on Andalusian arts were clear and spread across Europe. The Islamic conquest of Spain caused the forming of four elements within the Spanish community structure, namely Barbarian, Arab, Christians of Spain (Ībn Khaldwūn 2007, 59) and Muslims born from the intermarriage of Arabs and Berbers (Amin 2013, 471). Many Moroccan artists worked in Spain. During the Nasrid reign, many Christian artists worked in the rulers' court. They created several artifacts, making cultural relations between Islamic and European arts and acting as the basis of the Islamic influences on European arts, such as the work of many artists in the reign of *Abū 'Abdūllah Mūhamīd V* 1391-1338 (Kenesson 1992, 103) and using several artifacts affected by the Islamic arts by European kings in the Middle Ages (Lorente 1964, 76). The Islamic influences on European arts resulted from the relations and cultural exchange between European and Arab cultures in Andalusia (Abasa 2013, 9). Moreover, Moriscos played a significant role in transmitting these influences, especially during the 16th and 17th centuries (Hilaili, 2019, p. 8).

Weapons are one of the most important Arab influences on European culture. Granada was characterized by its magnificent weapons in the Nasrid dynasty. In the 13th century, Andalusian armies had Arab swords, which moved to Europe and Granada swords decorated with sapphires and inlaid with gemstones and exchanged by European rulers as gifts on many occasions (Altukhi, 1997, p. 234). For instance, the Ear Dagger was used in the late Middle Ages and the Renaissance Age and was known in Europe through Spain thanks to the direct communication with, and wars against Muslims in Andalusia. Many resources reported that Abu Abdullah- the last

king of Granada (886-887AH/ 1482-1483AD) and (890-897AH/ 1486-1492AD)- kept his Ear Dagger among his belongings (Mansoor 2000, 349). The Ear Dagger is decorated with plant motifs and Arabic inscriptions with European motifs. Therefore, this example could be considered an extension of the Arab culture, which influenced European culture in the 16th and 17th centuries.

Ear Daggers' European Style in portraits of kings and princes

The Ear Dagger appeared in images of European kings, especially in the 16th century. It was also a part of the official costume of the European princes and nobles. For example, an oil painting portrait of king Charles V made by Jackob in 1530 (Jane 1975, 480) shows the king in European clothes of the 15th and 16th centuries rich in European patterns of trimmings and the extensive use of jewelery. The European clothes of Charles V include a jacket open in the front with a shirt and a cap. The European style depicts the king with a thin waist and broad shoulders (Jane 1975, 483) holding an Ear Dagger (Plate.15). Another example is an oil painting of Edward VI of Wales by Master John. It depicts Edward as a young boy. The noble sign was added in the late time of the painting, indicating that the painting was made when Edward was a prince and finished when he was a king in the European style holding an Ear Dagger (Plate.16). These images are evidence that since the 16th century, this dagger was a part of the costume of European kings and princes.

European culture and its influence on Ear Dagger

The European Style of Ear Dagger had the same Islamic style and pattern besides the European influences during the Renaissance. The European Style was the modified style of Islamic Ear Daggers beside the Christian influences, including Latin letters with inherited decorations. Europe, especially Spain, had manufacturers of daggers and weapons, such as Diego, who worked in Spain, England, and France, manufacturing several weapons and receiving a salary from the State (Blair 1970, 151). Those daggers were made in European countries such as England, France and Spain, So European culture appeared within the decorative design on those daggers. The Ear Dagger became, in European culture, as a part of the costume of European kings and princes, and that appeared in their portraits, especially in the 16th century. The plant motifs known in the Renaissance appeared on those daggers (Gery, 2014, pp. 77-95). Inscriptions were illegible, and the Arabic statements had many mistakes. They were a mixture of Arabic and Spanish, Latina letters also appeared on Ear Daggers' European Style,



◀ Pl. (6): Ear Dagger, Spain, 15th century, Metropolitan Museum, New York.

▶ Pl. (7): Ear Dagger, Spain, 15th century, royal armories, Madrid

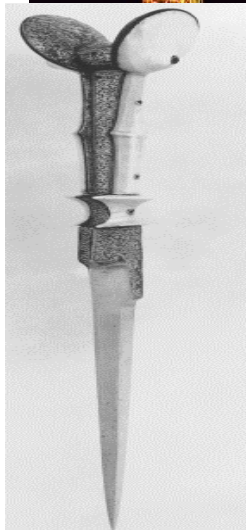




◀ Pl. (8): Ear Dagger, France, 16th century, the collection of Baron de Cosson.



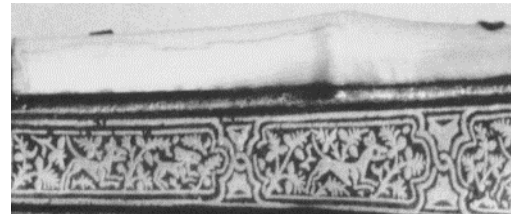
▶ Pl. (9): Ear Dagger, France, 16th century, the collection of Baron de Cosson.



◀ (A): Ear Dagger, France, 16th century.



▶ (B): Decorations on the Ear Dagger.

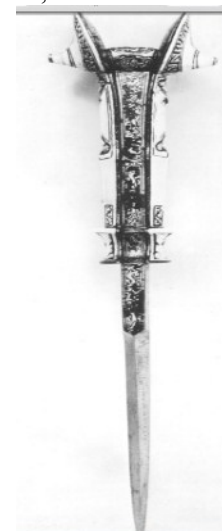


Pl. (10): Ear Dagger, France, 16th century, Metropolitan Museum, New York.



◀ Pl. (11): Ear Dagger, Europe, 16th century. Museo Nazionale, Bargello, Florence. (Blair 1970).

▶ Pl. (12): Ear Dagger, Europe, 16th century. Museo Nazionale, Bargello, Florence. (Blair 1970)

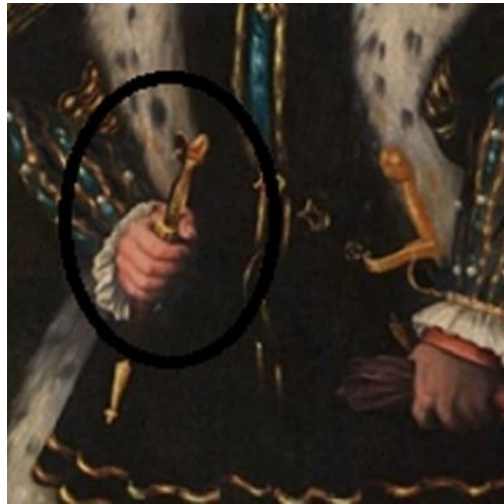




Pl. (13): Ear Dagger, France, 18th century, musée de la Renaissance, France. unpublished.



Pl. (14): Ear Dagger, Spain, 19th century, Metropolitan Museum, New York.



Pl. (15): Portrait of Emperor Charles V of France, private collection of Alexander Korolev.



Pl. (16): Portrait of Prince Edward VI, Prince of Wales, 1540, private collection of Her Majesty the Queen

Mughal Style

The Ear Dagger was known in Indian Mughal art. The researchers mentioned that this style of dagger is called the Ear Dagger (Kaoukji 2018, 26). This form of dagger differs from others that were found in Mughal India (932- 1273A.H/ 1526- 1857A.D). The end of the handle of the Ear Dagger had an ear shape on both sides, while the end of the handle of the Indian daggers had the design of plant leaves or animal heads. This style of dagger was not known in India before the Mughal era. When it did appear in the Mughal era, it was as a result of European influences. Weaponry manufacturing in Mughal India (932-1273 A.H/1526-1857 A.D) received considerable attention from emperors who supervised and recruited many European manufacturers to their workshops. Therefore, there were several European influences to Indian-Mughal arts, in general (Elgemaiey 2021), and in particular, with their weapons, (Andrew 2010, 108), These included the Ear Dagger that was introduced during the reign of Akbar (963-1014AH/ 1556-1605AD) and with examples appearing later in the reign of Jahangir (1014-1037AH/ 1605 AD-1628AD). In addition, the dagger was owned by princes and nobles, such as a dagger inlaid with jade consisting of a handle and a blade in the collection of Emir Sabah in Kuwait (Andrew 2010, 109). The handle ends on the top with a flattened shape on both ear-like sides and connects to a steel blade (Plat.17). Another similar dagger is shown in Plates (18). Another similar dagger is preserved in The Metropolitan Museum of Art, its length 34.5cm and is inlaid with jade. (Plate.19). Notably, the Indian-Mughal style resembles the European style with two flattened ear-like sides but differs in the shape of the sides. While the European style has added metal discs on both sides, the Indian style has two formed flattened discs without external metal rings.

The Ear Dagger in Mughal paintings

The Ear Dagger appeared in Indian-Mughal paintings such as the one of Akbar appearing in a manuscript of *Hamzanama* wearing a belt with an ear dagger pushed into the middle of the belt. (Plate.20). Jahangir was also depicted in a military costume with an Ear Dagger secured on his side with a belt in the same manner as that in the Indian- Mughal era (Plate.21). Jahangir was depicted wearing a belt in the middle with a hanging ear dagger while receiving Shah Abbas of Iran (Plate. 22).

Mughal culture and its influence on Ear Dagger

Weapon manufacturing was most important during the Mughal Indian era, due to the interest in weaponry by the Mughal emperors and princes. Daggers were one of the more important weapons for manufacturing during the Indian Mughal period. The Dagger was decorated with gemstones, jade, floral motifs and animals. The influences of the Indian Mughal culture appeared on the Ear Dagger, so the handle of Ear Dagger was inlaid with jade unlike the Nasrid and European style. The Ear Dagger of the Mughal style had two formed flattened discs without external metal rings. (Plate.23).



Pl. (17): Ear Dagger, India, 17th century, collection of Emir Sabah in Kuwait



Pl. (18): Ear Dagger, India, 17th century, collection of Emir Sabah in Kuwait



Pl. (19): Ear Dagger, India, 17th century, The Metropolitan Museum of Art.



◀(A): Akbar wearer of the ear dagger, Hamzanama, Victoria and Albert Museum.

▶(B): Ear dagger in the image



Pl. (20): Ear Dagger in Indian Mughal manuscripts, India, 17th century.



(A): portrait of Jahangir and wearer of the ear dagger, Museum of Art, Washington.



(B): Ear dagger in the image

Pl. (21): Ear Dagger In Indian Mughal manuscripts, India, 17th century.



(A): Jahangir receives Shah Abbas, Museum of Art, Washington.



(B): Ear dagger in the image.

Pl. (22): Ear Dagger in Indian Mughal manuscripts, India, 17th century.



◀ (A): Ear Dagger "Mughal style", inlaid with jade.

▶ (B): Dagger, Mughal, 17th century", Freer Gallery of Art, inlaid with jade.



Pl. (23): Inlaid with jade in Mughal India.

The history of development of the Ear Dagger

We can investigate the development of the Ear Dagger from the 14th to the 19th century in Granada, Europe and India. The Ear Dagger continued to develop since its original appearance through the following centuries. That development was in both form and decoration.

Firstly: the form, the Ear Dagger consists of the blade and handle. The Ear Daggers' Nasrid_style is the oldest. It mostly appeared in the 14th century; where the handle is straight and had two discs at the end of the handle which look like ears on both sides. The Ear Daggers' European Style was famous in Europe from the 14th to the 19th centuries, lasting longer than the Ear Dagger of the Nasrid style. The handle end of the European style had two discs resembling ears on both sides of the end of the handle and were fixed with rivet nails. The Ear Dagger of the Mughal Style was famous in India from the 17th to the 18th centuries. While the Nasrid_and European styles have added metal discs on both sides, the Mughal style has two formed flattened discs without external metal rings.

Secondly: the decoration, of the Nasrid style Ear Dagger, has the handle and sides decorated with Arabesque designs, hunting scenes and Kufic inscriptions. The Ear Daggers' European style was decorated with hunting scenes with hounds chasing a hare, a deer, and a pig, floral motifs, the Christian cross, Latin letters and illegible inscriptions. The Ear Daggers' Mughal Style was decorated with floral motifs and inlaid with jade. (Table.1& Fig. 1&2).




Ear Daggers' styles	History of the Ear Dagger	Length of the Ear Dagger	Country	Ear Dagger's Handle	Decoration	Form
Nasrid style	14 th century to the 15 th	37cm: 31.5cm	Granada in Andalusia	The handle is straight had two discs in the end looks like ear on both sides.	Arabesque, hunting scenes and Kufic inscriptions	
European style	14 th to the 19 th centuries	43cm: 34cm	Spain France England	The handle's end had two discs formed ear on both sides and fixed with rivet nails	hunting scenes, floral motifs, Christian motifs, Latin letters and illegible inscriptions	
Mughal Style	17 th to the 18 th centuries	34cm	India	The handle's end had two formed flattened discs without external metal rings as one part.	floral motifs, inlaid with jade	

Table (1): History of development of the Ear Dagger

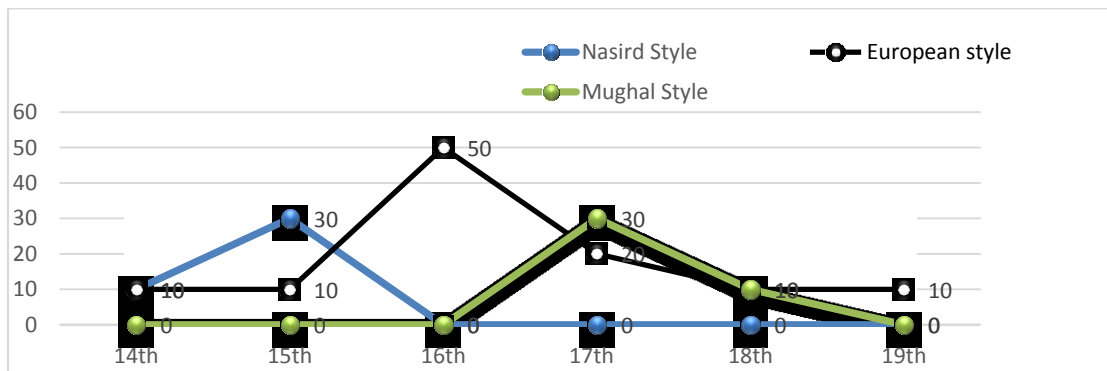
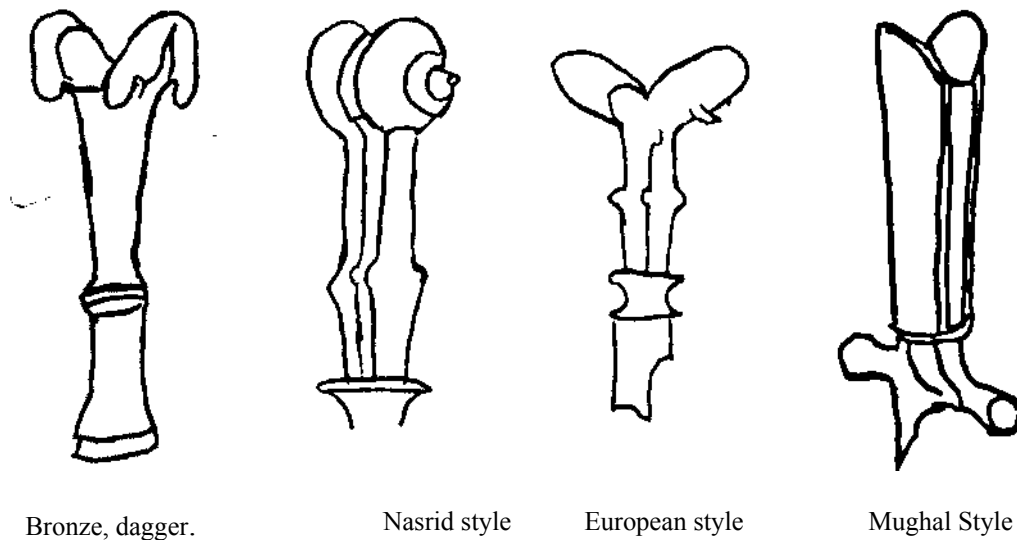


Fig. (1): History of an Ear Dagger



Bronze, dagger.

Nasrid style

European style

Mughal Style

Fig. (2): History of development of the Ear Dagger

Manufacturing Materials and Methods

Dagger manufacturing was a craft driven by the human need for a defensive weapon. Since time immemorial, people were interested in protecting themselves in the best way possible, starting with rough stones. The next phase was when they cut tree branches to be used as sticks and used wood as weapons. Later, people used iron as shields. In short, this craft is hundreds of years old from the discovery and use of metals (Adli 2009, 473). Dagger manufacturing started with manufacturing the blade using several methods, such as the Damascus style (Wailes 1996, 6) named after the city of Damascus, which evolved to be a center of weapons manufacturing. This method was well-known and received by the Europeans seen in the Crusades. It was developed and manufactured in Damascus until the 9th century H./ 15th G. century when "*Taīmūr Lāink*" moved skilled artisans to Samarkand (Hassan 2004, 183). There are two types of *dāmāski*. The first style of manufacture, which is the most beautiful, is where the artists cut into the metal with an engraving tool designed for engraving on steel. Afterwards the incisions or notches are filled with a thick silver or gold wire. The other style, which is superficial in the depth of engraving, is created with simple hatches, or strokes, across the iron or steel with a cutting-knife, such as is used in the making of small metal files.

When decorating the blades, with the first style, it is necessary the engravings, or incisions, be made in a dove-tail format, allowing the gold or silver wire, to be pushed forcibly into them, creating a stronger bond. (Stuart 2003, 96). For the second style, which is the more common, the method is thus: having heated the steel till it changes to a violet, or blue color they hatch it over and across with the knife; then the intended design, or ornament, it added to this with a fine brass point, or bodkin. This is done with fine gold wire, the method used is called conducting or chasing. The wire is added to the figure, which is already designed, by sinking it carefully into the hatches of the metal (Stuart 2003, 97).

The second method that was used for dagger manufacturing is where the steel was heated, cut, and formed according to the required shape, as shown by the various sizes and shapes for the blades of these daggers.. The various elements of the blades were made during heating as it was hammered on the anvil at a certain angle causing the metal to flatten and straighten. The blade was then flipped to repeat the process on the other side to form its sector. During this process, the strength of the hammer blows must be maintained along the blade, or the blade will be warped when tempering. The blade and handle were cast as one part, the handle was then covered with gold inlaid ivory, and the discs were fixed on the steel using nails (Maxwell 1946, 21). The daggers' handles were sometimes made of cast metal or gemstones, such as jade or jasper, semi-precious stones, ivory - elephant tooth and bone (Maxwell 1946, 22). The handle was fixed by several methods. First, the flat stand *sāialan* was fixed with two transverse pieces of iron, welded with zinc and tin, then connected (riveted) to the handle (parts made of ivory or ebony, etc.). This method was often used with large handles (Zaki 1957, 181). Second, when the stand was conical flat and shorter than the handle, it was fixed by a strong adhesive. This method was common when making the handle of precious materials, including crystal, jasper, ivory, or precious wood carved with ornaments (Zaki 1957, 182). When adding metal discs on both sides of the handle, the metal discs were made by annealing or heating to enable the shape to be easily formed. It was hit while it was hot to reduce thickness and fixed on both sides of the handle. It was decorated and studded with gold, silver, and gemstones before fixing to the handle. The sides were formed using metal discs like ears (Fulton

1989, 153). They were added to both sides of the handle the top of the discs ending in the shape of an ear, from which the metal bar emerged to be fixed on the handle.

Dimensions and Functionality

Functions of the Ear Dagger:

The Ear Dagger fulfilled many functions.

Firstly, it was used for stabbing in wars (the main function). This individual weapon was often used for stabbing when in direct combat. (Adli 2009, 473). Although it was a personal weapon, it was frequently used in wars where warriors fought with a sword, a dagger, a spear, or all of these weapons. (Andrew 2010, 108). War experts reported that a soldier should have a fixed dagger in the shield to be used by the warrior when either losing or dropping the sword. In this case, the warrior stabbed the opponent who did not notice the dagger in the shield (Yasin 2019, 84). During the Mughal era in India, the dagger was an important offensive weapon hidden in animals' legs, especially the big elephant legs (Sharma 1991, 210). The dagger's design fulfilled this role. The design of the end of the dagger was more appropriate for stabbing because of the two raised side rings that promoted firm grip when held.

Secondly, (adornment or honorary), the dagger, especially the Ear Dagger, was generally a part of the costume, denoting social elevation among the Arabs and moved to the Europeans because these daggers had ivory, gold, and gemstones covering the handle. Some European rulers and princes were depicted in European costumes with royal jewelry and the dagger (Plates.15&16). The dagger was also a part of the Indian-Mughal emperors' official costume, showing them with a belt with an Ear Dagger thrust into the front of it. (Plates.21&22).

Thirdly, (hunting), daggers were used with swords for hunting by chasing and stabbing animals, such as pigs and rabbits (Altukhi, 1997, p. 234). Thus, pigs were frequently depicted in the pictorial scenes of hunting. They were chased and stabbed by a sword or dagger. Hunting has been a hobby in Andalusia since the time of the Umayyads and Taifas. The people of Granada inherited and practiced this sport as a means of entertainment. In summary, the dagger was used for hunting.

This aspect can be noted in the early examples where it was used mainly for fighting and had wider, stronger, and sharper edges. With the development of the function to adornment, the side rings became less wide to fulfill a decorative not fighting tool by providing greater stability in the middle of the belt more than stabbing. In the early Islamic styles, the rings were made of iron, but later they were sometimes made of copper (Lorente 1964, 67).

Form of the Ear Dagger: The design of the Ear Dagger was motivated by function ending with *alkābī'a* in the form of two side ear-like rings. The primary function of the dagger was stabbing, and the handle was used to hold the dagger. This development in the shape of the dagger helped to improve the ability for stabbing. The end of the handle was broadened and widened to enable the thumb to the back of the dagger and improve the hold. To maintain a balanced grip, two flattened side rings were added to protect the thumb and offer a better grip. Therefore, the dagger took its form and was known as the Ear Dagger to secure the thumb and deliver a stronger stab. Another reason for designing the dagger in this way was for the function in wars where it was used to stab and kill stealthily as it was able to be held discretely. It was often put in a waist belt at the front finally taking this uniform position permanently in

wars. Hanging the dagger in a belt fulfilled a function because the flattened and wide end of the handle increased stability (Figure.3). Like other daggers that were short in order to fulfill their function, the ear dagger ranged 31-37cm. This short length helped hide the dagger whether around the animal legs, shields, or waist belts (Plate.22).

Parts of the Dagger:

The handle was to enable the dagger to be held in the hand. It was fixed in the middle of the steel blade. With most Islamic artifacts, the handle was made of reinforced steel, covered with gold inlaid ivory or inlaid with gemstones and gold, or made of ivory or metal. (Kane 1985, 8) Similarly, the Ear Dagger was made of steel and covered with gold inlaid ivory. The handle consisted of a stand ending in *alkābī'a*. Like the daggers known in Islamic history, the stand was rectangular steel, covered with metal discs and studded with gemstones. The *alkābī'a* - the last part of the handle on the top- resembled the ear. The dimensions of the handle (10:12cm) fitted the function. These short dimensions enabled a fixed grip (Figure.4). **The blade** was made from steel with two sharpened edges. made up the main part of the dagger. with two sharpened edges.. The decoration of the handle indicated the quality and craftsmanship. The various parts of the blade were designed for specific functions, e.g., hitting, cutting, or stabbing. The decorations added aesthetic and decorative characteristics to the dagger (Ahmed 2008, 45). The *shātāb* of the dagger improved function because it was more influenced than air penetration in the outer *shātāb* to the body of the stabbed, causing poisoning (Abd Alrahem, 1984, p. 9). Dagger blades varied in design and included flat curvature and blades with a raised curvature. The blades of the ear dagger were flat, and the length of the blade was 20:22cm to achieve the most effective balance for stabbing the enemy (Figure. 4).

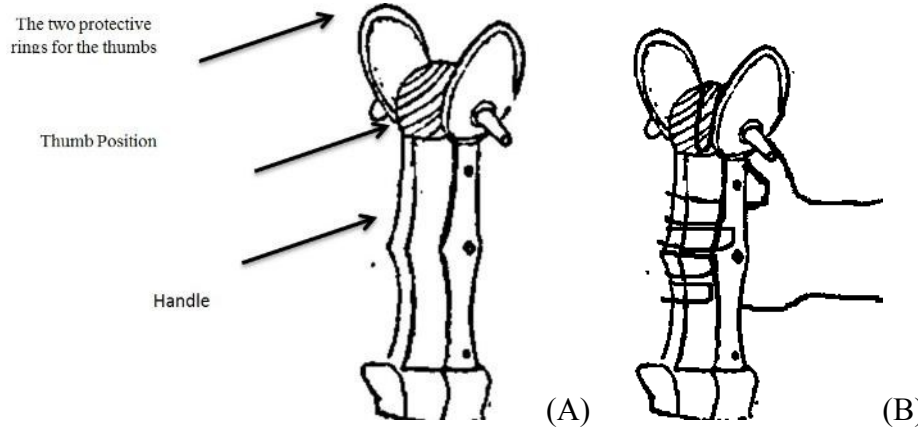
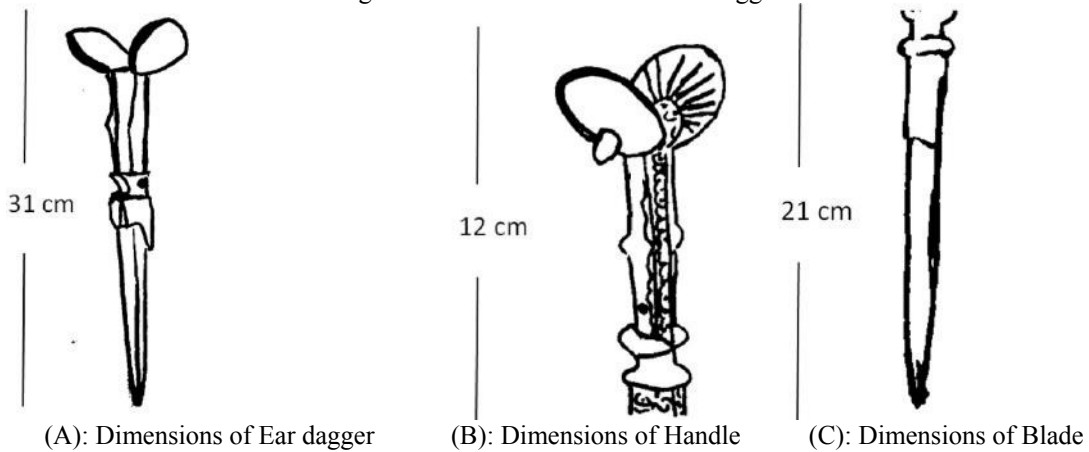


Fig:3: The handle and the hold the dagger



(A): Dimensions of Ear dagger (B): Dimensions of Handle (C): Dimensions of Blade

Fig:4: Dimensions of Ear dagger and its parts

Decorations

Types of Decorations:

The Ear Dagger had different types of decorations:

I. Hunting and Animal Scenes: Hunting scenes appeared on the Granada and European styles that appeared after the fall of Granada as an influence of Oriental arts (Stephen, Harry, & John, 1939, p. 19). The **pig**, whether domesticated or wild, was the most common design on the Ear Dagger. The domesticated animal was white, but the wild one was black with two long fangs, a short neck, and short legs ending in hoofs like goat hoofs (Mahmoud 2008, 314). Therefore, paintings of pigs were common in hunting scenes as the hunter chased the pig and stabbed it with a sword or dagger. The sport of hunting was common in Andalusia during the reign of the Umayyads and Taifas and was later practiced by the people of Granada. Historians praised *Abū 'Abdūllah Mūhamīd IV's* (724-732AH/ 1325-1333AD) love of hunting and knowledge of the characteristics of cows and horses. The Nasrid rulers presented these animals as gifts to kings and princes. Hunting scenes appeared on the ceramic collections discovered in the Alhambra, such as scenes of pigs or of hounds chasing deer in the *Altrobūnal* hall (Altukhi, 1997, p. 243). These scenes were depicted on the handles and blades of ear daggers (Plates.4, 10).

II. Geometric Shapes included the four-pointed stars from the art and architecture of the Nasrid reign, especially in Granada (Babon, 2010, p. 115), including stars and rosettes on an Ear Dagger attributed to Granada from the Nasrid reign (Plates.3&4), the European styles (Plate.12), and Mughal style (Plate.17).

III. Floral Motifs: Artists in Granada mastered floral motifs, making them more flexible and natural they were in the Nasrid era (Abdalmonaem, 2004, p. 132). For instance, the design of wavy interrelated branches penetrated with leaves and flowers spread in Granada, especially in the 14th century influenced by the different Islamic establishments and their arts. Leaves were often mixed with wavy circular branches, including the wavy floral motifs on the walls of the Ambassador Hall and the Tower of the Captive in the Alhambra, Granada (Babon, 2010, p. 116). The Arabesque decorations were also common in Granada, especially on the ceramic utensils in the Alhambra which were decorated with floral motifs. This style appeared during the Nasrid reign (Plates.2&4). The European styles (Plates, 6, 8, & 14) and the Indian-Mughal style (Plate 18) used the intertwined leaves and floral styles as backgrounds for the scenes.

IV. Inscriptions: Kufic inscriptions were common in art and architecture during the Nasrid Dynasty. It is known that the Kufic Andalusian script was derived from the *Mashraqi* (Tabbaa 1994, 119) Kufic script. It had unique rotation, especially letter endings. Arab writings spread in its use in architecture and arts in Granada. Moreover, several calligraphers were known during the era of the Nasrid in Granada. Therefore, Kufic inscriptions were common in Nasrid art and architecture, such as the writings in the Ambassador Hall (Abdalmonaem, 2004, p. 132), the ceramic products of Granada in the 14th century which were discovered in the Alhambra, Granada (Mahmoud 2008, 315), and Ear Daggers (Plate.4). For the European examples, Arabic inscriptions continued as an influence of the former Arabic Islamic arts. However, in some cases the inscriptions were illegible. The European artist was influenced by the general form and inscriptions of the dagger. However, the lack of proficiency in Arabic made the artist record Arabic inscriptions in the same illegible Kufic shape and script that

appeared on the Nasrid examples. These inscriptions could be a form of script used by the Moriscos as a mixture of Arabic and Spanish. The Arabic statements had many mistakes and illegible inscriptions because it is copied as an ornamental pattern, as shown in many European styles (Plates. 10 &14).

The Relationship between the Decoration and Function of the Ear Dagger:

The decorations implemented for the dagger had a direct relation with the function, such as the scenes of hunting and chasing animals, e.g., lion, deer, and pig. These scenes were directly related to the dagger's function which was being used for hunting. However, some decorations, such as geometric shapes and floral motifs, were not associated with this particular function.

CONCLUSIONS:

This paper focused on clarifying the history of development of the Ear Dagger in Granada, Europe and India from 14th to 19th centuries. The Ear Dagger had a unique Islamic design. While the dagger often ends in a one-edge curved, conical or plant leaf design, the Ear Dagger has a human ear-like handle. It was introduced in Granada in 14th century and in Europe in the 16th century. In France, it was known as '*poignart à oreilles*' and "*dagger with ears*". It was also called *Stradiote* because of its similarity with the weapons of the Albanian soldiers.

The Ear Dagger appeared in Granada as a result of the development of the dagger's shape and function. The end of the Ear Dagger's handle was created with protrusions designed like an ear on each side. This ending helped maintain the stability of the dagger when worn in the belt during battle, so it performed a functional purpose. The Ear Dagger appeared in both Europe and India. There are three styles of Ear Dagger, which are the Nasrid style, the European style and the Mughal style. These styles had different decorations, such as hunting or animal scenes, geometric decorations, and floral motifs. Additionally, some decorations were directly related to the function, such as the hunting scenes and chasing animals, including the lion, deer, and pig.

Arabian cultures had an effect on the Ear Daggers' Nasrid Style, so Ear Daggers were decorated with arabesques which were found in the art from Granada, as well as Hunting scenes and Arabic inscriptions. European cultures also had an effect on the Ear Daggers' European Style. Here Ear Daggers were decorated with the plant motifs that were known from the Renaissance period and appeared with Latina letters and illegible inscriptions. The Mughal cultures also had an effect on the Ear Daggers' Mughal Style. with this influence, the Ear Daggers were decorated with floral motifs, animals and inlaid with jade.

This paper concludes with the following results:

- The origins of this dagger might date back to the Bronze Ages and possibly developed in Iran because of the great similarity with the styles of daggers of the time. The Ear Daggers' Nasrid style was the oldest and is dated to having appeared in the 14th century because no evidence supports its emergence at an earlier time. There were early examples in Granada under the Nasrid rule known as Hispano Moresque.
- The Ear Dagger moved to Europe via Spain after the fall of Granada led by the work of many Christian artists in the courts of the rulers, 'making cultural links between Islamic and European arts. Moreover, Moriscos played a significant role in transmitting these influences, especially during the 16th and

17th centuries. Direct wars with the Nasrid Dynasty and the fall of Granada in 1492 was the reason for the appearance of this style of dagger in Europe. Many resources reported that Abu Abdullah -the last king of Granada- gave in his Ear Dagger among his belongings.

- The Ear Daggers' European style was characterized by the same Islamic style along with the European influences of the Renaissance. The Ear Dagger had become a part of the official costume of European princes and nobles that appeared in the royal paintings of European kings, especially in the 16th century.
- The ear dagger appeared in India in the reign of Akbar (963-1014AH/1556-1605AD) and Jahangir (1014-1037 AH / 1605 AD-1628 AD) being influenced by European arts. In addition, the dagger was owned by princes and nobles. Notably, the Indian-Mughal style generally resembled the European style with two flattened ear-like sides but differed in the shape of the sides. While the European style had added metal discs on both sides, the Indian style had two flattened discs without external metal rings within the design. The same type appeared in the Indian-Mughal painting.
- The Ear Dagger fulfilled many functions, such as a stabbing weapon in war (primary) and decoration or a symbol of a high position in society.. Thus, it was a part of the costume of princes and rulers and was used in hunting. The dimensions of the ear dagger suited the function. It was 31:37cm long to fit either a stabbing or decorative function. Furthermore, the handle being 10:12cm long to helped to improve the function for both holding and control, while the blade being 20:22cm long to help improve its' lethality when stabbing the enemy.

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