LOUVRE

MAMLOUKS

1250-1517

PRESS RELEASE

Exhibition
30 April - 28 July 2025

Basin known as the 'Baptistery of Saint Louis'
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Press release

MAMLUKS
1250–1517

EXHIBITION
30 APRIL–28 JULY 2025
HALL NAPOLÉON

In the spring of 2025, the Musée du Louvre will dedicate an exhibition to the Mamluk sultanate (1250–1517), recounting the unique, glorious history of an Egypto-Syrian empire that brought about a golden age in the Near East during the Islamic period.
Comprising some 260 works from various international collections, the exhibition will explore the rich productions of this remarkable, but little-known, society, whose visual culture considerably influenced the history of art and architecture in Egypt, Syria, Lebanon, Israel/ the Palestinian Territories and Jordan.

This dynasty originated from an unconventional system made up of military slaves (the 'Mamluks'), generally hailing from Turkey, then the Caucasus. They were bought or captured, then taught the principles of Islam and the art of war in the barracks in Cairo or in the great Syrian cities. They formed a military caste, of which a number gained their freedom and climbed to the top of the military hierarchy that controlled the state. The Mamluk dynasty built its notoriety through military might. Over the course of two and a half centuries, the Mamluk sultanate conquered the last bastions of the Crusaders, fought and repulsed the Mongol threat, survived Timur's invasions and kept its threatening Turkish and Ottoman neighbours at bay before succumbing to the latter's expansionism.

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Mamluk society was a diverse patchwork of populations, who benefited from a great deal of social mobility and developed a complex, multifaceted culture which grew to become the cultural heart of the Arab world. A world in which sultans mingled with emirs and rich civil elites, all actively engaged in artistic patronage. A pluralistic society in which women as well as Christian and Jewish minorities had a place. A strategic territory where Europe, Africa and Asia converged and in which people and ideas circulated, as did merchandise and artistic repertoires. Textiles, objets d'art, manuscripts, paintings, ivories, stone and wood interior décors reveal a teeming artistic, literary, religious and scientific world.

Over forty years after the first exhibition dedicated to this dynasty (in Washington D.C., 1981), and in a European first, the Musée du Louvre will present 260 works, a third of which are held in the Louvre's collection, alongside domestic and international loans of foremost importance.
The exhibition is articulated around five sections:
- The Mamluk sense of identity, exemplified by great figures such as sultans and emirs;
- A pluralistic, cosmopolitan society, where men and women, ulamas and Sufis, writers, merchants and artisans, and Christian and Jewish minorities all existed side by side;
- The wealth brought by intermingling cultures: military, religious, literary and popular, scientific and technical;
- The connections established with surrounding countries, which made the Mamluk sultanate into another 'Middle Kingdom';
- The character of Mamluk art and its major accomplishments, bringing together extraodinary works of calligraphy, design, textile, ceramics, enamelled glass, metal inlay and woodwork.

Through the spectacular scenography directed by the agency BGC, along with dedicated immersive interpretation spaces, the exhibition offers visitors an in-depth look into the world of the Mamluks. A series of portraits shown at various points in the exhibition will allow visitors to come face-to-face with historical figures representative of Mamluk society, telling their unique stories as part of the greater history.
This is an unprecedented opportunity to discover this glorious and yet little-known empire through masterpieces from around the world, providing a new perspective on medieval Egypt and the Near East, at a time when it stood at a cultural junction between Asia, Africa and Europe.

ORGANIZED BY

Head curator: Souraya Noujaïm, Director of the Department of Islamic Art, Musée du Louvre.
Exhibition curator: Carine Juvin, Collection Manager, Medieval Near East, Department of Islamic Art, Musée du Louvre.

CATALOGUE

Under the direction of Carine Juvin. Co-published by the Louvre/Skira, 22.5 x 28 cm. French, 340 pages, 350 illustrations.

This exhibition, co-organised with the Louvre Abu Dhabi, will be shown at the Louvre Abu Dhabi from 17 September 2025 to 25 January 2026.

LE TERRITOIRE DU SULTANAT MAMLOUK
TERRITORY OF THE MAMLUK SULTANATE
Malatya
CILICIE
ANATOLIE
al-Bira
Marj al-Dabiq (1516)
DJÉZIREH
Tigre
Mossoul
Alep
Hama
al-Rahba
Euphrate
Chypre (1426)
Tripoli
Beyrouth
BILAD AL-SHAM
mer Méditerranée
Damas
Bagdad
Acre (1291)
Safad
Barqa
'Ayn Jalut (1260)
Damiette
Gaza
Jérusalem
Alexandrie
al-Karak
CYRÉNAÏQUE
Le Caire
Fayyum
Bahnasa
BASSE-ÉGYPTE
Ushmunayn
Qusayr
Qus
Nil
mer Rouge
Médine
HAUTE-ÉGYPTE
Assouan
HIJAZ
'Aydhab
Djedda
NUBIE
La Mecque
Dongola
Royaume de Makurie
sultanat mamlouk (administration directe)
Mamluk sultanate (direct administration)
territoire sous influence (administration indirecte)
Territory under Mamluk influence (indirect administration)
NUBIE région / Region
trajet poste aux chevaux
Horse courier route
trajet poste aux pigeons voyageurs
Pigeon post route
chef-lieu de gouvernorat
Governorate capital
bataille / Battle
N
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500 km
Nil Bleu
© 2025 musée du Louvre / Hélène Renel. Données historiques : Mathieu Eychenne.

In 1250, in Cairo, slave-soldiers (*mamluk* in Arabic) took power: first in Egypt, then in Bilad al-Sham. These slaves, skilled Turkic horsemen, served the Ayyubid dynasty founded by Saladin (1138-1193), which ruled this territory.

After overthrowing the Ayyubids, the Mamluks established a sultanate that lasted more than two and a half centuries, until 1517, when it became part of the Ottoman Empire.

In the second half of the 13th century, the Mamluk sultans halted the Mongols' incursion from Asia and reconquered the last territories that had been captured by the Franks during the Crusades in the 12th and 13th centuries. The Mamluks ruled over a vast region, controlling the lucrative spice trade passing from Southeast Asia through the Red Sea to the Mediterranean and Europe.

The Mamluk sultanate was a powerful state whose capital was Cairo, a mercantile and cultural centre which drew a cosmopolitan population. Its cities boasted numerous monuments and its highly recognisable artistic production reached an apogee, being exported to Europe, Africa and even China.

The Mamluks, contemporaneous with the late Middle Ages and the Renaissance in Europe, were the authors of a significant chapter in world history.

Prologue: The Legend of the Mamluks

After the Ottomans conquered the sultanate, in 1517, the system of acquiring slave-soldiers from the Caucasus (Circassians) was preserved. These *mamluks* constituted a corps of horsemen within Egypt's Ottoman army. Their leaders, the Beys, recovered political influence in the 17th and 18th centuries.

Armour (*jawshan*) of Sultan Qaytbay
Egypt (?), about 1468-1496
Iron, copper alloy, steel damascened with gold
New York, Metropolitan Museum of Art, 2016.99
CC0 The Metropolitan Museum of Art

In 1798, during Napoleon Bonaparte's Egyptian campaign, French troops encountered these *mamluk* horsemen. Bonaparte admired their prowess, going so far as to create a Mamluk corps in the French Imperial Guard which served between 1801 and 1815. So the Mamluks passed into European legend.

In Egypt and Syria, the memory of the Mamluk sultans was preserved by their sumptuous monuments and the many historical accounts authored during their rule, but also by popular narratives. Thus, the *Romance of Baybars*, set down in writing in the 15th century, was very freely inspired by the life of Baybars, the founding Mamluk sultan (reigned 1260-1277). It was passed down the centuries by storytellers enthralling café audiences and contributed to creating the legend of the Mamluks in the Near East.

Who were the Mamluks?

According to a system that had existed since the 9th century in the Islamic world, *mamluks* were slave-soldiers. They were bought as children or adolescents from among the Kiptchak Turks inhabiting the steppes of southern Russia, then from the people of the Caucasus (Circassians), thought to be superior horsemen and soldiers.
Brought by traders to Cairo or the major Syrian cities, these children and adolescents were sold on to the sultan or his officers, the emirs, themselves of *mamluk* origin. The *mamluks* received religious and, above all, military training. They were then incorporated into the army; among their number, some would rise in the ranks to become emirs. The sultan was chosen from among the most prominent emirs.
There was no hereditary transmission of titles. Sons of *mamluks* could not, in principle, become *mamluks* themselves; in this way, new blood was regularly brought into the caste. However, certain sultans were able to establish their children as successors.
The *mamluks* formed a military caste set apart from the society they governed, speaking Turkish, rather than Arabic, among themselves. They claimed their identity and their legitimacy as rulers on the basis of their military valour and their role as defenders of the Islamic territories.

State and Territory

The Mamluk sultanate extended from Egypt and Bilad al-Sham as far as the eastern part of present-day Turkey and to the Muslim holy sites of Mecca and Medina. Its political capital was Cairo, seat of the sultan, who resided in a citadel there. In Bilad al-Sham, the Mamluk sultanate's territory was organised into governorates, each with its principal city: Damascus, Aleppo, Tripoli, Gaza, Hama, Karak and Safad. Egypt, as the more centralised region, was divided into sub-governorates. Communications from Cairo were transmitted by a state postal service. The high positions of governor and commander were occupied by the great emirs, assisted by civil servants. Sultans were legitimised by the caliph, a descendant of the family of the prophet Muhammad who served as the symbolic head of the Muslim community.

The Emirs, a Military Elite

Emirs were military officers, generally drawn from the ranks of the sultan's *mamluks*. They might rise through different echelons defined by the number of the *mamluk* horsemen they commanded: emirs 'of 10', 'of 40' and 'of 100', the latter also known as 'senior emirs'. They generated their income from land grants bestowed by the sultan, which reverted to him after their death. They spent lavishly, competing to build palaces and religious and funerary complexes. Many objects bearing their name testify to their abundant patronage.

Incense burner bearing the name of Sultan Al-Nasir Muhammad ibn Qalawun
Egypt or Syria, about 1330–1341
Chased copper alloy inlaid with gold, silver and black paste
Doha, Museum of Islamic Art, MW.467.2007
© The Museum of Islamic Art, Doha / photo Samar Kassab

Society in the Mamluk Sultanate: A Mosaic

Beyond the military caste that controlled the land, this vast territory's society was a veritable mosaic in terms of the social categories, ethnicities and religions represented in the population. Although the predominance of urban life undoubtedly characterised the Mamluk Near East, scientific research is beginning to uncover rural and Arabic tribal communities. Cosmopolitanism, favoured by an unstable geopolitical context around the sultanate, distinguished the great cities.
Civilian elites played a major role in economic, administrative and cultural life. They were in regular contact and sometimes formed matrimonial ties with the Mamluk emirs. In this respect, women were important links in the network.
Substantial Christian communities, as well as small Jewish and Shiite Muslim communities, completed this polymorphic Mamluk society dominated by Sunni Islam.

Ewer for the consort of Sultan Qaytbay
Signed: al-mu'allim Ahmad ibn al-[Khawandi?]
Egypt, Cairo, about 1468-1496.
Chased copper alloy inlaid with silver, gold and black paste
Londres, Victoria and Albert Museum, 762-1900
© Victoria and Albert Museum, London

The Urban classes
A wealth of written and material documentation from the Mamluk era gives us a very precise vision of the different urban classes, and of their roles, culture and impact on society. They were headed by civil servants and a significant judicial and religious class, the ulemas, experts in religious knowledge and practice (teachers, judges, imams and so forth).
Merchants and artisans also played a part in this educated and dynamic urban society.
The status of these urban elites is embodied in the objects created for them. These artefacts have survived in numbers that are unusually high for the medieval period.

Women
To some extent, women constitute a blind spot in our knowledge of the medieval Islamic world; as they were generally confined to the domestic sphere in urban society, written sources reveal little about them.
Nevertheless, particularly in Cairo, women moved freely through markets, cemeteries and public celebrations. Some had an economic occupation or provided religious teaching – including to men – while others, among the wealthy, were genuine businesswomen. Certain objects bear dedications to the wives of sultans or emirs; their name is omitted for propriety's sake and they are identified only by their titles.

Religious Minorities
Although Muslim (Shiite, Druze) and Jewish minorities are less featured in the records and do not seem to have played a significant role, the history of the large Christian communities of Egypt and Bilad al-Sham (Syrian region) may be described in more detail. Judicial archives illuminate their interactions with Mamluk authorities. Many manuscripts, some objects, and church decorations testify to the vitality of these communities, particularly those of the Copts (Egyptian Christians), despite various waves of hostility and discrimination encouraging an increase in conversions to Islam.

Cultures in Dialogue

Members of this society, differing in status, education and occupation, regularly interacted. Within the bounds of the universe they shared, their specific cultures were in constant dialogue.
The military caste's equestrian culture and the civilian elites' literary culture interacted with and influenced each other. Society was suffused with popular mystic and religious movements, as well as occult practices (divination and magic). History, literature and the sciences nourished a rich intellectual life and a vast written production in all fields. Scholarly and popular culture coexisted.
Society was unified by the omnipresence of religion in the form of Sunni Islam. The majority of the population adhered to this creed, which was promoted by the Mamluks.
The dialogue between these cultural elements was expressed in different media: manuscripts, objects, furniture and architectural decoration.

Al-Aqsara'i (died 1348), *Treatise on* Furusiyya
Egypt or Syria, 1371
Manuscript in Arabic; ink and pigments on paper
Londres, British Library, Ms Add. 18866, f. 124v-125r
From the British Library Collection

Helmet bearing the name of Sultan Barsbay
Egypt (?), about 1422-1438
Iron alloy damascened with gold
Paris, Musée du Louvre, Department of Islamic Art, OA 6130
© 2010 Musée du Louvre, dist. GrandPalaisRmn / Hughes Dubois

Furusiyya: A Military Culture

The Mamluks inherited an equestrian and military culture – *furusiyya* – developed from diverse traditions since the 9th century under the Baghdad caliphate. It was based on military training, a collection of technical knowledge and a number of learning methods, partly transcribed in treatises. *Furusiyya* also included equestrian competitions and displays, polo, and above all hunting. The latter was another kind of training and princely performance, sometimes also practiced by civilian elites.

The Law and the Path: Between Religious Tradition and Mystical Movements

The Mamluks presented themselves as defenders of the Muslim religion and the Sunni creed, uniting around them the majority of the peoples they governed, notably the important class of ulemas (experts in religious knowledge and practice). They built innumerable religious edifices (mosques, madrasas and so forth) equipped with sumptuous furnishings and manuscripts. Meanwhile Sufism (the mystical branch of Islam) and the popular worship of saints spread and became increasingly influential, permeating the totality of Muslim worship, from the sultan's circle to the humblest believers.

Shadow theatre puppet (ship and crew of warriors)
Egypt, 15th century (?)
Cut-out parchment
Stuttgart, Lindenmuseum, 84682
© Linden-Museum Stuttgart / photo Dominik Drasdow

Literary Culture

The Mamluk period was characterised by an immense and diverse literary production, extending beyond the enduringly appreciated classics of 9th- and 10th-century Arab literature. Poetry was particularly vibrant and omnipresent in books and social life, copied even onto objects. A high degree of education expanded the audience for these works as well as the pool of potential authors.

A more 'popular' literature of tales and epics, known as *sirat*, was disseminated by shadow puppet theatres. It was appreciated by a variety of audiences and sometimes assumed a great freedom of attitude.

From Science to the Occult

The disciplines of mathematics, medicine and astronomy maintained their level of excellence during the Mamluk period. Great hospitals were founded or renovated in Cairo, Damascus and Aleppo. Astronomy made new advances in 14th-century Syria. Art and architecture testified to Mamluk expertise in the fields of engineering and complex geometry.

Occult practices, which worked in conjunction with medicine and astronomical observation, also flourished: recourse to magic, charms and divination was widespread throughout the population.

Astrolabe
Signed by the astronomer Ibn al-Shatir
Damascus, Syria, 1325-1326
Chased copper alloy
Paris, Observatoire de Paris-PSL, 1
© Observatoire de Paris

An Interconnected Orient

The strategic position of the Mamluk sultanate in the spice trade route between the Indian Ocean and the Mediterranean, and its dominion over the holy sites of the Hejaz (Arab peninsula) and Palestine, made it a central link within the 'interconnected Orient', at the intersection of many trade, diplomatic and spiritual routes.
The powers to the east and north of the sultanate – Mongols, Turkmens, Ottomans – were allied or enemy neighbours in constant interaction with it. They were crucial to the provision of slave-soldiers.
The Mamluk sultanate was partly established in Africa, which constituted an important source of gold, ivory and precious woods – but also slaves. Many students, merchants and pilgrims from the Maghreb, Sahel and Horn of Africa travelled through its territory.
In the late 13th century, Mamluks and Europeans also began to establish trade and safe passage agreements for their people, creating productive and lasting ties.

Mamluks and Europe
Mamluks established trade relations with the Crown of Aragon in Spain and the Republics of Genoa and Venice in the late 13th century.
In the 15th century, Florentines and Venetians were the sultanate's principal trading partners. The French, too, participated in these exchanges, though to a lesser degree.
Mamluks made great profit from reselling spices and sugar to Europe, while Europeans exported copper, tin and woolen cloth to the sultanate. Mamluk textiles and objects in ceramic, enamelled glass and inlaid metal were favoured by Europeans and inspired artistic production.

Venetian School, *A Venetian Diplomatic Mission Received by the Governor of Damascus*
Venice, Italy, 1511. Oil on canvas
Paris, Musée du Louvre, Department of Paintings, INV-100
© GrandPalaisRmn (musée du Louvre) / Gabriel de Carvalho

A Mamluk Art

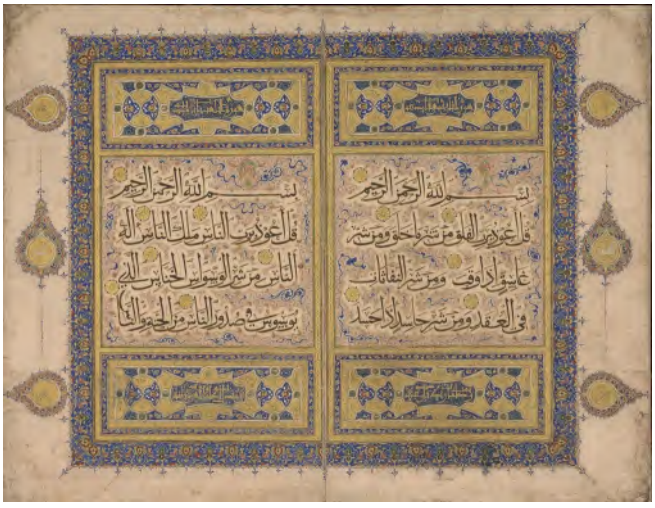
The spirit of emulation among the elites of the Mamluk sultanate, their construction frenzy, the inflow of riches and the intensity of exchanges contributed to the flowering of a sumptuous art, characterised by opulent designs, materials and colour.
Certain decorative techniques in glass and metal, or wood marquetry that arose in the 12th and 13th centuries, then reached their pinnacle. Calligraphy and geometric and floral patterns achieved a new refinement during that period, overrunning the surface of objects.
All these elements combined to establish the distinct identity of Mamluk art. The wide distribution of patterns and the movements of artists often make it difficult to distinguish between works produced in Syria and those produced in Egypt.
Nevertheless, Mamluk art is not uniform and testifies to the unceasing creativity of its artists. The last decades of the sultanate, in particular, were marked by new trends originating from the Persian cultural sphere.

A Calligraphic Tradition

Calligraphy, a major art form in the Islamic world, was particularly prominent in the Mamluk period. It was showcased in every type of medium. Mamluk calligraphy was heir to the Iraqi tradition that had developed, since the 9th and 10th centuries, into different styles of Arabic script (*muhaqqaq, thuluth, naskh*, and more). Mamluk master calligraphers composed various technical treatises on calligraphy. A variant of the *thuluth* script, with broader strokes, was preferred for inscriptions on monuments and objects, which also bore more ornamental compositions.

A Graphic Mode

The decoration of surfaces, large or small, flat or curved, was marked by different principles: geometric construction, tesselation, balance, symmetry and dynamism. Mamluk designers drew from earlier traditions, particularly in their practice of geometry, which they developed and brought to a new level of refinement. The pattern might be simple and repeated linearly, or complex and intricate. Its capacity for expansion beyond the limits of its support or the cyclical repetition of certain arabesques (intertwined foliage) suggested infinity. These aesthetic qualities inspired European decorative arts from the Renaissance on.



Closing double page of a monumental Qur'an
Cairo, Egypt, about 1360-1380
Ink, pigments and gold on paper
Dublin, Chester Beatty Library, CBL IS 1628
CC BY 4.0 Chester Beatty

Wall tile with vegetal decoration
Egypt or Syria, 15th century
Stonepaste with underglaze-painted decoration
Paris, Musée du Louvre, Department of Islamic Art, OA 4047/125
© 2010 Musée du Louvre, dist. GrandPalaisRmn / Hughes Dubois

Techniques at their Apogee

Certain techniques developed in the 12th and 13th centuries reached their apogee during the Mamluk sultanate: enamelled and gilded glass, first developed in Syria; copper inlaid with gold and silver, imported by craftspeople from Mosul (Iraq); woodwork with assembled, sculpted and marquetry designs derived from the Egyptian and Syrian traditions. Designs became more complex and opulent. Ceramic art, invigorated by imported models, also boasted a great diversity of techniques and decoration. The practice of adorning monuments with ceramics became particularly widespread in the 15th century.

A World of Silk: Textiles

Historical Mamluk sources contain a wealth of references to textiles. Official events were marked by gifts of robes of honour and precious fabrics. The sultanate imported silks from Iran, Italy and Anatolia (present-day Turkey) and printed cotton cloth from India. It also produced a great variety of textiles: silk, linen, cotton and woolen cloths with woven, embroidered, appliquéd and printed designs. The royal workshops held the monopoly on *tiraz* (silks with bands inscribed with the name of the sultan). Textiles were an integral part of the transmission of patterns from one region or technique to the next.

Large goblet with birds
Damascus or Cairo, about 1330-1350
Blown glass, enamelled and gilded
Lisbon, Gulbenkian Museum, inv. 2378
© Calouste Gulbenkian Foundation – Calouste Gulbenkian Museum / photo Catarina Gomes Ferreira

Basin known as the 'Baptistery of Saint Louis'
Signed: Muhammad ibn al-Zayn.
Syria or Egypt, about 1330-1340
Chased copper alloy inlaid with silver, gold and black paste
Paris, Musée du Louvre, Department of Islamic Art, LP 16
© 2009 Musée du Louvre, dist. GrandPalaisRmn / Hughes Dubois

The *Baptistère de Saint Louis*

Among the objects produced during the Mamluk sultanate, one stands out as particularly unusual and mysterious. It is an inlaid metal basin covered with figures and animals. It bears no inscription indicating for whom it was made. But the metalwork artist who produced it, Muhammad ibn al-Zayn, signed it in six different places.

The circumstances of its arrival in France are unknown, but in the 15th century it was mentioned in an inventory of the royal Château de Vincennes. It served as the baptismal font for several royal infants, including Louis XIII (in 1606). In the late 18th century, under the name 'Baptistère de Saint Louis', in reference to King Louis IX (reigned 1214-1270), it became an important signifier of French royalty and history as it entered the collection of the Musée du Louvre. In the late 19th century, it recovered part of its identity as a work of the medieval Near East.

Ornamented with figures of sultans, emirs and courtiers, it is a masterpiece of chased and inlaid metalwork. It is also a wandering work, linking the Eastern Mediterranean and Western Europe. It embodies the references, complexity and refinement of Mamluk society.

MAMLUK SULTANATE: A TIMELINE OF KEY EVENTS

13th century

1250: Beginning of the Mamluk dynasty.
1258: Sack of Baghdad by Mongol troops; fall of the Abbasid caliphate.
1260-1277: Reign of Sultan Baybars, founding sultan of the Mamluk period; creation of the Abbasid caliphate of Cairo.
1260 (3 September): Battle of 'Ayn Jalut. First battle between Mamluk and Mongol forces; the Mamluks' victory establishes their control of Syria.
1279-1290: Reign of Sultan Qalawun, whose descendants reign for over a century.
1291: Acre, capital of the Crusader Kingdom of Jerusalem, falls to the Mamluks, marking the end of the Crusader states in the Near East.

14th century

1310-1341: Third reign of Sultan al-Nasir Muhammad ibn Qalawun. Period of peak Mamluk power and prosperity.
1347-1348: Major epidemic of Black Death in Europe and the Near East with high mortality.
1382-1399: Reign of Sultan Barquq, who ends Qalawun's line and favours Circassian Mamluks.

15th century

1400-1401: Invasion of Syria by troops from Central Asia under Timur (reigned 1370-1405).
1422-1438: Reign of Sultan Barsbay, who conquers Cyprus in 1426.
1453: Constantinople falls to the Ottomans, marking the end of the Byzantine Empire; the Ottomans become a threat for the Mamluks.
1468-1496: Reign of Sultan Qaytbay. Stable and prosperous period marked by architectural and artistic revival.
1497-1499: Portuguese explorer Vasco da Gama reaches the East Indies by sailing around the Cape of Good Hope; this new maritime trade route impacts the Mamluk spice trade.

16th century

1501-1516: Reign of Sultan Qanisawhal-Ghawri, last great ruler of the Mamluk sultanate.
1516 (24 August): Defeat of the Mamluks by the Ottomans at the Battle of Marj Dabiq, north of Aleppo, Syria.
1517 (3 February): Cairo falls to the Ottomans. End of the Mamluk sultanate.

VISUALS AVAILABLE FOR THE PRESS

The Musée du Louvre has negotiated the use of visuals before and for the duration of the exhibition (30 April, 2025– 28 July, 2025), exclusively for the promotion of the exhibition *Mamluks 1250-1517.*
Please include the photo credits and send a copy of the article to the following address : marion.benaiteau@louvre.fr

1- Incense burner bearing the name of Sultan Al-Nasir Muhammad ibn Qalawun
Egypt or Syria, about 1330-1341
Chased copper alloy inlaid with gold, silver and black paste
Doha, Museum of Islamic Art, MW.467.2007
© The Museum of Islamic Art, Doha / photo Samar Kassab

2- Ewer for the consort of Sultan Qaytbay
Signed: al-mu'allim Ahmad ibn al-[Khawandi?]
Egypt, Cairo, about 1468-1496.
Chased copper alloy inlaid with silver, gold and black paste
Londres, Victoria and Albert Museum, 762-1900
© Victoria and Albert Museum, London

3- Basin known as the 'Baptistery of Saint Louis'
Signed: Muhammad ibn al-Zayn.
Syria or Egypt, about 1330-1340
Chased copper alloy inlaid with silver, gold and black paste
Paris, Musée du Louvre, Department of Islamic Art, LP 16
© 2009 Musée du Louvre, dist. GrandPalaisRmn / Hughes Dubois

VISUALS AVAILABLE FOR THE PRESS

4- Armour (*jawshan*) of Sultan Qaytbay
Egypt (?), about 1468-1496
Iron, copper alloy, steel damascened with gold
New York, Metropolitan Museum of Art, 2016.99
CC0 The Metropolitan Museum of Art

5- Chamfron bearing the name of Emir Muqbil al-Rumi
Syria (?), about 1419
Steel damascened with gold; leather, traces of textile and horsehair padding
Lyon, musée des Beaux-Arts, D 377-1
© Lyon MBA / photo Martial Couderette

6- Helmet bearing the name of Sultan Barsbay
Egypt (?), about 1422-1438
Iron alloy damascened with gold
Paris, Musée du Louvre, Department of Islamic Art, OA 6130
© 2010 Musée du Louvre, dist. GrandPalaisRmn / Hughes Dubois

7- Al-Aqsara'i (died 1348), *Treatise on* Furusiyya
Egypt or Syria, 1371
Manuscript in Arabic; ink and pigments on paper
Londres, British Library, Ms Add. 18866, f. 124v-125r
From the British Library Collection

VISUALS AVAILABLE FOR THE PRESS

8- Shadow theatre puppet (ship and crew of warriors)
Egypt, 15th century (?)
Cut-out parchment
Stuttgart, Lindenmuseum, 84682
© Linden-Museum Stuttgart / photo Dominik Drasdow

9- Qur'an of Emir Baybars al-Jashnajir, volume 2
Calligrapher: Ibn al-Wahid
Illuminators: Sandal, Aydughdi ibn al-Badri, Ibn Mubadir
Cairo, Egypt, 1304-1305
Manuscript in Arabic; ink, pigments and gold on paper
Londres, British Library, Add. MS 22407, f. 1v-2r
From the British Library Collection

10- Al-Hariri (died 1122), *Maqamat (Assemblies)*
Egypt or Syria, 1337
Manuscript in Arabic; ink, pigments and gold on paper
Oxford, Bodleian Library, MS. Marsh 458, f. 91b et 92a
© Bodleian Libraries, University of Oxford

11- Ibn al-Muqaffa' (died 759), *Book of Kalila and Dimna*
Egypt or Syria, 1354
Manuscript in Arabic; ink, pigments and gold on paper
Oxford, Bodleian Library, Pococke 400, f. 58b et 73v
© Bodleian Libraries, University of Oxford

VISUALS AVAILABLE FOR THE PRESS

12- Astrolabe
Signed by the astronomer Ibn al-Shatir
Damascus, Syria, 1325-1326
Chased copper alloy
Paris, Observatoire de Paris-PSL, 1
© Observatoire de Paris

13- Magic bowl
Egypt, mid-14th century
Cast copper alloy, chased, inlaid with silver and black paste
Paris, Musée du Louvre, Department of Islamic Art, MAO 425
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14- Vase with poetic inscription
Egypt or Syria, first half of the 14th century
Stonepaste with slip and underglaze-painted decoration
Paris, Musée du Louvre, Department of Islamic Art, MAO 618
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15- Bottle with pseudo-Chinese decoration
Egypt or Syria, about 1350–1360
Blown glass, enamelled and gilded
Apt, Cathedral treasure, PM 84000010
© Région Provence-Alpes-Côte d'Azur – Inventaire général / photo Frédéric Pauvarel

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17- Bottle with lions
Egypt or Syria, mid-14th century
Blown glass, enamelled and gilded
Lisbon, Gulbenkian Museum, 2370
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16- Certificate of pilgrimage delivered to Maymana, daughter of Muhammad al-Zardali (detail)
Mecca (?), Arabia, 1433
Manuscript in Arabic; ink, pigments and gold on paper
Londres, British Library, Add. 27566. From the British Library Collection

18- Venetian School, *A Venetian Diplomatic Mission Received by the Governor of Damascus*
Venice, Italy, 1511. Oil on canvas
Paris, Musée du Louvre, Department of Paintings, INV-100
© GrandPalaisRmn (musée du Louvre) / Gabriel de Carvalho

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19- Page of the Qur'an of Emir Baybars al-Jashnajir, volume 6
Calligrapher: Ibn al-Wahid. Illuminator: Ibn Mubadir
Cairo, Egypt, 1304-1305
Manuscript in Arabic; ink, pigments and gold on paper
Londres, British Library, Add. MS 22412, f. 5v-6r
From the British Library Collection

20- Ahmad al-Qalqashandi (died 1418), *Chancery manual,* volume 2
Copyist: 'Abd al-Razzaq b. 'Abd al-Mu'min b. Muhammad
Cairo, Egypt, 1484
Manuscript in Arabic; ink, pigments and gold
Oxford, Bodleian Library, Ms. Arch. Seld. A.18, f. 33b-34a
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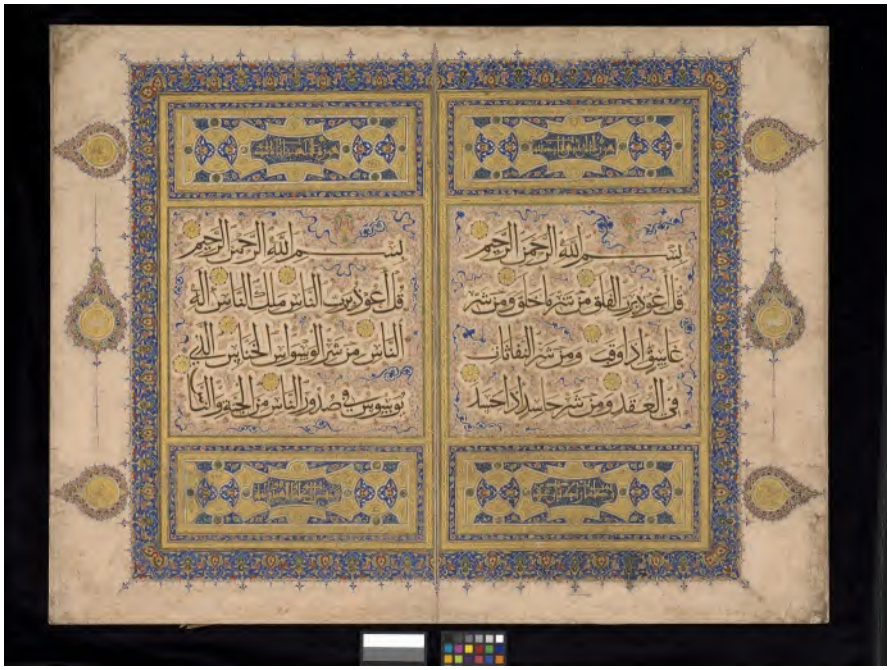

21- Closing double page of a monumental Qur'an
Cairo, Egypt, about 1360-1380. Ink, pigments and gold on paper
Dublin, Chester Beatty Library, CBL IS 1628
CC BY 4.0 Chester Beatty

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22- Wall tile with vegetal decoration
Egypt or Syria, 15th century
Stonepaste with underglaze-painted decoration
Paris, Musée du Louvre, Department of Islamic Art, OA 4047/125
© 2010 Musée du Louvre, dist. GrandPalaisRmn / Hughes Dubois

23- Large goblet with birds
Damascus or Cairo, about 1330-1350
Blown glass, enamelled and gilded
Lisbon, Gulbenkian Museum, inv. 2378
© Calouste Gulbenkian Foundation – Calouste Gulbenkian Museum / photo Catarina Gomes Ferreira

24- Cenotaph element
Egypt, late 13th century-early 14th century
Wood, ivory, joined and sculpted decoration
Paris, Musée du Louvre, Department of Islamic Art, loan from the musée des Arts décoratifs, AD 7673
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