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CONTENTS

Introduction and Acknowledgements	IX
Tabula Gratulatoria	XI
Note on Transliteration	XIII
Jens Kröger: an Academic Profile	XV
Jens Kröger's List of Publications	XIX

GLASS, ROCK CRYSTAL AND GLYPTIC ART

What the Basket Contained: Some Datable Glass Bottles from the Eastern Islamic World	3
<i>Kjeld von Folsach, Copenhagen</i>	
Fatimid or not Fatimid? That is the Question: Some Notes on Two Dishes in the Treasury of San Marco in Venice	13
<i>Ernst J. Grube, London</i>	
An Emerald of Glass. The Emerald of Charlemagne at Mittelzell, Reichenau	21
<i>Ingeborg Krueger, Bonn</i>	
The Sacrifice of Isaac Revisited: Additional Observations on a Theme in Sasanian Glyptic Art	39
<i>Judith A. Lerner, New York</i>	
From San Marco to South Arabia: Observations on Sasanian Cut Glass	59
<i>St John Simpson, London</i>	
Three Rock Crystal Bottles in Old Castile (Spain)	89
<i>Fernando Valdés, Madrid</i>	
Another Gilt Glass Bottle	105
<i>Oliver Watson, Oxford</i>	
An Unusual Fragment of Ayyubid Glass	121
<i>David Whitehouse, Corning NY</i>	

METAL AND IVORY

Analysing a Pictorial Narrative—The Aquamanile in the Hermitage Museum in St Petersburg	129
<i>Elizabeth S. Ettinghausen, Princeton</i>	

Late Ottoman Door Knockers from Syria	153
<i>Stefan Heidemann, Jena</i>	
A Mirror Disc with Inscriptions	185
<i>Gisela Helmecke, Berlin</i>	
The “Parthian” Bronze Bust in the Berlin Museum of Islamic Art and Parthian-Sasanian Aristocratic Headgear	205
<i>Dietrich Huff, Berlin</i>	
From Individual Manufacturing to Mass Production: Notes on the Aesthetic of the Islamic Traded Ivories of the Crusader Era	231
<i>Avinoam Shalem, Munich</i>	
On the Long Journey from East to West—Dragons from Tibet	251
<i>Friedrich Spuhler, Potsdam</i>	
Plugging the Gap: Mamluk Export Metalwork 1375–1475	263
<i>Rachel Ward, London</i>	

THE ILLUSTRATED PAGE

Joseph’s Garments: Remarks on Colour Symbolism in Persian Manuscripts	287
<i>Eva Baer, Jerusalem</i>	
Ibrahim Ibn Adham—Darling of the Angels	305
<i>Almut v. Gladiss, Berlin</i>	
The Berlin Indian World Map	313
<i>Elke Niewöhner-Eberhard, Kalme</i>	
Behind the Picture: The Other Sides of the Boston–New York <i>Rest After the Hunt</i>	333
<i>Eleanor Sims, London</i>	

ISLAMIC ART AND THE WEST

Oriental Themes in the Work of Moritz von Schwind	345
<i>Silke Bettermann, Bonn</i>	
The Islamic-Oriental Carpet in Giotto’s Fresco <i>Christmas Mass</i> <i>at Greccio</i> in Assisi	373
<i>Werner Brüggemann, Lübeck</i>	
Louis Comfort Tiffany’s Journey to North Africa in 1870 and the Influence of Islamic Art on his Work	395
<i>Annette Hagedorn, Berlin</i>	

ARCHITECTURE AND ARCHITECTURAL DECORATION

Notes on the Ornamentation of the Domes in Iranian Sacred Buildings	419
<i>Barbara Finster, Bamberg</i>	
The Development of Stucco Decoration in Northern Syria of the 8th and 9th Centuries and the Bevelled Style of Samarra	439
<i>Claus-Peter Haase, Berlin</i>	
Vēh Ardashīr and the Identification of the Ruins at al-Madā'in	461
<i>Stefan R. Hauser, Halle</i>	
Index of Proper Names	489
Index of Places	492
Index of General Subjects and Terms	495

LATE OTTOMAN DOOR KNOCKERS FROM SYRIA

STEFAN HEIDEMANN, JENA

I. *The Wartburg Door Knocker*¹

One of the most admirable traits of Jens Kröger, which all of those who have ever met him—even briefly—can ascertain, is that if you come with a question or ask for his advice, even in remote fields within the history of Islamic art, he will guide you an excellent way to go. My acquaintance with Islamic art goes back to such an encounter. I remember well my first visit to the library of the Museum of Islamic Art, Berlin, in August 1983. I was then just a young undergraduate student of economics. Jens Kröger invited me to come regularly by saying: “Eine Bibliothek ist nur so gut wie ihre Benutzer”.² From that point on I frequented the library.

The following survey of door knockers of the late Ottoman period has a similar history. During a visit to the Wartburg castle in Thuringia, in February 2000, my attention was drawn to a weathered but outstanding silver inlaid door knocker (no. 1) hanging just at the entrance door of the “bath of knights”. At first glance it did not seem to have any immediate parallel. Later I found out that Eugen Mittwoch (1876-1942) who usually worked with Friedrich Sarre (1865-1945) in matters of Islamic epigraphy had no definite opinion on this artefact.³ My research began with a chat in the Museum of Islamic Art in Berlin, where all colleagues contributed helpful opinions about the photographs of the object. After some minutes Jens Kröger produced the closest parallel then in a sales

¹ I would like to thank Emilie Norris and Venetia Porter for their valuable comments and for their thorough reading and correction of the English draft, and Luit Mols, Stefan Weber and Christoph Konrad for allowing me kindly to use their photographs.

² Translation: “A library is only as good as its users”.

³ In Summer 1909 the Burghauptmann von Cranach, director of the historic castle, had asked Eugen Mittwoch in a letter for his opinion on the inscription and the door knocker itself; Wartburg-Archiv, Eisenach, Akte KL 507/508. Mittwoch believed that the illegible inscription copied older models. He determined a date between the 13th and the 16th centuries for the models. See Heidemann 2002, p. 183.

catalogue⁴ and he showed a serious interest in the further course of this study.

I soon realised that there was no specialised study on the development of Mamluk door fittings and door knockers, a lacuna which will be filled by the study of Luit Mols.⁵ If door knockers were discussed in previous literature, then it was invariably together with different kinds of objects and all other forms of medieval metalwork.⁶ The outstanding quality of the Wartburg door knocker raised the question as to whether it is a Mamluk artefact or belongs to the Neo-Mamluk art of the second half of the 19th century. At that time the art of silver-inlay had resumed in Damascus and Cairo.⁷ Opinions were split. A survey of the literature shows that door knockers of the Wartburg type were dated from the 15th to the 16th century.⁸ Obviously no firm criteria for dating were established. Furthermore, there are no adequate studies on Neo-Mamluk arts and crafts either. Although there are some general surveys of the latter subject,⁹ Islamic art and metalwork of the 19th century has never been seriously studied or systematically collected.

⁴ Sotheby's 1998, p. 18, no. 10 (cat. no. 8).

⁵ During the writing of this article, an in-depth study on "Mamluk Metalwork Fittings" was under preparation as a Ph.D. thesis by Luitgard Mols (Mols 2006), with digression on Mamluk revival. I am grateful to her for generously providing me with parts of her manuscript.

⁶ For additional but different Mamluk knockers from Cairo see the pairs of the Madrasa of the Sultan Hasan Mosque (built 1356-1360); cp. Meinecke 1992 II, pp. 224-225, no. 19 B/13; (brass disc with silver inlay with six buckles, at each buckle a small six-petalled brass flower projecting from it; similar flowers decorate the rim of the disc). Pair of door knockers at the al-Mu'ayyad Mosque (built 1415-21); Much 1921, fig. 76 (round disc in open work, with a medallion at the bottom); cp. Meinecke 1992 II, p. 319 no. 29/15. A further one is on the bronze double door of the Madrasa of Sultan Baibars. The door is now in the French embassy in Giza, (image no. ID IHC0588 by John A. and Caroline Williams, year 1977); Parker, Sabin and Williams 1985, p. 196. The door knocker which has not to be the original one, is related in design to the mentioned ones in the book by Prisse d'Avennes, see note 14.

⁷ Kalter 1991. The inlay technique described by Vernoit 1997, p. 230, of hammering thin silver wire into the tracks is typical for Cairo. In Syria bands of silver seem to be used as well.

⁸ The Louvre door knocker (cat. no. 4) and the one from Sotheby's 1998 (cat. no. 8) were dated to the 15th century; the Sotheby's 1988, no. 44, to the 16th century. The Hague knocker (cat. no. 5) was seen as an 15th- to 16th-century specimen and the Harvard door knocker (cat. no. 2) as from the 16th century.

⁹ Vernoit 1997, pp. 228-249, chapter "The Mamluk Revival". Rabbat 1997. About the presentation of the Oriental crafts on the World's Fairs in the 19th century see Çelik 1992.

A taste for Mamluk revival existed already in Egypt in the 1840s. The Jazira palace in Cairo from the year 1863 designed by the Austrian architect Julius Franz, was the first Mamluk revival structure. The Rifa'i mosque in Cairo was begun in 1869. The monumental illustrated work by Prisse d'Avennes 1877 on Mamluk art was then one of the main catalysts of this revival style.¹⁰ The question remains, as to how far the Mamluk revival was rooted in the contemporary development of arts and crafts in Egypt and Syria. When did this new style spread to Syria?¹¹ Were the 19th century revival objects an innovation and only stimulated by the demand of European and Egyptian collectors? Or is there any kind of continuity of tradition and taste? Or had the almost forgotten heritage of the Mamluks perhaps always served as a model? Until these questions are explored further, this study of late Ottoman door knockers from Syria must be seen as preliminary.

After comparing a silver inlaid door knocker of Qala'un (reigned 1280-90) in the St Louis Art Museum,¹² a 15th-century door knocker from the Madrasa al-Khaidariyya in Damascus¹³ (completed in 878/1473-4) as well as with drawings of the door knockers of the Madrasat Qansuh al-Ghuri (completed in 909/1503) in Cairo, illustrated in the monumental work by Emile Prisse d'Avennes,¹⁴ I concluded in an article that the Wartburg door knocker might be an outstanding example of Mamluk art of the second half of the 15th century.¹⁵ However doubts remained. There are no immediate parallels in design to its outstanding workmanship among the known undisputed Mamluk door knockers. The script and Arabic letters on the suspension disc are all fine and well executed, however most

¹⁰ Vernoit 1997, p. 232.

¹¹ Vernoit 1997, p. 239, suggests that in the early 20th century Jewish workers in Jerusalem took over the Mamluk revival idiom.

¹² Steiner 1991, p. 22. St Louis Art Museum, inv. no. 40:1926. I am grateful to Almut von Gladiss who directed my attention to this knocker and to Sidney Goldstein who kindly provided me with photos of the object.

¹³ Al-Ush, Joundi and Zouhdi 1980, p. 244, fig. 108; Wiet 1945. It is now in the National Museum in Damascus (cat. no. 11).

¹⁴ Prisse d'Avennes' publication appeared before the Comité de Conservation des Monuments de l'Art Arabe was founded in 1881. It began to work in 1882. This suggests that the door knockers from the Mamluk buildings illustrated might originate from the Mamluk period. Prisse d'Avennes 1877, text, pp. 122-125, vol. III, pl. 102 (Tombeau du Sultān Qansou el-Ghoury), and a second similar knocker in vol. III, pl. 107. Both knockers are reproduced in Heidemann 2002, figs. 12 and 13.

¹⁵ See in detail Heidemann 2002.

of the lettering is meaningless. The inscription starts with parts of the standard benedictory phrases on metalwork, but all the rest is completely distorted. The same holds true for the circular legend around the very common Mamluk symbol of the six-petalled rosette at the lower end of the hanger. This type of rosette had already become a mere ornament in the late Mamluk period.¹⁶ Splendid examples of door knockers from the Mamluk period always name the patron and the inscriptions consist of legible phrases.

The Wartburg door knocker was restored by the University of Applied Science in Berlin/Weißensee, after I had completed my initial study.¹⁷ In the course of the restoration, Josef Riederer, director of the Rathgen-Research Laboratory in Berlin, analysed the metal composition. They fostered further doubts about the dating of the object, for the composition of the brass revealed an unexpectedly high zinc content of about 24% and a significant amount of cadmium. J. Riederer concluded that it was therefore a 19th-century brass alloy (see analysis below).¹⁸

II. *A Door Knocker at Harvard and Further Specimens*

In summer 2003 the curator of the St Louis Art Museum Sidney Goldstein directed my attention to a silver-inlaid door knocker (no. 2) just published in the *Harvard Magazine* (March-April 2003). Emilie Norris had conducted a 'University Cultural Properties Survey' and discovered it hanging on the wall in one of the offices at Harvard. In May 2005 the author had the chance to study this knocker in Cambridge.¹⁹

It had almost the same cast body as the Wartburg door knocker, with the eight-lobed interior openwork, projecting three-leafed lilies at the edge and bosses. The raw body might have come from the same workshop. But the decoration shows different techniques

¹⁶ Meinecke 1972, pp. 221-222, especially note 68.

¹⁷ The work was done at the Institute for Restoration under the direction of Kay Kohlmeyer and Matthias Knaut.

¹⁸ In the Mamluk period a zinc content that high was rare and unlikely, but still possible. Compare the brass incense globe, mid 14th century (25.7% zinc) in Atil, Chase and Jett 1986, p. 175. The dating must be questioned here as well. Indicative for the nineteenth century is the cadmium content.

¹⁹ I am most grateful to Emilie Norris, Harvard University, who allowed me to study this outstanding artifact.

and is richer. Silver and red copper were laid into the brass and a black paste highlights the engravings. However, no silver inlay covers any leaf or flower head. Both door knockers share the same finely executed naskhi-calligraphy, but as on the Wartburg door knocker, the inscription on the Harvard one has no meaning. The arabesques on the Harvard specimen seem to be flat, whereas the ones on the Wartburg knocker are in relatively high relief. The decoration seems to have been made in a different workshop.

The Wartburg knocker had hung at the front door of the ‘bath of knights’ for about a century from 1897 to 2001 and during this time every puff of wind caused it to knock on the anvil which was also inlaid with silver. The Harvard knocker, in contrast, was never used as such. No documentation about its provenance is known. Since it was produced, it served as showpiece, mounted on a wooden board although configured in the wrong order. The suspension disc usually framing the lobed suspension pin was mistaken as a frame for the anvil. The edges are still sharp on the separate pieces, which also show marks of grinding after casting. Even the back of the lower part of the hanger which usually strikes the anvil still exhibits bubbles from the casting process. These facts suggest that both door knockers, the Harvard and the Wartburg one, belong to the age of tourism in the Middle East from the 1830s onwards. A third specimen with a very similar cast body, silver inlay and incised decoration was on sale at Sotheby’s in 1977 (no. 3). The decoration again was close, but slightly different with silver inlaid flower heads—which is typical for this group—and a broad band of inscription referring to an *al-Sultan al-Nasir*, which is an anonymous phrase of titulature.

Ten smaller versions of knockers of the Wartburg type exist. They are characterised by a four-lobed interior openwork—the hanging bar is in the position of the fourth lobe. Six three-leafed lilies are at the rim, three on the left and three on right side. The hangers have as well a prominent lower part formed by a five-leafed lily with a “teardrop” hanging from the middle leaf. The number of bosses on the lilies varies, as well as the decoration; there are some with silver inlay and some without, as well as some that are only incised and some that are plain. Five appeared in western collections and sales. The fourth and fifth are in the Louvre (no. 4) and the Hague Museum (no. 5). Four pairs²⁰ could be located in Damascus (no.

²⁰ Door knockers on double doors were usually found in identical pairs. These

16-19). The last one is hanging at a double door in Neo-Mamluk style in the French embassy in Giza (no. 9).²¹

III. *Damascus as Origin*

Where were these knockers made? In September 2000 a survey of door knockers was conducted in Cairo in the Museum of Islamic Art as well as in various Mamluk madrasas and mosques. It failed to reveal any further close parallels, either Mamluk nor Neo-Mamluk. However, one from the French embassy in Giza was later brought to my attention. In August and September 2003 a six-week survey was conducted of door knockers in Damascus, Aleppo and Hamah. The National Museums in Damascus and Aleppo did not produce any comparable unknown specimens. Historical buildings and houses in the old quarters could easily be surveyed, because representative knockers usually hung at entrances. Since door knockers can be moved, they are not necessarily contemporary with the building itself, and usually there is no documentation about this class of artefacts. A dating of the door knockers can thus only be preliminary. The suggested datings are based on the history and condition of the building, the entrance door itself and old photographs in publications. It is also obvious that precious old door knockers with silver inlay or rich decoration were no longer in use at entrance doors visible to the public, with the exception of no. 13 from the Khan al-Tutun. Many door knockers might have been removed during the metal shortage in the First World War and afterwards²² or were simply hidden from public view.

Damascus revealed four pairs of door knockers belonging to the Wartburg type. Seven different late Mamluk and Ottoman ones were recorded in Damascus for comparison. Prestigious door knockers were used on double doors as pairs, not as single items. Two pairs of knockers from the Madrasa al-Zahiriyya (no. 16) and the Madrasa al-ʿAdiliyya (no. 17) belong to the four-lobed version of the Wartburg type. The two buildings face each other. Only five bosses are placed

are reckoned here always as one item belonging together.

²¹ This one was brought to my attention by Luit Mols, who provided me kindly with a photo. See Raafat 1998.

²² For example catalogue, no. 18, and the door knocker of the Madrasat al-Shadhbakhtiyya (see note 25).

on the lilies of each knocker. However, the bodies are plain without any engraving, inlay or decoration. The Madrasa al-ʿAdiliyya used to house the Majmaʿ al-ʿIlmi al-ʿArabiyya (Academy of the Arab Science), the Madrasa al-Zahiriyya the Dar al-Kutub al-ʿArabiyya (the National Library).²³ It can thus be assumed that these two pairs were manufactured during renovation of these important buildings for their new purposes or afterwards. The Dar al-Kutub was founded in 1296/1878, and opened to the public in 1297/1880. In 1326/1908 the cenotaphs of Baibars and his son were restored. Photos of the interior of the Zahiriyya show that not much care was taken to provide the new institutions with a historical Mamluk appearance. The Madrasa al-ʿAdiliyya was still used for housing in 1917. In the period of the government of King Faisal (reg. 1918-20), in 1919 it was turned into the National Museum and seat of the Academy of Science. This might be the date for the addition of the two identical pairs of knockers.²⁴ The undecorated bodies suggest local availability at the time of addition, rather than a choice for Mamluk revival.

The third and fourth parallels share the same overall design and belong to private homes in the Bab Tuma quarter. The third (no. 18)—probably one of a pair—was photographed by K. Wulzinger and C. Watzinger in 1917. It had silver inlaid spots at the flower heads of the arabesques. As far as can be seen on the photo, the body and decoration are almost identical to those examples from the Louvre (no. 4), The Hague Museum (no. 5) and the hanger of the Giza example (no. 9). The plain undecorated fourth one (no. 19) with twelve bosses is quite similar, but the notion of style is somehow between Art Deco and the Fifties. The overall appearance and the style of the building suggest a dating of the latter to the second third of the 20th century.

The thirteen pairs or single door knockers of the Wartburg type (3 eight-lobed, 10 four-lobed) include four of the smaller versions attached to doors in Damascus (nos. 15-19). The incised door knocker from the French embassy in Giza (no. 9) is the only known specimen of this type outside of Damascus in the Middle East. It was obviously consciously chosen in order to adorn the door in Mamluk style. The

²³ In 1986 the library and its manuscripts moved to the Maktabat al-Asad at the Umayyad Square in Damascus.

²⁴ Watenpaugh 2004, pp. 193-194; Weber 2005. I am very grateful to Stefan Weber, Beirut, for giving me access to his forthcoming thesis about 19th-century Damascus.

suspension disc with its strict geometrical design is quite different from the scrolling foliage of the hanger and the overall appearance of the door. The disc as well as the rest of the door's decoration suggest therefore a different workshop than that of the hanger. It can be suspected, but not proved, on the basis of the collected evidence (see catalogue), that the hanger might have been imported from Damascus by a French collector or by the European architects responsible for the interior. Syria was under the French mandate.

The bodies of the Wartburg type door knockers can thus be assumed to have been cast in brass foundries of Damascus, perhaps only in one. The decoration varies and might have been done in the numerous small workshops of the market. This would explain the different techniques and styles applied.

IV. *The Relative Sequence of Door Knockers in Damascus*

The other recorded pairs or single door knockers from Damascus will help to define a preliminary relative sequence. Two pairs of door knockers belong to the entrance and inner doors of the Bimaristan al-Nuri (nos. 10a, b), cast probably in the middle of the 12th century. The first is more prominent and richer in decoration than the second. Although early, they are included in the survey because of the prominent lily ornament. Over the centuries these were always visible, probably served as models for the specific Damascus type of knockers. Seven three-leafed lilies form a ring. The inner part of the ring is not lobed, but forms a heptagon with concave sides.

The four pairs of knockers from the Madrasa al-Khaidariyya (no. 11), completed in 878/1473-4, Madrasa al-Darwishiyya (no. 12), built in 1572-1575, from the Khan al-Tutun (no. 13), probably late 17th, early 18th century, and from the Madrasat al-'Azm (no. 14), built in 1779, look as if they were still from the initial building phase. The knocker of the Khaidariyya consists of two rings of lilies in openwork, one encircling the other, with a prominent three-leafed lily at the lower end. The lilies were done in relief, however, without any bosses. The hangers of the two knockers at the Darwishiyya are in some formal aspects comparable to the one of the Khaidariyya. They consist of rings, one encircling the other, but the inner ring has ten bosses and the inner part is therefore ten-lobed, the outer second ring is formed by ten three-leafed lilies always with a smaller lily in

between except at the top in the position of the hanging bar. There is no prominent lily at the bottom end. The pair of ring knockers of the Khan al-Tutun is very different and refers to a continued appreciation of the distinct northern Mesopotamian figurative animal style. Each ring hanger is formed by two snake-like dragons. The inner part is six-lobed. Bosses are not cast together with the hanger, but applied separately. The knob of the suspension shaft is formed as a stylised feline head and the features of its eyes and the shape are highlighted with silver inlay.

The door knockers of the Madrasat al-‘Azm (no. 14) and the Madrasa al-Nuriyya (no. 15) belong together. They are closer to the Wartburg type. They are formed as a single ring of eight three-leafed lilies each having a boss and with an eight-lobed inner section formed by eight inwardly turned three-leafed lilies, though with no prominent lily at the bottom. The knocker from the Madrasat al-‘Azm seems to be still the original, whereas the one of the medieval Madrasa al-Nuriyya is placed at the inner side of the entrance door. It is thus not the original door and position. On the basis of the one from the Madrasat al-‘Azm they might both be dated to the last quarter of the 18th century. The type of door knocker of the Madrasat al-‘Azm of Damascus exists in miniature form on several double doors opening to the inner court in the Bait As‘ad Basha al-‘Azm in Hamah (no. 20), built about 1740. All are of the same type, but some of them seem to be recasts and are inferior in quality to the older model. Nevertheless the overall appearance dates the original design to the 18th century.

The lilies were a usual element in the design of knockers from Damascus, at least from the 12th century on. Bosses in Damascus can at least be traced back to the early Ottoman period. The prominent five-leafed lily of the Wartburg type seems—as far as we have the evidence—to be an invention on Damascus knockers in the last third of the 19th century.

V. *Iron Door Knockers from Aleppo*

The third Syrian city in the survey was Aleppo. No door knockers of the Damascus-related Wartburg type were discovered here, thus underlining the Damascene origin of the Wartburg type. Four pairs of knockers help to understand the sequence, those from the Khan

al-Wazir (no. 21), built in 17th century, from the Khan al-Salihiyya (no. 22), built about 1900, from the monastery belonging to the Syriac Catholic Church (no. 23) and the Bimaristan al-Nuri (no. 24). The common feature of the known Aleppo knockers from the Ayyubid period²⁵ onward is that they were all made of cast iron in the form of one ring, plain without bosses and inlay and without any prominent feature at the bottom of the hanger.

The knocker of the Khan al-Wazir of the 17th century seems to belong to the original building phase. The inner section is an eleven-lobed ring. The outer rim has no lilies but it is pierced twelve times and the rim itself frames these holes with a wavy line. The other three pairs of door knockers form a group distantly resembling the Damascene Madrasat al-‘Azm and Madrasa al-Nuriyya-type, however they have a plain body and the inner lilies are only split into two leaves like the one at the entrance of the Khan al-Wazir. They date to the second half of the 19th century and before the First World War. The Khan al-Salihiyya was built in the late 19th or early 20th century. The door knocker of the Bimaristan al-Nuri is in fact one from a private house, which lay in ruins even before the First World War.

VI. Conclusion

The three large eight-lobed single door knockers or pairs (Wartburg, no. 1; Harvard, no. 2; Sotheby’s 1977, no. 3) as well as the ten smaller counterparts of the Wartburg group belong to a type which is common in Damascus. Since they are—with the exception of the one in the French embassy in Giza—only found in Damascus itself, one can assume that Damascus is the origin. The splendid large ones—as far as the known specimens are concerned—were mainly exported to western collections. Because there were no patrons who

²⁵ See the door knocker from the Madrasa al-Shadhbakhtiyya, built in 589/1193; Herzfeld 1942, p. 7, fig. 49 (drawing); Herzfeld 1954-56, pp. 155-260, pl. CVII (door knocker still *in situ*). It is now housed in the National Museum in Damascus, inv. no. ‘ain/2798; see Julia Gonnella in Wieczorek, Fansa, and Meller 2005, p. 108. Sauvaget 1944/45, p. 227, mentions and illustrates that since the First World War the Ayyubid door knockers of the Shadhbakhtiyya were replaced by simple ones, which were still in place in 2005. For the building see Gaube and Wirth 1984, pp. 364 no. 167.

wanted their names to be celebrated on the objects, the knockers are without any meaningful inscription. The Wartburg group is distinct from all door knockers found in Aleppo and Cairo (with the exception of the French embassy). Assuming the reported installation of the Wartburg door knocker to the “bath of knights” in 1897 as the earliest known *terminus ante quem*, this type of knocker can be dated to the last third of the 19th century. The restoration and opening of the ‘Adiliyya as Arab Academy of Science seems to prove that production was continued into the early 20th century.

Small differences between the knockers—even among examples where the decoration was probably done by the same hand (i.e. inlaid flowerheads)—show that they were all cast in the lost wax process. The differences in the style of ornamentation and inlay can be explained by different Damascene artisans using plain prefabricated bodies. Among the knockers of the Wartburg group, some share almost the same surface decorations and are likely to be from the same workshop, such as those in the Louvre (no. 4), The Hague (no. 5), and Sotheby’s 1988 no. 44 (no. 6) and probably also the Bab Tuma knocker illustrated by Wulzinger and Watzinger (no. 18). Typical for this workshop seem to be the inlaid flowerheads, so that the Sotheby’s knocker of 1977 (no. 3) might be added to this group.

As for answering the second question raised in the beginning, and putting forward a relative sequence, some arguments can be advanced. Those door knockers of the Wartburg group are possibly part of a late development in designs rooted in Damascus itself. There seems to be a succession of brass door knockers with lilies and bosses going back through the Ottoman period to the late Mamluk period or even earlier (no. 12). The prominent pairs of knockers of the Bimaristan al-Nuri (no. 10)—visible during all periods—with three-leafed lilies designed in the middle of the 12th century, might have served as a constant source of inspiration. In Damascus brass is the commonly used material. In contrast, in Aleppo iron was the usual choice for ring knockers from the Ayyubid period onwards, as far as we know. In Aleppo and in Damascus, until at least the late 18th century if not the beginning of the 19th century, only ring knockers were produced. The innovation of the prominent five-leafed-bottom-end lily can be first detected in Damascus on the door knockers of the Wartburg group. This type was obviously popular right into the 20th century. The emergence of prestigious bossed brass door knockers decorated in Mamluk style in late 19th century

Damascus can thus be seen within the movement of the rich adorned style and historical forms which suited the taste of late 18th- and 19th-century Ottoman society.²⁶ The study underlines the importance of the preservation and study of a vanishing material culture of the late Ottoman era.

VII. *Metallurgical analysis of the Wartburg door knocker (cat. no. 1)*
by Josef Riederer

	hanger	suspension pin
copper	69.79%	70.82%
tin	1.63%	1.23%
lead	2.92%	3.55%
zinc	24.59%	23.44%
iron	0.73%	0.65%
nickel	0.11%	0.09%
silver	0.04%	0.04%
antimony	0.05%	0.05%
arsenic	0.14%	0.14%
bismuth	< 0.025%	< 0.025%
cobalt	< 0.005%	< 0.005%
gold	< 0.01%	< 0.01%
cadmium	0.004%	0.005%

Brass is an alloy of copper and zinc. The alloy of the Wartburg door knocker suggests a 19th-century origin. Metallic zinc could not be made prior to the 18th century. In the 19th century, it came into general use. Only in the late 15th century did India succeed in the production of metallic zinc. Prior to the 18th century, brass was produced—except in India—only by alloying copper with the zinc ore calamine. With this process a zinc content up to 27% in the brass could be reached, but in practice it rarely exceeded 20%. Typical for the use of metallic zinc in the production of brass is an elevated content of cadmium, which lay prior to the 19th century below 0.001%.

²⁶ Cp. Wulzinger and Watzinger 1924, p. 25.

VIII. *Catalogue**Late Ottoman Door Knockers of the Wartburg Group in Collections and Sales**Large Eight-lobed Modules*

1) Wartburg, Eisenach, Germany (fig. 1).
Probably Damascus, before 1897.

Single brass door knocker (height 259 mm), inner part eight-lobed. The hanging bar is in the position of the eighth lobe. Four of the eight inwardly turned points are prolonged with a diamond. Each of the eight points has a teardrop-shaped boss attached. The margin is formed by eight lilies, six of which are three-leaved with teardrop-shaped bosses. The upper lily is without a middle leaf and is split to hold the hanging bar in between. The lily at the bottom is five-leaved with a round drop at the point. All the rims, the lilies, the diamonds and the bosses are edged with silver inlay. Scrolling arabesques in relief are within the fields. In the centre of the five-leaved lily is an eight-petalled silver-inlaid 'water-wheel'-rosette encircled by a silver inlaid distorted standard inscription placed itself within a silver inlaid circle.

The suspension disc (128 mm) is divided into six concentric zones or bands, each separated with 2-mm of silver inlay. The first (5 mm), second (10 mm), fourth (10 mm), the fifth (12 mm) and the sixth zone (the margin, 12 mm) are filled with extremely fine, plastically modelled arabesques, some with silver inlaid leaves. The third zone (30 mm) has an outwardly turned—it is to be read clockwise—inscription or lettering in well-executed calligraphy starting like any other standard inscription with *al-'izz li-maulana*. From that point on the inscription is illegible. Points and arcs form the rim.

The suspension pin (height 54 mm) is undecorated. The cylindrical anvil (diameter 43 mm, height 19 mm) repeats on its much-worn top the silver inlaid rosette and inscription of the five-leaved lily. The body is covered with plastically modelled arabesques.

Lit.: Heidemann 2002. Photo: author.

2) Harvard University, Cambridge MA (fig. 2).
Probably Damascus, last quarter of the 19th century.

Single brass door knocker mounted on a wooden board. The cast body (height 264 mm) is almost the same as the Wartburg one, only

with an additional boss placed on the five-leafed lily. The edges of all the rims, the lilies, the diamonds and the bosses are outlined with silver inlay. Scrolled arabesques within the fields are highlighted by a black paste rubbed into the engravings. A six-petalled rosette is in the centre of the five-leafed lily. The petals are alternately inlaid with silver and copper. In the centre of the rosette is a small incised ringlet and the whole rosette is bordered by silver inlay as well.

The suspension disc (diameter 178 mm) is formed like that of the Wartburg knocker. Here, in its present arrangement, it serves as the frame of the anvil. The anvil itself is an octagonal knob with an incised six-petalled rosette at the top. The suspension disc is divided into five concentric zones, each framed with silver inlay. In the first inner zone (30 mm) are fourteen inwardly turned, incised, alternating smaller and larger, three-leafed lilies. The second (11 mm) and fourth (10 mm) circular band each have an indefinite repetition of incised knots interrupted by three cartouches each containing a six-petalled rosette. The third circular zone (26 mm) comprises a silver inlaid outwardly oriented illegible band of inscription, with pieces of the standard phrases. It is divided by three circular cartouches each with a symmetrical arabesque. The fifth zone (11 mm), the margin, is formed by silver inlaid points and arcs. The loop of the projecting suspension pin is decorated by incised arabesques and has a pointed knob at its top.

Lit.: Norris and Cohen 2003, pp. 68-67 (with illustration). Photo: author.

3) Sotheby's sale 1977 (fig. 3).

Probably Damascus, last quarter of the 19th century.

The cast body of the door knocker (height 305 mm) is almost a twin of the Harvard one with differences in ornamentation. The silver inlay is limited to small spots on the flower heads of the scrolling arabesques. Apparently the original silver inlay of the inscriptions has been removed.²⁷ In the centre of the lower five-leafed lily is a cartouche with the incised inscription *al-maliki al-nasiri*. The edge of the suspension disc alternates from one to two points between every arc.

²⁷ Parallel tracks of punched pits are visible in the lines of inscription, where the silver wire ought to be hammered into. Compare for such tracks of punched pits used for the inlay: Ward 1993, p. 37, fig. 25. These tracks are different from the incised tracks visible in the lines of inscription on the Louvre knocker.

The disc is divided into three zones. In the inner zone are scrolled foliage, the second broad band has an outwardly oriented almost illegible incised standard inscription. On the photo—the hanger covers almost half of the disc—the following phrase is legible: (...) *al-'alim al-nasiri al-sultani* (...). The third band contains again scrolling foliage, divided by eight circular cartouches each containing a six-petalled rosette. The lobed suspension shaft is also decorated and topped by a knob.

Lit. and fig.: Sotheby's 1977, p. 28, no. 237, pl. 32.

Smaller Four-lobed Modules

4) Louvre, Paris, inv. no. MAO 856.

Probably Damascus, last quarter of the 19th or early 20th century.

Single door knocker of cast bronze. The inner part is four-lobed. The fourth lobe opens elegantly to the hanging bar; at the rim six three-leafed lilies and a five-leafed lily with a 'teardrop' at the lowest point. The five-leafed lily is formed by two merged three-leafed lilies in order to fit to the eight-lily design. There are thirteen sleek bosses, each on a three-leafed lily, three on the bottom five-leafed lily, and on each of the four inwardly turned points.

The silver inlay on the hanger and suspension disc is limited to small spots, representing the flower heads of the scrolling arabesques. The suspension shaft has a decorated knob at the top. The suspension disc has an edge with points and arcs. It shows an outwardly oriented incised inscription (without inlay) on a scrolling foliage, with parts of the standard inscription, otherwise illegible: *al-janab al-nasir (...?) al-'alim al-malik al-mujahid* (reading according to Makariou 2002). Compare nos. 5, 6, and 18.

Lit.: Makariou 2002, p. 41, no. 11 (with illustration).

5) The Hague Museum, inv. no. OM 2-37, (fig. 4).

Probably Damascus, last quarter of the 19th or early 20th century.

Single door knocker of cast bronze with suspension disc. Almost identical in body and decoration to the Louvre hanger and disc, even in the legible parts of the inscription, except that there are two fewer bosses. They are missing on the second three-leafed lily to the left and to the right side of the hanging bar. Compare nos. 4, 6 and 18.

Lit. and fig.: Teske 1991, pp. 46-47.

6) Sotheby's sale 1988, no. 44.

Probably Damascus, last quarter of the 19th or early 20th century.

Single door knocker of cast bronze with suspension disc. Almost identical in body (240 mm) and decoration to the Louvre hanger and disc, except that there is no boss in the middle of the five-leafed lily. The inscription could not be identified on the photo, but it is not excluded that it is the same. Compare as well nos. 4, 5 and 18.

Lit.: Sotheby's 1988, p. 15, no. 44 (with illustration).

7) Sotheby's sale 1988, no. 45, (fig. 5).

Probably Damascus, last quarter of the 19th or early 20th century.

Single door knocker of cast bronze with suspension disc. Almost identical in body to the Louvre example (no. 4) in respect to the hanger (222 mm) and the disc, except that there is no middle boss on the five-leafed lily (cp. no. 6). The decoration is much different in style. The silver inlay is broader and richer. All arabesques, the entire flowers, and the framing of the margins are silver inlaid. On the suspension disc there are two large medallions with inscriptions and two smaller ones, each with two completely silver inlaid fishes, forming an "0" and swimming to the middle. The inscription seems to be meaningless, but it is not fully visible on the photo. The script is not traditional naskhi, but a modern interpretation, reflecting presumably Art Nouveau calligraphy.²⁸

Lit. and fig.: Sotheby's 1988, p. 15, no. 45.

8) Sotheby's sale 1998 (fig. 6).

Probably Damascus, last quarter of the 19th or early 20th century.

Single door knocker mounted on a wooden board, on the photo copperish in appearance, but may be brass. The hanger has the same body as the Louvre knocker (no. 4), except that there are only three rather fat bosses, one at the bottom and one on each lily beside the two top lilies. The disc has the same form as the Louvre one. The knocker and disc are incised with arabesques, which were perhaps highlighted by a black paste.

²⁸ See for example the calligraphy on the coinage of Morocco under Mulai Hasan (reigning 1873-1896) and Mulai Abd al-Aziz (reigning 1896-1908). The design and the production of these coins were made in Europe. The relation between Art Nouveau and late Ottoman art deserves far greater attention, see Özer 2002.

Lit. and fig.: Sotheby's 1998, p. 18, no. 10; Heidemann 2002, pp. 198-199, fig. 14.

9) Giza, French Embassy, 29 Giza Avenue (fig. 7).

Probably Damascus, last quarter of the 19th century, early 20th century.

The brass body of the hanger matches in size, proportion, style and decoration as well as with the number and placement of the bosses exactly the Louvre one and—with the exception of the two bosses—The Hague door knocker. The closeness of this group to no. 18 points to Damascus as origin. The decoration only does not have any inlay in the flower heads. The suspension disc is different in taste and style. At the edge are repeated two arcs and one point. Within the central zone are interlaced arcs and the outer zone is a simple band of interlaced incised knots. The suspension shaft has a knob on its top.

The door knocker could have been either taken from the distinguished Neo-Mamluk building of the French legation, located from 1887-1937 in the Ismailia-district, which was decorated by its former owner, the distinguished antique and Neo-Mamluk collector Charles Gaston de Saint-Maurice, or the knocker added to the new premises of the French legation in Giza in 1937 by their architects. The door knocker should not be confused with the knocker on the splendid Mamluk bronze door of the Sultan Baibars Madrasa, also housed within the French embassy (see note 6).

Lit.: Raafat 1998. Photo: Luit Mols.

Other Door Knockers from Damascus

Early Types

10) Bimaristan al-Nuri, built in 1154-5.

a) Damascus, about 1150s (fig. 8).

b) Damascus, about 1150s (fig. 9).

Pair of knockers (a) at the main entrance door furnished with brass fittings, inner section almost a heptagon with concave sides, outer rim five three-leafed lilies and two two-leafed lilies at the top, no bosses, circular suspension disc. The knocker could also be described as having six outwardly oriented crescents and the hanging bar in the position of the seventh. A three-leafed 'lily' is formed each time by the points of two crescents and with one leaf between them. In place of the seventh crescent is the hanging bar with two brick like blocks to the right and left. A second pair (b) is of the same type but simplified; there are no lilies beside the blocks of this hanging bar. It is attached to the second door of the entrance hall.

Herzfeld draws a distant parallel for this early type to the Madrasa al-Shadhbakhtiyya in Aleppo,²⁹ and a close parallel one to the Mashhad Imam 'Aun al-Din in Mosul built in 646/1248-9.³⁰ The latter one is formed by six three-leafed lilies as a concave hexagon, having bosses as well.

Lit.: Wulzinger and Watzinger 1924, p. 70, pl. 50d (fig. of the knockers). Sauvaget 1932, pp. 49-53; Herzfeld 1942, pp. 2-11, figs. 43, 48-50 (fig. of the knockers and its parallels); Sauvaget 1944-5, pp. 213-215, pl. XVIII (fig. of the knockers); Sack 1989, p. 94, no. 1.34. Photo: author.

11) al-Madrasa al-Khaidariyya, completed in 1473-4 (fig. 10).
Damascus, about 1470s.

One of a presumed pair of door knockers, brass (?), two rings of three-leafed lilies in openwork encircling each other. Four lilies in openwork are projecting from the almost square inner ring. Between each two lilies is a tiny three-leafed one. The outer ring—connected with the top of the inner lilies—consists of eight lilies. The lily on the top serves as a hanging loop. The lily at the bottom is somewhat larger and more prominent than the others. The three lilies to the left and right are in openwork. Between each lily is again a tiny one. The convex suspension disc (210 mm) has circular zones like the Wartburg knocker. An outwardly turned inscription mentions the building and eulogises the founder. The background of the inscription has floral arabesques almost in relief.

²⁹ See note 25.

³⁰ The Mashhad was restored in 1777. Sarre and Herzfeld 1911-1920, II, pp. 263-270, esp. 270, figs. 264 and 265 (drawing); Herzfeld 1942, fig. 49 (drawing).

Lit: Ush, Joundi and Zouhdi 1980, p. 244 (fig. 108); Wiet 1935, fig. only of the suspension disc. For literature on the building see Sack 1989, pp. 104, no. 3.48; Meinecke 1992, pp. 404, no. 42/46.

12) Jami' al-Darwishiyya, built between 1571 and 1575 (fig. 11).
Damascus, about 1570s.

Pair of brass door knockers at the wooden entrance door, which seems to be still the original one. Two rings encircling each other. The inner part is ten-lobed, the inner ring is formed as a ten-pointed star with ten teardrop-shaped bosses at each point. The outer ring is formed by ten three-leafed lilies projecting from the points of the star. All lilies are joined with an extra leaf between them, except for the two upper leaves (cp. no. 11). The two are connected with the hanging bar for the looped suspension shaft. The suspension disc is edged with points and arcs.

Lit.: Wulzinger and Watzinger 1924, pp. 68-69, pl. 36-39; Sack 1989, pp. 108, no. 4.22. Photo: author.

13) Khan al-Tutun, built 17th to early 18th century, with some modifications in the late 19th or early 20th century (fig. 12).

Damascus (?), 17th to early 18th century (?)

Pair of bronze ring knockers with suspension pins, suspension discs and anvils. The knob of each pin has the form of a feline head holding the hanging bar in its mouth. Two snake-like dragons form the six-lobed ring. Their heads with open mouths are to the left and right of the feline head. The eyes of the dragons and the feline as well as the edge are marked by an inlaid line of silver. The split ends of the tails join each other at the lowest point to form a teardrop-shaped oval. The two bodies of the dragons are on each side folded into four teardrop shaped ovals. On each of the snake bodies were originally two bosses applied. The upper right boss of the left and the two lower ones on the right knocker are missing today. Their insertion moulds are still visible, showing that the bosses were cast separately and attached later. The extraordinary form with dragon and feline lacks to date any parallel among the Syrian knockers. They derive from much more elaborate models from 13th-century northern Mesopotamia.³¹ The suspension discs are plain sixteen-lobed rosettes. The anvil is formed as a poly-petalled rosette.

³¹ Most notable is the pair of door knockers from Cizre; the first knocker is in

Lit.: Wulzinger and Watzinger 1924, p. 72, no. F4.8 (18th-19th c.); Scharabi 1987, p. 305, no. 12 (13), fig. 65b (18th c.); Sack 1988, p. 267, no. XVI-399-408 (18th-19th c.); Sack 1989, pp. 38, 110, no. 4.35 (end of the 18th c.). Information about dating of the building: Stefan Weber. Photo: Christoph Konrad.

Ring Knockers with Eight Three-leafed Lilies

14) Madrasat ‘Abdallah Basha al-‘Azm, built in 1779-80 (fig. 13).
Damascus, about 1770s and 1780s.

Single door knocker at the middle of the main single entrance door clad with iron sheets. Brass, inner section eight-lobed, the lobes are created by eight inwardly turned three-leafed lilies. Eight three-leafed lilies are oriented outwardly. Seven lilies have an almost triangular boss except the eighth one at the top, which has a rectangular hole instead. The middle leaf in the upper eighth lily is missing, in order to form the hanging bar. At the point of each middle leaf is a punch or drilled mark, except for the top lily where a mark is found on the left and right leaf. Also the eight inner lilies are marked with a punch or drilled mark at each point and its bottom. The suspension disc is in openwork with the rim of points and arcs. To prevent theft, the knocker is affixed to the door with a heavy rusty iron belt.

Lit.: Sack 1989, p. 110, no. 4.40. Photo: author.

15) al-Madrasa and al-Turba al-Nuriyya al-Kubra, built 1167-1172 (fig. 14).

Damascus, last third of the 18th century.

The single brass door knocker at the inner left side of the entrance door is obviously in a secondary position. Herzfeld and Sauvaget noted several “récente” remodelling of the building. The body of the knocker is almost of the same type as no. 14. A drilled hole is at the point of the middle leaf of each of the seven outwardly turned lilies, except for the top one with the hanging bar. The inner lilies

the Türk ve Islam Eseleri Müzesi together with the suspension pin of the second; cat. Istanbul 1980, pp. 60-61, nos. D.96 and D.97, colour plate after page 12. The hanger of the second one belongs now to the David Collection in Copenhagen; Wiczorek et al. 2005, pp. 329-330, no. B.15. The second example is the door knocker in the Islamic Museum in Berlin; cat. Berlin 1971, p. 17, no. 17, pl. 53.

are adorned with a similar drilled mark or punch as well.

The suspension disc is decorated with points and arcs, and a hole is drilled into each arc, although most of them are filled with dirt. Originally these holes were made for nails. This can be seen on the Qala'un knocker in the St Louis Museum. The decoration at the rim can be interpreted to resemble broad three-leafed lilies. Three sets of triple incised lines encircle the centre of the suspension disc.

Lit.: Sauvaget 1932, pp. 53-54; Herzfeld 1942, pp. 40-46; Sauvaget 1944-5, pp. 215-219; Sack 1989, pp. 94, no. 1.40. Photo: author.

Door Knockers of the Wartburg Type

16) al-Madrassa al-Zahiriyya, completed 1277, used as National Library since 1878-80, some restoration on the cenotaphs in 1908 (fig. 15). Damascus, probably about 1919.

Pair of brass knockers at the main entrance door. The cast body is of almost the same design as the Louvre door knocker, but less elegant. Five bosses are placed on the second and third three-leafed lily of the right and left side of the hanging bar and on the five-leafed lily at the bottom. The looped pin has a knob at the top. Suspension discs are missing. The door itself seems to belong to the restoration of the late 19th century, when the building was re-used as the National Library. The suggestion of the late date, 1919, is based on the date of the opening of the Academy of Science (no. 17).

Lit.: Wulzinger and Watzinger 1924, pp. 59-61; Sauvaget 1935, pp. 67-69; Sack 1989, p. 102 no. 3.23; Meinecke 1992, II, p. 52, no. 5/3; Weber 2006, no. 57, XVIII/1-102. Photo: author.

17) al-Madrassa al-ʿAdiliyya al-Kubra, completed 1222-23, used since 1919 as National Museum and as seat of the Arab Academy of Science (Majmaʿ al-ʿIlmi al-ʿArabi). Damascus, about 1919 (fig. 16).

Pair of brass knockers at the main entrance door, the design of the hanger and the lobed suspension shaft are like those at the Zahiriyya. The otherwise plain suspension disc has eight three-leafed lilies at the margin, the anvil is a similar disc having as well eight three-leafed lilies. In 1917 Wulzinger and Watzinger described the building as still intensively used for housing. The doors belong obviously to the restoration phase, probably when the building was remodelled as

the National Museum and administration of the Academy of Science in 1919.

Lit.: Wulzinger and Watzinger 1924, p. 61; Sauvaget 1932, pp. 62-64, no. 32; Herzfeld 1942, pp. 46-49; Sauvaget 1944-45, pp. 219-220; Sack 1989, p. 97 no. 2.20; additional information by Stefan Weber, Beirut (e-mail 10 November 2005). Photo: author.

18) Private house in the Bab Tuma quarter, 1917 (from Wulzinger and Watzinger).

Damascus, between 1870s and 1917.

The door knocker, possibly one of a pair, is almost the same as nos. 4, 5 and 6. As with the Louvre door knocker, inlaid spots, as far as are visible on the photo, might represent flower heads of the scrolling foliage. Silver inlaid spots are visible as well on the suspension disc, but the design of the disc could not be established from the photo.

Lit.: Wulzinger and Watzinger 1924, p. 24, pl. 52d (fig. of one door knocker).

19) Private house in the Bab Tuma quarter, Shari'a Ja'far ibn 'Abdallah al-'Adawi (street 306), no. 41 (fig. 17).

Damascus, about second third of the 20th century (?).

Pair of brass knockers at the main double door entrance. They seem to be almost a copy of nos. 16 and 17, but they have four sleek inner bosses and eight sleek outer bosses. The plain suspension disc is surrounded with points and arcs and has four drilled holes at the margin. The anvil is a brass rosette with twenty-four petals. The notion of the style and the presumed date of the building suggest a dating to the middle of the 20th century.

Photo: author.

Hamah

20) Bait As'ad Basha al-'Azm, 1740, several times remodelled since the 18th century.

Hamah or Damascus, after 1740 (fig. 18).

Several pairs of small brass knockers on double doors opening to the court. The inner section is seven-lobed. At the position of an eighth lobe is an inwardly turned point, above it the hanging bar. At

the edge are seven three-leafed lilies with seven bosses. The eighth one is split to leave space for the hanging bar. The suspension disc is in floral openwork, the rim is decorated with points and arcs. The same design, but in different qualities, can be found throughout the house. It can be assumed that they all belong to an original design. Several of the knockers seem to have been recast during subsequent restoration phases. The design seems to be almost a miniature copy of no. 14.

Lit.: Riis 1987, p. 155-169. Photo: author.

Aleppo

21) Khan al-Wazir, built between 1678 and 1682 (fig. 19).
Aleppo, about 1670s or 1680s.

Pair of iron door knockers at the main entrance door, which is clad with iron sheets. The lobed inner part is formed by twelve inwardly turned two-leafed lilies, with a broad hanging bar in between. The iron ring hanger is pierced twelve times. The margin seems to be wavy around the holes. Suspension disc, iron, at the rim are holes and arcs around those holes.

Lit.: Gaube and Wirth 1989, p. 366, no. 180. Photo: author.

22) Khan al-Salihyya, about 1900 (fig. 20).
Aleppo, late 19th century.

One remaining of a pair of iron knockers; it is attached to the right wing of the double main entrance door, which is clad with iron sheets. The inner part of the knocker is formed by seven inwardly turned two-leafed lilies; between the upper lilies is a broad hanging bar. Eight three-leafed lilies at the margin. Iron suspension disc, perhaps lilies or rust holes at the margin. The design of this knocker is almost the same as nos. 23 and 24. It is probably from the original building phase, at the end of the 19th century.

Lit.: Gaube and Wirth 1984, p. 387, no. 397. Photo: author.

23) Syriac-Catholic Church and Monastery Mar Asiya, Harat Yasmin, Jdaide, Aleppo, built 1510, rebuilt after a fire in 1852 (fig. 21).
Aleppo, about middle of the 19th century.

Pair of iron door knockers at the main entrance door, clad with metal sheets, probably from the restoration after the fire in 1852 or later. Same design as nos. 22 and 24.

Lit.: Gaube and Wirth 1984, p. 418, no. 761. Ghazzi, Nahr, ed. 1929, II, p. 484; ed. 1999, II, pp. 391-392. Photo: author.

24) Bimaristan al-Nuri, built between 1150 and 1154, restored 1436 (fig. 22).

Aleppo, about 19th century.

Pair of iron door knockers at the main entrance door of wooden 'brick' mosaic, typical for 19th-century Aleppo. Same design as nos. 22 and 23. The Bimaristan has lain abandoned and in ruins since the 1920s. However some wooden boards were replaced since the photos were taken by Sauvaget and Herzfeld. The entrance seems to belong to an abandoned private house, which had made use of the medieval ruin.

Lit.: Sauvaget 1931, p. 77, no. 17, pl. VI (photo of the door knockers); Herzfeld 1954-56, pl. XCIII, b (photo of the door knockers); Gaube and Wirth 1984, p. 349, no. 44. Photo: author.

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Fig. 1. Wartburg, Eisenach, Germany. Cat. no. 1 (photo: Stefan Heidemann).



Fig. 2. Harvard University, Cambridge MA. Cat. no. 2 (photo: Stefan Heidemann).



Fig. 3. Sotheby's sale 1977, cat. no. 3 (after Sotheby's 1977).



Fig. 4. The Hague Museum, inv. no. OM 2-37. Cat. no. 5 (after Teske 1991).



Fig. 5. Sotheby's sale 1988, no. 45. Cat. no. 7 (after Sotheby's 1988).

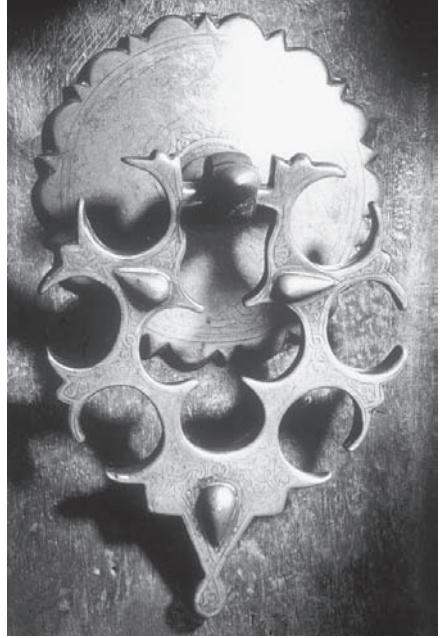


Fig. 6. Sotheby's sale 1998, no. 10. Cat. no. 8 (after Sotheby's 1998).



Fig. 7. French Embassy, Giza. Cat. no. 9 (photo: Luit Mols).



Fig. 8. Bimaristan al-Nuri, Damascus, about 1150s. Cat. no. 10a (photo: Stefan Heidemann).



Fig. 9. Bimaristan al-Nuri, Damascus, about 1150s. Cat. no. 10b (photo: Stefan Heidemann).



Fig. 10. al-Madrasa al-Khaidariyya, Damascus, about 1470s. Cat. no. 11 (photo: after Ush-Joundi-Zouhdi).



Fig. 11. Jami' al-Darwishiyya, Damascus, about 1570s. Cat. no. 12 (photo: Stefan Heidemann).



Fig. 12. Khan al-Tutun, Damascus (?), 17th to early 18th c. (?). Cat. no. 13 (photo: Christoph Konrad).



Fig. 13. Madrasat 'Abdallah Pasha al-'Azm, Damascus, about 1770s and 1780s. Cat. no. 14 (photo: Stefan Heidemann).



Fig. 14. al-Madrasa and al-Turba al-Nuriyya al-Kubra, Damascus, last third of the 18th century. Cat. no. 15 (photo: Stefan Heidemann).



Fig. 15. al-Madrasa al-Zahiriyya, Damascus, probably about 1919. Cat. no. 16 (photo: Stefan Heidemann).



Fig. 16. al-Madrasa al-'Adiliyya al-Kubra, Damascus, about 1919. Cat. no.17 (photo: Stefan Heidemann).



Fig. 17. Private house in the Bab Tuma quarter, Damascus, about second third of the 20th century (?). Cat. no. 19 (photo: Stefan Heidemann).



Fig. 18. Bait As'ad Basha al-'Azm, Hamah or Damascus, after 1740. Cat. no. 20 (photo: Stefan Heidemann).



Fig. 19. Khan al-Wazir, Aleppo, about 1670s or 1680s. Cat. no. 21 (photo: Stefan Heidemann).

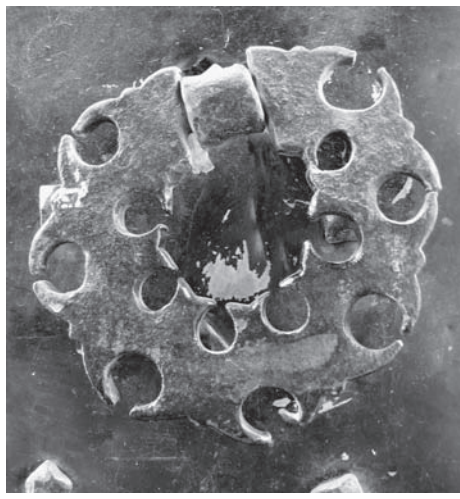


Fig. 20. Khan al-Salihiyya, Aleppo, late 19th century. Cat. no. 22 (photo: Stefan Heidemann).

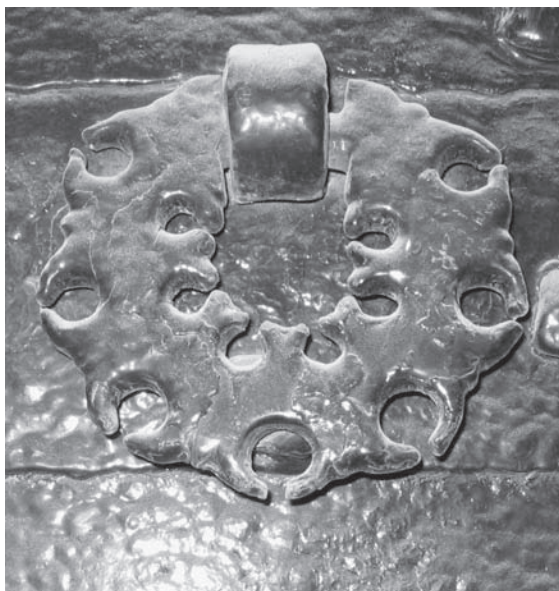


Fig. 21. Syriac-Catholic Church and Monastery Mar Asiya, Harat Yasmin, Jdaide, Aleppo, about middle of the 19th century. Cat. no. 23 (photo: Stefan Heidemann).

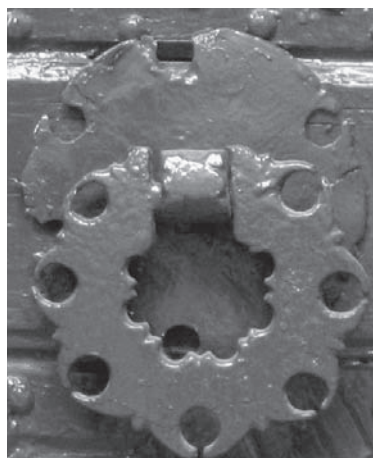


Fig. 22. Bimaristan al-Nuri, Aleppo, about 19th century. Cat. no. 24 (photo: Stefan Heidemann).