

A study of some Islamic heraldic emblems on Coptic artifacts in the light of the Coptic Museum collection

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Abstract: While studying the various antiques and collectibles, materials, shapes, and decorations in the Coptic Museum, I was struck by the presence of a large group of the Islamic heraldic emblems that adorn and decorate these antiques and Coptic artifacts, which calls into question the appearance of such heraldic emblems on these Coptic artifacts. These Islamic heraldic emblems are a fertile soil for study and research to answer many of the questions that revolve around the appearance of such the heraldic emblems on artifacts, which I will try my best to answer in the lines of this research paper. In this research, the researcher clarified the symbolism and its connotations and the Coptic artifacts on which heraldic emblems appeared, the most important of which were the heraldic emblems that were carried out on them, such as the heraldic emblem, the cup, which is the most famous and called the leg of the court, and the heraldic emblem is the ink for the person who writes the sultan's orders and displays to him the incoming mail from abroad, followed by the heraldic emblem of the sultan, the heraldic emblem of the polo, referring to the person holding the playing stick. Then the heraldic emblem of the eagle, the emblem of Salah al-Din and some Mamluks, signifying control and power, and finally the written heraldic emblem in which the names of kings and governors were recorded, along with propaganda phrases. In this research, I will try to enumerate the artifacts in the Coptic Museum in ancient Egypt, which date back to the Islamic period, especially the Mamluk period, and bear heraldic emblems and insignia.

Keywords: The Coptic Museum, the Islamic heraldic emblems, Coptic antiques and artifacts, Islamic art, Coptic art, the Mamluk period.

Introduction

The heraldic emblem is a Persian word meaning in the Arabic language a logo or color, which is a drawing or a written line or the shape of an animal, such as a bird or a drawing of a specific tool, or it may be a geometric shape, consisting of one color or many colors, so the heraldic emblems are a special privilege for princes the heraldic emblems are singular, heraldic emblem¹, and the heraldic emblem is a Persian word (heraldic emblem) pronounced (ranj) and means colour, and this word has been Arabized and the dry letter (K) became pronounced (kafa). And since color plays a key role in the drawings of these emblems and is used to distinguish between emblems that are similar in shape, especially those related to the functions of princes, so it has been called the heraldic emblems, and some names of colors differ in the science of the heraldic emblems, as the blue color is called the name "Azure" is derived from the Persian word for lapis lazuli, which is the blue stone, "Lapis Lazoli", and was used in the sense of the emblem or symbol that the Mamluk prince or sultan takes for himself. The c emblem is also the emblem of lineage and honor that Westerners knew in the middle Ages, in reference to the nobility of their families and the nobility of their origins².

The heraldic emblems witnessed a wide spread in the Mamluk era, due to the luxury and richness of their era, as its impact was reflected on the lives of princes and court men whose jobs varied in proportion to the pompous life those sultans lived alone. The Mamluks had heraldic emblems on artifacts of various materials such as stone, pottery, glass, metal, coins, weapons, wood, paper, fabric, ivory, and buildings. From the heraldic emblems of sultans and princes on movable or immovable antiquities we have so far come to about fifty heraldic emblems, some of which have known meanings, the most important of which are the cup, the inkwell (pencil case), the bow, the beak, the khanja (table), the polo stick, the lily flower, and the sword. In addition to the seven, and the eagle, and the rose³.

Among the most important types of the heraldic emblems:

1. The simple heraldic emblems: These are the heraldic emblems that contain one emblem.
2. The heraldic emblems: These include more than one symbol or emblem.

¹ Khader, Mohammed. The symbolism of the heraldic emblem on metal (elected models), Lark Journal of Philosophy, Linguistics and Social Sciences, Vol.2, 41, 2021, p. 464.

² Mahrez, Jamal Muhammad (1941). The Mamluk heraldic emblems, Al-Muqtaf Magazine, Volume Ninety-Eight, 4 Rabi' Al-Thani, No. 5, p. 59. Ahmed, Abdel Raziq Ahmed (2001). The Islamic heraldic emblems, 1, Dar Al-Hariri for printing, p. 52.

³ Daoud, Maysa Mahmoud. The Islamic heraldic emblems, King Abdulaziz House, Vol. 7, issue 3, February 1982, p. 28.

3. The written heraldic emblems: They are heraldic emblems that do not bear signs, but rather written texts in the name of the Sultan or the Mamluk¹.
4. The functional heraldic emblems: they mean signs indicating jobs that were occupied by some Mamluks princes and sultans. The heraldic emblems are also classified according to the drawings or writings on them of several types:
 1. Animal heraldic emblems: they symbolize courage and strength, the most important of which are the lion and the eagle, and they often belong to the sultans.
 2. Functional heraldic emblems: They are engraved with the symbols of the functions of the princes, and they are either simple containing one single form, or complex containing more than one form ranging between two symbols and nine symbols.
 3. Biblical heraldic emblems: They are the heraldic emblems of the sultans and their deputies, whose names and titles are recorded accompanied by some propaganda phrases for them.
 4. The heraldic emblem: a group of emblems that contain different shapes such as the cross, the pointed shield, and the so-called target.
 5. Imprints: These are the tribal marks of the original Mamluk citizens, and they are various meaningless symbols.

The heraldic emblems system ended with the end of the Mamluk era in the year (923 AH / 1517 AD), and the beginning of the Ottoman era, while the heraldic emblems of the writings of the Ottoman sultans, known as the tughra, continued.

The study of the heraldic emblems is one of the important studies, as it plays an important role in the dating of many applied artifacts and some undated written texts. It is also of great use in identifying many of the jobs assumed by the princes in the Mamluk era, and its appearance on the Coptic artifacts in the museum. The Coptic is evidence of the influence of Coptic art on Islamic art during the Islamic ages, not only in the written, geometric and plant motifs, but also in the heraldic emblems that were common in the Mamluk era, as well as granting them jobs and honorary titles equality with Muslim workers without discrimination between a Muslim and a Coptic.

The use of the heraldic emblems goes back to ancient times, so we find them with the Egyptians, Hittites, Greeks, Romans and others, and in ancient literary and religious books references to the heraldic emblems among the Greeks and the Children of Israel. In the past, it was associated with beliefs and religions, so the ancient Egyptians took fish as a symbol of life and a emblem of the god Osiris. They symbolized the god Isis with two fish opposite the lotus flowers. Some tribes also had banners bearing pictures of their deities².

In the Islamic era, slogans have been known to Muslims since the era of prophecy, represented by the colors of the brigades and banners. White was the color of the Messenger, may God bless him and grant him peace, on the day of the conquest of Mecca. That Abu Muslim al-Khorasani wore it and made it the color of the flag³.

The heraldic emblems were known in their functional or symbolic meaning in the Atabeg and Ayyubid eras, then they spread after that in the Mamluk era, and it became imperative for workers and craftsmen to prove them on the buildings and facilities they build, and on what they make for the owner of the heraldic emblem of tools after the heraldic emblem became a tradition. Officially preserved and cherished⁴.

The heraldic emblem usually consists of one area that may be square, oval, or pear-shaped, sometimes ending at the bottom with a pointed tip resembling a shield, although the round shape is more common and used on antiques and buildings that we have received from the Mamluk era, and it is usually divided into two or three areas Horizontal, the largest of which is usually the central region. It is called a shatta, a bevel, a chamfer, or a chamfer. The heraldic emblem may be of one color or of multiple colors. It is likely that each prince had specific colors for his heraldic emblem⁵.

First: The heraldic emblems in the Islamic era

We have indicated that Muslims have known slogans since the time of the Prophet (may God bless him and grant him peace) represented in the colors of the brigades and banners⁶, as the Prophet had a black banner called "Al-Uqab" and had white brigades,

¹ Mustafa, Muhammad (1944). Heraldic emblems in the Mamluk era, Al-Risala Journal, 9, Egypt, p. 271.

² Daoud, Maysa Mahmoud. The Islamic heraldic emblems, p. 28.

³ Ahmed, Abdel Raziq Ahmed (2001). The Islamic heraldic emblems, p. 52.

⁴ Abdel-Azim, Mohamed Abdel-Wadud. A comparative study of writings and decorations on coins and metal artifacts in the Mamluk era, Master Thesis 2004, Cairo University, p. 302.

⁵ Ahmed, Abdel Raziq Ahmed (2001). The Islamic heraldic emblems, p. 49.

⁶ Brigade: combined with brigades and brigades: the flag and it is below the flag. It was said that the brigade was called a brigade because it is twisted due to its greatness, so it is not published except when needed.

and it was said that the first banner the Prophet (peace and blessings of God be upon him) held was white in color He handed it to his uncle Hamzah, saying, "Take it, O Lion of God." As for the first banner in Islam, the Prophet (may God bless him and grant him peace) held it in the Battle of Hunayn, after he cut it from a black cloak that was worn by his wife, Aisha bint Abi Bakr, and the Rightly Guided Caliphs preserved the two colors. They were adopted by the Prophet (may God bless him and grant him peace), and they began writing in black ink on white banners and flags the words of the two testimonies¹.

In the Umayyad era, they took white as their emblem, so their banner was white, and took a rectangular shape, embroidered with the name of the Caliph on one side and the Shahada on the other side.

As for the brigades, they have multiplied and varied in their shapes and colors, the most important of which is the red color that Al-Qaysiyah² has taken as its emblem, and the white that the Yamaniya has taken as its emblem.

In the Abbasid era, the Abbasids took the black as their emblem, so their banner was black in mourning for their martyrs from Bani Hashim, and mourning for the Umayyads in their killing, and that is why they were called Al-Masoudah³, And when the Hashemites split and the Talibs revolted against the Abbasids, they went against them in that, so they took the white banners and named the whitewashed for that, then Then the Caliph al-Ma'mun modified it and made green its emblem and banner⁴.

As for the Fatimids, they adopted the green color as their emblem, and many banners of leaders, ministers and army units appeared in this era, which were raised on important occasions. Above them are the two brigades known as Brigade al-Hamd, they are two spears with crescents of silent gold on their heads, in each of them are seven red and yellow brocade⁵, and in its mouth is a round hoop into which the spear is inserted⁶.

The emblem of the Fatimids was also banners, on each of which three inscription bands read (Victory from God and a close conquest) and decorated with a drawing of a lion in red and yellow, which is what al-Maqrizi mentioned to us in his speech in the year 517 AH about the celebration of the first season of the Hijri year⁷. Even now we see such biblical heraldic emblems and the lion on the flags of the celebration of the Prophet's birthday.

When the rule of Salah al-Din was settled in Egypt, the green emblem adopted by the Fatimids and used for the first time in Islam prevented the yellow color as a emblem of his state, along with the black emblem of the Abbasids, whose caliphate remained nominally in their dynasty, and it is likely that Saladin had taken the eagle as his emblem⁸, the direct origin of the heraldic emblems among the Mamluks goes back to their Ayyubid masters. The Ayyubid era knew two types of the heraldic emblems, including heraldic emblems, expressing strength and courage, and they were specific to sultans, such as the heraldic emblem, the eagle, which was found on the citadel of Salah al-Din al-Ayyubi in Cairo (pl. 1), and another symbolizing to the various functions of princes, It was known that Prince Aibak of Turkmen had taken the heraldic emblem (Al-Khunajah), i.e. the table, as a symbol of his job when he was working as a Jashnakir for the righteous king Najm al-Din Ayyub (647 AH / 1249 AD⁹).

¹ Hindi, Ehsan (1964). Military life among the Arabs, Damascus, p. 54.

² One of the two Arab parties in the pre-Islamic era and Islam, relative to Qais Ailan, they competed with the Yemenis, and there were disputes between them in the Levant, Iraq, Egypt, Ifriqiya and Andalusia, and moved to Lebanon in the Middle Ages and modernity.

³ 'Adra, Rasha. Mamluk heraldic emblems in Damascus, Master Thesis, Damascus University, Department of Antiquities and Museums, 2012-2013, p. 56.

⁴ Daoud, Maysa Mahmoud. The Islamic heraldic emblems, p. 28.

⁵ Fabric of various types of silk, and brocade is a Persianized word from diba or dibah, meaning a colored fabric whose weft and warp are made of silk.

⁶ 'Adra, Rasha. Mamluk heraldic emblems in Damascus, p. 56.

⁷ Daoud, Maysa Mahmoud. The Islamic heraldic emblems, p. 28.

⁸ 'Adra, Rasha. Mamluk heraldic emblems in Damascus, p. 57.

⁹ Daoud, Maysa Mahmoud. The Islamic heraldic emblems, p. 28.



pl. 1. Heraldic emblem of the eagle on the citadel of Salah al-Din al-Ayyubi

As for the Mamluk era, the heraldic emblems played a major role that it had not played before, due to the sophistication, luxury and richness of this era that reflected on the lives of the princes and court men whose jobs were multiplied in proportion to the splendid life that the Mamluk sultans lived. When people admired one of the sultans or princes of good deeds, they would engrave his heraldic emblem on their wrists and their tools¹, Likewise, when industrialists went out to the market, with each one of them his own commodity which was announced for sale, each of them had his own knowledge, on which he had his heraldic emblem that suited his industry², and the heraldic emblems were also used as a seal on the correspondences between sultans and kings, for example, we find al-Malik al-Zahir Rukn al-Din Baybars in his letter to Abgha, the king of the Tatars (680 AH-1218 AD), who worked on the book as emblems (what looks like the sultan's seal) in which there is the heraldic emblem of the sultan³.

The heraldic emblem also represented the profession of each prince, each according to his own. The dowadar⁴ or scribe of the secret was the heraldic emblem with the inkwell and the scissors, the cup or mugger (drinking goblet) symbol of the bartender⁵, and the Jokandar bearing the scepter, on the ball court was the heraldic emblem, his polo sticks, and the bundle emblem, the sword and dagger emblem of the turtle⁶, the bow is the emblem of al-Bundaqdari⁷, ie an archer, and so on⁸. The heraldic emblem was also used to denote the position that the prince occupied in the royal court, such as the inkwell, the emblem of al-Dawadar, the sword, the emblem of the swordsman, the arch, the emblem of al-Bundaqdar, the horseshoe emblem of the Prince of Akhur, the bundle, the emblem of Jamdar, the golden dome, the emblem of Al-Jawish, the cup, the emblem of the sommelier, the polo stick and the ball emblem. Al-Jukandar, Al-Khunajah is the emblem of the Jashinkir, the pin is the emblem of Al-Jimdar, the flag is the emblem of Al-Alamdar, the tabla and a pair of sticks are the emblem of the drum, and the sole is the emblem of the

¹ Daoud, Maysa Mahmoud. The Islamic heraldic emblems, p. 29.

² Al-Qalqashindi (1919). Subh Al-Asha fi Sina' Al-Ansha, published by the Institution of Authoring, Translation and Publishing, Volume 5, pp. 61-62.

³ Rizk, Samir Abdel Fattah. Heraldic emblems, their significance and use in the Mamluk era, Cairo, p. 1014.

⁴ Al-Dawadar: i.e. the holder of the inkwell, and he is the one who presents everything for which the royal mark is taken in leaflets, signatures and books.

⁵ Jamdariya: A compound Persian word consisting of two words, one of them (gamma) meaning garment, and the second (dar) meaning holding, so the meaning is to hold the garment and what is meant by it is the sect that used to carry the sultan's clothes and his clothes behind him in the processions.

⁶ Al-Silahdariya: means the house of arms, and it includes types of swords, bows, arrows, spears, shields, and others.

⁷ Bunduqdar: a Persian word consisting of two words: hazelnut, which is the locust or the nut sack, and dar: meaning musk, so the intended meaning is the holder of the nut sack behind the sultan or prince.

⁸ Rizk, Samir Abdel Fattah. Heraldic emblems, p. 1016.

Bashkidar¹. Nur al-Din ibn Mahmud Zangi, the lotus flower or (Frenchia) as his emblem, or the six-petaled rosettes that were the heraldic emblem of the family of Qalawun, or the seven that were taken by Sultan al-Zahir Baybars al-Bunduqdari and his happy son Baraka Khan as a symbol for them, and the eagle, which is in turn one of the emblems Royalty, and this type of the heraldic emblems was usually expressing the qualities of the prince, and the name of this prince may be translated if the name had a specific meaning, and art historians have termed that The heraldic emblems are the insignia that were used by Muslim sultans and princes from the 12th century AD until the late 17th century AD².

Among the heraldic emblems, people liked if the behavior of the owner of the heraldic emblem improved in them, so people engraved it on their clothes and utensils, and perhaps tattooed it on their wrists, and because of the importance of the heraldic emblems to sultans and princes, some of them engraved them on the walls of buildings, or carved and placed them In public squares as a symbol of its owner, for example, we find Al-Malik al-Zahir Rukn al-Din Baybars when he built the arches and erected his heraldic emblems on them, and they were in the form of seven stones, so they were called “the arches of the lions”, and what indicates the importance of the heraldic emblems to the sultans and princes is what happened from some of them trying to erase the heraldic emblems Those who preceded them, as an attempt to erase their traces, so that people would not remind them of something they know about³.

What we have reached from the Mamluk heraldic emblems on fixed and movable monuments so far has reached about fifty heraldic emblems⁴, and we note that there is a difference between the heraldic emblems for the easterners and the heraldic emblems for the westerners. It was occupied by the prince, and the prince may occupy more than one position at different times, then his heraldic emblem includes several badges, and the heraldic emblem may share in one heraldic emblem several people who are only related to the job they occupy. In one slogan, and from here, the heraldic emblems of the Westerners cooperated in dating the artifacts and monuments drawn on them, unlike the eastern heraldic emblems. It is not easy to attribute these things to a specific person, although it is possible to attribute them to the Mamluk era, in which the use of the heraldic emblems became common⁵.

In the Ottoman era, the Ottoman flag was red with the image of the crescent, and they differed about the origin of this badge between whether the Turks borrowed it from the Romans after the conquest of Constantinople, or that they brought it from their country from Turkestan⁶.

By studying antiquities in the Coptic Museum, he found a group of ceramics (pl. 2) and very small glass, including some dishes and pots with pictures of people, birds, fish, flowers, eagles, and goblets, but the heraldic emblems are clear on them. The highest degree of sophistication in the thirteenth and fourteenth centuries AD, as evidenced by the pieces decorated with exquisite drawings and bright colors that were found in the ruins of the city of Fustat, which almost match the Chinese vessels imported from China and the Persians, and the collection of enameled glass lanterns displayed in the Museum of Art Islamic Cairo⁷.

The pieces of pottery and pottery (pl. 1), all dating back to the Islamic period bear heraldic emblems (pl. 2). These badges include:

- The lion
- The eagle (and the double-headed eagle)
- The sword (armature of the tortoise)
- The lily flower
- The sceptre
- The inkwell
- The cup (the badge of the king's leg)
- The bow and arrow

These decorations are either raised or engraved, and in both cases they were covered with a shiny layer of metallic luster, and sometimes the names of the owners of factories were written.

¹Ahmed, Abdel Raziq Ahmed (2001). The Islamic heraldic emblems, pp. 48-49.

²Daoud, Maysa Mahmoud. Islamic heraldic emblems and their impact on the emergence of heraldic emblems on the decorative arts in Europe, p. 2.

³ Rizk, Samir Abdel Fattah. Heraldic emblems, p. 1017.

⁴ Daoud, Maysa Mahmoud. The Islamic heraldic emblems, p. 29.

⁵Abdel Khaleq, Ali Abdel Khaleq. The Various Influences on Islamic Ceramics in the Mamluk Era, Master Thesis, Faculty of Archeology, Cairo University, p. 373.

⁶ ‘Adra, Rasha. Mamluk heraldic emblems in Damascus, p. 57.

⁷ Samika, Morkus (1930). Guide to the Coptic Museum and the Most Important Archaeological Churches and Monasteries, 1, Amiri Press, Cairo, p. 135.



pl. 2. A group of pottery and ceramic artifacts containing Islamic heraldic emblems in the Coptic Museum (Photograph by the researcher, with permission from the Museum)

The heraldic emblems are divided into four types:

- the simple heraldic emblems
- the compound heraldic emblems
- the biblical heraldic emblems
- the tamga

The simple heraldic emblems:

It means the heraldic emblems that include one emblem and are many and varied. We find them engraved on buildings, artifacts and Mamluk currency. They in turn are divided into two types: heraldic emblems, personal for sultans and princes, and functional heraldic emblems referring to the jobs that the Mamluks occupied in the royal court or at the One of the princes¹.

Second: the heraldic emblems Personal

It includes either animal symbols or some birds or plants.

The lion heraldic emblem: The heraldic emblem of the lion is one of the most famous of the personal heraldic emblems, perhaps because of his association with the most famous sultans of the Mamluk Bahri state (Sultan al-Zahir Baybars al-Bandaqari 658-676 AH / 1260-1277 AD), where we arrived from his reign about eighty lions carved on the various buildings that were built in Both Egypt and the Levant, we find the oldest of them in a citadel from 659-1261 AD, and the most recent of them at the gate of Zawiya al-Qalandria in Damascus, which was built before the year 676 AH / 1277 AD². Baybars al-Bandaqari did not use the tiger as a emblem to signify his strength and repulse the Crusader danger only, but it is also said that the heraldic emblem Baibars came in accordance with his name because the first of it, which is "Bibar", means "Fahad" in Persian³.

A piece of it was found in the Coptic Museum (pl. 3), a red glazed pottery vessel from the inside, and the heraldic emblem in green on a dark brown floor, drawn under paint. Frameless, crawling from right to left, raising its tail above its back and its right leg forward. This figure is found on many Mamluk buildings and artifacts made of painted pottery and camouflaged glass, as well as on the windows of Mamluk qills. It was also found on many applied artifacts dating back to the Mamluk period in the Museum of Islamic Art in Cairo.



pl. 3. A piece of red glazed pottery vessel in the Coptic Museum
Researcher's photo

Heraldic emblem of Eagle: From the heraldic emblems that appeared on Coptic artifacts, and it is one of the heraldic emblems common on Mamluk artifacts, where we find it engraved either with one head turned to the right or left, spreading its wings in a

¹ Ahmed, Abdel Raziq Ahmed (2001). The Islamic heraldic emblems, p. 77.

² Ahmed, Abdel Raziq Ahmed (2001). The Islamic heraldic emblems, p. 77.

³ Daoud, Maysa Mahmoud. The Islamic heraldic emblems, p. 415.

facing position, or in the form of a bird that has prepared to fly in a side position. An example of this was found¹, the heraldic emblem, in the museum's ceramic collection on a glazed pottery vessel, where we find the eagle in dark brown on a yellow ground and its head missing, but it appears to be looking towards the right, with its wings wide open, as if preparing to fly (pl. 4).



pl. 4. the eagle on glazed earthenware bowl
Researcher's photo

The lotus flower or the French heraldic emblem:

It is one of the heraldic emblems that was frequently represented on antiques and Mamluk buildings, whether single or compound with other symbols, as it was represented in different and multiple forms in terms of its composition and the shape of its upper and lower leafs, and it is one of the symbols known in the ancient Near East. Nur al-Din Zangi also took it as his emblem², and the heraldic emblem could be an abstract personal emblem that does not mean or symbolize a specific thing. Mamluk era³. A fragment was found in (pl. 5) of enamelled pottery, but the heraldic emblem includes a lotus flower in dark brown on a blue background, in a quadrilateral to form a decorative cross. The researcher believes that it is the heraldic emblem of the cross, and it is one of the functional heraldic emblems, and perhaps it symbolizes the fulfillment of the Diwan of Christians in the Mamluk era.



pl. 5. A fragment of enamelled pottery includes a lotus flower
Researcher's photo

The rosette:

It is one of the heraldic emblems of plants that were found in abundance on Mamluk buildings and artifacts, where they were engraved on them either individually or in a compound with other symbols. We got from it the five-petal rosette that symbolized the family of Bani Rasul in Yemen. Al-Qalqashandi narrated that the emblem of the Sultan of Yemen was a rose Red on a white ground.

Heraldic emblem cup:

The heraldic emblem is called the *sommelier* that is in charge of laying the table, cutting the meat, and watering the drink after the table is raised.

¹ Ahmed, Abdel Raziq Ahmed (2001). The Islamic heraldic emblems, p. 78.

² Ahmed, Abdel Raziq Ahmed (2001). The Islamic heraldic emblems, p. 78.

³ Abdel Khaleq, Ali Abdel Khaleq. The Various Influences on Islamic Ceramics in the Mamluk Era,

The large number of this heraldic emblem is due to the large number of bartenders and the turnout of the princes to them because it is one of the jobs that qualifies the incumbent to the Sultanate¹, and therefore we find that this heraldic emblem is the most common on antiques in the Islamic eras, especially in the Mamluk era due to the large number of people who work in this job, and it has provided us with Artifacts in various forms for the heraldic emblem, the chalice, some of which are engraved singly without a region surrounding it or defining it, or within a round region in which the chalice fills the entire shield or occupies two-thirds of the lower region in the case of dividing the heraldic emblem into two regions. Horizontal zones where the lower or middle zone sometimes occupies².

It was found in the Museum on a glazed ceramic vessel where the heraldic emblem appeared on the cup in reddish brown on a yellowish ground, and around it was found a dark brown frame, and it seems that it was divided into two chamfers, where the heraldic emblem is crossed but missing its insignia (pl. 6), and in (pl. 7) A piece of enameled pottery (record No. 2396), dating back to 13 / 14 century AD, its origin is unknown, diameter 7.3 cm³, it is an enameled piece of pottery with a heraldic emblem on which the cup is the symbol of the sommelier, and we believe that it is divided into three chamfers. The cup appeared with the middle chamfer, and the lower chamfer has been lost.



pl. 6. A piece of enameled pottery, Researcher's photo



pl. 6. A piece of enameled pottery, Hermina, Jamal. Coptic Pottery, 3, fig. 21

In (pl. 8) a piece of enameled pottery (record No. 2396), dating back to 13 / 14 century AD, of unknown origin, 5.7 cm in diameter⁴, It is an enameled pottery piece with a heraldic emblem, the cup, the symbol of the waterman, surrounded by a circular shape with Arabic inscriptions inside a frame that has lost part of it.

¹ Al-Qalqashindi (1919). Subh Al-Asha fi Sina' Al-Ansha, published by the Institution of Authoring, Translation and Publishing, Vol. 5, p. 454.

² Ahmed, Abdel Raziq Ahmed (2001). The Islamic heraldic emblems, pp. 89-93-95. _

³ Hermina, Jamal (2011). Encyclopedia of Coptic Art, 3, Coptic Pottery, Cairo: Trinity Publishing and Distribution, fig. 35.

⁴ Hermina, Jamal (2011). Encyclopedia of Coptic Art, 3, Coptic Pottery, fig. 52.



pl. 8. Pieces of Enameled Pottery from Hermina, Gamal, Coptic Pottery, 3.

Heraldic emblem Sword:

The heraldic emblem is found on multiple forms, sometimes in the form of a straight spear or a long sword that has two wolves on its handle. The single heraldic emblem may include one or two swords. The heraldic emblem sword was found in (pl. 9), where the luxury glass tray (record No. 3252) is Which was found in the Hanging Church, one of the most important things in the Coptic Museum, its diameter is thirty-one centimeters, and it dates back to 8 century AH / 14 AD / the. And the decorations of its base are decorated with enamel and golden drawings on it, with three circles with delicate drawings in red enamel, in the form of "heraldic emblem" with a sword inside, and it was used for sacred bread¹.

It was also found in the display cabinet of pottery and ceramic artifacts (pl. 10) represented on a piece of a ceramic vessel with a high base and containing the heraldic emblem of the sword in green on a yellow ground and surrounded by a red frame.



pl. 9. The heraldic emblem sword on the luxury glass from Hermina, Gamal, Coptic Pottery, 3.



¹ Habib, Rauf. The art of glass in ancient Egypt until the Coptic era, his library, Al-Mahabah, p. 9.

Samika, Morkus (1930). Guide to the Coptic Museum, p. 136 fig. 29.

pl. 10. represented on a piece of a ceramic vessel, Researcher's photo

Heraldic emblem the bundle:

It symbolizes the emblem of the emblem, and it is composed of two words, one of them from the Turkish language gamma or jama, which means a garment, and the second is dar al-Farsi, meaning a hold.

Each of the Jamdarite princes used to take care of the valor and accompany him¹. The function of the Jamdar was known in the Ghaznavid state, then it moved to the following countries, such as the Seljuks, the Atabeg, the Ayyubids, and the Mamluks, the Jamdariyas were known in India, and al-Qalqashandi described them as carrying cloth².

The bundle was engraved either in the form of a square with high corners or each rhombus symbolizing the square piece of fabric whose edges were folded towards the middle, in which clothes intended for use were placed, and sometimes a small circle was drawn over the middle.³

The heraldic emblem bundle appeared very clearly on a glass masterpiece that adorns the Coptic Museum (Record No. 3241). It is an enameled oval ball (ostrich egg⁴) (pl. 10), dated to the 8th century AH / 14 AD, 15 cm high and 10 cm in diameter from the monastery of St. Meena. The egg (pl.11) is divided into three sections, in the middle of which is a heraldic emblem, the bundle surrounded by Arabic inscriptions in blue enamel, which read: "The Great High Residence, Mawlawi al-Maliki, Sarghtammash al-Mahdhumi".

The heraldic emblem bundle also appeared in (pl. 12) also on a piece of enamelled pottery (record 2428), its dimensions are 5.9 cm, and it dates to 10 / 11 century AD, and its source is unknown, the piece is the base of an irregularly shaped pottery bowl, with a heraldic emblem in the middle of the bundle, the emblem of Jamdar⁵.



pl. 11. Two ostrich egg, Researcher's photo

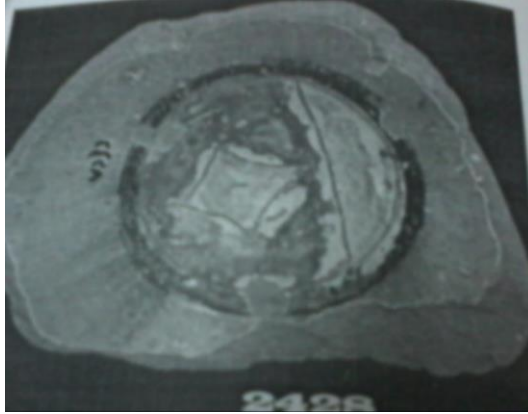
¹ Al-Basha, Hassan (1999). Encyclopedia of Architecture and Islamic Arts, 2, Cairo, p. 356.

² Al-Basha, Hassan (1999). Encyclopedia of Architecture and Islamic Arts, 2, Cairo, p. 356-357.

³ Ahmed, Abdel Raziq Ahmed (2001). The Islamic heraldic emblems, p. 104.

⁴ The presence of ostrich eggs in the Coptic Church bears a symbol of hope in the resurrection or a symbol of the spiritual life resurrected in Christ, and it was also found in Islamic mosques, but without symbolism - and the researcher suggests that their presence in mosques was not only for the aesthetic form, but because it is difficult for birds to stand on them or live in them, Georgi, Amal, Islamic influences on church metal artifacts in the light of the Coptic Museum collection, MA thesis 1998, Cairo University, Vol. 1, p. 148.

⁵ Hermina, Jamal (2011). Encyclopedia of Coptic Art, 3, Coptic Pottery, fig. 30. .



pl. 12. also on a piece of enameled pottery, Hermina, Jamal. Coptic Pottery, 3, fig.. 21

Heraldic emblem polo stick:

This heraldic emblem appeared in (pl. 13) and it is a piece of enameled pottery (record No. 2413), its dimensions are 7.4 cm, dated to 13 / 14 century AD. It is a piece of enameled pottery on which a heraldic emblem was found the polo is the heraldic emblem of Prince Jokandar¹.



pl. 13. A piece of enameled pottery, Researcher's photo

The heraldic emblems (pl. 14) a piece of enameled pottery (record number 2281), dating from the thirteenth / fourteenth century AD, dimensions 6.6 cm, provenance unknown². In the middle appears geometric and epigraphic decorations. The researcher believes that it is a biblical heraldic emblem, because it is divided into three crosses, with a propaganda word in the middle.



pl. 14. A piece of enameled pottery, Researcher's photo

Conclusion

¹ Hermina, Jamal (2011). Encyclopedia of Coptic Art, 3, Coptic Pottery, fig. 21.

² Hermina, Jamal (2011). Encyclopedia of Coptic Art, 3, Coptic Pottery, fig. 40.

- The research highlighted the symbolism of the heraldic emblem on Coptic artifacts in the Coptic Museum, where this era witnessed a remarkable spread of artifacts, to be an evidence of excellence for the Sultan, the Ayyubid and the Mamluk princes, so it was carried out directly on the artifacts.
- The search for the heraldic emblem is one of the important elements of decorative themes in Islamic art in general, which was widely spread in the Islamic eras, and used it as a symbolic and intellectual influence on the thinking of princes and sultans, something that is racing to change and an imposition during the change of government.
- The research proved that the topic of the Islamic heraldic emblems and their appearance on Coptic artifacts is one of the important topics in the study of Islamic and Coptic antiquities together, which did not receive the attention of Arab historians who were contemporary with the Mamluks, and therefore, this study has an important dimension to identify the extent to which Islamic art affected art Coptic.
- One of the reasons for the appearance of such heraldic emblems on Coptic artifacts is the extent of religious tolerance enjoyed by the dhimmis in the Islamic era in general and the Mamluk era in particular. And because the heraldic emblems mean the job of its owner, it is thus an important source explaining the assumption of some important jobs by some Copts in the Islamic eras in general, and the Mamluk era in particular.
- The various forms and types of the heraldic emblems, and their symbolic, psychological, and intellectual significance, have been recognized through social and military life and their role in their emergence and use.
- The symbolism and its connotations and the Coptic artifacts on which heraldic emblems appeared, and the most important of the heraldic emblems that were carried out on them, were clarified in this research.
- A number of Coptic artifacts kept in the Coptic Museum with heraldic emblem inscribed on them have been published, and are being published for the first time.

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