



An Archaeological, Historical and Iconographical Study of a Sword Attributed to the Ayyubid Sulṭān Al-Malik al-Ṣāliḥ Najm al-Dīn Ayyūb (637-647 AH/ 1239-1249 AD)

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ABSTRACT

Al-Ṣāliḥ Najm al-Dīn Ayyūb, the last Ayyūbid Sulṭān, greatly suffered from a conflict over power. His money was confiscated, he was arrested, and many forces from within the Ayyūbid dynasty and others conspired against him. However, he reached the rule of Egypt and became the supreme ruler of the entire Ayyūbid dynasty. Hence, it is important to link the events and culture of the Ayyūbid era with contemporary architecture, numismatics, and other applied arts. Archaeology clearly reflects this culture, which helps interpret the remaining archaeology accurately within its contemporary historical and cultural context. This paper studies the sword of Sulṭān al-Ṣāliḥ Najm al-Dunyā wa al-Dīn Ayyūb (637-647 AH. / 1240-1249 AD.), preserved in the collection of Sir Mohammed Khalil Ibrahim (UAE), as a rare Islamic artifact. It is the only internationally known sword of Sulṭān al-Ṣāliḥ Najm al-Dunyā wa al-Dīn Ayyūb. Additionally, it is important in terms of its Arabic-Islamic decorations and inscriptions as an important informational announcement reflecting contemporary historical events.

INTRODUCTION

Studying the archaeology of rulers and states in the Islamic era requires two main approaches.

- I. Investigating the historical context of each ruler or state, i.e., exploring the contemporary political, economic, religious, social, artistic, and other historical events known as the culture of the era, by studying historical, literary, religious, and other sources closely related to studying archaeology in terms of form, content, and function.
- II. Studying the archaeological context, i.e., interpreting archaeology by archaeology. Studying any archaeology cannot be done in isolation from other archaeology because they were created under one culture. Therefore, exploring the decorative arts must be conducted by studying other contemporary archaeology of the ruler, including architecture and numismatics. All archaeological unities have close ties that can be employed to interpret them in terms of form, content, and function compared to others.

The Ayyūbid era (567 - 648 AH. / 1174 - 1250 AD.) was a turning point in the history of Egypt and the Levant in the Islamic era. Ayyūbid rulers led jihad against the Crusaders since the founder *Ṣala-Dīn* (Ṣalāḥ al-Dīn; Ar. صلاح الدين), who was one of the greatest Muslim leaders and fought the Crusaders in a difficult period with the quick decline of the *‘Abbāsid Caliphate in Baghdad* (Ar. بغداد) beginning in 656 AH / 1258 AD. Despite *Ṣala-Dīn*'s personal strength and ability to manage the country politically, militarily, and economically, his successors were weak and unable to manage the state's affairs, which caused conflict over power and, in turn, resulted in the weakness and decline of the *Ayyūbid dynasty*.

Al-Ṣāliḥ Najm al-Dīn Ayyūb, the last Ayyūbid Sulṭān, greatly suffered from a conflict over power. His money was confiscated, he was arrested, and many forces from within the *Ayyūbid dynasty* and others conspired against him. However, he reached the rule of Egypt and became the supreme ruler of the entire *Ayyūbid dynasty*. Hence, it is important to link the events and culture of the Ayyūbid era with contemporary architecture, numismatics, and other applied arts. Archaeology clearly reflects this culture, which helps interpret the remaining archaeology accurately within the contemporary historical and cultural context.

Archaeology of the Ayyūbid era offers historical and archaeological evidence denoting the political and economic status of *Ayyūbid rulers and Sulṭāns*. In terms of numismatics, those Sulṭāns and rulers minted gold coins as their main coins. They also minted *silver dirhams*, *copper*, and *bronze coins*, suggesting a well-established monetary system for a vast empire. Their applied arts and artifacts kept in international museums and private collections demonstrate the great wealth and prosperity of artistic and industrial life and the care of those rulers for arts, crafts, and industries. In addition, various civil, military, religious, or funerary buildings show the sophistication and prosperity of Ayyūbid architecture.

The present paper studies the sword of *Sulṭān al-Ṣāliḥ Najm al-Dunyā wa al-Dīn Ayyūb* (637-647 AH / 1240-1249 AD), preserved in the collection of sir Mohammed Khalil Ibrahim (UAE) (Ibrahim, Mohammed Khalil 2018, PP.249-251, No. 48.) as a rare Islamic artifact. It is the only internationally known sword of *Sulṭān al-Ṣāliḥ Najm al-Dunyā wa al-Dīn Ayyūb*. Additionally, it is important in terms of its Arabic-Islamic decorations and inscriptions as an important informational announcement reflecting contemporary historical events.

1. Historical Outline:

Al-Sāleḥ Najm Al-Dīn b. Sulṭān Al-Kāmil Nāṣir al-Dīn Muḥammad b. Sulṭān al-‘Ādil Sayf al-Dīn Abū Bakr b. Najm al-Dīn Ayyūb b. Shādī. He took over the sultanate in Egypt in (637 AH / 1239 AD). He is one of the most prominent Sulṭāns in the era of the Ayyūbid state (567 – 648 AH / 1171 – 1250 AD). He ruled Egypt at the age of 34 years and a few months, for nine years, seven months and twenty days. Ibn Taghrī Berdī believes that he was the greatest ruler among sultans and kings of the Ayyūbid State (Ibn Kathīr 1407 AH./ 1987 AD, 154) (Al-Dawādārī 1974, 371) (Ibn Taghrī Berdī 1992, 333) (al-Ḥanbalī 1987, 381)

Al-Malik al-Ṣāliḥ Najm al-Dīn Ayyūb loved religious and scientific scholars, promoted social security and finished off thievery and other criminal acts. He was famous for his integrity, for respecting his people's properties and for saving his own money to cover expenses of his long wars. He was also known for his intellect, wit and cunning.

The sultan waged several wars, such as his battles against the Mongols to stop their offensive from his eastern flank. Furthermore, he faced internal struggles that occurred after the death of his father, especially with his rival Ayyūbid kings, the first of whom was his *brother al-‘Ādil II* (Ar. الملك العادل), and with other Ayyūbid Princes who favored their own personal privileges over the interests of the state. However, due to his intelligence, he was able to gain

the rule of *Damascus* (Ar. دمشق). After many events, he took the rule from his *brother al-ʿĀdil II*, who was the ruler of *Egypt* at the time. This is how the king was able to unify *Egypt*, *Damascus* and parts of *Yemen* and include *Sinjar* (Ar. سنجر), and *Nusaybin* (Ar. نصيبين) to the borders of his rule. However, the constant crusade campaigns exhausted the Ayyūbids.

The strongest of these assaults occurred at the end of the era of *al-Malik al-Ṣāliḥ*, their target being the Egyptian city of *Damietta* (Ar. دمياط). The king got ready to fight them despite the fatal disease he was struck with at the time. He sent an army under the command of Prince *Fakhr al-Dīn Yūsuf II* (Ar. فخر الدين يوسف), who clashed with the crusaders in a great battle. However, the news of the death of the king was spread among the army, which caused the soldiers' morale to decrease, and so the prince had to withdraw from *Damietta*. As a result, *Damietta* fell under the hands of the Europeans without any resistance. When the king knew of this, he became enraged, punished the defeatists in the army and then declared a state of general mobilization in *Egypt*.

The jihadists commenced guerrilla warfare on the crusaders, which caused them major damages. Due to that, the crusaders decided to march to *Cairo*. A great battle occurred between them and the Muslims on both land and in the waters of the *Nile*. During the war, *the king Najm al-Dīn Ayyūb* passed away in the middle of *Shaʿbān* (Ar. شعبان) in 647 AH / 1249 AD. His wife *Shajar al-Durr* (Ar. شجر الدر) concealed the news of his death in fear of the Europeans. His body was secretly moved from *Mansoura* to *Rawda Castle*, *Qalʿah al-Rawḍah* (Ar. قلعة الروضة), in which his body was temporarily buried. The Europeans were driven out of *Egypt*.

A year later, his wife moved his body to a tomb that she had built for him in the dome close to *al-Madāris al-ṣāliḥiyya* in *Cairo*. A great burial ceremony was held for him in which the *Sulṭān ʿIzz al-Dīn Aybak* (the husband of *Shajar al-Durr* after the death of her husband) participated, along with *the king al-Ashraf Mūsā* (Ar. الأشرف موسى) and the rest of the Mamluks. The Mamluks cut their hair and wore white in their grief over him and his mourning lasted three days. This is how the *Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb* ruled *Egypt* and *Damascus* for more than nine years. He was one of the greatest of the Ayyūbid kings after *al-Nāṣir Ṣalāḥ al-Dīn Ayyūb* (Ibn Taghrī Berdī 1992, 333) (Ibn Kathīr 1407 AH./ 1987 AD, 154).

2. Description of The Sword of Ayyūbid Sulṭān, Al-Malik al-Ṣāliḥ Najm al-Dīn Ayyūb (Pl. 1/ 2/ 3- Fig. 1/2)

2.1 Measurement (length): 56 cm.

2.2 Sword type: a short-bladed sword (cut off due to the decaying of the metal due to the passage of time), of a *Damascus* patterned metal.

2.3 Type of hilt/ scabbard: the hilt is made of wood, which is inlaid with copper and precious stones in the shapes of hexagon stars.

2.4 Description: silver written on the first side of the blade. The blade has engravings of animal and floral images that are set in. **Specifications:** poetry in praise of the Ayyūbid Sulṭān is inscribed.

On the first face, the following exalting statement is written:

عز لمولانا السلطان الملك المالك العالم العادل المجاهد المرابط المؤيد المظفر الملك
المنصور نجم الدنيا والدين سلطان الإسلام والمسلمين محيي العدل في العالمين حامي
حوزة الدين ملك ملوك [؟؟؟]

which means: *The glory is [reserved] for our Lord, al-Sulṭān (strength, authority, rulership), al-Malik (the King), al-Mālik (the Owner), al-ʿĀlim (Knowledgeable, well*

informed), *al-‘Ādil (the Just)*, *al-Mujāhid (defender of the faith)*, *al-Murābiṭ (the warrior of the frontiers)*, *al-Mu‘ayyad (the Supported)*, *al-Muẓaffar (the conqueror)*, *al-Malik (the King)*, *al-Manṣūr (the victor)*, *Najm al-Dunyā wa al-Dīn (the Star of the world and of the Religion)*, *Sulṭān al-Islām wa al-Muslimīn (Sulṭān of Islam and Muslims)*, *Muḥyī al-‘Adl fī al-‘Ālamīn (Keeper of justice among peoples)*, *Hāmī Ḥawzah al-Dīn (Protector of the Religion)*, *Malik Mulūk (the king of the kings)* [???].

Also, in the first side written is the phrase *Bayt al-‘Azā (بيت العزا)* [House of Consolation] or read *Nīyah al-Ġhuzāh (نية الغزاة)*. Furthermore, below the writing is the image of a lion and that of a horseman riding a horse and carrying a falcon (at a hunting trip).

On the second face, the following exalting statement is written:

أبشر لقد نلت ما ترجو وتنتظر، وفي نعمة قد كفتك الهم والحذر
وساعدتك على الأيام أربعة، العز والنصر والإقبال والظفر
ولم تزل في نعمة لا غير الله، ما دمت النيرين الشمس والقمر

- which reads as: *Get the glad tidings: you have gained what you have hoped for; and in grace [you rejoice], sparing you owe and caution; four have helped you face [ravages off] Time: Dignity, Triumph, Resolution and Attainment.*

The sword stamped: made by *Sa‘d al-Baghdādī* (Ar. سعد البغدادي), is also inscribed.

Iconography: At the bottom, the second face the image of a horseman carrying a bow for hunting is there. The humanoid engravings on both sides of the blade are considered one of the ornaments that the Ayyūbid arts were famous for when it came to engraving on metals.



Fig. 1. Inscriptions of the first blade.



Fig. 2. Inscriptions of the second blade

3. An Analytical Study, Inscriptions and Decorations of the Sword:

3.1 Titles (Fig. 3-4) (TABLE 1-2)

1. *al-Sultān* (Strength, Authority, Rulership) {Ar. السلطان}, 2. *al-Malik* (the King) {Ar. الملك}, 3. *al-Mālik* (the Owner) {Ar. المالك}, 4. *al-Ālim* (Knowledgeable, Scholar, and Well Informed) {Ar. العالم}, 5. *al-Ādil* (the Just) {Ar. العادل}, 6. *al-Mujāhid* (defender of the faith) {Ar. المجاهد}, 7. *al-Murābiṭ* (the warrior of the frontiers) {Ar. المرابط}, 8. *al-Mu'ayyad* (the Supported) {Ar. المؤيد}, 9. *al-Muẓaffar* (the conqueror) {Ar. المظفر}, 10. *al-Malik* (the King) {Ar. الملك}, 11. *al-Mansūr* (the victor, Winner) {Ar. المنصور}, 12. *Najm al-Dunyā wa al-Dīn* (the Star of the world and of the Religion) {Ar. نجم الدنيا والدين}, 13. *Sultān al-Islām wa al-Muslimīn* (Sultān of Islam and Muslims) {Ar. سلطان الإسلام ومحبي العدل في العالمين}, 14. *Muhyī al-Ādl fī al-Ālamīn* (Keeper of justice among peoples) {Ar. حامي حوزة الدين}, 15. *Hāmī Hawzah al-Dīn* (Protector of the Religion) {Ar. حامي حوزة الدين}, 16. *Malik Mulūk* {al-'Arab wa al-'Ajam (King of Kings of Arabs and Foreigners, Ar. العرب والعجم) / al-Sharq wa al-Gharb (King of Kings of the East and West, Ar. الشرق والغرب)}⁽¹⁾

The titles of Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb on this sword demonstrate the meaning of kingship, state, and power, e.g. {1. *al-Sultān*, 2. *al-Malik*, 3. *al-Mālik*, denoting the kingship of *Sultān al-Ṣāliḥ Najm al-Dunyā wa-al-Dīn Ayyūb* over the Ayyubid state. They highlight the importance of the succession of power within the political conflict that dominated the Ayyubid dynasty.

Thus, Ayyubid rulers were keen to engrave such titles after ascending to power. This notion relates to a widespread Islamic culture, believing that the command is for Allāh, as i.e., the command is for Allāh, appeared on *the coffin of Abū Naẓlah* (أبو نظلة) in the shrine of the *Abbāsīd Caliphs* (قبة الخلفاء العباسيين) 640 AH) (Zakī, Al- Sayid Saeīd 2007, 79-80), the inscriptions of establishments (*al-Madāris al-Ṣālihiyya* 641 AH) (Mohamed Abd al-Sattār Uthmān 2024, 29), and coins (a dirham minted in Damascus, 641 AH) (Balog, Paul 1980, 246, No. 815).





The titles of Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb on this sword are the same titles used as inscriptions on the metal artifacts and coins in the name of Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb (Pl. 4-14). Despite different materials, these titles were similar to other inscriptions on the foundations in the reign of Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb (Pl. 15).



(¹)At the end of the cartouche of Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb appeared an incomplete compound title. The word *Malik* (king) and the letter *Mīm* {حرف الميم} from the next word appeared. We suggest that it was *Mulūk* (kings). The inscription shall be completed. According to the protocol of titles in that era, it was either king of kings of the East and West or king of kings of Arabs and Foreigners. However, the maker failed to complete the titles due to the inability to distribute the titles over the space of the cartouche, which was the same mistake he made when inscribing the title of al-Ṣāliḥ as a title of al-Ṣāliḥ Najm al-Dīn at the beginning of the inscription.

عز لمولانا السلطان الملك المالك العالم العادل المجاهد المرابط المؤ (يد المظفر) الملك المنصور نجم الدنيا والدين سلطان الإسلام والمسلمين محيي العدل في العالمين حامي حوزة الدين ملك مل....				
				
عز لمولانا السلطان	الملك المالك	العالم العادل	المجاهد المرابط	المؤ (يد المظفر)
				
الملك المنصور	نجم الدنيا والدين	سلطان الإسلام والمسلمين	محيي العدل في العالمين	حامي حوزة الدين ملك مل....
			عمل سعد البغدادي	

Fig. 3. Details of the first blade inscriptions

The second blade		
		
أيشر فقد نلت ما ترجوا وتنتظر وفي نعمة قد كفتك الهم والحذر وساعدتك على الأيام أربعة العز والنصر والإقبال والظفر ولم تزل في نعمة لا عزو الله مادمت لنيرين الشمس و....		
		
أيشر فقد نلت ما ترجوا وتنتظر	وفي نعمة قد كفتك الهم والحذر	وساعدتك على الأيام أربعة

العز والنصر والإقبال والظفر	ولم تزل في نعمة لا عزو الله	مادمت لتيرين الشمس و...
بيت العزا	بيت العزا	بيت العزا

Fig. 4. Details of the second blade inscriptions

3.2 Titles of Kingship and Succession of Power (Fig. 5)

The titles of *Sultān al-Ṣāliḥ Najm al-Dunyā wa al-Dīn Ayyūb* on this sword demonstrated the meaning of kingship, state, and power, e.g., {1-*al-Sultān*, 2, 10. *al-Malik*, twice, 3. *al-Mālik*, 16. *Malik Mulūk al-‘Arab wa al-‘Agm*}, denoting the kingship of *Sultān al-Ṣāliḥ Najm al-Dunyā wa al-Dīn Ayyūb* over the *Ayyūbid state*. They highlighted the importance of the succession of power within the political conflict that dominated the *Ayyūbid dynasty*. Thus, *Ayyūbid rulers* were keen to engrave such titles after ascending to power.

عز لمولانا السلطان	الملك المالك
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Fig. 5. Titles of Kingship and Succession of Power of *Sultān al-Ṣāliḥ Najm al-Dunyā wa al-Dīn Ayyūb*

3.3 Titles Related to Jihad and The Protection of Islamic Holy Sites and Lands (Fig. 6)

al-Mujāhid, al-Murābiṭ, Sultān al-Islām wa al-Muslimīn, Ḥāmī Ḥawzah al-Dīn

[المجاهد، المرابط، سلطان الإسلام والمسلمين، حامي حوزة الدين]

These were linked to the culture of jihad against the Crusaders, arising with the establishment of the *Ayyūbid dynasty*, whose rulers maintained that culture throughout their rule. Therefore, these titles were included in the protocol of their titles engraved on architecture, applied arts, and coins.

المجاهد المرابط	سلطان الإسلام والمسلمين	حامي حوزة الدين ملك
المجاهد المرابط	سلطان الإسلام والمسلمين	حامي حوزة الدين ملك ملوك...

Fig. 6. Titles Related to Jihad and the Protection of Islamic Holy Sites and Lands

3.4 Military Titles (Fig. 7)

al-Mu'ayyad, al-Muẓaffar, al-Manṣūr [المؤيد، المظفر، المنصور]

The inscriptions of the sword included military titles related to the personal traits of *Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb* as a military commander, denoting victory over enemies inside and outside the state.



Fig. 7. Military Titles of Sulṭān Aa-Ṣāliḥ Najm al-Dunyā wa al-Dīn Ayyūb

The inscriptions of the sword included military titles related to the personal traits of *Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb* as a military commander, denoting victory over enemies inside and outside the state, as expressed by the historian Ibn Kathīr when reporting *al-Ṣāliḥ's* ascending to the throne of Egypt, saying.

“مؤيداً منصوراً مظفراً مجبوراً مسروراً”.

(Ibn Kathīr 1407 AH./ 1987 AD, 154)

“*Mu'ayyadan, wa Manṣūran, wa Muẓaffaran, wa Majbūran, wa Masrūran.*

{supported, aided, victorious, sustained, and happy}

3.5 Personal and Religious Titles and Characteristics (Fig. 8)

al-ʿĀlim, al-ʿĀdil, Muḥyī al-ʿAdl fī al-ʿĀlamīn

[العالم، العادل، محيي العدل في العالمين]

These titles highlight the personal characteristics of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb, suggesting his religiosity and justice, as illustrated in contemporary historical sources that reported:

أنه كان مهيباً عزيز النفس عفيفاً طاهر اللسان، ولا يرى الهزل أو العبث، شديد العصبية، كثير الصمت وقوراً وكان ذا سطوة عظيمة، وكان فصيحاً حسن المجاورة بعيداً عن الفواحش، كما اتصف بـ “فصاحة لسانه وشدة الحياء لا يرفع رأسه إلى من يكلمه حياءً، وإذا حبس إنساناً نسيه ولا يتجرأ شخص أن يخاطبه، وكان جيد العقيدة مهتم اهتماماً بالأدب والعلوم وأخبار الناس، وكان محباً لأهل العلم والأدب والفضل.

(Al-Dawādārī 1974, 333) (Ibn Taghrī Berdī 1992) (al-Ḥanbalī 1987, 381)

Sulṭān al-Ṣāliḥ was majestic, high-spirited, chaste, with a pure tongue, not interested in jest or nonsense, very nervous, very silent and dignified, authoritative, eloquent, and good-natured. Historical sources also described him with “eloquence, intensity of modesty, that he did not raise his head to anyone who spoke to him out of shyness.” If he imprisoned someone,

he forgot that prisoner, none would dare to speak to him about that; he had good faith; he was interested in literature, sciences, and news of people; he highly appreciated people of knowledge, good manners, and virtue (Ibn Taghrī Berdī 1992, 333).

مُحِيي الْعَدْلِ الْعَالَمِينَ	الْعَالِمُ الْعَادِلُ
محيي العدل في العالمين	العالم العادل

Fig. 8. Personal and Religious Titles and Characteristics

3.6 Personal Epithets (Fig. 9)

Najm al-Dunyā wa al-Dīn [نجم الدنيا والدين]

This was a personal epithet for the righteous *Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb*. It appeared in all archaeological inscriptions on architecture, arts, and numismatics with his name. It sometimes appeared in the full form, *Najm al-Dunyā wa al-Dīn*, and sometimes abbreviated, *Najm al-Dīn*.



Fig. 9. Personal Epithets of Sulṭān al-Ṣāliḥ Najm al-Dunyā wa al-Dīn Ayyūb

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his abbreviated epithet was taken by some *Artuqid princes* (Ar. الأراتقة) in *Mārdīn* (Ar. ماردين), including *Najm al-Dīn Ghāzī II* (693-712 AH/ 1294-1312 AD.), whom some confused with the *Ayyūbid Sulṭān al-Ṣāliḥ* in terms of titles. However, they could not be confused due to the different historical contexts and the protocol of titles. Studying the titles of *Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb* revealed that his personal epithet was *Najm al-Dunyā wa al-Dīn*, which was one of the personal epithets of sultans, while the personal epithet of *Artuqid princes* was limited to the form *Najm al-Dīn*.

In addition, the titles, personal epithets, and royal titles of *Sulṭān al-Ṣāliḥ*, *Najm al-Dunyā wa al-Dīn*, and other *Ayyūbid* rulers differed from those of the *Artuqid rulers* of *Mārdīn*, which corresponded with the political situation of their rule under the control of the neighboring political powers throughout their history.

It is worth noting that the *Artuqid ruler Ghāzī II* (Ar. غازي الثاني) took some titles on a bronze coin dated 698 AH (Butak, Behzad 1947-148, No.66) (Spengler William 1992, 162-163)(Zeno. Ru. #171063). (*Sulṭān al-A'zam, Zillu'l-; 'h fi al-Ālam, al-Malik al-Manṣūr, Abū al-Futūḥ*) on the inscriptions of buildings, which made Spengler ridiculed when studying the coins of this ruler: "Ghazi II adopted on this coin type the magniloquent royal title *Sulṭān al-A'zam* (i.e., "The mightiest sovereign") for the first time by any *Artuqid* prince. (**Pl. 16. Fig. 10**). This lofty title had appeared before on *Artuqid coinage* (e.g., S/S Type 44) but only in reference to a Rum Seljuq overlord. The term had been in common use by the time it had been assumed by an *Artuqid*. It seems ironic, even presumptuous, that Ghazi II would have adopted this super-title at a time when he was a mere vassal of the *Illkhān* Monarch *Ghāzān Maḥmūd*

(Pl. 17)(Zeno. Ru. #299186). Perhaps, he was endeavoring to compensate for his subordinate status"; As if that were not enough, this coin type boats three others extravagant laqabs for Ghazi II besides his personal one Najm al-Dīn: Zillu'l-;"h fi al-alam, meaning literally "The Shadow of God on Earth"; al-Malik al-mansur, "The Triumphant Lord"; and *Abū al-Futūh*, "Father of Victory"! (Spengler William 1992, 162-163).



Fig. 10. Artuqid of Mārdīn, Najm al-Dīn Ghāzī II, AE 698 AH, Butak, Resimli Turk Paralari, No. 66

3.7 Arabic Poetic Verses on The Sword of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb (Fig. 11)

The inscribed verses on this sword read:

وفي نعمة قد كفتك الهم والحذر	أبشر لقد نلت ما ترجو وتنتظر
العز والنصر والإقبال والظفر	وساعدتك على الأيام أربعة
ما دمت النيرين الشمس والقمر	ولم تزل في نعمة لا غير الله

Ābshir laqad nltā mā trjū wtntzr... wa-fī ni'matin qad kftk al-hamm wālḥdhru

Wsā'dtk 'alā al-āyyām arba'atu... al-'Izz wa-al-naṣr wāl'qbāl wa-al-zafaru

wa-Lam tazal fī ni'matin lā ghayr Allāh... mā dmt al-nayyirayn al-shams wa-al-qamaru

(*Trans:* I give good news. You have achieved what you hoped for and expected... and you are blessed with worry and caution And you were helped in your days by four... glory, victory, dedication, and triumph. You will remain in the blessing of no one but Allāh... as long as the sun and the moon illuminate.

وساعدتك على الأيام أربعة	وفي نعمة قد كفتك الهم والحذر	أبشر فقد نلت ما ترجوا وتنتظر
وساعدتك على الأيام أربعة	وفي نعمة قد كفتك الهم والحذر	أبشر فقد نلت ما ترجوا وتنتظر

العز والنصر والإقبال والظفر	ولم تزل في نعمة لا غير الله	ما دمت النيرين الشمس والقمر
العز والنصر والإقبال والظفر	ولم تزل في نعمة لا غير الله	ما دمت النيرين الشمس والقمر

مادمت النيرين الشمس و....	ولم تزل في نعمة لا عزو الله	العز والنصر والإقبال والظفر
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Fig. 11. Arabic Poetic Verses on the Sword of Sulṭān al-Ṣāliḥ Najm al-Dīn

Poetry and literature were the main media dedicated to the memory of major political and military events of rulers and states like various archaeology with similar information announcements that served the same purpose. Poetry and literature are linked to archaeology in commemorating such important events. A wonderful example was the inscription of the first verses of the poem “Victory, Dedication, and Triumph” on this rare sword of *Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb* written by the great poet Bahā’ al-Dīn Zuhayr (581-656 AH.) who was a poet and scribe of *al-Ṣāliḥ Najm al-Dīn*.

The Poem Reads:

رَأَيْتُ الْمَلِكَ تَبَسَّمَ عَنْ ثَغْرِ صَبَاحٍ يَفُوقُ الدُّرُرَ وَأَبْدَى بُدُورَ الْهِنَاءِ تَبْدُو وَتَجْلُو سُورَ الظُّفْرِ
فَإِنْ تَحَسَّبُوا النَّصْرَ بَشْرًا جَنِينًا فَقُولُوا كَذَرَ الْبَشْرِ وَإِنْ تَحَسَّبُوا الظُّفْرَ نَصْرًا رَأَيْتُمْ وَقُلْتُمْ نَعَمْ قَدْ قَدِرْ
وَكَيْفَ وَقَدْ طَاوَعْنَا الدُّنْيَ وَسَارَ الْفَلَكُ بِنَا وَاعْتَدِرْ فَلِلَّهِ نَصْرُكَ فَهَوَ الْبَشِيرُ بِهِ وَفَوْرُكَ عَزَّ وَقَدِرْ

R'ytu almulka tbasama 'an thaghrin ṣabāḥin yafūqu alddurar// w'bdā budūra alhnā'i tabdū watajlu surwra alzzufur.

F'n taḥsabwā alnaṣra bashran janaynā faqūluwā kadharri albashar// wa-in taḥsabwā alzzafra naṣran ra'aytum waqultum na'am qad qadar.

Wkyfa waqad tāwa'atnā alddunā wsāra alfalak binā wā'tadhar// fa-Lillahi naṣruka fahwa albashyru bihi wafawzuka 'azza waqadir.

(**Trans:** I saw the kingship smiling across the face of a morning of more than pearls and showing signs of bliss that showed and radiated the happiness of victory. If you think that victory is good news, then say, “Despise the world.” And if you think that victory is victory, I have seen and you said, “Yes, it is destined,” and how, when the world obeyed us, and the ship moved with us, and apologized. So, to God is your victory, for He is the one who brings good tidings of it, and your victory is mighty and destined, and who is there? It is similar to the fact that when God decided, He was my supporter.

Inscribing these poetic verses on this rare sword of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb represented the media and propaganda role of archaeology and artistic artifacts. It also highlighted the history of this sword, which was made when the poet Bahā’ al-Dīn Zuhayr served as the scribe of Sulṭān al-Ṣāliḥ before he was angry with the poet and removed him from his job. This unique sword was made to commemorate the military victories achieved by Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb and his army against his internal and external enemies. I think that this sword was made in 644 AHS. after the victories of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb over his rivals in the Ayyūbid dynasty in all the Ayyūbid regions and states or over the Crusaders in Jerusalem and the Levant.

Its inscriptions were closely linked to the service of Bahā’ al-Dīn Zuhayr as a scribe of Sulṭān Al-Ṣāliḥ Najm al-Dīn Ayyūb. Therefore, the titles inscribed on this sword were chosen and arranged to be compatible with the verses of the “Victory, Dedication, and Triumph” poem, closely related to the general historical context in the era of *Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb*. This poem commemorated the military victories achieved. Thanks to these victories, *Sulṭān al-*

Şāliḥ Najm al-Dīn Ayyūb assumed the power of the Ayyūbid dynasty, getting rid of his Ayyūbid rivals and protecting the state's borders (Ramadan, Atef Mansour Under Publishing).

3.8 Propaganda phrases (Fig. 12-14)

'Izz li-mawlānā {Ar. عز لمولانا}: This usually preceded the titles of rulers and sultans on the inscriptions of decorative arts created in their names. It appeared on this sword and all metal artifacts in the name of *Sulṭān al-Şāliḥ Najm al-Dīn Ayyūb* (TABLE 1).



Fig. 12. Propaganda phrases on the Sword of Sulṭān al-Şāliḥ Najm al-Dīn

Counter marks: On this sword appeared the phrase {*Bayt al-'Azā*' (House of consolation); بيت العزاء} or *Niyyat al-Ghazā* {نية الغزا} inside a circle in Thuluth script. It was a counter mark recorded on the swords of the sultans. This phrase appeared on several Islamic Ayyūbid, Mamluk, Timurid, and Safavid swords (Ibrahim 2018, 115).

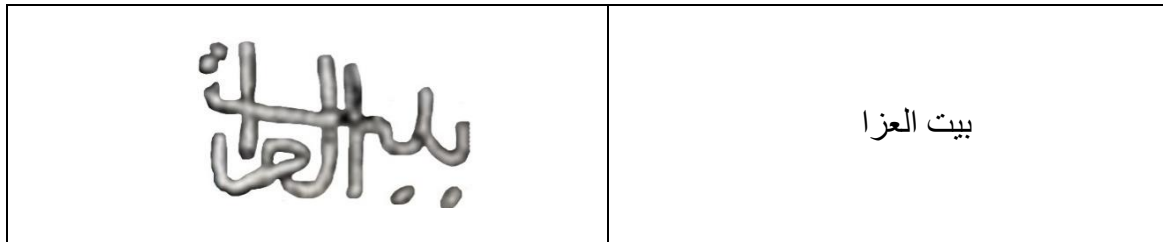


Fig. 13. Counter marks on the Sword of Sulṭān al-Şāliḥ Najm al-Dīn.

Although its true meaning has not been unknown until now, a researcher read it as: (*bi-Bayt al-'azā*' or *Bayt al-'Azā*') and interpreted it as *Bayt al-'azā*', which was the place of storing swords after the death or martyrdom of their owners. It might be in a weapons safe or a mosque (Ibrahim 2018, 115). Studying the shape of inscribing this phrase illustrated that a part was written with a final (closed) tā' (niyyat), and a part written with a tail (open tā') (nīt). It is known that writing the latter form was borrowed from the Nabataean script into the Arabic writing and Ottoman script, e.g., (*Raḥmt, Ni 'mat, wa kalimat/ Mercy, grace, and word; رحمة، كلمة، نعمه،*) (Ghanem Kaddouri Al-Hamad 1982, 75). It became an important feature in Persian and Turkish (Shawkat, Jawdat, Ni 'mt, Hishmat, Tharwat).

وكلمة (الغزا) في المعجم: هي كلمة مقصورة (الغزاء)، أي غزو العدو والاسم الغزاة، ورجل غاز والجمع غزاة مثل قاض وقضاة، وغزى مثل سابق وسبق، وغزاء مثل فاسق وفساق، قال الشاعر تأبط شرًا:

فيومًا بغزاء ويوما بسرية... ويومًا بخشخاش من الرجل هيضل.

(Alfarabi Isma'il Ibn Hammad Al-Jawhari 1987, 2446)

(al-Ghazā) is a shortened form of (al-Ghazā'), meaning invasion, and the name al-ghuzāh, i.e., invaders, sing. invader, like qāḍin and quḍāh (i.e., judge/s). Ghazā is like *Sābiq and Sbq*, while

Ghazā' is like *Fāsq and Fsāq*. The poet Ta'abbata Sharran said: Fywman bghzā' wywmā bsryh...Wywman bkhshkhāsh min al-rajul hyḍl (Alfarabi, Vol. 6, 2446)

Hence, this phrase can be read (Niyyat al-Ghuzāh), denoting that the sword was made for jihad for the sake of Allāh.

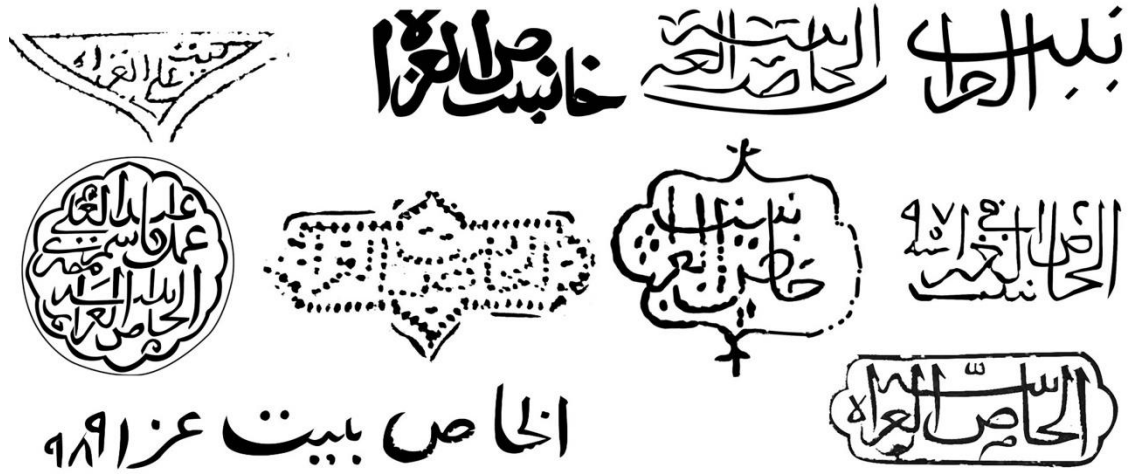


Fig. 14. The phrase Niyyat al-Ghazā appeared on several Islamic Ayyūbid, Mamluk, Timurid, and Safavid swords.

3.9 Iconography (Fig. 15 - 20).

The sword included three pictorial scenes. The first was an image of a knight riding a horse and holding a falcon in his hand. It showed the hunting trips of rulers and sultans, but here, it had a symbolic significance, indicating the success of *Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb* in hunting his enemies and rivals just as he hunted his prey on hunting trips.

The second scene depicted a knight holding a bow, denoting that the sultan directed arrows against his enemies and that he was always ready to fight them.

In sum, the pictorial scenes on the sword complemented the connotations of the titles of *Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb*. All poetic verses on the sword date the victories of *Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb* over enemies.

The pictorial scene of a knight riding on his horse might depict *al-Ṣāliḥ Najm al-Dīn Ayyūb* when he was notified of the approval for his mandate to rule Egypt from the *Abbāsīd Caliph* in 638 AH/ 1240 AD. According to historical sources:

أن الخليفة العباسي أرسل إليه التشریف والطوق المذهب والمركوب ولبس التشریف الأسود والعمامة والجبّة وركب الفرس بالحلبة وكان يوماً مشهوداً".

(Ibn Taghrī Berdī 1992, 333) (al-Ḥanbalī 1987, 381) (Al-Dawādārī 1974, 371)

"The *Abbāsīd Caliph* sent him honorifics, a golden collar, and a means of transport. He wore black honorifics, a turban, a robe and rode the horse in the ring. That day was remarkable."

The third scene showed the image of a lion, which was associated with *Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb*, who was described as a lion in the poems praising him. For instance, *Bahā' al-Dīn Zuhayr* {بهاء الدين زهير} described him as a *hizabr* (lion) in a poem (in 622 AH), saying: (Collection Of Bahā' Al-Dīn Zuhayr, Dar Sader- Dar Beirut, Beirut, 1969, P. 226)

تحت العريكة منه بدر مشرق

في طي لامته هزبر باسل

Fī ṭayy lāmth hzbr basil

taḥta al'rykh minhu badr mushriq

Engraving a lion on this sword is related to the mottoes inherited among the Ayyubid rulers. It first appeared on the coins of the founder, Saladin (Balog, Paul 1980, 176-178). It also appeared on the walls of Aleppo in the reign of al-Zāhir Ghāzī (582- 613 AH/ 1186 -1216 AD) (Herzfeld, E. 1955, pl. VIII). In the present study, it was engraved more perfectly. (*Pl. 18-19*).



Fig. 15. Illustrated iconography of the first blade

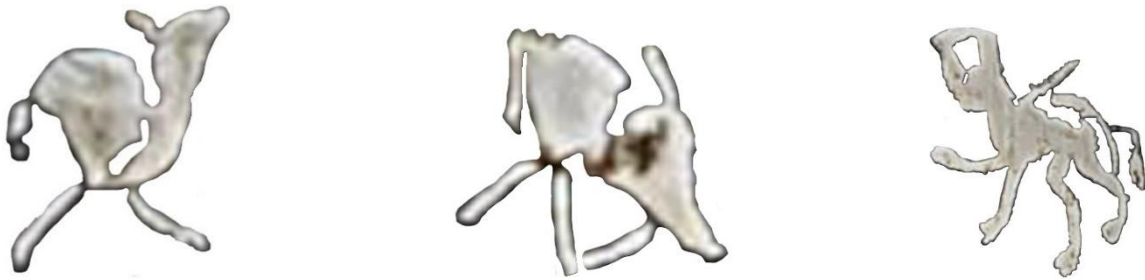


Fig. 16. Illustrated iconography of the second blade



Fig. 17. A mounted warrior in a hunting landscape. Illustrated iconography of the first blade



Fig. 18. A view of a knight raising his right hand holding a weapon and holding a hunting bird (falcon) on his left hand



Fig. 19. An illustrated bird drawings on the blade of the sword of the first blade

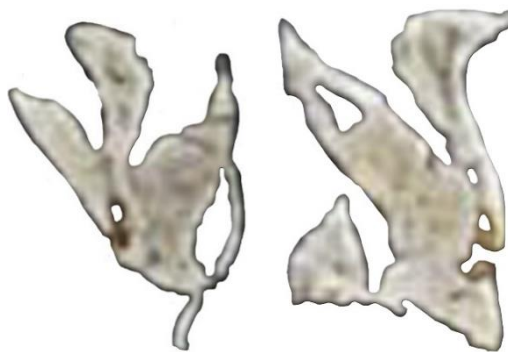


Fig. 20. An illustrated bird drawings on the blade of the sword of the second blade

3.10 Maker of the Sword (Fig. 21)

He was *Sa'd al-Baghdādī*. As the name indicated, he was from Iraq, which matched the historical context of arts then, including the migration of craftsmen from Iraq to Egypt after the Mongols' invasion of the eastern Islamic world. Those craftsmen settled in Egypt and established art schools, such as the *al-Mawṣilī* (Ar. الموصلي) and *al-Baghdādī* (Ar. البغدادي). They might have relations with the *Sunqur al-Baghdādī*, which was famous for making swords and metal artifacts in the late Ayyūbid and Mamluk dynasties, especially among rulers and sultans.

This maker probably was the first maker in the Islamic era to appear on swords in Egypt. Consequently, the sword of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb was the first to bear the name of its maker. It also recorded a new name for sword makers in the Islamic era.

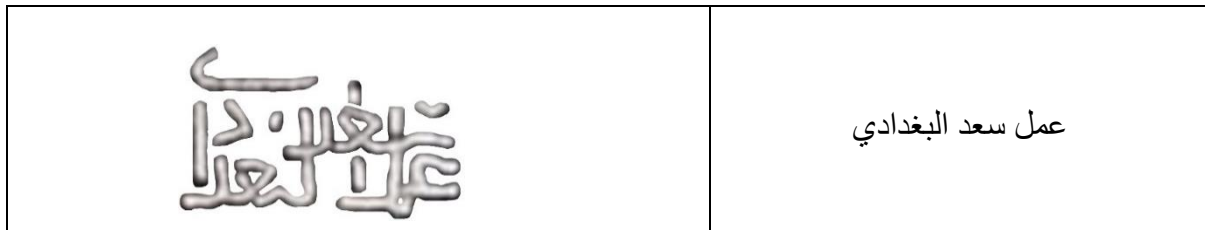


Fig. 21. Maker of the sword: Sa'd al-Baghdādī

3.11 Calligraphy

On the sword, inscriptions were implemented in Ayyūbid thuluth calligraphy, namely, the letters of each word were drawn beautifully and magnificently with no rules of form and *i'jām*, consonant pointing (إعجام). The inscriptions under study are among the most magnificent examples of thuluth calligraphy on metals. The artist paid great attention to spaces, making the letters with a bold standing end stand alone because of the broad space, as he wanted to fill in the largest spaces.

It was the same calligraphy used to create inscriptions of the metal artifacts in the name of *Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb*. Despite different materials, this calligraphy was similar to other inscriptions on foundation in the reign of *Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb* (Zakī, Al-Sayid Saeīd 2007, 385) (Fig. 22).

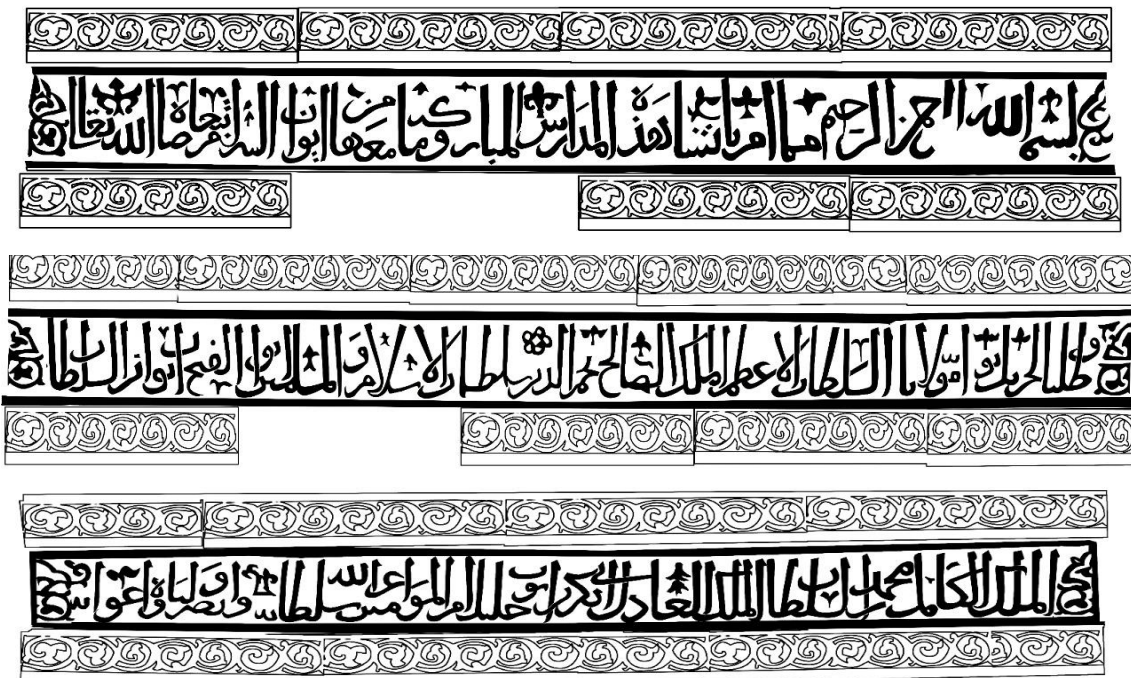


Fig. 22: Foundation text on western façade of *al-Madāris al-Ṣāliḥiyya*.

Muhammed Abdal-Sattar Othman et others. *A Complete Reading For The Foundation Inscription Of Al-Madāres Al-Ṣāleḥiyā*, P. 253-254.

3.12 Visual dimension of inscriptions

The method of inscribing on the sword was unique among metal and applied artifacts in the era of *al-Ṣāliḥ Najm al-Dīn Ayyūb*. Inscriptions were carried out on a black background as an important visual dimension for the reader. This method highlighted inscriptions and could draw the attention of the reader from the first look. These inscriptions were an important media message to draw attention.

3.13 Dating

The study showed that the sword could be dated to 644 AHS. because its inscriptions and decorations suggested that Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb defeated enemies and rivals of the Ayyūbids and the Crusaders, especially in 643-644 AH.

4. Conclusion:

This sword of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb (637-647 AH/ 1240-1249 AD) is a rare and unique masterpiece of Islamic art, unparalleled in international museums and collections.

The Arabic-Islamic decorations and inscriptions on the sword were of special importance, as they provided important information about the historical events experienced by Sulṭān al-Ṣāliḥ.

The inscriptions of this sword were unique in terms of the nicknames and epithets of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb, which corresponded with the protocols of the titles of Ayyūbid sultans, as illustrated on their known buildings, arts, and coins.

Studying the titles of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb on this sword revealed that they did not include al-Ṣāliḥ, which appeared on other buildings and arts. The title might be dropped unintentionally when inscribing the titles and epithets of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb because making swords is like other handmade arts and coins.

Significantly, poetry and literature were linked to Archaeology in commemorating important events in the history of rulers and states. A wonderful example was the inscription of the first verses of the poem "Victory, Dedication, and Triumph" on this rare sword of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb written by the great poet Bahā' al-Dīn Zuhayr (581-656 AH.) who was a poet and scribe of al-Ṣāliḥ Najm al-Dīn. These verses commemorated the military victories of Sulṭān al-Ṣāliḥ over rivals and enemies.

The inscriptions of this sword were executed in Ayyūbid thuluth calligraphy, as a magnificent form of thuluth calligraphy on metal. It was the same script used to create inscriptions of the metal artifacts in the name of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb.

The pictorial scenes on the sword matched in their symbolic connotations those of the titles of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb and poetic verses. They all dated the victories of Sulṭān al-Ṣāliḥ over enemies.

The inscriptions and decorations of the sword were closely related to those of the famous metal artifacts attributed to Egypt in the name of Sulṭān al-Ṣāliḥ Najm al-Dīn Ayyūb in terms of the content of the inscription and Calligraphy.

The maker was Sa'd al-Baghdādī. As the name indicated, he was from Iraq. He might have relations with the Sunqur al-Baghdādī family, which was famous for making swords and metal artifacts in the late era of the Ayyūbid and the Mamluk dynasties, especially among rulers and Sulṭāns. This sword recorded a new name for sword makers in the Islamic era.

The study illustrated that doubting the authenticity of attributing this sword to Sulṭān Al-Ṣāliḥ Najm al-Dīn Ayyūb was a falsification of facts and that relying on the similarity in some titles between the Ayyūbid Sulṭān al-Ṣāliḥ and the Artuqid ruler in Mārdīn Najm al-Dīn Ghāzī II (693- 712 AH / 1294 - 1312 AD.) could not be adopted.

The main result of this study indicated that this sword is considered one of the rarest swords on the level of known Islamic swords in international museums. This is because it is from the Ayyūbid era and carries the name of the *Sulṭān Najm al-Dīn* on it. Furthermore, it is

engraved with Ayyūbid inscriptions, images and ornaments that are set in silver. There is no other exhibited or known sword in the world belonging to the *Ayyūbid Sulṭān al-Malik al-Ṣāliḥ Najm al-Dīn Ayyūb* (637-647 A.H/ 1239-1249 A.D).

- I. There was a great difference in the protocol of titles of the Ayyūbid sultans in Egypt and the Levant, who ruled a vast empire and took titles that matched the political status of their empire.

In contrast, the Artuqid rulers were subordinated, ruled many cities and fortresses, and were politically affiliated with neighboring states, such as the Ayyūbid state, the Seljuks of Rūm, and the Mongol Ilkhanate. They were never autonomous in most of their historical periods, and there was always a supreme ruler whose name appeared on their coins, arts, and buildings. Hence, their protocol of titles matched their political status; their titles were humble and few.

- II. Najm al-Dīn Ghāzī II, to whom some tried to attribute the title, was astonishingly weak and was affiliated with the Mongol Ilkhanate in Iraq and Iran.

TABLE 1. The titles of al-Ṣāliḥ Najm al-Dīn Ayyūb on his arts, coins and architecte.

<i>The content of inscription</i>	<i>Type of Engraving</i>
عز لمولانا السلطان الملك المالك العالم العادل المجاهد المرابط المؤيد المظفر المنصور نجم الدنيا والدين سلطان الإسلام المسلمين محيي العدل في العالمين حامى حوزة الدين ملك ملوك العرب والعجم	<i>Sword of Sulṭān, al Ṣāliḥ, Najm al-Dīn Ayyūb (d. 644 AH)</i> Pl. 1-3, Fig. 1-2, 4-10, 12-13
عز لمولانا السلطان الملك الصالح العالم العادل المجاهد المرابط المتأغر المؤيد المظفر المنصور نجم الدنيا والدين سلطان الإسلام والمسلمين	<i>Basin preserved in the Museum of Islamic Art in Cairo (Izzī W 1965, 253, 255 - 259. (Muḥammad No. 15043.)(d. 642 AH) Amīn ‘Alī 1968, 190)</i> Pl. 4-7
عز لمولانا السلطان الملك الصالح العالم العادل المؤيد المظفر نجم الدين	<i>Basin preserved in University of Michigan Museum of Art</i> (Amr and Slah 1965, 101) Pl. 8-9
عز لمولانا السلطان الملك الصالح العالم العادل المجاهد المرابط المتأغر الغازي المؤيد المظفر المنصور نجم الدنيا والدين سلطان الإسلام والمسلمين قانع الكفر والمشركين قاهر الخوارج والمتمردين محي العدل في العالمين جابر الضعفاء والمساكين غياث الأتام معين الإمام سلطان العرب والعجم	<i>Tray preserved in the Louvre Museum (d. 647 AH)</i> (Atil 1985, 144, Fig. 53. No. MAO360)
شريط الخط الكوفي: عز لمولانا السلطان الملك الصالح السيد الأجل العالم العامل المجاهد المرابط المؤيد المنصور نجم الدين شريط الخط الثلث عز لمولانا السلطان الملك الصالح السيد الأجل العالم العامل المجاهد المرابط المؤيد المظفر المنصور نجم الدنيا والدين ملك الإسلام والمسلمين	<i>A silver-inlaid and engraved brass bowl, National Museum of Asian Art. before d. 638 AH</i> (Muḥammad Kḥalīl Ibrāhīm 2018)(Atil, Islamic Metalwork in The Freer Gallery of Art 1985, Inv. Freer Gallery of Art, Object: F1955, P. 10) Pl. 10-13
الملك الصالح نجم الدين	<i>Dinar mint. Cairo d. 641 AH</i> (From The Collection Of Yahya Diyaa Jaafar.) Pl. 14
الملك الصالح نجم الدنيا والدين	<i>Dirham mint. Cairo d. 640 AH (Balog, Paul 1980, 186, No.541)</i>

مولانا السلطان الملك الصالح السيد الأجل العالم العابد المجاهد المؤيد المظفر المنصور نجم الدنيا والدين سلطان الإسلام المسلمين منصف المظلومين من الظالمين قاتل الكفرة والمشركين.... المفسدين في البلاد ... غياث الأنام ركن الدولة مجد الأمة علاء الملة سيد الملوك والسلاطين	<i>Bab al-Salam in Damascus founding inscription d. 641 AH</i> (Mouton, Sourdél and Sourdél- thomine 2018, 299, N° 20)
مولانا السلطان الملك الصالح السيد العالم العابد المجاهد المرابط المثاغر نجم الدنيا والدين سلطان الإسلام المسلمين سيد ملوك المجاهدين وارث الملك عن أبانه الأكرمين	<i>Mausoleum founding inscription of al-Šāliḥ, Najm al-Dīn Ayyūb (d. 647 AH)</i> (Van Berchem 1894-1903, 103)
مولانا السلطان الأعظم الملك الصالح نجم الدين سلطان الإسلام والمسلمين	<i>Madrasa al-Šāliḥ founding inscription d. 641 AH.</i> (Van Berchem 1894-1903, 103) Pl. 15, Fig. 23
مولانا السلطان الملك الصالح نجم الدنيا والدين	<i>Damascus wall tower inscription from the north side between Bab al-Salam and Bab Sharqi</i> (Combe, Sauvaget and Wiet 1936-1937, N° 4282.)
عزّ لمولانا السلطان الملك الصالح نجم الدنيا والدين سلطان الإسلام والمسلمين	<i>A founding inscription on a tower in Cairo castle</i> (Combe, Sauvaget and Wiet 1936-1937, N° 4282.) (Sauvag and Gabriel 1940, 325, N° 77) (Berchem and Strzygowski 1910, 106, N° 34)

TABLE 2. The titles of al-Šāliḥ Najm al-Dīn Ayyūb on his arts, coins, and architecture (Arabic Transliteration and English Transcript)

<i>Content of Inscription</i>	<i>Type of Engraving</i>
'Izz li-mawlānā al-sultān al-malik ālmālik āl'ālm al-'ādil ālmujāhid ālmurābiṭ' Ālm'yad ālmuzaffar al-malik al-manšūr njm al-dunyā wa-al-dīn sultān al-Islām wa-al-Muslimīn muḥyī al-'adl fī al-'ālamīn ḥāmī ḥawzat al-dīn malik mülūk al-'Arab wa-al-'Ajam	<i>Sword of sultan, al Salih, Najm al-Din Ayyub (d. 644 AH)</i>
'Izz Imwlanā al-Sultān al-malik al-šāliḥ al-'ālm al-'ādil almujāhid almurābiṭ almuthāghir almū'yūd al-muzaffar al-manšūr njm aldunyā wa-al-dīn sultān al-Islām wālmuslimyn	<i>Basin preserved in the Museum of Islamic Art in Cairo (d. 642 AH)</i>
'Izz Imwlanā al-Sultān al-malik al-šāliḥ al-'ālim al-'ādil almu'ayyad al-muzaffar Njm al-Dīn	<i>Basin preserved in University of Michigan Museum of Art</i>
'Izz Imwlanā al-Sultān al-malik al-šāliḥ al-'ālim al-'ādil almujāhid al-murābiṭ almuthāghir al-ghāzī ālmū'yūd al-muzaffar al-manšūr njm al-dunyā wa-al-dīn Sultān al'slām wāl-Muslimyn qāmi' al-kufr wālmshrkyn qāhir al-Khawārij wālmmtmrdyn muḥyī āl'dl fā āl'ālmīn jābir al-ḍu'afā' wa-al-masākīn ghiyāth al-	<i>Tray preserved in the Louvre Museum (d. 647 AH)</i>
Kufic script: 'Izz Imwlanā al-Sultān al-malik al-šāliḥ al-sayyid al-a'jal al-'ālim al-'āmil al-mujāhid al-murābiṭ almw'yūd al-manšūr njm al-dīn; Thuluth script: 'Izz Imwlanā al-Sultān al-malik al-šāliḥ al-sayyid al-a'jal al-'ālam al-'āmil al-mujāhid al-murābiṭ almw'yūd al-muzaffar al-manšūr njm aldunyā wa-al-dīn malik al-Islām wālmuslimyn	<i>A Silver-Inlaid and Engraved Brass Bowl, National Museum of Asian Art. before d. 638 AH</i>
Al-Malik al-Šāliḥ njm al-dīn	<i>Dinar mint. Cairo d. 641 AH</i>
Al-Malik al-Šāliḥ njm al-dunyā wa-al-dīn	<i>Dirham mint. Cairo d. 640 AH</i>

Mawlānā al-sultān al-malik al-Ṣāliḥ al-sayyid al'jll al-'ālam al-'ābid al-mujāhid almū'yyad al-muẓaffar al-manṣūr njm al-dunyā wa-al-dīn sultān al-Islām al-Muslimīn munṣif al-maẓlūmīn min alẓālmyn qātil al-kafrāh wa-al-mushrikīn ālmfsdyn fī al-bilād...ghyāth al-anām rukn al-dawlah majd al'uma 'alā' almllh sayyid almuluk wa-salaṭīn	<i>Bab al-Salam in Damascus founding inscription d. 641 AH</i>
Mawlānā al-Sultān al-malik al-Ṣāliḥ al-sayyid al-'ālim al-'ābid al-mujāhid al-murābiṭ almuthāghir Njm al-dunyā wa-al-dīn sultān al-Islām al-Muslimīn sayyid mulūk al-mujāhidīn wārth almulk 'n ābā'h al'krmy	<i>Mausoleum founding inscription of al Salih, Najm al-Din Ayyub (d. 647 AH)</i>
Mawlānā al-Sultān al-ā'ẓam al-malik al-Ṣāliḥ njm al-dīn Sultān al-Islām wa-al-Muslimīn	<i>Madrasa al-Salih founding inscription</i>
Mauwlānā al-Sultān al-Malik al-Ṣāliḥ njm al-dunyā wa-al-dīn	<i>Damascus wall tower inscription from the north side between Bab al-Salam and Bab Sharqi</i>
'Izz Imwlānā al-Sultān al-malik al-ṣāliḥ njm al-dunyā wa-al-dīn sultān al-Islām wālmshmyh	<i>A founding inscription on a tower in Cairo Castle</i>

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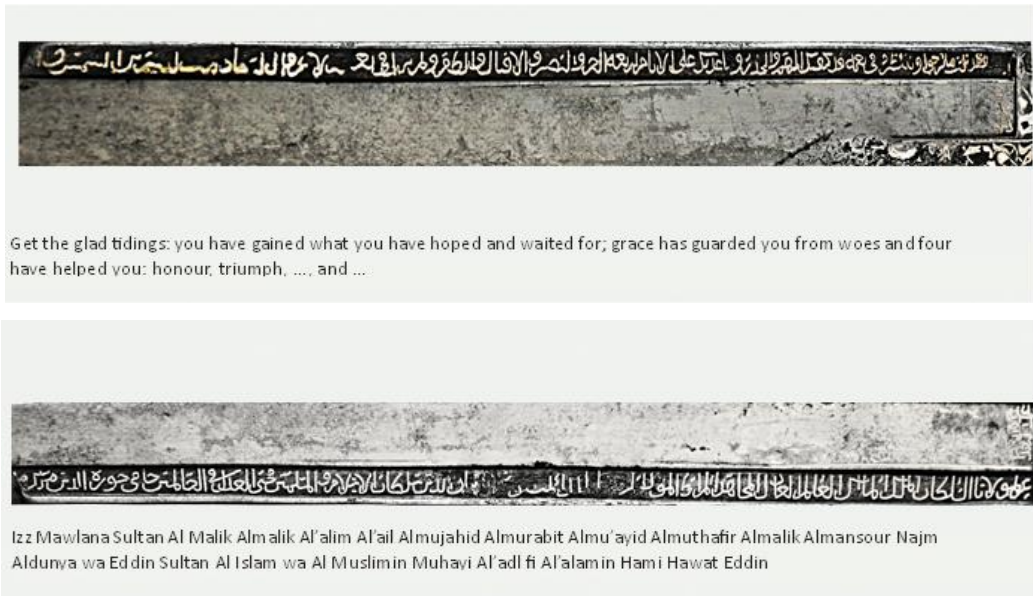
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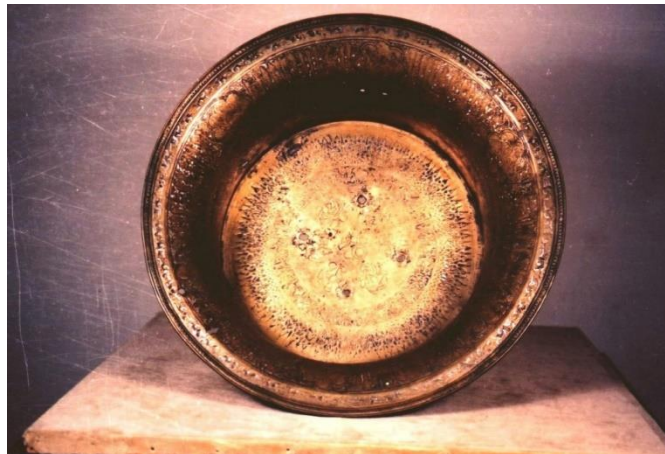
Pl. 1. The sword of Ayyūbid Sultān, Najm al-Dīn Ayyūb.



Pl. 2. The second blade of the sword



Pl. 3. Details of the inscriptions of the sword



Pl.4. Basin preserved in the Museum of Islamic Art in Cairo (d. 642 AH)

'Izzī W., "An Ayyūbid Basin of Al-Şāliḥ Najm Al-Dīn", PP. 253, 255 - 259. No. 15043.



Pl.5. Basin details



Pl.6. Basin inscription details



Pl.7. Basin details



*Pl.8. Basin preserved in University of Michigan Museum of Art
Amr(M) Ṣlah (A.) ṢL'art De La Islam, P.101.*



Pl.9. Basin details. Grabar 1961; Ward 1993, 84–85; and Baer 1998, 104–107; 1968



*Pl.10. A silver-inlaid and engraved brass bowl, National Museum of Asian Art. before d. 638 AH.
Atil, E., *Islamic Metalwork*, pp. 137-144, Fig. 53. No. MAO360.*



Pl.11. Silver-inlaid and engraved brass bowl details



Pl.12. Silver-inlaid and engraved brass bowl inscription details



Pl.13. Silver-inlaid and engraved brass bowl inscription details



Pl.14. Dinar mint. Cairo d. 641 AH, The Collection of Yahya Diyaa Jaafar.



Pl.15. Madrasa al-Şālih founding inscription d. 641 AH.

Muhammed Abdal-Sattar OTHMAN et others. A Complete Reading For The Foundation Inscription Of Al-Madāres Al-Şālehiyā And Its Archaeological Importance Published For The First Time. [Volume 10, Issue 10](#), 2023, P. 253-254



Pl.16. Artuqid of Mārdīn, Najm al-Din Ghāzī II, AE 698 AH, Zeno. Ru. #171063.



Pl.17. Artuqid AE fals, Najm al-Din Ghāzī II, citing Ghāzān Maḥmūd, Mārdīn mint, ND, Zeno. Ru. #299186



Pl. 18. Lion on the Sword of Sultān al-Ṣāliḥ Najm al-Dīn Ayyūb



Pl. 19. Lion on the walls of Aleppo in the reign of al-Zāhir Ghāzī, Herzfeld, *Matériaux pour un-Corpus inscriptionum arabicarum*, pl. VIII

دراسة أثرية تاريخية تصويرية لسيف ينسب الي السلطان الايوبي الملك الصالح نجم الدين أيوب (٦٣٧-٦٤٧هـ / ١٢٤٠م-١٢٤٩م)

الملخص

كان الصالح نجم الدين أيوب آخر سلاطين الأيوبيين قد تأمرت ضده قوى عديدة من داخل الأسرة الأيوبية ومن غيرها؛ لكنه في النهاية استطاع أن يصل إلى حكم مصر بعد أن دخلها وسار هو الحاكم الأعلى لكل الدولة الأيوبية ومن ثم يتضح أهمية الربط بين أحداث العصر الأيوبي وثقافته وبين ما تعبر عنه العمارة والمسكوكات والفنون التطبيقية الأخرى في العصر الأيوبي، فالآثار هي المرآة التي تعكس هذه الثقافة بوضوح وهو ما يساعد على تفسير الآثار الباقية بشكل دقيق يتفق مع السياق التاريخي والثقافي المعاصر لها. وفي هذه الدراسة سوف نقوم بدراسة سيف السلطان الأيوبي الملك الصالح نجم الدين أيوب (٦٣٧-٦٤٧هـ / ١٢٤٠م-١٢٤٩م) محفوظ في مجموعة السيد محمد خليل إبراهيم (الإمارات العربية المتحدة)، والذي يمثل تحفة فنية إسلامية نادرة ووحيدة على مستوى العالم لم يسبق نشر مثيل لها في المتاحف والمجموعات العالمية، ولا تقتصر أهمية هذا السيف كونه السيف الوحيد المعروف عالمياً للسلطان الأيوبي الصالح نجم الدين أيوب. بل إنه يمثل أهمية خاصة من حيث زخارفه ونقوشه العربية الإسلامية والتي تمثل رسالة إعلامية مهمة تعكس الأحداث التاريخية التي عاشها السلطان الأيوبي الصالح نجم الدين أيوب فترة حكمه.

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تم استلام النسخة المنقحة في ١ أكتوبر ٢٠٢٣

تم قبول البحث في ٢٨ أكتوبر ٢٠٢٣
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الكلمات الدالة

العصر الأيوبي،
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