

**AN ARTISTIC AND ARCHAEOLOGICAL STUDY OF METAL LAMPS
DURING THE ALAWITE DYNASTY: THE MODEL OF A NEW COLLECTION
KEPT AT THE CHURCH OF THE VIRGIN MARY IN *HARIT ZUWAILA*, CAIRO**

BY

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ABSTRACT

[AR]

دراسة أثرية فنية للقناديل المعدنية في عصر الأسرة العلوية في ضوء مجموعة جديدة محفوظة في كنيسة السيدة العذراء بحارة زويلة بالقاهرة إن دراسة الفنون القبطية بشكل عام وفن تشكيل المعادن بشكل خاص لها أهمية كبيرة في تاريخ الفنون الإنسانية ككل، وذلك لتمييزها، وربما تفرداها بين المصنوعات المعدنية المماثلة، وربما لتفرداها وكشفها لثقافة الفنان وارتباطه بهويته الدينية وموروثاته الثقافية، إضافة إلى إبداعه الخاص به، وإطلاعه على فنون البلاد المحيطة به، وتأثير هذا كله على فكره الخاص وإنتاجه الفني. ويعرض هذا البحث مجموعة من القناديل المعدنية المحفوظة بكنيسة السيدة العذراء بحارة زويلة بالقرب من حي الجمالية بالقاهرة، والتي تنشر هذه المجموعة لأول مرة وتتميز بتنوع شكلها العام وزخارفها وأساليبها الفنية، كما أن لها أهمية خاصة من حيث إنها تعود إلى العصر الحديث، وبالتحديد نهاية عصر أسرة محمد علي في مصر، ولذلك وقع الاختيار عليها لدراستها بصورة مفصلة. وسوف نقوم بدراسة المجموعة المهمة لأنها تعكس دور الفنان القبطي، وكذلك المدرسة للمصنوعات المعدنية في هذه الفترة الزمنية، كما يتيح لنا الفرصة للتعرف على أعمال فنية جديدة تسد فجوة في دراسة تاريخ الفن القبطي في النصف الأول من القرن الرابع عشر الهجري، العشرين الميلادي، وتسلط الضوء على بعض التحف التي تفصح عن حالة الفنون في عصر أسرة محمد علي، خاصة مع قلة الدراسات المتوفرة حول فن تصنيع وتشكيل المعادن في ذلك العصر من جهة، وتفرد الزخارف وتنوعها ودقة الصنعة، إضافة إلى تنوع المواد الخام من جهة أخرى. إضافة إلى معرفة دور أثرياء القبط في توفير بعض التحف الفنية كوقف على الكنائس عامة، تقريباً بها سواء للأحياء أو للمتوفين.

[EN]

The study of Coptic arts, in general, and the art of metalworking, in particular, has great importance in the history of arts as a whole. Its uniqueness and diversity set it apart from similar metal artifacts, revealing the artist's cultural and religious identity, and his connection to cultural legacies. This research presents a group of metal lamps preserved in the Church of the Virgin Mary in *Harit Zuwaila* in Cairo. This group, which is published for the first time, is distinguished by the diversity of its decorations and artistic styles. It has special importance in that it dates back to the end of the era of Muhammad Ali's family in Egypt. We will study this important collection because it reflects the role of the Coptic artist, as well as the artistic state of metalwork at this time. It also allows us the opportunity to learn about new works of art that fill a gap in the study of the history of Coptic art in the first half of the 14th century AH/20th century AD, and Islamic art in the era of Muhammad Ali dynasty. This study is important because there is limited research available on the art of manufacturing and shaping metals. Moreover, this study highlights the unique characteristics of antique decorations, showcasing their diversity, meticulous craftsmanship, and the variety of materials used. It also explores the contributions of wealthy Coptic families to the development and support of churches.

KEYWORDS: Muhammad Ali dynasty, Art history, Coptic art, church, Coptic metal, Islamic art, lamps

I. INTRODUCTION

The study of metal lamps has not received due attention¹. Thus, the present study highlights art during the Alawite dynasty. It illustrates the Coptic artist's role and skill in decorating religious buildings and making artifacts with certain functions in the church.

The word *qanadīl* (lamps) is the plural of *qindīl* (lamp). It is also known, in Arabic, *assiraj*, *miṣbah*, and *nibras*². It is a life necessity. Allah (the Almighty) likened His light to a niche in the Holy *Qur'an*, «Allah is the Light of the heavens and the earth. The example of His light is like a niche within which is a lamp ...»³. Some considered it the light of Allah on Earth⁴. These lamps displayed significant variation, ranging from simple designs to more intricate ones, with their shapes evolving over time. In addition, artists and craftsmen perfected the lamp's shape and added decorations⁵. A lamp is suspended from the ceiling using a handle connected to a chain with a ball or circular termination connected to another chain in the ceiling. It resembles a vase with a convex body and ends at the base with a conical neck⁶.

Lamps underwent three stages:

First stage: lamps were designed according to patterns known before the Ottoman period, especially before the Mamluk period, dating to the early Ottoman period. Lamps at this stage took the form of vases with a partially conical base, but in an inverted position. The lamps were wider at the top to allow in light and keep lamps lit. They were suspended, using several nets attached to the top of their bodies, with their chains gathered at a point. This form became popular during the Mamluk period of the 7th century AH/13th century AD. This project might be a huge success. Therefore, its creators had to replicate it because it could perform its functions effectively, efficiently, and easily⁷.

Second stage: the purely innovative Ottoman model appeared at the end of the 12th century AH/18th century AD. It featured a round shape with a shallow, dome-shaped lid that had a circular hole in the center, resembling the lid of a lantern. There were hooks on both sides of the opening for hanging. Note that the manufacturer cut a hole in the lantern to emit light⁸.

Third stage: lamps were created to keep up with the development of lighting technology, especially after the introduction of backlit lamps in the 13th century AH/19th century. Lamps were crafted in various designs, but one of the most notable models featured a shallow, domed shape with multiple openings. Three strands were attached to a handle on the side of the lamp, allowing it to be hung upside down.

¹Studied & Published for the First Time.

²ALHARTAY 1981: 17.

³*Qur'an* XXIV/35.

⁴COPPER 2014: 381.

⁵SAĪD 2009: 419.

⁶ALBAŠA 1970.

⁷ALHARTAY 1981: 118.

⁸ALHARTAY 1981: 117- 118.

Therefore, these chains were assembled in the shape of a dome with a round ring in the center and a hook for hanging⁹.

II. THE DESCRIPTIVE STUDY OF THE ARTIFACTS UNDERSTUDY

The First lamp



[FIGURES 1/A-B]: Silver lamp; C. Details of inscriptions © Photo taken & done by the researcher on (03/12/2021)

[FIGURES 1/A-C]

A silver lamp

Height: 18 cm.

Manufacturing method: Welding and compression.

Decoration style: Grooving and hollowing.

Date: 1651 CE/ 1935 AD.

This lamp is decorated with geometric, floral, and calligraphic decorations in several bands, as follows:

Lower (cup-shaped) part of lamp: The lower part of the lamp is conical and tapers towards the top. The lowest band of decoration consists of two bas-reliefs surrounded by numerous circles, reminiscent of Sasanian pearl beads. Each side is lined with raised heart-shaped leaves containing lotus flowers, followed by an undecorated area. The neck of the cup is decorated with a series of convex curves. This part is connected to a high lower part, which ends in a high ring connected to a chain, from which a cross is

⁹ALHARTAY 1981: 117- 118.

suspended on each shoulder, ending in a triple leaf. The upper part of the lamp, which is in the shape of a jug or pot, tapers towards the top and is decorated with some decorative ribbons. The first ribbon consists of two lines in bas relief surrounded by coils of four-petaled rose branches, transformed into the shape of a cross.

The second ribbon has an undecorated area and contains three rings welded to the lamp. These rings are made in the shape of a deformed hollow fish, showcasing the finesse of craftsmanship, and are connected to a chain that holds a lamp. Those items [FIGURES 1/B-C] include an inscription that reads as follows «On the church of Mary Girgis- Harit Zuwaila 1651 - 1935 - the late Aida Georgy Sa'd al-Taweel».

It is followed by a space devoid of decorations that ends with a decorative ribbon consisting of two lines in bas relief encompassing intersected zigzag lines that form irregular rhombuses and beehive patterns. Around the nozzle, there are successive vertical lines, followed by a row of obliterated circles (pearl beads). The third ribbon consists of two lines in bas relief encompassing diagonal stroke engravings.

The Second Lamp



[FIGURE 2]: A copper lamp with the shape of a pot © Photo taken & done by the researcher on (03/12/2021)

A Lamp in the shape of a pot made of Copper [FIGURE 2]

Manufacturing method: Compression, forging and welding.

Decoration: Bas and high relief.

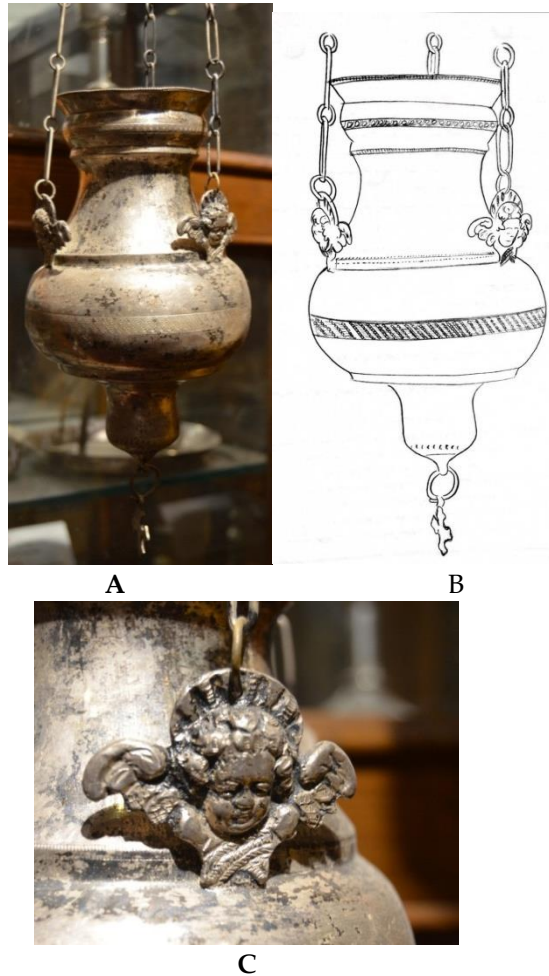
Date: 1660 CE / 1943 AD.

This lamp has the same style as the previous one, taking the form of a vase, jar, or pot. Its decorations include floral motifs and diagonal stroke engravings. The base is conical in shape; it is wide at the base and eventually narrows. It features a band in bas relief composed of two parallel lines. Within the band, two intersecting wavy, braided lines form almond-shaped spaces resembling the shape of an eye's pupil. The conical part of the lamp has a band of engraved diagonal strokes while the bottom has a circular ring, in which a cross is hung, like the previous model.

The body of the lamp is like a conical vase or pot whose diameter tapers upwards. It includes a *Naskhi* inscription, «the endowment for the Church of the Virgin Mary in HaritZuwaila 1660. Its upper part of the lamp is decorated with a decorative band featuring two prominent lines surrounding a row of grape leaves, set against a background of parallel horizontal relief lines».

There is a section welded to the body of the lamp, with each end featuring a circular ring. Three chains extend from these rings, converging at the top in a metal piece designed for hanging the lamp. Above this is a row of raised elements, featuring diagonal stroke engravings framed by two raised lines. This is followed by an empty space, then two lines in bas relief enclosing a decorative pattern of overlapping wavy lines forming a braid, with almond-shaped spaces inside. The lamp ends with a nozzle decorated with pearl beads.

The Third Lamp



[FIGURES 3/A–B]: A silver lamp takes the shape of a vase; C. Details of human motif © Photos taken by the researcher on

A silver lamp [FIGURES 3/ A- C]

Manufacturing method: Compression, forging, and welding.

Decoration style: High relief and notching.

Date: 14th century AH/ 20th century AD.

This lamp takes the shape of a vase decorated with geometric, floral, and human figures. The base of the lamp is shaped like an inverted bulbous dome. The bottom has a circular ring connected to it by another ring with a cross with equally sized arms; each arm ends with a trifold leaf.

The body is pear-shaped. It is adorned at the bottom with a relatively wide register with two smaller bas relief bands that are decorated with inclined lines of blurred points, like Sasanian pearl grains. Next, a narrow band of raised vertical lines, bordered by two lines in bas relief, appears. This band is interspersed with three welded pieces forming the lamp's handles, designed as angels in a frontal position. Each angel features a childlike face with wide almond-shaped eyes, glazed eyebrows, a prominent nose and mouth, curly hair, and a halo encircling the face. The figure is adorned with a cloak patterned with intersecting lines and feathers extending on both sides of the face [FIGURE 3/C].

Above these angelic faces are circular rings connected with chains to hang the lamp. These chains are connected from the top with a circular piece of metal with a ring to hang the lamp to the ceiling. The top of the lamp has a band of adjacent vertical lines, encompassed by two lines in bas relief. Then, another band appears with almond motifs, like the pupil of the eye, encompassed by two lines in bas relief. The top ends with the nozzle decorated with a row of raised «pearl beads».

III. ANALYTICAL STUDY

The collection under study is dated to the Egypt's Alawite dynasty, specifically the eras of King Fuad (1917-1936 AD) and King Farouk (1937-1952 AD). These lamps are divided into three models: The first model takes the form of a pot (painting), the second model has the form of a *zīr* (large pot) (painting), and the third model is non-traditional (painting). All these models are distinguished by their technical precision in design and craftsmanship, incorporating various materials such as silver and copper, along with geometric patterns, floral motifs, and inscriptions, as detailed below.

Materials

Silver

Silver is ranked second after gold in terms of importance and use. In nature, it is often found with lead, copper, and other metals. Its periodic symbol is (Ag)¹⁰. Silver is characterized by ductility and malleability. Copper is added to silver to improve its hardness and reduce its melting point¹¹. Additionally, silver has a beautiful white color, and its compounds are easily obtained from nature. It should be noted that pure silver is not suitable for use and shaping being alloyed with copper¹². The ancients called it white gold because they might find some gold mines nearby silver ones¹³.

Copper

Copper is one of the oldest known metals in history¹⁴. Its periodic symbol is (Cu). Natural copper is a red liquid that is easy to form in both red and yellow types. Copper can be formed in cold conditions¹⁵. This ductility made it the most common element

¹⁰ MOUSSA 2018: 32.

¹¹ ŞALAH 1999: 24-25; EL-ĞAMĀL 2021: 336.

¹² 'ABDULWAĦED 1963: 113-115.

¹³ EL-'AṬṬĀR 2017: 170.

¹⁴ MARZŪQ 1974: 107.

¹⁵ YOUSEF 2010: 493; EL-GENDI 2010: 29.

found in metal artifacts¹⁶. It is also harder than gold or silver¹⁷. When it is being shaped, care must be taken to avoid sudden cooling so that it does not shrink, break or crumble¹⁸. It is known in the Holy *Qur'an* as *Qaṭr* «Bring me, that I may pour over it molten copper»¹⁹. It is also mentioned in another verse», «There will be sent upon you a flame of fire and smoke, and you will not defend yourselves»²⁰.

The Egyptians have used copper industrially since ancient times, and the most important mines are in the Sinai Peninsula. Some believe it to be one of the oldest minerals discovered.²¹ It was also referred to as *Ṣafr*, from which the term *Al-Ṣaffarin*, meaning copper makers, was derived. Brass is an alloy of red copper and zinc²².

Copper was one of the most important metals utilized by Muslims. Its casting foundries appeared in *Fustat* near the Mosque of 'Amribn al-'As. Additionally, there was an area named after the manufacturers, known as *Al-Nahhasīn*, meaning coppersmiths, located on *Al-Mu'izz Street*. Copper manufacturing was widespread to fulfill the requirements of factories, armies, and fleets of weapons and equipment, the needs of export, as well as the needs of the Egyptian market and the general public²³.

IV. MANUFACTURING AND DECORATION METHODS

1. Compression

Compression is the oldest method of metalworking, involving cutting the metal into panels that are grouped according to the shape of the intended piece. The plate is placed in a wooden, decorated mold and pressed until it takes the shape of the decoration carved into the mold²⁴. This method is used with ductile metals, such as gold, silver, and copper.

2. Forging

Forging is one of the oldest industrial methods for manufacturing metal products, especially those for everyday use. It is done by placing the metal sheet on an anvil and hammering it into the desired shape²⁵. This causes the metal to expand and become thinner²⁶. It was referred to by the Ottomans as *Douma* and to the craftsmen as *al-Qazanji*²⁷. The metal plate is chosen and hammered on a wooden mold with the shape of the artifact, which is decorated with bas relief or high relief. This method is used with ductile metals, such as gold and silver²⁸.

¹⁶ MUḤAMAD 2021: 139.

¹⁷ EL-ĠAMĀL 2021:336.

¹⁸ ṢALAH 1999: 26.

¹⁹ *Qur'an*: 18/96.

²⁰ *Qur'an*: 55/35.

²¹ ḤALIL 2017: 958.

²² SA'ID 2009: 32.

²³ ABŪ SDIRA 1991:185.

²⁴ MUTAWE' 2011: 185.

²⁵ ṢALAH 1999: 31 ; AṬĪYA 2007: 58; SA'ID 2009: 38.

²⁶ MITRĪ 2002: 166.

²⁷ FU'AD 2021:165.

²⁸ RIZQ 2006: 185.

3. Welding

Welding involves melting metals at a temperature lower than the melting point of the metal, provided that the colors are similar²⁹. It is used to assemble and connect metal artifacts that are difficult to form from one piece³⁰.

4. Casting³¹

Casting has been used by the Egyptians since ancient times. Thanks to their expertise in metal casting, the ancient Egyptians were able to create and manufacture many metal utensils and tools, and their industry developed³². The process begins with melting the metal, followed by casting³³. There were several casting methods, including casting in open molds to create small artifacts. Additionally, the ancient Egyptians used stone or sand molds. Some artifacts require using many molds, which might be made using wax or other materials³⁴. The mold is made in the form of the artifact to be molded, and the decorations are executed in high relief or bas relief.³⁵ This method is often used to implement complex decorations³⁶.

5. Collaring

Collaring refers to the expansion of the collar through continuous hammering to stretch a part outward. Lamps are among the most important items created using this method³⁷.

6. Grooving and Drilling

Grooving and drilling are the most common ways to decorate metalwork. These techniques involve using sharp tools to create a specific decorative theme³⁸. Small grooves or reliefs are creating on the metal's surface, which is coated in preparation for mechanical engraving. The groove differs from the relief depth of the design. The craftsman creates the relief and accentuates the decorative elements³⁹.

7. Hollowing

This method has often been known since the 5th century AH/ 11th century AD. Artists hollowed out various elements. The beauty of antiques decorated in this style is based on the contrast between shadow and light caused by the hollowed and raised parts of the object⁴⁰.

²⁹ EL-ĠAMĀL 2021: 337.

³⁰ GA' FAR 2021: 230.

³¹ METRY 2002: 168-169.

³² ABU SDIRA 1991: 145-146.

³³ EL-ĠAMĀL 2021: 337.

³⁴ RIZQ 2006: 186; SAĪD 2009: 38.

³⁵ TIYA 2007: 60.

³⁶ MUṬAWE' 2011: 186.

³⁷ METRY 2002: 167.

³⁸ RIZQ 2006: 186.

³⁹ ṢALAH 1999: 34-35.

⁴⁰ RIZQ 2006: 186.

V. DECORATIONS

Various decorations were used on the artifacts under study, including figural, floral, geometric, and inscriptional decorations.

1. Floral Motifs

Floral motifs include leaves, rosettes, and Arabesques, as follows:

A. Leaves

- Heart-shaped leaves: [FIGURE 1/d]

The artist created heart-shaped leaves surrounding grape leaves in the decorative band at the bottom of the lamp in style similar to a plant stem surrounding a grape leaf.

- Tri-lobed leaves

The tri-lobed leaves represent the Trinity. They are a symbol of all the Trinities known to all civilizations. This motif was used to represent the Christian Trinity⁴¹. They also appeared in most Islamic arts, from the second and third styles from Samarra to the Alawite Dynasty in the 13thAH/ 19th century AD⁴².

- Grape leaves⁴³: [FIGURE 2]

Grape leaves, [FIGURE 2], are tri-lobed. This is one of the most important floral decorations that is widespread in Coptic art⁴⁴. These leaves are associated with a sacred religious symbol⁴⁵ and a symbol of Jesus Christ himself, who said, «I am the true vine, and my Father is the gardener»⁴⁶ and «I am the vine; you are the branches».⁴⁷ Moreover, Jesus Christ presented the cup to his disciples at the Last Supper as his blood was shed for the salvation of the world⁴⁸. According to the texts of the Liturgy, the grape is the symbol of the Church⁴⁹.

⁴¹ COPPER 2014: 523; HASAN 2014: 254.

⁴² EL-'ATTĀR 2017: 186.

⁴³ It is known in Latin as *Vitis Vinifera*, and may have Asian origins though Egypt had a long history of agricultural knowledge dating back to prehistoric times. It has vines with climbing parts. Its leaves can be tri-lobbed and five-lobbed, with mesh shapes. It has two types, either table or wild grape. Furthermore, it was reflected in ancient Egyptian art through the depiction of scenes showing the cultivation and harvest of grapes. The Greeks related grape with Dionysius the god of winemaking (Bacchus for the Romans), who was considered the first to discover the cultivation of grapes.

In contrast, the Bible indicates that the Prophet Noah (peace be upon him) was the first to plant it, «Noah, a man of the soil, proceeded to plant a vineyard». *GN* 9: 20; *Nr*^o.13: 23; *JD* 9: 27.

Grape juice (wine) is used in the Holy Communion (the Eucharist) and represents the blood of Christ (peace be upon him). According to the Bible, Jesus Christ is the one who did this: «Whoever eats my flesh and drinks my blood remains in me, and I in them». *Jn* 6: 56. *NAZIR* 1970: 132; *POSNER* 1996: 330; *ALJABŪRY* 2019: 1519.

⁴⁴ EL-SAYED 2019: 226-229.

⁴⁵ AL-QINĀWĪ 2002: 10.

⁴⁶ *JN* 15:1.

⁴⁷ *JN* 15:5; *AL-QINĀWĪ* 2002: 13.

⁴⁸ *Lk*: 22; *Mt* 26; *Mk* 14.

⁴⁹ *DRIOTON* 1942: 26.

B. Rosette Decorations

- Four-petal rosettes⁵⁰ [FIGURE 1]

This rosette is most common in ancient art. For example, it appeared on Roman tombstones⁵¹. Christians often used it as an expression of the cross in a modified style, especially during times of persecution⁵².

- Lotus flower⁵³ [FIGURE 1].

This motif is encompassed by heart-shaped decorations [FIGURE 1]. It symbolizes purity and beauty. Some considered it a symbol of the Virgin Mary (peace be upon her), purity and renewal, and St. Catherine⁵⁴.

2. Geometric decorations

They varied and included the following items.

A. Cross decorations

Simply, a cross is the intersection of two lines: horizontal and vertical. The cross was also one of the worst methods of torture, which was widespread during the Greek and Byzantine periods⁵⁵. The crucifixion involves hanging the victim on the cross by tying or hammering the feet and legs to the cross with nails. It is worth noting that the word «cross» was not mentioned in the Old Testament⁵⁶.

The two objects under study [FIGURES 1 & 3] contained *crux immissa* with four equal arms, symbolizing the sacrifice of Jesus Christ for people's salvation. It is one of the most common cross types in Coptic art. Moreover, its equal arms might denote the spread of Christianity worldwide⁵⁷.

- Cross lines [FIGURE 1]

There is a continuous series of the Latin letter X. The artist might have intended the design to represent the cross of Saint Andrew, namely *Crux Decussata*. It is important because it is the first letter of the name *Christos*, the Greek name for Christ (peace be upon him)⁵⁸.

B. Rhombus decorations [FIGURE 1]

It is one of the most important geometric decorative elements that recurs in Coptic works of art, including metals, textiles, and carvings. Their artistic symbolism is diverse. Some believe that the diamond is a symbol of burial and baptism in the 1st

⁵⁰ EL-SAYED 2019: 183-184; 236.

⁵¹ MALDONADO 2012: 143.

⁵² MIḤAIL 2015: 19.

⁵³ In ancient Egyptian art, the lotus flower was a symbol of eternity. Because it opens during the day and closes at night, the Egyptians considered it a symbol of resurrection and immortality after death, renewal and continuity, and emergence of life. It was also a symbol of Osiris and was one of the most important offerings to the dead. MUṬAWE' 1991: 42; MUṬAWE' 2011: 71; MALDONADO 2012: 61; MOUSSA 2013: 254.

⁵⁴ BAHĪADDĪN 2009: 195; SAĪD 2014: 43; COPPER 2014: 342; MOUSSA 2018: 115; POSNER 1996: 293.

⁵⁵ ḤASAN 2014: 263.

⁵⁶ FARIS 2010: 7.

⁵⁷ MIḤAIL 2015: 14.

⁵⁸ MIḤAIL 2015: 15.

century AD, and that the four arms represent the four sacred animals⁵⁹ or Matthew, Mark, Luke, and John⁶⁰.

C. Obliterated circle decorations (Sasanian pearl beads) [FIGURES 1-3]

These decorations were famous in Sasanian art⁶¹. They consisted of a raised row of raised circles (beads). Moreover, they are frequently depicted on variously shaped metal objects⁶² and were commonly used as decorations for beads, discs, and rosary rings⁶³.

D. Almond decorations

They appeared on the top of the lamp [FIGURE 3] as a continuous band.

3. Halo Decorations [FIGURE 3]

The luminous halo is simply the disc or illumination that surrounds the head of Jesus Christ, angels, and saints. It symbolizes holiness and is an important feature of Coptic art. Its purpose is to distinguish holy people. It was rarely used until the sixth Gregorian century⁶⁴. It may have been used as a decorative form to draw attention to the importance of the depicted figure⁶⁵.

4. Figural Decorations

They included depictions of the face of the winged child [FIGURE 2], symbolizing the child Cupid, which was a prominent motif in ancient Greek and Roman art and later reappeared in European art during the Renaissance, Baroque, and Rococo periods. Due to European artistic influences during the Alawite Dynasty, the winged angel reappeared prominently.

5. Inscriptions

There were different kinds of inscriptions on the pieces. All these decorations were executed with the *Naskhi* inscription. They included prayer inscriptions, registry inscriptions, religious phrases, and names of individuals.

A. Registry Inscriptions

According to the inscriptions on the objects in this study, the endowment of the lamps included the Church of the Virgin Mary in *Harit Zuwaila* [FIGURE 1] and the Church of Mary Gerges in *Harit Zuwaila* [FIGURE 2]. The registry text of *Harit Zuwaila* 1651-1935 was inscribed on artifact N^o.1 during the late reign of King Fuad I⁶⁶.

⁵⁹ HIRMINA 2010: 804.

⁶⁰ COPPER 2014: 593.

⁶¹ MUṬAWE' 2011: 49.

⁶² LUṬFI 2015: 72.

⁶³ WAGDI 2007: 155; MAḤMŪD 2018: 149.

⁶⁴ ISMA'IL 1997: 148.

⁶⁵ MONIR 2013: 2.

⁶⁶ King Fuad (1917-1936), the son of Khedive Isma'il, came to the throne after the death of Sultan Hasan Kamil (1914-1917). He called himself King Fuad in 1922 after declaring Egypt's independence from England. His rule included Nubia, Cardivan, and Darfur.

Additionally, another text was inscribed on artifact N°.2, dated 1660 year of the Calendar of Saints, corresponding to 1943 AD during the reign of King Farouk of Egypt (1937–1952)⁶⁷.

B. Names of individuals

The name of the late Aida Georgi Sa'd al-Taweel was found on the first lamp [FIGURE 1].

VI. CONCLUSION

For the first time, a paper changing light bulbs has been studied and published. This study demonstrated the artist's ability to create metal lamps of various shapes. It showed the simplicity of lamp decoration. The study found that wealthy Copts expressed interest in the Church of Charity, which included several works of art that played an important role within the building. The artistic yet precise attention to detail serves as an eloquent testament to the ingenuity of the Coptic artists. This study also translated the meaning of the Arabic inscriptions on the remains of objects.

⁶⁷ King Farouk ibn King Fuad (1937-1952) was the last descendant of Muhammad 'Ali who ruled Egypt. After the 23rd of July Revolution, which overthrew the royal rule, Egypt became a republic.

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