The Memorial Inscription of the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya

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Introduction:

The revelation of the Holy Qur'an to the Prophet (peace and blessings of Allaah be upon him) in Arabic has had a profound effect that led Muslims to dedicate Arabic writing in their arts with a lot of care and attention. They were able to exert their efforts in this regard, in addition to the nature of Arabic calligraphy and its forms and letters which created many opportunities for improvement and diversification Line to the highest stages of prosperity.

As a result of this interest in Arabic calligraphy that spread its use in time and blessed him, especially in the writing of the Koranic verses on the architectural installations and other artistic monuments, in addition to using it mainly external facades and internal facades overlooking the dish as foundational texts, and this was not only the function of Arabic calligraphy as it became In turn, decorations play a major role in Islamic art.

Arabic calligraphy spread throughout the entire Islamic empire, and it was possible to reach in four centuries to a decorative beauty not reached by another line in the history of mankind and became an essential element of decoration in Islamic arts. Thus, we see that Islamic buildings have a special character, but some of them are distinguished Different and different because of the regions and different eras, in different building materials and in the drawing and types of columns and crowns and contracts and minarets and domes and in the types of materials that cover the walls and geometric, vegetal and clerical decorations that adorn them.

These inscriptions are intended for the inscriptions on the monuments of buildings, stones and artifacts applied or plastic, and were engraved with certain types of lines consistent with the nature of these facilities according to the era in which they were built, and implemented on a range of solid raw materials, which range from plaster to stone, marble and copper Wood and other raw materials.
It includes, in its entirety, founding texts containing the name of the originator, his titles and functions, the name of the establishment, the purpose of the establishment, the date of commencement and emptiness of the construction, and sometimes the name and title of the supervisor of the building, etc. Effect on different names and purpose of construction.⁶

**Historical background about Bahri Mamluk state:**

The Mamluk state ruled Egypt for nearly two and a half centuries, and their period was from (1250-1382 AD), where 23 Sultan of the Mamluks managed to rule Egypt, and it is noteworthy that four of these sultans have extended their rule for long periods, namely: Baybars, Qalawun During the reign of the Mamluks, the state witnessed a remarkable urban development. This state brought together local Egyptian styles, namely the Tulunid, Fatimid, Ayyubid, and Moroccan, where the country flourished with khanates, agencies, and kataeb, and mosques were influenced by Mamluk architecture.⁷

The origins of the Mamluks known Turks to the year 647 AH, and at the hands of King Saleh Najm al-Din Ayyub, where he began to attract many Mamluks after his Kurdish soldiers dispersed him, so he bought the Mamluks, and raised them militarily, and assigned them positions and leadership positions, and brought them to his entourage, making them his entourage. It should be noted that the treatment of the Mamluks was quite different from the treatment of slaves, they enjoyed privileges of high levels, and they were free and held the highest positions, and most of the Mamluks are from Turkestan, and the countries beyond the river, and the Cossacks, and Asia Agglutinate, the Crimea, and Persia, as well as from some European countries.⁸

Due to the increasing public complaints of their absurdity and assaults, the king decided to house them on the island of Rawda in the middle of the Nile River, and the water became surrounded by them from every direction, and therefore the name was distinguished. In the reign of the Sultanate of Al-Mu'izz, AlPEQ moved the Mamluk headquarters, where he moved them from Rawdah Island to the Citadel of Jabal. Millennial ordered power, and ask the Mamluks in the mountain castle and its towers, and then became known as the tower Mamluks.¹⁰

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Brief Overview on the Monument:

Monument No: 36
Dated: 748 -761 AH/ 1348 - 1360 AD.
Location: Al Qafsain Street.

Tater Khatun Al-Higaziya:

Princess Tater Khatun Al-Higaziya is the daughter of Sultan Naser Abo el-Fotouh Nasser Al-Din Muhammad Ibn Sultan Al-Mansour Seif Al-Din Qalawun Al-Salhi Al-Najmi Al-Milli Sultan of the Egyptian Diar. He is the ninth Sultan of the Turk kings in the Egyptian homeland. The second year (698-708 AH / 1298-1308 AD), the third year (709-741 AH / 1309-1341 AD), and the daughter of Sultan Hassan bin Nasser Mohammed bin Qalawun and the wife of Prince Baktamar Al-Higaziya, so known as Al-Higaziya.

The Madrasa and Mausoleum:

This Madrasa and Mausoleum is located in the Bab El- Eid, where it was established by Princess Tater, and daughter of Sultan Al-Nasir Muhammad Ibn Qalawun. It was located in the Bab of the Qser known as the Zomored Palace, where she established a dome next to be buried and an office above the way to teach children orphans Koran, where they give each of five loaves of bread next to the winter and summer.

It was at first Madrasa, but its left teaching and became a mosque for prayer, and when Crown Prince Jamal al-Din Yusuf Omar Astadari job next to this school his home and school and became locked in the school Hijazi punished until filled with prisoners, lost some of its luster, but nevertheless considered one of the most beautiful schools in Cairo.

The Memorial Inscription of The Madrasa and Mausoleum:

The Madrasa and Mausoleum has a number of inscriptions from Quranic verses and foundational texts as follows:

First: the inscriptions of the Madrasa and the dome (from outside):

1-The inscriptions above the main entrance:

Located on the top of the entrance inscriptions, which is a founding text of the madrasa and the dome, Mamluk Thulth prominent in five lines and read: (plate 1).
First Line: (أمر بإنشاء هذه المدرسة المباركة من فضل الله وجوائز نعمته)

Second Line: (طالماً لوصواف الأدر الصمودة نثر خاتون الحجازية كريمة المقام الشريف الملكي)

Third Line: (الناصر幫 dna والدين حسن بن السلطان الشهيد المرحوم الملك العزاز محمد بن قلاوون)

Forth Line: (الاصحاب تعبدهم الله برحمة وطاعة من ذلك في سلخ شهر رمضان سنة إحدى وسبعين)

Fifth Line: (وسامه للهدفة السويبة عليه أفضل الصلاة والسلام والرحمة)

It read: (He ordered the establishment of this blessed school of Fazlullah and Jazil Nemat, Asking for his consecration of Al-Ader, Tater Khatun Al-Hijazi honored with the honorable royal shrine, Nasser Nasser life and religion Hassan bin Sultan Qalawn, Salhi may God bless them with his mercy, And the seven hundred of the Prophet's immigration, the best prayer and peace and mercy).

2- The inscriptions above the minaret:

It contains inscriptions around the minaret, in Mumluk thuluth, reads: (plate 2)

3- The inscriptions above the Dome:

It contains inscriptions around the minaret, in Mumluk thuluth, reads: (plate 3)

Second: the inscriptions in the school and the dome (inside):

1- Inscription turns over the Dorkh of main entrance:

The main entrance contains a strip of wooden bazar containing Qur'anic verses in Mumluk thuluth, reads and its text from the southern side: (Plate 4).
2- Inscription in the middle of the ceiling of the main entrance:

The inscription of this gendarmerie octagon inside the circle with a duplicate white inscribes Mamluk thuluth and read: (Panel 5)

"قل كُلٌ يَرع مرلُ عرلرُ شراكِلرتِهِ.

3- Inscription above the Northwest Iwan:

On the north-west Iwan of the Madrasa is inscriptions of Qur’anic verses carried out with white paint on a wooden floor in a Mamluk Thuluth reads: (Plates 6).

"بِس مِ ا اِ الراحم رنِ الراحِيمِ إِناا فْرترح نرا لركر فْرت حًا مُّبِينًا لِأيْرغ فِرر لركر اللاْهُ مرا تْرقردامر مِن ذرنِكر ورمرا تَررخارر وريُتِما نِع مرترهُ عرلري كر

وَرْصُرَرك الله نرص رًا عرزِيزًا حركِيمًا لِأيُد خِلر ال مُْ مِينر ورال مُْ مِنَّا تَر رِي مِن تَر تِهرا الَ رنْ هرارُ خر الِدِين فِيهرا وريُكرفِأرر عرنْ هُم  سريِأئراتِِِِم  وركرانر اللاْهِ عرلِيمًا حركِيمًا.

4- Inscription above the south-west Iwan:

The south-west Iwan of the Madrasa is surmounted by Qur’anic verses ending with a renovation text for the Madrasa painted with white paint inside cartridges connected by decorative bands from the south wall of the Iwan in a Mamluk Thuluth reads: (Plates 7).

"بِس مِ ا اِ الراحم رنِ الراحِيمِ الله لا إِلَه إِلَه الصَّالِحِينَ الَّذِينَ آمَنوا يُرِجُونَ فِيهِمُ الطَّاعُونَ وَأَرْضَ الدُّنْيَا وَاللذينَ كُفَرُوا كُفَّارٌ أُولُوْيُهُمْ إِلَى النُّورِ وَإِلَى الظَّلَمَاتِ

5- Inscription of the whole Mdarasa:
On the top of the windows of the Madrasa Iwan Inscriptions revolves the walls of the school and starts from the right of the south-west Iwan and includes the south-east side and then the north-west Iwan, where it includes inscriptions from the Quranic verses and the text of the year of emptying of the construction in Mumluq Thuluth on a wooden plant background and read: (Plates 8).

6- Inscription in the second major arch of the Mihrab of the Madrasa:

The Arch of the mihrab is wrapped in a strip of Qur'anic verses, in Mumluq Thuluth, which reads: (Panel 9).

7- Inscription in the Mihrab:

The Mihrab is wrapped inscription of Qur'anic verses, in Mumluq Thuluth, which reads: (plate 10).
8- Inscription around the Mihrab:

On the bottom of the mihrab wrapped an inscription of the verses of the Koran in Mumluk Thuluth, which read:

"بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ قَرَنَّا بِالْحِيْطَ زُوٌّ مِّنَ الْحَيْثِ رَلا٠ وَقَرَنَّا بِشَبْعَ الْحِيْطَانِ وَتَرَكَّبَتْ بِيْنَ الْحَيْثِ رَلا٠ وَقَرَنَّا بِضُرْعَ الْحِيْطَانِ ۚ ۚ حَفِظْنَا وَهُوَ الْعَلِيمُ الْغَلِيظُ ﴿۲۵۵﴾

9- Inscription above the Arch of the Mihrab:

We find the highest holding of the mihrab an inscription includes the word "Allah" in a Mumluk Thuluth.

10- Inscription in the Dome of the Mausoleum:

The wooden chamber of the Qur'anic verses is in the tomb chamber that wraps down the dome transition zone starting from the eastern side and ending on the south side, which reads 30: (Plates 11).

"بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ إِنَّ الْسَّمَآءَ وَالْأَرْضَ وَمَا بَيْنَهُمَا لَا يَتَّخِذُونَ لِيُقِّيَانِهِمْ وَلَا يَزَادُونَهُمْ إِلَّا مَعْضُولًا رُخْضًا وَمَا بَيْنَ الْحَيْثِ وَفَرْعُونَ وَمَا بَيْنَ الْحَيْثِ وَقَرْنَ،ۚ ۚ حَفِظْنَا وَهُوَ الْعَلِيمُ الْغَلِيظُ ﴿۲۸۱﴾

11- Inscription in the grave–stone of the Mausoleum:

On the west side of the Mausoleum structure is a marble panel with inscriptions containing a text engraved with relief in Mumluk Thuluth, with a clear one-third, but it is destructive and unclear and needs to be restored, which read: 32

* First Line: (هذا صريح الفقير لله تعال...... العالي)

* second Line: (المصونة......الله)

* third Line: (...... ........).

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3- Zaki Mohammad Hussein: Atlas of Islamic Art and Sculpture, Department of Islamic Art, The University of Al-Qahera, p. 1 of 1956.


5- Haneen Mohammad Ahmad: The Method of Artistic Design of the Islamic Art, Affiliated with the Department of Deen, Information and Documentation of Islamic Art, Volume I, College of Arts, The University of Al-Qahera, 2013.

6- Mohammed Hamza Al-Hamza: Research in Islamic Architecture and Art, Volume I, Dar Al-Nahda Al-Sharqi, Al-Qahera, p. 204.

7- Saeed Al-Qaumi: Encyclopedia of the Islamic Art, Volume (2017-23), "Islamic Art in the Era of the Mamluks Mark Twain".


9- The same reference.

10- Saeed Al-Qaumi: Encyclopedia of the Islamic Art, Volume (2017-23), "Islamic Art in the Era of the Mamluks Mark Twain".


- Ibn Tawfiq Al-Badri: "The Sun of the Zahir, the Day of the Dome, p. 35.

12- According to the cage maker, this lane is located on the right hand side of the door of victory and was closed at the beginning but with the beginning of the present century the government opened it from the field of Beit al-Qadi, and there is a directorate Tatar Hijaziyah.


16- Usama Mohammed Razq: Old Rectangular, Volume 2, 1184 p. 2.

17- On both sides of this entrance were other inscriptions inside rectangular that no still exist.
19 - Quran, Surah Al-Imran, Ayat 190-191.
20 - Quran, Surah Al-Baqara, Ayat 255-257.
21 - Quran, Surah Al-Hujur, Ayat 44-52.
22 - Quran, Surah Al-Ihram, Ayat 84.
23 - Quran, Surah Al-Fatih, Ayat 1-7.
24 - Quran, Surah Al-Baqara, Ayat 255-257.

Some of these texts were published before. See:

This inscription is published here for the first time.
PL (1): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748 -761 AH/ 1348 - 1360 AD
PL (2): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748 -761 AH/ 1348 - 1360 AD

PL (3): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748 -761 AH/ 1348 - 1360 AD
PL (4): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748-761 AH/ 1348 - 1360 AD

PL (5): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748-761 AH/ 1348 - 1360 AD
PL (6): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748 -761 AH/ 1348 - 1360 AD

PL (7): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748 -761 AH/ 1348 - 1360 AD
PL (8): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748 -761 AH/ 1348 - 1360 AD

PL (9): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748 -761 AH/ 1348 - 1360 AD
PL (10): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748 -761 AH/ 1348 - 1360 AD

PL (11): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748 -761 AH/ 1348 - 1360 AD
PL (12): Cairo, the era of the Bahari Mameluke, the Madrasa and Mausoleum of Tater Khatun Al-Higaziaya, 748 -761 AH/ 1348 - 1360 AD

(This Plate is published for the first time).
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