

The Religious Buildings in *al-Nahassin* District at the *Ottoman* Period

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Abstract

This research aims to give a historical, archaeological, artistic, and tourist study for the religious buildings in al-Nahassin district at the Ottoman period.

Firstly; the research gives a general background about the religious buildings in general within showing its meaning, its function, its importance and its types. Then; it talks about the most famous types of the religious buildings in details; which are: the mosque, the Madrasa, the mausoleum; with its planning and its development especially during the Ottoman period.

After that; the research studies in details the religious monuments in al-Nahassin district which are: Madrasa and mosque of

Introduction

Al-Nahassin district is considered as one of the most famous areas in Islamic Cairo; because it includes a lot of Islamic monuments -especially religious monuments- dating back to various Islamic periods starting from the *Fatimid* period until the reign of *Muhammad Ali*. Among these monuments there are plenty of *Madrasas* and mosques to the extent of that we find a line of these huge monuments adherent by each other; which were one of the most striking scenes. The reason of that comes from that this district was the royal quarter; so that each ruler or Sultan tried to immortalize his memory by building a mosque or a Madrasa carrying his name such as: *Madrasa*, dome, and *Bimaristan* of *al-Mansur Qalawun*, *Madrasa* of *al-Nassir Muhammad Ibn Qalawun*, and *Madrasa* and dome of *al-Zahir Barquq*. In addition to these famous mosques and *Madrasas*; there are also a number of beautiful *Ottoman sabils* such as: *Sabil-*

Kuttab Khusru Pasha, Sabil-Kuttab of Abd al-Rahman Katkhuda, Sabil-Kuttab of Muhammad Ali, and so on.

al-Nahassin district includes 29 listed Islamic monuments; 18 of them dates back to the Ottoman period. Among these Ottoman monuments there are 6 religious buildings are constructed in this district; so I specialized my research to study these religious buildings in al-Nahassin district at the Ottoman period. Another reasons motivated me to do this study which is the great importance of the religious buildings for the Muslim people who consider these buildings as places for doing their prayer and practicing their Islamic rituals.

There is a number of problems facing me while doing my study; the first problem is represented in the restoration works that are executed to some of these buildings; so there is a big difficulty to enter these monuments or photograph it such as Madrasa and Mosque of Taghr Bardi at al-Maqassiss street; and mosque of al-Gawhari at al-Gawhari lane. There is also another big problem which is the great careless to some of these buildings such as the mausoleum of al-Shiekh Nissa al-Kharasani at Darb Qurmuz street which is totally abounded.

The Religious Buildings

The architecture of religious buildings has been the first to develop during all the Islamic periods. This is due to that these building are used for observing religious rites. Besides; most of these buildings had functioned as universities where theology as well as other subjects were taught; and where instruction classes, arbitration, and conciliation meeting were held. These religious buildings varied in their structures according to the religious or educational purpose that they served. There are several kinds of the religious buildings in Egypt such as: the mosques; the *Madrasas* (theological schools); the *Khanqahs* (Sufi complexes); the *Ribats* (frontier stations); the *Takkiyahs* (abodes for the poor); the mausoleums; and so on⁽¹⁾.

The Mosque

The mosque is considered the most famous and important of all the religious buildings; because of the main and great role that it played in both the religious and the social sides of the Muslim people. The mosque of the prophet *Muhammad* in Medina is considered the first covered area that be dedicated for doing the prayer. It also had the greatest impact on the architectural style of the mosque thought the entire history of Islam. The plan and design of the mosque have been developed starting from the early Islamic period till the *Ottoman* period⁽²⁾.

The Plan of the Mosque at the *Ottoman* Period

There are two styles of the mosque's plan at the *Ottoman* period: the first is the mosques design according to the Egyptian local style; while the second is the mosques designed according to the ottoman style.

The Mosques Designed According to the Egyptian Local Style

It's the prominent style during the *Ottoman* period; that the number of remained mosques built on this style is 29 mosques⁽³⁾. This style includes 3 types according to its planning or its design.

The First Type:

A Number of Riwaqs Surrounding the Open Court or the *Dur-Qa'a*

It's the traditional design of mosques that was prominent in all the pervious Islamic periods before the *Ottoman* period. This type consists of an open court or *Dur-Qa'a* surrounded by 4 Riwaqs; the biggest of them is the *Qibla* (south-eastern) Riwaq that has the largest number of arcades. The faced Riwaq (north-western) with the two side Riwaqs (north-eastern and south-western) have a little number of arcades are differentiated from a mosque to other⁽⁴⁾. There is no example for this type in my research.

The Second Type:

A Number of Riwaqs without Open Court or *Dur-Qa'a*

This type consists of a rectangular or square area is divided into a number of Riwaqs by a number of arcades -either they are parallel to or vertical on the *Qibla* (south-eastern) wall-. There are several examples of mosques are built on this style in Egypt such as mosque of *al-Shiekh Muttahir* (1158 H. / 1745 A.D.)⁽⁵⁾.

The Third Type:

A Number of *Iwans* Surrounding the Open Court or *Dur-Qa'a*

This type of planning has 4 kinds:

The First: An open court is surrounded by 4 *Iwans*; the biggest of then is the *Qibla* (south-eastern) *Iwan*. There is no example for this type in my research.

The Second: A *Dur-Qa'a* is surrounded by one main *Iwan* at the *Qibla* (south-eastern) side; and a small *Iwan* (*Sidila*) at one of the other sides of the *Dur-Qa'a*. There is no example for this type in my research.

The Third: A *Dur-Qa'a* is surrounded by two main *Iwans*; the *Qibla Iwan* and the north-eastern *Iwan*; such as: mosque of *Abd al-Latif al-Qarafi* (995 H. / 1586 A.D.) and mosque of *Taghr Bardi* (1044 H. / 1634 A.D.).

The Fourth: A *Dur-Qa'a* is surrounded by two main *Iwans* at the *Qibla* (south-eastern) side; and the north-western side, in addition of two *sidilas* at the south-western and north-eastern sides; such as: mosque of *Muhib al-Din Abu al-Tayyib* (934-936 H. / 1527-1529 A.D.).

It must be mentioned that these 4 kinds of this type of planning appeared originally at the *Mamluk* period; then it continued at the *Ottoman* period⁽⁶⁾.

The Mosques Designed According to the Ottoman Style

This style includes 2 types according to its planning.

The First type:

The Main Prayer Area Proceeded by the *Haram*.

This type is considered the traditional type of the *Ottoman* mosques. Its planning consists of two parts; a main prayer area proceeded by a *Haram* that includes a square open court surrounded

by 4 porticoes. Each portico consists of only one arcade covered by shallow domes. The main prayer area is covered by a large dome⁽⁷⁾. There is no example for this type in my research.

The Second type:

The Square Prayer Area Covered by a Dome

This type is planning consists of two kinds:

The First: A central square area covered by a huge dome; and is surrounded by 4 small recesses overlooking the square area by 4 pointed arches. There is no example for this type in my research.

The Second: A central square area covered by a huge dome; and is surrounded by 3 surrounded porticoes are placed on 3 sides -except the *Qibla* side-. These porticoes are covered by shallow domes. There is no example for this type in my research.

The Third Type:

A Number of Riwaqs Covered by Several Domes.

The planning of this type consists of a rectangular or square area is divided into a number of intersecting Riwaqs by a number of arcades. The number of these arcades is different from mosque to other. Every arcade consists of a number of columns or piers carrying arches parallel to or vertical on the *Qibla* wall, and composing a number of small squares. Each square is covered by a dome. This type of planning is found in Cairo in only one remained mosque which is the mosque of *Abdi Bik* at *Misr al-Qadima* (1071 H. / 1660 A.D.)⁽⁸⁾. There is no example for this type in my research.

• ***The Madrasa***

It's second most important religious building of the Islamic era after the mosque. It has the same function of the mosque; in addition of it's used for teaching the 4 Sunni rites (*al-Shaf'i*, *al-Maliki*, *al-Hanafî*, *al-Hanbali*). Each architectural unit known as *Iwan* was allocated to the instruction of one of the 4 Sunni rites. The *Madrasa* appeared in the Islamic architecture in the (4th cen. H. / 10th cen. A.D.) at the end of the *Fatimid* era ⁽⁹⁾.

The Madrasa at the Ottoman Period

At the Ottoman period the establishment of *Madrasas* greatly decreased; that the number of the remained *Madrasas* that be built in Cairo at the Ottoman Period is 2 *Madrasas*; *al-Sulimaniyah* *Madarasa* (950 H. / 1543 A.D.) at *al-Suruiyyah* and *al-Mahmudiyah*

Madrasa (1164 H. / 1750 A.D.) at port said Street⁽¹⁰⁾. However; the prosperity of scientific activity continued at the Ottoman period depending on the remained *Madrasas* that dated back to the *Mamluk* period; with the several mosque that was doing the same purpose of the *Madrasa* such as *al-Azhar* mosque, mosque of *al-Shiekh Muttahir*, mosque of *Muhammad Bik Abu al-Dahab*, and so on⁽¹¹⁾.

• The Mausoleum (Dome)

It's considered as one the most important of the religious buildings; that it's used as a place for the burial of people. It must be mentioned that the construction of the mausoleum is the main reason of the construction of the other religious buildings that attached to it like mosques, *Madrasas*, and *Khanqaas*. This is because that the founder of the religious establishment wanted to memorize himself; so he established a dome for him self; and then he built a mosque or any other religious establishment attached to it⁽¹²⁾.

The plan of the mausoleum consists usually of a square or rectangular area covered by a dome is supported by 4 transition zones; and its drum has a number of windows for lighting purposes. The dome is crowed by the helmet of the dome. At the ground of the mausoleum is the tomb that is topped by a cenotaph usually made of wood, marble, or so on⁽¹³⁾. The earliest known mausoleum in Islam is the mausoleum of the *Abbasid Calief al-Muntasir* (who died in 245 H. / 862 A.D.) in *Sammara*; while the earliest known mausoleum built in Egypt is the Shrine (*Mashhad*⁽¹⁴⁾) of *Aal Tabatiba* (334 H. / 934 A.D.) that dates back to the *Ikhshidite* period⁽¹⁵⁾. After that the architecture of the mausoleum in Egypt has been developed during the following Islamic periods⁽¹⁶⁾.

The Mausoleums during the Ottoman Period

There are two types of mausoleums (domes) at the ottoman period:

The First Type:

The Mausoleums and Domes Built According to the Local Egyptian Style

It's the prominent style during the *Ottoman* period. Most of the domes built on this style are attached to other religious buildings.

The planning of this style takes the usual design of the mausoleums that consists of a square area covered by a dome. This area may be has a *Mihrab* or some recesses⁽¹⁷⁾.

The Second Type:

The Mausoleums and Domes Built According to the Ottoman Style

The planning of this style consists of 4 piers or columns carrying 4 pointed or semi-circular arches on which a shallow dome or a pyramidal roof stands on⁽¹⁸⁾.

Madrasa and Mosque of Muhib al-Din Abu al-Tayyib (al-Mawqi' Mosque⁽¹⁹⁾)

List NO. 48⁽²⁰⁾

(934 – 936 H. / 1527 – 1529 A.D.)⁽²¹⁾

The Site

This mosque is situated at *Khan Abu Taqqiya* Street from *al-Khrunfish* Street at *al-Nahassin* area. There were some old buildings on the place of this mosque; then they were possessed to *Muhib al-Din Abu al-Tayyib* who gave his orders to destroy these buildings and replaced them by new buildings including a mosque, *Sabil-Kuttab*, *Mazmala*, house (*Manzil*), *Khan*, *Rab'*, and so on⁽²²⁾. All these buildings were unfortunately destroyed except the mosque.

The Owner

This mosque was built by *Muhib al-Din Abu al-Tayyib al-Mawqi al-Shafi'*⁽²³⁾; who lived during the reign of the Ottoman governor *Suliman Pasha al-Khadim* (931-941 H. / 1252 – 1335 A.D.)⁽²⁴⁾. *Muhib al-Din Abu al-Tayyib* had a number of different buildings and endowments in Cairo; especially in *Ziwayla* lane; in addition of some establishments and buildings beside *al-Azhar* mosque; and out of *al-Futuh* gate⁽²⁵⁾.

The Architectural Description (fig. 1)

Unfortunately; this mosque was partly destroyed except the main façade with the main entrance and the south-east *Iwan* (the *Qibla Iwan*); while the other parts are renewed by the committee of preservation the Arabic antiquates during its restoration works to the

mosque⁽²⁶⁾. The mosque was later restored again by the project of historical Cairo under the supervision of the ministry of culture.

The Exterior Description

The South-Eastern Façade (pl. 1)

This mosque has only one main façade⁽²⁷⁾ at the south-eastern side which overlooks *khan Abu Taqqiya* street. This façade includes the main entrance at its southern corner; and the façade of the *Qibla Iwan* which is protruding of the main entrance.

The Main Entrance (pl. 1)

This entrance is a sunk stone flanked from its two sides by two stone *Maksalas*; and crowned by a tri-lobed arch (*Madaini*). This arch is free of stalactites like the arch that crowned the entrance of *al-Nassir Muhammad* mosque at the citadel (735 H. /1335A.D.)⁽²⁸⁾. This arch is supported at its two corners by fan-wise shapes. The two *Maksalas* are flanking a wooden entrance door of two shutters coated with copper. These two shutters are decorated with star patterns and geometrical decorations inlaid with ivory and ebony⁽²⁹⁾. Above the entrance door there is a flat lintel of joggled voussoirs; then a tympanum (*Nafis*) with a relieving arch over it. On the upper part of the entrance -just below the arch- there is a metal grill window used for lighting the vestibule (*Dirkaḥ*). The two sides of the entrance with its arch are surrounded by a continuous molding with circles (*Mimat*) ends with a big circle (*Mimah*) over the key stone of the arch. Over the entrance there are two porticoes. The lower one was used for housing the doorman; while the upper one was used for housing the *Imam* of the mosque. The ground of the first portico is made of wood; and it's protruding upon the entrance and rests on wooden corbels.

The Façade of the *Qibla Iwan*

This façade is extended to the right of the main entrance; with a little projection about it. This façade has two recesses; one at each side of the prayer niche (*Mihrab*). Each recess of them has two windows; the lower one is made of metal grills. This window is topped by a straight lintel of joggled voussoirs; then a tympanum (*Nafis*) with a relieving arch of inclined voussoirs over it. The upper window consists of two rectangular *Shamsiya* with a semi-circular arches, and a circular lunette (*Qamariya*) over these two rectangular

Shamsiyas. This shape of the windows called the simple *Qandiliya*⁽³⁰⁾. At the upper part of this façade-between the two recesses- there is a circular lunette (*Qamariya*). There are two engaged columns with clock bases and capitals at the end of this façade.

The Interior Description

The Vestibule (*Dirkah*)

The entrance door leads to a rectangular vestibule (*Dirkah*) roofed by an expanded wooden ceiling decorated with floral decorations in the shape of (*Arabisque*) colored red and blue on gilded background⁽³¹⁾. The *Dirkah* is paved now by modern stone tiles⁽³²⁾. At the north-western side of the *Dirkah* there is a recess with a *Mastaba* at its ground. At the south-west side there is a recess with also a *Mastaba* at its ground and a wooden library (*Kotbiya*) over it. At the north-east side there is a door arched by a keel arch leads to a bent rectangular passage.

The Passage

This passage is paved now by modern tiles; and roofed by a stone ceiling consists of a crossed vault followed by a barrel vault; then another cross vault at the end of the passage. To the left of this passage is a door leads to the top of the mosque. Beside it is another door leads to a store room. To the right of the passage; is a door leads to the court (*Dur-Qa'a*).

The *Dur-Qa'a*

This *Dur-Qa'a* is a nearly square area surrounded by two main *Iwans*-the *Qibla* Iwan and the faced *Iwan* – at the south-east and north-western sides; in addition of two small *Iwans* (*Sidilas*) at the north-eastern and south-west sides. The ground of the *Dur-Qa'a* is a little lower than those of the surrounding *Iwans*. It's paved by colored marble in the shape of different geometrical designs. The *Dur-Qa'a* was roofed by a wooden ceiling made of gilded turned wood (*al-Khart* wood⁽³³⁾). Unfortunately; this ceiling is destroyed now except some small parts are free of decorations⁽³⁴⁾. The *Dur-Qa'a* has two similar doors; one of them at the northern corner of the *Dur-Qa'a* comes from the bent passage; while the other-at the western corner of it-leads to a modern water closet. Each door of them is topped by a flat lintel of stone joggled voussoirs; then a tympanum (*Nafis*) with a

relieving arch of joggled voussoirs over it. Upon the relieving arch there is a recess arched by a pointed keel arch resting on two engaged columns are flanking a small window between them.

The Qibla Iwan (pl. 2)

It's a rectangle area lies to the south-east side of the *Dir-Qa'a*; and overlooks it by a pointed arch. This *Iwan* is paved by stone tiles; and roofed by a wooden roof composed of wooden abacuses and wooden beams in the shape of squares and rectangles are decorated with gilded floral and geometrical decorations⁽³⁵⁾. Under this roof runs a wooden frieze (*Izar*) ends with squinches in the shape of the triple leaf at the four corners. This frieze is inscribed with a *Naskhi* inscriptions including *al-Kursi* verse:

الله لا اله الا هو الحي القيوم لا تأخذه سنة ولا نوم له ما في السموات
والارض من ذا الذي يشفع عنده الا باذنه يعلم ما بين ايديهم وما خلفهم ولا يحيطون
بشيء من علمه الا بما شاء وسع كرسيه السموات والارض ولا يؤده حفظهما وهو
العلي العظيم (٣٦) صدق الله العظيم "

Unfortunately; this *Naskhi* inscription is partly destroyed except some parts of it at the southern and western sides.

The walls of this *Iwan* were plaited with colored marble panels decorated with geometrical designs. Unfortunately; these marble panels have been disappeared except two of them on the two sides of the prayer niche (*Mihrab*). Each one of them takes the shape of a circle ended with four small circular shapes (*Mimat*) at its four corners. The remains of the decoration of the *Qibla Iwan* are considered an evidence of the plenty and pretty of its decorations⁽³⁶⁾. In the middle of the *Qibla* wall there is the *Mihrab* with two recesses at the two sides of it. Each recess is arched by a pointed arch; and contains a window made of metal grills overlooks the street. Upon each recess; is another recess arched with pointed arch; and contains a simple *Qandiliya* made of stucco dovetailed with colored glass. There is a circular lunette (*Qamariya*) between the two *Qndiliyas*; directly over the *Mihrab*. It made of stucco dovetailed with colored glass. There are two similar wooden small libraries (*Kotbiyas*) at the south-western side with a square door between them leads to the Imam room. Over this door there is a small window.

The Prayer Niche (*Mihrab*) (pl. 2)

It's a semi-circular niche in the middle of the *Qibla* wall; and is crowned by a hood arched by a pointed arch. This niche is fronted by a recess arched also by a pointed arch rests on two octagonal marble columns. The lower part of the *Mihrab* is decorated with *Ablaq* and *Mushahar* decorations. These decorations take the shape of small *Mihrabs* arched by tri-lobed arches resting on double marble bands. There is a circular arch upon the key stone of the tri-lobed arch of each *Mihrab*. The middle part of the *Mihrab* is decorated with *Ablaq* and *Mushahar* marble mosaic (*Fusayfisa'*) in the shape of star patterns. Upon this part; is a horizontal band runs directly below the hood of the *Mihrab*. This band is decorated with shapes of small *Mihrabs* arched with pointed arches; and decorated with tiny floral and geometrical patterns. The hood of the *Mihrab* is decorated with *Ablaq* horizontal zigzag decorations. The pointed arch that crowned the hood is decorated with floral patterns consisting of the repetition of the *Ablaq* triple leaf. The two spandrels of the *Mihrab* are also decorated with the repetition of the triple leaf⁽³⁷⁾. The key stone is ornamented with *Naskhi* inscription says:

" الله ربى "

The Minbar

It lies to the right of the *Mihrab*; and it's made of wood which was inlaid with ivory and ebony⁽³⁸⁾. This *Minbar* consists of rectangular base topped by two wooden sides (*Rishah*) fronted by a door called *Bab al-Maqdam*. Upon this door; is a rectangular wooden panel having a *Naskhi* inscription says:

بسم الله الرحمن الرحيم " ادخلوها بسلام آمين " (٣٩)

The two *Rishas* are decorated with square and rectangular wooden panels. These wooden panels are decorated with geometrical ornaments and star patterns⁽³⁹⁾. The front door (*Bab al-Maqdam*) of the pulpit is followed by a staircase- runs between the two balustrades-ends on the pavilion (*Jawsaq*). This pavilion is topped by a ribbed dome rests on four wooden columns and is crowned by a copper crescent. Under the pavilion; are two doors called *al-Rawda* doors. Upon these two doors; are decorations include star patterns and geometrical ornaments in the shape of fivefold leaf flower⁽⁴⁰⁾. It

can be noticed that the decorations of the pulpit of this mosque and the ways of its achievement are look like those of the entrance door; that the artist wanted to do a kind of harmony between all the decorations of the same mosque⁽⁴¹⁾.

The North-West Iwan

This *Iwan* is a rectangular area lies at the north-western side of the *Dur-qa'a* by a flat arch; but originally it was overlooking it by a pointed arch. Unfortunately; most of this *Iwan* is destroyed now that it was containing a number of wooden libraries (*Kotbiyas*); and its walls were plaited with marble panels⁽⁴²⁾. This *Iwan* is roofed by a wooden ceiling composed of wooden beams; but its decorations have been disappeared now. At the back of the *Iwan*; is a wooden caller's podium (*Dikkat al-Muballigh*) which is fronted by a wooden staircase.

The South-Western Sidila

It's situated at the south-west side of the *Dur-Qa'a* and overlooks it by a pointed arch. There are two doors on the two sides of this *Sidila*; the southern one is the entrance door to the interior of the mosque from the passage; while the western one leads to a modern water closet. This *Sidila* is roofed now by a modern ceiling.

The North-Eastern Sidila

It's a rectangular area that lies at the north-eastern side of the *Dur-Qa'a* and overlooks it now by a flat arch. It was originally overlooking it by a pointed arch⁽⁴³⁾. This *Sidila* is roofed by wooden beams are free of decorations which mostly were imitating the decorations of the *Qibla Iwan's* ceiling.

The Mausoleum of al-Shiekh Nissa

List No.41⁽⁴⁴⁾

(994 H. / 1585 A.D.)⁽⁴⁵⁾

The Site

It's situated at *Darb Qurmuz* Street from *al-Mu'iz Ldin Allah* Street at *al-Nahasin* district. This mausoleum was a part of the

Tikkiya of *Darb Qurmuz* which was completely destroyed and replaced by recent buildings, except this mausoleum of *al-Shiekh Sinan*⁽⁴⁶⁾. *Tikkiya* of *Darb Qurmuz* was built by *Sinan Pasha* in (981 H. / 1582 A.D) for *Sheikh Nissa al-Kharasani*-Master or leader (*Sheikh*) of *al-Khalawatiya* way in Cairo- ; so it was called *Tekkiya* of *Sheikh Nissa* also called *al-Tikkiya al-Sinaniya*; then it was called *Tikkiya* of *Darb Qurmuz* according to *Sheikh Mustafa Dadah Qaramiz*- the successor of *Sheikh Nissa*⁽⁴⁷⁾.

The Founder

This mausoleum was built by *Sinan Pasha al-Daftierdar* who was the governor of Egypt under the Ottoman state from (992 H. / 1584 A.D.) to (994 H. / 1585 A.D.)⁽⁴⁸⁾. He built this mausoleum for the burial of *Sheikh Nissa al-Kharasani*; who come from *Kharasan*. *al-Shiekh Nissa* was grown up on *al-Astanah*; then he come to Egypt in (981 H.) and lived on the *Tekkiya* of *Darb Qurmuz*. He died in (994H. / 1585 A.D.); then he was buried in this mausoleum⁽⁴⁹⁾.

The Architectural Description (fig. 2)

The Exterior Description

This mausoleum has only one main façade at its south-west side. It overlooks *Darb Qurmuz* Street; and is crowned by a row of serrated crestings. This façade contains the main entrance; which can be reached down by 9 stairs of stone. It's built of a sunken stone; and topped by a trefoil arch (pl. 3). This entrance is flanked from its lower by two similar stone sitting banks (*Maksalas*); over it there is a *Naskhi* inscription saying:

" بسم الله الرحمن الرحيم " إلا إن أولياء الله لا خوف عليهم ولا هم يحزنون (٥٢)
صدق الله العظيم

This inscription is partly disappeared; but *Hassan Qasim*⁽⁵⁰⁾ mentioned the rest of it:

" من خيرات مولانا سنان باشا يسر الله ما يشاء "

This entrance is flanking a wooden door of two shutters; over it there is a flat lintel of joggled voussoirs; then a panel containing a high relief of *Naskhi* inscription (pl. 4) says:

" هذا ضريح الشيخ نسا غفر الله له والمسلمين يا رب العالمين بتاريخ سنة أربع وتسعين وتسعمائة "

This panel with the flat lintel is surrounded by a continuous molding with circles (*Mimat*). To the left of this entrance there are two different recesses; the first contains an opening door leading to inside the mausoleum.

The Interior Description

The mausoleum from inside is a rectangular area is divided into two square sections. The first one to the right of the entrance (eastern section) is covered by a cross vault with a small dome in the middle of it. This small dome is made of stone and supported by three transition zones of spherical triangle pendentives. The drum of this dome has six stucco windows dovetailed with colored glass.

In the middle of the *Qibla* wall (south-east wall); is a stone prayer niche (*Mihrab*). It's a semi-circle niche free from decorations; and it's flanked by two octagonal marble columns carrying a pointed arch. Over the *Mihrab* there is a rectangular stucco window dovetailed with colored glass; with a *Naskhi* inscription in the middle of it says:

At the two sides of the *Mihrab*; there are " لا إله إلا الله محمد رسول الله " two similar wooden small libraries (*Kotbiyas*).

The second section to the left of the entrance (western section) has four octagonal stone columns with semi-circular arches. These columns carry a stone dome supported by four transition zones of spherical triangle pendentives with five rows of stalactites. The drum of the dome has rectangular windows made of stucco dovetailed with colored glass; and topped by pointed arches. The ground of this section is covered by stone tiles; and in the middle of it is a wooden cenotaph with three heads covering the tomb of *Sheikh Nissa*. This cenotaph is rectangular with pitched roof; and it's consisting of three levels.

Madrassa and Mosque of Abd al-Latif al-Qarafi

List No. 46⁽⁵¹⁾

(995 H. / 1586 A.D)⁽⁵²⁾

The Site

This mosque is situated at *al-Khrunfush* Street which is branched from *al-Mu'iz Ldin Allah* Street at *al-Nahassin* area.

The Owner

This mosque was built by *al-Shiekh Abd al-Latif Ibn Sa'd Allah al-Qarafi al-Sa'udi*⁽⁵³⁾. Unfortunately; there is any information in a lot of sources about the owner or his history.

History of the mosque

This mosque was built on the remains of an old mosque called "*Bibilbay*"⁽⁵⁴⁾ in (995 H./1586 A.D.); but *Pauty* said that the mosque was built in (990 H./1582 A.D.)⁽⁵⁵⁾. Also there is another opinion says that it was built at the end of the (10th cen. H. /16th cen. A.D.)⁽⁵⁶⁾. However; these two opinions are wrong; that *Hassan Qasim* fixed the history of the mosque in (995 H. / 1586 A.D.); and proved it by a construction text⁽⁵⁷⁾ says:

" انما يعمر مساجد الله من امن بالله واليوم الآخر "
أنشأ هذا المسجد المبارك العبد الفقير إلى الله تعالى الشيخ عبد اللطيف بالمرحوم⁽⁵⁸⁾
سعد الله بن القرافي السعودي لطف الله به وتقبل منه. بتاريخ شهر شعبان الجاري
سنة خمس وتسعين وتسعمائة" (٥٩)

Unfortunately this text is disappeared now; and it reached to us by virtue of *Hassan Qasim*.

This mosque was restored by committee of preservation the Arabic antiquates in 1908 who made a restorations on his façade and entrance⁽⁵⁹⁾. Then the mosque was later renewed by project of the historical Cairo under the supervision of the ministry of culture who renewed most of the mosque except his façade and the main entrance which are original.

The Architectural Description (fig. 3)

The Exterior Description

The North-Eastern Façade (pl. 5)

This mosque has only one main façade at the north-eastern side and it overlooks *al-Khrunfush* Street. This façade consists of two

divisions; one of them is a little protruding than the other. The protruding division includes three recesses; one of them -that is in the eastern corner- is wide than the other two recesses. This recess has two similar rectangular metal grill windows topped by a flat lintel of stone joggled voussoirs; then a tympanum (*Nafis*) with a relieving arch of joggled voussoirs over it. Over each one of these two windows there is a rectangular *Shamsiya* with a pointed arch. This *Shamsiya* is made of stucco dovetailed with colored glass. The other two recesses are small. Under each one of them is an opening of a window with a rectangular metal grill window over it. This grill window is also topped by a flat lintel of joggled voussoirs; then a *Nafis* with a relieving arch over it. Over this window; is a *Qamariya* also crowned with a pointed arch; and made of stucco dovetailed with colored glass. We can notice that all the windows of this division are similar as well as all the lunettes (*Qamariyas*). The other division is small; and has two ribs close to the entrance from the north-eastern and south-eastern sides. The lower part of each one of them is built of a dressed stone; while the upper part is built of brick. The south-eastern rib has rectangular metal grill windows; topped by a flat lintel of joggled voussoirs; then a *Nafis* with a relieving arch of joggled voussoirs over the *Nafis*. The upper part of this rib; is a rectangular recess. The north-eastern rib is flat from its lower; while at its upper part it has a rectangular window made of turned wood and crowned by a pointed arch.

The Main Entrance (pl. 6)

It's situated at the eastern corner; and it's a sunk stone flanked from its two sides by stone *Maksalas*; and covered by a trilobed arch (*Mada'ini*) supported from its two side bows by five rows of stalactites. The hood of this arch is ornamented by radiant decorations colored with *Mushahar*; and flanking the word *Allah* (الله) between it. Over the *Maksalas* there are two jambs free of decorations or inscriptions. The two *Maksalas* are flanking an opening of the entrance that closed by a wooden door of two shutters. This door is new and is decorated with high relief inscriptions surrounded by two side decorative units consisting of geometrical patterns. This inscription consists of four lines telling us about the maker of this door who called *al-Haj Muhammad Hassan al-Shi'sha'i*. He endowed this door for the mosque in (1372 H. / 1953 A.D.) as the inscription tells us:

هذا الباب من صنع الحاج محمد حسن الشعثاعي
أوقفه لمسجد الشيخ عبد اللطيف القرافي
أول ربيع الأول سنة ١٣٧٢ هـ / ٨ نوفمبر سنة ١٩٥٣ م.

Over this wooden door there is a flat lintel of joggled voussoirs. At the upper part of this entrance-just below the arch-is a small window overlooks a small room inside the mosque.

The two sides of the entrance are bordered by a continuous looped molding consisting of hexagonal circles (*Mimat*). The arch with its spandrel are bordered by a high relief stone frame ends from its top by a circle (*Mimah*) just over the key stone of the hood of arch.

The Interior Description

The Dirkah

The entrance leads to a rectangular *Dirkah* roofed by a cross vault. At the opposite side of the entrance; is a recess arched by a trifoil arch. At the ground of this recess; is a high *Mastaba*.

The Passage

There is a door to the left of the *Dirkah* is leading to a rectangular passage roofed by two cross vaults. This door is arched by a pointed arch of inclined voussoirs. To the left of this passage is a door leads to a staircase leading to the top of the mosque; while to the right is a window overlook the interior of the *Qibla Iwan*. This passage is bent to the right at its end and leads to another passage. To the left of this Passage is a door leads to the ablution (*Mayda'a*) of the mosque. At the end of this passage to the right is a door leads directly to a small *Dur-Qa'a*.

The Dur-Qa'a

It's a rectangular area surrounded by two small *Iwans* (*Sidilas*); the *Qibla Iwan* at the south-east side and the faced *Iwan* at the north-west side. The ground of this *Dur-Qa'a* is in the same level of the ground of the two *Iwans*. This *Dur-Qa'a* is roofed by a wooden roof composed of wooden beams free of decorations In the middle of this roof; is a small lantern (*Shukhshikha*) with four windows at its four sides for lighting the *Dir-Qa'a*. At the south-western side of this *Dur-Qa'a* is the entrance door to it from the passage. At the north-

east side; is a recess arched by a pointed arch. There is a window overlooks the street at the end of this recess.

The Qibla Iwan

It's a rectangular area is situated at the south-eastern side of the *Dur-Qa'a*. This *Iwan* overlooks the *Dur-Qa'a* by a pointed horse-shoe arch. This *Iwan* is paved by modern tiles; and roofed by a wooden roof consisting of wooden beams; now free of decorations. In the middle of south-eastern wall (*Qibla* wall); is the *Mihrab*. On the two sides of this *Mihrab*; are two arched recesses—one on each side. Each recess of them is arched by a pointed arch; and topped by a rectangular *Shamsiya*. The left recess is blocked now while the right one has a window overlooks the passage. There are two arched recesses at the north-eastern side; each recess of them is arched by a pointed arch and topped by a rectangular *Shamsiya* made of stucco dovetailed with colored glass. At the end of each recess; is a window overlooks the street. At the upper part of the south-western wall there are two rectangular *Shamsiyas* without any recess or windows below them.

The Mihrab

Is a semi-circular recess is arched by a pointed arch. This recess is fronted by another recess is arched by a pointed arch was resting on two compact columns which unfortunately disappeared; that the cavity of them is still up to now⁽⁶⁰⁾. There is a circular *Qamariya* upon the *Mihrab*.

The Minbar

Beside the *Mihrab* there is a small modern wooden pulpit. This pulpit is fronted by a front door (*Bab al-Miqdam*) that leads to a few steps ending on the pavilion (*Jawsaq*) crowned by a conical top. The two balustrades of this pulpit are made of turned wood.

The North-Western Iwan

It's situated at the north-west side of the *Dir-Qa'a*; opposite to the *Qibla Iwan*. It's a rectangular area overlooks the *Dur-Qa'a* by a pointed horse-shoe arch. This *Iwan* – as the *Qibla Iwan* is roofed by a wooden roof consists of wooden beams; now free of decorations. At the northern corner of this recess; is a window overlooks the street. In the front of this window; is a wooden cenotaph over the tomb of *al-Shiekh Abd al-Latif al-Qarafi*. At the western corner of this *Iwan*; is a

square door leads to a small room that has the descending staircase to the tomb of *al-Shiek Abd al-Latif al-Qarafi*. This staircase leads to a passage runs under the north-west *Iwan*. At the end of this passage; is the tomb of *Abd al-Latif al-Qarafi* that covered by a wooden cenotaph.

Madrasa and Mosque of Taghr Bardi

List No. 42⁽⁶¹⁾

(1044 H. /1634 A.D.)⁽⁶²⁾

The Site

This mosque is situated at *al-Maqqassiss* Street that is branched from *al-Sagha* Street at *al-Nahassin* area.

The Owner

This mosque was built by the order of *al-Amir Muhammad Bik Taghr Bardi Ibn Ibrahim Bik al-Daftirdar⁽⁶³⁾*. He annexed a *Sabil-Kuttab* to the mosque, and built a *Wikala* near the mosque at the same time⁽⁶⁴⁾. It must be mentioned that he lived during the reign of *Ahmad pasha* the ruler of Egypt at the reign of *al-Sultan Murad* the 4th.

History of the Mosque

There are some opinions say that this mosque dates back to the (10th cen. H. / 16th cen. A.D.)⁽⁶⁵⁾; but according to the construction text at the end of the dado that runs directly below the ceiling of the mosque we can determine the exact date of building of this mosque. This construction text says:

"وكان الفراغ منه في شهر سنة أربع وأربعين وألف"⁽⁶⁶⁾

So this mosque was built in (1044 H. / 1634 A.D.) at the first half of the (11th cen. H. / 17th cen. A.D.)⁽⁶⁷⁾. This mosque was called *al-Mihmindariya* mosque⁽⁶⁸⁾ at the 17th cen. A.D; then it was called the mosque of *al-Bih-Mandar⁽⁶⁹⁾* at the end of the 18th cen. A.D. - this name may be derived from the name of *al-Mihmindar⁽⁷⁰⁾*-. This mosque was restored by the committee of preservations Antiquities in 1885 A.D.⁽⁷¹⁾

The Architectural Description (fig. 4)

The Exterior Description

This mosque has two main stone facades at the south-western and north-western sides; and both of them overlook *al-Maqqassiss* Street.

The South-Western Façade

This façade includes the first entrance of the mosque with the façade of the *Qible Iwan* (south-eastern *Iwan*) and the façade of the *Iwan* (north-western *Iwan*) on the two sides of the entrance. There is a minaret occupies the southern corner of this façade; while at the western corner there is one of the facades of the *Sabil-Kuttab*. There are two similar recesses on the two sides of the entrance are crowned by two rows of stalactites. Each recess has a lower rectangular window made of metal grilles. Over it there is a flat lintel of stone joggled voussoirs; then a tympanum (*Nafis*) topped by a relieving arch of joggled voussoirs. At the upper part of each recess there is an arched rectangular *Shamsiya* was made of stucco dovetailed with colored glass⁽⁷²⁾; but it is covered now with modern metal lattice. There is also another recess on the façade of the south-western side of the *Qibla Iwan*. This recess is similar to the other two recesses.

The First Entrance of the Mosque

This entrance lies in the middle of the south-west façade; and it can be reached up by double stairs are composed of number of steps lead to a small landing which is surrounded by a marble balustrade. This balustrade is topped by stone openings with a number of cresting in the shape of the triple leaf between these openings. This entrance is a protruding entrance is flanked from its two sides by two stone *Maksalas* topped by two jumps are free of decorations. This entrance is crowned by a stalactite arch consists of four rows of stalactites that end with keel arches.

The entrance is flanking a wooden door of two shutters made of Turkish nut wood. Each shutter is divided into five panels; the first, the third, and the fifth panels take the shape of squares interlace with each other and end in a small protruding square; while the

second and the fourth panels are decorated with *Mafruka*⁽⁷³⁾ decorations. Each shutter is also supported by a number of copper nails their tops in the shape of a flower which gives a strength to the door⁽⁷⁴⁾. Over this door there is a flat lintel of joggled voussoirs; then a tympanum (*Nafis*) topped by a relieving arch of joggled voussoirs. At the upper part of the entrance there is a square window is covered by wooden grills; and overlooks the *Dur-Qa'a*. The lintel with the tympanum and the relieving arch are confined by a continuous molding composed of circles (*Mimat*). This continuous molding extends up to confine the square window. The whole mass of the entrance is also confined by a continuous molding composed of circles. This entrance leads directly to the *Dur-Qa'a*.

The Minaret

This minaret lies at the southern corner of the south-west façade it consists of a square base end at its four corners by four transition zones in the shape of triangles. These transition zones transfer the square base into an octagonal shaft is built over it and free of decorations. This octagonal shaft is crowned by rows of stalactites that carry a wooden balcony surrounding the last shaft of the minaret. This shaft is circular in shape and free of decorations; and It is crowned by the conical top of the minaret.

The North-Western Facade

This façade includes the second entrance of the mosque and the second façade of the *Sabil-Kuttab*.

The Second Entrance of the Mosque

It lies at the northern corner of the façade. It is a sunk stone entrance is flanked by two stone *Maksalas* topped by two stone jumps are free of decorations. The entrance is crowned by a tri-lobed arch supported at its two side bows by stalactites. The hood of this arch is decorated with radiant decorations colored according to *Mushahar* system.

The entrance is flanking a wooden door of two shutters. Over it there is a flat lintel of joggled voussoir; then a tympanum (*Nafis*) topped by a relieving arch of joggled voussoir. At the upper part of the entrance there is a small window overlooks the *Dirkah*. The lintel with the tympanum and the relieving arch are confined by a continuous molding composed of circles (*Mimat*). This continuous

molding extends up to confine the window. The whole mass of the entrance with the arch are also confined by a continuous molding composed of circles.

The Interior Description

The Dirkah

The second entrance of the mosque -that lies at the northern corner of the north-western façade- leads to a rectangular *Dirkah*. To the right of this *Dirkah* there is a door leads to the *Sabil* room. At the eastern corner there is another door leads to a staircase that reach up to the *Kuttab* and the roof the mosque. At the back of the *Dirkah* there is a passage leads to a descending staircase which leads to the ablution (*Mayda'a*) below the mosque. To the right of this passage there is a door leads directly to the *Dur-Qa'a* -as the first entrance of the mosque-. This *Dirkah* is roofed by a flat wooden ceiling decorated with colored floral and geometrical decorations as it can be seen by its traces. Also; there is a decorative dado runs directly below the ceiling and includes colored decorations but unfortunately in a bad condition.

The Dur-Qa'a

It's a rectangular area is surrounded by two *Iwans* (the south-eastern and the north-western *Iwan*). The ground of the *Dur-Qa'a* is lower than that of the two *Iwans*; and it's paved with marble. At the south-western side there is a recess is arched by a pointed arch and includes the entrance door to the mosque. Over this recess there is a square window. At the north-eastern side there is another recess is arched also by a pointed arch and includes the door that leads to the ablution (*Mayda'a*). Over this recess there is a rectangular recess. This *Dur-Qa'a* is roofed by a simple wooden lantern (*Shukhshikha*) in the middle of it. This lantern has eight windows for lighting and ventilation. The lantern itself is roofed by a wooden ceiling free of decorations.

The Qibla Iwan

It lies to the south-eastern of the *Dur-Qa'a*. In the middle of the *Qibla* wall there is a prayer niche (*Mihrab*). To the right of it there is a wooden small library (*kotbiya*) with out its two wooden shutters that may be lost; while to the left of the *Mihrab* there is a blocked recess which extends up till it ends directly below the

ceiling. At the south-western wall there is another recess is crowned by a flat arch; and has two windows overlook the street. The lower window is rectangular and made of metal grills. This window is closed by two wooden shutters. The upper window is a rectangular *Shamsiya*. At the southern corner of this recess there is a small door leads to the ascending staircase of the minaret. To the right of this recess there is another recess is arched by a pointed arch; and has a rectangular window made of metal grilles. This window is closed by two wooden shutters and overlooks the street. Over this recess there is a *Shamsiya* made of stucco dovetailed with colored glass. At the north-eastern wall of the *Qibla Iwan* there are two recesses. The northern recess is arched by a pointed arch and has a staircase of four steps ends with a small landing leads to a higher *Iwan*. This *Iwan* is a rectangular area overlooks the *Qibla Iwan* by a screen made of turned wood and is placed inside a recess topped by a rectangular wooden window. This higher *Iwan* also overlooks the *Mayda'a* by two close windows. This higher *Iwan* is roofed by a wooden ceiling of wooden beams flanking between them sunken areas. This ceiling is now free of decorations.

The Mihrab

It's a semi-circular niche; and its hood is arched by a pointed arch. This niche is fronted by a recess is arched also by a pointed arch that rests on two octagonal marble columns with two bases and two capitals made in the Islamic style. This *Mihrab* is free of decorations. Over the *Mihrab* there is a rectangular area ends at its two sides by a lobed end. This area is free of decorations and inscriptions. Over this rectangular area there is a circular lunette (*Qamariya*).

The Minbar

It lies to the left of the *Mihrab* and it's made of simple or pure wood. This pulpit consists of a wooden base topped by two wooden sides (*Rishah*) and is fronted by a front door (*Bab al-Miqdam*). This door consists of two shutters and is arched by a pointed arch. The two shutters are decorated with a type of decoration called the vertical *Mi'qali* decoration. Over this door there are two rows of stalactites are crowned by a row of crestings in the shape of the triple leaf.

The front door (*Bab al-Miqdam*) leads to a staircase; which ends by the Imam sitting that is surrounded by a pavilion topped by a bulbous top; rests on rows of stalactites are crowned by a row of crestings in the shape of the triple leaf. Below the pavilion there are

two doors called *al-Rawda* doors. The area over these two doors is divided by wooden borders and decorated with vertical *Mi'qali* decorations; while the two doors have some wooden panels are free of decorations. The two sides of the pulpit are decorated with the sloping *Mi'qali* decoration which is executed by a high relief way. The base of the pulpit has a decorative dado is decorated with the repetition of the shape of the English letter "Y" which is executed regulated or reversed⁽⁷⁵⁾.

The Ceiling of The *Qibla Iwan*

This *Iwan* is roofed by a simple and flat wooden ceiling is divided by wooden borders and decorated with geometrical decorations in the shape of small squares. In the middle of each square there is a nail with a circular top. The function of this nail is to tie the flat wooden slabs with the wooden beams that are disappeared behind it⁽⁷⁶⁾. In the middle of this ceiling there is a big square with a circle in the middle of it. This circle has a double frame. The distance between the outer frame and inner frame is inscribed with a *Thuluth*

inscription containing *al-kursi* verse:

سنة ولا نوم له ما في السموات والأرض من ذا الذي يشفع عنده إلا بأذنه يعلم ما بين أيديهم وما خلفهم ولا يحيطون بشيء من علمه إلا بما شاء وسع كرسيه السموات والأرض ولا يؤده حفظهما وهو العلي العظيم (٣٦) صدق الله العظيم⁽⁷⁷⁾

The interior of this circle is decorated with floral and geometrical patterns in the shape of a lobed wrapper. In the middle of the circle with vaporous shape are extended from it to outside. These shapes consists of colored floral branches called the *Ottoman arabesque*⁽⁷⁸⁾. The distance between the circle and the square, with the surrounding frame are decorated with Olive-Green decorations in the shape of floral patterns consists of a repetition of serrated leafs with flowers inside it⁽⁷⁹⁾.

The North-Western *Iwan*

It's a rectangular area lies to the north-western of the *Dur-Qa'a*. At the south-western side of this *Iwan* there is a recess is arched by a pointed arch. This recess has a rectangular window overlooks the street and is closed by two wooden shutters. Over this recess there is a rectangular *Shamsiya* made of stucco dovetailed with

colored glass. At the north-eastern side there is a recess is similar to the previous recess; and its window overlooks the passage comes from the *Dirkah*. At the western corner of this *Iwan* there is a small door leads to the *Sabil* room.

Dikkat al-Muballigh (The Caller's Podium)

At the back of the north-western *Iwan* there is a wooden caller's podium (*Dikk at al-Muballigh*) made of simple wood; and it can be reached by a wooden staircase. This *Dikka* rests on three wooden columns at its front; while its back rests on the wall of the *Iwan*. This *Dikka* is topped by a surrounding wooden balustrade.

Dikkat Al-Muqri' (The Reciter's Podium)

This *Dikka* is made of simple wood⁽⁸⁰⁾. This *Dikka* is decorated with the same decorations of the pulpit; that it's decorated with geometrical decorations in the shape of the English letter "Y" which is executed regulated or reversed. The place for putting the copy of Holy *Qur'an* is decorated with geometrical decorations in the shape of the hexagonal star is surrounded from its two sides by a hexagonal shape. The balustrade of this *Dikka* is made of turned wood in the shape of wooden pillars end with wooden openings⁽⁸¹⁾.

The Ceiling of The North-West *Iwan*

The ceiling of this *Iwan* is similar to that of the *Qibla Iwan*; but there is a little deference in the place of the *al-Kursi* verse. This verse is written inside the outer square-not inside the frame of the circle-; and is followed by another phrase says:

"صدق الله العظيم ويلغ رسوله الكريم سيدنا محمد"

There is a written frieze runs directly below the ceiling of the whole mosque. This dado contains *Qur'anic* verses carved on the wood by a high relief way. These verses say:

بسم الله الرحمن الرحيم " تبارك الذي نزل الفرقان على عبده ليكون للعالمين نذيرا الذي له ملك السموات والأرض ولم يتخذ ولدا ولم يكن له شريك في الملك وخلق كل شيء فقدره تقديرا، واتخذوا من دونه آلهة لا يخلقون شيء وهم يخلقون ولا يملكون لأنفسهم ضرا ولا نفعا ولا يملكون موتا ولا حياة ولا نشورا، وقال الذين كفروا إن هذا إلا إفك افتراه وأعانه عليه قوم آخرون فقد جاءوا ظلما وزورا، وقالوا أساطير الأولين اكتتبها فهي تملى عليه بكرة

وأصيلا، قل انزله الذي يعلم السر في السموات والأرض انه كان غفورا
 رحيمًا، وقالوا مال هذا النبي يأكل الطعام ويمشي في الأسواق لولا انزل إليه
 ملك فيكون معه نذيرا، أو يلقى إليه كنز أو تكون له جنة يأكل منها وقال
 الظالمون إن تتبعون إلا رجلا مسحورا، انظر كيف ضربوا لك الأمثال فضلوا
 فلا يستطيعون سبيلا، تبارك الذي إن شاء جعل لك خيرا من ذلك جنات تجري
 من تحتها الأنهار ويجعل لك قصورا بل كذبوا بالساعة واعتدنا لمن كذب
 بالساعة سعيرا، إذا رأتهم من مكان بعيد سمعوا لها تغيظا وزفيرا وإذا القوا
 منها مكانا ضيقا مقرنين دعوا هنالك ثبورا، لا تدعوا اليوم ثبورا واحدا وادعوا
 ثبورا كثيرا، قل أذلك خير أم جنة الخلد التي وعد المتقون كانت لهم جزاء
 ومصيرا (٨٦). صدق الله العظيم

These *Qur'anic* verses were followed by the construction text of this mosque as it was mentioned before; but this text is nearly be lost now; and it was mentioned by *Hassan Qasim*⁽⁸²⁾

Mosque of *al-Sheikh Muttahir*

List No. 40⁽⁸³⁾

(1158 H. / 1745 A.D.)⁽⁸⁴⁾

The Site

This mosque lies at the begging of *al-Sagha* Street at its crossing with *Gawhar al-Qa'id* Street (*al-sikka al-Gadida* Street previously). It replaced *al-Siyufiya Madrasa* which was built by *al-Sultan Salah al-Din al-Ayyubi* who endowed it to the follower of *al-Hanafi* rite; so this *Madrasa* was considered the first *Madrasa* to be endowed to *al-Hanafi* rite in Egypt⁽⁸⁵⁾. One of the masters (*Shiyukh*) who taught *al-Hanafi* rite at this *Madrasa* was *al-Shiekh Muttahir*⁽⁸⁶⁾; and this was during the reign of *al-Sultan al-Nassir Muhammad Ibn Qalawun* at the *Mamluk* period in (740 H. / 1340 A.D.). Then; *al-Shiekh Muttahir* died in (744 H. /1343 A.D.) and be buried in this *Madrasa*; so when it was renewed and rebuilt again by *Abd al-Rahman Katkhuda* it carried the name of *al-Shiekh Muttahir*⁽⁸⁷⁾.

The Founder

This mosque is built by the orders of *al-Amir Abd al-Rahman Ibn Hassan Gawish al-Qazdughli*⁽⁸⁸⁾ during the reign of the *Ottoman* governor *Muhammad Pasha al-Yadikshi* who ruled Egypt from (1157

H. / 1744 A.D.) to (1158 H. / 1746 A.D.)⁽⁸⁹⁾. He is famous for *Abd al-Rahman Katkhuda* because he got the function of a *Katkhuda* for about two years and built and renewed a number of mosques, *Sabils*, and other establishments. He annexed a *Sabil-Kuttab* to this mosque.

The History of the Mosque

There are some opinions about the date of this mosque; the first says that the mosque dates back to (1157 H. / 1744 A.D.)⁽⁹⁰⁾. The second opinion says that it dates back to (1174 H. / 1760 A.D.)⁽⁹¹⁾. The first opinion is mostly the correct opinion; and this is according to the imitation between the *Sabil* that annexed to the mosque and the *sabil* of *Abd al-Rahman Katkhuda* at *al-Nahassin* district which was built in (1157 H. / 1744 A.D.)⁽⁹²⁾. *al-Shiekh Abd Allah al-Idkawi*⁽⁹³⁾ (who was famous for *al-Mu'azin*) wrote a poetry line to determine the date of this mosque; says:

إنما يعمر المساجد من آمن بالله موقفاً بالمفاز⁽⁹⁴⁾

According to (*Hisab al-Gumal*) the exact date of the mosque is (1158 H/ 1745 A.D.)⁽⁹⁵⁾ as follows :

(96) (1158 H.) =	161 197 68 91
90 139 32 92	

So; the construction of this mosque began in (1157 H. / 1744 A.D.) and ended in (1158 H. / 1745 A.D.)⁽⁹⁷⁾.

The Architectural Description (fig. 5)

The Exterior Description

The South-Eastern Façade

The mosque has only one main façade at the south-east side. This façade overlooks *al-Mu'iz Ldin Allah* Street; and it includes the main entrance with the façade of the *Sabil-Kuttab*.

The Main Entrance (pl. 7)

It lies at the southern corner of the main façade. It's placed inside a recess (its width is 2.85 m.; and its depth is 85 cm.) is flanked by two stone *Maksalas*; topped by two jambs are free of decorations and inscriptions. This entrance is built on the *Mamluk* style and it's crowned by tri-lobed arch. The hood of this arch takes the shape of half-dome is decorated with radiant decorations start off a small pointed arch in the center of this hood. There is a small

Naskhi inscription is written inside this pointed arch. This inscription includes the name of the architect who built this mosque and its appendixes:

"عمل على بن نشات" (98)

The two side bows of the arch are decorated by five rows of stalactites are flanking between them a kind of decoration called "*Baraqi*". These *Baraqi*' are decorated with floral triple leaves are composed by two half of a palmetto. Also; the fourth row of these stalactites is decorated with octagonal star patterns. There is another inscription written with *Kufic* and includes the name of the architect. This inscription is written inside a square⁽⁹⁹⁾; says:

"محمد رسول الله عمل على بن نشات" (100)

It must be mentioned that the signature of architect is unique and it has no like in all mosques of the *Ottoman* period in Cairo⁽¹⁰¹⁾.

The entrance is flanking a wooden door of two shutters are decorated with star patterns. Over this door there is a flat lintel; then a tympanum (*Nafis*) is coated with *Ottoman* ceramic tiles which are decorated with a composed flower is surrounded by jagged floral leaves. These decorations are colored blue and violet in white green back ground⁽¹⁰²⁾. Unfortunately most of these tiles are lost now. Over the "*Nafis*" there is a relieving arch of inclined voussiors. At the upper part of this entrance -just below the arch- there is a blocked recess is crowned by stalactites. The lintel, the *Nafis*, and the relieving arch; all are confined by a continuous molding ends with hexagonal circle (*Mimat*). This continuous molding extends up to confine the tri-lobed arch with its spandrel; and composes a compound circle (*Mimah*) above the key stone of the arch. This continuous molding extends up again to be joined with the continuous molding that confines the whole mass of the entrance.

The Minaret

This minaret is placed over the *Dirkah* that lies directly behind the main entrance. It can be reached from the *Kuttab* above the *Sabil*. It consists of a square base ends with a translation zone of spherical triangle pendentives at the four corners to transfer the square shape to an octagonal shape. Over this base there is an octagonal shaft is crowned by rows of stalactites that carry a balcony. There is a row of small close arches runs directly below these stalactites. This row of arches is confined from the lower by a continuous molding ends with hexagonal circles (*Mimat*). This

octagonal shaft is decorated with vertical high relief bands are executed on the ottoman style. These bands end from its upper and lower endings by tri-lobed arches⁽¹⁰³⁾. Over this octagonal shaft there is another octagonal shaft looks like the previous one; but shorter than it. This shaft is surrounded by the balcony that crowned the previous shaft. This balcony ends with stone openings (*Shuqaq*) are decorated with a new style in decorating the Cairo Ottoman minarets⁽¹⁰⁴⁾. These openings (*Shuqaq*) are decorated with a shape of a vase contains floral branches end with hexagonal star patterns. This final shaft is crowned by the top of the minaret which topped by a crescent.

The Interior Description

The Dirkah

The entrance leads to a small *Dirkah* covered by a cylindrical vault.

The Passage

This *Dirkah* leads to a long rectangular passage is divided into two parts; the area of the first part is (10.20 m. x 4 m.); while the area of the second part is (4.67 m. x 4.20 m.). The beginning of the first part is narrow than the rest of the passage because of the little protruding of the *Sabil* room that lies to right of this passage. To the right of this passage there are three doors; the first one leads to the *Sabil* room; while the second one leads to the ascending staircase to the *Kuttab*, the minaret, and the roof of the mosque. The third door leads to the modern ablution (*Mayda'a*) of the mosque⁽¹⁰⁵⁾. To the left of the passage there are two blocked recesses. This passage is roofed by a simple wooden roof of wooden beams. In the middle of this roof there is skylight divides the roof into two parts. The wooden beams are decorated with *Ottoman* floral decoration. The central area of these beams is decorated with shapes of pink and lily flowers. The ends of these beams are decorated with a decorative unit consists of yellow floral branches with a flower comes out these branches. This flower is colored red and yellow on blue background. There is a flat frieze (*Izar*) runs directly below the ceiling of this passage. This frieze consists of a wooden border is decorated with colored floral decorations⁽¹⁰⁶⁾.

The Small Mosque (*Mussala*) (pl. 8)

The passage ends to the right with a small rectangular mosque (*Mussala*) with an area of (10.70 m x 4.50 m.). It overlooks the passage by a triple arcade of three semi-circular arches; the middle the widest. These arches rest in the middle on two circular marble columns and rests on the walls at the two sides. At the north-eastern wall there is a modern door leads to the modern *Mayda'a* of the mosque. In the middle of the *Qibla* wall there is the *Mihrab*. This *Mihrab* consists of a semi-circular niche (its width is 70 cm. and its depth is 43 cm.) is crowned by a pointed arch. The spandrel of the *Mihrab* is covered with ceramic tiles are decorated with the repetition of a big compound flower in the middle of each tile. This flower is surrounded from the lower by two jagged leaves; and is crowned from above by two faced lily flowers. These decorations are colored blue on white background⁽¹⁰⁷⁾. The arch with its spandrel is confined by a continuous molding with hexagonal circles (*Mimat*). This molding ends with a compound circle (*Mimah*) above the key stone of the arch.

This small mosque (*Mussala*) is roofed by a flat wooden ceiling called an Agami ceiling⁽¹⁰⁸⁾. This ceiling is decorated with geometrical decorations is executed by the wooden borders. In the middle of the ceiling there is a square is confined by the wooden borders; and is surrounded from its two sides by shapes of small squares. In the middle of the central square there is a star patterns is divided into 16 parts by the wooden borders. This star pattern is decorated from inside by *Ottoman* floral decorations in the shape of different flowers such as lily, pink, and so on. These flowers are colored red, green, and white on blue background. It must be mentioned that this decoration unit of the ceiling of this small mosque (*Mussala*) looks like that of the ceiling of the *Sabil* room⁽¹⁰⁹⁾. There is a simple frieze runs directly below the ceiling. It consists of two wooden borders are decorated with colored floral decorations colored blue, red, and yellow on blue background⁽¹¹⁰⁾.

The Prayer Hall (pl. 9)

The long passage is bent at its end to the left to another short passage. To the right of this passage there is a door leads to inside the prayer hall. This door is closed by two wooden shutters are decorated with vertical and horizontal panels. The prayer hall consists of a rectangular area measures (20.75 m x 14.75 m.). It contains three

porticoes parallel to the *Qibla* wall. These porticoes are divided by two arcades. Every arcade consists of three marble column are carrying four pointed arches. In the middle of the *Qibla* wall there is the *Mihrab*. To the left of this *Mihrab* there is the pulpit (*Minbar*); then a window of turned wood that lies beside the entrance door to the mosque. Over each of the door and the window there is a rectangular recess topped by a simple *Qandiliya*. At the eastern corner of the *Qibla* wall there is another small door leads to inside the mosque from the modern *Mayda'a*. At the back of the prayer hall there is a recess called a (*Sidila*) by the document of *Waqf*⁽¹¹¹⁾. This recess is topped by the caller's podium (*Dikkat al-Muballigh*). The prayer hall is roofed by a modern wooden ceiling is divided by modern wooden veins. In the middle of the roof of the second portico there is a modern lantern (*Shukhshikha*) is higher than the rest roof the mosque.

The *Mihrab* (pl. 10)

The *Mihrab* is a semi-circular niche (its width is 97 cm. and its depth is 90 cm) is crowned by a pointed arch. The hood of the *Mihrab* is decorated with radiant decorations come out a small arch in the centre of the hood. These decorations are colored according to the *Ablaq* style. Below the hood there is a rectangular panel decorated with the repetition of the *Diqmaq* decorations "Y" that colored according to *Mushahar* style. The lower part of the *Mihrab* is decorated with a plain arcade with three arches. This part colored according to *Ablaq* style. This *Mihrab* is flanked by two marble columns are decorated with triple leaves come out vine bands colored with red and white alternately.

The *Minbar*

It lies to the right of the *Mihrab*; and it's made of pure or simple wood -which called *Azizi* wood-; except the turned wood on the two balustrades made of beech wood. It's noticeable that the front door (*Bab al-Miqdam*) isn't placed at its original place⁽¹¹²⁾. The stalactites and the cresting that crowned this door are renewed with modern simple wood⁽¹¹³⁾. This pulpit consists of a wooden base topped by two balustrades; and is fronted by a front door. This door leads to a staircase that ends by the *Imam's* sitting that is surrounded by a pavilion topped by a bulbous top with a crescent over it. This top rests on rows of stalactites which are crowned by a row of crestings in the shape of the triple leaf. The openings of the *Imam's* sitting are

decorated by lobed shapes are executed by the cut way. At the back of this sitting there is a decoration in the shape of a *Mihrah* is crowned by a semi-circular arch rests on two columns. The roof the imam's sitting is decorated with a star pattern is divided by high wooden borders. Below the *Imam's* sitting there are the two doors of *al-Rawda*. Each door of them consists of one shutter is decorated with sloping *Mi'qali*. The area over these two doors is decorated with interlocked hexagonal shapes are different in their size. Each side (*Rishah*) of the pulpit is decorated with a twelfth star pattern. This star pattern with its parts are flanking between them a central octagonal shape surrounded by hexagonal shape alternately with two balustrades of the pulpit which an incomplete fifth star. The two balustrades of the pulpit which made of turned wood are divided into rectangular and square areas⁽¹¹⁴⁾.

The Caller's Podium "*Dikkat al-Muballigh*"

This *Dikka* -like the pulpit- is made of pure or simple wood except the turned wood of the two balustrades made of beech wood. The roof of this *Dikka* from the lower consists wooden beams are flanking sunken areas between them. These areas are decorated with floral decorations in the shape of joggled leaves, big flowers, and small flowers looking like the fifth stars. These decorations are colored yellow, blue, red and black⁽¹¹⁵⁾.

The Mausoleum of *Abd al-Rahman Katkhuda's* Mother

At the western corner of the prayer hall there are two mausoleums. The first is the mausoleum of *Abd al-Rahman Katkhuda's* mother that is placed in front of the mausoleum of *al-Shiekh Muttahir*. There is a screen of turned wood separates between the prayer hall and the mausoleum of *Abd al-Rahman Katkhuda's* mother. In the middle of this screen there is a wooden door of two shutters made also of turned wood. This door leads to inside the mausoleum. *Abd al-Rahman Katkhuda* built this mausoleum for his mother after her death in (1170 H. / 1756 A.D.)⁽¹¹⁶⁾ as it's inscribed on the tomb stone at the northern side of this tomb. This mausoleum is a rectangular area is roofed by wooden beams. This roof is decorated with gilded and colored floral decorations in the shape of jagged leaves and flowers. In the middle of this mausoleum there is a marble cenotaph (pl. 11) is placed above the tomb of *Abd al-Rahman Katkhuda's* mother. At the upper part of the four sides of this

cenotaph there are high *Naskhi* inscriptions including some lines of *al-Burda* poem:

At the eastern side:

سواك عند حلول الحادث الغم
إذا الكريم تحلى باسم منتقم

يا أكرم الخلق مالي من الوذ به
ولن يضيق رسول الله جاهك بي

At the southern side:

عن الكبائر بالغفران كاللم

يا نفس لا تقتطي من ذلة عظمت

At the western side:

تأتي على حسب العصيان في القسم

لعل رحمة ربي حين يقسمها

وقد أتيتك أرجو منك مرحمة وأنت أكرم مرجو وذو الكرم

At the northern side:

بالظهر ارتجت نجحا بحبهم

فهب لآمنة أمنا نورخه

This cenotaph is inscribed also at its four side with high relief panels containing names of the four successors of the prophet *Muhammad (al-Khufa' al-Rashidin)*.

At the southern side of this tomb there is a marble tomb stone containing *Naskhi* inscription in 10 lines say:

لا إله إلا الله محمد
رسول الله صلى
الله عليه وسلم
أخرج البيهقي عن عكرمة
قال قال رسول الله
صلى الله عليه وسلم
من مات يوم الجمعة أو ليلة
الجمعة ختم بخاتم الإيمان
ووقى عذاب القبر
صدق رسول الله

At the northern side there is another marble tomb stone is inscribed with *Naskhi* inscription in 12 lines. This inscription includes the name of *Abd al-Rahman Katkhuda's* mother, and the date of her death. It says:

هذا قبر أمة الله آمنة
أم رسول الله ووالده
من أحيا هذا المسجد
لعبادة الله فيها أيها
الداخل لطاعة
الله نسألك الفاتحة
ابتغاء لوجه الله وكانت
وفاتها ليلة الجمعة سبع

عشر شهر ربيع الأول
سنة ألف ومائة وسبعين
رحمها الله
أمين

The Mausoleum of *al-Shiekh Muttahir*

At the north-eastern side of the mausoleum of *Abd al-Rahman Katkhuda's* mother there is a screen of turned wood separates between this mausoleum and the mausoleum of *al-Shiekh Muttahir*. In the middle of this screen there is a door leads to inside the mausoleum of *al-Shiekh Muttahir*. This mausoleum is a nearly square area measures (3.75 m. x 3.26 m.). At the south-eastern side there is a window made of wooden grills and overlooks the mosque. This mausoleum is covered by a dome. The transition zone of this dome consists of four spherical triangle pendentives at the four corners. Each spherical triangle pendentive is decorated with four rows of stalactites. The four transition zones are flanking between them four simple Qandiliyas, two of them are made of stucco dovetailed with colored glass -at the south-eastern and south-western sides-, while the other two ones are blocked now -at the north-eastern and north-western sides-. The drum of the dome has eight small windows of stucco dovetailed with colored glass. Under this dome there is a wooden cenotaph (pl. 12) over the tomb of *al-Sheikh Muttahir*. This cenotaph is free of decorations and inscriptions.

Mosque of *al-Shiekh al-Gawhri*

List No. 462⁽¹¹⁷⁾

(1262-1265 H. / 1845-1848 A.D.)⁽¹¹⁸⁾

The Site

This mosque lies at *al-Gawhari* lane that branched from *al-Sikka al-Gadida* street (*Gawhar al-Qa'id* Street now) at *al-Muski*.

The Owner

This mosque was built by *al-Shiekh Muhammad Abu al-Ma'ali Ibn Muhammad Abu Hadi Ibn Ahmed Shihab al-Din Ibn Ahmed ibn al-Hassan Ibn Abd al-Karim Ibn Muhammad Ibn Yussuf Ibn Karim al-Din al-Karimi al-Khalidi al-Shaf'i al-Shadhli al-Azhari al-Gawhari*⁽¹¹⁹⁾. He was one of the famous legists; and he was the master "Shiekh" of *al-Shadhliya* way in Egypt by inheriting it after

his ascendants⁽¹²⁰⁾. He was the grand son of *al-Shiekh Ahmed ibn al-Hassan Ibn Abd al-Karim Ibn Muhammad Ibn Yussuf Ibn Karim al-Din al-Karimi al-Shafi al-Azhari* -the famous for *al-Gawhari* because his father was a merchant of Jewellery "*al-Gawhir*"⁽¹²¹⁾.

History of the Mosque

The structure of works of this mosque started in (1262 H./ 1845 A.D.) and ended in (1265 H./ 1848 A.D.) as the two construction texts of the mosque tell us; the first one directly over the entrance door of the mosque; then the second lies above the first one. The mosque was built after finishing the structure works of the *Sabil* in (1261 H./1848 A.D.) as the construction text of the *Sabil* tells us⁽¹²²⁾. The mosque with the *Sabil* replaced "*Zawiyat al-Qadriya*" or "*Zawiyat al-Gawhari*" which was built for *al-Shiekh Hassan al-Gawhari*⁽¹²³⁾.

The Architectural Description (fig. 6)

The Exterior Description

This mosque has no external architectural elements except the main entrance; because all its facades are adjacent to other buildings.

The Main Entrance (pl. 13)

This entrance overlooks *al-Gawhari* lane; directly adjacent to the main entrance of the house (*Manzil*) of *al-Gawhari*. It is a sunk stone entrance is crowned by a tri-lobed arch decorated with stalactites. The hood of this arch is decorated with radiant decorations. This arch is confined by a continuous molding ends with hexagonal circles (*Mimat*). This molding extended to join with the continuous molding that confines the whole mass of the entrance. The entrance is flanking a wooden door of two modern shutters. Over this door there is a flat lintel; then a tympanum (*Nafis*) covered with ceramic tiles; then a relieving arch over this tympanum (*Nafis*).

The Interior Description

The Passage

The entrance leads to a rectangular passage is paved by modern tiles; and roofed with a simple and flat wooden ceiling. To the right of this passage there is a wooden door leads to a small room has a window overlooking the ablution "*Mayda'a*". At the upper part of the north-western wall of this passage there are 6 rectangular windows covered by wooden grills. These windows overlook the

house (*Manzil*) of *al-Gahari*. At the end of the south-eastern wall there is another wooden door of two shutters leads to a rectangular open court. Over this door there is a flat lintel; then a tympanum (*Nafis*) with a relieving arch above it. The lintel, the tympanum, and the relieving arch; all are decorated with floral and geometrical decorations; and are confined by a continuous molding ends with circle (*Mimat*). At the back of the passage there is a wooden door leads to the house.

The Open Court

It's a rectangular area is paved by marble tiles; and the lower parts of its walls are covered by marble dado colored with *Ablaq*. At the north-western side of this open court there is a *Mussassa Sabil*. At the north-eastern side there is the *Sabil* with a small *Iwan* beside it. At the south-western side there are two wooden doors; the first one leads to the minaret and the roof of the mosque; while the second leads to the *Mayda'a*. At the south-eastern side there is an entrance door (pl. 14) leads to the *Qibla* portico. It's a sunk stone entrance is covered with marble; and is fronted by two marble steps. This entrance is crowned by a tri-lobed arch is decorated with stalactites; and its spandrel is decorated with ceramic tiles. This entrance is flanked by two marble maksalas with a wooden door of two shutters between them. Over this door there is a *Qur'anic* inscription written with thuluth in two lines; and says:

"إنا فتحنا لك فتحا مبينا ليغفر لك الله ما تقدم من ذنبك وما تأخر ويتم نعمته
عليك ويهديك صراطا مستقيما وينصرك الله نصرا عزيزا
(124) سنة ١٢٦٥

Over this inscription there is a construction text (pl. 15) written with the Persian language consists of 7 lines. The first 5 lines are poetical lines; then the 6th line includes the writer's name; and the 7th line includes the date of the mosque (1265 H.). This text says⁽¹²⁵⁾:

مسجد الجوهري لب المعالي
هرم ثالث مقصد من أ
هو حقا عنوان جنة عدن
بأله من مسجد تأسس بالتقوى
قد تسامي بناء قلت أرخ
خير بيت مصر دار السعادة
سس بنياته العظيم وشاده
في علاها باتيه يعطى مراده
وأعلى نحو السماء عماده
جامع كعبة التقى والسعادة

راقمه راجي رحمه الكريم بغدادى إبراهيم

١٢٦٥

The Qibla Riwaq

It's a rectangular area covered by wooden veins; with a lantern (*Shukhshikha*) in the middle of the ceiling. This portico consists of 3 arcades. Every arcade consists of row of marble columns carrying pointed aarches. The middle arcade has two cabinets made of turned wood; and covered by two wooden domes. The first one is small and it is placed above the tomb of *al-Shiekh Muhammad Abu al-Ma'ali al-Gawhari*; while the second is bigger than the first one and it is placed over the tomb of *al-Shiekh Ahmad al-Gawhari* with his sons. The walls of this *Qibla* portico are plaited by marble panels. At the north-eastern wall there are two rectangular windows are covered by wooden grills. Below these two windows there are two small libraries (*Kotbiyas*) facing other two small libraries (*Kotbiyas*) at the south-western wall. In the middle of the south-eastern wall there is the *Mihrab*; with the Pulpit (*Minbar*) beside it. To the right of his *Mihrab* there are 4 small libraries (*Kotbiyas*) are closed by wooden shutters. At the eastern corner there is a big rectangular opening is covered by a screen of turned wood; and it opens on the cell of *al-Shiekh al-Gawhari*. To the left of the pulpit there is a plate of a *Mihrab* is painted on marble panels. Above this plate there is a *Qur'anic* inscriptions says:

" كلما دخل عليها زكريا المحراب وجد عندها رزقا " (131)

Between the two carrying columns of this *mihrab* there is a repetition of "*al-Basmala*" that is composing a shape of a lamp "*Mishkah*" is hanging from the upper part of this *Mihrab*.

The Mihrab (pl. 16)

It's a marble semi-circular niche is crowned by a hood in the shape of an arcade colored with *Ablaq* (black and white alternately). This hood rests on two marble columns. The spandrel of this *Mihrab* is decorated with colored marble geometrical decorations. Over the *Mihrab* there is a *Qamariya* of turned wood. In front of the *Mihrab* there is a stone dome rests on 4 tri-lobed arches decorated with stalactites. Between these arches there are 4 double windows with semi-circular arches. Over these arches and windows there is the drum of the dome that has a number of small rectangular windows with semi-circular tops. These windows are placed one blocked and one opened alternately.

The Minbar

It consists of a wooden base topped by two wooden sides (*Rishah*); and is fronted by the front door (*Bab al-Miqadam*). This door consists of two shutters. Over this door there are two rows of stalactites are crowned by a row of crestings. This door leads to a staircase that ends by the Imam sitting; that is surrounded by an opened pavilion topped by a wooden bulbous top. Below the pavilion there are two doors called (*al-Rawda* doors). These two doors are decorated with geometrical decorations in the shape of the vertical and sloping *Mi'qali* decorations. The two sides (*Rishah*) of the pulpit are also decorated by wooden panels in the shape of the vertical and sloping *Mi'qali* decorations. These two sides (*Rishah*) are topped by a balustrade made of turned wood.

The Caller's Podium (*Dikkat al-Muballigh*)

It lies at the north-western wall -to the right of the entrance door-. It's made of wood; and it can be reached by a wooden staircase. This *Dikka* is topped by a surrounding balustrade of turned wood.

The Minaret

It lies at the southern corner of the mosque; and it can be reached by a door at the open court. It consists of a square base topped by two polygonal shafts with a stone balcony between them. This balcony rests on 3 rows of stalactites; and is topped by a surrounding stone opening are decorated with vicious geometrical decorations. The *minaret* is topped by a conical top in the shape of the pencil-as all the *Ottoman* minarets-.

Conclusion

This study has some results which can be represented in that: all the mosques of *al-Nahassin* district are built on the local Egyptian style; not on the Ottoman style although they are built at the Ottoman period. This shows that the local Egyptian style was the prominent style of planning during this period. The mausoleum of *al-shiekh Nissa* was wrongly called the mausoleum of *al-Shiekh Sinan*; but the construction text written on entrance shows that it was built during the reign of *Sinan* pasha for the burial of *al-Shiekh Nissa al-Kharasani* -not for *Sinan* Pasha-. There is a similarity between the decorations in the ceiling of *Qibla Iwan* and the decorations in the

ceiling of the north-western *Iwan* in the mosque of *Taghr Bardi*. Mosque of *al-Shiekh Muttahir* exactly dates back to the year of (1158 H. / 1745 A.D.) not the year of (1157 H. / 1744 A.D.)

Suggestions and Recommendations

- Restoring the religious monuments (Mosques and *Madrasas*) of this district, and returning it back to do its original functions. The restoration works must be done according to specific and scientific principles aiming to keep the characteristic feature of the monument's history. After that we must put in consideration how to preserve these monuments to do its functions continuously.
- Opening and preparing the mosques of this district for locals to do their prayer in it, and to practice their Islamic rituals.
- Making a tourist development to *al-Nahassin* district with its monuments; and putting it on the tourist map of Egypt. This can be achieved within re-forming this district again, developing its elements and monuments and keeping the continuity of its historical and civilized features.
- Developing the archaeological and tourist awareness of the locals and the tourist guides towards the monuments of this district with its historical and civilized importance.

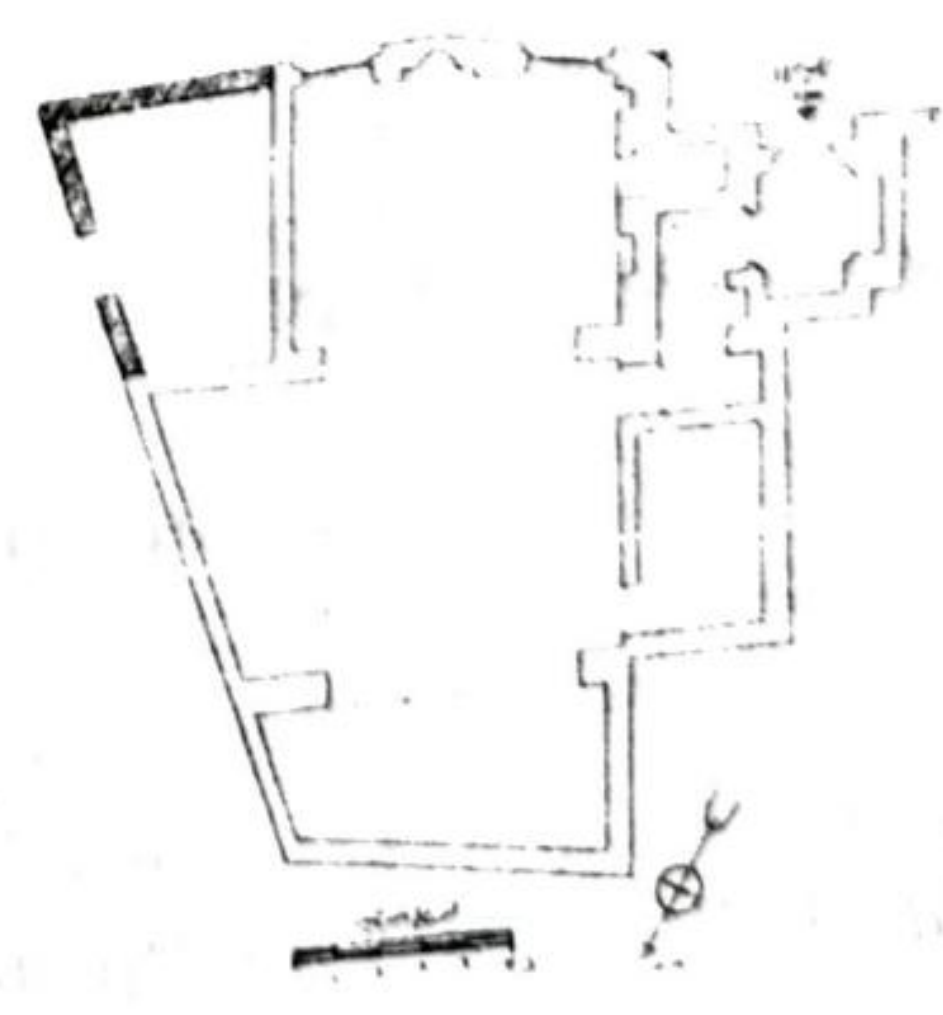


Fig. (2): Plan of the mausoleum of al-Shikh Nissa
 After: (علي بن أبي طالب، القرن ١٠ هـ) (علي بن أبي طالب، القرن ١٠ هـ)

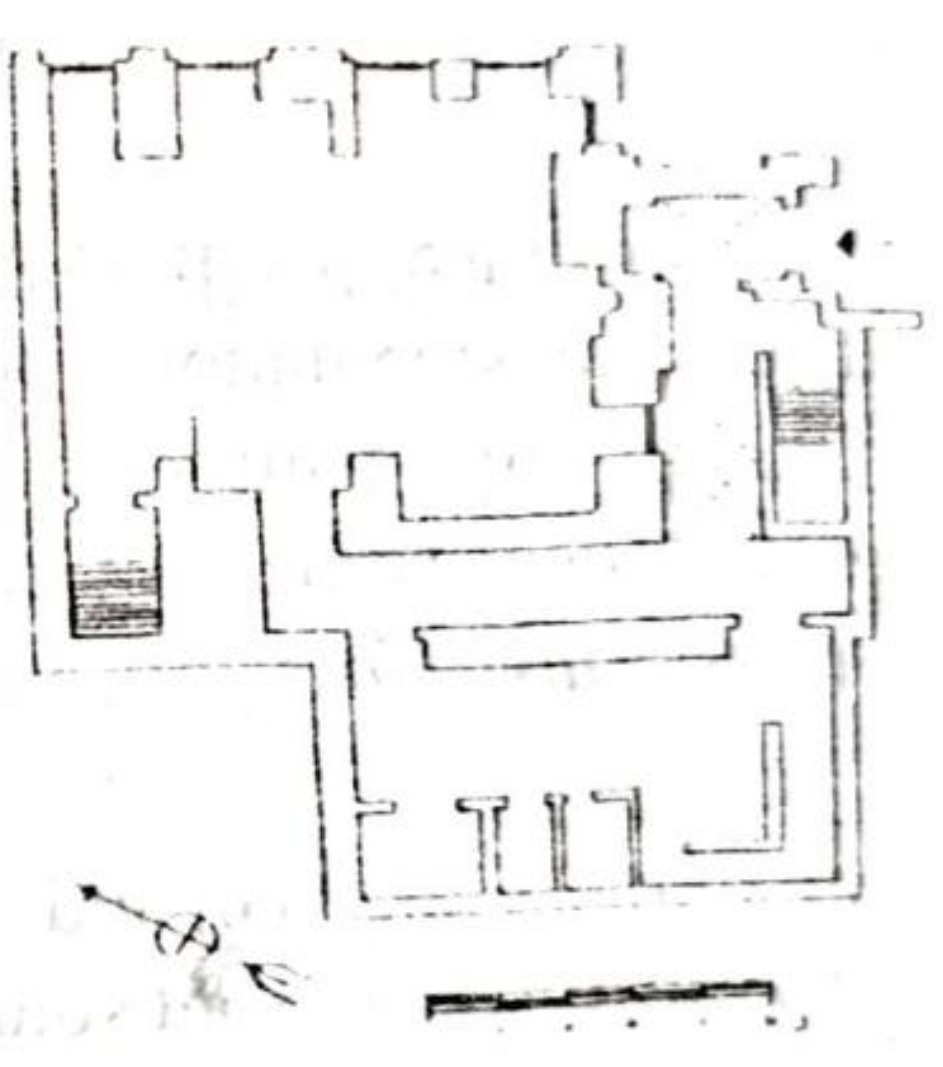


Fig. (3): Plan of Abd al-Latif al-Qarafi Mosque
 After: (مدرسة يوسف بن عبد الله، القرن ١٢ هـ) (مدرسة يوسف بن عبد الله، القرن ١٢ هـ)



Fig. (4): Plan of Tayhr Bardi Mosque
 After: (علي بن أبي طالب، القرن ١٠ هـ) (علي بن أبي طالب، القرن ١٠ هـ)

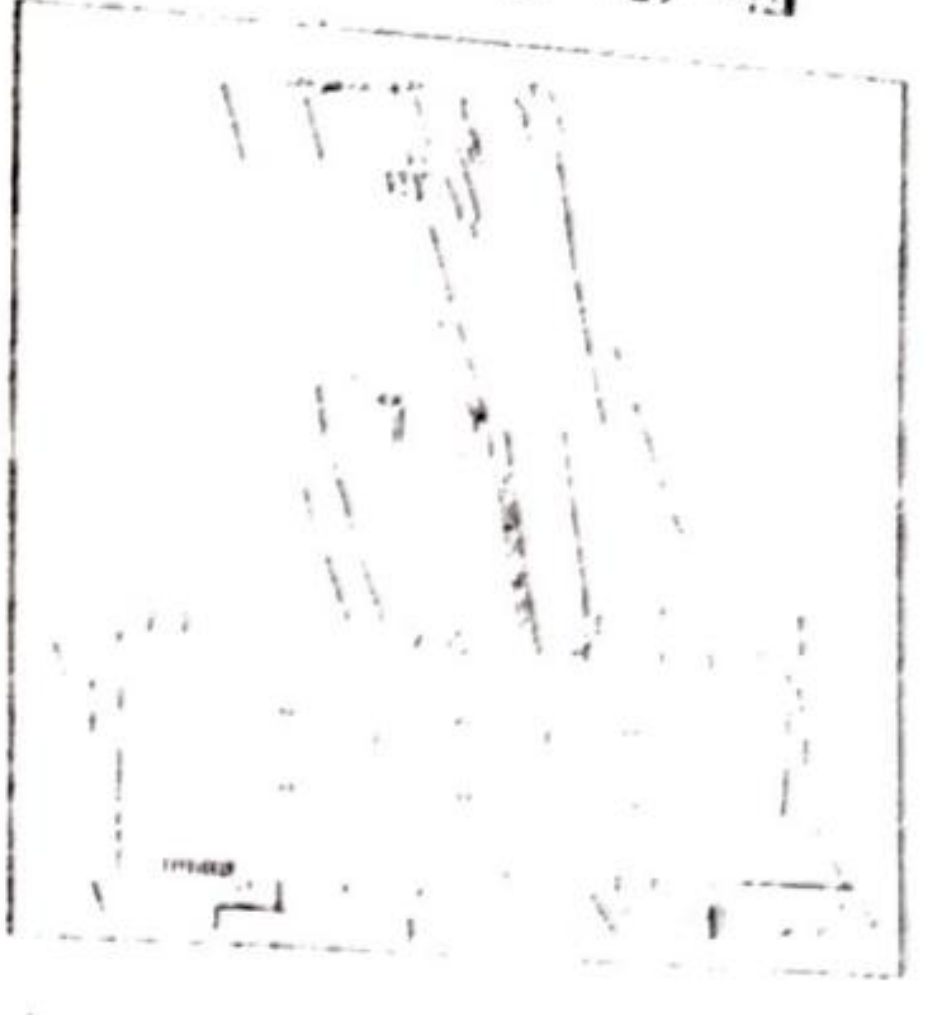


Fig. (5): Plan of al-Shikh Muttahir Mosque
 After: (علي بن أبي طالب، القرن ١٠ هـ) (علي بن أبي طالب، القرن ١٠ هـ)

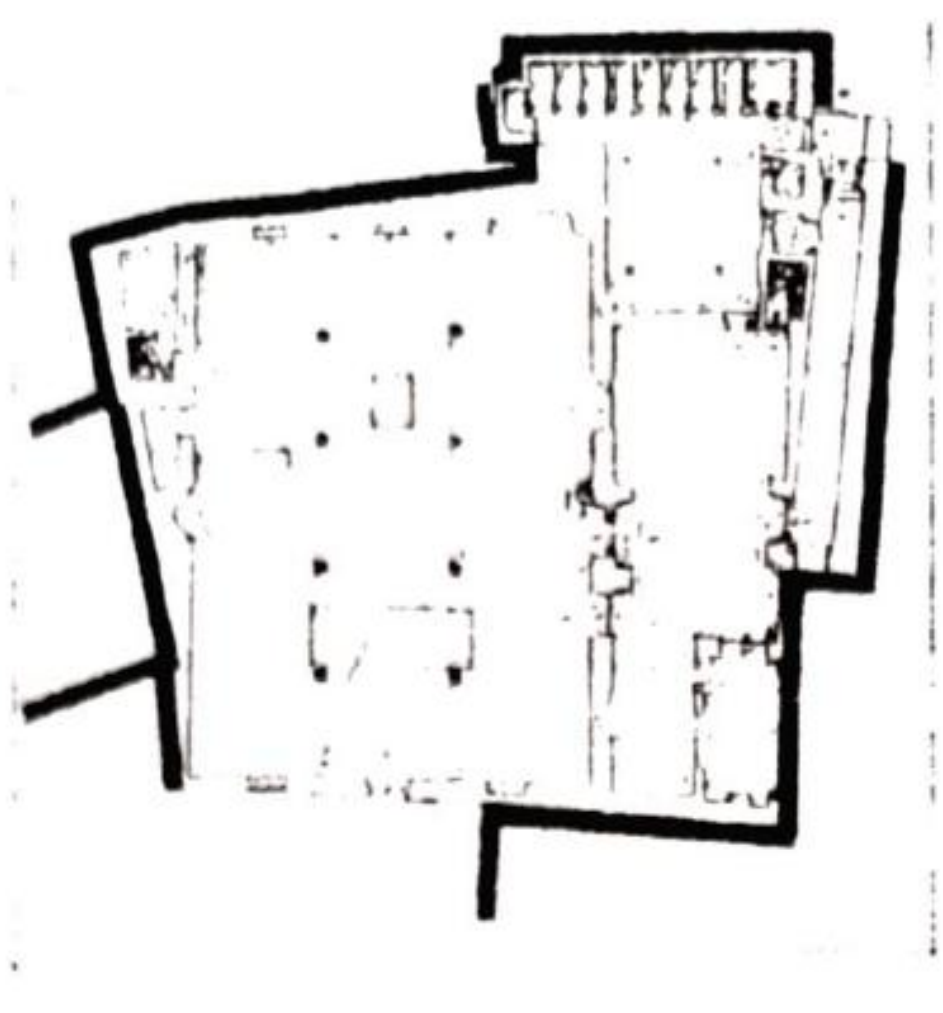


Fig. (6): Plan of al-Gawhari Mosque
 After: (علي بن أبي طالب، القرن ١٠ هـ) (علي بن أبي طالب، القرن ١٠ هـ)



Pl. (1): The main entrance of
Muhib al-Din Abu al-Tayyib
Mosque.
(Photographed by the

Pl. (2): The Qibla Iwan of
Muhib al-Din Abu al-Tayyib
Mosque.
(Photographed by the



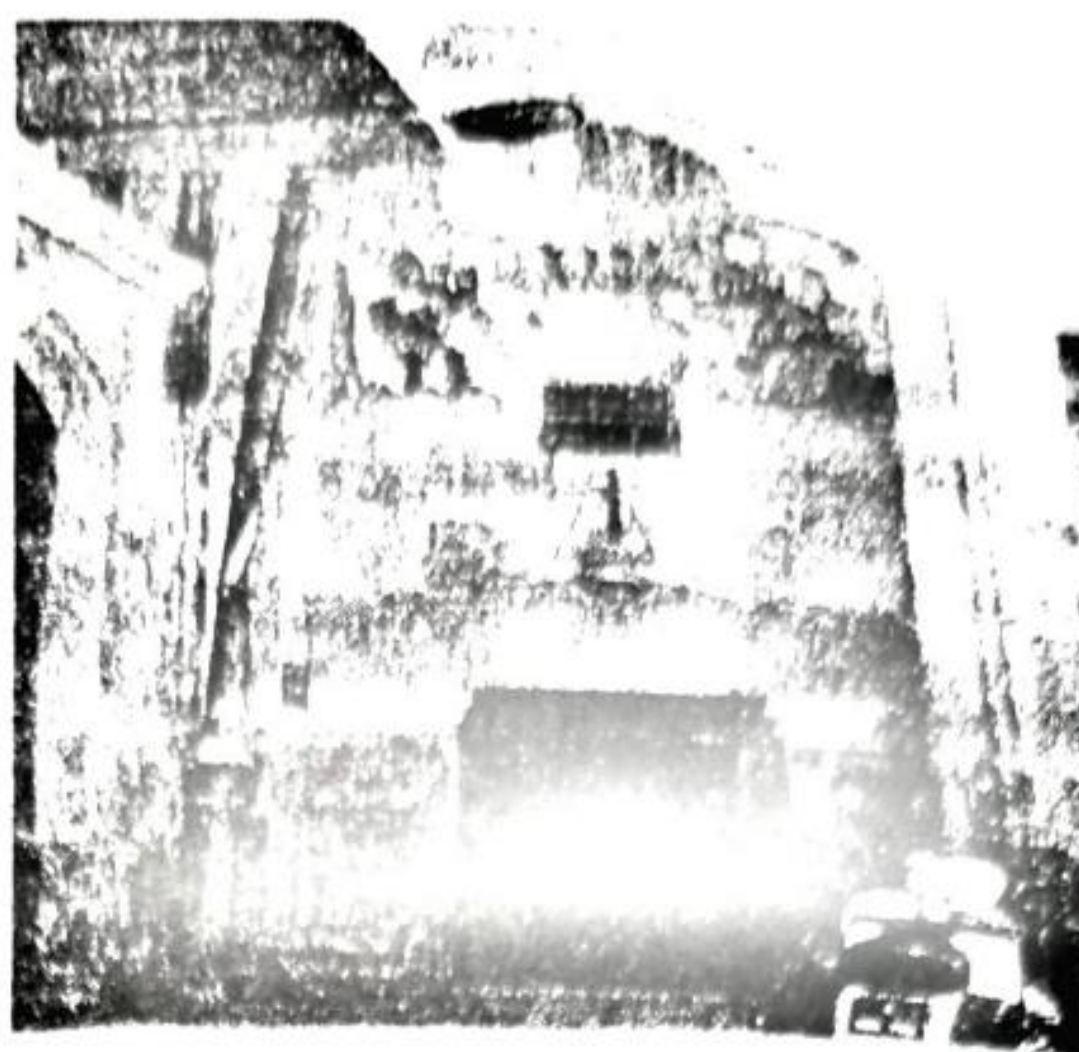
Pl. (3): The upper part of the
entrance of the Mausoleum of al-
Shiekh Nissa
After: (عاصم رزق، اطلس
العمارة، ج ١)، ص ٣٣٤.

Pl. (4): The inscriptions on the
entrance of the Mausoleum of
al-Shiekh Nissa
After: (عاصم رزق، اطلس





Pl. (5): The left side of the north-eastern façade of Abd al-Latif al-Qarafi Mosque.
(Photographed by the researcher)



Pl. (6): The main entrance of Abd al-Latif al-Qarafi Mosque.
(Photographed by the researcher)



Pl. (7): The main entrance of the Mosque of al-Shiekh Muttahir
(Photographed by the researcher)



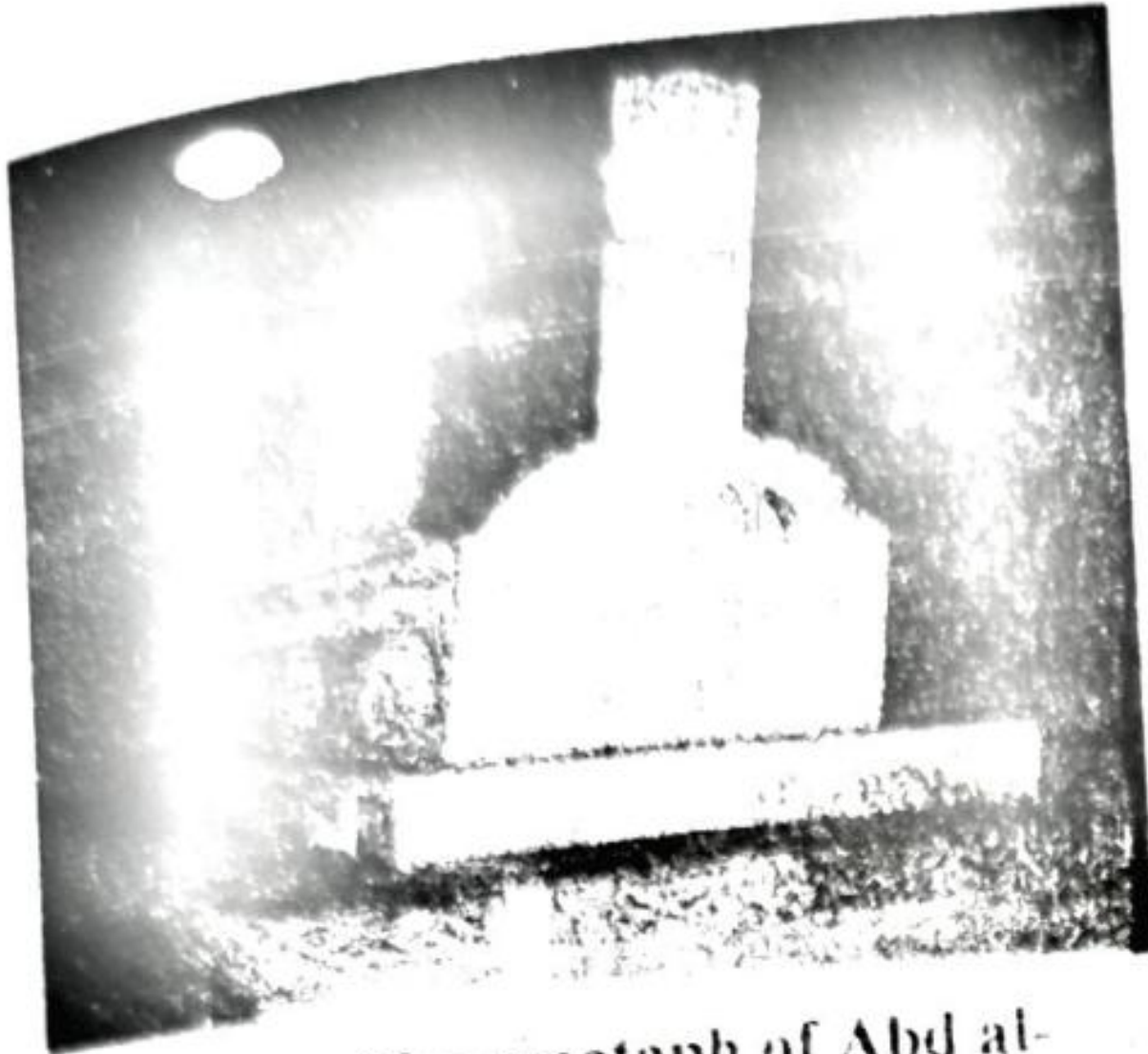
Pl. (8): The small mosque (Mussala) in the Mosque of al-Shiekh Muttahir
(Photographed by the researcher)



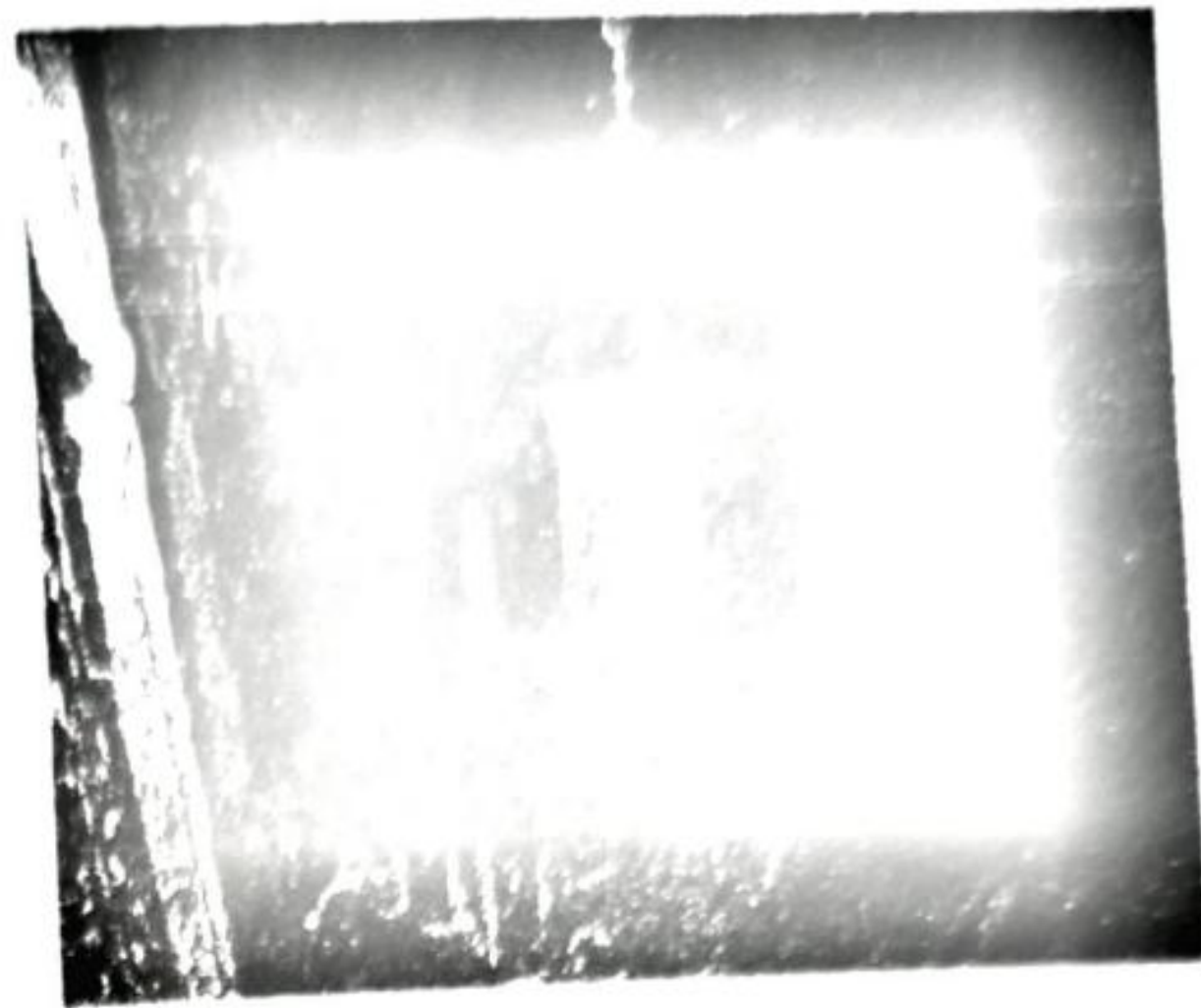
Pl. (9): The interior of the prayer hall in the Mosque of al-Shiekh Muttahir.
(Photographed by the researcher)



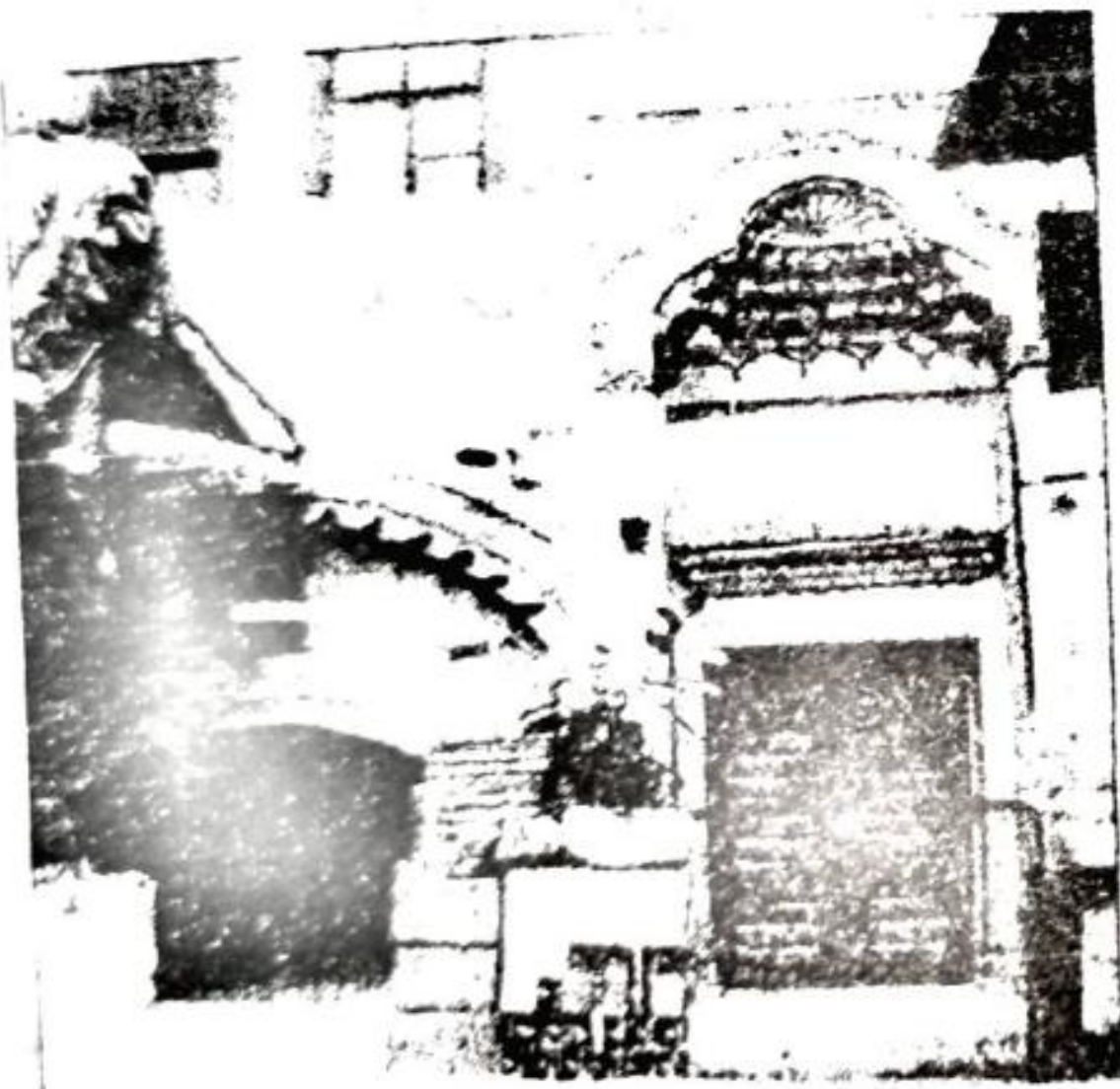
Pl. (10): The Mihrab of the prayer hall in the Mosque of al-Shiekh Muttahir.
(Photographed by the researcher)



Pl. (11): The cenotaph of Abd al-Rahman Katkhuda's mother in the Mosque of al-Shiekh Muttahir.
(Photo by the researcher)



Pl. (12): The cenotaph al-Shiekh Muttahir in the Mosque of al-Shiekh Muttahir.
(Photographed by the researcher)



Pl. (13): The main entrance of the Mosque of al-Gawhari.
After: (عاصم رزق، أطلس العمارة، ج ٥، ص ٥٩٩)



Pl. (14): The entrance door to the Qibla portico in the Mosque of al-Gawhari.
After: (عاصم رزق، أطلس العمارة، ج ٥، ص ٣٢٦)



Pl. (15): The construction text of the Mosque of al-Gawhari.
After: (عاصم رزق، أطلس العمارة، ج ٥، ص ٣٢٧)



Pl. (16): The Mihrab of the Mosque of al-Gawhari.
After: (عاصم رزق، أطلس العمارة، ج ٥، ص ٣٣٢)

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 Organization of Islamic Capitals and Cities, Principles of Architectural Design and Urban Planning during Different Islamic Eras, prepared by: Center for Planning and Architectural studies & Center for Revival of Islamic Architectural Heritage, Cairo, 1992, p. 465:469.
 صالح لمعي مصطفى، التراث المعماري الإسلامي في مصر، دار النهضة العربية للطباعة والنشر، بيروت، ١٩٧٥، ص ١٣: ٢١.
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حمزة الحداد، بحوث ودراسات في العمارة الإسلامية، ص ٢٨٦: ٢٩٧.

(9) M. Shiha, Islamic Architecture in Egypt, prism archaeological, series 5, p.17.

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محمد حمزة الحداد، موسوعة العمارة، المدخل، ص ١٢٨:١٣٠. محمد حمزة الحداد، بحوث ودراسات في العمارة الإسلامية، ص ٣١٠:٣١١.

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(13) About the architectural elements of the mausoleum see:

مختار حسين الكمباني، العربي صبري عمارة، العمارة الإسلامية في القاهرة ودمشق، ص ٦٩:٩٦.

(14) *al-Mashhad* or the Shrine tomb is a kind of mausoleums appeared at the Fatimid period. It's a tomb has 3 rooms at its eastern part. The middle room is covered by a dome; and has the tomb with the cenotaph over it. While the two side rooms are covered by a vault or a flat ceiling. The *Mashhad* usually contains a small court is surrounded by a group of rooms like *Mashhad al-Guyushi* (478 H. / 1085 A.D.).

صالح لمعى مصطفى، التراث المعماري الإسلامي في مصر، ص ٢٦.

(١٥) صالح لمعى مصطفى، التراث المعماري الإسلامي في مصر، ص ٢٥.

(16) For further information about the development of the architecture of the mausoleum see:

صالح لمعى مصطفى، التراث المعماري الإسلامي في مصر، ص ٢٥:٢٧. محمد حمزة الحداد، القباب في العمارة الإسلامية. القبة المدفن نشأتها تطورها حتى نهاية العصر المملوكي، مكتبة الثقافة الدينية، الطبعة الأولى، ١٩٩٣، ص ٥٥. عاصم محمد رزق، معجم مصطلحات العمارة والفنون الإسلامية، ص ٢٢١:٢٣١. محمود سيد عبد الله، مدافن حكام مصر الإسلامية بمدينة القاهرة. دراسة أثرية سياحية، الطبعة الأولى، دار الوفاء لنفيا الطباعة والنشر، الإسكندرية، ٢٠٠٤، ص ٣٣:٣٧.

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(19) This mosque was also called *al-Taybiyya* mosque during the reign of the French campaign.

خريطة الحملة الفرنسية، رقم ٦٣ القسم الخامس. محمد أبو العلام، آثار القاهرة الإسلامية في العصر العثماني. المساجد والمدارس، والزوايا، المجلد الأول، إشراف وتقديم: أكمل الدين إحسان أوغلي، ٢٠٠٣، ص ٢٢.

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(21) L. Haitecour et G. Wiet, les Mosques du Caire, p.341.; E. Pauty, L'Architecture du Caire depuis la Conquete Ottomane, p.11.;

حجة وقف محب الدين أبو الطيب، (أرشيف وزارة الأوقاف - رقم ١١٤٢)، تاريخها ١٨ ذو القعدة سنة ٩٣٤ هـ (أغسطس سنة ١٥٢٨ م)؛ حجة وقف محب الدين أبو الطيب، (دار الوثائق القومية بالقلعة، رقم ٢٩٨، محفظة ٤٥؛ على مبارك، الخطط التوفيقية الجديدة لمصر القاهرة ومدنها وبلادها القديمة والشهيرة، الطبعة الثانية، الهيئة المصرية العامة للكتاب، ١٩٦٩، ج٥، ص ٢٣١؛ شادية الدسوقي عبد العزيز كشك، أشغال الخشب في العمائر الدينية العثمانية بمدينة القاهرة؛ دراسة أثرية فنية، (ماجستير، كلية الآثار، جامعة القاهرة، ١٩٨٤، ص ٢٠٢ حاشية ٢؛ طه عبد القادر يوسف عمارة، العناصر الزخرفية-المستخدمة في عمارة مساجد القاهرة في العصر العثماني، (دكتوراه، كلية الآثار، جامعة القاهرة، ١٩٨٨)، ص ١٥٧؛ محمد حمزة إسماعيل الحداد، موسوعة العمارة، مج ٢، ص ١٠؛ عاصم محمد رزق، أطلس العمارة الإسلامية والقبطية بالقاهرة، الطبعة الأولى، ج٤ (١)، مكتبة مدبولي، القاهرة، ٢٠٠٣، ص ٤٤؛ محمد أبو العلام، آثار القاهرة الإسلامية، ص ٢٠.

(٢٢) حجة وقف محب الدين أبو الطيب، (دار الوثائق القومية بالقلعة، رقم ٢٩٨، محفظة ٤٥).

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(27) The mosque originally had two facades; the first is the south-east façade-which still up to now-; while the second was the north-east façade which unfortunately disappeared. Under the facades of the mosque; there were some arched doors leading to a number of stores and shops; so this mosque was considered as one of the hanging mosques.

محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ١٦.
For further information about the hanging mosques see:

محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ١٦ حاشية ١.

(٢٨) طه عبد القادر عمارة، العناصر الزخرفية، ص ١٥٨.
(29) About the description of the entrance door and its decorations see :

(30) The simple Qandiliya consists of two close rectangular Shamsiyas with a circular lunette (Qamariya) over them; while the compound Qandiliya a consists of three close rectangular Shamsiyas with two circular lunettes directly over them; then another circular one over these two lunettes.

محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ٢٠ حاشية ١.١ عاصم رزق، معجم مصطلحات العمارة والفنون، ص ٢٤٤.

(٣١) زينب سيد رمضان، الأسقف الخشبية في العصر العثماني، (ماجستير، كلية الآثار، جامعة القاهرة)، ١٩٩٢، ص ١٢.

About the roof of the *Dirkah* and its decorations see:

زينب رمضان، الأسقف الخشبية، ص ١١ : ١٢.

(32) The *Dirkah* was paved by colored marble; and its walls were plaited from the lower by marble panels.

حجة وقف محب الدين أبو الطيب، دار الوثائق القومية بالقلعة، رقم ٢٩٨، محفظة ١.٤٥ محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ٢١.

(33) "*al-Khart* wood" is a kind of wood that consists of small carved wooden pieces used in the construction of geometrical grilles. There are many kinds of *al-Khart* wood such as *al-Khart al-Ma'muni* and so on. See:

صالح لمعي، التراث المعماري الاسلامي في مصر، ص ١٢٤؛ شادية الدسوقي، أشغال الخشب، ص ٤٠٨

٤٠٩، ٥٤١؛ ربيع حامد خليفة، فنون القاهرة في العصر العثماني، القاهرة ١٩٨٤، ص ١٧٣: ١٧٤؛

محمد محمد أمين وليلي على إبراهيم، المصطلحات المعمارية في الوثائق المملوكية (٦٤٨-٩٢٣هـ /

١٢٥٠-١٥١٧م)، دار النشر بالجامعة الأمريكية، القاهرة، ١٩٩٠، ص ٤٠؛ عاصم رزق، معجم

مصطلحات العمارة والفنون، ص ٩٦ : ٩٧.

(34) About the roof of the *Dur-Qa'a* with its decorations see:

زينب رمضان، الأسقف الخشبية، ص ١٠-١١؛ محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ٢٤.

(35) About the roof of the *Qibla Iwan* with its decorations see:

زينب رمضان، الأسقف الخشبية، ص ٦ : ١٠؛ طه عبد القادر عمارة، العناصر الزخرفية، ص ١٥٩.

(٣٦) قران كريم، سورة البقرة، آية ٢٥٥.

(٣٧) طه عبد القادر عمارة، العناصر الزخرفية، ص ١٥٩.

(٣٨) طه عبد القادر عمارة، العناصر الزخرفية، ص ١٥٨.

(٣٩) شادية الدسوقي، أشغال الخشب، ص ٣١١.

(٤٠) قران كريم، سورة الحجر، آية ٤٦.

(41) For further information about these decorations see:

شادية الدسوقي، أشغال الخشب، ص ٣١١-٣١٢؛ ربيع حامد خليفة، فنون القاهرة في العهد العثماني،

القاهرة، ١٩٨٤، ص ١٧٣-١٧٤.

(42) About the decorations of this Minbar see:

شادية الدسوقي، أشغال الخشب، ص ٣١١-٣١٢.

(٤٣) شادية الدسوقي، أشغال الخشب، ص ٢٠٤.

(٤٤) محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ٣٠.

(٤٥) محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ٣٣.

(٤٦) دليل الآثار الإسلامية، ص ١٨٥.

(47) N. Warnar, The Monuments of Historic Cairo. A map and descriptive catalogue, the American university in cairo press, cairo-newyork, 2005, p. 96.

حسن قاسم، المزارات الإسلامية، والآثار العربية في مصر والقاهرة المعزة، ١٩٤٥، جـ ٦، ص ٣٧. محمد أبو العمايم، آثار القاهرة الإسلامية في العصر العثماني، ص ١٠٩. عاصم محمد رزق، أطلال العمارة، جـ ٤ (١)، ص ٣٣٠.

(٤٨) حسن قاسم، المزارات الإسلامية، جـ ٦، ص ٣٧. محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١١٠، ١٠٩.

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حسن قاسم، المزارات الإسلامية، ص ٣٧-٣٨. محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١١٠، ١١١.

(٥٠) حسن قاسم، المزارات الإسلامية، جـ ٦، ص ٣٧. محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١١٠. عاصم محمد رزق، أطلال العمارة، جـ ٤ (١)، ص ٣٣٠.

(٥١) حسن قاسم، المزارات الإسلامية، جـ ٦، ص ٣٧. محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١١١.

(٥٢) قرآن كريم، سورة يونس، آية ٦٢.

(٥٣) حسن قاسم، المزارات الإسلامية، جـ ٦، ص ٣٧.

(٥٤) دليل الآثار الإسلامية، ص ١٩١.

(٥٥) حسن قاسم، المزارات الإسلامية، جـ ٦، ص ٣٨. محمد حمزة الحداد، موسوعة العمارة، جـ ٢، ص ١٠٩. عاصم محمد رزق، أطلال العمارة، جـ ٤ (١)، ص ٣٤٤.

(٥٦) محمد حمزة الحداد، موسوعة العمارة، جـ ٢، ص ١٠٩. عاصم محمد رزق، أطلال العمارة، جـ ٤، ص ٣٤٤. محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١١٣.

(٥٧) حسن قاسم، المزارات الإسلامية، جـ ٦، ص ٣٨. محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١١٣.

(58) E. Pauty, L' Architecture au Cairo, pp. 11, 20.

(٥٩) فهرس الآثار الإسلامية بمدينة القاهرة، مصلحة المساحة، ١٩٥١، ص ١٠.

(٦٠) حسن قاسم، المزارات الإسلامية، جـ ٦، ص ٣٨.

(٦١) قرآن كريم، سورة التوبة، آية ١٨.

(٦٢) حسن قاسم، المزارات الإسلامية، جـ ٦، ص ٣٨. مصطفى بركات، دراسة للخط والألقاب والوظائف من خلال النصوص التأسيسية الباقية للعمائر العثمانية بمدينة القاهرة، (ماجستير، كلية الآثار، جامعة القاهرة، ١٩٨٨)، ص ١٤. محمد حمزة الحداد، موسوعة العمارة، جـ ٢، ص ١١٢. محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١١٣.

(٦٣) كراسات لجنة حفظ الآثار العربية، كراسة ٢٦، ص ٣٥، تقرير ٣٩٧. محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١١٣.

(٦٤) محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ١١٣.

(٦٥) دليل الآثار الإسلامية، ص ١٨٧.

- (٦٦) حسن قاسم، المزارات الإسلامية، جـ ٦، ص ١٥٦: محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ٢٢٣: محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١٦٩.
- (٦٧) حسن قاسم، المزارات الإسلامية، جـ ٦، ص ١٥٦: محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ٢٢٣: محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١٦٩.
- (٦٨) علي مبارك، الخطط التوفيقية، جـ ٢، ص ١٠٧: ١٠٨: حسن قاسم، المزارات الإسلامية، جـ ٦، ص ١٥٦: محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ٢٢٤.
- (69) A. Raymond, "Les Fontaines Publiques (Sabil) du Caire a L'Epoque Ottomane", Annales Islamologiques, Tome XV, I.F.A.O, le Caire 1979, P.244; N. Warnar, The Monuments of Historic Cairo, p. 96.
- فهرس الآثار الإسلامية بمدينة القاهرة، ص ١٠: شادية الدسوقي، أشغال الخشب، ص ٢٠٤، ٣١٣.
- محمود الحسيني، الاسيلة العثمانية بمدينة القاهرة، مكتبة مدبولي، ١٩٨٨، ص ١٢٧: طه عبد القادر عمارة، العناصر الزخرفية، ص ١٦٠: عاصم رزق، أطلس العمارة، جـ ٤ (١)، ص ٤٣٤.
- (٧٠) حسن قاسم، المزارات الإسلامية، جـ ٦، ص ٥٦.
- (٧١) محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ٢٢٣، ٢٢٧: محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١٦٩.
- (٧٢) الخان الخليلي وما حوله، جـ ٢، تحقيق، محمد حسام الدين إسماعيل، المعهد الفرنسي للآثار الشرقية بالقاهرة، ١٩٩٩، ص ١١٤، ١١٨، ١١٩.
- (٧٣) خريطة الحملة الفرنسية، القسم الخامس، رقم ٤٢.
- (٧٤) محمد أبو العمايم، آثار القاهرة الإسلامية، ص ١٧٠.
- (٧٥) كراسات لجنة حفظ الآثار العربية، كراسة ٣، تقرير ١٨، سنة ١٨٨٥، ص ٤٠: ٤١.
- (٧٦) محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ٢٢٩.
- (77) For further information about *Mafruka* decoration see:
- شادية الدسوقي، أشغال الخشب، ص ٤١٦.
- (78) About the decorations of this door see :
- شادية الدسوقي، أشغال الخشب، ص ٢٠٥: ٢٠٦.
- (٧٩) شادية الدسوقي، أشغال الخشب، ص ٣١٣: ٣١٤.
- (٨٠) زينب رمضان، الأسقف الخشبية، ص ١٦.
- (٨١) قرآن كريم، سورة البقرة، آية ٢٥٥.
- (82) See:
- زينب رمضان، الأسقف الخشبية، ص ١٦، ١٧.
- (83) For further information about decorations of this ceiling see:
- طه عمارة، العناصر الزخرفية، ص ١٦١: زينب رمضان، الأسقف الخشبية، ص ١٦، ١٧.
- (84) All the parts of this *Dikka* have been took a part to be restored. The damaged wood has been changed by an old wood at the store of *Madrasa* of *al-Sultan Hassan*.
- ملفات هيئة الآثار المصرية للأثر رقم ٤٢: شادية الدسوقي، أشغال الخشب، ص ٣٦٠: محمد حمزة الحداد، موسوعة العمارة، مج ٢، ص ٢٣٥ حاشية ١.

(85) About this *Dikka* see:

- شادية الدسوقي، أشغال الخشب، ص ٣٦٠ : ٣٦١.
 (٨٦) قرآن كريم، سورة الفرقان، الآيات من ١ : ١٥.
 (٨٧) حسن قاسم، المزارات الإسلامية، ج ٦، ص ٥٦.
 (٨٨) دليل الآثار الإسلامية، ص ٢٣٩.
 (٨٩) الجبرتي (عبد الرحمن)، عجائب الآثار في التراجم والأخبار، ج ١، طبعة بولاق، (١٢٩٧ هـ / ١٨٧٩ م)، ص ٣٥٤. محمد حمزة الحداد، الطراز المصري لعمائر القاهرة الدينية خلال العصر العثماني (دكتوراه، كلية الآثار، جامعة القاهرة، ١٩٩٠)، ص ٥١٥، ٥١٨. طه عمار، العناصر الزخرفية، ص ٢٤٠.

(٩٠) على مبارك، الخطط التوفيقية، ج ٦، ص ١٩. سعد ماهر، مساجد مصر وأولياؤها الصالحون، المجلس الأعلى للشئون الإسلامية، ج ٤، ص ٨٢. طه عمار، العناصر الزخرفية، ص ٢٣٩. محمد حمزة الحداد، الطراز المصري، ص ٥١٦. محمد أبو العلام، آثار القاهرة الإسلامية، ص ٢٩٢.

(91) He is *al-Shiekh Ibrahim Ibn Muhammad Ibn Othman Ibn Muhammad Ibn Abd Allah Ibn Hibat-Allah Ibn al-Muttahir Ibn Ali Ibn Abi Assran Bahaa al-Din Ibn Ezz al-Din Ibn Sharaf al-Din Ibn Qadi al-Qudah Muhiy al-Din Ibn al-Qadi Sharaf al-Din Ibn Abi Sa'd al-Tamimi al-Mawsili al-Asl al-Hanafi*. He was Born in (670 H. / 1271 A.D.) and died in (744 H. / 1343 A.D.).

ابن حجر العسقلاني، الدرر الكامنة في أعيان المائة الثامنة، ج ٢، تحقيق محمد سيد جاد الحق، ١٩٦٦، ج ٢، ص ٦٢-٦٣. حسن قاسم، المزارات الإسلامية، ج ٦، ص ١٢٧. محمد حمزة الحداد، الطراز المصري، ص ٥١٦ حاشية ٢.

(٩٢) حسن قاسم، المزارات الإسلامية، ج ٦، ص ١٢٧. طه عمار، العناصر الزخرفية، ص ٢٣٩. محمد حمزة الحداد، الطراز المصري، ص ٥١٦.

(٩٣) حجة وقف الأمير عبد الرحمن كتحدا، (وزارة الأوقاف - رقم ٩٤١)؛ على مبارك، الخطط التوفيقية، ج ٥، ص ٢٦٥. الجبرتي، عجائب الآثار، ج ١، ص ١٦٩، ١٦٨، ج ٢، ص ٧. حجة وقف الأمير عبد الرحمن كتحدا، (وزارة الأوقاف - رقم ٩٤٠)؛ شادية الدسوقي، أشغال الخشب، ص ٢٧٧ حاشية ٢. طه عمار، العناصر الزخرفية، ص ٢٣٩. محمد حمزة الحداد، الطراز المصري، ص ٥١٦. عاصم رزق، أطلال العمارة، ج ٤ (٢)، ص ١٦٢١.

(٩٤) عاصم رزق، أطلال العمارة، ج ٤ (٢)، ص ١٦٢١.

(95) A. Raymond, *Les Fortaines Publiques (Sabil)*, p. 238.; N. Warnar, *The Monuments of Historic Cairo*, p. 96.;

فهرس الآثار الإسلامية بمدينة القاهرة، ص ١٢. زينب رمضان، الأسقف الخشبية، ص ٤٣. شادية الدسوقي، أشغال الخشب، ص ٢٧٨. محمود الحسيني، الأسبلة العثمانية، ص ٢٨٨. عاصم رزق، أطلال العمارة، ج ٤ (٢)، ص ١٦٢٠. محمد أبو العلام، آثار القاهرة الإسلامية، ص ٧٥.

(٩٦) حسن قاسم، المزارات الإسلامية، ج ٦، ص ١٢٧.

(٩٧) محمد حمزة الحداد، الطراز المصري، ص ٥١٧ حاشية ١.

(98) He is *al-Shiekh Abd Allah Ibn Abd Allah Ibn Salama al- Idqawi al-Misri al-Shaf'i*, the famous for *al-Mu'azin*. He was born in *Idku* in (1104 H. / 1692 A.D.) and he died in (1184 H. / 1770 A.D.). He was famous for writing the poetry lines that determine the date of most of the Islamic building (according to *Hisab al-Gumal*) in addition of the social occasions.

الجبرتي، عجائب الآثار، ج ١، ص ٣٦٣: ٣٥٢. محمد حمزة الحداد، الطراز المصري، ص ٥١٧ حاشية ٣.

(٩٩) الجبرتي، عجائب الآثار، ج ١، ص ٣٥٤.

(١٠٠) طه عمار، العناصر الزخرفية، ص ٢٤٠. محمد حمزة الحداد، الطراز المصري، ص ٥١٨.

(١٠١) محمد حمزة الحداد، الطراز المصري، ص ٥١٨.

(١٠٢) طه عمار، العناصر الزخرفية، ص ٢٤٠.

(103) This inscription is published for the first time by *Taha Umarra*.

- طه عمارة، العناصر الزخرفية، ص ٢٤١.
- (104) It must be mentioned that there were two squares included *kufic* inscriptions, but the right square is destroyed, and the left square still up to now.
- طه عمارة، العناصر الزخرفية، ص ٢٤١.
- (105) This inscription is also published for the first time by *Taha Umara*.
- طه عمارة، العناصر الزخرفية، ص ٢٤١.
- (١٠٦) محمد حمزة الحداد، الطراز المصري، ص ٥١٩.
- (١٠٧) ربيع حامد خليفة، البلاطات الزخرفية في عمائر القاهرة العثمانية. دراسة أثرية فنية، (ماجستير، كلية الآثار، جامعة القاهرة، ١٩٧٧)، ص ٢٣٢.
- (108) It must be mentioned that these bands were previously ended with pointed arches in most of the Cairo *Ottoman* Minaret before the time of this minaret.
- طه عمارة، العناصر الزخرفية، ص ٢٤٣.
- (١٠٩) طه عمارة، العناصر الزخرفية، ص ٢٤٣.
- (110) This door was originally leads to the cistern (*Sihrij*) that was covered by a white marble cover.
- حجة وقف الأمير عبد الرحمن كتحدا، (أوقاف - رقم ٩٤١)، محمد حمزة الحداد، الطراز المصري، ص ٥٢٣.
- (111) About the ceiling of the passage and its decorations see:
- زينب رمضان، الأسقف الخشبية، ص ٢٢٣.
- (١١٢) ربيع حامد خليفة، البلاطات الزخرفية في عمائر القاهرة العثمانية، ص ٢٣٢.
- (١١٣) حسن عبد الوهاب، المصطلحات الفنية للعمارة الإسلامية، (مجلة المجلة، السنة الثالثة، العدد ٢٧، ١٩٥٩)، ص ٣٩.
- (١١٤) زينب رمضان، الأسقف الخشبية، ص ٤٤.
- (115) About the decorations of this ceiling see:
- زينب رمضان، الأسقف الخشبية، ص ٤٣ - ٤٤.
- (١١٦) حجة وقف الأمير عبد الرحمن كتحدا، (أوقاف - رقم ٩٤١).
- (١١٧) شادية الدسوقي، أشغال الخشب، ص ٣٣٢.
- (١١٨) ملفات هيئة الآثار المصرية للأثر رقم ٤٠؛ شادية الدسوقي، أشغال الخشب، ص ٣٣٢.
- (١١٩) شادية الدسوقي، أشغال الخشب، ص ٣٣١: ٣٣٣.
- (١٢٠) شادية الدسوقي، أشغال الخشب، ص ٢٧٧: ٢٧٨.
- (121) There is another opinion says that this tomb was built at the same time of building this mosque by *Abd al-Rahman Katkhuda*. See:
- محمد حمزة الحداد، الطراز المصري، ص ٥٣١؛ حسن قاسم، المزارات الإسلامية، ص ٦، ص ١٣٧؛ طه عمارة، العناصر الزخرفية، ص ٢٣٩؛ أحمد عبد العزيز بدر، أنماط المدفن والضريح في القاهرة العثمانية، (دكتوراه، جامعة أسيوط، ١٩٨٩)، ص ٢٠٣.
- But the document of *Waqf* of *Abd al-Rahman Katkhuda* that dated back to (1159 H.) didn't mention this tomb, while it mentioned only the tomb of *al-Shiekh Muttahir*, so this tomb might be built in (1170 H. / 1756 A.D.) after the death of *Abd al-Rahman Katkhuda's* mother.
- (١٢٢) دليل الآثار الإسلامية، ص ٢٧٧.
- (١٢٣) عاصم رزق، أطلال العمارة، ج ٥، ص ٣٢٢.
- (١٢٤) محمد هاشم إسماعيل طربوش، أسئلة القرن التاسع عشر الباقية بمدينة القاهرة. دراسة أثرية فنية، (ماجستير، كلية الآداب بسوهاج، جامعة جنوب الوادي، ١٩٩٥)، ص ١١٨.
- (١٢٥) حجة وقف محمد أبو المعالي الجوهري، (أرشيف وزارة الأوقاف - رقم ٢٥٠٢)، تاريخها ١٧ جمادى الأولى سنة ١٢٧٢ هـ.

(١٢٦) محمد هاشم طربوش، أسبلة القرن التاسع عشر، ص ١١٨، عاصم رزق، أطلس العمارة، ج ٥، ص ٣٢٢.

Al-Shiekh Ahmed Ibn al-Hassan was born in (1096 H./1684 A.D.). He learned in *al-Azhar*, then he worked in teaching in it, and he exterminated for about 60 years between Egypt and *Hijaz*. He died in (1182 H./1768 A.D.) and be buried in *Zawiyat al-Qadriya* that be replaced by the current mosque. He had three sons *Ahmed Shihab al-Din*, *Abd al-Ftah*, and *Muhammad al-Saghir*. They inherited the Knowledge and the doctrine from their father, so they had the same advanced position of their father, and they also worked in teaching and the legal opinion in *al-Azhar*. Then their sons and grandsons inherited the same position. One of them was *al-Shiekh Muhammad Abu Hadi al-Gawhari* who died in (1213 H./1798 A.D), and he is the father of *al-Shiekh Muhammad Abu al-Ma'ali al-Gawhari* - the founder of the mosque-.

الجبري، عجائب الآثار في التراجم والأخبار، ج ١، ص ٣٦٤: ٣٦٦.

(١٢٧) محمد هاشم طربوش، أسبلة القرن التاسع عشر، ص ١١٩: ١٢٠.

(١٢٨) محمد هاشم طربوش، أسبلة القرن التاسع عشر، ص ١١٨؛ عاصم رزق، أطلس العمارة، ج ٥، ص ٣٢٢.

(١٢٩) قرآن كريم، سورة الفتح، آية ١: ٣.

(130) This text is published for the first time by *Mustafa Barakat*.

مصطفى بركات، النقوش الكتابية على عمائر مدينة القاهرة في القرن التاسع عشر. دراسة فنية أثرية، (دكتوراه، جامعة القاهرة، ١٩٩١)، ص ٤٣.

(١٣١) قرآن كريم، سورة آل عمران، آية ٣٧.

الملخص العربي

العمائر الدينية بحي النحاسين في العصر العثماني

يهدف هذا البحث الي عمل دراسة تاريخية ، اثرية ، فنية وسياحية للعمائر الدينية بحي النحاسين خلال العصر العثماني.

يحتوي هذا البحث في البداية علي مقدمة عامة عن العمائر الدينية من خلال الحديث عن معني العمائر الدينية ، وظيفتها ، اهميتها ، الي جانب عرض انواعها وظروها. يلي ذلك عرض لاهم انواع العمائر الدينية وهي الجامع ، المدرسة ، والضريح ، مع عرض وظيفة كل نوع منها وكذلك تطور تخطيطها خلال العصور الاسلامية مع التركيز علي العصر العثماني.

بعد ذلك يقوم البحث بدراسة تفصيلية للعمائر الدينية الموجودة بحي النحاسين وهي مدرسة وجامع محب الدين ابو الطيب ، ضريح الشيخ نسا الخرساني ، جامع عبد اللطيف القرافي ، مدرسة وجامع تغري بردي ، جامع الشيخ مطهر ، واخيرا جامع الشيخ الجوهري. تتضمن الدراسة التفصيلية لهذه العمائر القيام بدراستها تاريخيا ، واثريا ، وفنيا من خلال ذكر تاريخ الانشاء ، رقم التسجيل بهيئة الاثار ، اسم المنشئ ، بالاضافة الي مناقشة الوصف الاثري والفني والزخرفي لكل اثر .

في النهاية قمت بتزويد هذا البحث بمجموعة من الاشكال واللوحات الموضحة وبعد ذلك ختمت البحث بعرض النتائج مع المقترحات والتوصيات.