
A TOURISTIC ARCHAEOLOGICAL STUDY FOR A COLLECTION OF FUNERAL AND CHARITABLE ISLAMIC ESTABLISHMENTS AT BĀB AL-NAŞR CEMETERY IN CAIRO

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ABSTRACT

This article aims to study five Funeral Islamic Mausoleums and one Charitable Islamic monument (Sabīl). These buildings date back to the 19th and 20th centuries at the cemetery of Bāb al-Naşr in Cairo published for the first time. These monuments are; the Courtyard of Muḥammed Abu al-'Ila, the Mausoleum of el-Sitt Amna, the Mausoleum of Ḥassan 'Abbās, the Mausoleum of al-Mi'allim Muştafā Ibrāhīm al-Faḥām, the Mausoleum of al-Hağ Ibrāhīm Ḥussiyñ al-Zaiyāt and the Sabīl al-Hağ Aḥmad Aḥmad al-Samāḥī. The cemetery of Bāb al-Naşr is considered one of the important Islamic Archaeological sites in Islamic Cairo that contains a lot of Archaeological Mausoleums. The article studies these six monuments through describing the architectural and decorative elements and calligraphic inscriptions on the facades of these monuments. The researcher could not describe these Monuments from inside because they are inhabited by people who are prevented any one from entering. The article recommends increasing the awareness to the significance of the monuments of Bāb al-Naşr cemetery and taking the necessary procedures for their registration upon the list of Islamic monuments, and ends with some suggested points of touristic development to the area of Bāb al-Naşr Cemetery.

KEYWORDS: Bāb al-Naşr, Cemetery, Courtyard, Mausoleum, Sabīl, Touristic development.

INTRODUCTION

THE CEMETERY (ĠABĀNT) OF BĀB AL-NAŞR

Al-Maqrīzī¹ mentioned in his book al-Ĥiṭaṭ when he was speaking about al-Ḥusayniyah lane (Ḥārat al-Ḥusayniyah²) that; "It was known by a group of purchased slaves ('Abīd al- Šrā') called al- Ḥusayniyah. This lane is divided into two parts: the first lies outside Bāb al-Futūḥ and its length is from outside Bāb al-Futūḥ to al-Ḥandq.³ This part was occupied by the soldiers during the Fatimid Caliphs. The second part lies outside Bāb al-Naşr, and its length is from outside Bāb al-Naşr to al-Raiydaniyya,⁴ and this part includes only Muşalla al-'Eīd⁵ during the Fatimid Caliphs, and from el-Muşalla to al-Raiydaniyya was free area without any building, and the the convoys of pilgrims came down in this

¹ Al-Maqrīzī, (Taḳiy al-Dīn Aḥmad ibn 'Alī al-Maqrīzī, d. 845/1442), (1998). al-Mawā'iz wa-l-i'tibār fī ḍikr al-Ĥiṭaṭ wa-l-āṭār, ed. Muḥammed Zinhum, Madiḥa Elšrqawī, (Maktabat Madbulī, vol.2), 411, 412.

² **Ḥārat al-Ḥusayniyah:** This lane is one of Fatimid Cairo lanes. It was said this lane was known with this name according to a group of purchased slaves ('Abīd al- Šrā'), while the historian Ayman Fauad el-Sayyid says, this lane was attributed to the commander al- Ḥussiyūn ibn Ġawhar. It was occupied at the first by a group of purchased slaves ('Abīd al- Šrā'), and after that it was occupied by a group of Armenians in the sixth Century of Hegra during the reign of al-Sultān al-Malik al-Kāmal al-Ayubī. The present site of this lane as the historian Muḥammed Ramzī mentioned is the great lane that located towards Bāb al-Futūḥ. It is today mediated from south to north with al-Ḥusayniyah street, and al-Baiyumī street from Bāb al-Futūḥ to the square of al-Amīr Fārūk. For More, See:

Ibn Taġrī Bardī (Ġamāl al-Dīn Abī al-Maḥāsin Yūsif, d. 874/1470), (1963). al-Nuġūm al-Zāhirah fī Milūk Mişr wa- al-qāhira, ed. Muḥammed Ramzī, (Nushah Muşawarah min Dār al-Kutub al-Maşriyya, al-M'ūssa al-Maşriyya li- al-Ta'lif wa al-Naşr, Cairo, vol.4), 45; Ibn 'Abd-el-Zāhir (Muḥiyī al-Dīn Abu al-Faḍl 'Abdallah ibn 'Abd-el-Zāhir al-Maşrī, d. 692/1293), (1996). al-Rawḍa al-Bahiyya al-Zāhira fī Ḥiṭaṭ al-Mu'ziyya al-qāhira, ed. A.F. Sayyid, (Maktabat al-Dār al-'Arabiyya lilkitāb, Cairo), 122.

³ **Al-Ḥandq:** It was a village outside Bāb al-Naşr. It was known at the first with Miniyyat al- 'Asbuġ. When the commander Ġawahr al- Şiqillī established Cairo, the Moroccans ordered to dig a trench intended to fight al-Qarāmitah behind this trench and then became a beautiful garden later during the rule of the Fatimid Caliphs. al-Maqrīzī, al-Ĥiṭaṭ, vol.2, 684.

⁴ **Al-Raiydaniyya :** It is located outside Bāb al-Naşr, and it was a garden for one of the servants of the Fatimid Caliph al-'Azīz bi-Allah who known as Raiyydān al- Şiqillī. al-Maqrīzī, al-Ĥiṭaṭ, vol.2, 690.

⁵ **Muşalla al-'Eīd:** This Muşalla was built by the great leader Ġawahr al- Şiqillī for al-'Eīd prayer in (358A.H.). It is located outside Bāb al-Naşr and it was repaired by the Fatimid Caliph al-'Azīz bi-Allah. For More, See: al-Maqrīzī, al-Ĥiṭaṭ, vol.2, 257-265.

free area. After the year of (450 A.H./1058 A.D.), Amīr al-Ġuiyūš Badr al-Ġamālī⁶ established a great cemetery including his tomb and the tomb of his son al-Afdal ibn Amīr al-Ġuiyūš⁷ to the north western side of Mušalla al-‘Eīd outside the gate of Bāb al-Našr". So, the Cemetery of Bāb al-Našr lies to the north of the Fatimid Cairo, and it was built after the year of (450 A.H./1058 A.D.), when Amīr al-Ġuiyūš Badr al-Ġamālī established a great cemetery including his tomb and the tomb of his son al-Afdal ibn Amīr al-Ġuiyūš to the north western side of Mušalla al-‘Eīd outside the gate of Bāb al-Našr.

The Cemetery of Bāb al-Našr is considered one of the most visited shrines, and there was no cemetery in the desert like that as it included the tombs of ‘Ulamā’ (Muslim scholars), Awliya’ (guardians), jurists of Islam and historians. The people established in this cemetery many tombs, Zāwiyā and mosques. But most of these buildings were vanished and the cemetery went to wrack and ruin.⁸

Nağim al-Dīn Street is considered the main street of this cemetery. Formerly, it was called “al-Maqāber Street as mentioned

⁶ **Badr al-Ġamālī:** He was Abū ‘l-Nağm Badr ibn ‘Abdallah al-Ġamālī al-Mustansirī al-Arminī, better known as Badr al-Ġamālī. He was a vizier of the Caliph al-Mustansir. He has many titles such as; Amīr al-Ġuiyūš, al-Sayad al-‘Ağal and al-Wazīr al-Amīr, Sayf al-‘Islām and Nāšr al-Imām. He was an Armenian Mamluk born nearly in (407-1016 A.H.), and died in (486-1095 A.D.). For More, See, Al-Maqrīzī (Taḳiy al-Dīn Aḥmad ibn ‘Alī al-Maqrīzī, d. 845/1442), (2001). ‘It‘āz al-Ḥunfā fi ‘Aḥbār al-‘A‘imah al-Fāṭimiyīn al-Ḥulfā, ed. Muḥammed ‘Abdelqadir Aḥmad Riḍa, (Dār al-Kutub al-‘Ilmiyya, Beirut, vol.1), 147; Ibn Tağrī Bardī, al-Nuğūm al-Zāhirah, vol.5, 138.

⁷ **al-Afdal ibn Amīr al-Ġuiyūš:** He is Abu al-Qāsm Šāhinšhāh al-Malik al-Afdal ibn Amīr al-Ġuiyūš Badr al-Ġamālī. He took over the ministry in (487-515A.H. / 1094-1121A.D.) for twenty-eight-year. He was killed in (515 AH / 1121 AD) in a conspiracy orchestrated by the Caliph al-‘Āmir bi Aḥkām Illah with his minister, son of al-M‘aamūn al-Baṭāihī. For More, See:

Ibn Ḥilkān (Abu al-‘Abbās Aḥmad ibn Muḥammed al-Šāfi‘ī, d 681/1275), (1987). Wafiyāt al-‘Aiyān wa ‘Anba’ ‘Abnā’ al-Zamān, ed. ‘Iḥsān ‘Abbās, (Dār Šādir, Beirut, vol.3), 235; Muḥammed Ḥamdī al-Manāwī, al-Wizārah wa-al-Wuzāra’ fi al-‘Ašr al-Fāṭimī, (Dār al-Mā‘rif bi Mišr, Cairo), 313.

⁸ For more about the Cemetery of Bāb al-Našr, See: Fathī al-‘Azhārī, Tarwat, (2016). "Ġabānt Bāb al-Našr in Cairo wa R‘uiyya šāmilah li Waḳ‘ihā ‘Alā Ḥariṭat al-Siyyaḥah al-Dīniyyah wa al-‘Iršād al-Siyyāhī", (Ph.D. thesis, Faculty of Tourism and Hotels, Minia University).

THE COURTYARD (ḤŪŠ) OF MUḤAMMED ABU EL-‘ILA

This courtyard (ḤŪŠ⁹) is located at the street of Nağim al-Dīn at Bāb al-Naṣr Cemetery (Fig. 1) in the eastern side of the tomb of Swiss traveller Johann Ludwig Burckhardt¹⁰ (Saydī Ibrāhīm al-Mahdī al- Enğlīzī as al-Ğabrtī mentioned¹¹). It was erected by MuḤammed Afndī Abu el-‘Ila al-Qammāš in (1221 A.H. / 1806 A.D.).

THE DESCRIPTION

This courtyard has only one facade, the eastern facade is the main one (Fig.6, pl.1). It directly overlooks al-Maqāber Street previously. It is considered the main façade of the courtyard because it includes the main entrance (Madḥl¹²), which is a rectangular entrance door that is closed by

⁹ **ḤŪŠ:** This word means in the archeological term as a courtyard or the covering court which it was located behind the grave of Sultan on the Amīr and it was contain a number of tombs, and it was mentioned in the Mukluk’s documents by different words such as a smallest courtyard or sky courtyard and a largest courtyard, For More, *See:* MuḤammed Rizq, ‘Asām, (2000). Mu‘ğam Muštaalhāt al-‘Imārah wa- al-Funūn al-Islāmiyya, (Maktabat Madbūlī, Cairo, 2000), 87, 88.

¹⁰ **Johann Ludwig Burckhardt:** He was a Swiss traveller born in Switzerland in (1199 A.H /1784 A.D.). He is best known for his rediscovering the ruins of the ancient city of Petra in Jordan. He came to Cairo in (1227 A.H. /1812 A.D.). After spending four months in Cairo, he decided to journey up the Nile River to Upper Egypt and Nubia. He managed to excavate the temple of Abu Simbel by the aid of his friend Giovanni Belzoni in (1232 A.H. 1817A.D.). After that, He journeyed to the Red Sea and resolved to make the pilgrimage to Mecca as this would enhance his credentials as a Muslim. He was died with dysentery in Cairo on (1232 A.H. 1817A.D.). He was buried as a Muslim in his tomb at Bāb al-Naṣr Cemetery, and the tombstone over his grave bears the name of al-Šayḥ Ibrāhīm al-Mahdī. On this tombstone wrote in Arabic” The Swiss traveller al-Šayḥ Ibrāhīm al-Mahdī sleeps here, he was born in (1199 A.H.) and died in (1232 A.H.)”. All these information are available online at <https://ar.wikipedia.org>.

¹² Al- Ğabrtī (‘Abdalraḥmān ibn Ḥassan d.1249/1825), (1998). ‘Agā’b al-Aṭār fi el-Trāğm wa-l- Aḥbār, ed. ‘Abdelrḥīm ‘Abdelrḥman ‘Abdelrḥīm, (Dār al-Kutub al-Miṣriyya, Cairo, vol.2), 409.

¹² **The Main entrance (Madḥl):** The first clear entrance in religious architecture in Egypt, is the western entrance of al- Hakim mosque (380- 403 A.H/ 990- 1013 A.D), which is similar to the entrance of al- Mahdiyya mosque in Tunis (308 A.H./ 921 A.D.).The Architect in the 19th century is concerned with the shape and formation of the entrances of Islamic buildings. The entrances of the Islamic establishments have many shapes and formation such as: the entrances crowned with trefoil arches, the entrances topped with hood that decorated with tiers of stalactites, and the entrances with different types of arches, like semi-circular, pointed arch, straight arch, and horse- shoe arch. The location of the entrance is varies from building to other. Some entrances are located in the middle of the façade, while other entrances are located to the left or right corner of the façade. Generally, the Islamic architect gave much care to the entrances of the Islamic building,

two-leaf wooden door that has no decoration (pl.2). To the left, the architect executed a rectangular wooden two-leaf window on two levels that is encircled from outside by a screen of metal castings with geometric and floral motifs depicting nature. The façade is decorated from outside with shell-shaped pivotal floral decorations and radial geometric decorations. The upper part of façade is decorated with the same floral and geometric patterns, circular shapes with three bands or lines pending down from them. In addition, there is a stone panel containing the foundation text (pl.3) of the courtyard. It consists of two lines inscribed in Riq'a script¹³ says that:

- ١ . أنشأ هذا الحوش محمد أفندي أبو العلا القماش بشارع المقابر .
- ٢ . نصر من الله وفتح قريب سنة ١٢٢١ هجرية .

THE transliteration

1. 'Anša' Haḍā al-Ḥūš Muḥammed Afndī Abu el-'Ila al-Qammāš bi-Šārī ' al-Maqāber.
2. "Naşrun Mina Allāhi Wa Fatḥun Qarīb", Sanat 1221 Hiğriyya.

THE TRANSLATION

1. This courtyard was erected by Muḥammed Afndī¹⁴ Abu el-'Ila al-Qammāš at al-Maqāber Street.

since the begging of Islamic era in Egypt. For More about the entrances in the 19th century. In this study, there are some types of entrances such as the semi-circular arched entrance (pl. 8) and trefoil arched entrance (pl. 10), See: 'Abdelfatāh 'Abdelwahāb, 'Abdelwahāb, (2006). "al-Ṭirāz al-Fanī wa- al-Mi'mārī li Masāğid al-Qğhirah fi al-Qarn al-tālīt 'Aşr al-Hiğrī (1215-1318 A.H.) al-Tāsi' 'Aşr al-Milādī (1800-1899 A.D.)", (Master. Thesis, Faculty of Archaeology, Cairo University),346-353.

¹³ **Riq'a Script:** The Opinions differed about the origin of the Riq'a Script, and agreed that it is one of the types of calligraphic script of the Turkish school, has been used by the Ottomans in their official establishments for easier writing more than the Nashī inscription and has spread in most countries of the Ottoman Empire. The Riq'a Script is distinguished with its short letters. The Riq'a Script is one of the easiest types of Arabic scripts in terms of writing and is characterized by clarity and integrity of the letters, and is also a line that does not tolerate the composition or composition in the formulation of a sentence, so it has been less used in the areas of decorative and artistic in general and architecture in particular. For More, See: Ğum'a, Ibrāhīm, (1979) Qişat al-Kitāba al-'Arbiyya, (Dār al-Ma'ārif, Cairo), 109; 'Alī Naşra, Muḥammed, (2001). "Ğamāliyyat al-Kitbāt al-'Arbiyya fi al-'Imārah al-Islāmiyya Kamadḥal li-Tağmīl Wağhāt al-Mabānī", (Ph.d. thesis, Faculty of Art Education, Hilwān University), 14.

¹⁴ **Afndī :** This title is one of the honorable titles. It was said in its origin that it is derived from the Greek colloquial word (Effendis), which is taken from the ancient word (Aventuns), which was introduced into the Turkish language and was used by the Turk

2. "Victory from Allah and an imminent conquest"¹⁵, in 1221 A.H.
3. This courtyard has a dome (Qubba¹⁶) take the shape conical helmet on an octagonal drum ending with a bulging pillar. It is in a poor condition of preservation. As for the dome, it takes the form of the tower that spread in the civil buildings. (pl.4).

THE MAUSOLEUM OF EL-SITT AMNA

This Mausoleum is located at Bāb al-Naṣr cemetery (Fig.1). The original founder of this courtyard is unknown, but there is a renewal foundation text panel in the name of el-Sitt Amna dated to (1239 A.H. / 1823 A.D.).

THE DESCRIPTION

This Mausoleum has one facade, (the eastern façade). It is considered the main façade as it includes the main entrance block which is rectangular with a wooden door that is depriving of decoration (pl. 5). On the top of the entrance, there is a square panel containing an inscription of seventh poetic lines in Ṭuluṭ script¹⁷ says as following (Fig.2, pl. 6):

in the thirteenth century A.D. It refers to the owner, the lord and the master. This title was used for religious and civil functions, jurists and scholars.

Al-Saʿīd Sulaymān, Aḥmad, (1979). *Taʿshīl ma Warad fī Tarīḥ al- Ġabrty min a-Ḍaḥīl*, (Dār al-Maʿrif, Cairo, 1979; 20; Taiymūr, Aḥmad, (1950). *al-Rutab wa- al-ʿAlqāb al-Miṣriyya*, (Dār al-Kitāb al-ʿArabī, Cairo, 1950, 66; Barakāt, Muṣṭafa, (2000). *al-ʿAlqāb wa- al-Wazāʿif al-ʿUṭmāniyya*, Dirāsa fī Taṭwūr al-ʿAlqāb wa- al-Wazāʿif mund al-Faḥ al-ʿUṭmānī li Miṣr ḥatā ʿIlgāʿ al- Ḥilāfa al-ʿUṭmāniyya, (Dār Ġarīb li al- Ṭibāʿah wa -al -Nṣar wa al-tawzīʿ, Cairo), 150-153.

¹⁵ Holy Quran, Surat a- Ṣaf, verse (13).

¹⁶ **The Dome (Qubba):** is one of the most important architectural elements that used in the Islamic architecture. It was used as a type of decoration for covering the buildings. It also used to be apart for lighting and ventilation inside the Mosque or Madrasa or the Mausoleum. There are many different styles for the dome such as; conical dome, circular dome, the dome in the shape of the onion and the ribbed dome. It is also used to mean a mausoleum. In this study appeared the shape of conical dome (pl. 4) in the Courtyard of Muḥammed Abu el-ʿIla (1221 A.H. / 1806 A.D.). For More, See:

Center for Planning and Architectural Studies, Center for Revival of Islamic Architectural Heritage, Principals of Architectural Design and Urban Planning During the Different Islamic Ears, (Organization of the Islamic Capitals and Cities, Jedda , Saudi Arabia, 1992), 484; Ṣālah Lamʿāī Muṣṭafa, (1977). *A- Turāḥ al-Miʿmārī al-Islāmī fī Miṣr*, (Dār a-Naḥḍah al-ʿArabiyya, Beirut), 25-27.

¹⁷ **Ṭuluṭ Script:** It is considered the third script of Arabic calligraphy after Kufic and Nashī scripts. The Ṭuluṭ script is also characterized by the complication of the configuration of its letters and the interlacing of words into one another expressing the cleverness of the Arabic calligrapher. It is widely appeared in the Ottoman era, and reached to the zenith of aesthetics in terms of the proportions of letters and the

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|--------------------------------|--------------------------------|
| برحمة من إله لم يزل صمدا | ١. هذا مزار به الأنوار ساطعة |
| قد شرفوا بالهدى واستوجبوا رغدا | ٢. بقعة شرفت بالمؤمنين كما |
| العفو قد فاز من مولانا حين غدا | ٣. مشهد قد حوي من كل ذي رشد |
| حاشا تضاهي وحاشا حصرهم عددا | ٤. حفت لطائف مولانا بهم كرمًا |
| ولا اعتراهم على مر الزمان رد | ٥. مذ قد أقاموا به ما مسهم نصب |
| أهديه الروح والريحان والمدد | ٦. كأن حورا من الجنات طفن به |
| وأجر زواره لا ينتهي أبدا | ٧. كيف لا وعلى التقوى مؤسسه |

THE TRANSLITERATION

- | | |
|---|---|
| 1. Haḍā Mazārun Bihi-al-Anwāraw
Sāṭi'atun | Bi-rahmatin min Ilahin lam yazal
Şamadan |
| 2. Buq'atun Şarufat bi- el-
Mu'minīna kamā | qad Şurrifū Bi-l- Huda wa-
Stawgabu Rağada |
| 3. Maşhadun qad ḥawā min kull
zi-raşadin | al-'Afwa qad fāza min mawlāna
hīna ğada |
| 4. Ḥaffat lata'ifu mawlāna bihim
karaman | Ḥāşa tuḍāhī wa- ḥāşa ḥaşarahum
'Adada |
| 5. Muḍ qad aqāmū bihi ma-
massahum nasabun | Wa-la I'tarāhum 'ala marr ez-
zamāni radd |
| 6. Ka'ana Ḥūran min al-ğannati
tufna bihi | Ahdaynahu ar-rawḥa war-raiyḥāna
wa al-madada |
| 7. Kayfa la wa-'alat-taqwa
mū'assesihī | Wa-ağri zuwwārihi la yantahi abada |

THE TRANSLATION

1. This is a shrine shining with the lights of the mercy of God, the Everlasting.

magnificence of its calligraphic forms created by the Turkish calligraphers. These forms included varieties of paintings, artifacts, ornamentations and other masterpieces of the Turkish school of calligraphy. In addition, their achievements can be seen in the inscriptions of the Ottoman architecture that included gorgeous creations of the *Tuluṭ* script by Turkish calligraphers. For More, See:

Yassin Hamad Safady: *Islamic Calligraphy*, (Thames and Hudson, London, 1987), 22; Center for Planning and Architectural Studies, *Principals of Architectural Design*, 429.

2. A spot honored by the believers who were honored with guidance and deserved his blessings.
3. A cemetery of every guided who deserved His mercy and would enjoy more in the afterlife.
4. Our Lord's kindness surrounded them. No matter what they do, they are limited to a number.
5. Since their death, they rested in eternal peace. And they do not recognize them over time.
6. As if Virgins of Paradise were wandering the place with rest and bounty and a garden of pleasure.
7. Why not and they were pious and visited by innumerable visitors whose charities for the dead never ends.

To the right of the entrance door, there is a renewal panel containing the renewal text on the upper part. It has three lines of inscription in Tuluṣ script that says (Fig.3, pl.7).

- ١ . جدد هذا المكان المبارك
- ٢ . من فضل الله تعالى المصونة الست
- ٣ . أمنه في شهر شوال سنة ١٢٣٩ هـ.

THE TRANSLITERATION

1. Ġadada Haḍā al- Makān al-Mubāarak.¹⁸
2. Min Fadl el-Ilah T'āla al-Maṣūna¹⁹ al-Sitt.²⁰

¹⁸ **Al-Mubāarak** (the Blessed): One of the titles of honor in the Mamluks' era. It described some buildings as "Manzil Mubāarak / a blessed house". This title is appeared in the foundation text of some Mamluk establishments like the Ḥān of al- Amīr Qūsūn in al- Ġamāliyya as the text says ('Anṣa' Haḍā al- Ḥān al-Mubāarak). It was used also to describe the correspondence as it was said (Wardat al-Mukātaba al-Mubāarka), See: Al-Qalqaṣandī (Abu al- 'Abbās Aḥmad ibn 'Alī, d. 821/1418), (1914). Ṣubḥ al-a'ṣā fi ṣinā'at al-inṣā, Dār al-Kutub al-Miṣriyya, Cairo,1914, vol.6, p.188; Al-Bāša, Ḥassan, (1978). al- 'Alqāb al- 'Islāmiyya fi al- Tārīḥ wa -al-Waṭā'q wa-al- 'Aḫār, (Dār al-Naḥḍa al- 'Arabiyya, Cairo), 447; Hassan Hemeda, Hosam, (2007). "Islamic Archaeological Sites in al- Ġamāliyya street in Cairo and their Tourist Development", (Ph.d. thesis, Faculty of Tourism and Hotels, Minia University,2007), 150.

¹⁹ **Al-Maṣūna**: It means "Protected" .It is a title of women. This title was mentioned in many foundation texts dated back to the Mamluk era. It was appeared in foundation text of the Madrsa of Tatar Ḥātūn al- Ḥiġāziyah al- Ġamāliyya Street as it was said (**al- 'Adr al-Maṣūna**). It was re-used in the inscriptions of the 19th century in some buildings as we see in the foundation text of the Courtyard of el-Sitt Amna in this study. This title is used in 19th century as a title of honor and to refer the Social position.

al-Qalqaṣandī, Ṣubḥ al-a'ṣā, vol.6, 78; Al-Bāša, Ḥassan, al- 'Alqāb al- 'Islāmiyya, 472; Hassan Hemeda, Hosam, (2007). Islamic Archaeological Sites in al- Ġamāliyya, 83.

3. Amna Fi Šahr Šawwāl Sanat 1239 A.H.

THE TRANSLATION

1. This blessed place was restored.
2. From the blessing of the God al-Mašūna al-Sitt.
3. Amna in the month of Šawwāl in the year of 1239 A.H.

This courtyard is very simple and in a poor condition of reservation. It has no decorative inscriptions except for the previous one. The last line of the inscription is obliterated due to faulty and non-specialized restoration process. The researcher could not describe the Courtyard from inside because it is inhabited by people who are prevented any one from entering to the Courtyard.

THE MAUSOLEUM OF ḤASSAN‘ABBĀS

This mausoleum is located at Nağim al-Dīn Street in Bāb al-Naṣr Cemetery (Fig.1), in the western side of the mausoleum of Yūnis al-S‘adī²¹. It was built by Ḥassan ‘Abbās, and his brother Muḥammed Bassyūnī in (1302 A.H. / 1884 AD).

THE DESCRIPTION

The main façade of this mausoleum has the main entrance. It is made of stone in the form of an opening with a two-leaf Iron door (Fig.7, pl.8). It is decorated with floral ornaments. It is topped by a foundation text that contains the renovation text of this mausoleum. It is a square panel of marble with three lines written in Tuluṭ inscription says that (Fig.4, pl.9):

²⁰ **Al-Sitt "Lady"**: A general title of women. It was often used before names. It was used in archaeological inscriptions and was mentioned in a funeral inscription dated back to Šaffar (611 A.H.) in al-M‘ala Cemetery in Mecca. It was mentioned also in the marble cenotaph in the mausoleum of the Madrsa of Um al-Sultān Š‘bān as a composite title (Sitt al-Sittat) in (117 A.H.).

Ḥassan al-Bāša, al-‘Alqāb al-‘Islāmiyya, 317; Muṣṭafa Barakāt, al-‘Alqāb wa- al-Wazā‘if al-‘Uṭmāniyya, 262.

²¹ **Qubbat (Mausoleum) Yūnis al-S‘adī**: It was firstly the tomb of Badr al-Ġamālī, the first tomb in the cemetery of Bāb al-Naṣr. He is Yūnis ibn Yūnis ibn Mas‘id al-Quraši al- Šibānī. His origin is attributed to Šaiybah ibn Oṭmān ibn Ṭalḥa and his seventh grandfather is Qusay the grandfather of Prophet Peace is upon him. This dome was previously known as the dome of Qurqumāš , but is known now as the tomb of Šaiyḥ Yūnis al-S‘adī al- Šibānī the grandson of Šaiyḥ Sa‘d al-Dīn al- Ġibbāwī. al- Šaiyḥ Yūnis was buried in this dome in (919 A.H.); Al- Saḥawī (al-Hāfiz Šams al-Dīn Muḥammed Abu al- Ḥīr Muḥammed ibn ‘Abdalrman, d. 902/1446), (1968). Tuḥfat al- ‘Ḥbāb wa Buğiyat a-Ṭulāb fi al- Ḥiṭaṭ wa al-Mazārāt wa al-Biqā‘ al-Mubārakāt, (Maktabat al-Kuliyāt al-Azhariyya, Cairo, 1968), 37.

- ١ . سَلَامٌ عَلَيْكُمْ بِمَا صَبَرْتُمْ.
- ٢ . فَتَنِمُ عُقْبَى الدَّارِ.
- ٣ . جدده حسن عباس وأخوه محمد بسيوني.
- ٤ . في غرة رجب سنة ١٣٠٢ هجرية.

THE TRANSLITERATION

1. Salāmun ‘Alaykum Bimā Ṣabartum.
2. Fani‘ma ‘Uqbā Ad-Dār.
3. Ġaddadahu Ḥassan‘Abbās wa Aḥūh Muḥammed Bassyūnī.
4. Fi Ġurrat Rağab Sanat 1302 Hiğriya.

THE TRANSLATION

1. "Peace be upon you for what you patiently endured".
2. "And excellent is the final home"²².
3. It is renewed by Ḥassan‘Abbās and his brother Muḥammed Bassyūnī.
4. In the beginning of Rağab (1302 A.H.).

The architect implemented two windows on this façade, one to the right side and the other on the left. As for the former, it is a rectangular entrance with an outer screen of metal castings, while the other window is relatively larger and consists of two levels. The facade is very plain and devoid of any decorations. It is in a very poor condition of preservation.

THE OF MAUSOLEUM AL-MI‘ALLIM MUṢṬAFĀ IBRĀHĪM AL-FAḤĀM

This mausoleum is located at Nağim al-Dīn Street in Bāb al-Naṣr Cemetery (Fig.1), in the eastern side of the mausoleum of Yūnis al-S‘adī. It was established by al-Mi‘allim²³ Muṣṭafā Ibrāhīm al-Faḥām in (1335 A.H. / 1916 A.D.).

²² Holy Quran, Surat a- Ra‘d,verse (24).

²³ **al-Mi‘allim:** This word is appeared on many Islamic monuments as a title or as a function. It was used as a title of the skilled craftsman who oversees other manufacturers or who had the grace of teaching other manufacturers of his craft. It appeared on many of the Islamic artifacts attached to the names of the builders, carpenters and metal makers. It appeared as a title for bronze Candlestick Maker in (730 A.H.). This Candlestick is exhibited now in Museum of Islamic Art. Ḥassan al-Bāša, al-‘Alqāb al-‘Islāmiyya, 478; Al-Bāša, Ḥassan, (1965). al-Funūn al-‘Islāmiyya wa al-Waḏ‘āf ‘alā al-‘Aṭār al-‘Arbiyya,(Dār al-Naḥḍa al-‘Arabiyya, Cairo, vol.3), 1110.

THE DESCRIPTION

This mausoleum has only one facade (the northern façade), which overlooks directly Nağim al-Dīn Street. It is divided into three parts: the right, the middle and the left (Fig.8, pl.10).

THE RIGHT PART: The upper part of the façade is decorated with a row of Crenellations (Šurāfāt)²⁴ in trefoil-shaped plant leaf. It has a rectangular window opening that is closed from outside by square-shaped wooden castings. In addition, it is closed from inside by two wooden leaves that are devoid from decorations. On each side of the window, there is an engaged column with a circular shaft and Ionic-shaped base and capital. The window is topped by a stone rectangular panel of inscriptions that includes a Qur'anic verse in high-relief Tuluṭ script. It consists of one line that is inscribed in black and reads: "إِنَّا فَتَحْنَا لَكَ فَتْحًا مُبِينًا"

مُبِينًا

THE TRANSLITERATION: "Innā Fataḥnā Laka Faṭḥān Mubīnā"

THE TRANSLATION: "Indeed, We have given you, [O Muḥammad], a clear conquest".²⁵

²⁴ **Crenellations (Cresting), (Šurāfāt):** The Crenellations were used in crowning the facades before Islam in Assyrian and Iranian buildings. The earliest example of this Architectural element appeared in the mosque of Ibn Tulūn on the the shape of dolls. In the Fatimid period, Stepped Crenellations (al- Šurāfāt al-Musanamah) were used in al - Azhar mosque (369- 361 A. H. /970-972A.D.). In the Ayyubid and Mamluk periods, the Stepped Cresting were appeared in a lot of Islamic establishments, like the mausoleum of al- Šāliḥ Nağim al- Dīn Ayyūb (647- 648 A.H /1249- 1250 A.D.), and the mosque of al- Zahir Baybars Mosque (667. A.H. / 1269 A.D). The earliest example of leaf- shaped cresting in Egypt is founded at Saṅğar al- Ġāwilī mosque (703 A. H/1303- 1304 A .D.). After that, different types of crenellations developed, such as the trefoil shapes and the stepped crenellations. In this study the trefoil plant leaf- shaped type of crenellations is crowned the facade of the mausoleum of al-Mi'allim Muṣṭafā Ibrāhīm al-Faḥām (pl.10,12,14). This type of crenellations is existed in many Islamic building especially the Funeral and religious buildings date back to the 19th and the beginning of the 20th centuries like the mosque of al- Imām al-Šafa'ī(1303-1309A.H./1885-1891A.D.), the mosque of al- 'Ašmāwī (1267A.H/1850 A.D.), the mosque of Sāliḥ Abu Hadīd(1280-1284 A.H. /1863 -1867A.D.), the mosque of Qūsūn(1299-1311A.H./1873-1893A.D.) and the mosque of al- Sayyidah Naḥīṣah(1314-1316A.H./1893-1895 A.D.). For More about the development of the Crenellations, See, Creswell (K.A.C): (1940). Early Muslim Architecture,(Oxford, London, II214; Muḥammed Rizq, 'Asām, (2000). Mu'ğam Muṣṭaahāt al-'Imārah, 161-163; Nazīf, 'Abdelsalām, (1989). Dirasāt fi al-'Imārah al-'Islāmiyya, (al-Hay'a al-Miṣriyya al-'Āmma li-l-Kitāb, Cairo), 74-76.

²⁵ Holy Quran, Surat al-Faṭḥ, verse (1).

It is encircled with a decorative cartouche topped by a plain tympanum. The whole cartouche is flanked by frets with looped moldings. These are topped by a stalactite consisting of three stalactites in two levels. It ends from the upper part with a row of trifolied crenellation in the plant shape.

THE LEFT PART: It is almost similar to the right side in terms of the architectural and decorative description, except for the inscription that reads: "ادْخُلُوها بِسْلامٍ آمِنينَ"

THE TRANSLITERATION: "Adḥulūhā Bisalāmin 'Āminīn"²⁶

THE TRANSLATION: "Enter it in peace, safe [and secure]".

THE MIDDLE PART: This part is higher one meter than the rest of the façade. It was built as such to be distinguished as a main entrance to the mausoleum. It is topped by a row of trefoil crenellation in the plant shape. There are two stone steps leading to the entrance block that has the entry door. It is rectangular and enclosed by a newly manufactured Iron door topped by a lintel including the foundation text of the mausoleum. The lintel is a stone rectangular panel carved with a high-relief (Naḥt Bāriz)²⁷ Tuluṭ inscription in white says that (pl. 11):

١. أنشأ هذا المدفن المعلم مصطفى إبراهيم الفحام سنة ١٣٣٥ هـ.

THE TRANSLITERATION: "' Anša' Haḍā al-Madfan al-Mi'allim Muṣṭafa Ibrāhīm al- Faḥām Sanat 1335 A.H."

THE TRANSLATION: "This Mausoleum was established by al-Mi'allim Muṣṭafa Ibrāhīm al- Faḥām Sanat 1335 A.H."

This panel is followed by a plain tympanum (Nafīs)²⁸ then a reliving arch (ʿAqd ʿAtāq).²⁹ The entrance is crowned with a trefoil arch (ʿAqd

²⁶ Holy Quran, Surat al- Ḥiḡr, verse (46).

²⁷ **High-Relief (al-Naḥt Bāriz):** It is an artistic form in which the outer shape of the element is determined before the artist engraves the background around it. So that, the element itself is higher than the level of the background itself. When this style of high-relief is easier than the bas-relief, it became preferred for implementing of inscriptions on solid materials like marble and this is why such engraving is performed very slowly and carefully. The foundation text of al-Mi'allim Muṣṭafa Ibrāhīm al-Faḥām was implemented with this method (pl.11). For More about the method of High-Relief (al-Naḥt Bāriz), See:

Howary et Rached, Steles Funeraires, (Le Caire, tome I, 1932), 7; Muḥammed Ibrāhīm, Wafā', (2003). "al-Ruḥ ām fī al- ʿAṣr al-Mamlukī al- Ġarkasī bimadīnat al-Qāhira, Dirāsa ʿAṭiriyya Faniyya", (Master Thesis, Faculty of Arts, Tanta University, 2003), 76-78.

²⁸ **The Tympanum (Nafīs):** Tympanum is the semi-circular or triangular decorative wall surface upon the entrance, bounded by a lintel and reliving arch. Most Islamic buildings have this element. Tympanum appeared for the first time in Islamic architecture in Egypt

Madān'ī).³⁰ The hood of the arch is decorated with stalactites (Muqrnṣāt),³¹ flanked by continuous molding (al- Ġift al-Lā'b)³² with

free of decoration like the Tympanum in this study. At the end of the Fatimid period the tympanum was developed and decorated like the tympanum in the entrance of al- Ṣāliḥ Ṭalāi' mosque (555 A.H. / 1160 A.D). The tympanum was developed in the Ayyubid, Mamluk, and Ottoman Islamic architecture. In the 19th and the beginning of the 20th centuries the time of this study, the tympanum was used upon several entrances and windows of Funeral, religious and civil buildings like the Mausoleum al-Mi'allim Muṣṭafā Ibrāhīm al-Faḥām in this article (pl.10,11). . For More, See:

Fahmī Karīm, Ṣāhinda, (1987) "Ġawāma' Wa-Masġid 'Umarā' al- Nāṣir Muḥammed ibn Qalāwūn", (Ph.d. Thesis, Faculty of Archaeology, Cairo University), 388-390.

²⁹ **The Reliving Arch ('Aqd 'Atāq):** This arch is a segmental one which is used to relieve arches from the vertical forces, and was found in the Hawrans foundations in Damascus in the first century. In Islamic architecture, the earliest example of the Relieving arch was found in Qaṣr al- Ḥayr al-Ṣarqī (110 A. H., 728-729 A.D.). The tympanum was developed in the Ayyubid, Mamluk, and Ottoman Islamic architecture. In the 19th and the beginning of the 20th centuries the time of this study, the Reliving Arch was used over several entrances of Funeral and religious buildings like the Mausoleum al-Mi'allim Muṣṭafā Ibrāhīm al-Faḥām (pl.10,11). in our study.

Center for Planning and Architectural Studies, Principals of Architectural Design, 453.

³⁰ **The Trefoil Arch ('Aqd Madān'ī):** It was one of the types of arches. It was used widely in the main entrances of Islamic buildings in different periods in Egypt especially in Mamluk and Ottoman periods. The earliest example of trefoil arch was found in the portal of al- Bunduqdariyya Madrasa (660 A.H./ 1262-1263 A.D.). The portal arch of Zīn al- Dīn Madrasa (697 A.H, 1298 A.D.) is the earliest still existing example. In the 19th and the beginning of the 20th centuries the time of this study, the Trefoil Arch was used to crown several entrances Islamic buildings like the Mausoleum al-Mi'allim Muṣṭafā Ibrāhīm al-Faḥām (pl.10). in our study.

Center for Planning and Architectural Studies, Principals of Architectural Design, 452.

³¹ **Stalactites (Muqrnṣāt):** Stalactite is one of the most characteristic features of Islamic architecture and is used throughout most of the Muslim world. Muqrnṣāt is usually associated with domes, doors and niches-although it is often applied to other architectural features and is sometimes used as an ornamental band on a flat surface. The earliest example of stalactites was found at Nishapur in eastern Iran, and dates to the late 9th or 10th century. In Egypt stalactites were first found in the cornice of the lower part of the minaret at al-Guiyūṣī mosque (478 A. H. / 1085 A. D.) during the Fatimid period. The stalactites were used also to cover the corners of the transition zones of the domes between the circular shape of the dome and the square shape supporting it. The stalactites were used for the first time in the facades of the mosques, in the façade of al-'Aqamr mosque (519 A. H. /1125 A. D.). The stalactites were continuously developed and used in all the Islamic periods in Egypt in facades and portals. Stalactites were used also as a decorative element in religious, funeral, public and residential establishments. In the 19th and the beginning of the 20th centuries the time of this study, the stalactites was used to decorate the entrances of Islamic buildings like the mosque of al- Imām al- Ṣafa'ī(1303-1309A.H./1885-1891A.D.), the mosque of Ṣāliḥ Abu Hadīd(1280-1284 A.H. /1863 -1867A.D.), the mosque of Qūsūn(1299-1311A.H./1873-1893A.D.) and the mosque

circular forms, ending with a circle (Mīma). The soffit of the arch hood is decorated with two tiers of stalactites. The whole façade of the entrance block is adorned with continuous molding with circular forms. The façade of this part is crowned also with crenellations in the shape of trefoil plant leaf like the other parts. On both sides of the entrance block, there is a relieving arch mounting on two engaged columns with round shafts, each has a base and capital of stalactites.

THE MAUSOLEUM OF AL-HAĞ İBRĀHĪM ḤUSSIYN AL-ZAIYĀT

This Mausoleum is located at Nağim al-Dīn Street in Bāb al-Naşr Cemetery (Fig.1). It was erected by al-Hağ³³ İbrāhīm Ḥussiyın al-Zaiyāt in (1340 A.H. / 1921 A.D.).

of al- Sayyidah Nafīсах(1314-1316A.H./1893-1895 A.D.), and the Mausoleum of al-Mi'allim Muştafā İbrāhīm al-Faḥām in this study. (pl.10,14). For More about the stalactites, See:

Andraw Petersen, (1996). *Dictionary of Islamic Architecture*, (Rout ledge, London and New York), 206-208; Al-Basha, Hassan, (1965). "The Muqarans, A genuine Characteristic of Islamic Art, its Early used and Development in Domes", *Minber al-Islam*, no.5, 34- 37; Al-Basha, Hassan, (1965). "The Muqarnas; Its use in Islamic Doorways and Domes" , *Minbar al- Islam* , no.6, 22-25; Center for Planning and Architectural Studies, *Principals of Architectural Design*, p.442; Muḥammed Amīn, Muḥammed, 'Alī İbrāhīm, Laila, (1990). *al-Muştaalhāt al-Mi'māriyya fi al-Waṭā'iq al-Mamlukiyya, Dār a-Naşr bi al-Ġam'a al-Amrikiyya, Cairo*, 113;. Fahmī Karīm, Şāhinda, (1987). *Ġawāma' Wa-Masğid*, 366-374.

³² **The Continuous Molding (al- Ġift al-Lā'b)**: Molding is a strip of material with various profiles used to cover transitions between surfaces or for decoration. The molding is made from wood and stones. The molding as a geometrical decorative element is adorned nearly the most of entrances and windows of Islamic buildings of this era, like mosques, Sābīls, Mausoleums and also the civil buildings. In the 19th and the beginning of the 20th centuries the time of this study, the Continuous Molding was used to decorate the entrances of Islamic buildings like the Mausoleum al-Mi'allim Muştafā İbrāhīm al-Faḥām in this study (pl.10). For More about the Continuous Molding, See: 'Abdelrhīm İbrāhīm, Ġamāl, (1991). "al- Ḥuliyyat al-Mi'māriyya a-Zuḥrufiyya 'ala 'Amā'r al-Qāhira fi fi al- 'Aşr al-Mamlukī al- Ġarkasī", (Ph.d. Thesis, Faculty of Archaeology, Cairo University, 1991), 84-93; Muḥammed Rizq, 'Asām, (2000). *Mu'ğam Muştaalhāt al- 'Imārah*, 66; Muḥammed Amīn, Muḥammed, 'Alī İbrāhīm, Laila, (1990). *al-Muştaalhāt al-Mi'māriyya*, 29.

³³ **Al-Hağ**: This title was given to the person who led the pilgrimage to the Ka'ba in Mecca. It was given also to the great persons (Paşwāt) in the Ottoman period in Egypt. This title is appeared in the foundation text of many Ottoman buildings in Cairo such as the foundation text of Manzil and Sabīl al-Kiridliyya (1041 A.H.) as it was mentioned the title of al-Hağ for (al-Hağ Muḥammed ibn al-Marḥūm al-Hağ Sālim). For More, See: Muştafa Barakāt, al-'Alqāb wa- al-Wazā'if al-'Uṭmāniyya, 206-208.

THE DESCRIPTION

This mausoleum has two facades. The western one is the main façade overlooking Nağim al-Dīn Street, while the eastern façade overlooking a side street. They are symmetrical and accurately identical in architectural and decorative design except for the height of the main façade that is one meter high (Fig.9, pl. 12).

THE WESTERN FAÇADE: It is the main façade of the mausoleum because it has the main entrance that is higher one meter than the rest of the facade wall. It is topped by a row of crenellations in the form of tri-foiled motifs. The entrance block begins with a single stone step leading directly to the entry opening. It is a rectangular opening with two-leaf wooden door with Iron castings. They have various floral decorative units. It is topped by an inscription in a square white marble slab. It records the name of the founder and date of construction preceded by a Qur'ānic verse.

- ١ . بسم الله الرحمن الرحيم
- ٢ . يَا أَيُّهَا النَّفْسُ الْمُطْمَئِنَّةُ
- ٣ . ارْجِعِي إِلَىٰ رَبِّكِ رَاضِيَةً
- ٤ . مَرْضِيَّةً
- ٥ . فَأَدْخُلِي فِي عِبَادِي
- ٦ . وَأَدْخُلِي جَنَّاتِي
- ٧ . مدفن عائلة المرحوم إبراهيم حسين.

THE transliteration

1. Bismi llāhī ar-Raḥmāni ar-Raḥīm.
2. Yā 'Aiyatuhā An-Nafsu Al-Muṭma'innah
3. Irji 'ī 'Ilā Rabbiki Rāḍiyatan
4. Marḍiyah
5. Fādkhulī fī 'Ibādī
6. Wa Adḥulī Ğannatī
7. Madfan 'Aā'ilt al-Marhūm Ibrāhīm Ḥussiyn "

THE TRANSLATION

1. "In the name of God, the Most Gracious, the Most Merciful
2. To the righteous it will be said, "O reassured soul³⁴
3. Return to your Lord, well-pleased/

³⁴ Holy Qur'an, Surat al- Fağr, verse (27).

4. And pleasing [to Him]³⁵
5. And enter among my [righteous] servants³⁶
6. And enter My Paradise"³⁷.
7. The Mausoleum of the family of the late Ibrāhīm Ḥussiyūn "

It is adorned thoroughly by continuous molding with circular forms. In addition, it is topped by two rows of Stalactites. Each of these rows consists of seven Stalactites, in two levels of pendentives that are adjacent to the wall. On their upper part, before the end of the entrance, there is a foundational inscription. It is carried out on a rectangular white marble panel. It consists of two lines in high-relief Tuluṭ script says that (pl. 13):

- ١ . أنشأ هذا المدفن الحاج إبراهيم حسين الزيات.
- ٢ . ابن المرحوم حسين إبراهيم وعائلته سنة ١٣٤٠هـ - سنة ١٩٢١م.

THE TRANSLITERATION

1. 'Anša' Haḍā al-Madfan al-Hağ Ibrāhīm Ḥussiyūn al-Zaiyāt.
2. Ibn al-Marhūm Ḥussiyūn Ibrāhīm wa 'Ā'ilatah Sanat 1340 A.H.- Sanat 1921 A.D.).

THE TRANSLATION

1. This Mausoleum was established by al-Hağ Ibrāhīm Ḥussiyūn al-Zaiyāt.
2. The Son of the late Ḥussiyūn Ibrāhīm and his family in 1340 A.H. - in 1921 A.D."

To the right and left of this panel, there are floral decorative units mediated by a circle including in its right side the word of his Majesty (الله) , Allah, and in its left the word "محمد: Muḥammad". This panel is also topped by a band of inscription containing a Qur'anic verse reads as follows:

"وَالْمَلَائِكَةُ يَدْخُلُونَ عَلَيْهِمْ مِنْ كُلِّ بَابٍ - سَلَامٌ عَلَيْكُمْ بِمَا صَبَرْتُمْ فَنِعْمَ عُقْبَى الدَّارِ"

THE TRANSLITERATION

Wa al-Malā'ikatu Yad ḥ ulūna 'Alayhim min Kulli Bābin Salāmun 'Alaykum Bimā Ṣ abartum Fani 'ma 'Uqbā Ad-Dār.

³⁵ Holy Qur'an, Surat al- Fağr, verse (28).

³⁶ Holy Qur'an, Surat al- Fağr, verse (29).

³⁷ Holy Qur'an, Surat al- Fağr, verse (30).

THE TRANSLATION

And the angels will enter upon them from every gate, [saying]³⁸, "Peace be upon you for what you patiently endured. And excellent is the final home"³⁹.

The entire panel is encircled by a stone fret. The entrance ends from the upper part with a row of trefoil plant crenellations. The architect executed three windows in this facade, one on the right side and the other two on the left side. They are symmetrical and accurately identical in architectural and decorative design. A two-leaf wooden door closes upon them from inside. It has some overlapping geometric shapes such as squares and polygons.

As for the exterior part, there are iron castings with various geometric decorative units topped by joggled voussoirs⁴⁰ (Şaᅅat Mizraᅅ) and the Muqarnas which consists of five stalactites and two levels of pendentives adjacent to the wall. On both sides of the window, there is an embedded column with a circular shaft and a base. The architect decorated the entire facade in the corners with an embedded column consisting of a round shaft and a stalactite crown. In addition, there is a stone bench in front of the facade in its same length to be used for sitting while visiting the tomb.

THE SABİL AL-HAĒ AᅀMED AᅀMED AL-SAMĀᅀĪ

This SabİL⁴¹ is located at Naąim al-Dīn Street in BĀb al-Naᅅr Cemetery (Fig. 1). It was established by al-HaĒ Aᅀmed Aᅀmed al-SamĀᅀĪ in (1332 A.H./ 1913 A.D.).

³⁸ Holy Qur'an, Surat al- Ra'd, verse (23).

³⁹ Holy Qur'an, Surat al- Ra'd, verse (24).

⁴⁰ **Joggled Voussoirs** :The earliest example of joggled voussoirs is found in Roman architecture particularly in Spain and France where they are used in bridge construction, The joggled voussoirs were used for the first time in Islamic architecture in the lintel above the entrance of the greater enclosure at Qaᅅr al- ᅀayr al-ᅀarqī (110 A. H., 728-729 A.D). After that, the joggled voussoirs were developed and became characteristic feature of Ayyubid and Mamluk architecture, In Egypt, the earliest example of joggled voussoirs is found in the entrances of al- ᅀĀkim mosque in the Fatimid period. It appeared in this study in the mausoleum of IbrĀᅀĪm ᅀussiyin al-ZaiyĀt (pl.12, 13), for more See: Andraw Petersen, (1996). Dictionary of Islamic Architecture, 137; ĒamĀl 'AbdelrąĪm IbrĀᅀĪm, ĒamĀl, al- ᅀuliyyat al-Mi'mĀriyya a-Zuᅀrufiyya, 22-37.

⁴¹ **SabİL**: The word SabİL in Arabic means a path or a road. The SabİL in Islamic architecture is a drinking fountain, charitably endowed to distribute free drinking water to the people, as a drink place. It is derived from the verb (Sabala) which means which means to let fall, drop, to let hang down and to pour water. In many situations, the Muslim to give water to his fellow men and animals, as a feature of charity that has a great reward in the hereafter day. The word SabİL is mentioned in the Holy Qur'an 116

THE DESCRIPTION

This Sabīl consists of a circular room for Tasbīl, which contains two windows for Tasbīl. The façade of the Sabīl takes the shape of a circular tower shaped structure⁴² (Fig.10, pl. 14). It overlooks the main Street of

times, For More, *See*: Mostafa, Salah Lamei, (1989). "The Cairene Sabīl, Form and Meaning" *Muqarnas*, no.6, (1989):33; Hāšim Ṭarbūš, Muḥammed, (1995). "Asbilat al-Qarn al-Tāsi' 'Ašr fi al-Qāhira", (Master thesis, Faculty of Arts, South Valley University), 45- 47; Williams, Caroline, (1999). *Islamic monuments in Cairo, the practical Guide*, The AUC press, Cairo, 155.

⁴² The Sabīl is appeared in Egypt in the beginning of the 6th century of Hīgra. It is worth of mention that, the oldest known foundation text on a Sabīl is existed in Damascus. It is dated (470 A.H. /1077, A.D.), while the oldest surviving Sabīl in Cairo is the Sabīl of al-Nāsir Muḥammad Ibn Qalāwūn dated (726 A.H. /1326 A.D.), that is located next to the architectural collection of his father al-Sultan Qalāwūn in the street of al- Mu'izz lī Dīn Illah. In fact the architecture of the Sabīl as a place for drinking water is developed in the Mamluk and Ottoman periods in Egypt. The Sabīl in the Mamluk period is distinguished with the appearance of a special type of the large Tasbīl windows, which correspond with the purpose to which the Sabīl was erected. The Sabīl windows consists of vertical iron grille intersected with another horizontal and connected to , through iron pommel to form squares from which the drinking tankards hanged from , the Sabīl windows were flanked by a row of marble joggled voussiors decorated with the red and white or black and white colures alternately . The Sabīl window also provided with a sitting marble or stone Mastaba in front of it, and was supported on stone stand and this Mastaba was specialized to put the drinking tankards. During the ottoman period the architecture of the Sabīl developed , and the Sabīl was commonly erected free standing, separated from the mass of the religious or civil buildings, such as the Sabīl of al-Amīr Muhammed (1014 A.H./1605A.D). The Ottoman Sabīls distinguished with a great care choosing their location, their architecture and ornaments as well of a great endowment to spend on these Sabīls to pay for the porters and to buy the Sabīl tools and requirements. The Sabīl in Ottoman period divide into two patterns for the design and formation of the building. In both patterns the Sabīl building includes a Sabīl and Kuttāb above in one block following the Circassian Mamluk deseign. In the 19th and the beginning of the 20th centuries the time of this study, the architecture of Sabīl is developed and takes the shape of semi-circular façade like the Sabīl of Muḥammed 'Alī in al-Naḥssīn (1244 A.H. / 1828-1829 A.D.). The architecture of Sabīl is affected with the European styles of architecture like Rococo and Barouk. In this study the Sabīl of al-Haḡ Aḡmed al-Samāḡī takes the shape of semi- circular façade, and it contains two Tasbīl windows like the Sabīls of 19th century in Cairo (pl.14). For More about the development of the architecture of Sabīl in Egypt, *See*: Mostafa, Salah Lamei, (1989). *The Cairene Sabīl*, 34-38; Hāšim Ṭarbūš, Muḥammed, (1995). *Asbilat al-Qarn al-Tāsi' 'Ašr*, 47-48; Abd al-Wahab Amin, Nahed, (2002). "Monuments of Imam al-Shaf'I Area and its Tourist Development", (Master Thesis, Faculty of Tourism and Hotels, Helwan University), 296-299; Hāmīd al- Ḥussīnī, Maḡmūd, (1988). *Al-Asbila al-'Uṭmāniyya bi Madinat al-Qāhira (1517 A.H./ 1798 A.D.)*, (Maktabat Madbūlī, Cairo).

Nağim al-Dīn with two Tasbīl windows⁴³ (water dispensing Windows). Each window is covered with an iron metal grill. The Tasbīl windows are followed by three tiers of Stalactites that are adjacent to the wall. They are three decorative levels of Stalactites, followed by an inscription between the two blocks of Tasbīl windows. The inscription is carried out on a rectangular white slab of marble. It consists of a Qur'anic verse in bas-relief Riq'a script in five lines says that (Fig.5, pl. 15):

- ١ . وَحُلُوا أَسَاوِرَ مِنْ فِضَّةٍ .
- ٢ . وَسَقَاهُمْ رَبُّهُمْ شَرَابًا طَهُورًا .
- ٣ . الْحَاجُّ أَحْمَدُ أَحْمَدُ السَّمَاوِيِّ .
- ٤ . تَأَسَّسَ فِي غُرَّةِ شَوَّالٍ .
- ٥ . سَنَةِ ١٣٣٢ هِجْرِيَّةٍ .

THE TRANSLITERATION

1. Wa Ḥullū 'Asāwira Min Fiḍḍatin.
2. Wa Saqāhum Rabbuhum Šarābāan Ṭahūrā.
3. al-Hağ Aḥmed Aḥmed al-Samāhī.
4. Ta 'asasa fi Ġurraṭ Šawwāl.
5. Sanat 1332 Hijriya"

THE TRANSLATION

1. And they will be adorned with bracelets of silver.
2. And their Lord will give them a purifying drink.⁴⁴
3. Al-Hağ Aḥmed Aḥmed al-Samāhī.
4. Established in the beginning of Šawwāl.
5. In the year of (1332 A.H.).

The Tasbīl windows are crowned with a pointed arch⁴⁵ in the same Iron shutter that can be closed upon it from outside. It is decorated with

⁴³ **Tasbīl windows:** The Tasbīl windows are considered one of the main elements in the formation of Sabīl. It crowned with the semi- circular or pointed arch or any type of arches. It closed by brass or iron or bronze windows of grille. The number of windows differs from Sabīl to other according to the area of Sabīl. The Tasbīl windows of 19th century Sabīls in Cairo are decorated with Rococo and Barouk ornaments. In this Study Tasbīl window of the Sabīl of al-Hağ Aḥmed Aḥmed al-Samāhī is crowned with pointed arch and covered with iron grille that decorated with geomterical decorations (pl.14).

⁴⁴ Holy Qur'an, Surat al-'Insān, verse (21).

⁴⁵ **The pointed arch:** The earliest example of pointed arches in Egypt was found in 'Amr ibn al-'As mosque, and later was used in different Islamic buildings. The pointed arch was developed and takes some shapes like the pointed arch with three centers, and

various geometrical patterns. Below the shutter, there are three circular openings from which people can drink water. Each Tasbīl window is topped by two octagonal Stalactites, one from the side and the other from the pendentive. Each Tasbīl window is adjacent to two engaged columns in the same wall. They take the form of an octagonal shaft from ends with Stalactite base and capital. The lower part of the Sabīl block is crowned with a row of simple-shaped Stalactites. The façade of the Sabīl is topped by a row of crenellations on the shape of trefoil plant leaf.

THE TOURISTIC STUDY

The Cemetery Bāb al-Naṣr needs a great effort to be developed and put on the Egyptian tourism map. This cemetery contains a great number of neglected Funeral establishments. It includes a lot of tombs of 'Ulamā' (Muslim scholars), 'Awliya' (guardians), jurists of Islam and historians. This area is a meant for many people to visit the tombs of 'Awliya' in their birth celebration (al-Mawlid). In this study, the researcher will offer some solutions and suggestions to develop this area.

THE OBSTACLES OF TOURISTIC DEVELOPMENT AT BĀB AL-NAṢR CEMETERY

The most important obstacles that facing the tourist development of the monuments of Bāb al-Naṣr Cemetery are summarized in:

- The problem of the urban deterioration of the area of Bāb al-Naṣr cemetery. This includes the absence of construction controls represented by the urban encroachment on the archeological site, which leads to the loss of its tourist attractions.⁴⁶
- Bad conditions of roads inside the cemetery of Bāb al-Naṣr. The main road of the cemetery (Naḡim al-Dīn Street) lacks most of the vital utilities.
- The lack of water closets, ambulances or security patrols - whether stable and mobile - which provide reassurance in the hearts of the local citizens and visitors.
- Lack of lighting or green parks to provide the visitors with a sense of psychological comfort.

pointed arch with four shapes. This type of arches is appeared in the Tasbīl windows of the Sabīl of al-Haḡ Aḡmed Aḡmed al-Samāhī in this study (pl.14). For More, *See*: Ṣālah Lam'āī Muṣṭafa, (1977). A- Turāṭ al-Mi' mārī, p.97.

⁴⁶ Kamāl Madbūlī, Muṣṭfa, (1992). "I'ādāt Ta'hīl al-Manāṭq al-Markaziyya dāt al-Qīma al-Siyāhiyya al- Tārīḡ iyya fi al-Diwal al-Nāmiyya, Dirast Ḥāla al-Qāhira", (Master Thesis, Faculty of Engineering, Cairo Univeristy), 199.

- The absence of responsible individuals or officials working under the auspices of archaeological authorities, or Tourism Police or the Ministry of Tourism or Cairo Governorate or any other entity to be responsible for Bab al-Nasr Cemetery, its monuments, preservation and development.
- The area is free of any entertainment or services such as restaurants and multi-storey hotels.
- The problem of traffic congestion, which leads to a long waiting period and loss of tourist's time. This problem exacerbates during the celebration of 'Ahl al-Bayt Mawālids (Birth Anniversaries) especially al-Lila al-Kibīra (The Grand Night), such as the famous Mawlid of Saydī Yūnis al-S'adī which held annually in 14-22 Ğumādī al-'Ula.
- The problem of illiteracy and lack of religious tourism awareness of the value of religious shrines and their importance. This is due to the fact that illiterate visitors represent a large percentage of the number of visitors during the establishment of Mawālīd celebrations. In addition, some of these visitors may have irresponsible behaviors during the visit, and their goals may not agree with the etiquette of visiting the righteous. These behaviors may lead to chaos that affects the atmosphere of worship, as happens in the mausoleum of Sheikh Younis al-Sa'di at Bab al-Nasr cemetery.
- The problem of the narrow yards and fields of some shrines, which limits assimilating large numbers of visitors or participants in these religious celebrations.
- The problem of the inhabited courtyards. A lot of mausoleums in Bāb al-Naṣr cemetery are inhabited with people.

THE CURRENT SITUATION OF BĀB AL-NAṢR CEMETERY

After reviewing the current situation of the area and the problems it faces, the situation can be assessed as follows:

- The continuous deterioration of the current environmental and urban conditions of the area led to the loss of a large part of its aesthetic, historical and archaeological value.
- The status reflects a serious waste of a valuable cultural and religious resource, especially in light of the archaeological and historical importance of this area and its relationship to Islamic history.
- This cemetery needs a comprehensive administrative system to regain its value as a distinctive religious site. It is in dire need of a

comprehensive tourism development plan. In addition, it has no economic return due to its nature as a cemetery with useless ruins. Despite the presence of many tourist and archaeological attractions in this site, it became a haven for the commons, criminals and street children.

- In order to become a tourist attraction, it is important to provide this area with all modern facilities and services for convenience of tourists of all classes. Monuments are unexploited resources that should be developed to fit tourism in the context of understanding the close relationship between the monuments and tourism. The coherent relationship requires combining both into a comprehensive plan with mutual non-conflicting objectives.

RECOMMENDATIONS FOR DEVELOPING THE MONUMENTS OF BĀB AL-NAṢR CEMETERY

Bāb al-Naṣr cemetery is a significant archaeological and historical site due to its distinct location in an important area of Islamic Egypt as a natural extension of al-Mu'izz and Fatimid Cairo streets. In addition, it has a pivotal location between old Cairo and modern Cairo which facilitated connecting it to the Ring Road, Munsh'at Nasser and Autostrad Road. Moreover, it once located on the road of pilgrimage and armies. Hence, the researcher develops several suggestions and basic projects for developing religious tourism and highlighting the position of Bāb al-Naṣr Cemetery and the surrounding area on the tourist map of Egypt.

- Reviving the northern gates of Islamic Cairo (Bāb al-Futūḥ and Bāb al-Naṣr) by removing the existing buildings and transgressions in al- 'Uṭūf district, restoring the demolished part of the northern wall and restoring the situation as it was upon establishing Cairo.
- Developing a project for sound and light that tells the history of this ancient city.
- Turning a part of Bāb al-Naṣr Cemetery into a park and a tourist complex, planning a distinctive design such as the memorial in the form of an Islamic tower containing pictures and biographies of the great historians, scholars and the sheikhs buried in the cemetery of Bāb al-Naṣr whose tombs faded into the oblivion.
- The need to implement a sound and light project in the yard facing the right side of Bāb al-Naṣr to narrate the story of Islamic conquest of Egypt and establishing the Islamic capitals of Egypt. It should shed light upon the monuments of this important area.

CONCLUDING REMARKS

In the light of this descriptive and touristic study, the researcher concluded the following:

- The study dealt with six Islamic monuments represented by five funeral mausoleums and one Sabīl established at the nineteenth and the beginning of the twentieth centuries, published for first time.
- The study highlighted the diversity of decorations on the facades of these courtyards, whether geometric, floral or inscriptional decorative units.
- Hence, the importance of this research is clear as it directs the attention of researchers and specialists of Islamic monuments to this new collection of Islamic monuments.
- The researcher recommends increasing the awareness to their significance and taking the necessary procedures for their registration upon the list of Islamic monuments.
- The study pointed out to some Islamic titles as stated in the foundational or renewal inscriptions of the monuments under investigation.
- The study stressed the importance of tourism development for Bāb al-Naṣr Cemetery in Cairo and enlisting it's upon the map of religious tourism in Cairo. It also stressed the need to develop a media plan to highlight the advantages of this area and direction the attention of tourism companies to its importance.
- The study referred to some Islamic architectural elements that appeared on façades of courtyards and Sabīls.
- The study pointed to some personalities, which were identified from the foundational texts on the monuments under investigation.
- The study confirmed the use of architectural and decorative elements in the nineteenth and twentieth centuries.

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FIGURES



Fig. 1 Cairo Map represented Some Monuments of Bāb al-Naṣr Cemetery
(Made by researcher)



Fig. 2 Tuluṭ Seventh Poetic lines upon the Entrance of the Mausoleum of el-Sitt Anna

(Made by Researcher)

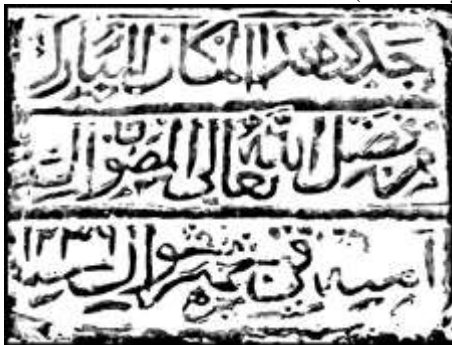


Fig. 3 The Renewal Foundation Text of the Mausoleum of el-Sitt Anna

(Made by Researcher)

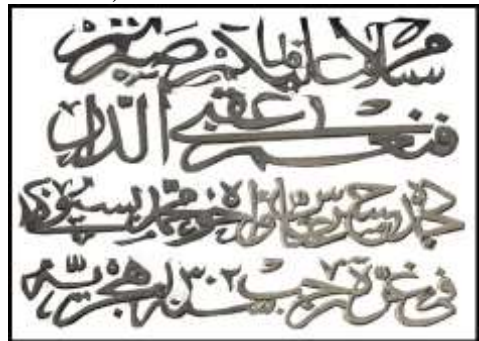


Fig. 4 The Renewal Foundation Text Mausoleum of Ḥassan ‘Abbās

(Made by Researcher)

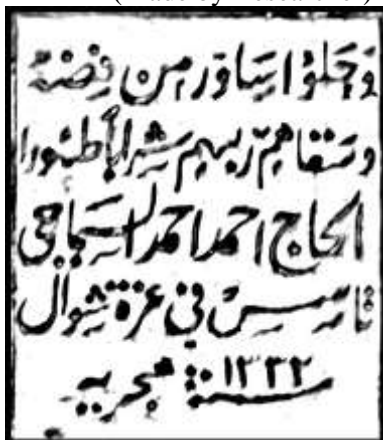


Fig. 5 The Foundation Text of the Sabīl al-Ḥağ Aḥmad Aḥmad al-Samāḥī

(Made by Researcher)

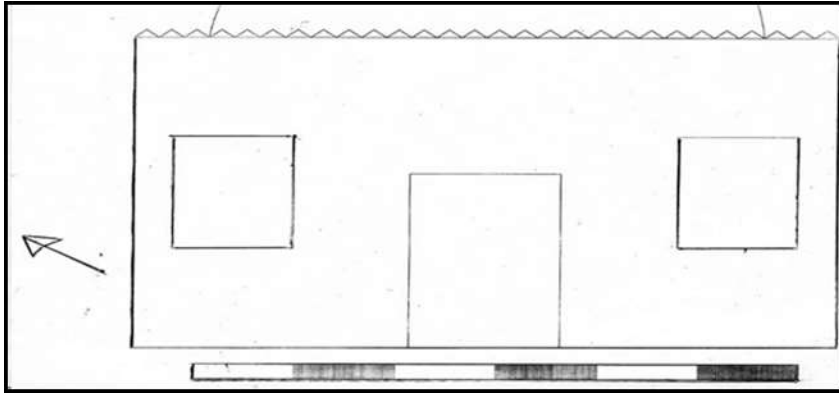


Fig. 6 The Eastern Facade Courtyard of Muḥammed Abu al-ʿIla
(Made by Researcher)

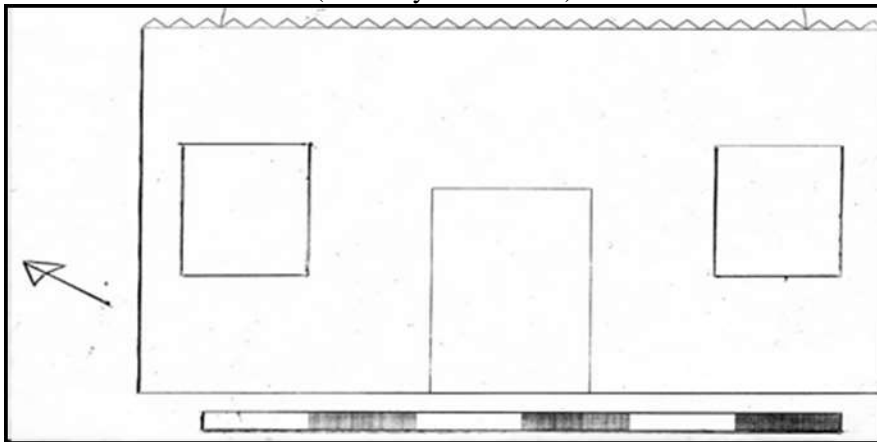


Fig. 7 The Northern Facade of Ḥassan ʿAbbās Mausoleum
(Made by Researcher)

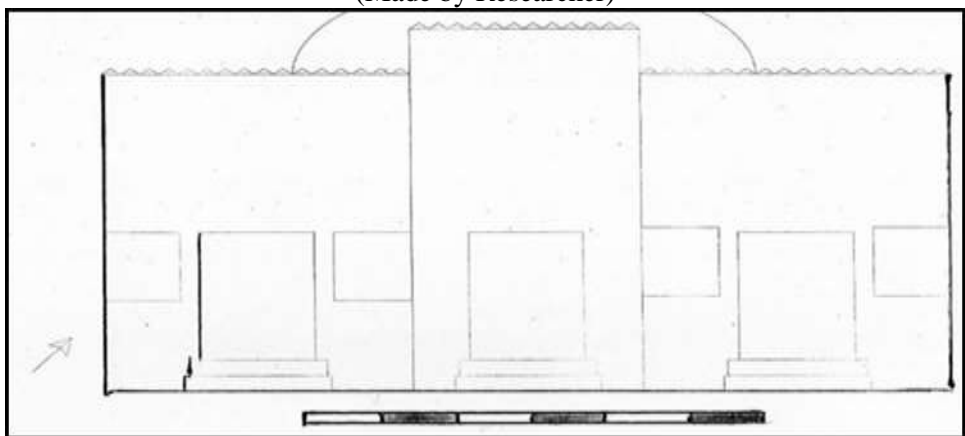


Fig. 8 The Northern Facade of the Mausoleum of Muṣṭafā Ibrāhīm al-Faḥām
(Made by Researcher)

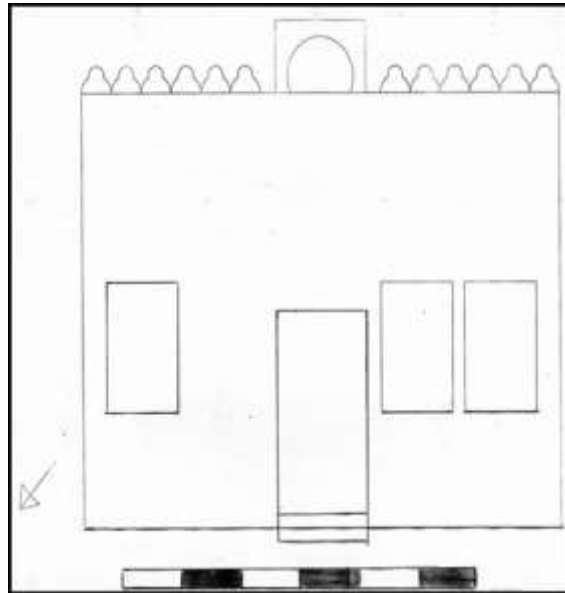


Fig. 9 The Northern Facade of the Mausoleum of Ibrāhīm Ḥussiyūn al-Zaiyāt
(Made by Researcher)

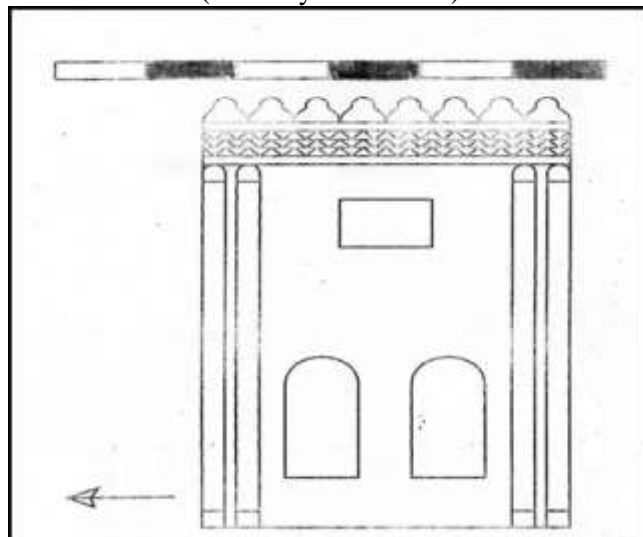


Fig. 10 The Eastern Facade of the Sabīl al-Ḥağ Aḥmad Aḥmad al-Samāhī
(Made by Researcher)



Pl. 1 The Façade of the Courtyard of Muḥammed Abu al-ʿIla
(The Researcher)



Pl. 2 The Main Entrance of the Courtyard of Muḥammed Abu al-ʿIla
(The Researcher)



Pl. 3 The Foundation Text of the Courtyard of Muḥammed Abu al-ʿIla
(The Researcher)



Pl. 4 The Shape of the Dome of the Courtyard of Muḥammed Abu al-ʿIla
(The Researcher)

Pl. 5 The Main Façade of the Mausoleum of el-Sitt Amna
(The Researcher)





**Pl. 6 The Tuluṭ Seventh Poetic lines
Text of the Mausoleum of el-Sitt Amna
(The Researcher)**



**Pl. 7 The Foundation Text of the
Mausoleum of el-Sitt Amna
(The Researcher)**



**Pl. 8 The Main Façade of the
Mausoleum Ḥassan ‘Abbās
(The Researcher)**



**Pl. 9 The Foundation Text of the
Mausoleum Ḥassan ‘Abbās
(The Researcher)**

**Pl. 10 The Main Façade of the
Mausoleum Muṣṭafā Ibrāhīm al-Faḥām
(The Researcher)**





Pl. 11 The Foundation Text of the Mausoleum of Muṣṭafā Ibrāhīm al-Faḥām
(The Researcher)



Pl. 12 The Façade of the Mausoleum of Ibrāhīm Ḥussiyūn al-Zaiyāt
(The Researcher)



Pl. 13 The Foundation Text of the Mausoleum of Ibrāhīm Ḥussiyūn al-Zaiyāt
(The Researcher)



Pl. 14 The Eastern Facade of the Sabīl al-Ḥaġ Aḥmad Aḥmad al-Samāhī
(The Researcher)



Pl. 15 The Foundation Text of the Sabīl al-Ḥaġ Aḥmad Aḥmad al-Samāhī
(The Researcher)