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

By:
Mohamed Abdul Razek Awad
Gmaal Abdul Rahiem
Magdy Mohammed Fekry
Moataz Ahmad Abd al-Hamid

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 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 sabilis 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 Quruz 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 Takkiyyahs (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’u

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’u 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.).

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 them 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.

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. 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.)

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-Shafi'i, al-Maliki, al-Hanafi, 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.

**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-Mahmudiyyah
Madrasa (1164 H. / 1750 A.D.) at port said Street. 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 Mustahir, mosque of Muhammad Bik Abu al-Dahab, and so on.

- **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.

  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. 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) of Aal Tabatiba (334 H. / 934 A.D.) that dates back to the Ikhshidite period. After that the architecture of the mausoleum in Egypt has been developed during the following Islamic periods.

**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-Khrunfis 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-Shafii(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 (Dirkah). 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 (Mihrah). 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 if 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 (Kothiya) 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 side. 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 vousoirs; 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 إلا هو الحي القيوم لا تأخذه سنة ولا نوم له ما في السماوات والأرض من ذا الذي يشفع عنده إلا بأذنه يعلم ما بين أيديهم وما خلفهم ولا يحبسون بشيء من علمنه إلا بما شاء وسع كرسيه السماوات والأرض ولا يؤده حفظهما وهو العليم العليم (26) صدق الله العليم

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

The walls of this Iwan were plaied 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 (Mimai) 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 Qandilay made of stucco dovetailed with colored glass. There is a circular lunette (Qamaraiya) between the two Qandilayas; 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:

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 أمنين " (4)

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 his 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 Sheik Nissa also called al-Tikkiya al-Sinaniya; then it was called Tikkiya of Darb Qurmuz according to Sheikh Mustafa Dadah Qaramiz- the successor of Sheik 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 crests. 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" 
إِنَّ أَوَلِيَاءَ اللَّهِ لَا خَوْفٌ عَلَيْهِمْ وَلَا حَمْنِّى (٢٦)

صدق الله العظيم"

This inscription is partly disappeared; but Hassan Qasim\(^{(50)}\) mentioned the rest of it:

"من خيرات مولانا سنان ياشا 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:
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.

Madrasa 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'izdin 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 أمن الله والأمان باليوم الآخر "
أنشأ هذا المسجد المبارك عبد الفقير إلى الله تعالى الشيخ عبد الله المهدوي الملحق بالمرحوم (58)
سعد بن القرافي السعودي لطف الله به وتقبل منه. بتاريخ شهر شعبان الجاري سنة خمس وثمانين وتسعمائة (59)

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 it's 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'ha'i. He endowed this door for the mosque in (1372 H. / 1953 A.D.) as the inscription tells us:
This door is made of wood and has a flat lintel of joggled voussoirs. At the upper part of this entrance, just below the arch, is a small window overlooking 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 is 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, there is a recess arched by a trifoil arch. At the ground of this recess, there is a high Mastaba.

The Passage

There is a door to the left of the Dirkah, which 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 leading to a staircase leading to the top of the mosque; while to the right is a window overlooking 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 leading to the ablution (Mayda'a) of the mosque. At the end of this passage to the right is a door leading 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
4\(^{th} \).  

**History of the Mosque**

There are some opinions say that this mosque dates back to
the (10\(^{th} \) cen. H. / 16\(^{th} \) 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:

\[
\text{وكان الفراغ منه في شهر سنة أربع وأربعين وألف} \]

So this mosque was built in (1044 H. / 1634 A.D.) at the first
half of the (11\(^{th} \) cen. H. / 17\(^{th} \) cen. A.D.)\(^{(67)}\). This mosque was called
al-Mihmendariya mosque\(^{(68)}\) at the 17\(^{th} \) cen. A.D; then it was called
the mosque of al-Bih-Mandar\(^{(69)}\) at the end of the 18\(^{th} \) cen. A.D. -
this name may be derived from the name of al-Mihmendar\(^{(70)}\). 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-Maqqassa 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 faced 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; 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\(^\text{73}\) 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\(^\text{74}\). 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 faqade 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 (Shukhsikha) 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:

سَنَةَ وَلَا نَومٌ لَّهُ مَا فِي السَّمَوَاتِ وَالْأَرْضِ مِنَ الْقَيْسٍ ذِي الْقُرْدَةِ إِنَّهُ يَبْتَغُهُ مَا بَيْنَ أَيْدِيهِمْ وَمَا خَلَفَهُمْ وَلَا يَحْيَا بِشَأْنِهِ مِنْ عِلْمِهِ إِلَّا بِمَا شَاءُ وَسَعَ كَرْسِيَ السَّمَوَاتِ وَالْأَرْضِ وَلَا يُؤْدِهُ حَفْظُهُمْ وَهُوَ الْعَلِيُّ العَظِيمُ (٣٥) صَدِيقُ اللَّهِ العَظِيمُ(٧٧)

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 (Dikkat 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.

**Dikket Al-Muqr’i** (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 ويله رسوله الكرم 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 القرآن على عبده ليكون للعالمين
تذيرًا الذي له ملك السموم والأرض ولم يتخذ ولدا ولم يكن له شريك في الملك وخلق كل شيء فبقدرته تقديرا، واتخذوا من دونه آلها لا يخلقون شيء
وهم يخلقون ولا يملكون لأنفسهم ضرا ولا نفعا ولا يملكون موتا ولا حياة ولا نشورا، وقال الذين كفرعوا إن هذا إلا إفك افتراء وأعلانه عليه قوم أخرون فقد جاءوا ظلمًا وزورًا، وقالوا أساطير الأولين اكتسبها فهي تملى عليه بكرة"
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-Qazdughi (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-Idkawiti\(^{93}\) (who was famous for al-Mu'azin) wrote a poetry line to determine the date of this mosque; says:

إنما يصر المساجد من

آمن بالله موقفًا بالمفاز

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

إنما يصر المساجد من

آمن بالله موقفًا بالمفاز

\(\text{H.} = 161, \text{G.} = 197, \text{L.} = 68, \text{Z.} = 91\)

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 jamb 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 architecture who built this mosque and its appendixes:

 تعمل على بن شاكر" (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 شاكر" (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 (Naifs) 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 background(102). Unfortunately most of these tiles are lost now. Over the "Naifs" there is a relieving arch of inclined vousssiors. At the upper part of this entrance -just below the arch- there is a blocked recess is crowned by stalactites. The lintel, the Naifs, 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 passage rest in the middle on two circular marble 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. 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. 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.

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.

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 (Shukshikha) 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 stair case 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 Mihrab 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:**

يا أكرم الخلق مالي من آلوذ به
وإن يفضى رسول الله جاهلك بي

**At the southern side:**

يا نفس لا تقتلي من ذلة عظمت
عن الكبار بالغفران كالليم.

**At the western side:**

ثاني على حسب العبصان في القسم
وقد اتناك أرجو منك مرحة وانت أكرم مرجو ذو الكرم.

**At the northern side:**

فهف لأمنة امنا نوريه بالظهير ارتتجت نجحا بحهم.

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 إنه إلا الله محمد
رسول الله صلى
إله عليه وسلم
أخرج النبي عن عكرمة
قال قال رسول الله
 صلى عليه وسلم
من مات يوم الجماعة أو ليلة
الجماعة ختم بحاتم الإيمان
ووفي 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:

لافارهة الله ونها
من أحبه هذا المسجد
لعبادة الله فيها أيام
الداخل لطاعة
الله نسأل الفتاحة
ابتعخذ وجه الله وكانت
وفاتها ليلة الجماعة سابع
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-Shiekh 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-Shafi'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. He was the grand son of *al-Shiekh Ahmed* Ibn al-
Hassan Ibn Abd al-Karim Ibn Muhammad Ibn Yusuf Ibn Karim al-
Din al-Karimi al-Shafi'i al-Azhari -the famous for al-Gawhari
because his father was a merchant of Jewelry "al-Gawhiri".

**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. The mosque with the Sabil replaced "Zawiyat al-Qadriya" or
"Zawiyat al-Gawhari" which was built for *al-Shiekh Hassan al-
Gawhari*.

**The Architectural Description (fig. 6)**

**The Exterior Description**

This mosque has no external architectural elements except
the main entrance; because all it's 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

35
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 (Mimari). 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:

"إننا فتحنا لك فتحاً مبيناً ليغفر لك الله ما تقدم من ذنبك وما تأخر ونيتم نعمة
 عليك وبهديك صراطاً مستقيماً وينصرك الله نصراً عزيزاً

سنة 1260 (124)

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 الجوهرى لب المعالي
هفمن ثلاث مقصود من أ
هرفاً عوان جنة عند
بناه من مسجد تأسس بالتقى
فتسامي بناء قت أرخ
رامى راجي رحمه الكريم بغدادى إبراهيم

1260
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 pilastered 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:

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

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 miche is crowned by a hood in the shape of an arcade colored with Abla (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 (Bah al-Miqadad). This door consists of two shutters. Over this door there are two rows of stalactites are crowned by a row of crests. 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 hey 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 Taghri Bardi. Mosque of al-Shiekh Mutahir 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.
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، أطلس العمار، م-[1] ص 33)

Pl. (4): The inscriptions on the entrance of the Mausoleum of al-Shiekh Nissa
After: (عاصم رزق، أطلس)
Pl. (5): The left side of the northeastern 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)
(Photo by the researcher)

Pl. (12): The cenotaph of 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، جء 5، ص 096.

Pl. (14): The entrance door to the Qibla portico in the Mosque of al-Gawhari.
After: عاصم رزق، أطلس العمارة، جء 5، ص 331.

After: عاصم رزق، أطلس العمارة، جء 5، ص 327.

After: عاصم رزق، أطلس العمارة، جء 5، ص 331.
Sources and References


(2) About the development of the planning of the mosque see:


For more details about this mosque see:

For further information about the Mosques designed according to the Ottoman style, see:


For more details about this mosque see:

For further information about the Mosques designed according to the Ottoman style, see:


For more details about this mosque see:

For further information about the Mosques designed according to the Ottoman style, see:

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

(10) For more details about these two Madrasas see:
Mohamed Amr, Islamic Architecture in Egypt, series 5, p.17.

(11) Mohammad Amr, Islamic Architecture in Egypt, series 5, p.17.

(12) Mohammad Amr, Islamic Architecture in Egypt, series 5, p.17.

(13) About the architectural elements of the mausoleum see:
Mohamed Amr, Islamic Architecture in Egypt, series 5, p.17.

(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.).

(15) Salah Lami, Islamic Architecture in Egypt, series 5, p.17.

(16) For further information about the development of the architecture of the mausoleum see:
Salah Lami, Islamic Architecture in Egypt, series 5, p.17.

(17) Salah Lami, Islamic Architecture in Egypt, series 5, p.17.

(18) Salah Lami, Islamic Architecture in Egypt, series 5, p.17.

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

(20) Le Caire, E. Pauty, L' Architecture du Caire depuis la Conquete Ottomane, p.11.
(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.

For further information about the hanging mosques see:

(28) About the description of the entrance door and its decorations see:

(30) The simple Qandiliya consists of two close rectangular Shamsiyas with a three close rectangular Shamsiyas with two circular lunettes directly over them; while the compound Qandiliya a consists of then another circular one over these two lunettes.
محمد حمزة الحداد، موسوعة العمارة، مجله، ص 20، جمجمة قرارة، معجم مصطلحات العمارة والفنون، ص 244.

(31) زينب سيد رمضان، الأسقف الخشبة في مصر الشرقي، ماجستير، كلية الآثار، جامعة القاهرة.

About the roof of the Dirkah and its decorations see:

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

(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 نعمي، التراث المعماري الإسلامي في مصر، ص 142، شادية السويفي، أشعار الخشب، ص 428، 1969، 341، 421، 441، 441.

الحاج محمد أحمد وليري على إبراهيم، المصطلحات المعمارية في الوثائق الإسلامية (1489-1490هـ).

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

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

زينب رمضان، الأسقف الخشبة، ص 11-12، محمد حمزة الحداد، موسوعة العمارة، مجله، ص 24.

101، 101، 101، 101، 101.

(36) قران كريم، سورة البقرة، آية 250.
(37) طه عبد القادر عمار، الخانصرة الخريرة، ص 159.
(38) طه عبد القادر عمار، العناصر الخريرة، ص 158.
(39) شادية السويفي، أشعار الخشب، ص 111.
(40) قران كريم، سورة الحجر، آية 46.

(41) For further information about these decorations see:

شادية السويفي، أشعار الخشب، ص 101، 101، 101، 101، 101.

(42) About the decorations of this Minbar see:

شادية السويفي، أشعار الخشب، ص 312-313.

(43) شادية السويفي، أشعار الخشب، ص 204.

(44) محمد حمزة الحداد، موسوعة العمارة، مجله، ص 32.

(45) محمد حمزة الحداد، موسوعة العمارة، مجله، ص 2.

(46) دليل الآثار الإسلامية، ص 185.
(47) N. Warnar. The Monuments of Historic Cairo. A map and descriptive

(49) For further information about Tikkiya of Darb Qurmuz see:

(50) حصن قاسم، المزارات الإسلامية، جـ2، ص. 27-28، محمد أبو العميا، آثار القاهرة الإسلامية، ص. 111.

(51) حصن قاسم، المزارات الإسلامية، جـ1، ص. 37-38، محمد أبو العميا، آثار القاهرة الإسلامية،

(52) القرآن الكريم، سورة يونس، آية 126.

(53) حصن قاسم، المزارات الإسلامية، جـ1، ص. 37.

(54) دليل الآثار الإسلامية، ص. 191.

(55) حصن قاسم، المزارات الإسلامية، جـ1، ص. 38، محمد حمزة الحداد، موسوعة العمارة، جـ2.

(56) E. Pauty, L’Architecture au Cairo, pp.11, 20.

(57) حصن قاسم، المزارات الإسلامية، جـ1، ص. 38.

(58) القرآن الكريم، سورة التوبة، آية 18.

(59) حصن قاسم، المزارات الإسلامية، جـ2، ص. 38، ص 38، مصطفى بركات، دراسة للفن والأخلاق

(60) الوثائق من خلال النصوص التأسيسية الواقعة للمزارات الإسلامية بعهد القاهرة (بماستير، كلية الآثار،

جامعة القاهرة، 1988)، ص. 141، محمد حمزة الحداد، موسوعة العمارة، جـ2، ص. 112.

(61) حمزة الحداد، موسوعة العمارة، جـ2، ص. 113.

(62) دليل الآثار الإسلامية، ص. 113.


(68) حسنين قاسم, المزارات الإسلامية, ج: 6, ص: 154, محمد حمزة الحداد, موسوعة المعمارة, ص: 325.


(71) محمد حمزة الحداد, موسوعة المعمارة, ج: 2, ص: 323-327.

(72) إشغال الحدث, موسوعة المعمارة, ج: 2, ص: 323-327.

(73) الخان الخليلي, وما حوله, ج: 2, تحقيق: محمد حسام الدين إسماعيل, المعهد الفرنسي لآثار الشرق.

(74) جزيرة الجملة الفرعية, القسم الخامس, رقم: 42.

(75) محمد حسان, آثار القاهرة الإسلامية, ص: 17.

(76) كراست لجنة حفظ الآثار العربية, كراستة, تقرير 18, سنة 1885, ص: 40: 45.

(77) محمد حمزة الحداد, موسوعة المعمارة, ج: 2, ص: 329.

(78) For further information about Mafruka decoration see:

(79) About the decorations of this door see:

(80) See:

(81) For further information about decorations of this ceiling see:

(82) 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 Hasan.
(85) About this Dikka see:

(88) قرآن كريم، سورة الفرقان، الآيات من 14: 15.
(88) قرآن كريم، سورة الفرقان، الآيات من 14: 15.
(88) قرآن كريم، سورة الفرقان، الآيات من 14: 15.
(88) قرآن كريم، سورة الفرقان، الآيات من 14: 15.
(88) قرآن كريم، سورة الفرقان، الآيات من 14: 15.


(92) من كتاب الدكتور النحاس، جلالة الأثر، جمعية الأثر، جمعية الأثر، جمعية الأثر، جمعية الأثر، جمعية الأثر.

(93) محمد جمعة الحداد، الطزاير المصري، ص 121.

(94) محمد جمعة الحداد، الطزاير المصري، ص 121.

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

(96) قرآن كريم، سورة الفرقان، الآيات من 14: 15.

(97) He is al-Shiek Abd Allah Ibn Abd Allah Ibn Salama al-Idqawi al-Misri al-Shafi’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.

(98) من كتاب الدكتور النحاس، جلالة الأثر، جمعية الأثر، جمعية الأثر، جمعية الأثر، جمعية الأثر.

(99) محمد جمعة الحداد، الطزاير المصري، ص 121.

(100) محمد جمعة الحداد، الطزاير المصري، ص 121.

(101) محمد جمعة الحداد، الطزاير المصري، ص 121.

(102) محمد جمعة الحداد، الطزاير المصري، ص 121.

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

(105) This inscription is also published for the first time by Taha Umara.

(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.

(110) This door was originally leads to the cistern (Shihrj) that was covered by a white marble cover.

(111) About the ceiling of the passage and its decorations see:

(112) زينب رمضان، الأسقف الخشبية، ص 222
(113) ربيعة حامد خليفة، المباني الخزامية في عصر القاهرة العثمانية، ص 222
(114) حجة وقف الأمير عبد الرحمن كتخدا، (أوقاف - رقم 41)، محمد حمزة الحداد، الطراز المصري، ص 523

(115) About the decorations of this ceiling see:

(116) زينب رمضان، الأسقف الخشبية، ص 44
(117) حجة وقف الأمير عبد الرحمن كتخدا، (أوقاف - رقم 41).
(118) شادية الدوسوفي، أشغال الخشب، ص 335
(119) شادية الدوسوفي، أشغال الخشب، ص 335
(120) شادية الدوسوفي، أشغال الخشب، ص 335

(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 321
(122) حجة وقف الأمير عبد الرحمن كتخدا، ص 229
(123) دليل الآثار الإسلامية، ص 277
(124) عاصم رزق، ألقاب العمارة، ج 2، ص 277
(125) حجة وقف محمد أبو العلاء الجوهري، (أوقاف - رقم 4)، تاريخها 1760 هـ.

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 Mutahir, so this tomb might be built in (1170 H. / 1756 A.D.) after the death of Abd al-Rahman Katkhuda’s mother.
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 Zawiya al-Qadriva that be replaced by the current mosque. He had three sons Ahmed Shihab al-Din, Abd al-Fatat, 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.

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

العمائر الدينية بحبي النحاسين في العصر العثماني

يهدف هذا البحث إلى عمل دراسة تاريخية، اثريّة، فنيّة، وسياحيّة للعمائر الدينية بحبي النحاسين خلال العصر العثماني.

يحتوي هذا البحث في البداية على مقدمة عامة عن العمائر الدينية من خلال الحديث عن معنى العمائر الدينية، وضيفتها، أهميتها، إلى جانب عرض أنواعها وظروفها. يلي ذلك عرض لأعمال انواع العمائر الدينية وهي الجامع، المدرسة، والضريح، مع عرض وظيفة كل نوع منها وكذلك تطور تخطيطها خلال العصور الإسلامية مع التركيز على العصر العثماني.

بعد ذلك يقوم البحث بدراسة تفصيلية للعمائر الدينية الموجودة بحبي النحاسين وهي مدرسة وجامع محب الدين أبو الطيب، ضريح الشيخ نسا الخرساني، جامع عبد اللطيف القرافي، مدرسة وجامع تغري بريدي، جامع الشيخ مطهر، واخيرا جامع الشيخ الجوهر. تتضمن الدراسة التفصيلية لهذه العمائر القيام بدراساتها تاريخياً، واثريّاً، وفنّياً، ومن خلال ذكر تاريخ البناء، ورقم التسجيل بجهة الآثار، اسم المنشئ، بالإضافة إلى مناقشة الوصف الإثري والفنّي والرخّفي لكل أثر.

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