

The Marble structural composition of the Gülsen Hanem tomb and her husband

At the Mausoleum of Sherif Pasha (A comparative archaeological and artistic study)



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dome of the mausoleum of Sherif Pasha in the cemetery of Imam al-Shafi'I. This study also aims to reveal the mystery surrounding its character. This composition belongs to a member of the family of Muhammad Ali Pasha, founder of the Alawite dynasty in Egypt. The study will follow the detailed description of this marble composition, which is published for the first time, the inscriptions and floral decorations it contains, and the identification of manufacturing and decoration methods.

Abstract:

This paper aims to study the marble composition of the tomb of Gülsen Hanem and her husband, which is located under the

الصناعية والزخرفية. وقد آثرنا تقسيم البحث إلى قسمين رئيسيين : الأول ويختص بالدراسة الوصفية لتلك التركيبة الرخامية وما اشتملت عليه من كتابات وزخارف ، والثاني : الدراسة التحليلية ، ويختص بتحليل مضمون الكتابات وأنواع الزخارف وطرق الصناعة وأساليب الزخرفة .

الكلمات الدالة:

التركيبة الرخامية -التذهيب - جُلْسَن هانم - خط الثلث - شواهد القبور

Keywords:

Gülsen Hanem gilding Marble composition - Tombstone - - Thuluth calligraphy -

ملخص:

يهدف هذا البحث إلى دراسة التركيبة الرخامية لمقبرة جولسن هانم وزوجها محرم باشا شاهين، والواقعة تحت قبة ضريح شريف باشا في مقبرة الإمام الشافعي. كما يهدف هذا البحث إلى الكشف عن الغموض الذي يحيط بتلك الشخصية في ضوء ما تم كشفه في دراسة سابقة . حيث تنتمي صاحبة هذه التركيبة وزوجها إلى أسرة محمد علي باشا مؤسس الدولة العلوية في مصر. وسوف تتبع الدراسة الوصف التفصيلي لهذه التركيبة الرخامية التي تنشر لأول مرة، وكذا تحليل النقوش والزخارف النباتية التي تحتويها، وتحديد الطرق

Introduction

The study of Islamic tombstones is one of the important studies in the field of Islamic archaeology; it has helped researchers know the development of Arabic calligraphy in its various types and letterforms since the Islamic conquest of Egypt, through all periods of Islamic history until the modern era. Indeed, it has represented for us solid proof whose credibility cannot be doubted in the extremely important information it provides, in terms of recording the names and titles of its owners, And their functions and the study of sectarian and funerary formulas and the literary poems that were used to record the writings of these evidences, in addition to containing many plant and geometric decorations attached to them, so these evidences are considered a valuable record and an authentic source of Islamic archeology and history, containing a lot of historical and political information, Economic, social and other cultural aspects.¹ It also contains many facts and is valuable documents in the history of art.² There is no doubt that the Ottoman tombstones, with their marble compositions and what was

recorded on them, are a historical document with archaeological dimensions.³ Then all this affected and was reflected in the artistic aspect.⁴ That is, it was truly a mirror that reflected all aspects of life.

The marble composition of the Gülsen Hanem tomb is located under the dome of the mausoleum of Sherif Pasha Al-Faransawi, and it contains several other marble compositions, some of which have been published and some of which have not yet been published. This mausoleum is located in the Imam Al-Shafi'i area on Imam Al-Layth Street, and dates back to before the year 1293 AH / 1876 AD.⁵ This mausoleum is not registered among the Islamic monuments, **it is in good condition**, and this marble composition is published for the first time.

2. Description

This composition is located behind the marble composition of the tomb of Hassan and Zainab, the sons of Sharif Pasha, which is located directly in front of the entrance to the main mausoleum fig. (1), the marble composition of the Gülsen Hanem tomb was also erected on three levels below the tomb's headstone fig. (2).



Figure (1) Facade of Sherif Pasha's mausoleum. Figure (2) The tombstones of Gülsen Hanem and her husband

2.1. Two headstones:

The front of the tomb is topped with two adjacent marble tombstone, approximately one and a half meters high. The right stele ends at the top with a female head crown, and the neck is decorated with a crescent moon embracing a star representing the kingdom's emblem. We also notice the presence of a small tombstone - square in shape - attached to the bottom of Gülsen Hanem's tombstone. It is a modern tombstone for Sharif Bey Shaheen, son of Muharram Pasha Shaheen, dated 1396 AH/1976 AD. As for the tombstone located to the left of Gülsen Hanem's tombstone, it ends with the top of a

man's fez, and it belongs to her husband, Muharram Pasha Shaheen. The shoulder of the tombstone was distinguished by the presence of a red scarf, and on the other shoulder is the shape of an eight-petaled star, it is topped with an anthropomorphic rose decoration, and the inscriptions of the two tombstone were recorded in Persian calligraphy in thirteen lines. The text of the right-hand tombstone is as follows:

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 رَبِّ أَنْزِلْنِي مَنْزِلًا مَبْرُكًا
 وَأَنْتَ خَيْرَ الْمُنزِلِينَ
 جَدِّتْ تَأْلُفًا رَحْمَةً
 فِيهِ هَدَى لِّلْمُتَّقِينَ
 لِكَرِيمَةِ مُحَمَّدٍ شَرِيفِ بَاشَا
 ذَكَرَاهُ تَتْلَى كُلَّ حِينٍ
 نَادَى وَأَرْخَهُ الرِّضَا
 وَكَذَلِكَ أَجْرَ الْمُحْسِنِينَ
 يَا جَلْسُنْ حُلَّ الْهِنَا
 وَاللَّهُ خَيْرَ الْمُنزِلِينَ

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As for the second tombstone, which concerns Muharram Shaheen, Gülsen Hanem's husband, his inscriptions were also mentioned in Persian calligraphy in eleven lines, as follows:

الْفَاتِحَةُ
 ذِي رَوْضَةٍ فِيهَا مُحْرَمٌ بِنَعِيمٍ
 وَعَلَيْهِ أَمْلَاكُ السَّمَاءِ تَسْلُمُ
 هُوَ نَجْلُ شَاهِينَ الَّذِي آثَارُهُ
 لِأَلَى النَّهْيِ بَيْنَ الْبِرَايَا أَنْجَمُ
 اللَّهُ يَرْحَمُهُ وَيَعْظُمُ أَجْرَهُ
 وَيَعْمَهُ بِرِضَاةٍ وَهُوَ الْأَرْحَمُ
 وَالْعَفْوُ مِنْ مَوْلَاهُ نَادَى أَرْخُو

في ديار الخلد عز محرم

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At the same time, there is one tombstone opposite the two tombstones in the back of the composition, and it is distinguished by its arching at the top, fig. (3). It is a relatively modern tombstone, and is attributed to the granddaughter of Muharram Pasha Shaheen from his wife Jamila Fadel, daughter of Khedive Ismail. The back of the tombstone is decorated with an anthropomorphic cypress tree. It is colored dark green, and its background is decorated with two golden plant branches, fig. (4). as for the tombstone, eight lines of Persian calligraphy were written on it, which read:

(وأبشروا بالجنة / التي كنتم توعدون / توفيت إلى رحمة الله / الأتيسة دولت هانم كريمة / محمود باشا ثابت وبنت / السيدة فاطمة هانم محرم شاهين / يوم السبت 20 رجب سنة 1383 هـ / الموافق 7 ديسمبر سنة 1963 م)



Figure (3) The tombstones of Dawlat Hanem



Figure (4) The back of the headstone

2.2. The first level of the marble composition (Top level):

The façade of the marble structure, It is divided into three graduated, rectangular levels below the two upper stele. The upper level is inscribed on its front with the basmala inside a rectangular frame in golden Persian calligraphy, fig. (5). like the rest of the shrine's inscriptions. After the Basmala on the front of the marble composition, it began with verse 255 of Surat Al-Baqarah, which was registered wrapping around the four sides of the marble composition, fig. (6), Its inscriptions are clockwise as follows:

{بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ / اللَّهُ لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ لَا تَأْخُذُهُ سِنَّةٌ وَلَا نَوْمٌ لَهُ مَا فِي السَّمَاوَاتِ وَمَا فِي الْأَرْضِ مَنْ ذَا الَّذِي يَشْفَعُ عِنْدَهُ إِلَّا بِإِذْنِهِ يَعْلَمُ مَا بَيْنَ أَيْدِيهِمْ وَمَا خَلْفَهُمْ / وَلَا يُحِيطُونَ بِشَيْءٍ مِّنْ عِلْمِهِ إِلَّا بِمَا شَاءَ وَسِعَ كُرْسِيُّهُ السَّمَاوَاتِ وَالْأَرْضَ وَلَا يَئُودُهُ حِفْظُهُمَا وَهُوَ الْعَلِيُّ الْعَظِيمُ}



Figure (5) The façade of the marble structure



Figure (6) The merlon of left side

While this level is preceded on its four sides by an anthropomorphic floral merlon decorated with Baroque floral decorations, crowned at the top by a drawing of a radiant rose with multiple petals, and on both sides of the cresting are rectangular decorative columns that end with a pyramidal shape echoing in the four corners of this level, and in the middle of these merlons are the names of the Rightly Guided Caliphs (أبو بكر / عمر / عثمان / علي) each name on one side of the marble composition, and registered within a gilded circular frame

2.3. The second level of the marble composition (The middle):

After the Basmala on the front of the marble composition of this level, the inscriptions began with verses 30, 31 of Surat Fussillat, which was registered wrapping around the four sides of the marble composition, fig. (7). as follows:

{بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ / إِنَّ الَّذِينَ قَالُوا رَبُّنَا اللَّهُ ثُمَّ اسْتَقَامُوا تَتَنَزَّلُ عَلَيْهِمُ الْمَلَائِكَةُ أَلَّا تَخَافُوا وَلَا تَحْزَنُوا وَأَبْشِرُوا بِالْجَنَّةِ / الَّتِي كُنْتُمْ تُوعَدُونَ / نَحْنُ أَوْلِيَاؤُكُمْ فِي الْحَيَاةِ الدُّنْيَا وَفِي الْآخِرَةِ وَلَكُمْ فِيهَا مَا تَشْتَهِي أَنْفُسُكُمْ وَلَكُمْ فِيهَا مَا تَدَّعُونَ}

These inscriptions were registered in Persian calligraphy within gilded horizontal frames; these frames were characterized by being knotted on both sides and ending with a winged plant bundle, including the back of the marble composition, fig. (8). also registered on the façade of the tomb composition below this frame the word (يا رحمن) within a gilded circle, on an embodied floral background. It was registered on the other side of the back of the composition contains the word (يا رحيم), fig. (9). while the artist has registered verse 127 of Surat Al-An'am on the right and left sides of

the composition, and it was recorded in thuluth calligraphy, we also notice that its frames were made wider, in line with the elongation of the sides of the marble composition as follows:

{لَهُمْ دَارُ السَّلَامِ عِنْدَ رَبِّهِمْ / وَهُوَ وَلِيُّهُمْ بِمَا كَانُوا يَعْمَلُونَ}

These inscriptions were registered inside frames knotted on both sides and ending with a winged plant bundle, surrounded by plant embodied branches ears of wheat, we also notice that their frames were wider and broader in line with the elongation of the sides of the marble composition.



Figure (7) The left side of second level



Figure (8) The back of the marble structure



Figure (9) The middle level of the back of marble composition

2.4. The third level of the marble composition (ground or lower):

The artist recorded his inscriptions on this lower level in two rows inside two golden frames. The upper row consists of horizontal rectangular writing frames on which are recorded in Persian script the Qur’anic verses (72-75) from Surat Al-Zumar, fig (10). These frames were also characterized by being knotted on both sides and ending with a winged floral bundle, fig. (11). distributed on the four sides of the marble composition, as follows:

{وَسِيقَ الَّذِينَ اتَّقَوْا رَبَّهُمْ إِلَى الْجَنَّةِ زُمَرًا / حَتَّى إِذَا جَاءُوهَا وَفُتِحَتْ أَبْوَابُهَا وَقَالَ لَهُمْ خَزَنَتُهَا سَلَامٌ عَلَيْكُمْ طِبْتُمْ فَادْخُلُوهَا خَالِدِينَ وَقَالُوا الْحَمْدُ لِلَّهِ الَّذِي صَدَقْنَا / وَعَدَّهُ وَأَوْرَثَنَا الْأَرْضَ نَتَّبِعُ مِنَ الْجَنَّةِ حَيْثُ نَشَاءُ / فَنِعْمَ أَجْرُ الْعَامِلِينَ وَتَرَى الْمَلَائِكَةَ حَافِينَ مِنْ حَوْلِ الْعَرْشِ يُسَبِّحُونَ بِحَمْدِ رَبِّهِمْ وَقُضِيَ بَيْنَهُمْ بِالْحَقِّ وَقِيلَ الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ }



Figure (10) The front of the lower level



Figure (11) The left side of the lower level



Figure (12) The lower level of the back of the composition



Figure (13) The right side of the top level

As for the bottom row of these inscriptions, they were contained within what looked like knotted horizontal writing cartouches, these cartouches were also surrounded by a ground of plant branches, palm trees, anthropomorphic roses and And acanthus leaves, fig. (12). on which verses 107 and 108 of Surat Al-Kahf were recorded in thuluth script, fig. (13, 14), as follows:

إِنَّ الَّذِينَ آمَنُوا / وَعَمِلُوا الصَّالِحَاتِ كَانَتْ لَهُمْ جَنَّاتُ / الْفِرْدَوْسِ نُزُلًا / خَالِدِينَ فِيهَا لَا يَبْغُونَ عَنْهَا حِوَلًا



Figure (14) the middle and lower levels of the right side of the marble composition

3. Aesthetic values

Aesthetic values are considered one of the most important general distinguishing features in Islamic arts and architecture. There is hardly an applied or architectural masterpiece that is devoid of those aesthetic values, which are represented by symmetry, Inverted symmetry, balance, proportion, and other artistic aesthetic values that imbue these masterpieces with breathtaking beauty. At the level of the executed inscriptions, we notice that the artist applied symmetry in all the frames surrounding these inscriptions at each level. The inscriptions at each level also varied from the other between the Thuluth and Persian script.

We also notice the symmetry in the inscriptions and decorations recorded between each two opposite sides of the marble composition of the tomb. It appeared clearly in the floral decorations surrounding the writing cartouches, as well as in the floral decorations that moved completely freely in the available spaces in a precise, symmetrical and inverted symmetrical manner at the same time. As well as the clear proportionality in the implementation of the inscriptions and decorations according to the spaces available on all sides of the marble composition of the tomb in a precise manner, and these aesthetic values were confirmed in the noticeable balance on the anthropomorphic crescents that precede the third level and above the perimeter of the second level of the marble composition, where the four round frames containing the names of The Rightly Guided Caliphs on each side, and a knotted floral crown above it to ably represent the value of balance. These crescents were also identical on both sides of the tomb. There is no doubt that these values are what gave the tomb composition a wonderful beauty and elegance.

4. Result

This study revealed the identity of the owner of this tomb, and confirms the previously published definition of her, but it confirmed this in a concrete historical and archaeological way, through the publication of the marble composition of the tomb of Gülsen Hanem and her husband, which conclusively and definitely confirmed the correctness of the definition of this character belonging to the Alawite family, As one of the individuals belonging to this family, this was helped by the presence of a glass cup preserved in the Muhammad Ali Palace Museum in Manial, the name Gülsen Hanem recorded on its outer surface., and above her name a drawing of the royal crown, which confirms her lineage to the Alawite royal dynasty, as we will see later in the discussion of this study.

5. Discussion

5. 1. Who is Gülsen Hanem and her husband Muharram Shaheen?

In the Muhammad Ali Palace Museum in Manial, there is a single and unique masterpiece, made in France, which is a transparent glass cup with a gilded rim, decorated with a royal crown, and an Arabic inscription or monogram bearing the name “Gülsen Hanem” written at the bottom, ⁶ fig. (15,16).

The title "Hanem": It is a title given to women or ladies belonging to the family of Muhammad Ali or the royal family, as it is popularly called in Egypt. This title began to appear in the second half of the thirteenth century AH, when it became common to use the diminutive form of the title “Khanum,” which was common in the nineteenth century AD. ⁷



Figure (15) Monogram of Gülsen Hanem Figure (16) her cup Registry number 863, height 16 cm, plate diameter 15 cm

In fact, although this masterpiece has been published several times, ⁸ no definition has been given to it before, and it has never been referred to, or even the extent of this character’s connection to the Alawite dynasty, This is what prompted me to try to search for any information about her, Any indications about this personality, who was not mentioned even in the sources or references related to

the lineage of Muhammad Ali's family, so I addressed many websites and forums related to the kings and princes of the Alawite dynasty until I was able to find the closest and most correct appropriate definitions about this personality, and I ultimately concluded that she the granddaughter of Suleiman Pasha Al-Faransawi (the founder of the modern Egyptian army during the era of Muhammad Ali Pasha, who is of French origin and the commander-in-chief of the Egyptian army during the era of Khedive Abbas). Her maternal grandfather Nazli, as Muhammad Sharif Pasha, the Prime Minister of Egypt and the founder of the Egyptian constitutional system, married the daughter of Suleiman Pasha Al-Faransawi, and her name is Nazli in 1856 AD, and he had a son and two daughters. The son, Muhammad Sharif Pasha, has the same name as his father, so the father is known as Sharif Pasha the Great, and he worked as an agent for the Egyptian Ministry of Foreign Affairs. As for his two daughters, the first was "Gülšen Hanem." She was married to Muharram Pasha Shaheen, and her name means (The happy rose, or Smiling flower in Turkish), fig. (17-a, b), and the second is "Tawfiqa Hanem Khatoun," who is married to Abdel Rahim Pasha Sabry (Governor of Menoufia and Minister of Agriculture), and they gave birth to "Nazli Sabri" or "Queen Nazli," wife of the King Fouad I (mother of the King Farouk I).⁹



Figure (17-a, b) shows the name Gülšen Hanem closely, recorded below the royal crown

As for her husband, Muharram Pasha Shaheen, unfortunately we also did not find any information that might lead us to the personality of him. Although his father was one of the figures in Egyptian political and military life, he is the Field Marshal Shaheen Pasha, son of Ali Agha, of Kurdish origin, known by the nickname (King) and a minister of The Egyptian military during the reign of Muhammad Ali Pasha. He participated in the wars of Muhammad Ali against the Wahhabis in the Hejaz (1811 - 1818 AD), and he began to advance little by little against the governor Abbas Helmy and the governor Muhammad Saeed. He also participated in the Crimean War (1853 - 1855 AD), and during the reign of Khedive Ismail Shaheen Pasha was appointed Governor of Cairo in 1866 AD, and in 1869 AD Shaheen Pasha was appointed Minister of Egyptian War. Shaheen Pasha continued to rise through the military

ranks until he attained the rank of Field Marshal, then he assumed the Ministry of War again in the Ministry of Muhammad Sharif Pasha in the year 1879 AD. In this year, Khedive Ismail was deposed, so he went with him to Naples in Italy, where he died in the year 1884 AD, and his body was transported to Egypt and buried there.¹⁰ Khedive Tawfiq's attitude toward him while he was alive was the same as his position toward him dead, even though Shaheen Pasha was one of the men of Egypt who did well. Perhaps the main reason for that was that he supported the officers of the Urabi Revolution. When he died, his body returned from Europe with the intercession of England to Khedive Tawfiq so that he would accept entry. His body was taken to Egypt, but his funeral was not celebrated and no one from near or far took him to his funeral, which made people talk about this strange procedure, and Shaheen Pasha stayed with his benefactor, Khedive Ismail, and stayed with him until his death, and after that he wanted to return to Egypt, but he was prevented on the pretext that he belonged to a foreign country without The flag of the Ottoman Empire, and he remained in exile until he died. Shaheen Pasha also married the daughter of the late Salim Pasha Al-Hejazi - Nafisa Hanem, mother of Muharram Pasha Shaheen - and perhaps this is the secret that the families of both are buried in the same shrine. As for Muharram Shaheen, he married Princess Jamila Fadel, daughter of Khedive Ismail, After that, he married Jalsen Hanem, daughter of Muhammad Sharif Pasha. Muharram Shaheen died in 1917.¹¹ Perhaps the end of his father's life led to his distancing himself from engaging in any political activities, so he chose not to appear or participate in political life.

5. 2.Materials and Methods

Although the Ottoman Turks made the compositions of their tombs of undecorated white marble or decorated with simple shapes,¹² the compositions in Ottoman Egypt took various industrial and decorative methods.¹³ The marble industry was one of the most important construction industries used in the Ottoman era in Egypt.¹⁴ The same material came to be widely adopted from the thirteenth century onwards for the covering of floors and the lining of walls and niches. Marble was used as a thin veneer, in large panels, sometimes showing the veining, or in small squares as mosaic.¹⁵ Marble, limestone, alabaster, slate, and granite are found in Egypt having diverse features and qualities. According to El Garf,¹⁶ the marble and granite deposits are extracted from quarries which are located in various areas: the Red Sea coasts (38%), Suez (14%), Sinai (11%), Upper Egypt (9%), and the Nile Valley (2%). The estimated number of quarries located all over Egypt is about 500 quarries.¹⁷ Marble is one of the most popular materials withstand the external conditions of heat, humidity, and other erosion factors, so marble was used in the manufacture of marble compositions and steles that covered tombs.¹⁸ Marble is a white, soft stone, and in technical terms it is a type of stone its surface can be polished easily, and it is characterized by its white color if it is pure. Its color tends to green, yellow, or red if it contains some impurities, and marble chemically, it means metamorphic rock resulting from some limestone rocks due to pressure and heat, most of the minerals that make up these rocks are calcium carbonate, and sometimes the element magnesium enters the carbonate compositions, producing dolomite of double calcium and magnesium Carbonate, and in Egypt some varieties were called Calcite marble is the Egyptian alabaster term and is characterized by its off-white color yellowness.¹⁹

Marble compositions in the Ottoman period in the 16th century AD continued to follow the same style it is used in making Mamluk compositions, and the marble compositions are a rectangular structure it is used as a sign of the presence of burials and tombs underneath, as it rotates on its sides or marble or stone tombstones above or next to which are the names of those buried in that cemetery, The Mamluk marble compositions are rectangular in shape, or two rectangles above each the other, the upper one is smaller than the lower one in area and is in the middle, and is found at the corners of the rectangle the upper one has four Roman shapes with a pointed top called “Papah”, These Papat are either smooth or smooth channels that meet at the top and extend over the body or be concave.²⁰ The phenomenon of engraving funerary texts on the four sides of graves was also widespread Marble in the 10-12 century AH / 16-18 AD, after it was limited to See rectangular, niche-shaped, or cylindrical shape.²¹ It was also topped with two marble or stone headstones, and sometimes one headstone. These headstones took different shapes, including rectangular, round, and octagonal, and sometimes they were in the form of a knotted rectangular slab. we notice that these headstones in most cases are separate from the body of the composition, especially in the century models 18 AD, and many of them ended at the top in the form of turbans or head coverings to distinguish between the graves of men and women on the one hand, Also to distinguish between the jobs of deceased people and their social classes, these graves were often decorated with inscriptions that included some Qur’anic verses, the name of the deceased, and the date of his death.²²

There were two methods of engraving inscriptions on marble: deep engraving and relief engraving, the difference between them were the surface of the stone. The inscriptions were either protruding from it or recessed.²³ As for the marble composition of the tomb under current study, the artist used the relief engraving method, as the inscriptions appeared on the four sides of the marble composition executed in relief.

After polishing the marble slabs and installing them over the tomb, the writing elements are drawn, their frames are determined, and the outer shape of the element is determined. Then the artist digs the background around it so that the element itself becomes higher than the level of the background. Usually, it was sufficient for the protrusion to be simple, and the process of engraving and engraving on marble is required a great skill and care by those who carry out this process, and there are a large number of craftsmen who practice this craft, with a special name given to each of them, each according to his specialty and the nature of his work.²⁴ The engraver or engraver engaged in engraving or engraving inscriptions is required to ensure that the text, space, and form are compatible with the decorations that surround it.²⁵ Finally, it must be pointed out that those marble structures in the tombs of the Muhammad Ali dynasty were not solid blocks, but rather they were hollow from the inside. This was confirmed by the presence of one of the marble structures in the tomb of Shaheen Pasha al-King, the father of Muharram Pasha Shaheen, in the cemetery of Imam Al-Shafi’I, fig. (18).



Figure (18) One of the hollow marble composition in the tomb of Shaheen Pasha al-King, father of Muharrem Bey Shaheen

5. 3. Calligraphical Notes

Islamic calligraphy represents its interrelation to Qur'an, thus has significantly directed the calligraphy to be one of the core forms to serve as visual expression through building decoration. That is why calligraphy is powerfully linked to the Islamic art and design as the Islamic calligraphy played a big role in presenting Islamic design's identity and it is one of the important elements of Islamic decoration besides geometrical and floral elements.²⁶ Calligraphy was subject to the leadership of palace calligraphers, who, thanks to their distinguished position in society, enjoyed great respect among the sultans, and were empowered to read and study, Interest and respect for calligraphy have never diminished over the centuries.²⁷ The artists and calligraphers of the Ottoman era considered calligraphy a sacred art, and it is not permissible for a person to practice it unless he purifies himself and performs ablution, especially if he is about to write Qur'anic verses and religious supplications that include the name of God.²⁸ In the Ottoman era and the period and dynasty of Muhammad Ali, the Thuluth script had a great status, as it was considered one of the most beautiful scripts that were widely executed on buildings, art, and marble tomb structures. A calligrapher is not considered a calligrapher unless he masters the thuluth script, as it is the most difficult script, followed by the Naskh script, and

then the Persian script.²⁹ Thuluth calligraphy was also the broadest artistic field in which Ottoman calligraphers competed to improve and renew until some of them emerged with styles and methods that made them at the forefront of the giants of this art.³⁰ The Persian and Turkish inscriptions also gained their greatest status during the era of Muhammad Ali. The governor became the one in control of the affairs of the state, and the original language of this governor that he understood was Turkish. Therefore, this language spread during his reign and became the first language in which the men of the government, the army, and the Egyptian elite mastered and wrote. The Turkish language became one of the basic conditions for assuming presidential positions in government offices.³¹ Perhaps most of the inscriptions and inscriptions on tombstones were recorded in the Ottoman era in general and the era of the Muhammad Ali family in particular as a reflection of this matter.

There are several notes on the inscriptions on the marble composition of this tomb, which we summarize below:

A) The Qur'anic inscriptions and lamentation poems recorded on the structure of the tomb were aligned with the function for which it was created, and they had a doctrinal meaning that was compatible with the nature of the tomb, as they included verses of forgiveness and mercy and the Preaching of Paradise and its bliss for the deceased. This is one of the features that distinguished the Muslim artist in choosing texts and writings that were compatible with the nature and function of the facility or masterpiece.

B) The diversity of the recorded calligraphy, between the Persian script and the Thuluth included in the four sides of the composition, confirm that the artist who executed these inscriptions was well acquainted with the development of Islamic scripts and their types and able to execute this Islamic calligraphy in their various forms. It also added a state of luxury, richness, and decorative beauty to the visitors of the tomb, on the one hand, On the other hand, it helped reduce the state of fear that might afflict visitors, in addition to imparting a state of calm and tranquility to the visitor's soul, with the verses contained in these inscriptions promising Paradise and its bliss.

C) The use of lamentation poems on the tombstones of Gülsen Hanem and her husband Muharrem Pasha Shaheen, a custom that was widely spread on tombstones in the Ottoman era and the era of Muhammad Ali's dynasty. We also note that the name of the deceased was not mentioned explicitly on most of the tombstones of that period, as was the case in the tombstones of Gülsen Hanem and her husband, but rather it was mentioned insinuated through poetry texts .



Figure (19-a, b) The gravestones of Gülsen Hanem, surmounted by the royal crown, and her husband Muharram Shaheen, surmounted by the fez

D) The calligrapher’s control and ability to use the available spaces inside the written cartridges confirm that the calligraphers of this era have reached a stage that indicates precision in performance and the ability to execute.

E) We notice the use of Persian calligraphy extensively during the Ottoman era and the period of Muhammad Ali’s rule in Egypt, where the interest of Muhammad Ali and his successors in Iranian calligraphers had a great impact on the spread and spread of Persian calligraphy and the Persian language on the buildings built in that period, and the use of Persian script in Egypt before that took place in Very narrow range.³²

5. 4. Sentences calculation method

We also notice that the date of death was recorded using the Sentences calculation method, which was a custom that occurred on most tombstones in this period. The sentences calculation is the calculation of the alphabet letters grouped in the order of the twenty-eight-letter alphabet, where a number is placed opposite each alphabet letter.³³ Many tombstones included a method of calculating the date of the year of death through poetic verses ending with the tombstones' inscriptions,³⁴ which is known as dating with the sentences calculation system.

Looking at the two tombstones of Gülsen Hanem and her husband Muharrem Pasha Shaheen, the subject of the current study, we notice that the calligrapher who recorded the date of calculating the sentences on them made a mistake in one and was correct in the second, as the following table for calculating the date of death recorded on each of them will show:

1 – Tombstone of Gülsen Hanem		
A) The words of the poetic verses are recorded in each line	B) Calculating the letters of those words by using the sentence counting method.	C) The sum of the numbers of the letters
وكذلك أجر المحسنين	(6+20+700+30+20) (1+3+200) (1+30+40+8+60+50+10+50)	776 + 204 + 249 = 1229
يا جلسن حل الهنا	(10+1) (3+30+50) (8+30) (1+30+50+1)	11 + 83 + 38 + 82 = 214
والله خير المنزلين	(6+1+30+30+5) (600+10+200) (1+30+40+50+7+30+10+50)	72 + 810 + 218 = 1100
The Total	×	2543
2 - Tombstone of Muharrem Pasha Shahin		
في ديار الخلد عز محرم	(80+10) (4+10+1+200) (1+30+600+30+4) (70+7) (40+8+200+40)	90 + 215 + 665 + 77 + 288 = 1335
The Total	√	1335

(Sentence calculation table)

Considering the calculation of the letters of the poetic verses mentioned after the word (أرخو) - as is usual on Ottoman tombstones - we notice that the calligrapher who executed the poetic verses on the tombstone (Gülsun Hanem) did not succeed at all in aligning and calculating those verses with the date of Gülsun Hanem's death, which is 1367 AH. The total number of the letter numbers was 2543, which does not correspond at all with the date of death nor with any of the numbers recorded below the tombstone at all, so the total numbers were shaded in red as in the table referred to. In fact, the calligrapher Reda was the one who recorded the inscriptions of this tombstone, and who His name appears after the word (أرخو الرضا), which means (he calculated the date). He may not have been well acquainted with calculating Arabic numbers, or he was not conversant with how to calculate the method of calculating sentences. Perhaps this is due to the calligrapher Reda's being of Turkish origin. He is the calligrapher Ali Reda Effendi bin Muhammad Sharif Agha bin Sedqi, a member of one of the largest families in the city of Bursa, was born in the city of Bursa in 1231 AH / 1815 AD. He studied the Arabic and Persian languages, and excelled in poetry, writing in thuluth script, naskh script, and other scripts.³⁵ It is likely that he came to Egypt during the reign of Abbas Helmy Pasha II. He passed away in the year 1323 AH - 1905 AD and he are considered one of the rarest and most brilliant writers of his time.³⁶

As for the poetic verses recorded in the sentences counting style on Moharram Shahin Pasha's tombstone, they were intact and completely consistent with the date of death 1335 AH, and even consistent with the numbers recorded at the bottom of the tombstone, so the total numbers were shaded

in green as in the table referred to, Noting that there was a slight error in recording the arithmetic number corresponding to the word (the mole), the calligrapher included it at the bottom of the tombstone, recording the total as 655, but its accuracy was 665.

5. 5. Plant Decorative

Ottoman floral elements are used in stone and marble carvings.³⁷ It is worth noting that these plant drawings, with their decorative elements, were loved by the Ottoman artist in decorating the walls of his mosques, scenes, shrines, and water fountains.³⁸ There is no surprise in this, as the plant decoration on tombstones has an important meaning mentioned in the Qur'anic verses describing the plants in Paradise in their various forms, types, and fruits.³⁹ As we have noted, the four sides of the marble composition were decorated with inscriptions from the thuluth and gilded Persian scripts, wrapped within cartouches with knotted sides on a ground of decorations and anthropomorphic plant branches. Transverse merlons were also found decorating the four sides of the third level of the composition, which contained circular frames inside, which were recorded the names of the four Rightly Guided Caliphs in gilded Persian script, surrounded by anthropomorphic floral decorations executed in the Baroque style. It is an artistic style that tends to show movement, vitality, and emotion, in contrast to the classical trend.⁴⁰ The Ottomans were influenced by the Romans and followed their approach in their decorative arts, as well as by Iranian, rococo, and Baroque art. They attracted artists from Iran during the reign of Sultan Selim I, and other artistic influences such as Iranian art entered them.⁴¹ We cannot deny the Chinese influence on Ottoman arts as well, and the European influences also due to geographical proximity, but they were temporary influences until the personality of the Ottoman artist appeared on his artistic and architectural products, in a way that became an imprint that distinguished his artistic personality in an undeniable way. These influences gradually faded away, and an Ottoman artistic school emerged from it, with its own characteristics and methods. It flourished during the rule of Sultan Murad III (1574 AD - 1595 AD), who was a patron of the arts.⁴²

As we can see on the marble composition, the artist filled it with plant branches as decorative frames around the cartouches and inscription frames wrapped around the composition. These decorations were executed in a wavy manner at times and winged at other times, noting the emergence of leaves and rosettes with multiple petals in a realistic anthropomorphic style, or in the form of palmettes scrolls and lotus flowers. Although the acanthus leaves were the dominant position in these decorations, they had the largest share in the executed decorations.

The Acanthus ornament is one of the most important plant motifs that have been used throughout the ages especially in the Greek and Roman times, whereas, Acanthus leaves were used in the decoration of column capitals and various stone works, It also became a part of Buddhist artistic tradition in India and China, and thereafter in the Islamic world, The development of the use of Acanthus through the Islamic ages until the Ottoman era, in the Ottoman era till its end, plant ornaments were either designed by Persian artists or developed under their guidance, The decoration with Acanthus leaves was used in the capitals of columns, tombstones and stonework in those periods.



Figure (20) Front basement facade

The acanthus leaves were executed on the lower level of the façade of the marble composition in a symmetrical and opposite manner, and they wrapped around the oval frame in a way that suggests movement and vitality, and from the acanthus leaves sprouted plant branches from which lotus flowers emerged in the form of four-petal rosettes. As for the four corners of that space the square was filled with four large flowers, perhaps of the Saba’ palm flower, executed in the form of an axis, and the same decorations were executed on the opposite façade of the marble composition at the same level, fig. (20).

The acanthus decoration also spread on the side merlons that precede the third upper level of the marble composition, which was executed symmetrically on both sides of the circular medallions containing the names (Omar, Ali), It seemed very lively, moving harmoniously, and anthropomorphic in appearance. fig. (21), in addition to the presence of two composite flowers on both sides, in the middle of the merlons is a bouquet of five-petaled roses, noting that these decorations are completely identical on the opposite side of the same level.

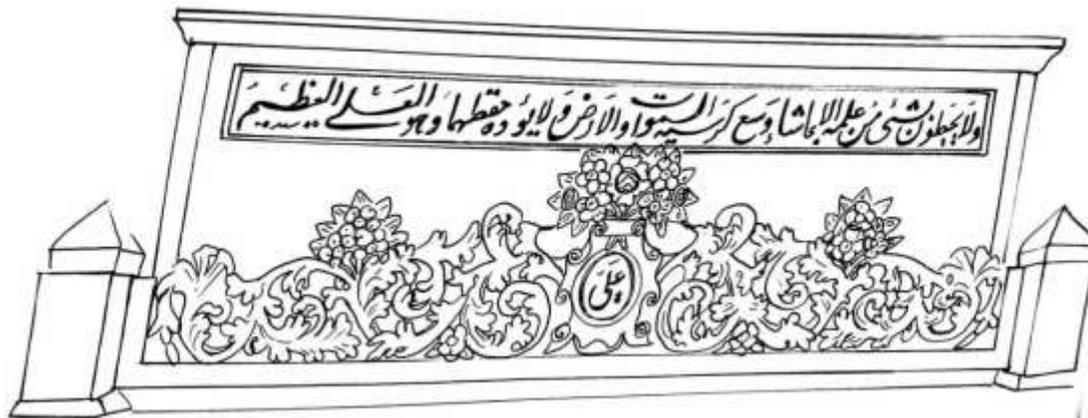


Figure (21) The

merlon of right side

The same thing can be observed on the decorations on both sides of the marble composition on the lower and middle levels, where acanthus leaves intertwine with the palm leaf decoration in an

interwoven manner and in exquisite symmetry, ending with horizontal plant branches and stems, consisting of winged leaves and four-petal rosettes that end in the middle in a Lozenges shape, above and below the oval frame that is in the middle of the two levels mentioned, although the horizontal decoration on the middle level is limited to two plant branches without the rosettes. We also notice the presence of four corner flowers installed on the lower level, If the roses with four petals dominate the decorations of the lower level of the marble composition, the roses with five petals and the star-shaped roses are the ones that dominate the decorative scene in the middle level, although their spread is very small, noting that these decorations are completely similar with opposite side of the same The two levels. fig. (22).

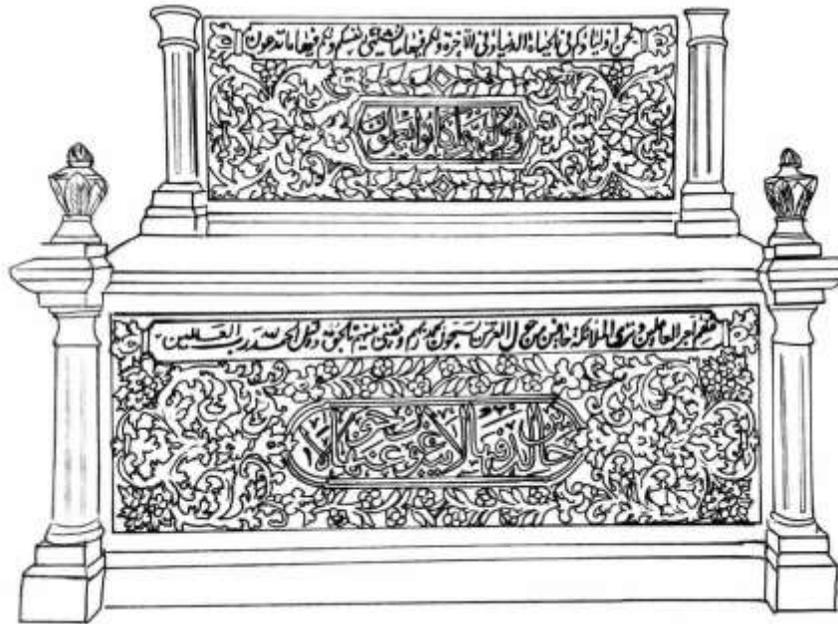


Figure (22) Decorations of the middle and lower levels of the right side of the marble composition

The merlon at the back of the marble composition that precedes the upper level is also decorated with anthropomorphic acanthus leaves, the middle of which is topped with a bouquet of four-petal roses, while the two lower corners are occupied by a quadrilateral rose surrounded by three floral leaves, fig. (23).



Figure (23) Decorations of the merlon of the back side

While the square area at the back of the middle level around the circular medallion in the middle is decorated with decorations of acanthus leaves, the circular bowl is surrounded at the top, while the lower area is decorated with two vegetal branches of four-petal roses, appearing at the bottom with a large six-petal rose fig. (24), with a note the repetition and similarity of the decorations of these levels on the opposite side, so the study contented itself with transcribing the decorations for one side of the multiple levels to avoid repetition.



Figure (24) Decorations of the middle level of the back side

In general, we can notice several important things: a) the artist who executed the floral decorations was a good reader of the development of floral decorations during the various Islamic eras, noting his great mastery in implementing these decorations of plant leaves, palmettes scrolls, arabesque decorations, and acanthus leaves. b) The artist used gilding mainly in the implementation of the inscriptions on the marble composition, but he used gilding modestly in the implementation of floral decorations, as it was limited to the sides of some of the inscription frames held on both sides represented in the acanthus decoration. The golden color gives a state of luxury and a feeling of wealth. The golden color is a color that has a magical luster, as it removes a person from earthly reality and raises him to heaven or paradise, which is the ultimate goal in the Islamic faith.⁴⁴ Therefore, we find the use of this color extensively in decorating the marble compositions of tombs in the Ottoman era and the era of Muhammad Ali's dynasty. C) The artist also succeeded in achieving aesthetic values such as symmetry, reflection, proportion, balance, harmony and overlap, all of which were aesthetic values achieved in executing the drawings, decorations, and writings of that composition in an ideal, exquisite manner, which means the artist's control over the implementation of his decorations and writings with the space available to him. There is no doubt that the formation of Islamic motifs took many forms, the space was the controller of the sculptural formation, either by rotating the paper, elongating it, or even modifying part of it to match the surrounding other sculptural formations.⁴⁵

6. Conclusion

The current study dealt with the marble composition of the tomb of Gülsen Hanem and her husband Muharrem Pasha Shaheen, which was published for the first time, and clarified the kinship link between Gülsen Hanem and her husband to the royal family of Muhammad Ali's family, and revealed the personality of both of them, none of whom had previously been referred to in historical references or sources. This study came to confirm the attribution of both of them to the family of Muhammad Ali conclusively and with certainty by publishing that marble composition as a tangible material monument. The study also described and analyzed the content of the inscriptions and plant decorations contained on the four sides of the marble composition. The study also addressed the methods of implementing and manufacturing the marble composition, its engravings and decorations, and finally the study also reviewed the dates which recorded with the sentences calculation system on the two tombstones to determine the validity of the recording of each of them, and it became clear that the recording of history was correct through poetic verses on one of the tombstones and the incorrectness of the other.

7. Recommendations:

a) The study recommends the necessity of registering the mausoleum of Sherif Pasha and the internal and external marble structures and decorations it contains among the Islamic monuments, as the study considers them to be wonderful architectural masterpieces, representing an important stage in the history of Egypt in the modern era.

- b) Developing the environment surrounding the monument and all similar monuments and domes that include the cemetery of Imam Al-Shafi'i and other cemeteries, due to the large number of these domes that are not registered among the Islamic monuments.
- c) Transferring all similar marble compositions and tombstones located inside simple and neglected cemeteries in these cemeteries and attaching them to antiquities stores and specialized museums to preserve them.
- d) Restoring what can be restored of marble structures, tombstones and shrines that are in dire need of restoration to preserve this great heritage.
- e) Including these domes and shrines, including their marble structures and other architectural decorative elements, on the tourist map, as a type of tourist attraction, in order to maximize the country's tourism resources.

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