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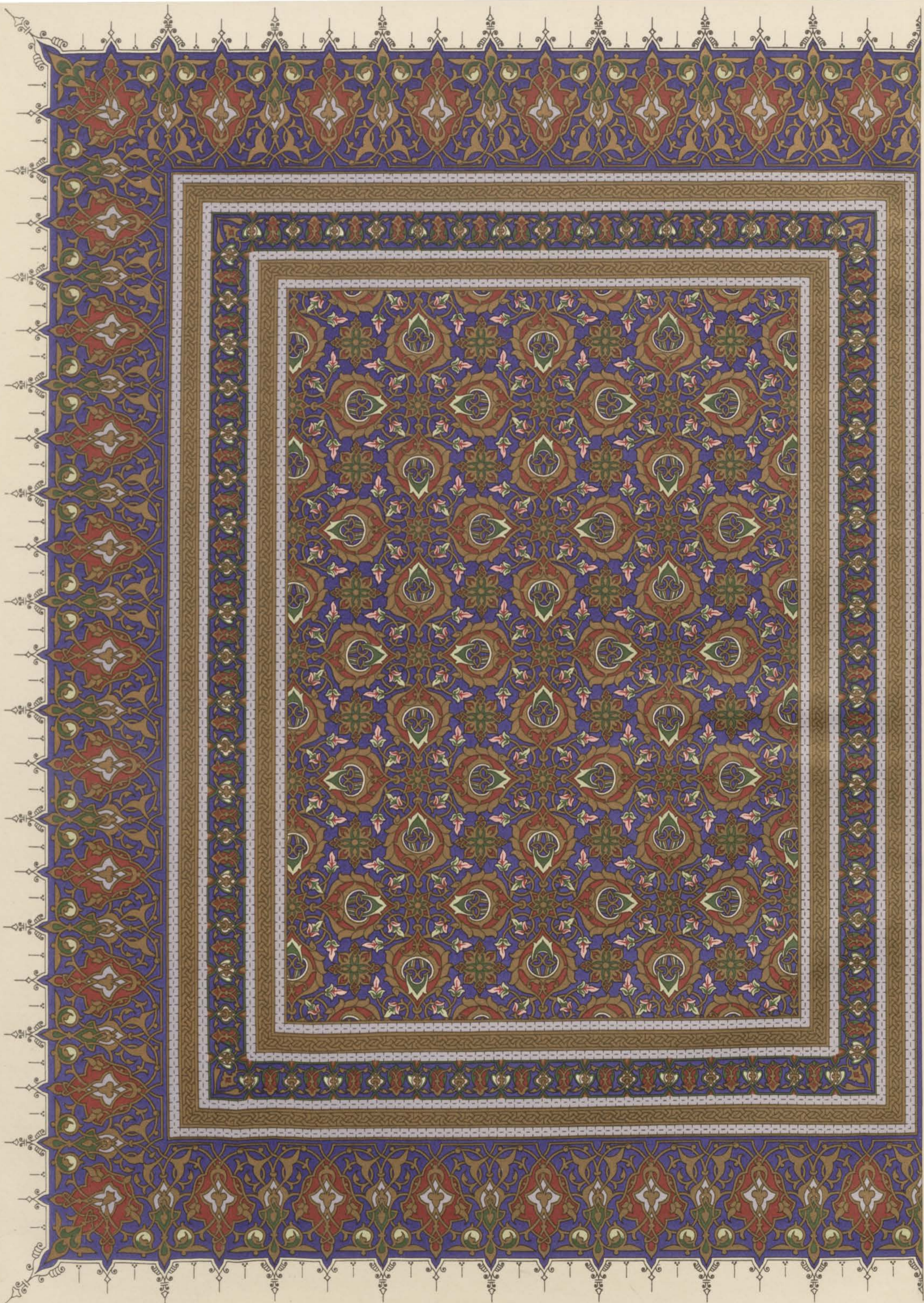
Don
Th. BIANQUIS

THE
MOSQUES
OF EGYPT

VOLUME I



Don
Th. BIANQUIS



EGYPTIAN KINGDOM
MINISTRY OF WAQFS

NAG081. M6 1949

THE
MOSQUES OF EGYPT

from 21 H. (641) to 1365 H. (1946)

BEING A SERIES OF VIEWS IN COLOUR AND MONOCHROME OF
THE PRINCIPAL MOSQUES OF EGYPT WITH A BRIEF NOTE
ON EACH MONUMENT DESCRIBING ITS HISTORY AND
ARCHITECTURAL FEATURES ACCOMPANIED BY
DETAILED PLANS AND MAPS

VOLUME I



REPRODUCED AND PRINTED BY
THE SURVEY OF EGYPT
GIZA (ORMAN)

1949

INTRODUCTION

AS one surveys the gorgeous monuments of Muslim Egypt one is struck by the grandeur, the beauty and the mysteries of mosques. They represent Art at its best and in its varied aspects. They record the eventful history of those momentous periods. They seem to hide within them secrets which had far-reaching effects on the political and social history of the country as well as on its intellectual and spiritual life throughout the centuries.

Indeed the history of the Muslim World in general and Muslim Egypt in particular cannot be properly understood or rightly interpreted unless mosques are thoroughly studied as links in the chain of the past. It is therefore of great advantage to Egypt and to the world to unveil those secrets and reveal them; for mosques were not only places of worship, but also colleges for the study of religious doctrines, philosophical ideas and political theories.

In November 1943 a general committee was formed for this purpose composed of the following :

- Mr. Moḥammad Ṣabri Shuhayyeb,
Under-secretary of the Ministry of Wakfs.
- Mr. Moḥammad 'Alī Namāzī,
Member of the Commission for the Preservation of Arab Monuments.
- Professor K. A. C. Creswell, F.B.A., F.S.A., HON. D. LITT-OXFORD, HON. A.R.B.A.
Professor of Muslim Art, Cairo University.
- Mr. J. H. Rowntree,
One-time Director of Reproduction Offices, Survey of Egypt.
- Mr. Hassan Fouād,
One-time Controller-General of the Survey of Egypt.
- Mr. Moḥammad 'Abdul Fattāḥ Ḥilmī,
Director, Museum of Arab Art.
- Mr. Moḥammad Yousif Hammām,
One-time Director of Reproduction Offices, Survey of Egypt.
- Mr. Moḥammad Kamāl Ismā'il
Sub-Director of Engineering Department, Ministry of Wakfs.

The following members later joined the committee :

- Mr. Moḥammad 'Omar-El-Demerdash,
One-time Under-secretary of the Ministry of Wakfs.
- Mr. 'Abdul-Khālik Muṭāwi',
One-time Director-General of the Survey of Egypt.
- Mr. 'Alī Fāyek Ṣalāḥ,
Director of Reproduction Offices, Survey of Egypt.

This general committee carried out the most exhaustive research and sought the assistance of eminent experts. The Department for the Preservation of Arab Monuments, the Museum of Arab Art and the Reproduction Offices of the Survey of Egypt collaborated wholeheartedly by providing the historical data together with the architectural facts connected with it. Distinguished artists produced the gorgeous designs and paintings.

The Survey of Egypt is technically responsible for the designing, the reproducing and the printing, as well as for the two maps and general index of the Mohammedan monuments of Cairo.

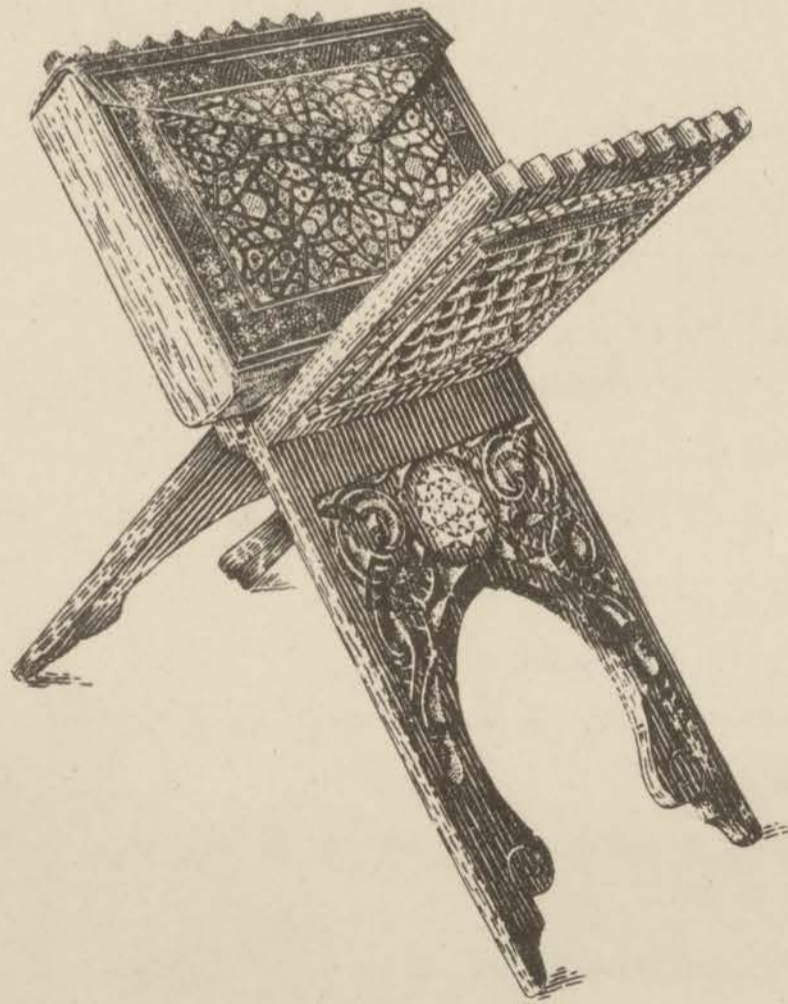
In this unique work Egypt presents to the world yet another illustrious page of its great past and adds yet another to its many services to the world.

Credit must be given to all those who gave of their best to make this work a worthy contribution to the heritage of mankind.

أحمد حسن الباقوري

MINISTER OF WAKFS

AHMAD HASSAN AL-BÂKOURÎ



PREFACE

CAIRO possesses a most remarkable series of Muslim monuments, running unbroken from the ninth to the nineteenth century. In the latter respect it is unique; other cities, such as Damascus, possess a large number of monuments but some centuries are not represented at all.

It was therefore decided to illustrate the principal masterpieces of this wonderful series with large scale photogravure plates, arranged in chronological order, so that the reader, by turning them over, can pass in review the growth and evolution of Muslim architecture in Egypt. Each plate is accompanied by a descriptive text, sufficient to give the essential facts concerning each mosque.

Thus we are enabled to see the Imperial art of the 'Abbâsîd Empire brought to Egypt from Samarra by Aḥmad ibn Ṭūlūn; then features brought to Egypt by the Fâtîmîds, such as the monumental entrance of the Mosque of al-Hâkim and its minarets forming salients at the two ends of the façade. The chief glory of Fâtîmid architecture lay in its ornamentation, which compels universal admiration by the boldness and variety of its design. This ornament consists of decorative Kûfi writing and of arabesque motifs, sometimes set in a geometrical frame-work. Then we observe the architecture of the Fâtîmîds, mainly of brick, gradually giving way to stone under the Ayyûbîds, although the rich interior decoration is still carried out in stucco. It was also marked by the introduction of a new type of religious building, the Madrasa or Theological College. The Bahrite Mamlûks continued the Ayyûbid tradition, but on a larger and richer scale. Fine stone façades, bronze-plated doors, marble panelling, lace-like stucco ornament, coffered ceilings resplendent with gilding and colour, bands of faïence mosaic and richly carved minarets, combine to form a series of unsurpassed masterpieces. There was a new development in the mosque plan whereby the small dome covering the space in front of the mihrâb, is replaced by a large wooden dome covering nine bays.

Under Sultâns Qâyt-Bây and al-Ghawrî even the domes are richly decorated with geometrical designs and arabesque, a feature not to be seen outside Egypt with one exception — a Sebîl built by Qâyt-Bây in the Ḥaram ash-Sharîf at Jerusalem.

It has been the custom to belittle the Turkish period, nevertheless it would appear that the enormous reduction in the amount of money hitherto spent on grandiose monuments by the rich Mamlûk court, was a more serious factor than an actual falling off in the quality of the work. The mosques of Sîdî Sariya in the Citadel, Sinân Pasha at Bûlâq and al-Malika Safiya suffice to justify this opinion.

The Survey of Egypt is to be congratulated on having carried out the printing and the reproduction of the plates in a manner worthy of the subject. In fact one need have no hesitation in saying that these two volumes constitute the finest piece of book production achieved in Egypt, and there is no doubt that it will be most useful to Universities, Museums, Libraries and similar institutions.

4th June 1954

K. A. C. Creswell

K. A. C. Creswell



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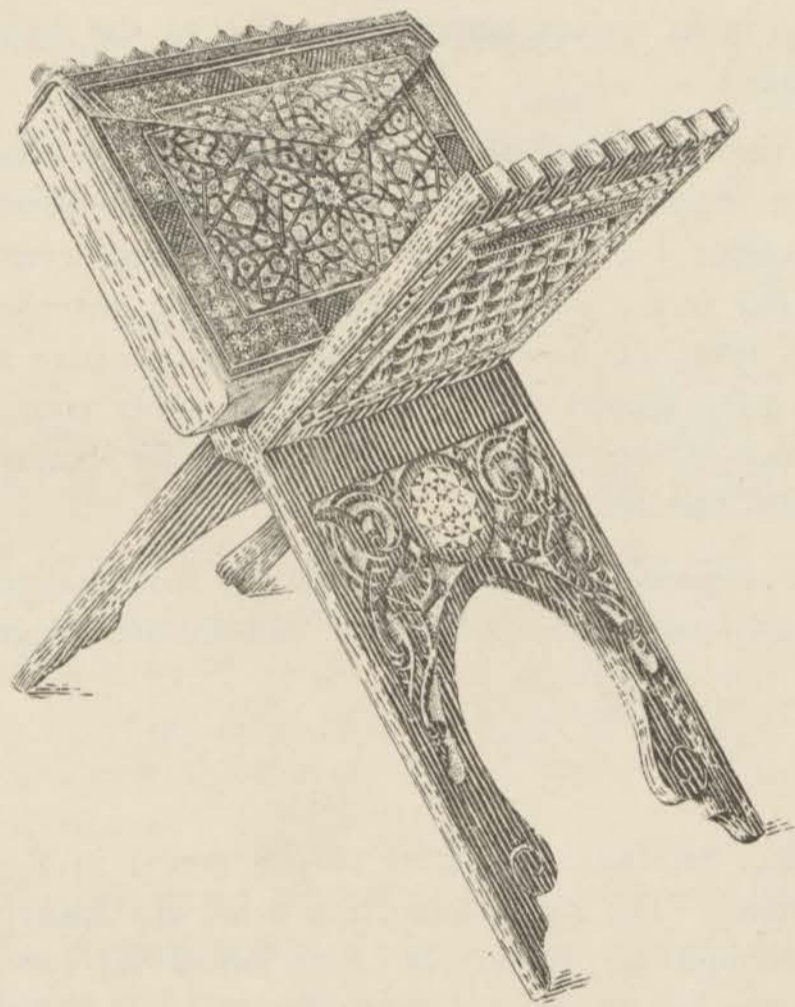
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THE EVOLUTION OF MUSLIM ARCHITECTURE IN EGYPT

AS SOON AS ISLAM HAD APPEARED IN THE ARABIAN PENINSULA, and the period of conquest begun, the Arab advance took place in two directions, one army advancing northwards into Palestine and Syria, the other into 'Irāq and, later on, into Persia. Thus the new Muslim state was subjected to two entirely different artistic and architectural influences, the Hellenistic West and the Sasanian East. It was from the blending of these two influences that Muslim art and architecture was born.

The more the Arabs advanced in their conquests and increased their power and renown, the more their flexible principles pressed them to seek the collaboration of the nations they had conquered, adopting, within the limits permitted by their religion, every phase of civilisation and art, and spreading it amongst other nations. This resulted in the birth of a new art, having its own strongly marked characteristics. The most magnificent and progressive branch of this art was architecture, which was represented in the mosque, and which embraced all the features of the new artistic development, in its various aspects, according to the different countries and climates of the new world of Islam.

It was so destined that Egypt should play an important part in that field, as a result of which it now possesses a magnificent series of mosques, clearly demonstrating the extent of its participation in the progress and development of architecture, ever since the Arab conquest. Although some parts of this series, which date from the first centuries of that era, are missing, yet the series is unbroken from the time when Egypt began to have a special architecture of her own, which excelled in many aspects the architecture of other countries. These mosques bear witness to the magnificence of the Egyptian style, and to the beauty of the various crafts employed in their construction and decoration.

Various periods have succeeded one another since the Arab conquest in 20 H. (640). Each of these periods had its own conditions and its own architectural features. They were as follows:

1. THE ORTHODOX KHALIFS PERIOD - down to the beginning of the Ṭulūnid period, 20-254 H. (640-868 A. D.):

Age has had its effect on the monuments of this period in Egypt, Fustāt, the first Arab city in Egypt, being in ruins. The same destruction befell al-'Askar, founded by the 'Abbāsids, in 133 H. (750), and although the Mosque of 'Amr ibn al-'Āṣ has undergone great alterations and enlargements until it has lost its original shape, leaving only the site on which it was built, yet we know that two architectural innovations of great importance appeared in it; the first being the four *ṣawāmi'* (towers), built at the corners of the mosque in 53 H. (672/73) by Maslama ibn Mukhallad, Governor of Egypt, by order of Mu'āwiya, the first Umayyad Khalif. These *ṣawāmi'* were copied from the towers which once stood at the corners of the old temple enclosure (*temenos*) at Damascus, and they formed a model for the minarets that were built later on in Egypt, many of which still exist, in a great variety of beautiful shapes. The other feature is the hollow *mihrāb*, built in the mosque by Qurra ibn Sharīk, Governor of Egypt, during the reign of al-Walīd ibn 'Abd al-Malik, in 93 H. (712), which was copied from that made by 'Umar ibn 'Abd al-'Azīz in the Mosque of Madīna in 88 H. (706/7).

2. THE ṬULŪNID PERIOD, 254-292 H. (868-905 A.D.) :

Aḥmad ibn Ṭulūn founded the Ṭulūnid dynasty in Egypt, in 254 H. (868), after he had spent his youth at Sāmarrā, near the birthplace of the art of the 'Abbāsids. Among the monuments which remain from this epoch, is his great mosque, which is the masterpiece of the Ṭulūnid period, on account of its vast area, simple planning, and its chaste and restrained decoration. Although all the motifs employed came from Sāmarrā, and its original minaret was possibly like that of the Mosque of Sāmarrā, yet it took the scheme of its façades and the style of its windows from the Mosque of 'Amr, as it was when rebuilt and enlarged in 212 H.

The Ṭulūnids did not rule for a long period, for the 'Abbāsids regained their sovereignty over Egypt in 292 H. (905), and soon took revenge by removing all traces of their work in Egypt. The artistic and architectural movement consequently slowed down, and we cannot find any trace of its recovery until the Ikhshīds took power from 324 H. (935) down to 358 H. (969).

3. THE FĀṬIMID PERIOD, 358-567 H. (969-1171 A.D.) :

Towards the end of the Ikhshīd period, the Fāṭimids were casting an eye upon Egypt, and were aiming to make it the seat of a strong Khalifate, where they hoped to establish a new era and convert it to a Shī'a State. In 358 H. (969), Gohar aṣ-Ṣaqqālī, Commander of al-Mu'izz li-Dīn illāh, the fourth Fāṭimid Khalif, invaded Egypt, marked out the plan of the city of Cairo and founded the first Fāṭimid mosque, al-Azhar.

This period was associated with some architectural innovations, such as the use of dressed stone for the first time, in the façades of mosques, instead of brick, as well as the decoration of the façades with various motifs, carved in the stone, previous façades having been of a simple character, as may be observed in the Mosques of 'Amr and Ibn Ṭulūn.

Domes were small and simple in this period, both internally and externally. Their external ribbing was seen for the first time in the dome of as-Saiyida 'Ātika, founded at the beginning of the VI century H. (beginning of XII century A.D.). Dome supports (or pendentives) began to develop towards the system of multiple tiers of stalactites; thus beginning with a simple squinch as in the Mosque of al-Ḥākim, then two tiers of niches as in the dome of Shaykh Yūnis and the two domes of al-Ga'farī and 'Ātika, and so on.

The pride of Fāṭimid architecture, however, was apparent in its attractive and beautiful ornament. Decorated Kūfic inscriptions and stucco ornament attained a high standard in their beautiful motifs, good distribution and varied designs. They were most highly developed in *mihrābs*, and they formed borders for arches and windows. The cleverness of the Egyptian craftsman was not confined to stucco decoration alone, for he also excelled in the art of carving in wood; thus doors, *minbars*, movable *mihrābs* and wooden tie-beams, bear witness to his great skill, and all show the high level of craftsmanship attained in this period.

4. THE AIYŪBID PERIOD, 567-648 H. (1171-1250 A.D.) :

The Aiyūbids took over the government of Egypt in 567 H. (1171), and established a ruling dynasty in it. From the start, their rule proved to be one of fierce fighting with the Crusaders. Their attention was therefore directed towards the construction of military buildings. Thus they

founded the Citadel, and extended the walls of Cairo. Their preoccupation with wars therefore explains the scarcity of religious buildings due to them. They also endeavoured to overcome the Shi'a rite of the Fāṭimids by founding colleges to teach the principles of the four Muslim rites. None of these colleges has survived except remains of the Kāmiliya Madrasa, built in 622 H. (1225), which consisted of two *iwāns* facing each other, and remains of the Ṣālihiya Madrasa, founded by aṣ-Ṣāliḥ Negm ad-Dīn Aiyūb in 640 H. (1242), which was reserved for teaching the said four rites. This madrasa was not of the cruciform plan type; it was in fact composed of two madrasas, each of which contained two *iwāns*, facing each other. Stalactite pendentives supporting large domes begin to appear, with an increase in the number of the tiers of niches. Only two minarets of this period still exist. These are the minarets of the Ṣālihiya Madrasa and the Zāwiyat al-Hunūd; they are considered good examples of the minarets built towards the end of the seventh century H. (end of 13th century A.D.).

Stucco decoration and fine geometrical woodwork continued to progress in this period. Naskhī inscriptions also came into use and evolved, side by side with Kūfic inscriptions.

5. THE MAMLŪK PERIOD, 648-923 H. (1250-1517 A.D.):

When al-Malik aṣ-Ṣāliḥ Negm ad-Dīn al-Aiyūbī ascended the throne of Egypt towards the end of the Aiyūbid dynasty, he purchased a great number of Turkish Mamlūks, and accommodated them at the Citadel of Rawḍa, which he had founded on the Island of Rawḍa in 638 H. They were thus called the Baḥrite Mamlūks, and they were greatly favoured by him, and were given the opportunity to occupy high posts in the state, until they attained the rank of Amīr. They consequently gained much authority, until one of them, 'Izz ad-Dīn Aybak at-Turkumānī, succeeded in ascending the throne of Egypt in 648 H. (1250). This was the beginning of Mamlūk rule in Egypt, which continued down to 923 H. (1517), i.e. for 275 years. During 136 years of this period, 648-784 H. (1250-1382), the Baḥrite Mamlūks were in power. They were succeeded by the Circassian Mamlūks, who ruled from 784 to 923 H. (1382-1517), i.e. 139 years.

During the whole of this long period, the Mamlūk Sultans rivalled each other in the construction of mosques, schools, mausoleums, *sabils*, palaces and *wikālas*. The greatness of this period was displayed in their buildings, which attract the admiration of all who see them.

Muslim architecture in Egypt began to establish itself in this period, gaining a special individuality, and laying down its own standards and characteristics, which were adopted and followed by architects and artists. This fact is clearly shown in the mosque plans, the dignified façades and in the huge and beautiful portals.

Side by side with stability, we find a steady progress in stucco work, and a variation in its decoration. This may be seen in the buildings of the second half of the seventh century H. (13th century A.D.). Marble however has displaced stucco, and we find that *mihrābs* and dadoes are made with marble of different colours and in beautiful designs, distinguished by careful craftsmanship and harmony of colour. All this was accompanied by a development in woodwork and decoration, e.g. in ivory inlay work, ebony and *zarnashān*, side by side with fine carving on *minbars*, doors and windows. Turned work, as well, made great strides. The design of wooden ceilings underwent a great development, the richness of which was increased by their beautiful gilded decoration.

Progress in metal work is evident in the copper plated doors, which show skill in the engraving, piercing and inlaying of copper.

The Mamlūk period is justified in claiming superiority over other periods, as regards domes and minarets. Domes were built of stone instead of brick, their substructure took various forms, and faience was introduced for decorating their drums.

The decoration of the external surface of domes varied from ribbing to chevrons, until they reached a high standard in the days of the Circassian Mamlūks, when they were ornamented with geometrical and arabesque designs.

Minarets kept pace with domes. Thus we see them rising gloriously to a great height, and attracting attention by their beauty. The upper caps of some of them were covered with tiles of faience, i.e. the minarets of the Khānqā of Baybars al-Gāshankīr and the Mosque of an-Nāṣir Muḥammad at the Citadel. Sometimes the middle storey was decorated with marble inlay, i.e. in the minarets of the Mosques of Barqūq and the Qāḍī-Yaḥyā. Their decoration increased in variety and richness towards the end of the Circassian Mamlūk period.

The cruciform plan madrasas were evolved in the Mamlūk period. They are composed of an open *ṣahn*, surrounded by four *īwāns*. Mausoleums for the founders were annexed to nearly all these madrasas, while *sabīls* and *kuttābs* were annexed to some only. Towards the end of the Circassian Mamlūk period, madrasas were built of a smaller size, compared with those of the Bahrite Mamlūk period, while their *ṣahns* were covered with highly decorated wooden roofs.

6. THE OTTOMAN PERIOD, 923-1220 H. (1517-1805 A.D.):

As soon as Mamlūk rule came to an end, owing to the victory of Sultan Selīm in 923 H. (1517), Muslim architecture experienced a crisis, ceasing to progress and deteriorating in quality, lacking the presence and touch of clever craftsmen and artists, for these were collected by Sultan Selīm and sent to Constantinople. This fact resulted in the loss of the features which characterised Muslim architecture in Egypt. Moreover, it underwent Byzantine influence, brought in by the new conqueror.

The Ottoman period has however left us a number of mosques related, to a certain extent, to those of Constantinople. The first example of these mosques is that of Sulaymān Pasha, founded at the Citadel in 935 H. (1528). This was followed by the Mosque of Sinān Pasha at Būlāq and those of Malika Ṣafīya and Abu adh-Dhahab, each of which comprises a large plain dome, covering the mosque, and a cylindrical minaret ending with a conical top, except that the minaret of the Mosque of Muḥammad Abu adh-Dhahab is unlike any of the Turkish minarets of that period. Besides that, we find that some of the mosques built during this period had adopted many features from Mamlūk architecture, in their minarets, their façades and in their internal details, such as coloured marble dadoes and richly decorated ceilings, etc., as may be observed in Mamlūk mosques. An innovation, however, appears in the Ottoman period, viz: the lining of internal walls with tiles of faience with floral designs and the domes with plain green tiles.

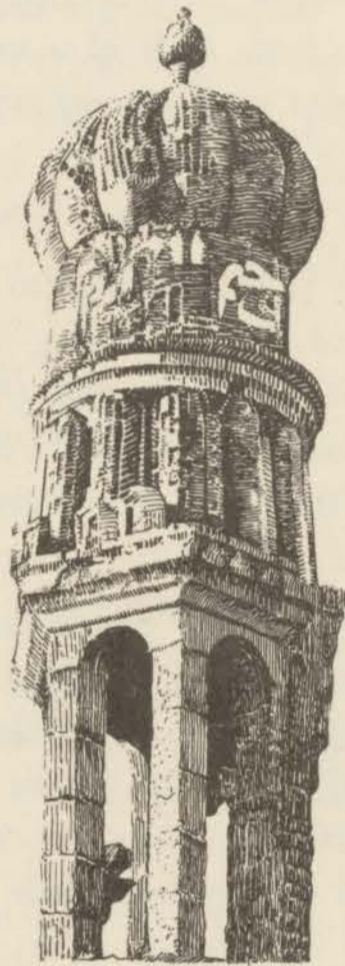
7. MUḤAMMAD 'ALĪ PERIOD, 1220-1265 H. (1801-1848 A.D.):

The mosques that were founded during the rule of Muḥammad 'Alī al-Kabīr, were affected

by both Ottoman and Mamlūk influences. He founded his great mosque at the Citadel, based on the Mosque of Sultan Aḥmad at Constantinople, which overlooks Cairo with its domes and minarets, a symbol of majesty and power.

8. THE MODERN PERIOD :

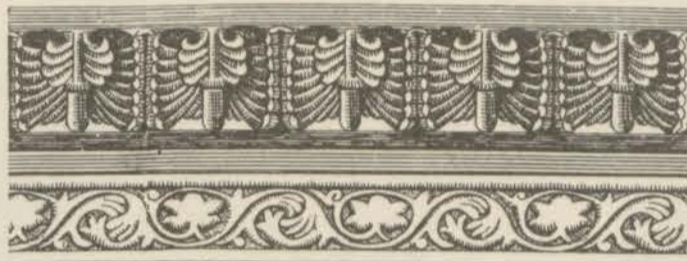
We have chosen to denote under this name, the period from the death of Muḥammad 'Alī down to the present day. It has no special characteristics of its own. Most of its mosques are entirely covered by ceilings, with top lights (*shukhshaikha*) in the centre. The roofs are supported upon marble columns, while the façades and minarets are inspired, in their details, by the mosques of the Mamlūk period and others.



THE MOSQUE OF 'AMR IBN AL-'ĀṢ.

21 H. (642)

WHEN 'AMR IBN AL-'ĀṢ, leader of the Muslim armies, entered Egypt, he founded the city of Fustāt, and built his mosque there in 21 H. (642). It was a very simple building and measured 30×50 *dhirā'* (cubits) = 17×29 m. Its walls were built of mud brick and the roof was constructed of split palm trunks, supported by palm trunk columns, and covered with a thatching of palm leaves and mud. The floor was strewn with pebbles. Nothing whatever remains of the first mosque, on account of the numerous rebuildings. History, however, has recorded the successive alterations and modifications which this mosque has undergone from its foundation down to the present day. Its area was extended, the roof was raised, the palm trunk columns were replaced by marble ones, the walls were decorated, the number of entrances was increased, and many features of architectural importance were introduced. In the year 53 H. (672-73), Mu'āwiya ordered Maslama ibn Mukhallad, Governor of Egypt, to build the four *ṣawāmi'* (towers), similar to those which stood at the corners of the old temple of Damascus; access to these *ṣawāmi'* was effected by means of outside ladders. These *ṣawāmi'*, or square towers, were actually the origin of the minarets which were built in Egypt; later on a number of types were evolved, some of elaborate design. Another architectural feature which was introduced later on in this mosque was the concave *mihrāb*, which was copied by Qurrah ibn Sharik from that erected by 'Umar ibn 'Abd al-'Azīz in the mosque of Madīna in 88 H. (706/7); the first *mihrābs* had been flat.



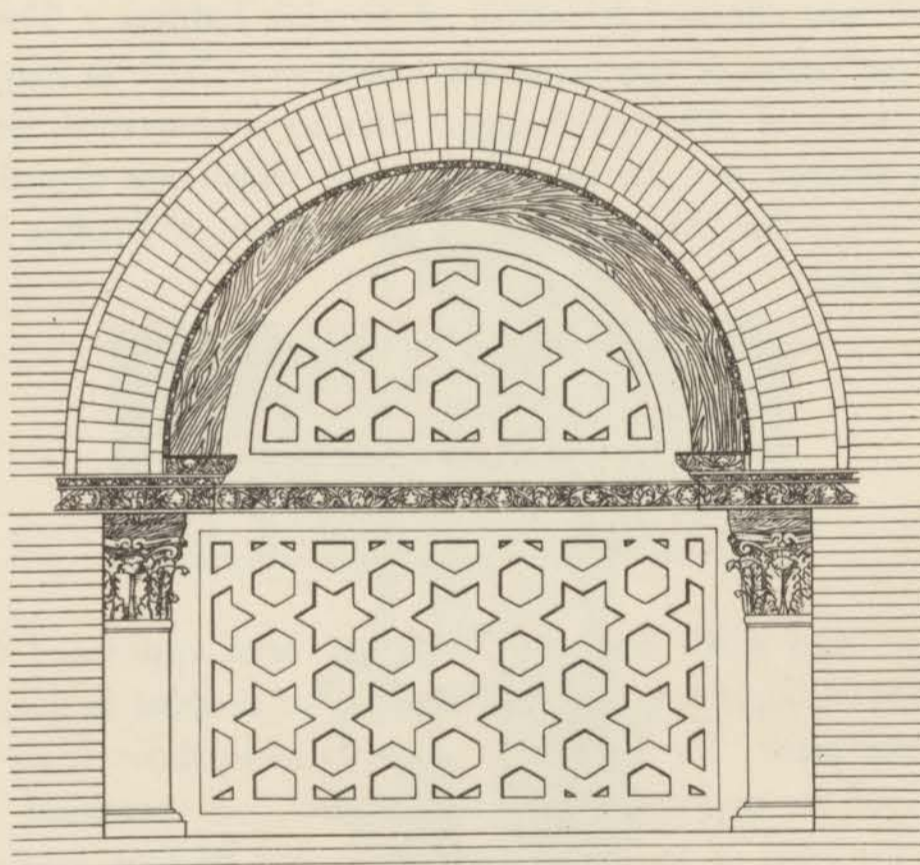
In 212 H. (827), 'Abd Allāh ibn Ṭāhir, who had been appointed Governor of Egypt by the 'Abbāsīd Khalīf al-Ma'mūn, ordered that the mosque be doubled in size, by the addition to the west (S. W.) of its exact area. Its dimensions then became about 112×120 m. This was the last recorded extension of the mosque proper, and its area has remained unchanged up to the present day. It then consisted of an open *ṣaḥn*, surrounded by four *riwāqs*. The sanctuary had seven arcades parallel to the *qibla* wall and extending for the whole width of the mosque. The back *riwāq* was similar. The side *riwāqs* had seven arcades, parallel to the *qibla* wall, and extending from the side walls up to the *ṣaḥn*. The mosque had thirteen entrances, three in the north wall, five in the east, four in the west and one in the *qibla* wall. In the upper part of the walls was a row of windows, between each two of which was a niche with a fluted hood.

This mosque has passed through periods of ruin and destruction, and has been repaired and restored many times. It consists at present of a large space, entered by three doorways in its north façade; to the south is the sanctuary, which has nineteen arcades, supported by marble columns and running perpendicular to the *qibla* wall. These arcades were built in the middle of the nineteenth century.

The fragments of timber architraves, placed over the capitals of columns, next the west wall of the *qibla riwāq*, are of the greatest importance, for their carved decoration shows that they must belong to the time of 'Abd Allāh ibn Ṭāhir, 212 H. (827).

The external walls are of several periods; the most important parts of them date back to 'Abd Allāh ibn Ṭāhir, and include windows in the west façade, with remains of carved woodwork. Some of the windows in this façade, as well as in the north one, are due to the Amīr Salār who restored the mosque in 703 H. (1304). This restoration included the beautiful stucco *mihrāb* still to be seen in the north façade.

Plate No. 1



THE MOSQUE OF AḤMAD IBN ṬŪLŪN

263-65 H. (876/7-79)

TŪLŪN was one of the Turkish slaves whom the Governor of Bukhārā had sent to the Khalif al-Ma'mūn. He stayed in the service of the 'Abbāsīd Court until he was promoted to the rank of prince. His son, Aḥmad, showed inclination towards scientific and literary studies; he learnt the Qur'ān, Fiqh and Ḥadīth (Traditions), and displayed exceptional talent, surpassing all his colleagues. He was chosen deputy ruler of Egypt on behalf of Bāyakbāk whom the 'Abbāsīd Khalif had appointed as Governor of Egypt. He took up his appointment in 254 H. (868). By good luck the governorship of Egypt, after Bāyakbāk's death was given to Amājūr, Ibn Ṭulūn's father-in-law, who approved the continuation of Ibn Ṭulūn in office.

The authority of Aḥmad ibn Ṭulūn was at first limited to Fustāt, the *Kharāj* (land tax) being controlled by Ibn al-Mudabbir. Aḥmad ibn Ṭulūn gradually increased his influence until the whole of Egypt came under his control. He was also put in charge of the *Kharāj* and extended his rule over Syria and Cyrenaica. Aḥmad was the first of the Ṭulūnids, whose rule over Egypt lasted from 254 H. (868) until 292 H. (905). He died in 270 H. (884). Aḥmad ibn Ṭulūn may be regarded as one of the most important figures in the history of Muslim Egypt. During his rule, Egypt, from being a province of the 'Abbāsīd Khalifate, became an independent state.

When he had completed his palace at the foot of al-Muqaṭṭam, planned the *maydān* (square) in front of it, and founded al-Qaṭā'i', Aḥmad ibn Ṭulūn built his great mosque on an outcrop of rock called Gabal Yashkur in 265 H. (879); the date of completion is confirmed by the foundation inscription which is carved on a marble slab fixed to one of the piers of the *qibla riwāq* (sanctuary).

This mosque, although the third founded in Egypt, is the oldest that has preserved its original plan and architectural details. This is due to the fact that nothing remains of the first, the Mosque of 'Amr built in 21 H. (642), and that the second, the Mosque of al-'Askar, built in 169 H. (785/86), disappeared when the city was ruined.

Like many other ancient mosques, it has passed through various phases of restoration and ruin. It was in the year 470 H. (1077), that Badr al Gamālī, the Wazīr of the Fāṭimid Khalif al-Mustanṣir carried out some restorations in the mosque; an inscription to this effect is to be found on a marble slab fixed over one of the doorways of the north façade. In the sanctuary, al-Afdal added a stucco *mihrāb* to one of the piers, the decoration of which attains a very high standard. Two more *mihrābs* were installed, the first during the Ṭulūnid period, and the second during the Fāṭimid period; both of them are in the sanctuary. The most important restorations, however, were those carried out by Sultan Ḥusām ad-Dīn Lājīn, who in 696 H. (1296), constructed:-

- 1- The dome in the centre of the *ṣaḥn*, which replaced that built by the Fāṭimid Khalif al-'Azīz Billāh in 385 H. (995). The latter had replaced the original dome of 376 H. (986).
- 2- The present minaret with its external staircase.

- 3- The present *minbar*.
- 4- The marble and mosaic lining of the main *mihrāb*.
- 5- The pendentives of the dome over the main *mihrāb*.
- 6- Numerous pierced stucco windows.
- 7- A stucco *mihrāb* similar to that of al-Afdal, which was added to a pier next to it.

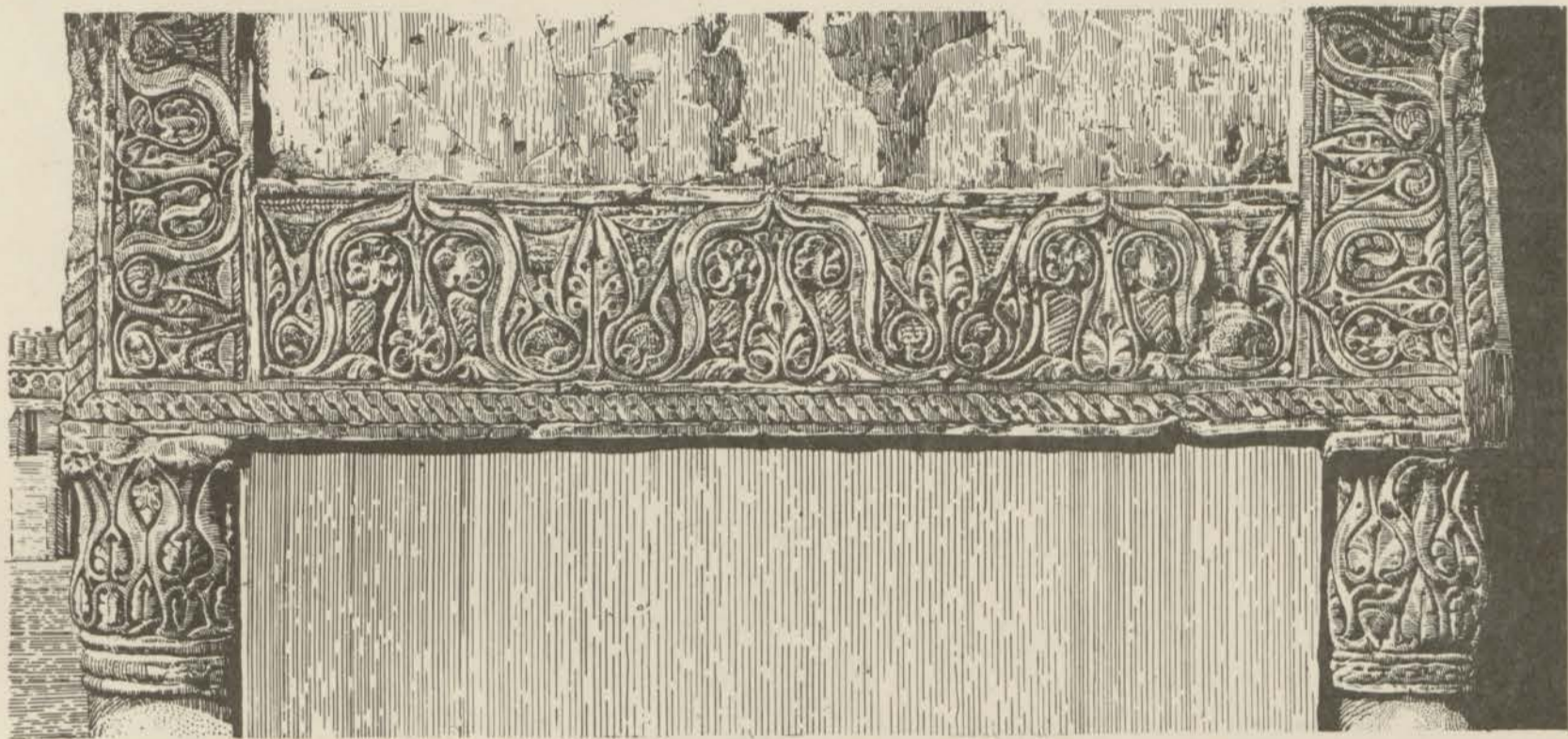
The *sabīl* in the southern *ziyāda* was built by Qāyt-Bāy; it has been restored by the Department for the Preservation of Arab Monuments.

Towards the end of the twelfth century H. (XVIIIth A.D.), the mosque was turned into a workshop for the manufacture of woollen girdles, and in the middle of the last century it was used as an asylum for the disabled. As soon as the Comité de Conservation des Monuments de l'Art Arabe had been established in 1882, they rescued it from its shameful condition, and started to restore it. It was in the year 1918 that the late King Fouad I authorized a project for its complete restoration and the pulling down of all the buildings surrounding it. A sum of L.E. 40,000 was allotted for the purpose. This sum, however, was spent on restoring the parts which had fallen, the renewal of its roofs and the reparation of its stucco decoration.

The mosque consists of an open *Ṣaḥn* (court) about 92 m. sq., in the middle of which is a dome supported on an octagonal drum resting on a square base, with four arched openings and an ablution fountain in the centre. A curious feature of this structure is the presence of a staircase, leading up to the level of the drum, which has been constructed inside its north wall. The *Ṣaḥn* is surrounded by four *riwāqs*, the deepest being the sanctuary which is formed by five arcades, whereas the others are of two only. The arcades consist of pointed arches resting on rectangular piers with engaged brick columns at the corners. All four *riwāqs* are covered with modern timber roofs, copied from fragments which remained of the original one. Below the ceiling runs the famous wooden frieze, carved with verses from the Qur'ān in early Kūfic. The mosque proper is about 118 m. wide and 138 m. deep; it is surrounded on the northern, western and southern sides by three *ziyādas* (extensions), each of which is about 19 m. deep. The whole, therefore, forms a square measuring 162 m. each way. In the centre of the western *ziyāda* stands the unique minaret which has no parallel in Egypt. It is most probable that this minaret derived its external staircase from the original minaret of the mosque, which al-Qudā'ī says was copied from the minaret of Samarra. The present minaret consists of a square lower storey, surmounted by a circular one. This is crowned by an octagonal top storey with a small fluted dome. The whole structure is about 40 m. in height.

The scheme of the façade of the mosque is a simple one. The lower half is bare, except for the door openings; the upper part is occupied by a row of windows with stucco grilles of various designs and different periods, alternating with niches with fluted hoods. The whole is crowned with beautiful open-work cresting, like that on the walls of the *ziyādas*. To each doorway of the mosque proper, there is a corresponding one in the outer walls of the *ziyādas*. The latter opened on to bazaars which led up to the doors of the mosque. A small doorway, however, was opened in the *qibla* wall, leading to the Dār al-Imāra, which Ibn Ṭūlūn had built on the eastern side of the mosque.

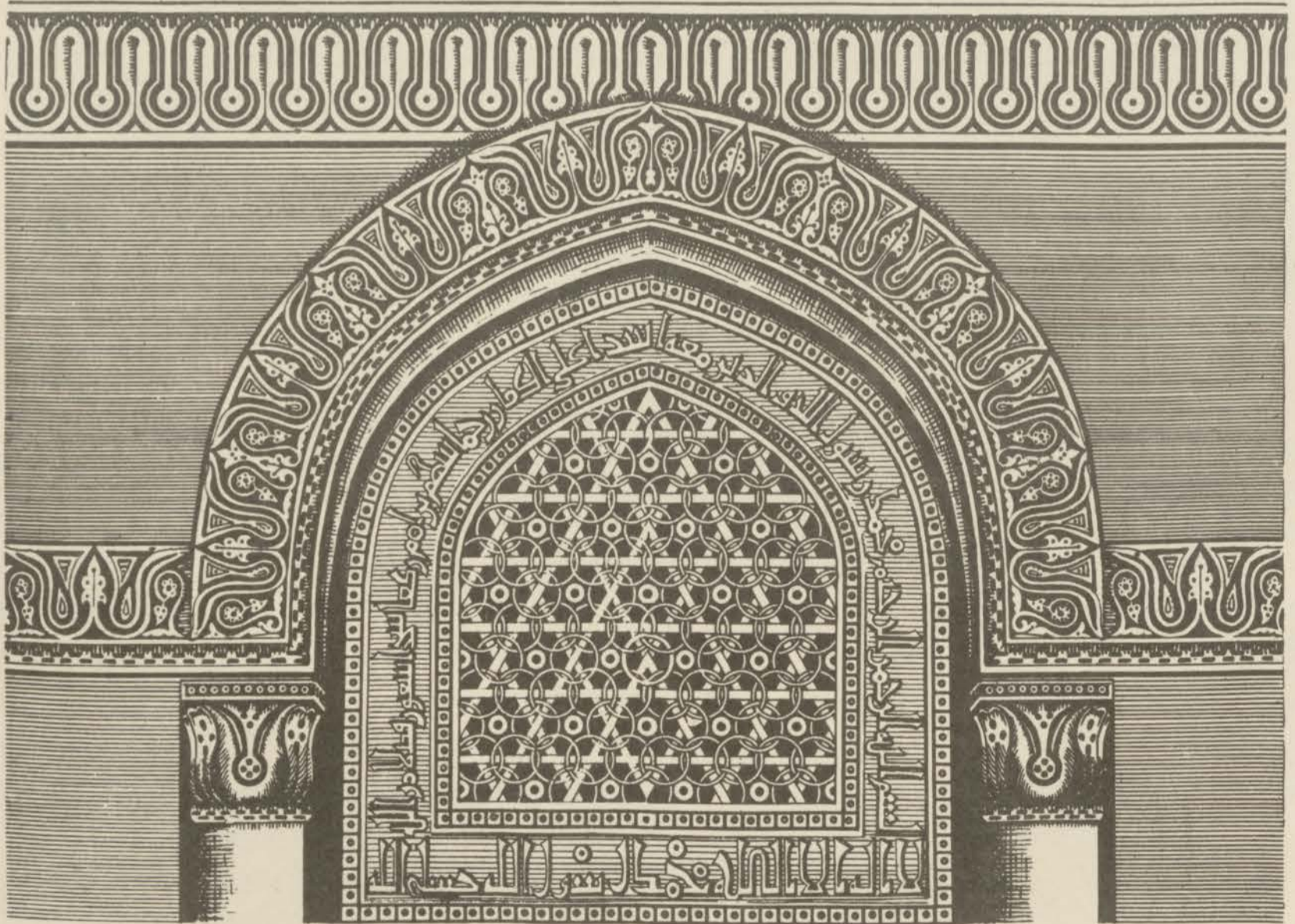
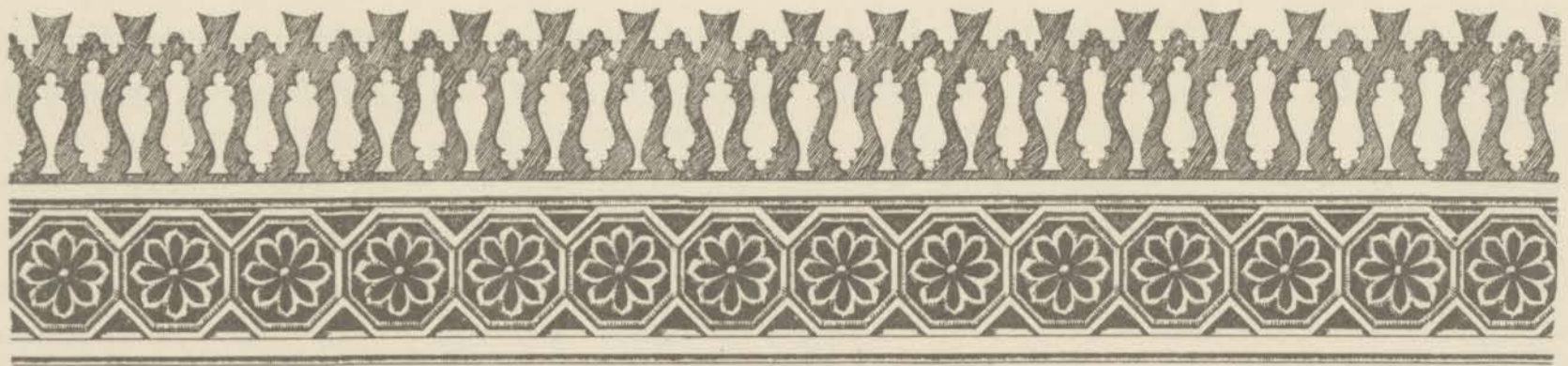
In the middle of the *qibla* wall is the main *mihrāb*, of which the original niche and marble columns flanking it on either side still remain, likewise the frame and spandrels, but the marble and mosaic lining is the work of Sultan Lājīn as mentioned above. The bay in front of the *mihrāb* is covered with a wooden dome, with pierced stucco windows in its drum, decorated with coloured glass. Alongside the *mihrāb* is the *minbar*, which was constructed by order of Sultan Lājīn. It consists of a geometrical wooden framework filled with richly carved panels; it ranks among the most beautiful of those in the mosques of Cairo. Although a great many of its panels have been replaced, it still retains its importance, for it is the third oldest in Egypt, the first being that in the mosque of the monastery of St. Katherine on Mount Sinai, made by order of al-Afdal Shāhinshāh during the rule of the Fāṭimid Khalif al-Āmir in 500 H. (1106), the second is that in the Masjid al-'Atiq at Qūs, made by order of aṣ-Ṣāliḥ Ṭalā'i' in 550 H. (1155).

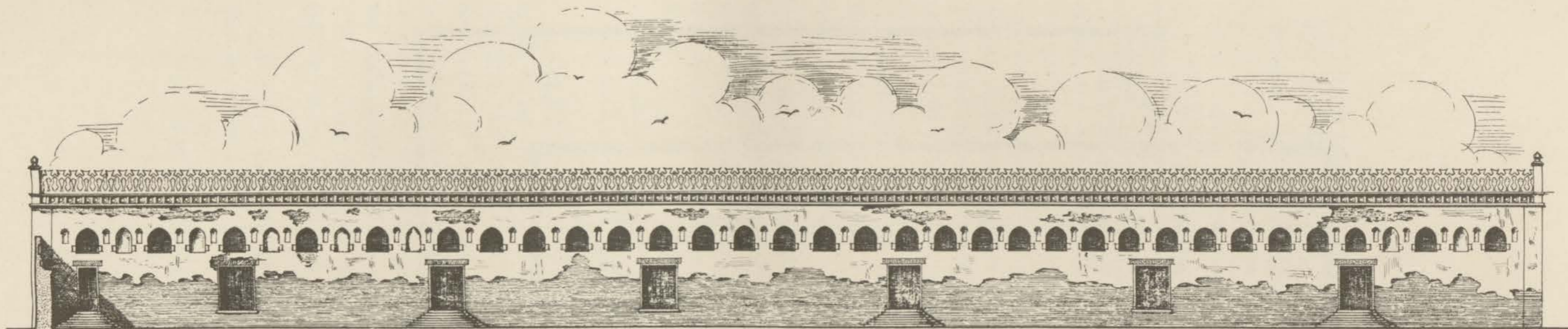


There remains the stucco decoration to be seen running round the arches and openings, and below the wooden frieze under the ceiling, also on the soffits of some of the arches round the *Ṣahn*.

Although most of these have been restored, they still retain their Ṭūlūnid style, which derives its elements from the ornament of Sāmarrā. The designs carved on the wooden soffits of the doorways are also closely related to those of Sāmarrā.

Plates Nos. 2-9 & 21

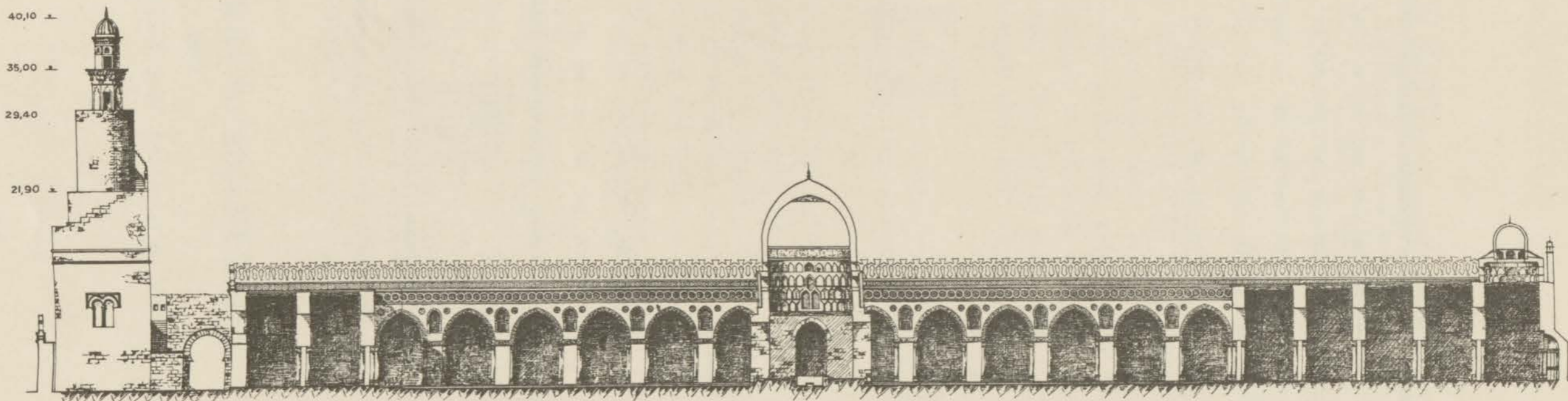




Northern Façade



Scale 1 : 400

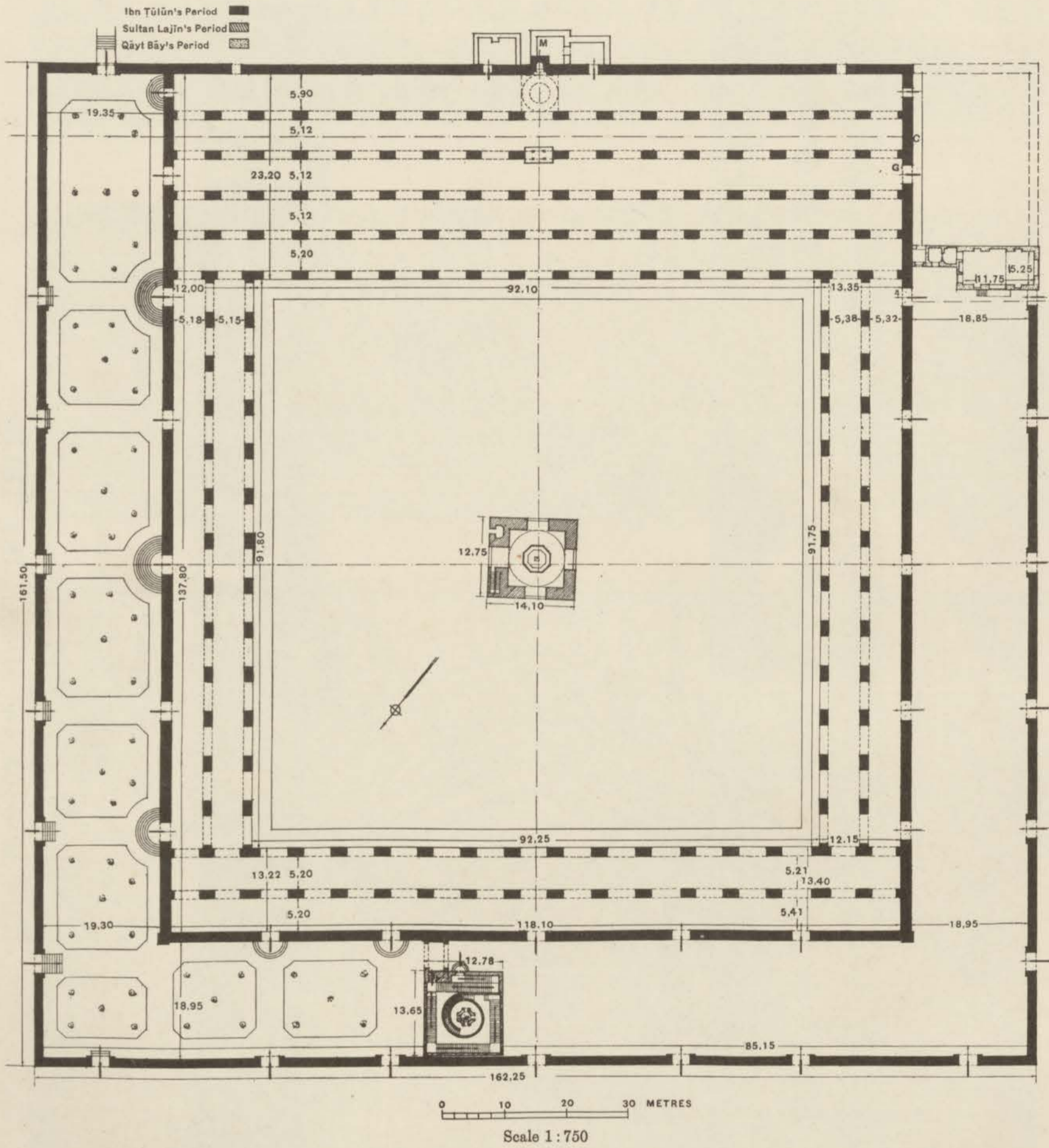


Cross Section E. F.



Scale 1 : 500

THE MOSQUE OF AHMAD IBN TULUN



THE MOSQUE OF AHMAD IBN TULUN
Plan

AL-AZHAR MOSQUE

359-61 H. (970-72)

WHEN GOHAR AŞ-ŞAQALLĪ (Şaqlabī), Commander-in-chief of al-Mu'izz li-Dīn illāh, the first Fāṭimid Khalif, conquered Egypt and founded the city of al-Qāhira, he began the construction of al-Azhar mosque in Gumādā I, 359 H. (970), and finished it in Ramaḍān, 361 H. (972). It is therefore, the first mosque founded in the city of al-Qāhira, and the earliest existing Fāṭimid monument in Egypt. The origin of the name of this mosque has been disputed. It is said however, that the Fāṭimids have named it "al-Azhar" in commemoration of Fāṭima az-Zahrā', daughter of the Prophet.

This mosque, at the time of construction, probably had an open *ṣaḥn*, surrounded by three *riwāqs*, the largest being the sanctuary which is five aisles deep. A slightly higher transept cuts the sanctuary in the middle, running from the *ṣaḥn* to the *qibla* wall, where it ends with a dome over the *mihrāb*. The two corners of the aisle next to the *qibla* wall were covered with two domes, similar in form; no traces of these remain. Each of the side *riwāqs* is three bays deep. The arches surrounding the *ṣaḥn* rest on rectangular piers while all other arches rest on marble column with varying types of capital.

About the year 400 H. (1009), this mosque was restored by al-Ḥākim Bi'amr illāh, third Fāṭimid Khalif in Egypt. A wooden door, now kept in the Museum of Arab Art, is the only trace of this restoration.

At the end of the Fāṭimid Dynasty (VI cent. H. = XII cent. A.D.), the covered part was enlarged by the addition of one aisle to each side of the *ṣaḥn*; the arcades of these rest on marble columns. In the middle of the eastern aisle and at the beginning of the transept, stands a dome, the interior of which is decorated with stucco ornament and bands of Qur'ānic inscriptions in Kūfic. A good deal of the original stucco ornament and Kūfic inscriptions can still be observed: (1) all round the arches of the transept, and their spandrels, (2) in the hood of the old *mihrāb*, and (3) the stucco windows and their borders, in the ends of the east and north walls of the sanctuary.

The first of the additions after the Fāṭimid Dynasty was the Ṭaybarsīya Madrasa which stands to the right of Bāb al-Muzaiyinīn entrance, in al-Azhar square; this madrasa was built by the Amīr 'Alā' ad-Dīn al-Khāzindārī, commander of the armies, in 709 H. (1309). An important feature of this madrasa is its marble *mihrāb* which may be regarded as one of the most beautiful, on account of its good proportions, fine craftsmanship, the harmony of its polychrome ornament, and the gilded *fusayfisā* which decorates the two spandrels. The next addition was the Aqbughāwīya madrasa, opposite the Ṭaybarsīya and to the left of the entrance mentioned above. This was built by Amīr Aqbughā 'Abd al-Wāhid, Ustadār to Sultan an-Nāṣir Muḥammad ibn Qalā'un, in 740 H. (1339).

It is famous for its beautiful entrance and marble *mihrāb*, which is in no way less splendid than its fellow in the Ṭaybarsīya Madrasa.

About 844 H. (1441), Gohar al-Qunūqbāyī built the Gohariya Madrasa, against the north

side of the sanctuary. It had two entrances, one from the mosque, and the other from outside. In this madrasa, the Amīr constructed a dome over his tomb. This madrasa, although small in size, is remarkable for its high artistic qualities.

In 873 H. (1468/69), Sultan Qāyt-Bāy rebuilt the main entrance which stands between the Taybarsiya and Aqbughāwiya Madrasas and leads into the *ṣahn*, and constructed the minaret which stands to the right of it. These two edifices, like other works of Qāyt-Bāy, are very richly decorated. Qāyt-Bāy's extensions included a *riwāq* for the Maghrabys, and lavatories.

In 920 H. (1514), Sultan Qānṣūh al-Ghūrī erected a tall minaret with two heads, next to that of Qāyt-Bāy. A feature for which this minaret is remarkable is that it has two separate staircases starting at the first storey, so that if two persons ascend the two staircases at one time, they do not see each other until they meet on the landing of the upper storey.

The most important extensions added to this mosque, however, were those carried out by the Amīr 'Abd ar-Raḥmān Katkhudā who, in 1167 H. (1753/4), constructed:

- 1- The large *riwāq* behind the old *mihrāb*, the floor and roof level of which were higher than those of the older part;
- 2- A marble-lined *mihrāb* and a wooden *minbar* next to it;
- 3- The Bāb aṣ-Ṣa'āida entrance, at the end of the southern wall, which leads into a *maktab* for the study of the Qur'ān;
- 4- A minaret, to the right of the last entrance;
- 5- A dome over his tomb and, (6) the Bāb ash-Shurba, with a minaret next to it.

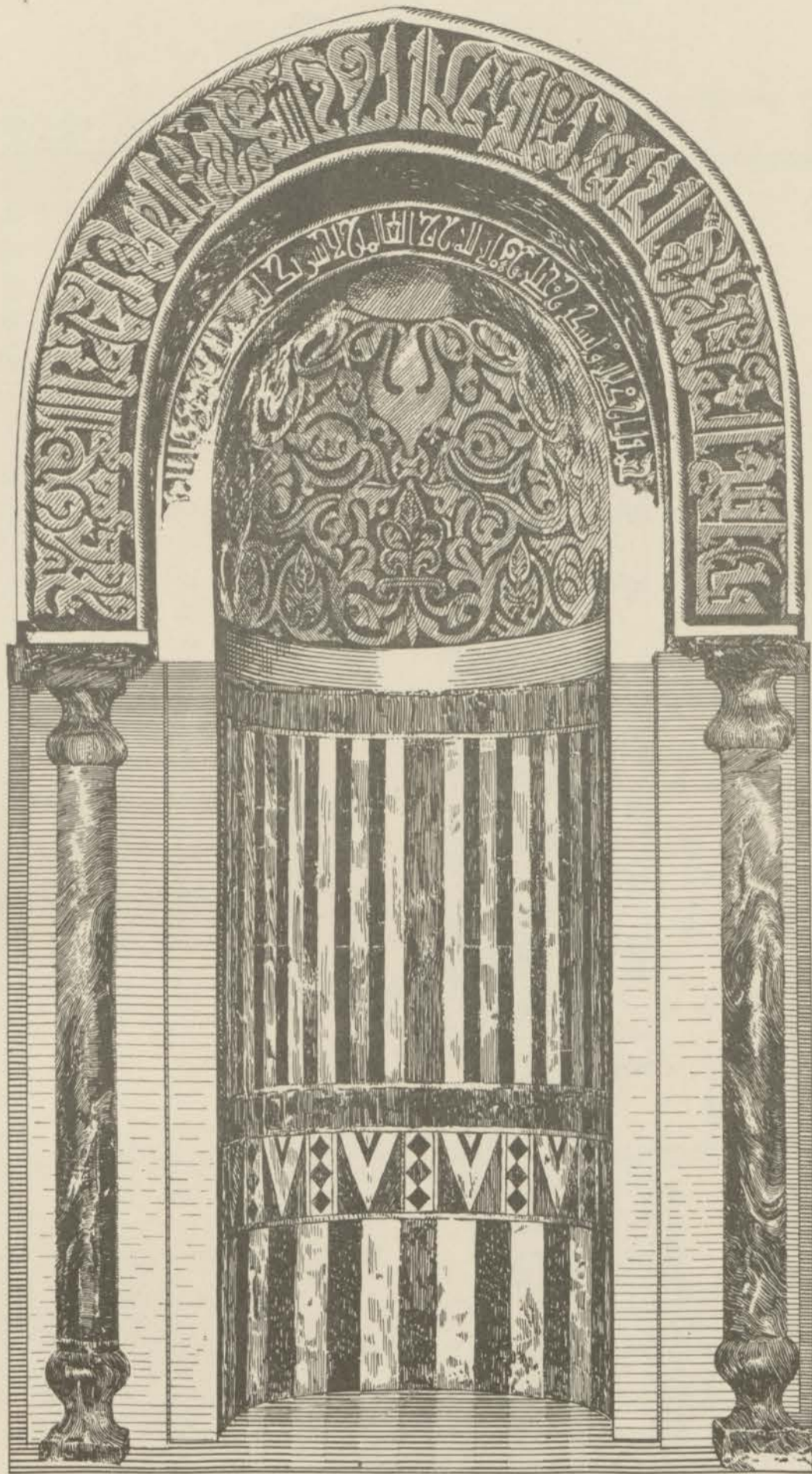
The Amīr also renewed the façade of the Taybarsiya Madrasa, and linked it together with the Aqbughāwiya Madrasa by constructing a double entrance, known as Bāb al-Muzayinīn; this overlooks al-Azhar square.

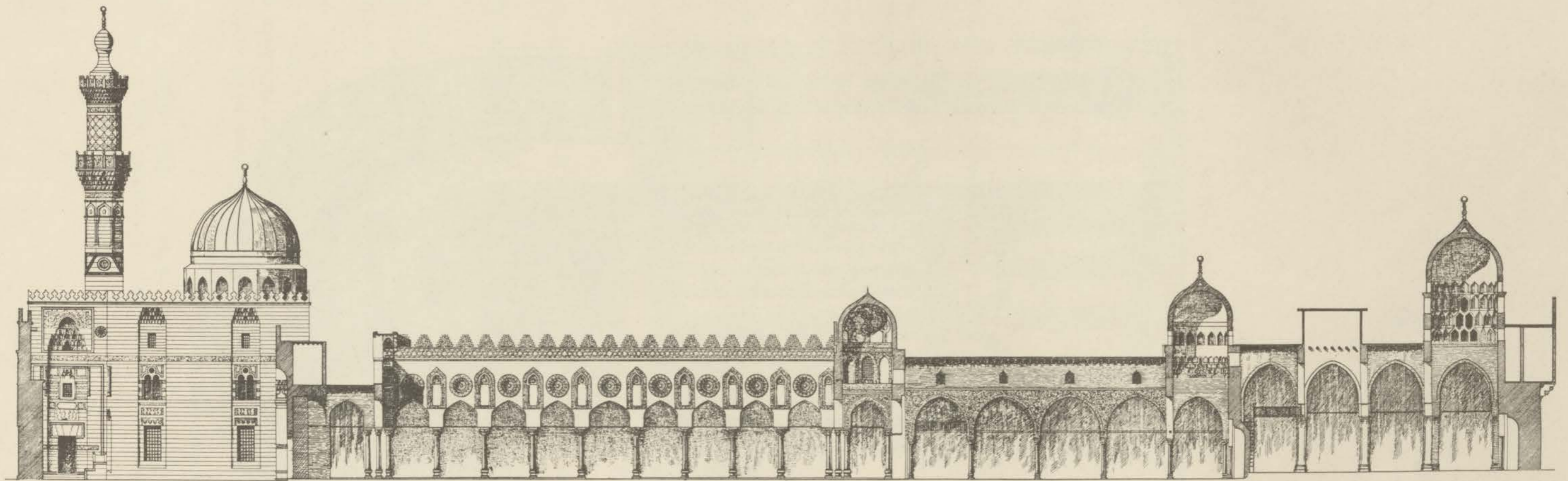
About 1210 H. (1795), al-Wālī Ibrāhīm Bey constructed a *riwāq* for ash-Sharāqwa students; Muḥammad 'Alī Pasha al-Kabīr built another for as-Sinnāriya students; the Khedive Ismā'il ordered the demolition and rebuilding of Bāb aṣ-Ṣa'āida and the *maktab*, and restored the Aqbughāwiya Madrasa; the Khedive Tawfiq rebuilt the *riwāq* which had been added by 'Abd ar-Raḥmān Katkhudā.

Works of restoration had been going on almost continuously in this mosque until 1310 H. (1892/93), when the Diwān al-Awqāf renewed all the arches round the *ṣahn*. In 1312 H. (1894/95), the Khedive 'Abbās II built the 'Abbāsī *riwāq*, renewed the north façade of the mosque and the wooden screen round the *ṣahn*.

Finally the marble flooring of the sanctuary and the magnificent carpets which cover it were furnished as a gracious gift by H.M. King Farouk I.

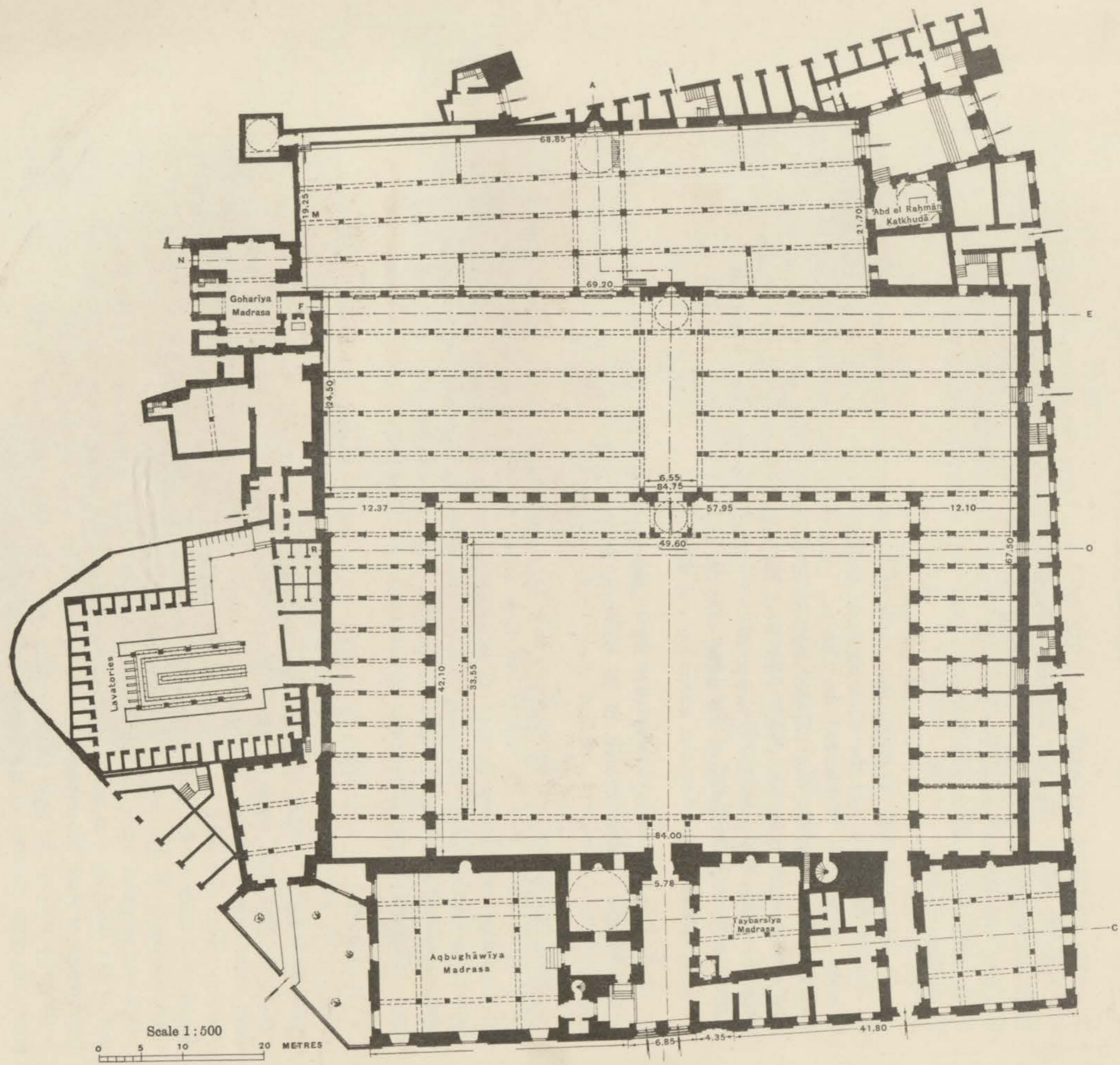
Plates Nos. 10-13, 53, 59, 60, 123, 163 & 164





Scale 1 : 300
0 5 10 15 20 METRES

AL-AZHAR MOSQUE
Cross Section A. B.



AL-AZHAR MOSQUE
Plan

THE MOSQUE OF AL-ḤĀKIM

380-403 H. (990-1013)

THE FĀṬIMID KHALIF AL-'AZĪZ BILLĀH began the construction of this mosque in 380 H. (990). His son al-Ḥākim Bi'amrillāh, the third Fāṭimid Khalif of Egypt, completed it in 403 H. (1013); the mosque being named after him. This, the second Fāṭimid mosque in Cairo, was situated outside the old walls of the city, until Badr al-Gamālī brought it within by constructing the north wall (extending from Bāb an-Naṣr to Bāb al-Futūḥ), in contact with its northern façade.

In the year 702 H. (1302/3), as a result of an earthquake, the tops of the two minarets of the mosque fell down, and the whole structure cracked. In 703 H. (1304), Baybars al-Gāshankīr, by order of an-Nāṣir Muḥammad ibn Qalā'ūn, restored the two minarets and the fallen arches. Traces of this restoration can still be observed in the present tops of the two minarets and in some of the sanctuary arches, which differ from the original ones for they are of horse-shoe form, while the others are pointed. Evidence of this restoration can also be noticed in the pierced stucco windows in the drum of the dome over the *miḥrāb*, and in an historical inscription over the main entrance, recording this restoration and dated 703 H. (1304).

Ever since that event, history does not record any serious restorations having been executed in this mosque. What remains of it, however, enables us to realize its original dignity and majesty.

Many original parts of the sanctuary have been preserved such as the transept with its arches and piers, the dome over the *miḥrāb* and some arches to right and left of the transept. Parts of the decoration, which have survived all those centuries, can still be seen in the bands of Kūfic, executed in stucco, below the ceiling and the square base of the dome, as well as in the stucco windows, pierced with beautiful ornaments and Kūfic inscriptions with geometrical designs penetrating them. Original also are the carved wooden tie-beams of the arches under the dome.

It is possible to reconstruct the mosque in its original form with the aid of the parts still standing. It bears a great resemblance to mosques which preceded it, for it has an open *ṣaḥn* surrounded by four covered *riwāqs*. The sanctuary is five aisles deep; its arches are supported by rectangular piers with engaged brick columns at the corners. Each of the two lateral *riwāqs* is three aisles deep while the back one is two only. A transept runs through the middle of the sanctuary, from the *ṣaḥn* to the *miḥrāb*. At the two back corners of the sanctuary were two domes; the drum of the southern one has been restored while nothing but a small part of the other remains. Of the original *miḥrāb*, nothing remains except the recess. The marble lining which was prepared under the auspices of as-Saiyid 'Umar Makram in 1223 H. (1808/9), when part of the sanctuary was used as a *zāwiya* for prayers, was transferred by the Department for the Preservation of Arab Monuments as a lining to another *miḥrāb* which the Department has made in the *qibla* wall, to the right of the original one. The Department have, in the meantime, pulled down the stone doorway of this *zāwiya* and rebuilt it in the *ṣaḥn*.

The Mosque of al-Ḥākim measures nearly 120 m. in width and 113 m. in depth, internally.

It has several entrances besides the main one in the middle of the west façade; the most important of these are two to the left and two to the right of the main entrance and one in the centre of the north and south façades. The *ziyāda* which it once had, next to its south façade, is now occupied by later buildings.

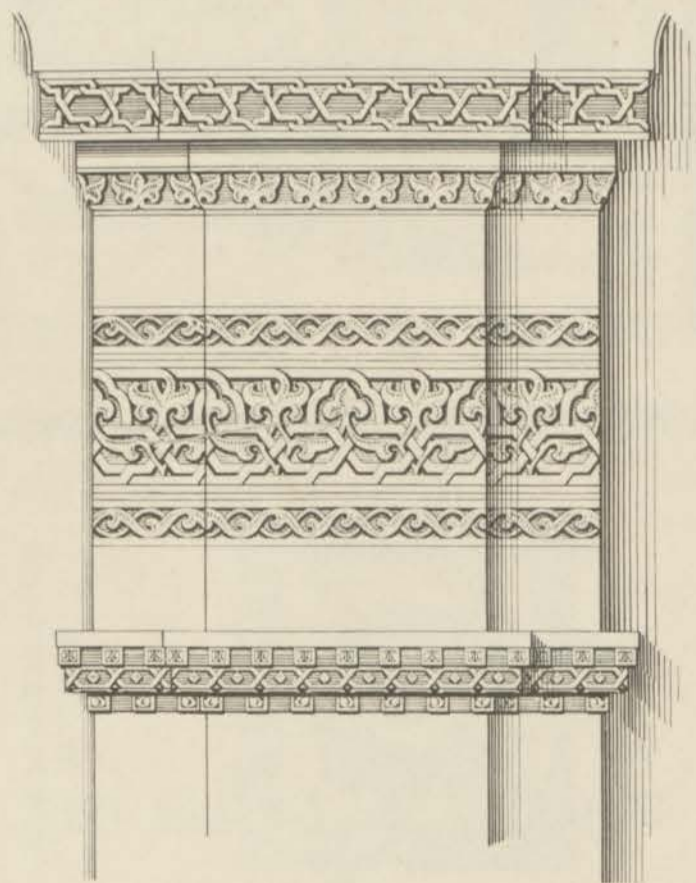
As regards building material, this mosque bears a great resemblance to the Mosque of Ibn Ṭūlūn. Brick was used in both mosques, except that the outer walls of al-Ḥākim's are built of partly dressed stone (*talatāt*). This similarity may be observed in the shape of the piers which support the arches, and in the style of the Kūfic inscriptions of the frieze below the ceiling, which however are carved on wood, whereas in the Mosque of al-Ḥākim, they are carved on stucco. As regards the transept which divides the sanctuary, and the dome in front of the *miḥrāb*, we can find a similar arrangement in al-Azhar mosque. The two domes at the back corners of the sanctuary again recall those which once existed in al-Azhar.

An architectural feature which distinguishes the west façade, is the stone salient which projects centrally from it, forming the monumental entrance of the mosque. We have not come across such a feature, prior to this, except in the Mosque of al-Mahdiyya which was built at the beginning of the fourth cent. H. (beginning of tenth cent. A.D.), and later on in the mosque of az-Zāhir Baybars al-Bunduqdārī.

At the north and south ends of this façade, stand two salient towers, each formed of two hollow cubes, one above the other. The lower cubes are of the same period as the mosque while the upper are the work of Baybars al-Gāshankīr. Inside the northern tower is a circular minaret while in the southern is a square one with an octagonal top. These two minarets are built of stone and are so hidden within the towers that only the tops, added later, can be seen from without.

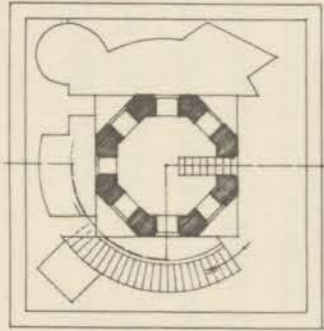
The shafts of the minarets and the monumental entrance are decorated with ornaments and Kūfic inscriptions engraved in stone, while the lower part of the southern salient is decorated with a band of Kūfic inscription engraved on marble. The quality of the design and execution of the inscription demonstrates the great progress achieved, and the perfection attained during the reign of al-Ḥākim.

Plates Nos. 14-17

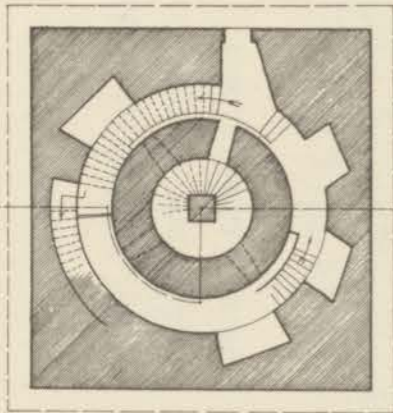




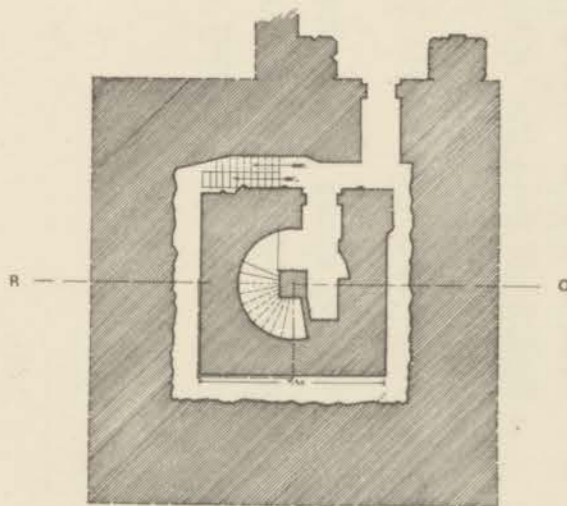
Horizontal Section E. F.
Scale 1 : 60



Horizontal Section L. M.
Scale 1 : 60

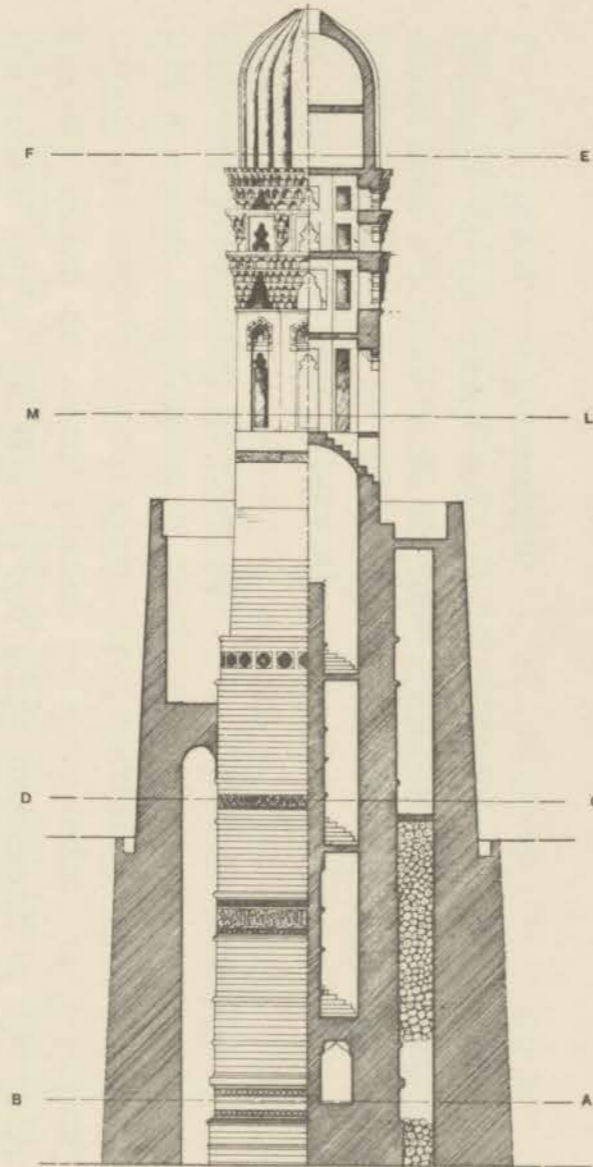


Horizontal Section C. D.
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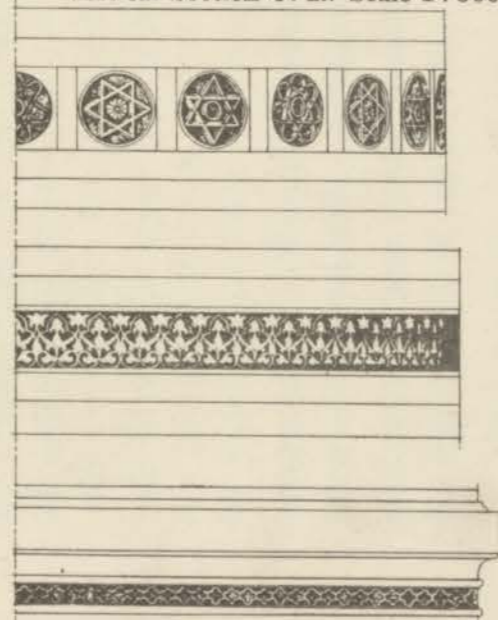


Horizontal Section A. B.
Scale 1 : 60

Northern Minaret

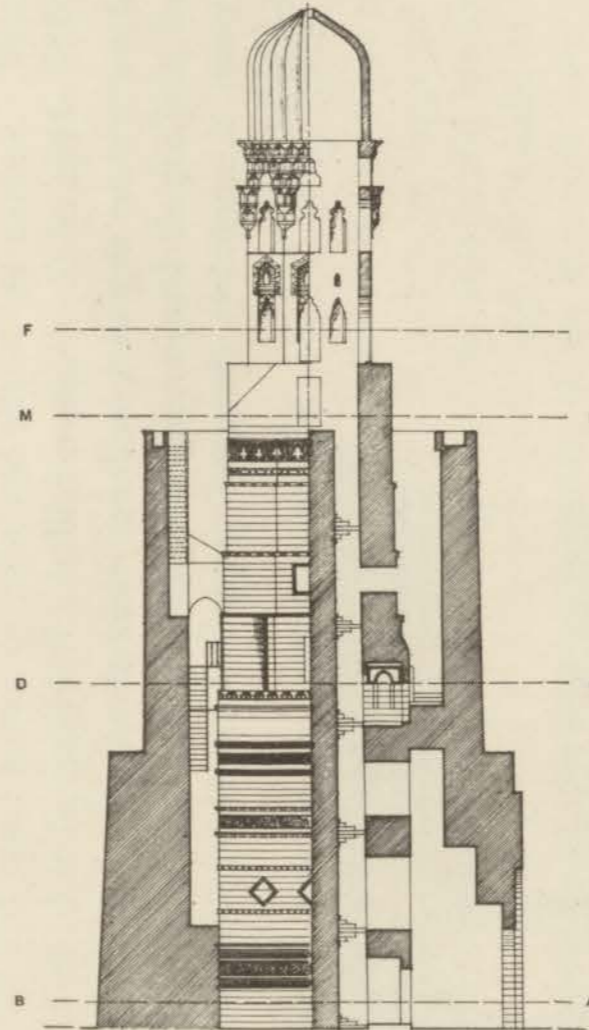


Vertical Section O. R. Scale 1 : 300

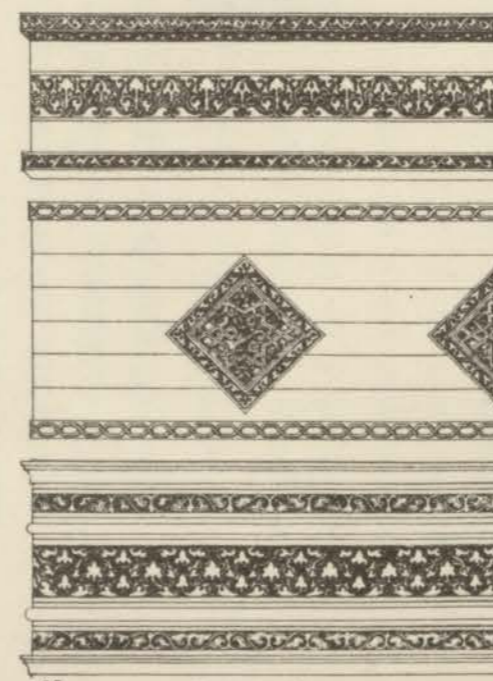


Details from
Decoration of Minaret
Scale 1 : 60

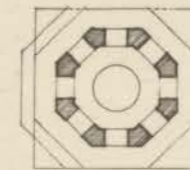
Southern Minaret



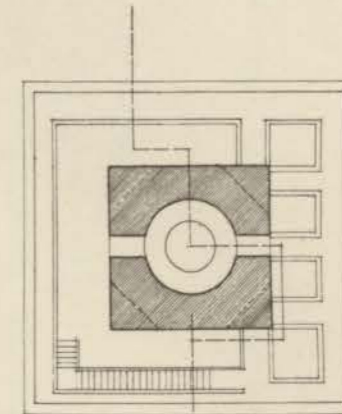
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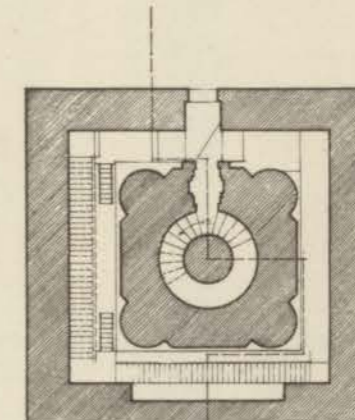
Details from
Decoration of Minaret
Scale 1 : 60



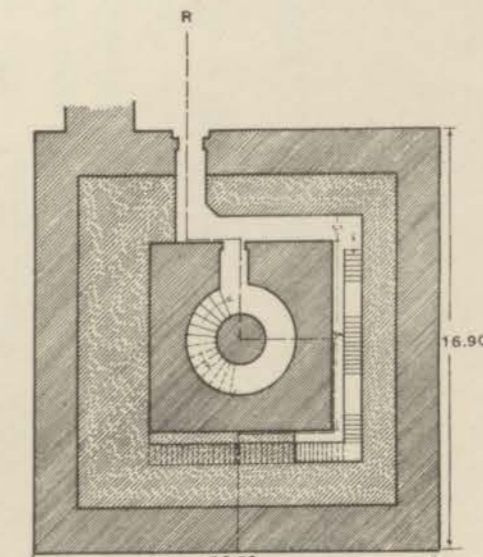
Horizontal Section E. F.
Scale 1 : 60



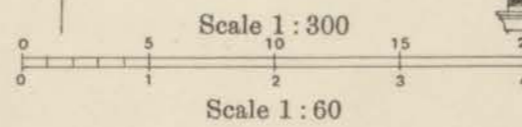
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Horizontal Section C. D.
Scale 1 : 60





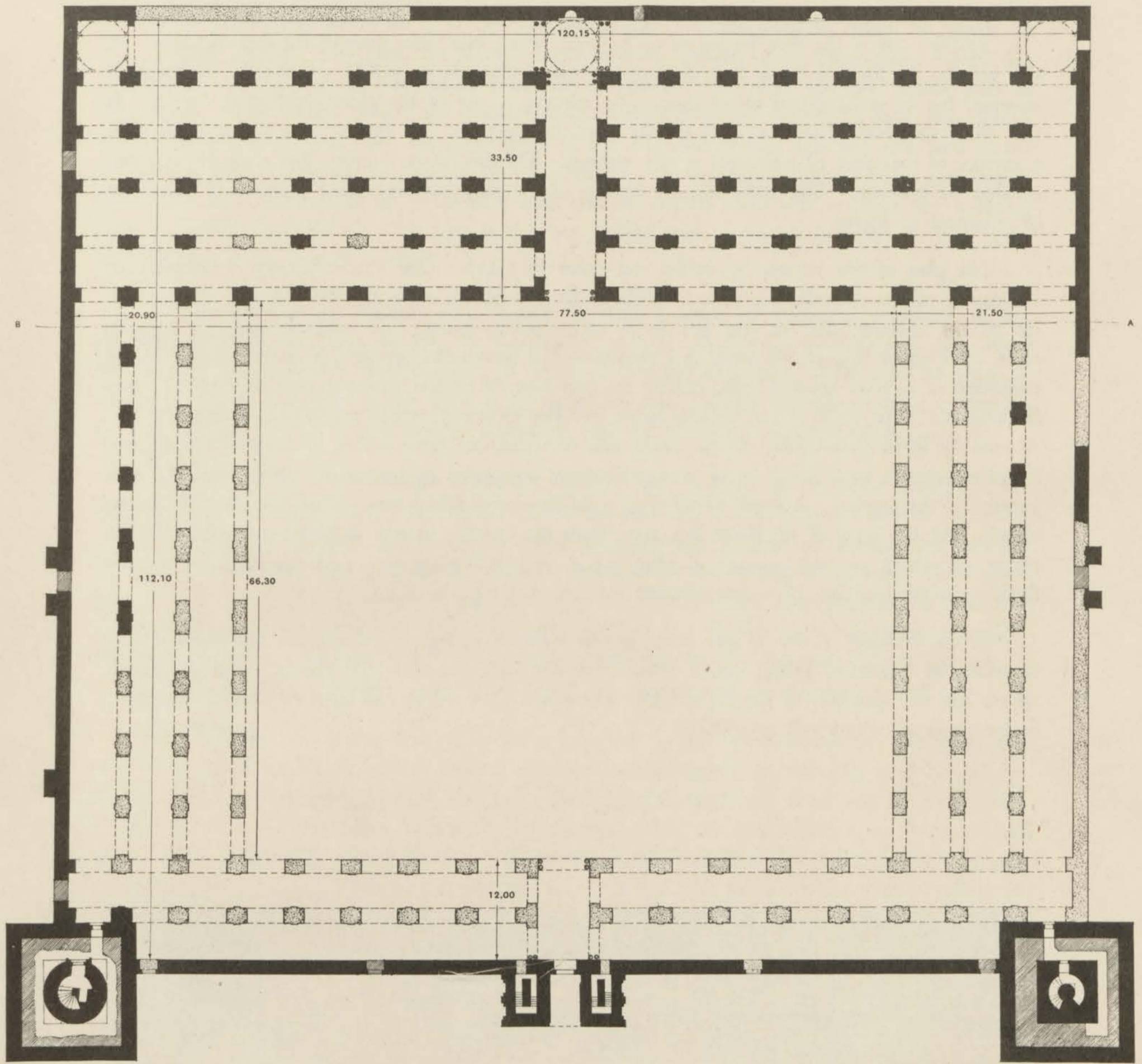
Horizontal Section A. B.
Scale 1 : 60



THE MOSQUE OF AL-HĀKIM

The two Minarets of the Mosque

Buildings Existing 
Buildings Demolished 



Scale 1 : 500
0 5 10 20 METRES

THE MOSQUE OF AL-HĀKIM
Plan

THE MOSQUE OF AL-GUYŪSHĪ

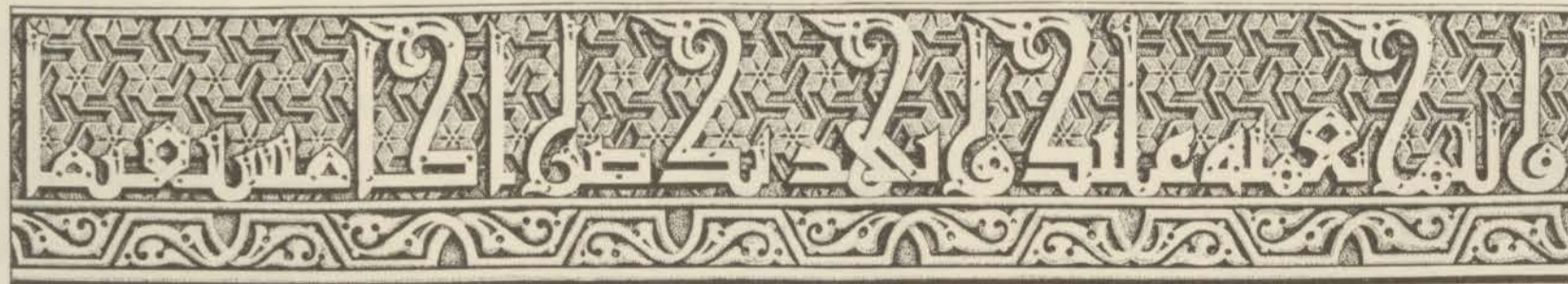
478 H. (1085)

THIS MOSQUE stands on the edge of the Muqāṭṭam and overlooks the Citadel of Ṣalāḥ ad-Dīn. It is the first landmark to be seen, when one looks towards the east of Cairo. It was built by the Fāṭimid Wazīr Badr al-Gamālī, Amīr al-Guyūsh, in 478 H. (1085). It is a small mosque, but of architectural importance. Its minaret is one of the oldest existing in Egypt. It rises from the roof of the mosque, exactly over the entrance. It begins as a square shaft with a cornice of two tiers of stalactites at the summit. On this is set a cube, and then an octagon, covered by a dome. The stalactites at the top of the shaft are the oldest example of this form of ornament in Egypt.

The plan of this mosque is unlike any other in Cairo. One enters through a doorway in the centre of the west façade, into a vestibule, flanked to the right by the staircase which leads up to the minaret, and to the left by a cross-vaulted room; this vestibule leads to an open *ṣahn*. On either side of the latter is a tunnel-vaulted room, and opposite, is a triple-arched façade consisting of a wide pointed arch, resting on two pairs of marble columns, with two narrow ones flanking it. This triple-arched façade opens into the sanctuary, which consists of a transverse aisle covered by three cross-vaults, on the other side of which are three arches, the central leading into a square covered by a dome on an octagonal drum supported by means of squinches at the four corners of the square. A band of inscription in decorated Kūfic runs round the summit of the square. At the apex of the dome is a verse from the Qur'ān, written in Kūfic in a circle, in the centre of which are the names of Muḥammad and 'Alī alternating and repeated. The two flanking arches lead into two cross-vaulted extensions to right and left.

In this mosque is one of the finest stucco *miḥrābs* in Egypt. There are two bands of inscriptions in decorated Kūfic, which form inner and outer borders for the beautiful decoration which fills the spandrels of the arch. The whole was crowned by the band of pierced ornament, a few traces of which still remain.

Plates Nos. 18 - 20



AL-AQMAR MOSQUE

519 H. (1125)

THIS MOSQUE was built by al-Āmir Bi-aḥkām-illāh, seventh Fāṭimid Khalif of Egypt, in 519 H. (1125). Its plan, not unlike previous ones, consists of an open *ṣaḥn*, 10 m. sq., surrounded by four *riwāqs*, the largest being the sanctuary. The *ṣaḥn* has four square piers at the corners. The arches, which are supported on marble columns, are of the keel type which did not appear in Egypt until the latter part of the Fāṭimid period, and was first seen in the dome of Shaykh Yūnis, attributed to Badr al-Gamālī. A beautiful band of Kūfic runs round each arch. The spandrels are decorated with shallow saucers composed of eight ribs radiating from a central medallion. The four *riwāqs* are roofed with shallow domes; the back aisle, however, has a flat wooden ceiling.

The *minbar* and the minaret were among the parts restored by Yalbughā as-Sālamī, during the reign of Sultan az-Zāhir Barqūq, in 799 H. (1396/97). A dating inscription to this effect is fixed over the *mihrāb*. The *minbar* still retains its Fāṭimid ornament, which may be observed on the entrance arch and at the back of the speaker's seat. Other Fāṭimid ornament may be observed in some panels in the built-in cupboards and the lining of the door soffits.

The chief glory of this mosque lies in its façade which presents an ambitious architectural scheme, of good proportions, with a great variety of ornament. The architect had to take into consideration the direction of the *qibla*, when designing the interior of the mosque, whereas the façade follows the alignment of the street, so it is not parallel to the *qibla* wall. The space which might otherwise have been wasted was occupied by the vestibule, the staircase and two rooms opening into the interior. This treatment, conforming to the street alignment externally and to the correct *qibla* direction internally, was introduced for the first time in this mosque; it was later on invariably applied in the design of all the madrasas of the Mamlūk period.

The only part of the façade that is exposed consists of the entrance and the left wing, the right wing being hidden by a later house. The entrance, slightly set forward, is in the centre of the façade. The entrance door-way has a fine joggled lintel and is covered by a beautiful fluted hood: the first flutes run horizontally right across, while the rest radiate from the medallion which occupies the back of the hood. The centre of this medallion is decorated with the two words Muḥammad and 'Alī in Kūfic, pierced right through the stone; then comes a circle of arabesque and another of pierced Kūfic, and finally a band decorated with interlacing scrolls. The work of engraving and piercing shows skill and perfection. The niches on either side of the entrance are each crowned with four tiers of stalactites; set back within these, are two smaller ones, each having a small fluted semi-dome. Above these two niches are two smaller ones, each having a fluted hood, supported by two engaged columns.

The stalactites present the first introduction of this element into the design of a façade. It is one of the main features of Muslim architecture.

The left wing is relieved by a slightly recessed panel, covered by a very shallow fluted hood,

similar to that over the main entrance. On both sides are two lozenge panels and above each is another panel; all these are decorated in various designs. Three bands of decorative Kūfic run across the façade. The first, at the summit, contains the name of al-Āmir Bi-ahkām-illāh and next to it is the name of his Wazīr al-Ma'mūn al-Batā'ihī, together with his titles, and the date of foundation. The second runs at the springing of the entrance arch; this too contains the names of al-Ma'mūn and his titles and the date of foundation. This fashion, the combination between the names and titles of the Khalif and the Wazīr, shows what influence the Ministers of State had attained towards the end of the Fāṭimid period. The third band runs at the level of the door lintel and only contains verses from the Qur'ān.

Plates Nos. 22 & 23





THE MASHHAD (Mausoleum) OF AS-SAIYIDA RUQAIYA

527 H. (1133)

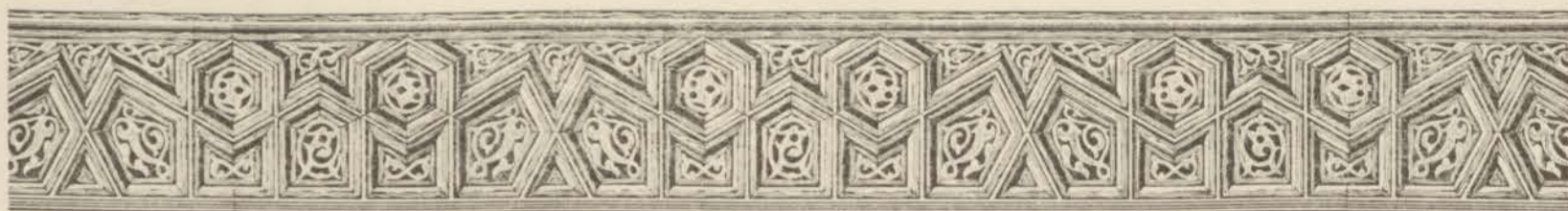
ONE OF THE SACRED SHRINES OF EGYPT is the Mashhad (mausoleum) of as-Saiyida Ruqaiya, daughter of 'Alī ibn Abī Ṭālib. It was built in 527 H. (1133), during the reign of al-Ḥāfiẓ li-dīn illāh, the eighth Fāṭimid Khalif of Egypt. All that remains of it is the eastern *īwān*. This is composed of a porch, the arches of which are supported on pairs of marble columns, with a door at the back leading into a square domed bay in front of the *mihrāb*. The dome is ribbed, and is supported on an octagonal drum. This bay is flanked to right and left by small extensions, with a *mihrāb* in each.

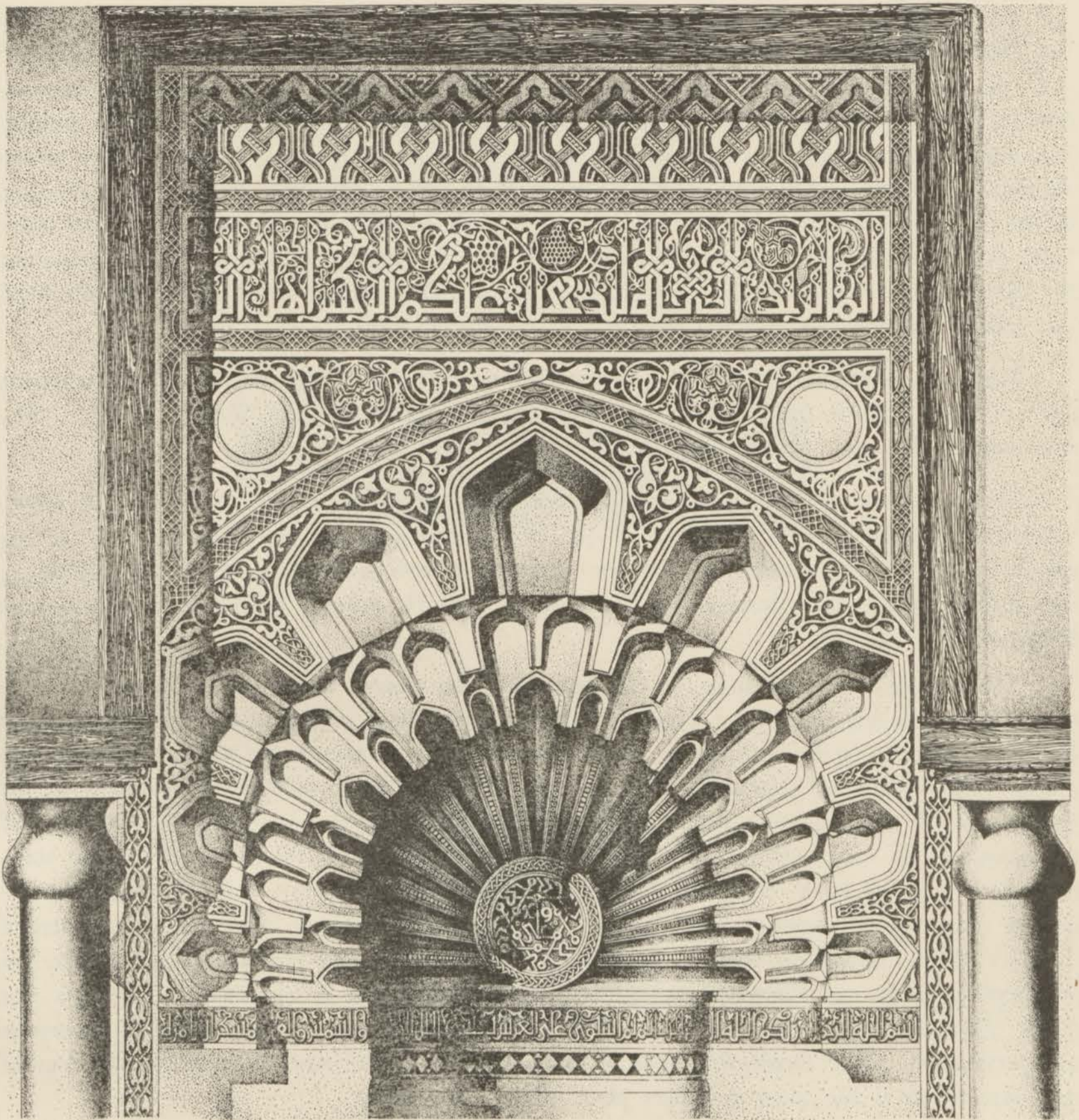
The ribbed dome appears in Egypt, for the first time, over the shrine of as-Saiyida 'Ātika, at the beginning of the VI cent. H. (XII cent. A. D.), and later on in ash-Shabīhī and as-Saiyida Ruqaiya. The drum rests on four pendentives, each consisting of three niches surmounted by one, i.e. similar to those at al-Ga'farī, 'Ātika and Shaykh Yūnis, outside Bāb an-Naṣr. The last dome may have been built by Badr al-Gamālī about 480 H. (1087); hence it should be regarded as the first step in the evolution of stalactite pendentives, which took the place of the single niche (squinch) employed in the Mosques of al-Ḥākīm and al-Guyūshī. The development of this element was a marked feature of the Mamlūk period when stalactite pendentives of various forms and many tiers are employed.

The chief glory of this shrine is its principal *mihrāb* which is one of the greatest masterpieces of stucco decoration. It is a niche, covered by a shell-like hood, the ribs of which radiate from a medallion, decorated in the centre with the name of 'Alī surrounded with the name of Muḥammad several times repeated. The ribs end at the edge of the arch with motifs recalling stalactites. The spandrels are decorated with beautiful ornament; above them runs a band of inscription in decorated Kūfic, with its surface curved forward. Crowning the whole is a band of interlaced ornament.

In the centre of the shrine, and in front of the *mihrāb*, is a wooden cenotaph carved with beautiful designs and inscriptions in decorated Kūfic, which stand out in relief, comprising verses from the Qur'ān and the date of its construction, i.e. 533 H. (1138/39). This Mashhad was provided, about 549-55 H. (1154-60), with a portable wooden *mihrāb*, rich with ornaments and inscriptions of great beauty. This *mihrāb* is at present preserved at the Museum of Arab Art, together with two other wooden *mihrābs*, one of which was constructed about 533-41 H. (1137-45) for the Mashhad of as-Saiyida Nafisa, and the other by order of al-Āmir Bi-aḥkām-illāh in 519 H. (1125), for al-Azhar mosque.

Plates Nos. 24 & 25





THE MASHHAD OF SAIYIDNA AL-ḤUSAYN

549 H. (1154/55)

THE MASHHAD OF SAIYIDNA AL-ḤUSAYN was built in 549 H. (1154/55) to receive the head of Ḥusayn ibn 'Alī ibn Abī Tālib. Nothing remains of it except the entrance doorway, known as al-Bāb al-Akḥḍar, which stands in the east part of the south façade of the mosque. The minaret which surmounts this entrance was built in 634 H. (1237), in the last days of the Aiyūbids, according to the foundation inscription at its base. The only part that has remained of this minaret is its square shaft which is covered with beautiful stucco ornament. The Amīr 'Abd ar-Raḥmān Katkhudā restored the upper part of this minaret, as well as the mashhad and the dome of the mausoleum in 1175 H. (1761/62). The interior of the dome was decorated and gilded, while the *mihrāb* was given a coloured marble dado.

When the Khedive Ismā'īl came into power in 1279 H. (1863), he ordered its restoration and extension. Work was begun in 1280 H. (1864) and completed in 1290 H. (1873). The new minaret, however, was only completed in 1295 H. (1878).

The mosque consists of five arcades, supported by marble columns. The *mihrāb*, which was constructed in 1303 H. (1886), is in polychrome marble mosaic, instead of marble. At the side of the *mihrāb* is a wooden *minbar*, next to which are two doorways leading to the mausoleum, also a third leading to a chamber that was built in 1311 H. (1893), to receive some relics of Muḥammad.

The mosque is built in stone, in Gothic style. The minaret which stands at the south west corner is in Ottoman style, i.e. a cylindrical shaft of two stories, ending in a cone. The mosque has three entrances in the west façade, one in the south, and another in the north, all leading into a *ṣaḥn* with a place for ablution. The cenotaph was found in a room under the floor of the mausoleum. It was reached through two small openings in the floor. It was first observed and mentioned by the late as-Saiyid Maḥmūd al-Biblāwī, Shaykh (vicar) of the mosque, who commented on it in his book "at-Ta'rikh al-Ḥusaynī", in 1321 H. (1903). No archeologists had seen or examined this cenotaph until 1939, when H. M. King Farouk ordered the restoration of the floor of the mausoleum, and the paving of it with marble. This provided an opportunity for the Department for the Preservation of Arab Monuments to make certain that the cenotaph was there. When found and examined, it proved to be a marvellous work of art, worthy of restoration and preservation. The Department took it away, repaired it and removed it to the Museum of Arab Art, where it has taken its proper place among the exhibits.

The cenotaph has three sides. It is made of teak, imported from the East Indies. Its face and two sides are divided into rectangles, surrounded and separated from each other by borders, carved with inscriptions in decorated Kūfic and Naskhī. These rectangles are decorated with delicate floral ornaments of various kinds. Some of these panels are surrounded with bands of inscriptions such as, "May God send victory and speedy success" and "May God rule", etc. All the inscriptions which are carved on the sides of this cenotaph are verses from the Qur'ān. They

do not include any statement as to the date of its construction or the name of the personage who ordered it. The character of the ornament and its style, the technique of the inscriptions, the combination of Kūfic and Naskhī, together with its similarity to the cenotaph of the Imām ash-Shāfi'ī, which was constructed in 574 H. (1178), all this indicates that it was constructed in the Aiyūbid period. It is probable that Sultan Ṣalāḥ ad-Dīn al-Aiyūbī was the one who ordered it.

Plates Nos. 26, 27, 177 & 178



THE MOSQUE OF AŞ-ŞĀLIḤ ṬALĀ'Ī

555 H. (1160)

THIS MOSQUE, which stands just outside the Bāb Zuwayla, was built by aṣ-Ṣāliḥ Ṭalā'ī ibn Ruzeik, Wazīr of al-Fā'iz Bi-naṣr-illāh, the tenth Fāṭimid Khalif of Egypt, in 555 H. (1160). The interior does not differ from that of previous mosques. It has an open *ṣaḥn*, surrounded by four roofed *riwāqs*, the largest, which is three aisles deep, being the sanctuary. The other three *riwāqs* are each one aisle deep. All the arches in this mosque are of the keel shape, built of bricks, and supported by marble columns. The four external walls are built of stone, faced internally with bricks, a unique feature.

A band of inscription in decorated Kūfic runs round the edge of the sanctuary arches. The spandrels of these arches are decorated with a series of lobed medallions in stucco, surrounded with decorated borders. Over the arches are square windows of pierced stucco. The pulvins, below the springing of the arches, as well as the tie-beams are carved with ornament.

The ornament of the upper part of the *qibla* wall consist of a series of stucco windows, pierced with delicate designs, with coloured glass. A band of Kūfic inscription runs round each window. The *miḥrāb*, in the middle of the wall is quite simple and the hood is lined with painted wood. Next to the *miḥrāb* is a wooden *minbar* of fine workmanship, with an inscription over its door, attributing it to the Amīr Bakhtimūr al-Gukandār, 699 H. (1299/300). It was this Amīr who repaired the mosque during the reign of an-Nāṣir Muḥammad ibn Qalā'ūn. This is the fourth *minbar* in Egypt, in order of date.

The mosque has three entrances, one in the centre of the north, west and south façades. The north and south entrances are set in a recess in a slightly projecting salient. This recess is covered by a keel-arch, the voussoirs of which radiate from a window immediately above the entrance. These two façades are panelled, each panel having a pointed keel-arch. This scheme of panelling appears for the first time in this mosque, and was later copied in the Ṣāliḥiya Maḍrasa, the Mausoleum of aṣ-Ṣāliḥ Negm ad-Din and the Mamlūk mosques which followed.

The third entrance is in the west façade. It has a lintel with joggled voussoirs, with a relieving arch above. It once had a double wooden door, panelled on the inner side and carved with beautiful Fāṭimid ornament. The outer face is plated with copper in panels, pierced with Mamlūk patterns; it is now kept in the Museum of Arab Art, and the present door of the mosque is an exact copy of it.

This main entrance is under a *riwāq* of five keel arches, supported by marble columns. This *riwāq*, together with the room at either end, form the west façade of the mosque, the composition of which is unique. The façades of the two flanking chambers are decorated with two recessed panels, each having a fluted shell-like hood. The flutes radiate from a round medallion, decorated with star polygons. There are remains of two bands of Kūfic inscription on the west and north façades, giving the names of al-Fā'iz Bi-naṣr-illāh and his Wazīr aṣ-Ṣāliḥ Ṭalā'ī, together

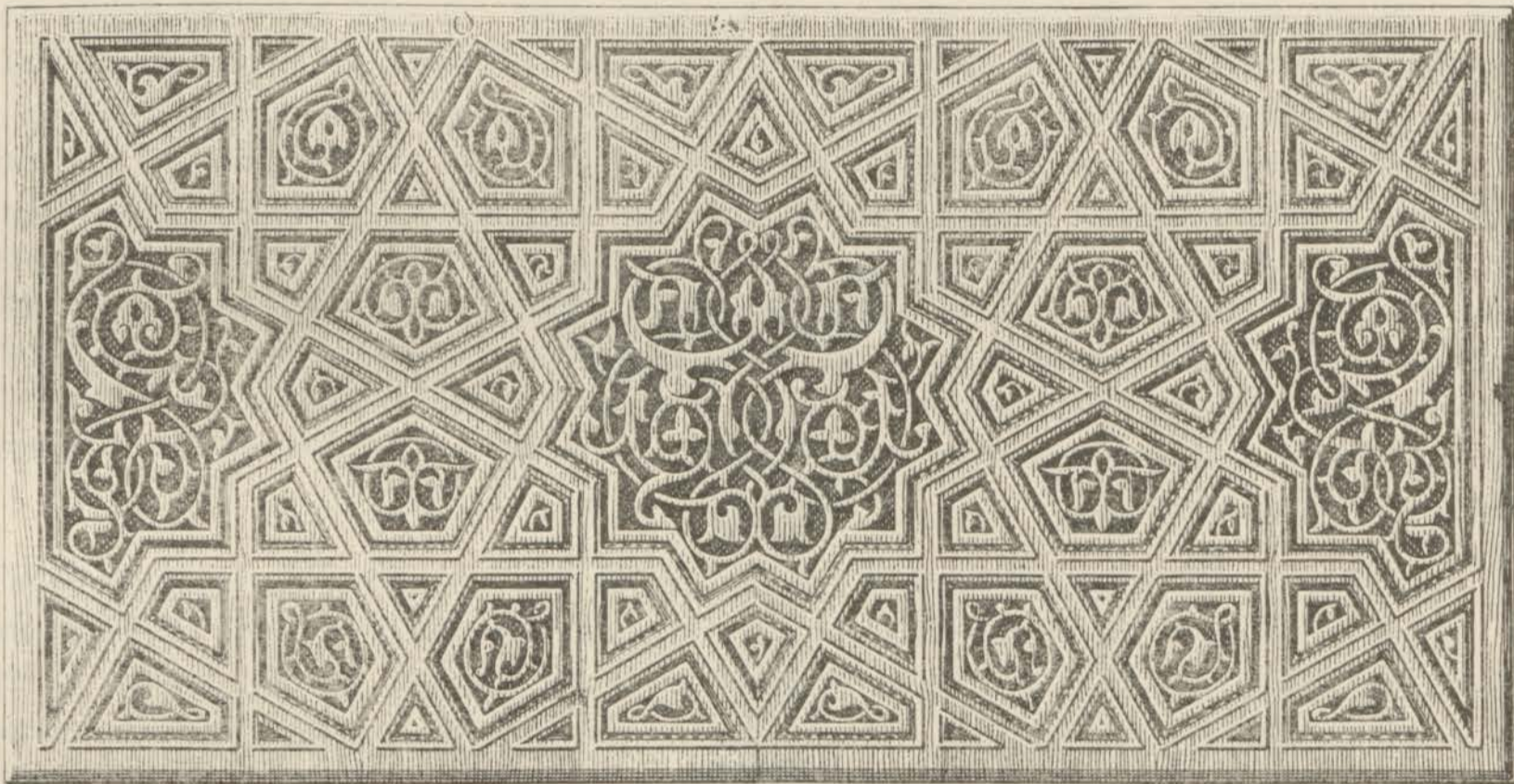
with his titles, and the date of foundation, 555 H.

Its original minaret, which once stood over the main entrance, fell long ago and was replaced by another which also fell about 1920.

This is one of the so-called "suspended" mosques, which were built well above the street level, so as to provide a place for shops underneath.

This mosque had, until recently, been in a terrible state of ruin, but the Department for the Preservation of Arab Monuments has thoroughly restored it.

Plates Nos. 28-31



MAUSOLEUM AND MOSQUE OF THE IMĀM ASH-SHĀFI'Ī

608 H. (1211)

HE IS THE IMĀM ABŪ 'ABDALLĀH MUḤAMMAD IBN IDRĪS ASH-SHĀFI'Ī, whose relationship to the Prophet, on his father's side, goes back to the latter's grand-father, 'Abd Manāf. He was born at Ghazza in 150 H. (767), and in his youth attended the lectures of the Imām Mālik at Madīna. Later on, he completed his studies and researches independently. He was a great theologian and his system of theology, which was named after him, attracted a great number of Muslims. In his later days, he came to Egypt, where he died in 204 H. (819).

The number of religious buildings which the Aiyūbid Sultans have left us is fairly small, the Mausoleum of the Imām ash-Shāfi'ī being the oldest of them all. It was founded by Sultan al-Malik al-Kāmil in 608 H. (1211). In this mausoleum are the remains of the Imām ash-Shāfi'ī, Queen Shamsa, wife of Ṣalāḥ ad-Dīn al-Aiyūbī, al-'Azīz 'Uthmān, son of Ṣalāḥ ad-Dīn, and the mother of al-Kāmil, who died in 608 H. (1211).

The mausoleum measures 15 × 15 m. internally. In its eastern wall are three *mihrābs*, panelled with coloured marble. The hoods are lined with painted wood. A small additional *mihrāb* was installed in one corner to correct the direction of the *qibla*. All round the interior runs a dado of coloured marble, with three marble slabs bearing inscriptions, two of which record the restoration of the mausoleum by Qāyt-Bāy in 885 H. (1480), and the third, the restoration of al-Ghūrī. This dado is surmounted by a wooden frieze, deeply carved with beautiful ornament. Above that, the walls were painted and gilded by 'Alī Bey al-Kabīr in 1186 H. (1772). Above that again, runs a wooden frieze, with Kūfic inscriptions and floral ornament. In this band, project eight wooden brackets, richly carved with Kūfic inscriptions. These brackets support eight highly decorated beams, forming an octagon from which to hang lamps. The pendentives below the dome are each composed of three tiers of decorated stalactites, alternating with windows of pierced stucco, decorated with coloured glass.

In the centre of the mausoleum is a cenotaph placed over the tomb of the Imām ash-Shāfi'ī. It is made of wood, deeply carved with fine ornament and beautiful inscriptions in Kūfic and Naskhī, including verses from the Qur'ān and the date of construction, 574 H., as well as the name of the craftsman who made it. To the south of this cenotaph is another, by no means less important, decorated with beautiful ornament and Naskhī inscriptions mentioning al-Kāmil's mother and the date of her death, 608 H.

These two cenotaphs, together with that found at the Mashhad of Ḥusayn, mentioned above, may be regarded as the finest and most beautiful of all Muslim wood work.

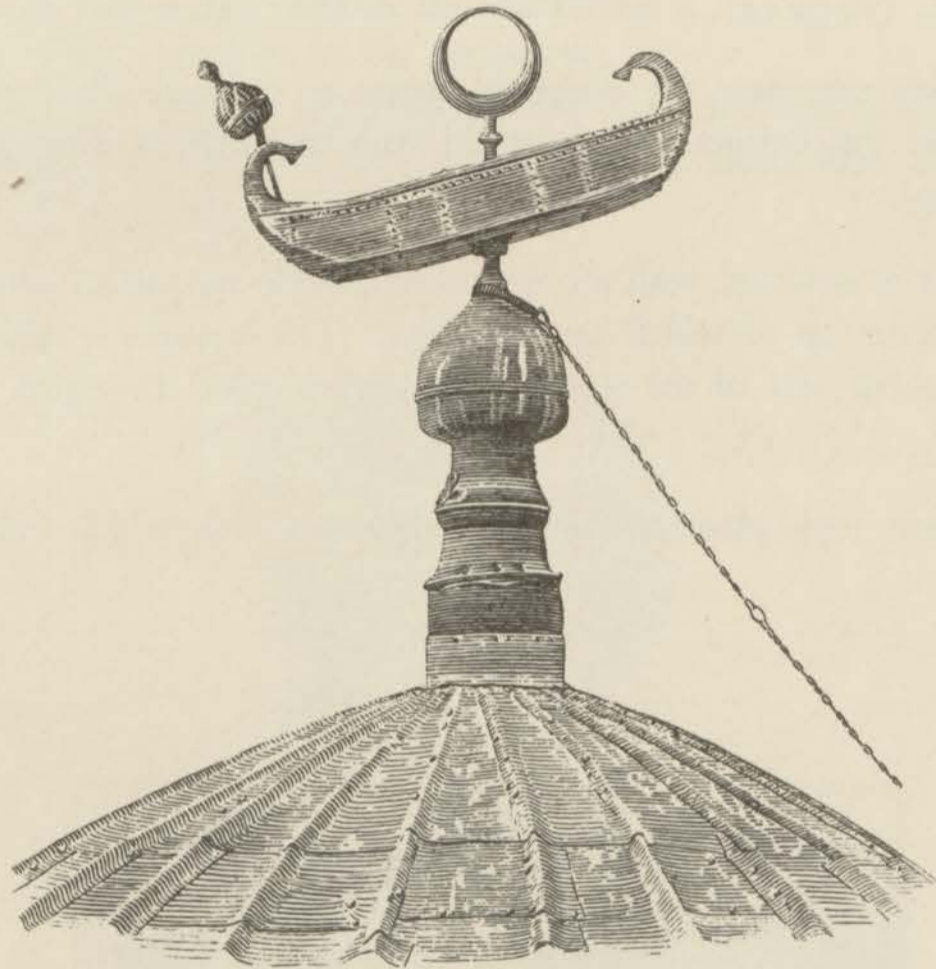
The mausoleum is accessible through a wooden door in its north-eastern wall. It consists of two halves, carved with fine designs and inscriptions, including verses of poetry and the date of construction, 608 H. This date is again inscribed on the exterior on the wooden lintel of the west window. The ceiling of the window recess is decorated with coffers, surrounded by geometrical designs; this type of decoration is the first of its kind in Egypt.

The walls are divided externally into two storeys. The lower storey is nearly eleven metres high, with a torus moulding running all round. In the middle of each façade, above this band, is an arched window with two arched recesses on each side. This storey is crowned by a parapet, decorated with a geometrical interlacing pattern. The upper storey is set back on the first, so that there is a passage nearly 70 cm. wide all round, behind the parapet mentioned above. The façades of this storey are decorated with keel-arched recesses, with decorated circles and lozenges in the spandrels. Above, runs a frieze of geometrical ornament and a stepped decorated cresting.

The dome is made of wood, covered with sheets of lead. At the summit of the dome is a bronze boat with a crescent supported on it.

When the Şālihīya Madrasa, constructed next to the Mausoleum of the Imām ash-Shāfi'ī by Şalāh ad-Dīn, was ruined, the Amīr 'Abd ar-Raḥmān Katkhudā built a mosque on its site, in 1176 H. (1762/3). When this mosque collapsed, the Khedive Tawfīq ordered its rebuilding and enlargement. This work was completed in 1309 H. (1891/92). The style adopted was that of contemporary mosques. This is the mosque which we now see alongside the mausoleum.

Plates Nos. 32-34, 182 & 183



THE MOSQUE OF SULTAN AŞ-ŞĀLIḤ NEGM AD-DĪN
(THE ŞĀLIḤĪYA MADRASA)
641 H. (1243/44)

THIS MADRASA was built by aṣ-Şāliḥ Negm ad-Dīn Aiyūb, seventh Aiyūbid Sultan of Egypt. It was built on part of the site of the eastern Fātimid palace, and was completed in 641 H. (1243/44). It consisted of two blocks divided by a street. All traces of the southern block have disappeared, except the façade, and its site is now occupied by later buildings. Of the northern block, the western *iwān*, covered with a tunnel-vault, is still intact.

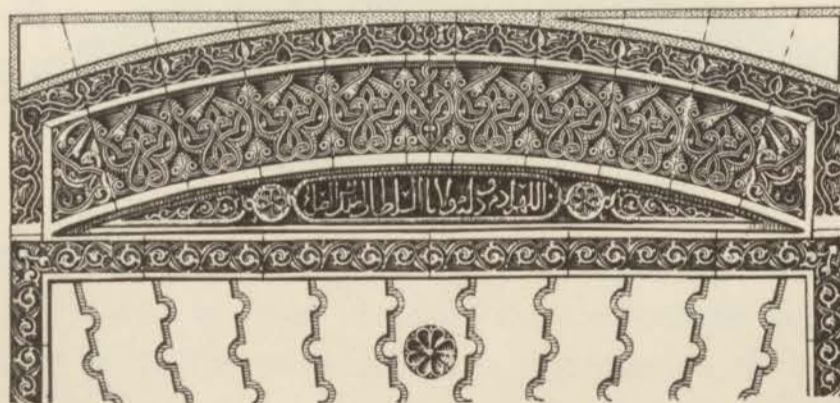
Each of the two blocks had two *iwāns* facing each other, one to the east and the other to the west, and a row of cells on each side. The two blocks were separated by a street, at the west end of which was the archway. This archway is in the centre of the façade, and above it is the minaret. This façade still retains its architectural details; on both sides of the entrance, one observes a series of shallow panels, in the lower part of which are windows with a fine variety of joggled lintels, with relieving arches of various forms. The appearance of windows, at such a low level, is seen for the first time in this mosque. Formerly, they were in the upper part of the façade, as may be observed in the mosques of 'Amr, Ibn Ṭulūn, etc. Most of the decoration of the entrance is derived from the façades of al-Aqmar mosque and aṣ-Şāliḥ Ṭalā'i'. The foundation date, 641 H. (1243/44), is inscribed in the middle of an arched panel above the archway.

The minaret, which rises over the archway, begins as a square shaft and later on becomes octagonal. The sides of this octagon are decorated with little panels with shell-like hoods and multifoil arched openings.

The octagonal part is crowned with a ribbed dome, the lower part of which is again decorated with multifoil openings, on top of which are stalactites. This minaret is typical of most of those which were built about the end of the seventh and beginning of the eighth centuries H. (XIII-XIV A.D.).

A great development took place in minaret design after this, which culminated in the Ma-mlūk period.

Plate No. 35



THE MAUSOLEUM OF SULTAN AŞ-ŞĀLIḤ NEGM AD-DĪN

647/48 H. (1249/50)

THIS MAUSOLEUM is in contact with the northern end of aş-Şāliḥīya Madrasa, opposite the Madrasa of al-Manṣūr Qalā'ūn. It was built in 647 H. (1250), by order of Queen Shagaret ad-Durr, as a mausoleum for her husband al-Malik aş-Şāliḥ Negm ad-Dīn Aiyūb. It has a simple treatment both internally and externally. Its façade, which projects beyond that of the madrasa, is divided into panels, and crowned with a serrated cresting. The dome rests on a zone of transition, with three windows in each of its four main sides. There are four more windows in the springing of the dome.

A most important feature in this mausoleum is the marked development of the pendentives, which differ from Fātimid ones, the number of tiers of stalactites being three instead of two. Another feature, is the application of gilt glass mosaic (*fusayfisā*), still existing, in the decoration of the *mihrāb* hood, which occurs here for the first time in Egypt. Although gilt glass mosaic had previously been widely used as the principal decorative material in numerous Muslim monuments in the East, such as the Dome of the Rock, the Aqṣā Mosque in Jerusalem and the great Umayyad Mosque in Damascus, yet its application in Egypt has been limited to a small number of *mihrābs*. The woodwork of the mausoleum that has survived, comprises the following :

- 1- The door with its panels, engraved in fine relief,
- 2- The window shutters and doors of the cupboards,
- 3- The cenotaph, centrally placed, and engraved with ornament and beautiful Kūfic inscriptions,
- 4- A wooden band which ran round the four sides of the square base of the dome, and which has traces of verses from the Qur'ān.

Plate No. 36



THE MOSQUE OF SULTAN AZ-ZĀHIR BAYBARS

665-67 H. (1267-69)

BAYBARS had been a Mamlūk of the Amīr 'Alā' ad-Dīn Aydakīn al-Bunduqdārī. He was later transferred to the ownership of al-Malik aṣ-Ṣāliḥ Negm ad-Dīn, who noticed his sagacity and wit, and set him free. He was promoted to several high government posts, until by treachery and perfidy, he ascended the throne of Egypt in 658 H. (1260), with the title of al-Malik az-Zāhir. He was one of the greatest Sultans of the Bahrite Mamlūk dynasty. He was successful in his wars against the Crusaders and the Mongols and he brought the rebellious Syrian Princes to submission. After securing several victories and great territorial gains, he died in 676 H. (1277). His military campaigns did not deter him from showing interest in architecture, and he left numerous edifices, religious and civil, one of the most important being his great mosque at az-Zāhir Square, begun in 665 H. (1267) and completed in 667 H. (1269).

This mosque is one of the largest in Cairo for it measures 103 m. × 106 m. Nothing remains of it except the external walls and some of the sanctuary arches, as well as a certain amount of ornament either in stucco or engraved in the stone.

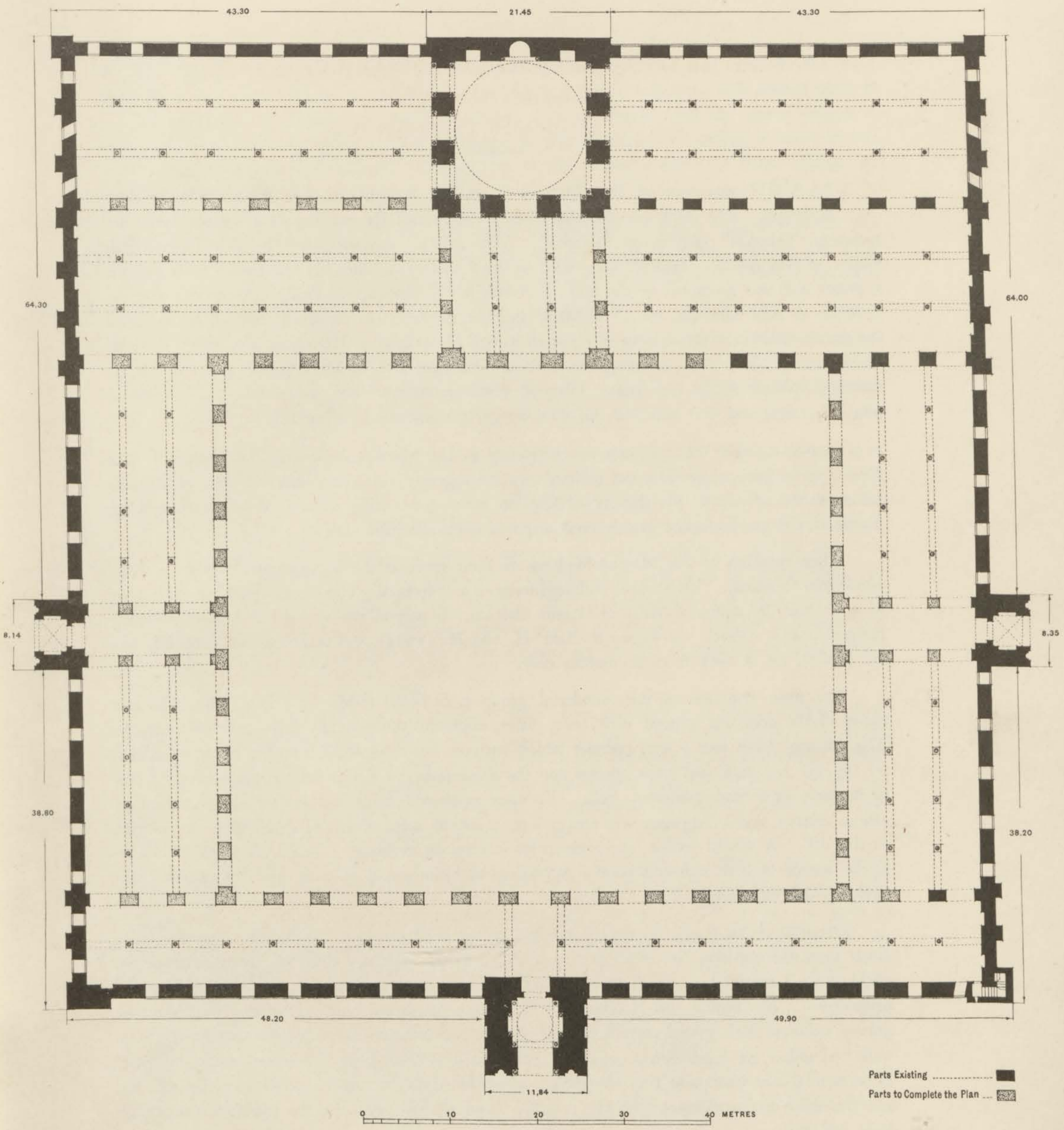
In plan, it is similar to previous mosques. It has an open *ṣaḥn*, surrounded by four *rīwāqs*, the largest being the sanctuary. The arches around the *ṣaḥn* and those of the third arcade, in the east *rīwāq*, were supported on rectangular piers; those on which the dome in front of the *miḥrāb* once stood are supported on square piers with columns at the corners, and the rest of the arches were supported on marble columns. Its dome was large and covered nine bays, unlike the domes of previous mosques which covered one bay only.

The four façades are built of ashlar, with arched windows in the upper part of the walls, and stepped cresting on top of the parapet. This mosque is remarkable on account of the salients at its four corners and the three entrances projecting from the façades. The largest of these monumental entrances stands in the middle of the west façade, opposite the *miḥrāb*. This entrance, as well as the other two in the north and south façades, are decorated with recesses with arched heads, or niches with stalactite hoods. Most of the elements of the decoration were taken from the façades of the Mosques of al-Aqmar and aṣ-Ṣāliḥ Ṭalā'ī, and the entrance of the Ṣāliḥiyya Madrasa.

The minaret once stood in the middle of the west façade, over the main entrance. This mosque, with the exception of a part of the sanctuary, where prayers are held, is now used as a public garden for children.

Plate No. 37





Scale 1 : 400

THE MOSQUE OF SULTAN AZ-ZĀHIR BAYBARS
 (AZ-ZĀHIR SQUARE)
 Plan

MOSQUE-MADRASA-MAUSOLEUM OF
SULTAN QALĀ'ŪN
683-684 H. (1284-85)

QALĀ'ŪN was one of the Turkish Mamlūks bought by the Amīr 'Alā' ad-Dīn Aqsunqur. The Amīr bought him when a young man for one thousand *dīnārs*, hence his nickname "Al-Alfī" (Alf = one thousand). 'Alā' ad-Dīn was succeeded by al-Malik aṣ-Ṣāliḥ Negm ad-Dīn Aiyūb. Qalā'ūn was called aṣ-Ṣāliḥī an-Negmī, after his new master. He became a prince and was promoted to the rank of *Atābek al-'Asākir* (Senior Prince), during the reign of al-Malik al-'Ādil Salāmish, son of al-Malik aṣ-Ẓāhir Baybars. He remained so until he ascended the throne after the dethronement of Salāmish in 678 H. (1279). He chose the title "al-Malik al-Manṣūr". Soon after defeating the ruler of Damascus and annihilating the Tartars, he established order in Egypt and Syria. His rule lasted eleven years and several months; he died in 689 H. (1290) and was buried in his own domed mausoleum described below.

Despite the fact that rule was not hereditary in the Mamlūk Kingdom, the choice of ruler depending on personal qualities and military capacity, together with sound leadership and innumerable followers and adherents, the dynasty of Qalā'ūn lasted for a long time. Muslim architecture, during this reign, flourished greatly, and acquired a characteristic style.

When speaking of this Mosque-Madrassa we must mention the Mausoleum alongside, and the *bīmāristān* (hospital). These three buildings form an architectural group of unparalleled beauty. They were all built by Sultan al-Malik al-Manṣūr Qalā'ūn, on part of the site of the smaller (western) Fātimid Palace. Work was begun in Rabī' II, 683 H. (1284), and completed in Gumādā I, 684 H. (1285), i.e. it took fourteen months only.

The main entrance of this wonderful group is in Shāri' al-Mu'izz li-Dīn illāh. The two halves of the door are covered with brass plates, engraved and pierced with beautiful ornament. This entrance leads into a long corridor which separates the mausoleum from the mosque-madrassa. At the end is a door that once opened into the *bīmāristān*, of which little remains except a few of its once great and numerous halls. It once contained many sections for the treatment of various diseases, and a dispensary was attached to it, for the preparation and distribution of medicine to the sick. A special section was reserved for lectures on medicine. Qalā'ūn put this *bīmāristān* at the service of both rich and poor. According to historians, it was the pride of eastern civilisation in the middle ages.

The mausoleum is on the right hand side of the great corridor. It has two entrances, one direct from the corridor, the other from a small *ṣaḥn*; the windows above the latter entrance are enclosed in a beautiful stucco frame; another doorway opens direct from the corridor into the mausoleum. The central part is covered with a dome, supported on a ring of four piers and four granite columns with gilded capitals, placed so that two columns alternate with two piers. The walls and pillars are lined with a coloured marble dado, decorated with elaborate designs inlaid. A band of gilded inscription runs along the top of this dado; it contains verses from the Qur'ān, and the date of restoration, 1326 H. (1908). The *mihrāb*, with its fine marble craftsmanship

and geometrical decoration, is one of the most beautiful in Egypt; it may even be the most beautiful of them all. At the top of the walls are pierced stucco windows, with stained glass, in beautiful designs. The ceiling, all round the dome, is of two kinds; over the corner sections it consists of octagonal coffers with geometrical designs; the rest is covered by a ceiling of round beams, decorated with polychrome ornament. The gilding of the restored sections of these ceilings has produced a wonderful effect.

In the centre, under the dome, lies the tomb of al-Malik al-Manṣūr Qalā'ūn and his son an-Nāṣir, with a cenotaph above, on which are inscribed the name of Sultan Qalā'ūn and some verses from the Qur'ān. The tomb is surrounded by a screen of turned wood made by an-Nāṣir Muḥammad, son of Qalā'ūn.

The Department for the Preservation of Arab Monuments restored this mausoleum in 1321-1330 H. (1903-1912). They repaired some of the masonry, the marble work and the ornaments. They also replaced all missing ornament, renewed the stucco windows, restored the ceilings and built a dome above the tomb, similar to contemporary domes.

Opposite the two entrances of the mausoleum are two entrances that lead into the mosque-madrassa. The plan of this mosque-madrassa is of the madrasa type; it has two opposite *iwāns*, overlooking an open *ṣaḥn*. The larger of these *iwāns* is the sanctuary. Its façade is composed of three arches, supported on two marble columns. It is divided into a main aisle, separated from the two side aisles by means of two arcades, supported on marble columns. At the back is a *mihrāb* that was once similar to that in the tomb; it has, however, lost some of its elements. Its hood and spandrels are decorated with gilt mosaics. Next to the *mihrāb* is a plain *minbar* that was made by order of the Amīr Azbak ibn Ṭatakh in 889 H. (1484). The opposite *iwān* had fallen into ruin and its features were lost. The Department for the Preservation of Arab Monuments recently started to restore it.

The façade of this edifice, which overlooks Shāri' Bayn al-Qaṣrayn, is quite original. It is composed of two parts; the northern, on the right hand side of the main entrance, forms the façade of the mausoleum with its dome. At the end of this part stands a huge minaret, of three storeys, which was restored during the reign of an-Nāṣir Muḥammad ibn Qalā'ūn, in 703 H. (1303/4), after its top had fallen as a result of an earthquake in 702 H. (1302/3). The projecting southern part forms the façade of the madrasa.

The whole façade is divided up into arched panels, the arches of which are supported on marble columns. In the centre of each panel are two windows; the upper have stucco grilles pierced with beautiful geometrical designs, while the lower ones have grilles of iron. A band of inscription, in Mamlūk Naskhī, runs below the stucco windows, recording the name of the founder, his titles and the date of foundation. The façade is crowned with cresting, with arabesque designs engraved on its outer face.

Next to the southern facade, and to the left of the entrance, is a small *sabīl* that was built by Sultan an-Nāṣir Muḥammad, in commemoration of his father Qalā'ūn.

This façade is continued to the north by those of the Mosque of an-Nāṣir Muḥammad and Barqūq, forming a wonderful group, admirable for its beautiful treatment, magnificent dome and graceful minarets.

Plates Nos. 38-44

THE MOSQUE AND MADRASA OF
AN-NĀṢIR MUḤAMMAD IBN QALĀ'ŪN

695-703 H. (1295-1304)

THIS MOSQUE AND MADRASA stand between the Mausoleum of al-Malik al-Manṣūr Qalā'ūn and the Mosque of Barqūq. It was built by al-Malik al-'Ādil Katbughā al-Manṣūrī in 695 H. (1295), on his accession to the throne of Egypt after the dethronement of an-Nāṣir Muḥammad ibn Qalā'ūn in 694 H. (1294). He laid its foundation and had it partly built, up to the band of inscription on the façade. He was dethroned before its completion. After an-Nāṣir Muḥammad regained the throne in 698 H. (1299), he completed it in 703 H. (1304), and named it after himself.

The plan of this mosque and madrasa are of cruciform type. It has an open *ṣaḥn*, surrounded by four *īwāns*. The only two *īwāns* which still exist are those of the *qibla* and the one opposite to it. The remaining two *īwāns* have been replaced by later buildings.

Nothing remains of the decoration of the *qibla* *īwān* except the *miḥrāb*, with its two beautiful marble columns and splendid hood decorated with raised and pierced stucco. This decoration together with that in the north-west *īwān*, are magnificent examples of the mastery which this craft had achieved at this time.

To the right of the corridor leading to the *ṣaḥn* is the entrance to the mausoleum. The dome has disappeared but the zone of transition remains with its stalactite pendentives.

The façade, which is built of stone, still retains most of its features. It is decorated with shallow recesses, with stalactite heads and three windows in the lower part. The windows have lintels and relieving arches, carved with ornament. All along the façade, runs a band of inscription in the name of an-Nāṣir Muḥammad, which has replaced that of Katbughā, and the date on which work was begun. The façade is crowned with cresting.

A most attractive feature is the Gothic doorway. It once belonged to a church in 'Akkā, until al-Ashraf Khalil ibn Qalā'ūn conquered it in 690 H. (1291) and had the doorway transported to Cairo. It was al-Malik al-'Ādil Katbughā who had this doorway fitted into the mosque, when the work was begun.

On top of the entrance stands a minaret of three storeys. The first storey is square in plan, and covered externally with rich stucco decoration and an inscription; it has a stalactite cornice supporting the first gallery. The second storey is octagonal; it ends with another stalactite cornice supporting the second gallery. The third and top storey are of later date. Plates Nos. 45 & 46



THE MOSQUE OF SALĀR AND SANGAR AL-GĀWLĪ 703 H. (1303/4)

THIS MOSQUE was constructed in 703 H. (1303/4) by the Amīr 'Alam ad-Dīn Sangar al-Gawli, who was originally a Mamlūk of one of az-Zāhir Baybars' Amīrs. After his master's death, he served in the house of Qalā'ūn, until he became Amīr during the reign of an-Nāṣir Muḥammad ibn Qalā'ūn.

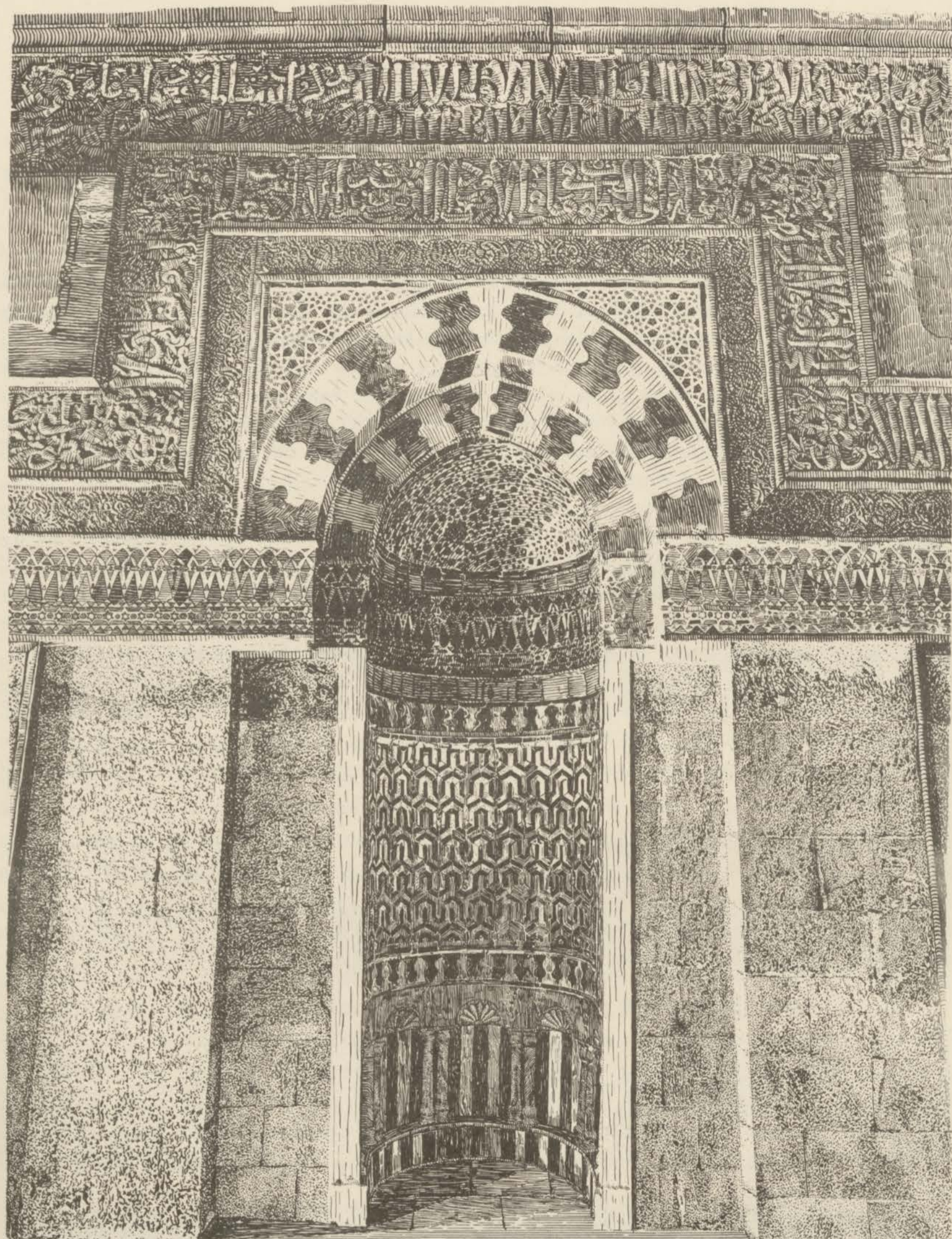
The mosque is situated at Marāsīna Street and stands on a rocky cliff. A flight of steps leads up to the main entrance which is about three metres above the level of the street. It leads to a vestibule, on the right side of which is a staircase leading up to a landing on which are two doors; one opens into the mosque, which consists of a *ṣahn* and the *qibla iwān*, the other gives access to a corridor with cross-vaults. On the right hand side of this corridor are two mausoleums, the first, which is the larger, has an inscription on its door lintel, stating that it contains the body of the Amīr Sayf ad-Dīn Salār, Viceroy during the reign of al-Malik an-Nāṣir Muḥammad, and the date of construction, during the months of 703 H. The second and smaller mausoleum has a similar inscription over the door stating that it contains the body of the Amīr 'Alam ad-Dīn Sangar al-Gawli, and the date of construction. Both mausoleums are built of brick. At the end of the above mentioned vaulted corridor is a small stone dome. In the opposite side of the corridor, facing the two domes, are three arched openings, filled in with stone slabs, pierced with beautiful scrolls and decorated with fine designs. This type of stone grille is not to be met with except in the stone balustrades of certain minaret galleries. Behind this corridor is a wide space, in the eastern wall of which is a *mihrāb* and the remains of a band of inscription, including some verses from the Qur'ān, in decorated Naskhī. Behind this wall are some ruined cells, with rooms above, communicating with those overlooking the *ṣahn* of the mosque. A corridor on the eastern side of these cells ends at a door by which the mosque is entered from the district of Qal'at al-Kabsh.

The importance of this mosque is confined to its façade. With its beautiful minaret and the two domes alongside, it is considered a unique example among the mosque façades of Cairo. It is decorated with two groups of recesses, crowned with stalactites; in the lower part of each is a window with a decorated lintel. The main entrance façade is at the left end of the set back in a recess covered with stalactites in three tiers. A parapet of stepped cresting runs along the top of the façade.

The minaret, which is placed to the right of the main entrance is composed of three storeys. The first is square; it is decorated, on its four sides, with windows of various formes, and at the top is a band of inscription, carved in the stone. A cornice, composed of three tiers of stalactites, supports the minaret gallery. The second storey is octagonal, and has eight openings, surmounted with keel-arched tops; it is crowned with a huge cornice of stalactites in several tiers. The third storey is cylindrical and also has eight openings. It ends with a cornice of stalactites and is covered with a ribbed dome.

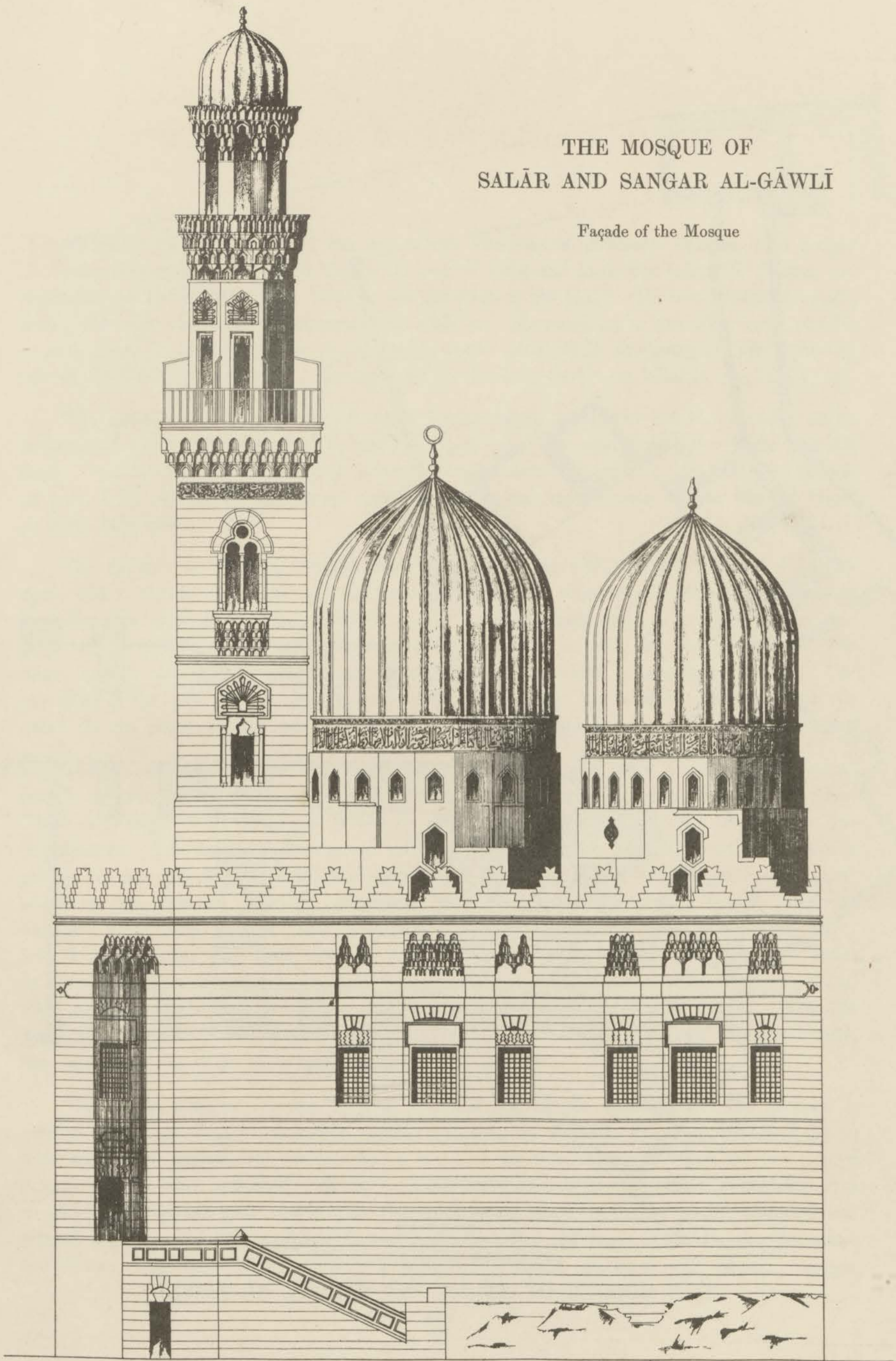
Next to the minaret are two similar ribbed domes, the one nearest to it being slightly larger than the other. Below the ribs runs a band of inscription, including verses from the Qur'ān. Below this is a row of small windows, pierced in the drum of the dome.

Plates Nos. 47&48



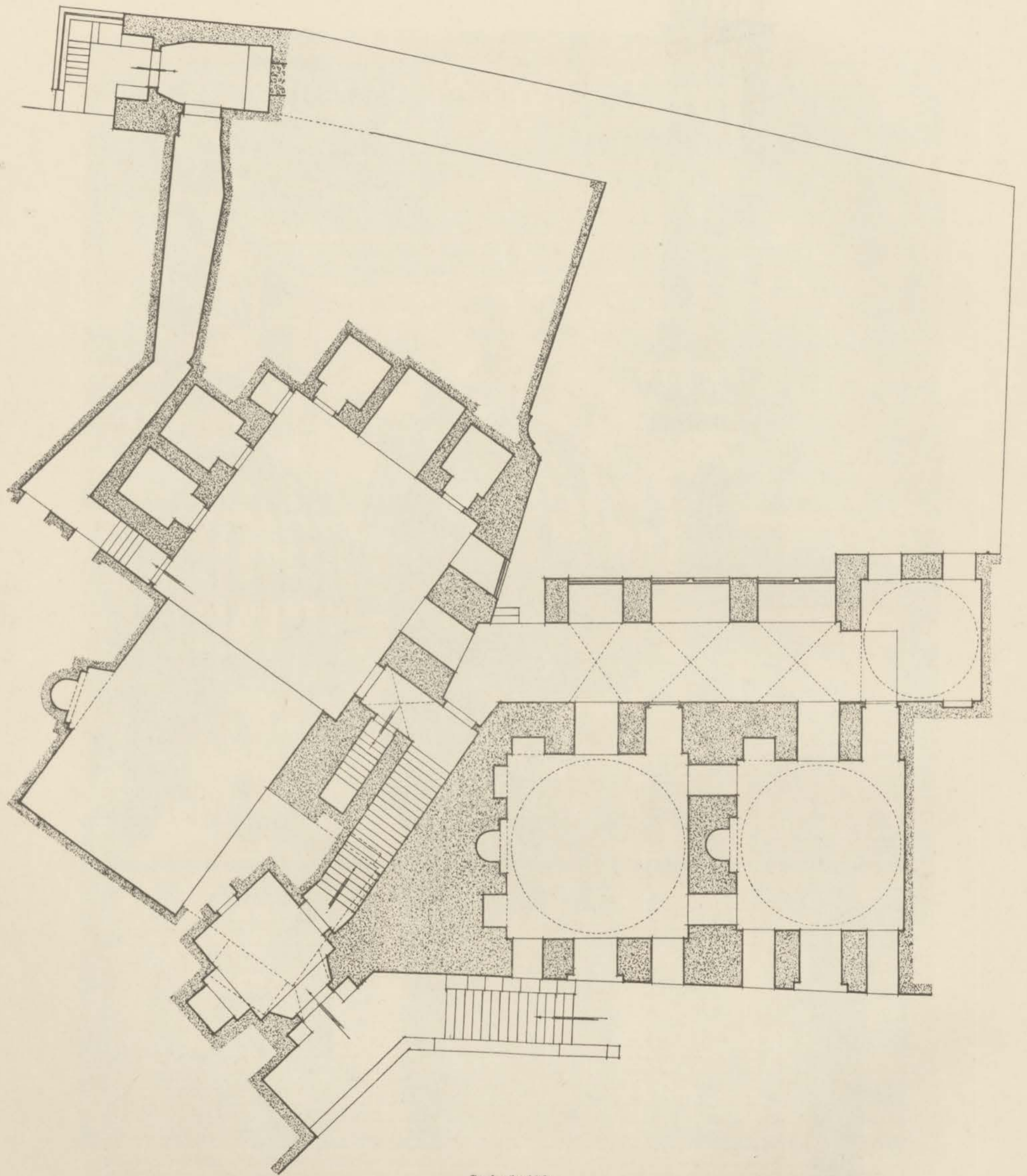
THE MOSQUE OF
SALĀR AND SANGAR AL-GĀWLĪ

Façade of the Mosque



0 5 10 METRES

Scale 1:125



Scale 1:150

0 5 10 METRES

THE MOSQUE OF SALĀR AND SANGAR AL-GĀWLĪ
Plan

THE KHĀNQĀ OF SULTAN BAYBARS AL-GĀSHANKĪR

709 A. (1310)

BAYBARS AL-GĀSHANKĪR was one of the Mamlūks of al-Manṣūr Qalā'ūn, who bought him when young man, raised him to the rank of Amīr and made him Gāshankīr (Taster, i.e. responsible for the safety of food, before it was presented to the king). He later became *Ustādār*, during the reign of an-Nāṣir Muḥammad ibn Qalā'ūn. He remained in this office until 708 H. (1309), when he assumed power on the dethronement of an-Nāṣir Muḥammad. He chose the title of "al-Malik al-Muzaffar". His reign did not last long for he was killed in 709 H. (1310).

The mosque is part of the Khānqā which Baybars began to build in 706 H. (1306/7), before he assumed power, and completed in 709 H. (1309/10). His work included a dome over his tomb. Next to the Khānqā, he built a large *ribāt*, reached from within. He built this Khānqā on part of the site of the government buildings which had been erected by the Fāṭimid Wazīr al-Afdal Shāhinshāh.

The entrance in Shāri' al-Gamāliya leads into a vestibule with two doors on the left; one opens into a corridor that leads into the mausoleum, and the other into another corridor leading into the open *ṣahn* of the mosque, which has an *īwān* at each end. The larger *īwān*, the *qibla* one, is covered with a tunnel vault, with an open shaft on each side, for ventilation. The other *īwān* is also covered with a vault, at the west end of which is another open shaft. The two sides of the *ṣahn* are occupied by cells with rooms above, the windows of which face the *ṣahn*. In the centre of each side is a *muṣallā* (a place for prayer).

The mausoleum is paved with black and white marble and there is a dado of coloured marble, surmounted with a wooden band of inscriptions consisting of verses from the Qur'ān. There is a huge *mihrāb*, similar in size to that in Qalā'ūn's mausoleum, although of less magnificence. The marble dado contains several built-in cupboards, some of which open into a passage in the wall, for ventilation and lighting purposes. The dome rests on pendentives composed of four tiers of stalactites, alternating with four groups of pierced stucco windows, decorated with coloured glass. The mausoleum is preceded on the west side, by a covered *īwān*, with a *shukhshaiikha* (sky-light) over the centre. The mausoleum is separated from the *īwān*, by a wooden screen of turned lattice work (*mashrabīya*), above the door of which is an inscription, with the name of the founder and the date of the completion of the khānqā, 709 H. Although great care was taken in decorating the dome internally, it was left quite plain and simple externally, thus resembling the dome of aṣ-Ṣāliḥ Negm ad-Dīn.

The façade is formed by the entrance and one side of the mausoleum. The entrance is covered with a semi-circular arch with cushion voussoirs, the doorway being set back in a recess, lined with white marble, and covered with a hood, at the two corners of which are five tiers of stalactites. The door is flanked with niches, surmounted by a band of Qur'ānic inscription. It is in two halves, plated with copper sheets of geometrical form, including panels, engraved and pierced with beautiful designs; bands of inscriptions including the name of the founder run above and below. The inner side of the door is divided into panels, decorated with beautiful designs,

carved in the wood. The projecting part of the façade, corresponding to the mausoleum, is divided into a large recess flanked by two smaller ones. The middle recess has four tiers of stalactites at the top, and a large brass grille at the bottom, which has replaced that said to have been transported to Egypt from the 'Abbāsīd Khalif's Palace in Baghdād, during the Fāṭimid period. All along the façade, runs a band of inscription, carved in the stone, consisting of verses from the Qur'ān and the name of the founder, without the title "King", which was removed by order of an-Nāṣir Muḥammad on his recovering the throne, after the murder of Baybars. The façade is crowned with stepped cresting.

The minaret rises behind the entrance. It is of the type called *mabkhara*; adopted during the late VII and early VIII centuries H. The first storey of this minaret is square and ends with many tiers of stalactites supporting the gallery. The second storey is cylindrical and ends with a cornice of stalactites, The third storey is cylindrical also; it is covered with a ribbed dome which was once decorated with faience, part of which was only lately discovered. This feature is the first example of a minaret top so decorated.

Plates Nos. 49-52



THE MAUSOLEUM OF ḤASAN ṢADAQA

715 H. (1315)

THIS MAUSOLEUM, which is in Shāri' as-Suyūfiya, was part of the Sa'dīya Madrasa built by Shams ad-Dīn Sunqur as-Sa'dī, one of the Amīrs of Sultan an-Nāṣir Muḥammad, in 715 H. (1315). It has been given its present popular name because Shaykh Ḥasan Ṣadaqa was also buried in it.

Of this madrasa only the entrance, the mausoleum and the minaret remain. The entrance bay, which is placed at the north end of the façade, has a stalactite hood of three tiers surmounted by a small pointed semi-dome. The actual entrance has a joggled lintel, inlaid with red and white marble and enclosed in an arabesque frame. Above it is a window, flanked on either side by three small marble columns and surmounted by a stalactite hood.

At the top of the façade, above the entrance, is some fine pierced stucco ornament, similar to that on the drum and substructure of the dome which forms such an outstanding feature of the monument.

In the façade to the right of the entrance are two windows set in recesses with stalactite tops. The windows have joggled lintels, decorated with geometrical ornament, and relieving arches above.

The mausoleum has two fine calligraphic friezes in stucco. One, half way up, runs all round, rising in the centre of the *qibla* wall to frame the arch of the otherwise plain *miḥrāb*. It is entirely Qur'ānic except for the date 721, written in figures. The second band of inscription forms a frieze which runs all round immediately below the zone of transition. Under the dome is a cenotaph, with the name of the founder Sunqur as-Sa'dī and the date 715 H., and another belonging to Ḥasan Ṣadaqa from which the building has taken its popular name.

The pendentives are composed of three tiers of stalactites each of five niches, the centre niche of the top row being pierced right through so as to form a window. Between the pendentives are tall windows of three lights each, some of which still have stucco grilles.

Externally, these windows are set in frames formed by a pointed horse-shoe arch resting on two columns decorated with very elaborate stucco ornament; each spandrel is occupied by a fine stucco medallion. The part which comes behind the stalactite pendentives is chamfered off externally in two stages, the upper one forming an octagon, which is also decorated with stucco medallions. Round the base of the dome is a magnificent band of stucco ornament, consisting of twenty-four keel-arched panels, eight of which frame windows; the rest are decorated with geometrical ornament, whereas the spandrels are filled with arabesque. The whole is surmounted by a calligraphic frieze.

The minaret, which is placed to the left of the entrance, conforms to the style of the period. It consists of a square shaft, the sides of which are decorated with keel-arched recesses; it is surmounted by the remains of a wooden balcony for the *mu'adhdhin*. Above this is an octagonal shaft with eight narrow openings set in recesses with fluted keel-arched heads. Then come two very elaborate stalactite cornices and a tall fluted cap.

Plates Nos. 54&55

THE MOSQUE OF THE AMĪR ULMĀS

730 H. (1330)

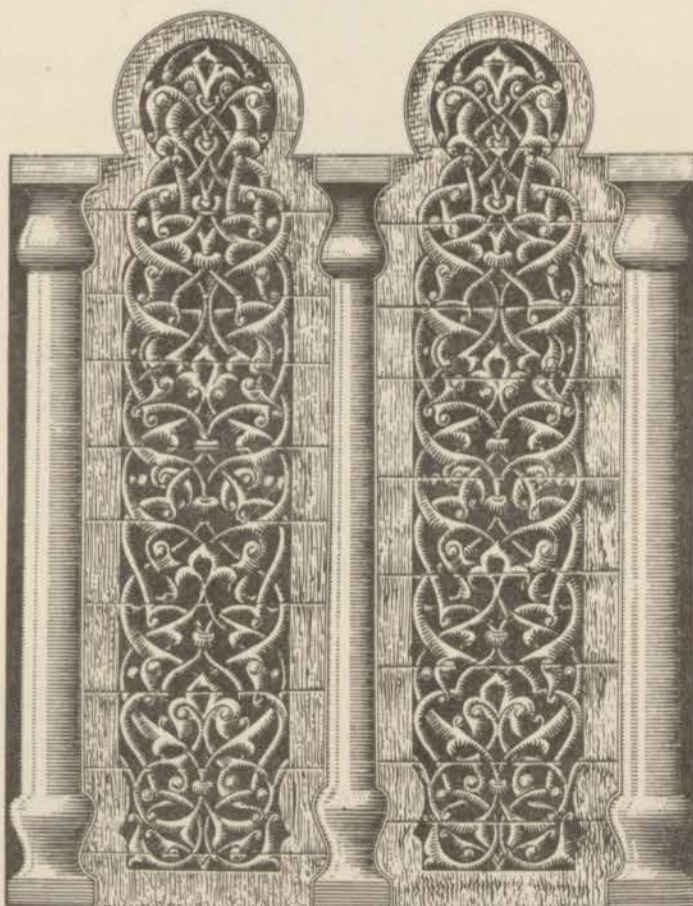
THIS MOSQUE is situated in as-Suyūfiya Street. It was constructed in 730 H. (1330), by the Amīr Sayf ad-Dīn Ulmās, one of the Mamlūks of an-Nāṣir Muḥammad ibn Qalā'ūn. He remained in his master's service until he became one of his leading Amīrs.

The plan of this mosque consists of an open *ṣaḥn*, surrounded by four *riwāqs*, the largest being the *qibla* one. All the arches rest on marble columns, and those round the *ṣaḥn* have borders of stucco ornament. In the middle of the *qibla* wall is a *miḥrāb*, lined with coloured marble. The mausoleum is placed in the north-western corner of the mosque; an attractive feature is its small *miḥrāb*, with its two beautiful columns and the remains of fine marble tracery.

The entrance is in a deep recess in the middle of the main façade, with a horizontal stalactite ceiling, one of the few examples of this treatment. On both sides are two shallow recesses, with beautiful stalactites. There are two more shallow panels in the façade, flanking the main entrance, with two lower and two upper windows. These, and the two windows of the entrance recess, instead of having the usual stucco grilles, are filled with screens of pierced woodwork, a rare feature in Mamlūk mosques.

The minaret, which is of later date, is placed to the right of the entrance, while the dome is at the left corner. Neither is worthy of notice.

Plate No. 56



THE MOSQUE OF SULTAN AN-NĀSIR MUḤAMMAD
(AT THE CITADEL)
735 H. (1335)

THIS MOSQUE is situated within the Citadel, on the left as one approaches the Mosque of Muḥammad 'Alī Pasha al-Kabīr. It was built by al-Malik an-Nāṣir Muḥammad ibn Qalā'ūn in 718 H. (1318). Later on, wishing to enlarge it, he pulled it down and rebuilt it in 735 H. (1335). Its measurements then became 59 m. long and 53 m. wide, internally. It has an open *ṣahn* surrounded by four *riwāqs*, the *qibla riwāq* being four arcades deep while each of the other three *riwāqs* has two only. All the arches rest on marble columns of different sizes with varying capitals. There are arched openings in the spandrels, over the columns, to lighten the weight.

The dome in front of the *mihrāb* was built in 1935 to replace the old one which had fallen at some unknown date. It is supported over the square by large wooden stalactites at the corners. Below, runs a wooden frieze with raised inscriptions of large size, with the name of an-Nāṣir Muḥammad and the date of foundation, 735 H. This dome is supported on lofty arcades and ten huge columns of red granite.

The ceiling is of timber and is composed of octagonal coffers surrounded by geometrical designs, enclosing raised up bosses; the whole scheme is of remarkable richness. The remains of the ceiling show how magnificent it must once have looked. The Department for the Preservation of Arab Monuments have lately renewed a great part of it. This type of ceiling, which first appeared on a smaller scale, in the Aiyūbid period, spread in Egypt and Palestine during the reign of Qalā'ūn and his successor an-Nāṣir Muḥammad.

The remains of the marble decoration of the *mihrāb* prove that it was once lined with multi-coloured marble, decorated with fine ornament. Traces, still existing on the internal walls, show that there was once a beautiful marble dado more than five metres high. The façades of the mosque are quite plain except for a row of arched windows high up, which were once filled with stucco grilles.

The mosque has two entrances, one in the middle of the north-west façade, the other in the middle of the north-east façade.

It has two minarets, of which one is placed to the right of the north-west entrance, and the second at the east end of the north façade. Mosques with two symmetrical minarets are scarce. The unusual style of these minarets, as well as the faience decoration of their tops, are unlike anything built hitherto.

By order of H. M. King Farouk I, the Department for the Preservation of Arab Monuments have completely restored this mosque. They have paved the floors, completed the ceilings and lined the sanctuary and *mihrāb* with coloured marble, in beautiful designs. They have also constructed a fine wooden *minbar*. The upper windows in the four façades of the mosque were also filled in with stucco grilles, pierced with geometrical designs. The mosque has thus regained its original appearance, and is once more ready for public prayers.

Plates Nos. 57 & 58

THE MOSQUE OF AL-MĀRIDĀNĪ

739-40 H. (1338/9-40)

THIS MOSQUE is on the west side of at-Tabbāna Street. It was built by Alṭunbughā al-Māridānī, one of the Amīrs of an-Nāṣir Muḥammad ibn Qalā'un who was also his son-in-law. He started its construction in 739 H. (1338/9) and finished it in 740 H. (1340), under the supervision of the Mu'allim ibn as-Suyūfī, chief architect to an-Nāṣir Muḥammad. Its plan resembles that of the Mosque of an-Nāṣir in the Citadel, for it consists of an open *ṣahn*, surrounded by four *riwāqs*, the *qibla* one having four rows of arches, whereas each of the other three has two only. In front of the *mihrāb* is a dome, supported on huge granite columns, with gilded capitals. At the corners of the square below the dome are wooden stalactites, decorated and gilded, with windows in between, made of pierced stucco, decorated with coloured glass. Above the dome arches runs a band of inscription, consisting of verses from the Qur'an. The walls of the *qibla riwāq* are lined with a dado of coloured marble with bands of fine tracery, inlaid with mother-of-pearl, and also a number of Kūfic rectangles.

The *mihrāb* is of coloured marble, inlaid with mother-of-pearl of the finest craftsmanship, which makes it one of the most beautiful *mihrābs*. To the right of it is a wooden *minbar*, which likewise is one of the finest in Egypt, both as regards carving and inlay work.

The wooden ceiling is painted with geometrical designs beautifully coloured and gilded. Part of the ceiling of the *qibla riwāq* has been renewed. All round the ceiling runs a frieze of Qur'anic inscriptions in white on a blue background, with gilded scrolls.

The *qibla riwāq* is separated from the rest of the mosque by a wooden screen of *mashrabīya* work, beautifully carved and bordered at the top with a band of inscription, carved in the wood on both sides.

The façades of the *ṣahn* are decorated, above the arches, with stucco ornament, in the form of circles and lozenges, and in the spandrels of the arches are keel-arched recesses, resting on engaged columns. These façades are crowned with stepped cresting, the face of which is decorated with stucco ornament. On top of the cresting, in the middle of each side and at each corner, is a cap surmounted with a cone of green faience.

The external façades of the mosque, as was usual at this time, are divided into shallow panels with stalactite hoods. There are two windows in each of these panels; the lower ones have lintels inlaid with marble, in the form of joggled voussoirs. The upper windows are filled with pierced stucco grilles, of geometrical design. All along the façades, and just below the top of the panels, runs a band of Qur'anic inscription, carved in the stone. The façades are crowned with stepped cresting.

The mosque has three entrances, the principal ones being the north-eastern and the north-western. The former is set within a deep arched recess, the back of which is decorated with marble inlay, with beautiful stalactites at the top. To the left of it is a minaret with three octagonal storeys.

The north-western entrance has a fine stalactite hood. Both entrances bear the name of the founder and the date of foundation.

The Department for the Preservation of Arab Monuments have carried out extensive restorations here. They have renewed defective masonry, replaced falling columns, repaired the marble dado, restored the *minbar*, windows and doors, and built a dome over the *mihrāb*, after repairing and painting its stalactites. They also built the upper storey of the minaret and repaired all the ceilings. These restorations were begun in 1313 H. (1895) and completed in 1321 H. (1903).

Plates Nos. 61-68



THE MOSQUE OF AŞLAM AS-SILĀHDĀR

745-46 H. (1344-45)

THE AMĪR BAHĀ' AD-DĪN AŞLAM AS-SILĀHDĀR had been one of the Mamlūks of al-Malik al-Manşūr Qalā'ūn. He reached the rank of Amīr during the reign of Qalā'ūn's son, an-Nāşir Muḥammad. He began the construction of this mosque in 745 H. (1344) and finished it in 746 H. (1345). He built it according to the cruciform madrasa plan, although it differs from previous mosques in that its *şahn* is covered, instead of being open. It has two opposite and similar *īwāns*, in the east and west, opening on to the *şahn* by means of two large arches. Each of the north and south *īwāns* opens on to the *şahn* by means of three small arches supported on marble columns. In previous Mosques-Madrasas, except in the Mosque-Madrasa of Qalā'ūn, the four *īwāns* generally open on to the *şahn* by means of four similar arches, although they sometimes differ in size. One of its entrances leads directly into the mosque proper, contrary to the usual practice in mosques of cruciform plan, where the entrance usually leads into a vestibule from which a corridor leads into the *şahn*.

Some of the features of this plan were adopted in later mosques, such as the distribution of the *īwāns* and the roofing of the *şahn* with timber.

The mausoleum is in the south-eastern corner of the mosque. Its doorway is on the right, as one enters. It is covered with three tiers of stalactites. In the eastern *īwān* stands a small wooden *minbar* of fine craftsmanship, with panels carved in beautiful raised ornament. The remains of decoration on the ceiling of this *īwān*, as well in the other *īwāns*, prove that they must have been richly decorated in various polychrome designs. The façades of the *şahn* are decorated, above the arches, with circles and lozenges of stucco ornament, and windows and recesses, with keel-fan-shape arches, surrounded with bands of Kufic inscriptions.

The mosque has two main façades. At the eastern end of the south façade rises the fluted dome. Below the fluting are the remains of a band of faience mosaic with verses from the Qur'ān inscribed on it. The use of faience to decorate a dome is a rare feature in Mamlūk work. At the west end of this façade is a minaret of later date. A very attractive feature of this façade, is the large rectangular marble panel over the door, of fine craftsmanship, being made of white marble, inlaid with coloured marble in beautiful decorative designs.

This entrance, as regards its proportions and the stalactites at its top, is a fine example of a monumental mosque entrance. The inscription which runs across it, above the *maxalas* (stone seats), bears the date of completion, i.e. 746 H.

At the northern end of the west façade, is another doorway that leads, through a bent corridor, to the *şahn* and lavatories.

The inscription above the southern entrance includes the dates both of the beginning and completion of the work, i.e. 745 H. and 746 H.

Plates Nos. 69-71



THE MOSQUE OF
AQSUNQUR (IBRĀHĪM AGHĀ MUSTAḤFIZĀN)
747-48 H. (1346-47)

THIS MOSQUE is on the east side of Bāb al-Wazīr Street. It was founded by the Amīr Shams ad-Dīn Aqsunqur, one of the Amīrs of an-Nāṣir Muḥammad ibn Qalā'ūn, and his son-in-law. He began its construction in 747 H. (1347). It consists of an open *ṣaḥn* surrounded by four *riwāqs*. The *qibla riwāq* (sanctuary) was covered with cross-vaults, the arches of which rested upon octagonal piers. In the middle of the *qibla* wall is a *miḥrāb* of coloured marble, with a dome above. Next to the *miḥrāb* is a beautiful marble *minbar*, the two sides of which are panelled with coloured marble; the balustrade, arches and little dome are carved with various motifs, and the doorway is crowned with a cornice of stalactites in three tiers; the door is in two halves, decorated with geometrical designs, inlaid with ivory and engraved with deep carving. This *minbar* is the oldest of the few remaining marble *minbars* in the mosques of Cairo.

In the centre of the *ṣaḥn* is a modest shelter which was erected over the fountain founded by the Amīr Ṭūghān in 815 H. (1412).

The mausoleum in the north-western corner was constructed in 746 H. (1345), i. e. one year before the construction of the mosque. 'Alā' ad-Dīn Kujuk ibn an-Nāṣir Muḥammad was buried under the dome.

The main entrance of the mosque is in the façade overlooking Bāb al-Wazīr Street, in a recess, covered with an arch, supported on two beautiful fan-shaped brackets. To the left of the entrance is a salient formed by the mausoleum, in the middle of which is a circular window of fine pierced stucco, surrounded with mosaics of coloured marble, in beautiful designs. Below this window is a foundation slab bearing the name of 'Alā' ad-Dīn and the date of his death, 746 H.

At the southern end of the façade is the minaret, generally regarded as being one of the most beautiful in Cairo, on account of its simplicity and good proportions. It consists of three storeys, the first being cylindrical and ending with a gallery, supported on magnificent stalactites. The second storey is also cylindrical and ribbed; it ends with another gallery, also resting on beautiful stalactites, similar to those of the first one. The third storey is octagonal; it has an opening in each face, and is surmounted by a pavilion, with a cap and brass crescent.

Between 1062 H. (1652) and 1064 H. (1654), Ibrāhīm Aghā Mustahfizān repaired this mosque, and replacing the fallen cross-vaults with timber roofs. He also lined the back of the eastern *iwān* with tiles of faience, decorated with floral designs in beautiful blue, hence the name "Blue Mosque" given to it by foreigners. He also built a mausoleum for himself, between the minaret and the southern entrance of the mosque. He lined its walls with a coloured marble dado, with blue faience tiles above. Next to the mausoleum, in the northern *riwāq*, stands a building of later date, containing the tomb of the Amīr Aqsunqur.

Plates Nos. 72-75



THE MOSQUE OF ŞARGHATMISH

757 H. (1356)

THIS MOSQUE is on the south side of al-Khuḍayrī Street, next to the western *ziyāda* of Ibn Ṭulūn's mosque. It was built in 757 H. (1356) by the Amīr Sayf ad-Dīn Şarghatmish, who was a Mamlūk acquired by an-Nāşir Muḥammad ibn Qalā'ūn in 737 H. (1337), and who did not become well known during the latter's reign. But during the reign of al-Malik al-Muzaffar Hāggī ibn an-Nāşir Muḥammad, however, and later during the reign of his brother aş-Şāliḥ Muḥammad, the Amīr Şarghatmish acquired fame, and was consulted in every matter. His influence increased during the reign of Sultan Ḥasan. He died in 759 H. (1358).

The mosque is built according to the cruciform madrasa plan. It consists of an open *şahn* surrounded by four *iwāns*, the largest being the *qibla* one, which consists of three bays, the middle one of which is covered by a lofty dome resting on wooden stalactite pendentives. This dome was built in 1940 to replace the old one, which was demolished towards the end of the nineteenth century. A dome in front of a *mihrāb* is an architectural feature that we have seen in several previous mosques, but not in those built according to the cruciform madrasa plan. In this mosque, however, it constitutes a unique feature which distinguishes it from earlier and later ones.

At the back of this *iwān* is a *mihrāb* in coloured marble, in the middle of a marble dado, remarkable for two panels of white marble, each of which is engraved with raised ornament in the form of a medallion in the centre and four quarter medallions in the corners, and two bands of inscriptions, one in the upper part, and the other in the lower part of each panel, bearing the name of the founder, thus resembling the brass linings of the doors of some Mamlūk mosques. The *minbar*, however, is of later date, 1118 H. (1706).

The space between the sides of the four *iwāns* and the corners of the *şahn* are occupied by students' cells, the arches of the doors being decorated with vousoirs of white and black marble. The *şahn*, paved with coloured marble, has in its centre a place for ablution which was once covered with a dome, but no remains of it have survived, except the supporting columns.

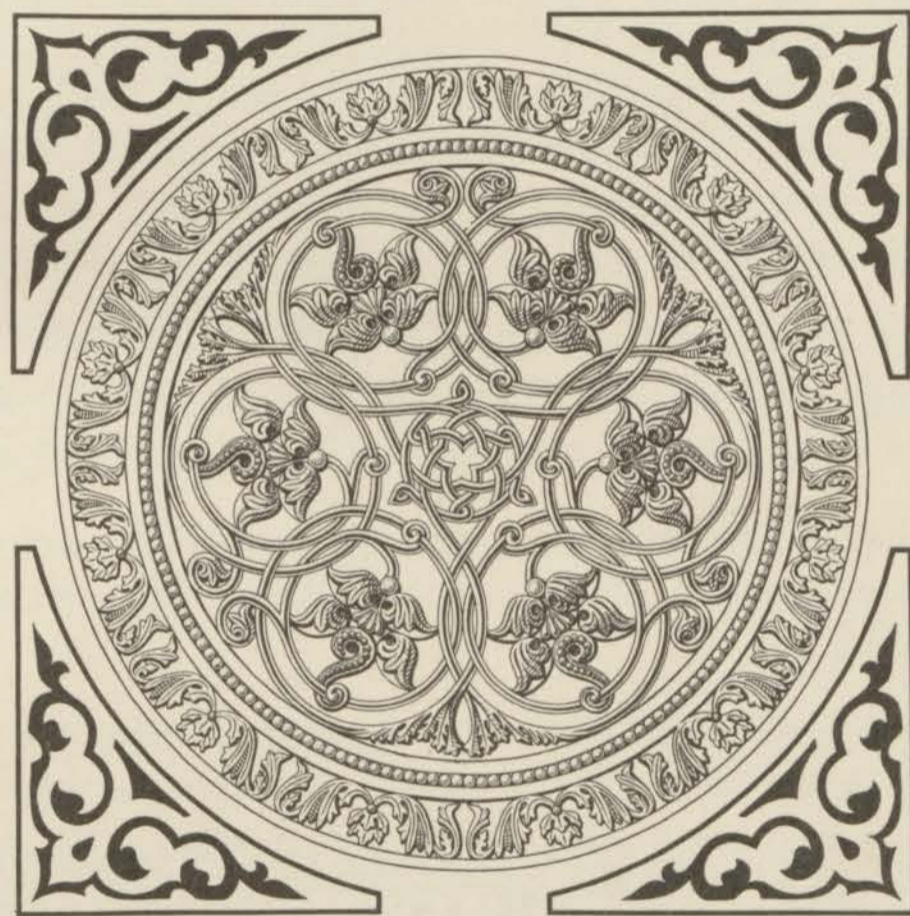
On the far side of the north-western *iwān* is a door opening into the mausoleum, in the centre of which is a cenotaph of fine craftsmanship. The mausoleum had a coloured marble dado, of which a few fragments remain. It is covered with a dome resting on stalactite pendentives, of many tiers, in a way that differs from that adopted for the dome over the *mihrāb*. The drum, as well as the walls of the mausoleum, are decorated in the upper part with pierced stucco windows, embellished with coloured glass, in fine designs.

The external façade is divided into shallow panels with two windows in each, the upper ones being filled with stucco grilles, pierced in fine geometrical designs. The façade is crowned with remains of a stepped crestring. The salient part forms the façade of the mausoleum, the drum of the dome of which is surrounded with a band of inscription, surmounted by three tiers of stalactites which support the lower edge of the dome. The dome is thus different from the usual Mamlūk type.

The entrance is at the northern end of the façade. As regards style, it is similar to other mosque entrances. It is covered with a beautiful stalactite hood. Above the *maxalas* (stone benches) on both sides of the entrance, runs a band of inscription containing the name of the founder and the date of completion. The minaret is placed to the left of the entrance; it is built of white and red stone and has three storeys, the lowest of which is octagonal and surmounted by a cornice which supports the first gallery. The second storey is also octagonal and ends with a similar stalactite cornice, supporting the second gallery. The third storey has eight marble columns, bearing the cap.

The Department for the Preservation of Arab Monuments, after numbering all the stones, took down this minaret and rebuilt it in 1935. They also renewed the marble pavement of the *şahn* in 1945.

Plates Nos. 76 & 77



THE MOSQUE OF SULTAN ḤASAN

757-764 H. (1356-63)

THIS GREAT MOSQUE was built by Sultan Ḥasan ibn an-Nāṣir Muḥammad ibn Qalā'ūn. At the age of thirteen, he succeeded his brother al-Malik al-Muẓaffar Ḥāggī on the throne, in 748 H. (1347). Owing to his youth, all government affairs were in the hands of the Amīrs. On his coming of age, he became a tyrannical master. In 752 H. (1351) he was put in prison, where he devoted his time to learning, but was re-enthroned in 755 H. (1354) and continued to rule until he was killed in 762 H. (1361).

The construction of this mosque was begun in 757 H. (1356); work proceeded uninterruptedly for three years, but the Sultan died before its completion. Bashīr al-Gamdār, one of the Sultan's Amīrs, finished it in 764 H. (1363).

This mosque is regarded as the most important of all Mamlūk buildings, both as regards size and magnificence. The glory of this building lies in its fine craftsmanship and varied decoration, which may be observed in the stone work of the main entrance with its carved decoration, and wonderful stalactite hood. Fine marble work may be seen in the two dadoes of the mausoleum and *qibla iwān* with their two marble *mihrābs*, the *minbar* and the *dikka*, the framing of the entrances of the four madrasas which open into the *ṣaḥn*, and the joggled voussoirs of their entrance lintels. Fine arabesque woodwork and inlay may be observed in the *kursī* in the mausoleum. The brass plating of the mosque door, later transferred to the Mosque of al-Mu'aiyad, is one of the finest examples of its kind; it is carved in geometrical designs, including panels, beautifully carved and pierced. The door of the *minbar* is treated in the same fashion.

One of the entrance doors to the mausoleum is original. It is plated with brass, inlaid with gold and silver, in beautiful designs. This is one of the finest examples of craftsmanship in the mosque and gives one an idea of the enormous sums of money that must have been spent on it.

Even the brass and glass lamps that were manufactured for this mosque, of which a great number is at present preserved in the Museum of Arab Art in Cairo, are among the finest and most beautiful of their kind.

This building was designed according to the cruciform madrasa plan. One enters a very large vestibule and turns to the left to enter a corridor leading to an open *ṣaḥn*, 32 × 34.60 m. The *ṣaḥn* is surrounded by four vaulted *iwāns*, the largest of which is the sanctuary. In between the arms of the cross formed by the *iwāns* are the four madrasas for teaching the four Muslim rites. Above the entrance of each is inscribed the following: "This was built by order of the martyr Sultan al-Malik an-Nāṣir Ḥasan ibn al-Malik an-Nāṣir Muḥammad ibn Qalā'ūn, in the months of the year 764 H." Each madrasa has an open *ṣaḥn* and a *qibla iwān*. The *ṣaḥn* is surrounded by cells for students, in four storeys, the total height of which is the same as the rest of mosque.

In the centre of the *ṣaḥn*, over the ablution place, stands a dome on arches, supported by

eight marble columns. A band of Qur'anic verses, running round the dome, ends with the date of its construction, 764 H. The *qibla iwān* is lined with a marble dado, in the centre of which is the *mihrāb*; to the right of it is the marble *minbar*, which is one of the very few marble *minbars* to be seen in mosques. Above the marble dado runs a band of Qur'anic inscriptions, carved in stucco and so elaborately decorated, that it may be considered the most beautiful of its kind.

The position of the mausoleum in this mosque, differs from that adopted in other mosques. Here it stands behind the *mihrāb*, whereas in the other mosques it occupies a corner; this feature appears here for the first time. Access to the mausoleum is obtained through two entrances flanking the *mihrāb*. Of the two original entrance doors, only the right one remains, with its plating, inlaid in gold and silver; the left door has long since gone.

The dome is 21 × 21 m. and 48 m. high. It was built in the XVIIth. century to replace the old one. At the corners are large timber stalactite pendentives, one of which has been painted to show what the original ones were like. A marble dado runs round the walls, to the height of 8 m., crowned by a large wooden band of inscription, at the end of which is recorded the date on which the mausoleum was completed, 764 H.

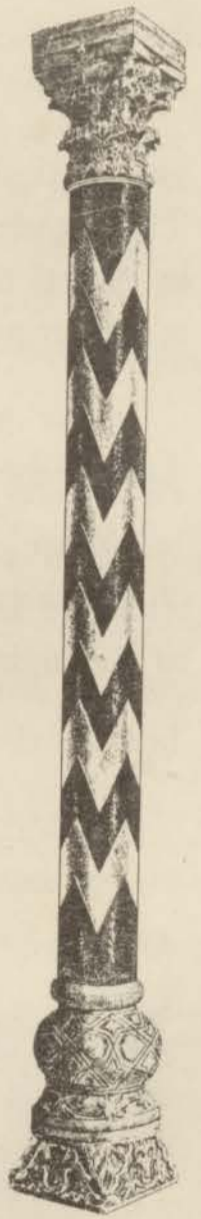
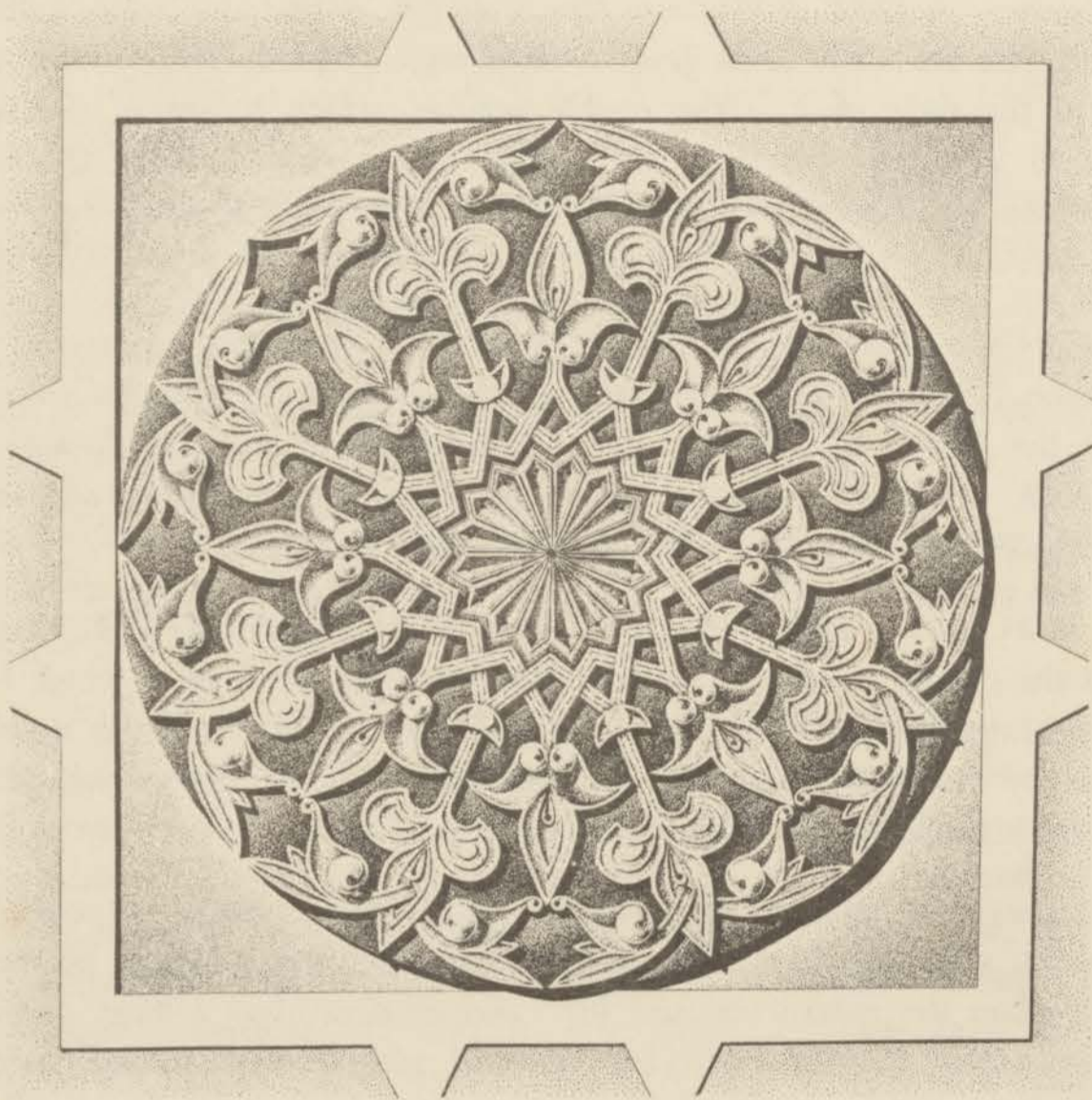
This mosque has two important façades; the main façade, which is 150 m. long, is divided into vertical recesses, with stalactites at the top, which frame the windows of the student's cells. This façade, as well as the eastern one and the main entrance, had a huge cornice of stalactites in several tiers, projecting about 1.50 m., and crowned with foliated crestring, which was removed in recent years to lighten the weight.

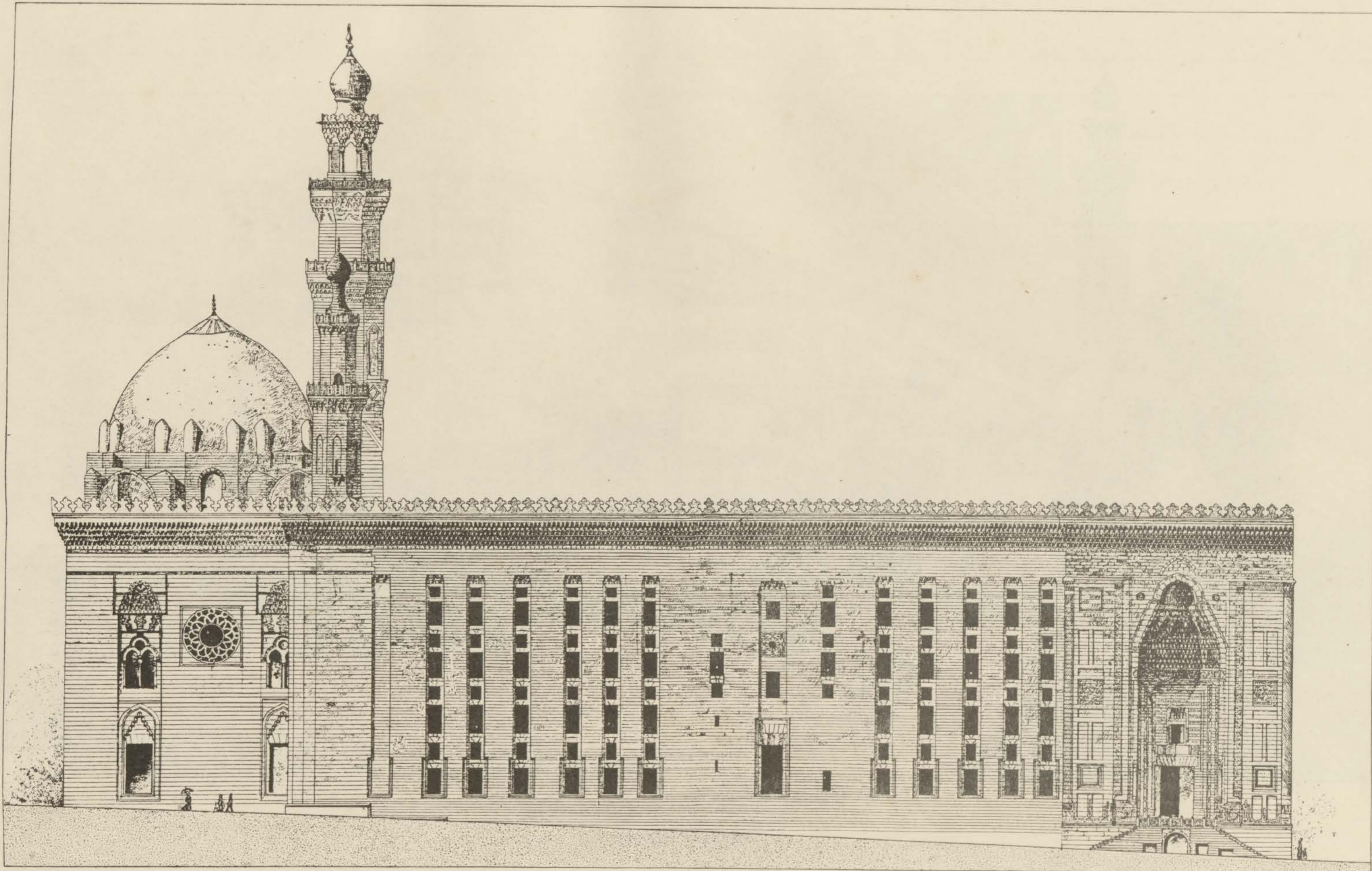
The grand entrance, which is about 38 m. high, is at the west end of this façade. It is distinguished for its stone carving, marble inlay and graceful stalactites in many tiers.

The other façade is that overlooking the Midān Rumayla. The mausoleum forms the centre with the large minaret, 84 m. high, to the left, and the smaller one, built in 1070 H. (1659/60), to the right.

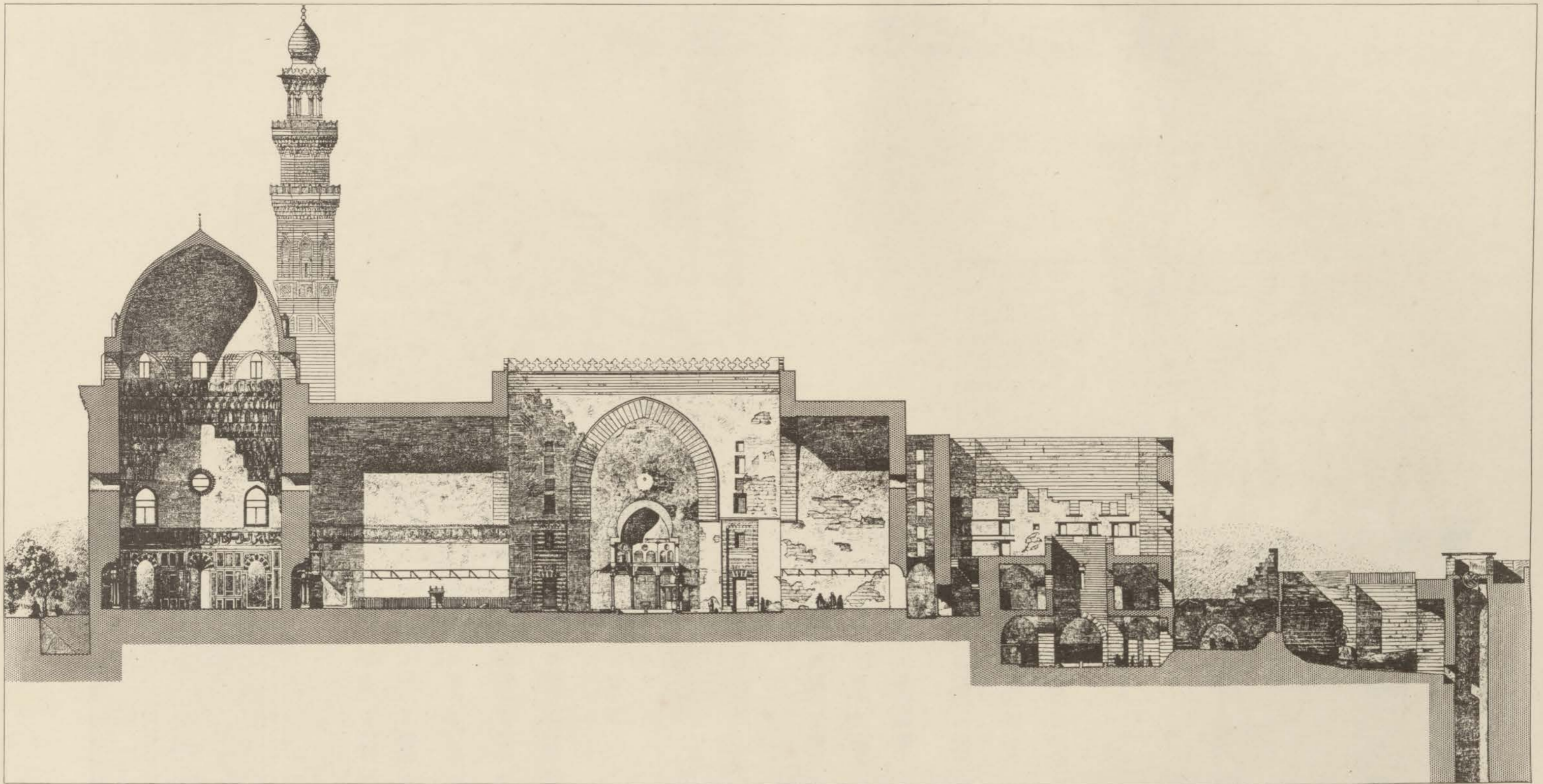
Plates Nos. 78-90





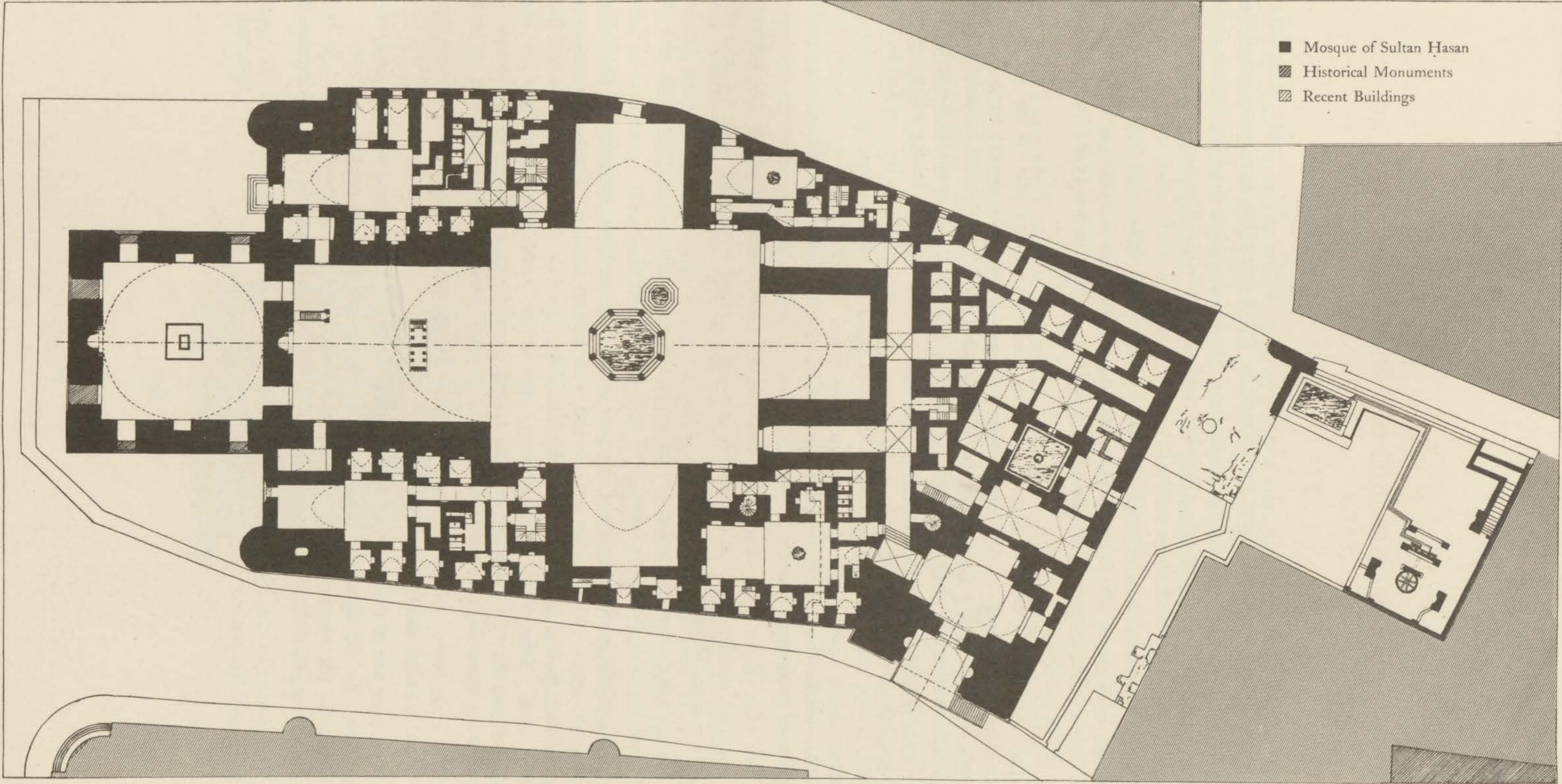


THE MOSQUE OF SULTAN HASAN
Façade



THE MOSQUE OF SULTAN HASAN

Longitudinal Section



- Mosque of Sultan Hasan
- ▨ Historical Monuments
- ▩ Recent Buildings

0 5 10 15 20 METRES

THE MOSQUE OF SULTAN HASAN
Plan

THE MOSQUE OF SULTAN SHA'BĀN

(KNOWN AS UMM AS-SULTĀN)

770 H. (1368/69)

ALL THE HISTORICAL INSCRIPTIONS IN THIS MOSQUE record that Sultan Sha'bān built it in 770 H. (1368/69) for his mother. Maqrīzī and other historians, however, attribute its construction to Khawand Baraka, Sha'bān's mother. It was therefore known as "The Mosque of Umm as-Sultān" (the Sultan's mother).

Sultan al-Malik al-Ashraf Sha'bān, grandson to an-Nāṣir Muḥammad ibn Qalā'ūn, ascended the throne of Egypt in 764 H. (1363), at the age of ten, with the title "al-Malik al-Ashraf". His rule lasted fourteen years and he died in 778 H. (1377). He was buried under the southern dome of the mosque.

This mosque was designed according to the cruciform madrasa plan; it has an open *ṣaḥn*, surrounded by four *īwāns*. The *qibla īwān* is flanked by two symmetrical mausoleums. The northern, which is slightly larger than the southern one, has a *miḥrāb* with remains of a marble lining, and contains the tomb of the Sultan's mother and sister, Khawand Baraka and Khawand Zahrā'. In the southern mausoleum is the tomb of the Sultan himself. Both mausoleums are plain and very lofty rooms, covered with simple domes, each supported on four squinches. Unlike Mamlūk domes, these two exhibit neither decorated walls nor multiple tiers of stalactites. Each mausoleum has a window that opens into the *qibla īwān*. These windows are beautiful specimens of Arabic woodwork; they are formed of geometrical designs, containing panels of wood and ivory, richly carved with fine ornament.

The back of the *qibla īwān* has a marble dado, in the centre of which is a *miḥrāb* lined with coloured marble. Next to the *miḥrāb* is a plain *minbar* which was made by order of Amīr 'Alī, a Circassian Mamlūk.

The gilt decoration remaining on the ceiling of the *qibla īwān* gives a clear idea of the beauty and grandeur the other *īwāns* must once have exhibited.

At the top of the four façades of the *ṣaḥn*, runs a band of Kufic, consisting of Qur'ānic verses carved in the stone. The façades are crowned with foliated cresting. The northern and southern *īwāns* are each flanked by two recesses, with beautiful stalactites at the top. There is one doorway in each recess. One of the two doorways, next to the *qibla īwān*, opens into the northern mausoleum, and the other into the southern mausoleum and a back entrance to the mosque. The third doorway opens into a corridor that leads to the main entrance, and the fourth to the lavatories.

The main feature of the façade is the beautiful entrance which stands in a recess, covered by a most beautiful stalactite hood.

The upper part of the entrance, alongside the stalactites, was decorated with ornament, engraved in the stone. To the right of the entrance is a drinking trough, with inscriptions above. To the left is a *sabīl*, the opening of which is covered with a screen of *mashrabīya* wood, in beautiful geometrical designs, with the name of the founder and date of foundation (770 H.) inscribed above.

The minaret of this mosque is octagonal; it once had three storeys, of which the upper one has fallen, and has not yet been rebuilt.

Plates Nos. 91&92

THE MOSQUE AND MADRASA OF YLGĀY AL-YŪSUFĪ

774 H. (1373)

THIS MOSQUE is in Sūq as-Silāḥ, near its southern end. It was built in 774 H. (1373) by the Amīr Sayf ad-Dīn Ylgāy, senior Amīr during the reign of al-Malik al-Ashraf Sha'bān. Its plan resembles that of a cruciform madrasa, for it has a large open *ṣaḥn*, surrounded by four *īwāns*, each having a frontal arch. The remains of gilded decoration on the ceilings of the northern and southern *īwāns* show the beauty and richness with which all four ceilings must once have been decorated. The *qibla īwān*, unlike those of other mosques, has no marble dado. The *minbar*, although it has lost its top, may be regarded as one of the finest, both as regards carving and beautiful inlay. The date of construction, 774 H., is inscribed over its door.

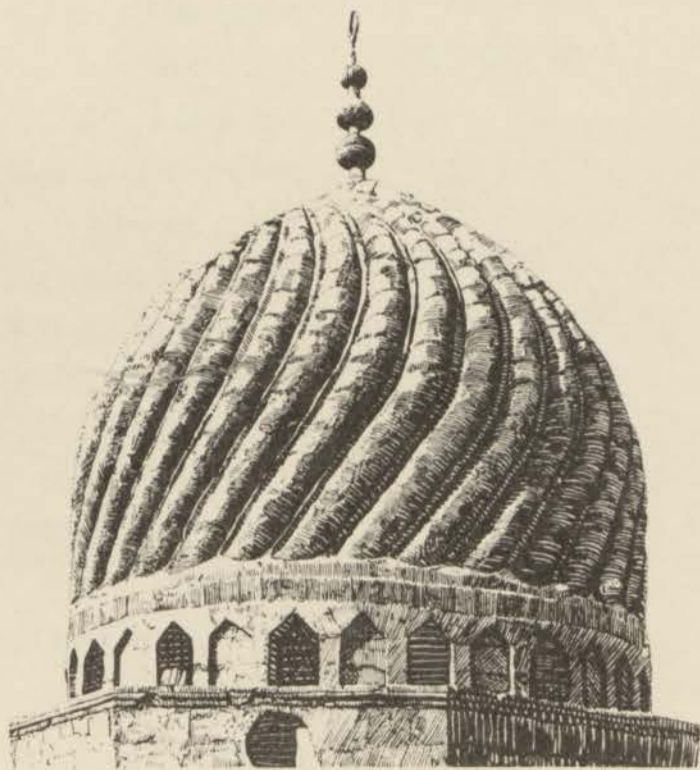
The mausoleum, which stands in the south-western corner of the mosque, is covered by a lofty stone dome.

The main façade is beautiful, both as regards fine proportions and masses. It has two large recesses with stalactites at the top, and two smaller ones, with keel arches. In these recesses are windows in three tiers. The first row of windows have flat lintels and relieving arches, the second are arched, and the third are composed of pairs of arched windows, with a column separating each, and a circular opening above.

The entrance stands in a recess at the northern end of the façade, with beautiful stalactites. An inscription, carved on both sides, just above the *maṣṭabas*, records the name of the founder and his titles, and the date of foundation, 774 H.

The minaret is placed to the right of the entrance. It has three storeys, of which the first is octagonal, decorated with openings and arched recesses. This storey ends with the first gallery, supported on stalactites. The second storey is cylindrical; it ends with the second gallery, also supported on stalactites. The third storey consists of a pavilion on eight marble columns, with a beautiful cap. The dome of the mausoleum at the southern end of the façade is ribbed, the ribs being twisted.

Plate No. 93



GLOSSARY

Allāh :	God	Maṣṭaba :	Bench
Amīr 'Ashara :	Leader of a company of ten men	Maxala :	Stone bench
Amīr Ākhūr :	Master of the Horse	Mayḍa, al- :	Place of ablution attached to a mosque
Ashraf, al- :	The noble	Maydān :	Open place or public square
Atābek al-'Asākir :	Commander-in-chief	Mihrāb :	Niche indicating the direction of Mecca
Bāb :	Gate	Minbar :	Pulpit
Bīmāristān :	Hospital	Mu'adhdhin :	Man who makes the call to prayer
Birka :	Pool	Mu'allaqa :	Lit. "Suspended". Used for a mosque with shops beneath
Dawādār :	Secretary of State	Muṣallā :	A place for prayer
Dhirā' :	Cubit	Nāṣir, an- :	The victorious
Dhu'l-Higga :	12th. month of the year	Qā'id, al- :	The commander
Dikka :	Leader's platform for public prayer	Qibla :	Direction of prayer
Dīnār :	Gold coin = 50 P.T.	Qibla-Riwāq :	Sanctuary
Dīwān al-Inshā' :	Government Secretariat	Qur'ān :	The Holy Book of Muslims
Fiqh :	Theology	Rajab :	7th. month of the year
Fusayfisā' :	Glass mosaic	Riwāq :	Portico opening on to the court of a mosque
Gāshankīr :	Taster; i.e. responsible for the safety of food, before it was presented to the King	Sabil :	Drinking fountain
Gumādā I and II :	5th. & 6th. months of the year	Sabil-Kuttāb :	A drinking fountain with a primary school above
Hadīth :	Traditions of the Prophet	Ṣaḥn :	Court of a mosque or madrasa
Hāgīb al-Huggāb :	Grand Chamberlain	Ṣahrigī :	Grilles
Iftā' :	Judgment on a theological problem	Ṣawāmi' :	Towers
Īwān :	A room with one side entirely open	Sayyida, as- :	A woman descended from the Prophet
Kabīr, al- :	The great	Shāri' :	Street
Khānqā :	Monastery	Shaykh :	Vicar (of the mosque)
Kharāj :	Land tax	Shibbāk :	Grille
Khazānit Shamā'il :	Name of a prison	Shukhsheikha :	Sky-light
Kursī :	Reader's seat	Silāhdār, as- :	Sword-bearer
Kuttāb :	Elementary school	Takīya :	Monastery of dervishes
Lā ilāha illallāh Muḥammad Rasūlullāh :	The Muslim profession of faith	Talātāt :	Small roughly-dressed blocks of stone
Mabkhara :	Name given to the tops of certain minarets when they resemble censers	Umm as-Sulṭān :	The sultan's mother
Madrasa :	Theological College	Ustādār :	Major-Domo
Malik, al- :	The king	Ustādāriya :	Office of the major-Domo
Mangūr :	Kind of lattice work	Waqf :	Endowment
Maq'ad :	Loggia	Wikāla :	Caravanserai
Maqṣūra :	Screen	Zāwiya :	Chapel
Mashhad :	A shrine	Ziyāda :	Extension (outer court of a mosque)
Mashrabiya :	Open-wood screen of turned wood-work		



Riwāq

Arab Monuments Committee



Tie-Beam 212 H. (827)

Cresswell

THE MOSQUE OF 'AMR IBN AL-ĀṢ
21 H. (642)



General view from the Minaret of Şarġatmiş

Cresswell

THE MOSQUE OF AĤMAD IBN ṬULŪN
263-65 H. (876/7-79)



Courtyard, showing Minaret and Ablution Fountain

Survey of Egypt

THE MOSQUE OF AHMAD IBN ṬULŪN
263-65 H. (876/7-79)



Sanctuary

Survey of Egypt

THE MOSQUE OF AḤMAD IBN ṬULŪN
263-65 H. (876/7-79)



Mihrab and Minbar

Survey of Egypt

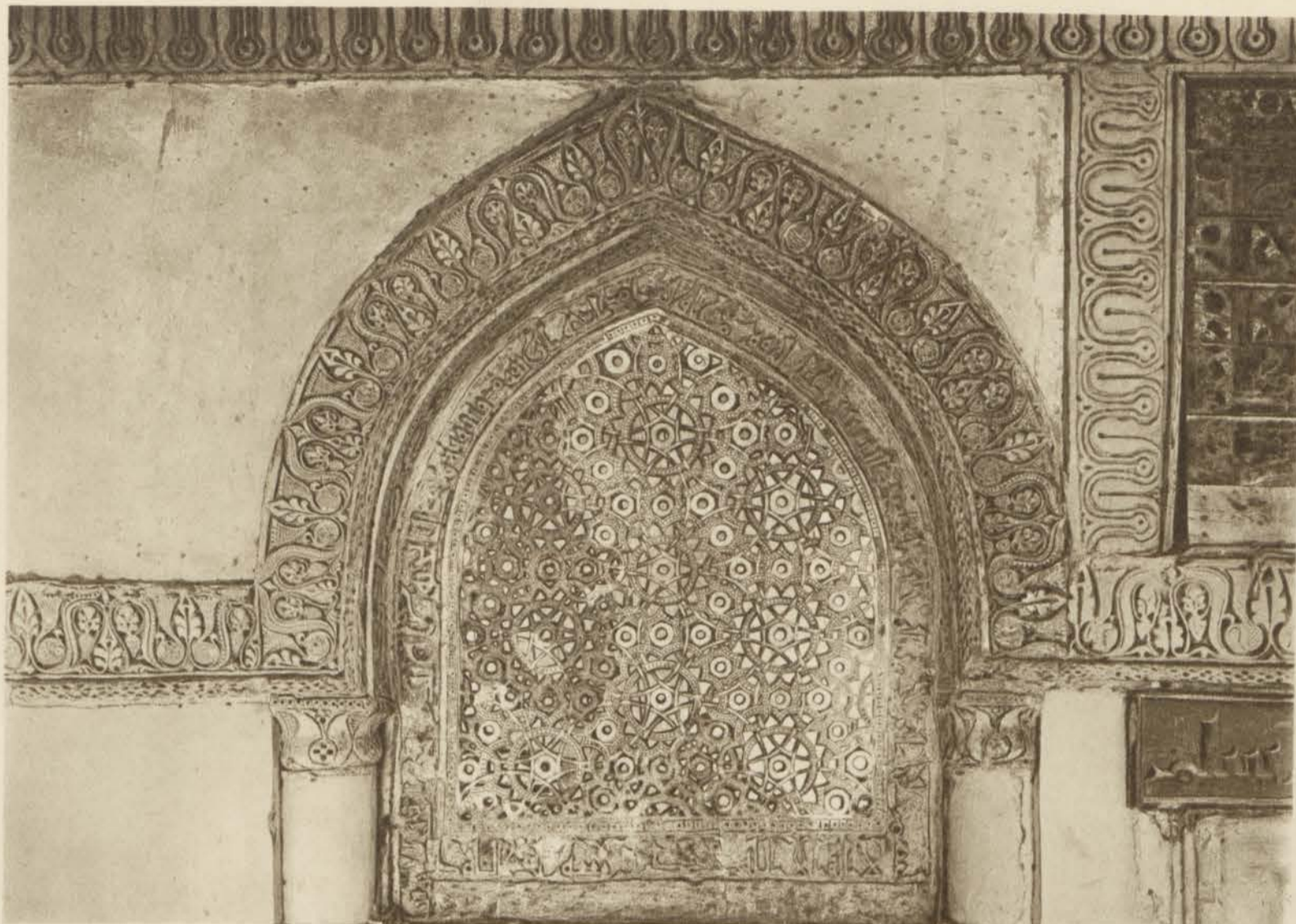
THE MOSQUE OF AHMAD IBN TULUN
263-5 H. (876/7-9)



Northern Riwaq

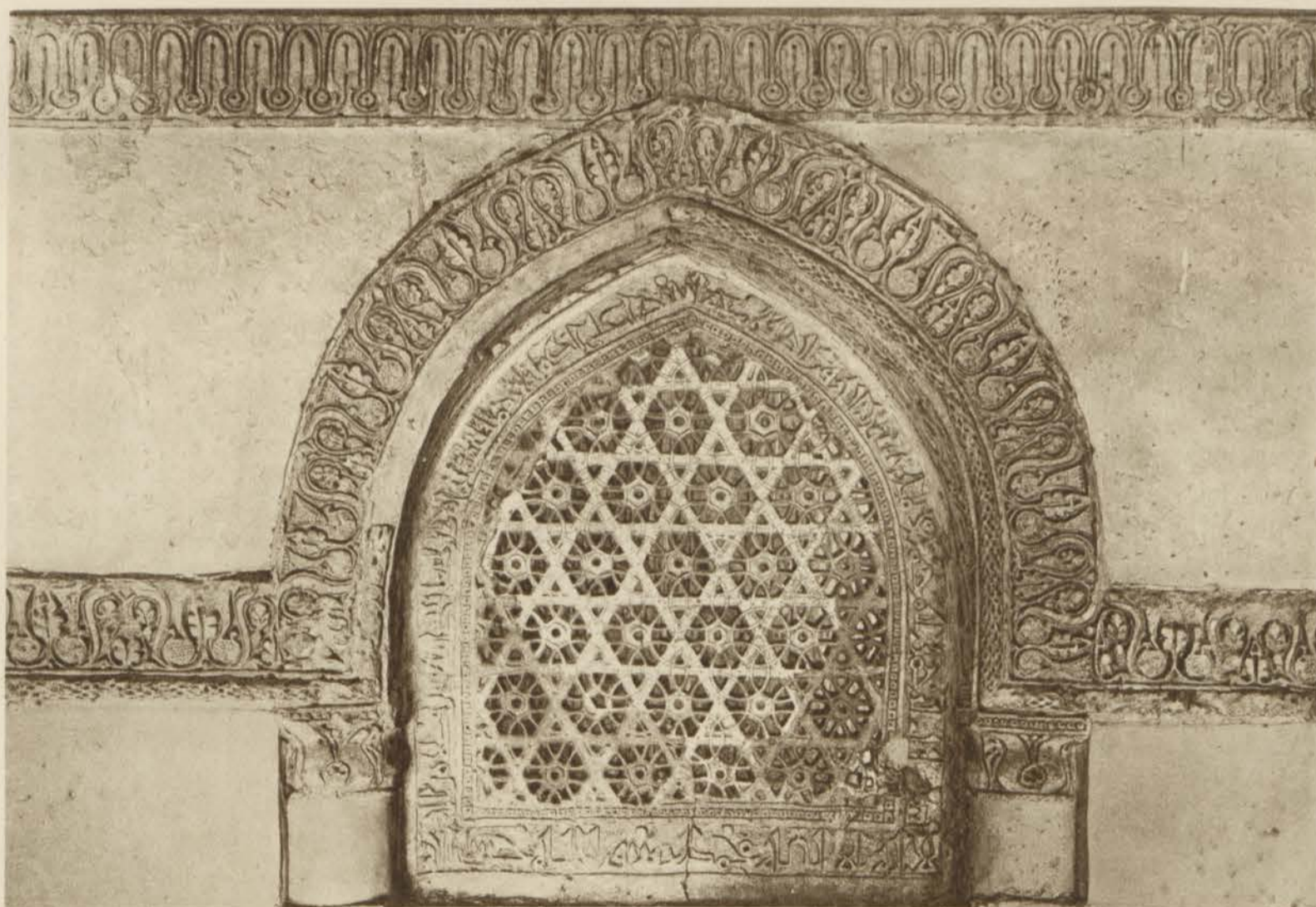
Survey of Egypt

THE MOSQUE OF AḤMAD IBN ṬULŪN
263-65 H. (876/7-79)



Stucco Grille

Creswell



Stucco Grille

Creswell

THE MOSQUE OF AHMAD IBN ṬULŪN
263-65 H. (876/7-79)



Door Soffits

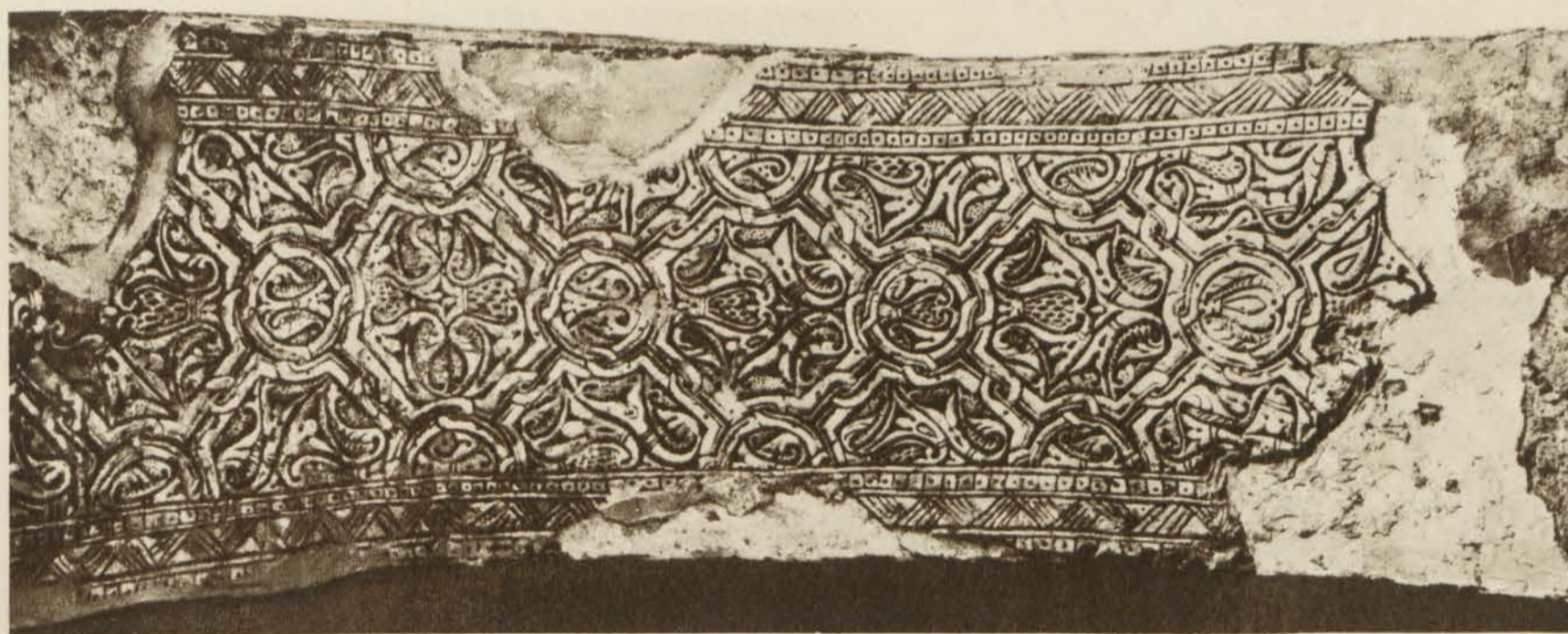
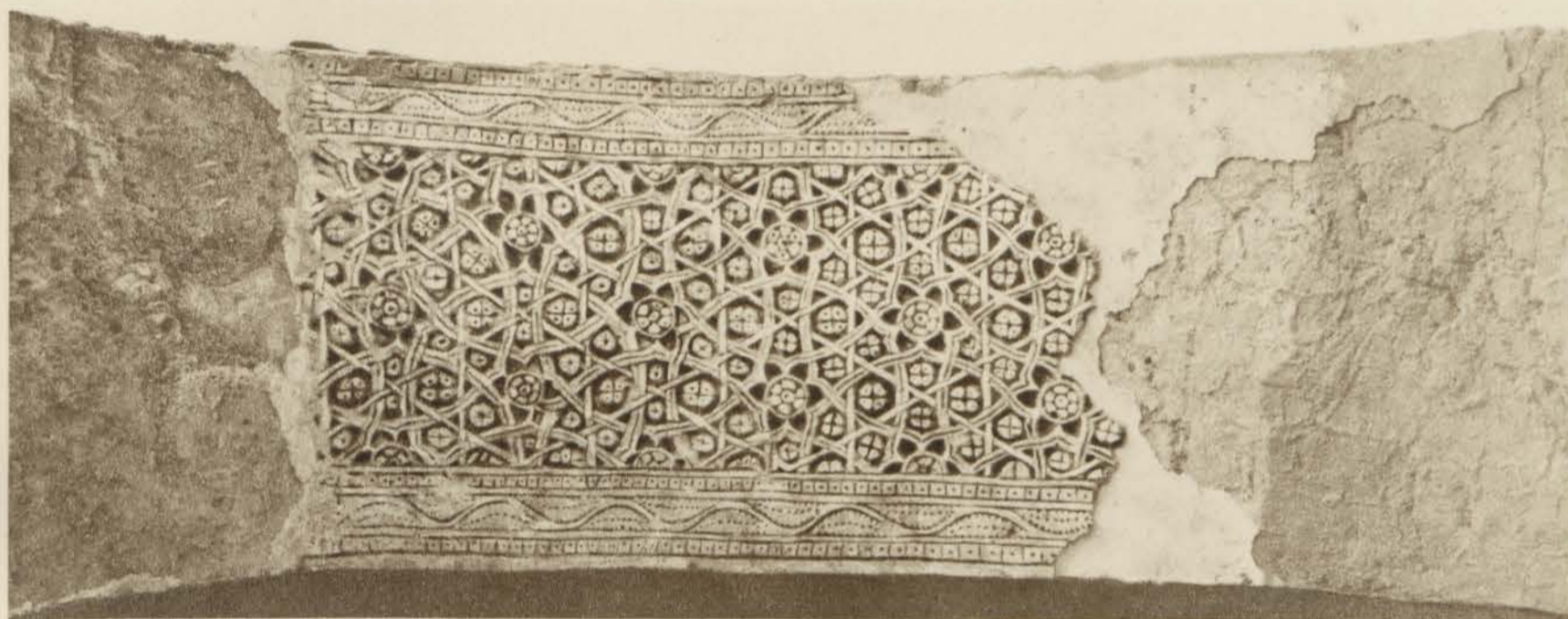
Creswell



Stucco Border of Arch

Creswell

THE MOSQUE OF AHMAD IBN TULUN
263-5 H. (876/7-9)



Soffits of Arches

Creswell

THE MOSQUE OF AHMAD IBN TULUN
263-65 H. (876/7-79)



Courtyard, showing Minarets of Qāyt-Bāy and al-Ghūrī

Survey of Egypt

AL-AZHAR MOSQUE
359-61 H. (970-72)



Sanctuary

Survey of Egypt

AL-AZHAR MOSQUE
359-61 H. (970-72)

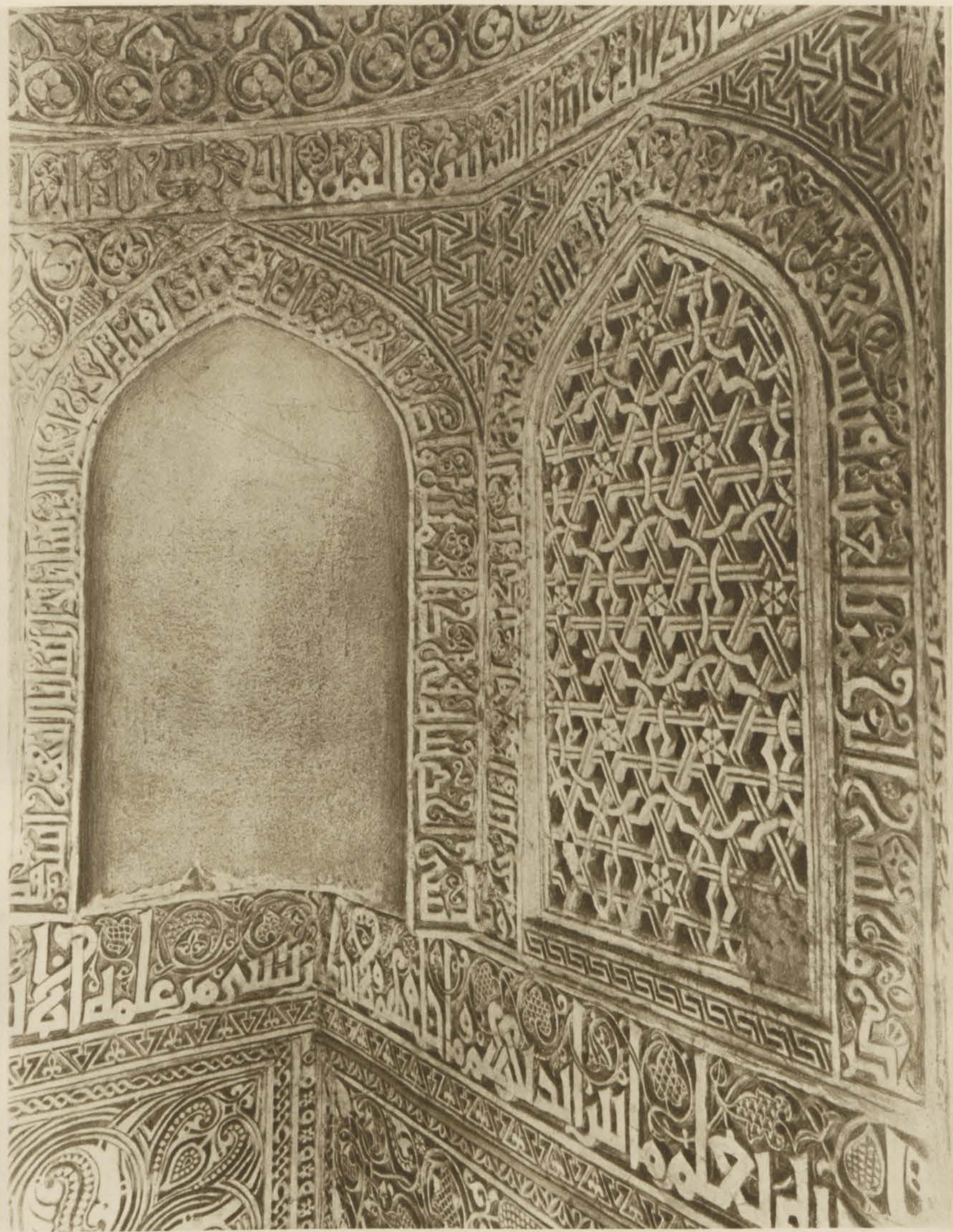


Mihrāb

Survey of Egypt

AL-AZHAR MOSQUE

359-61 H. (970-72)



Setting of Dome at Entrance to Sanctuary

Survey of Egypt

AL-AZHAR MOSQUE

359-61 H. (970-2)



Northern Salient with Minaret

Survey of Egypt

THE MOSQUE OF AL-HĀKIM
380-403 H. (990-1012/13)



North side of Monumental Entrance

Creswell

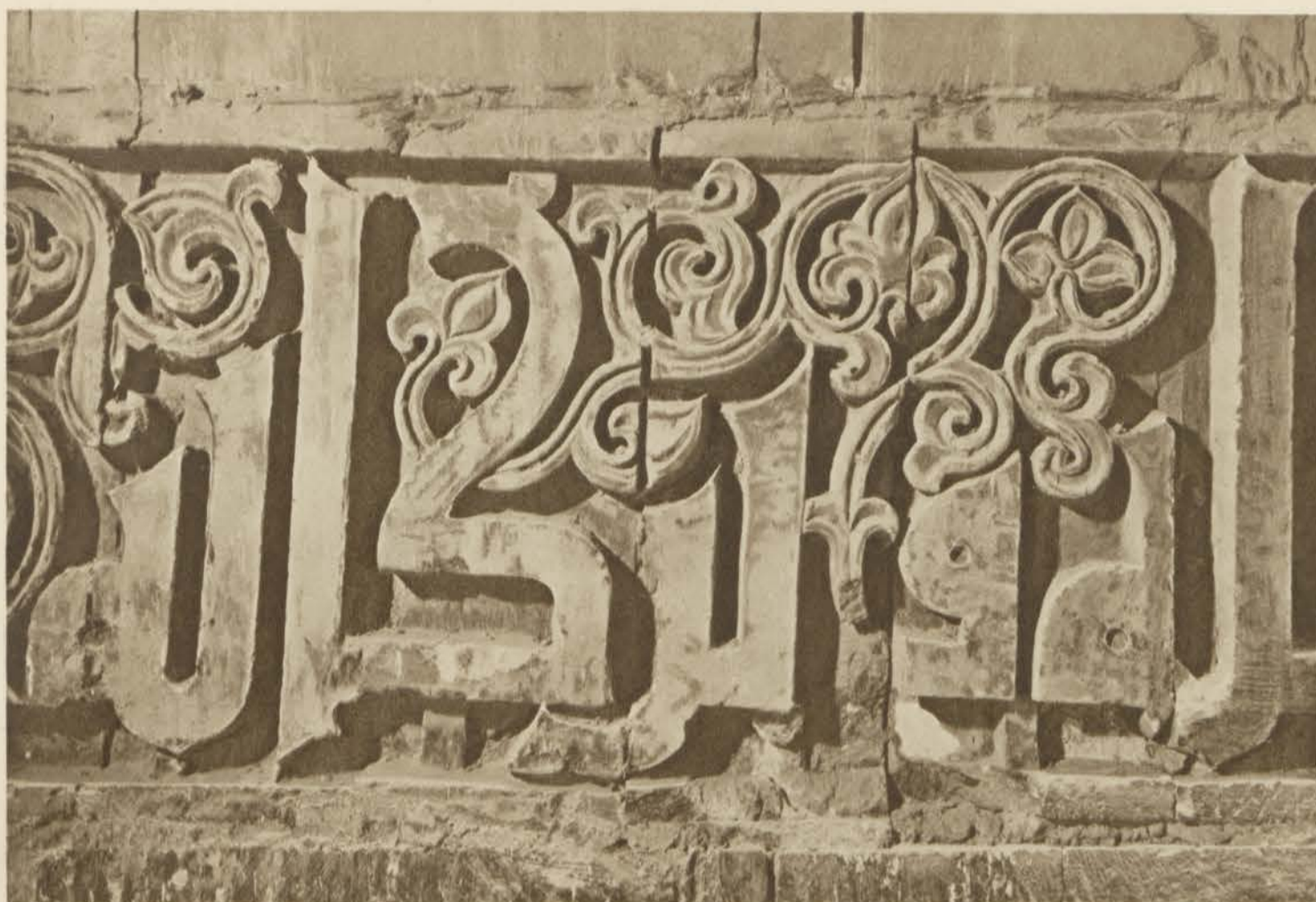
THE MOSQUE OF AL-HĀKIM
380-403 H. (990-1012/13)



Domed Bay in front of Mihrāb

Survey of Egypt

THE MOSQUE OF AL-HĀKIM
380-403 H. (990-1012/13)



Stone carving of south minaret

Cresswell



Stone carving of south minaret

Cresswell

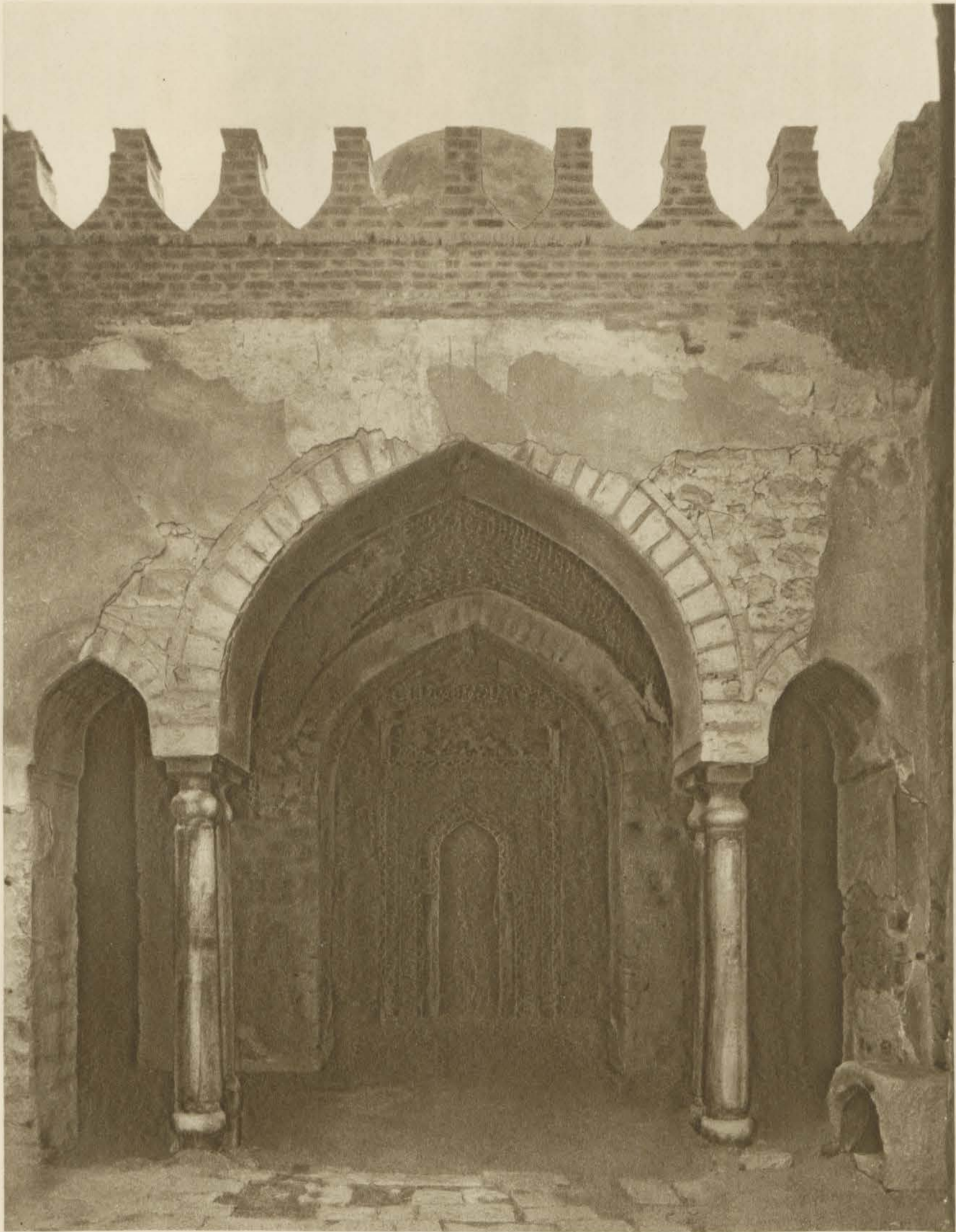
THE MOSQUE OF AL-HĀKIM
380-403 H. (990-1012/13)



General view

Survey of Egypt

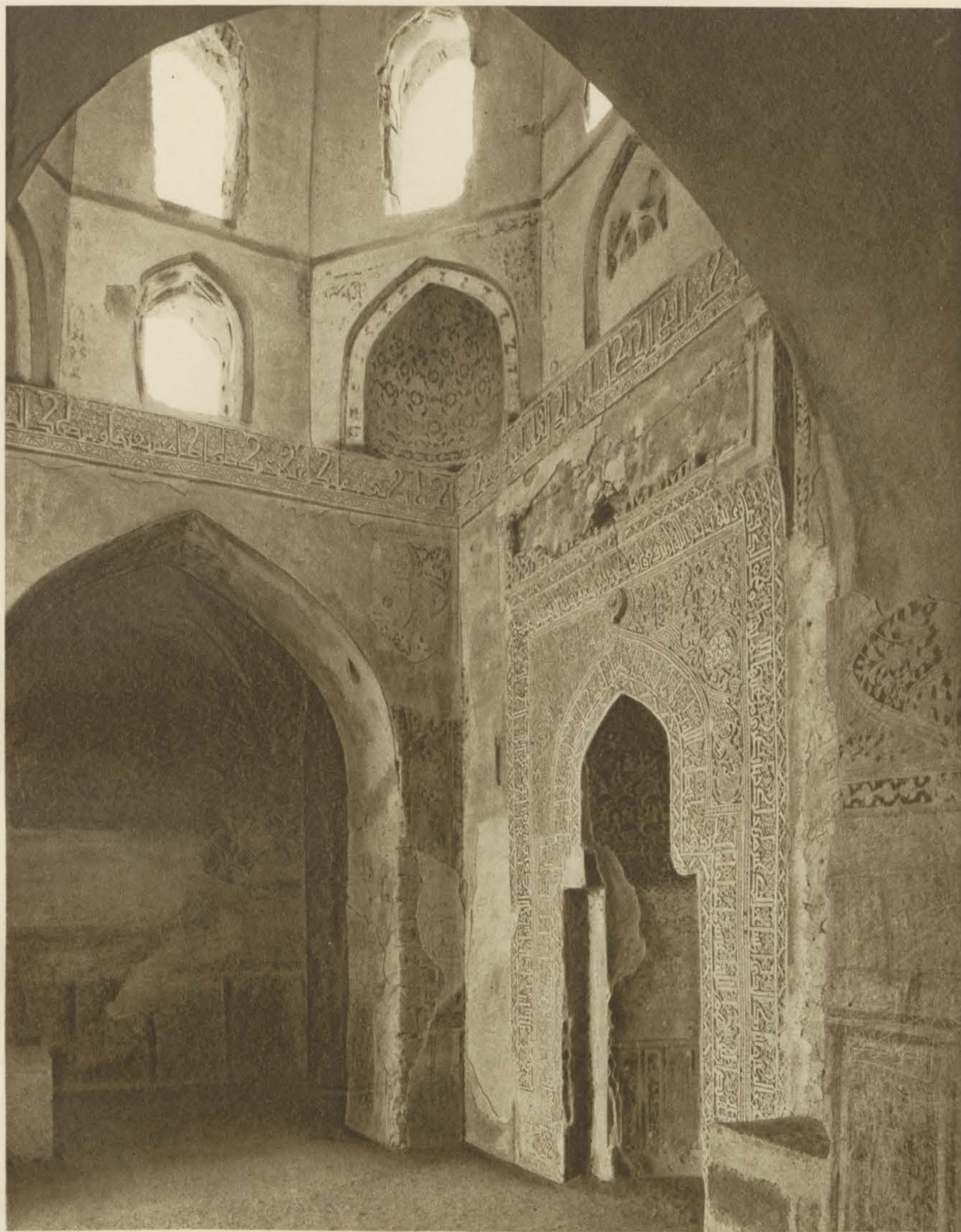
THE MOSQUE OF AL-GUYŪSHĪ
478 H. (1085)



Triple-arched façade (interior)

Survey of Egypt

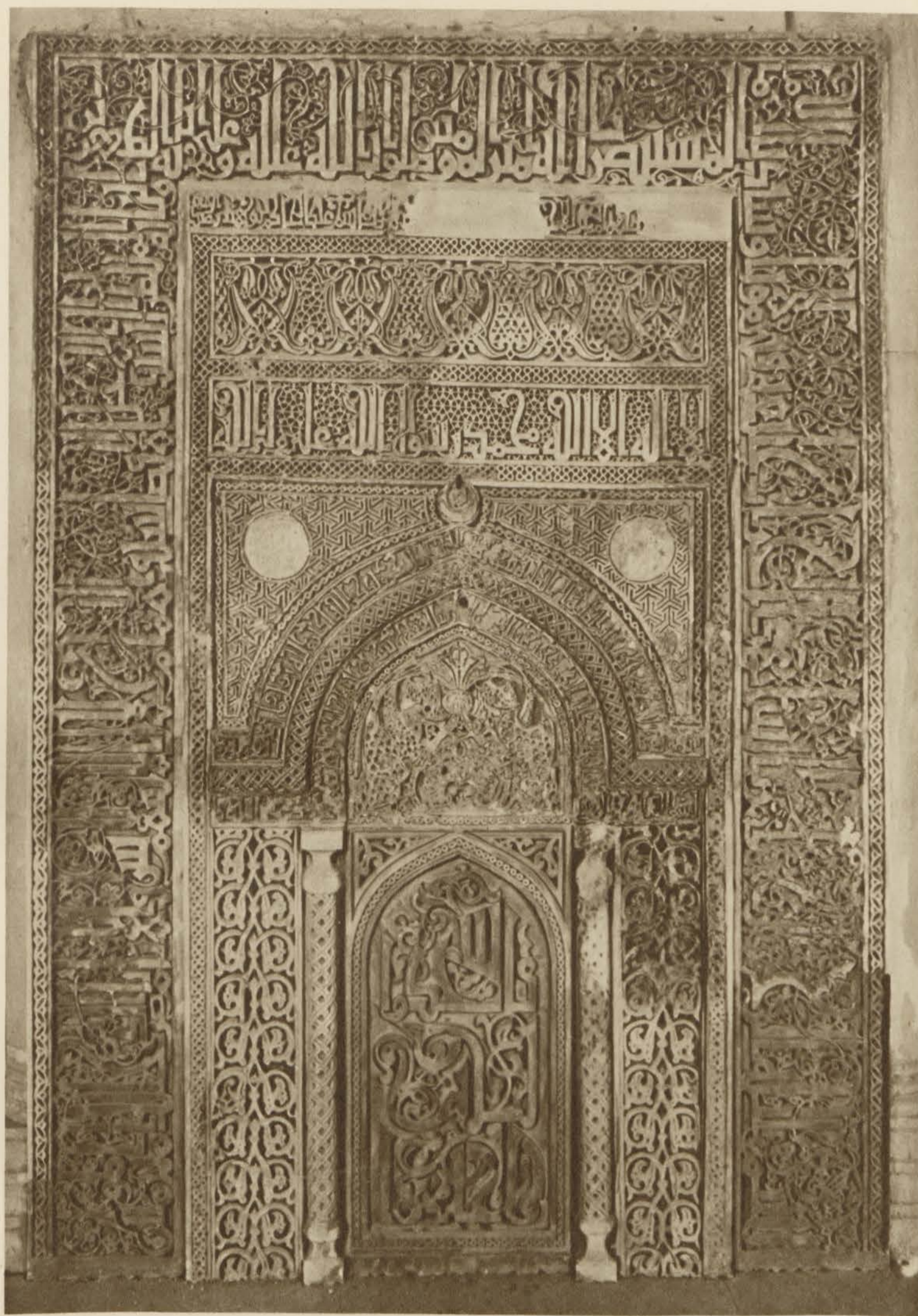
THE MOSQUE OF AL-GUYŪSHĪ
478 H. (1085)



Mihrāb

Survey of Egypt

THE MOSQUE OF AL-GUYŪSHĪ
478 H. (1085)



Mihrāb of al-Mustanşir. 487 H. (1094)

Survey of Egypt

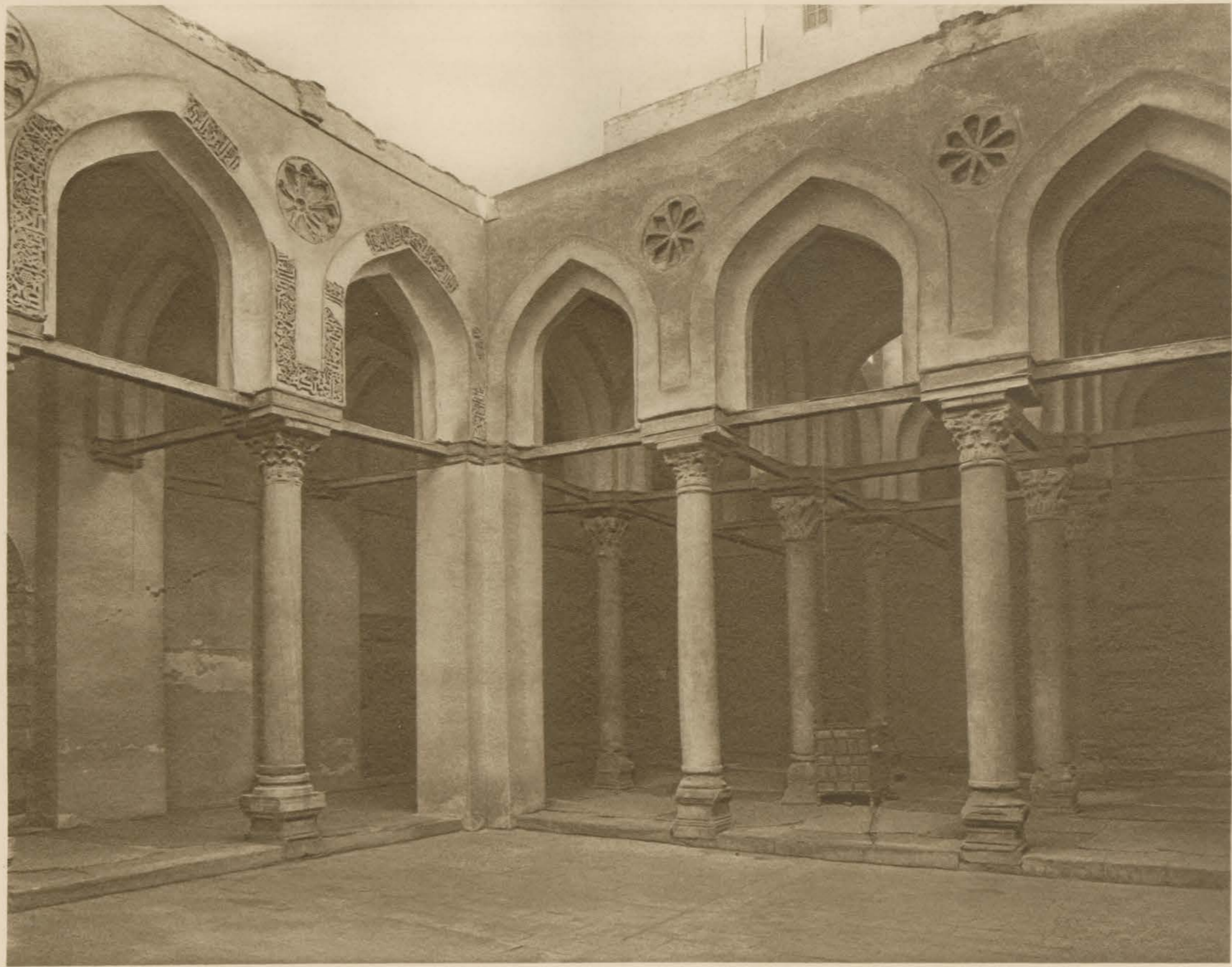
THE MOSQUE OF AHMAD IBN ṬULŪN



Main façade

Survey of Egypt

THE MOSQUE OF AL-AQMAR
519 H. (1125)



(Sahn)

Survey of Egypt

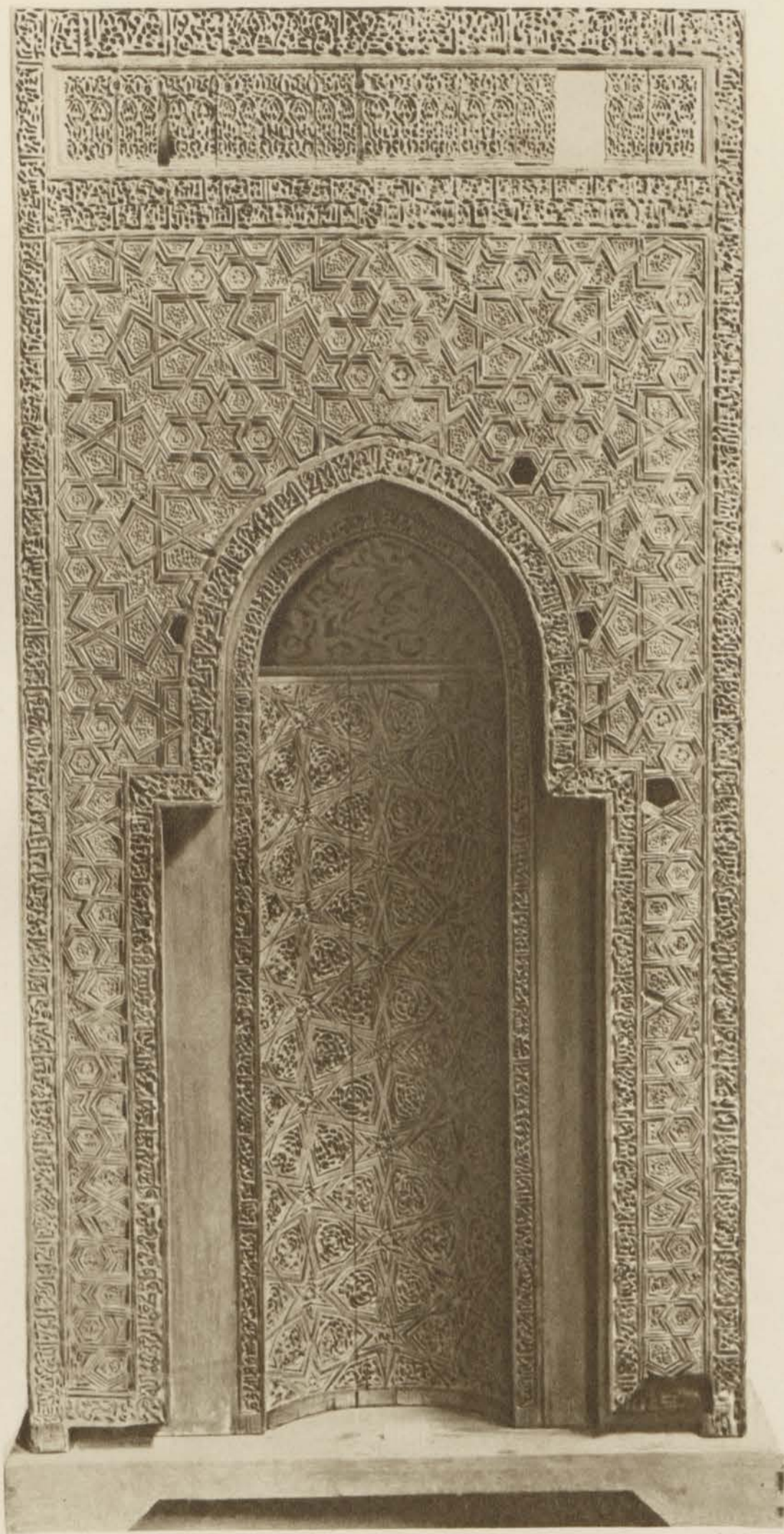
THE MOSQUE OF AL-AQMAR
519 H. (1125)



Façade

Survey of Egypt

THE MASHHAD OF AS-SAIYIDA RUQAIYA
527 H. (1133)



Arab Museum

Movable wooden mihrab 549-55 H. (1154-60)

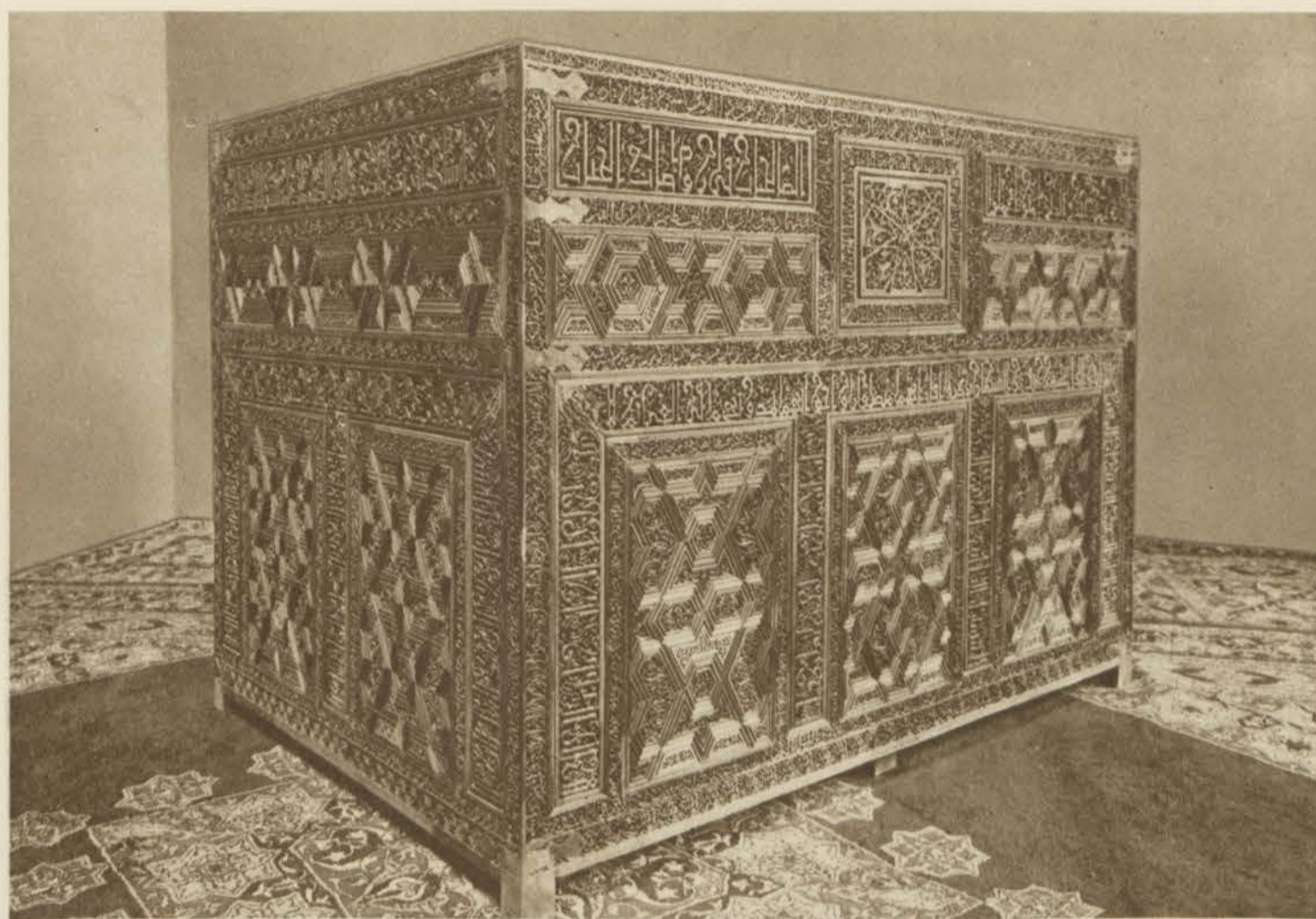
THE MASHHAD OF AS-SAIYIDA RUQAIYA



Bāb al-Akhḍar. 549 H. (1154/55) with base of Minaret. 634 H. (1237)

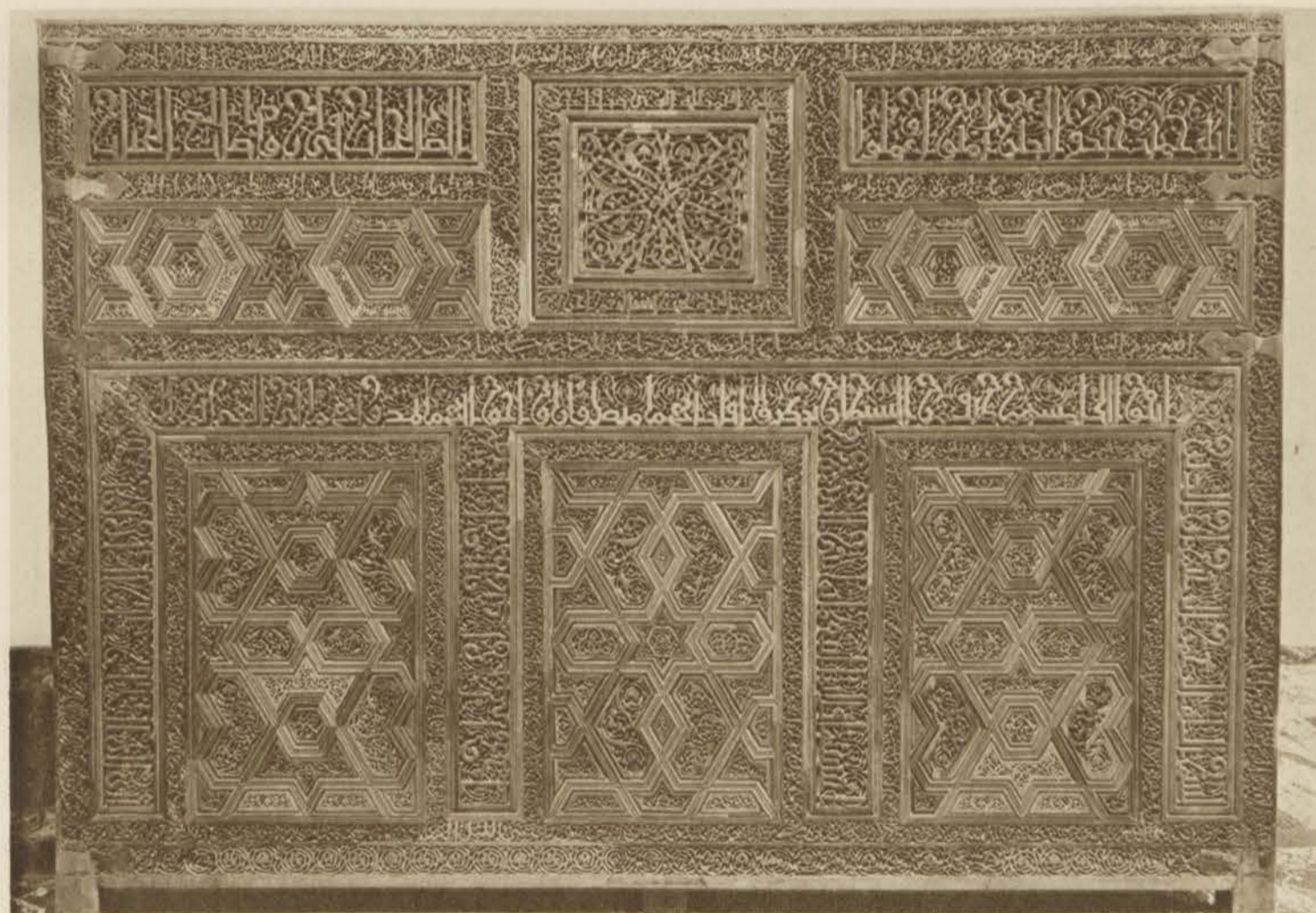
Survey of Egypt

MASHHAD OF SAIYIDNA AL-HUSEIN
549 H. (1154/55)



Arab Monuments Committee

Wooden cenotaph. End of 6th. Century H. (12th A.D.)



Arab Monuments Committee

Wooden cenotaph. End of 6th. Century H. (12th A.D.)

THE MASHHAD OF SAIYIDNA AL-HUSEIN

549 H. (1154/55)



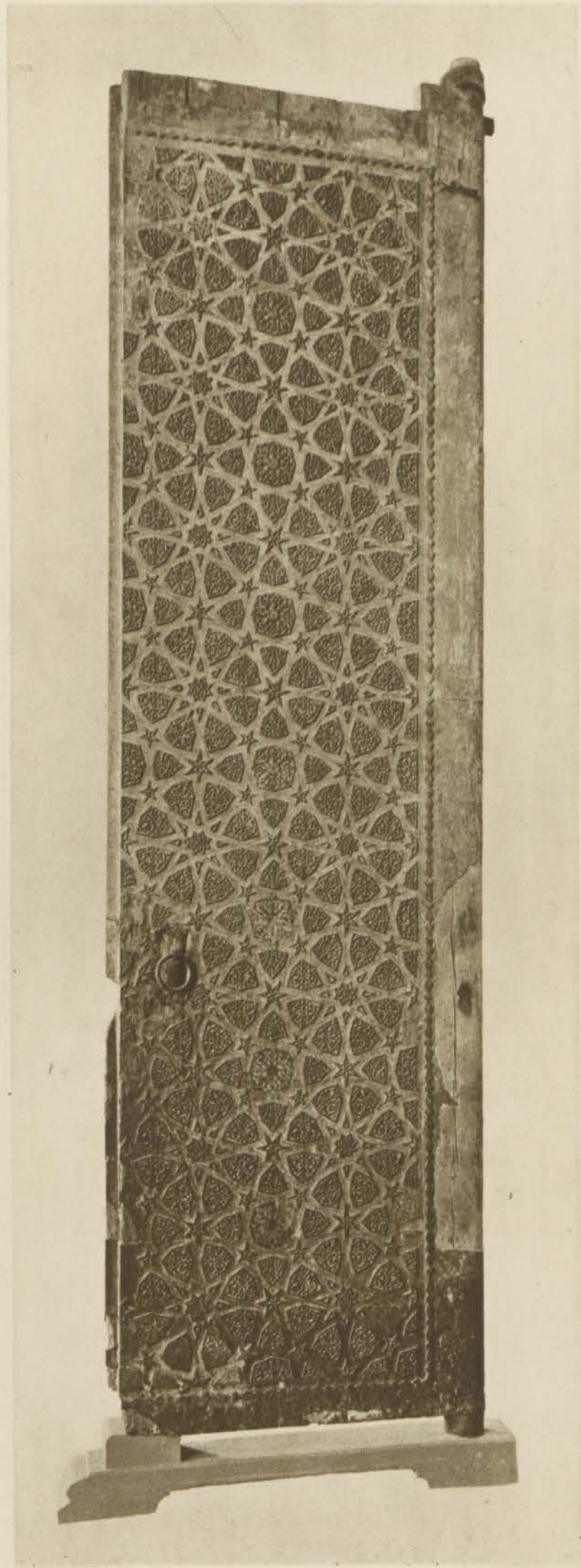
Main Façade

Survey of Egypt

THE MOSQUE OF AŞ-ŞĀLIḤ ṬALĀ'Ī
(CAIRO)
555 H. (1160)



Door leaves

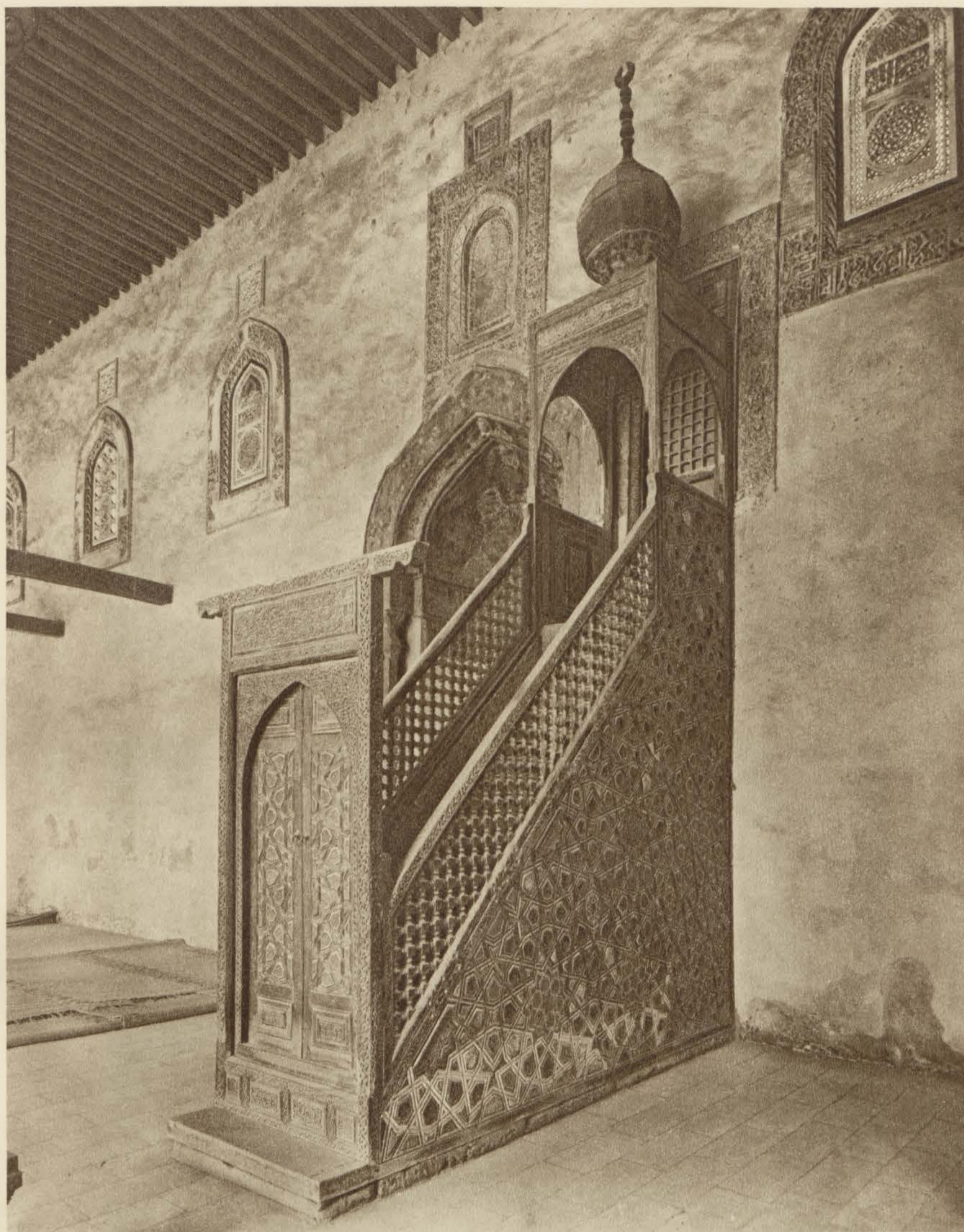


Survey of Egypt

THE MOSQUE OF AŞ-ŞALIH TALĀ'Ī'

(CAIRO)

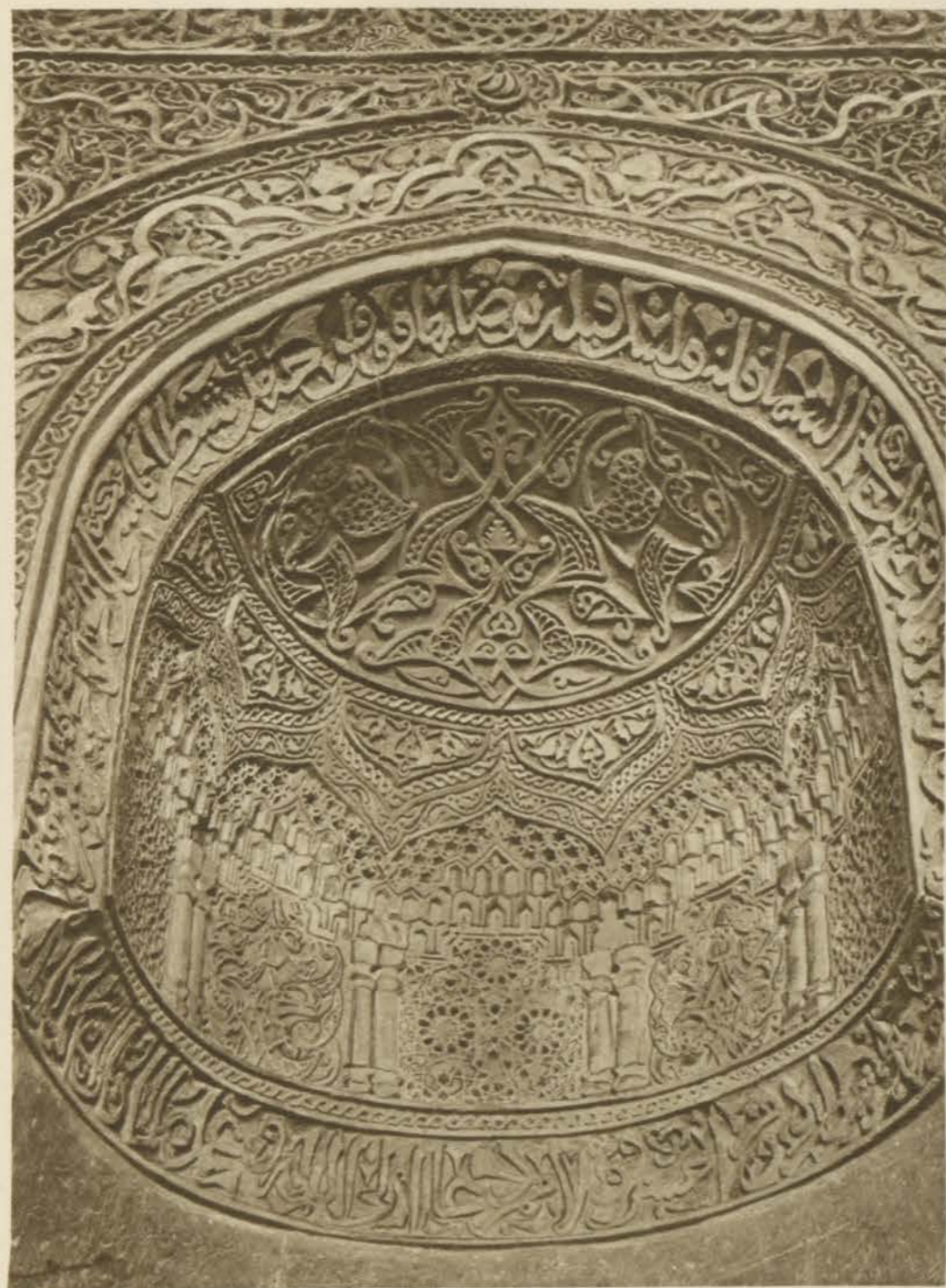
555 H. (1160)



Minbar, 699 H. (1300)

Survey of Egypt

THE MOSQUE OF AŞ-ŞĀLIḤ TALĀ'Ī
(CAIRO)
555 H. (1160)



Mihrāb, c. 700 H. (1300)

Creswell



Minbar, 555 H. (1160)

Arab Monuments Committee

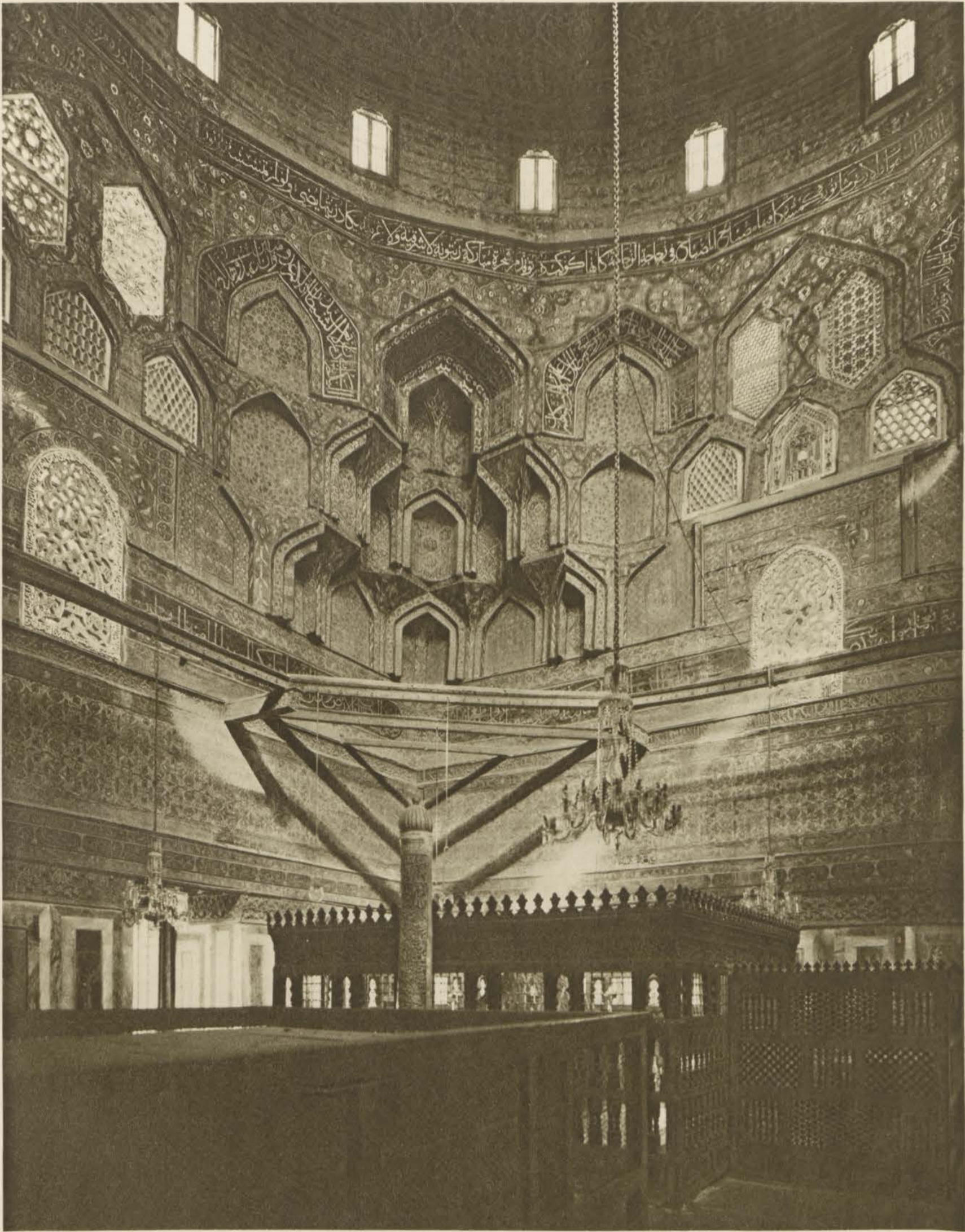
THE MOSQUE OF AŞ-ŞALIH ṬALĀ'Ī
(Qūs)



Exterior

Survey of Egypt

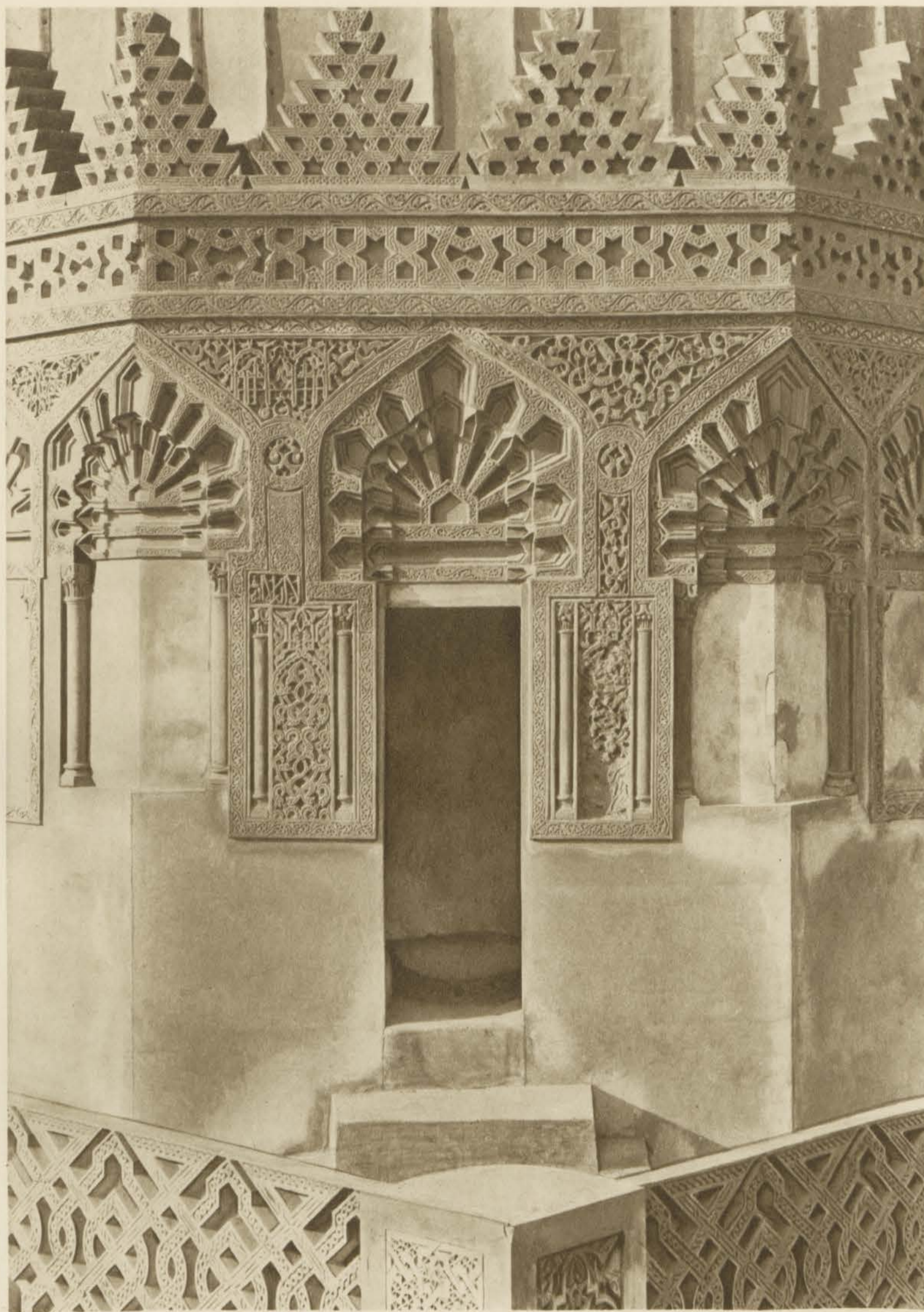
THE MAUSOLEUM OF IMĀM ASH-SHĀFI'Ī
608 H. (1211)



Interior

Survey of Egypt

THE MAUSOLEUM OF IMĀM ASH-SHĀFI'Ī
608 H. (1211)



Cresswell

Detail of north corner of dome

THE MAUSOLEUM OF IMĀM ASH-SHĀFI'Ī
608 H. (1211)



Entrance gateway

Survey of Egypt

THE MOSQUE-MADRASA OF SULTAN AṢ-ṢĀLIḤ NEGM-AD-DĪN
641 H. (1243/44)



Survey of Egypt

Façade

THE MAUSOLEUM OF SULTAN AṢ-ṢĀLIḤ NEGM AD-DĪN
647-48 H. (1249-50)



Creswell

Main entrance

THE MOSQUE OF SULTAN AZ-ZĀHIR BAYBARS
665-67 H. (1267-69)



Façade

Cresswell

THE MOSQUE-MADRASA AND MAUSOLEUM OF SULTAN QALĀ'ŪN
683-84 H. (1284-85)



Entrance

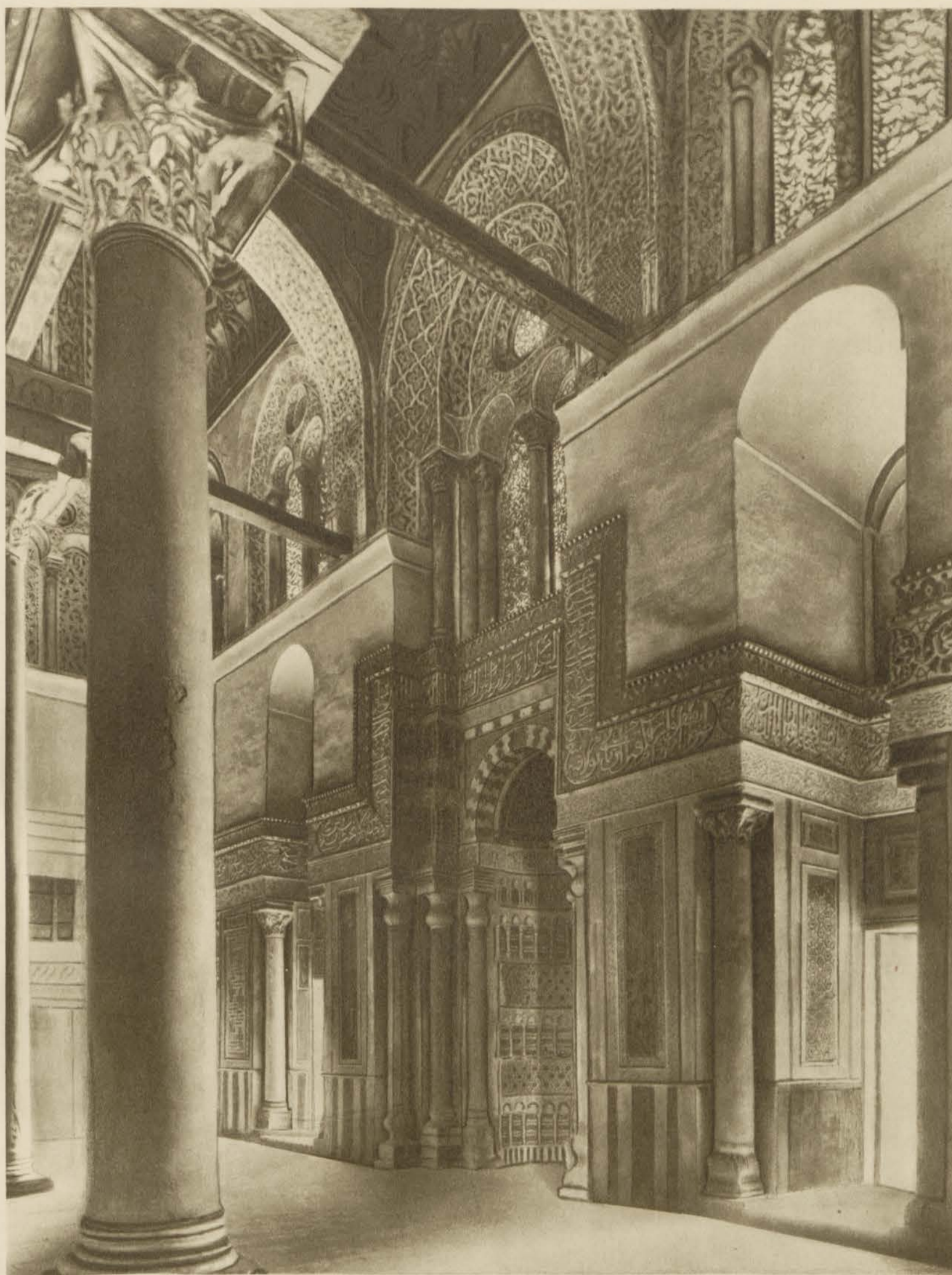
Survey of Egypt

THE MAUSOLEUM OF SULTAN QALĀ'ŪN
683-84 H. (1284-85)



Interior

THE MAUSOLEUM OF SULTAN QALĀ'ŪN
683-4 H. (1284-5)



Interior

Survey of Egypt

THE MAUSOLEUM OF SULTAN QALĀ'ŪN
683-84 H. (1284-85)



Interior

THE MAUSOLEUM OF SULTAN QALĀ'ŪN

683-4 H. (1284-5)



Interior

THE MAUSOLEUM OF SULTAN QALĀ'ŪN
683-4 H. (1284-5)



Façade of the sanctuary

Survey of Egypt

THE MOSQUE AND MADRASA OF SULTAN QALĀ'ŪN
683-84 H. (1284-85)





Façade

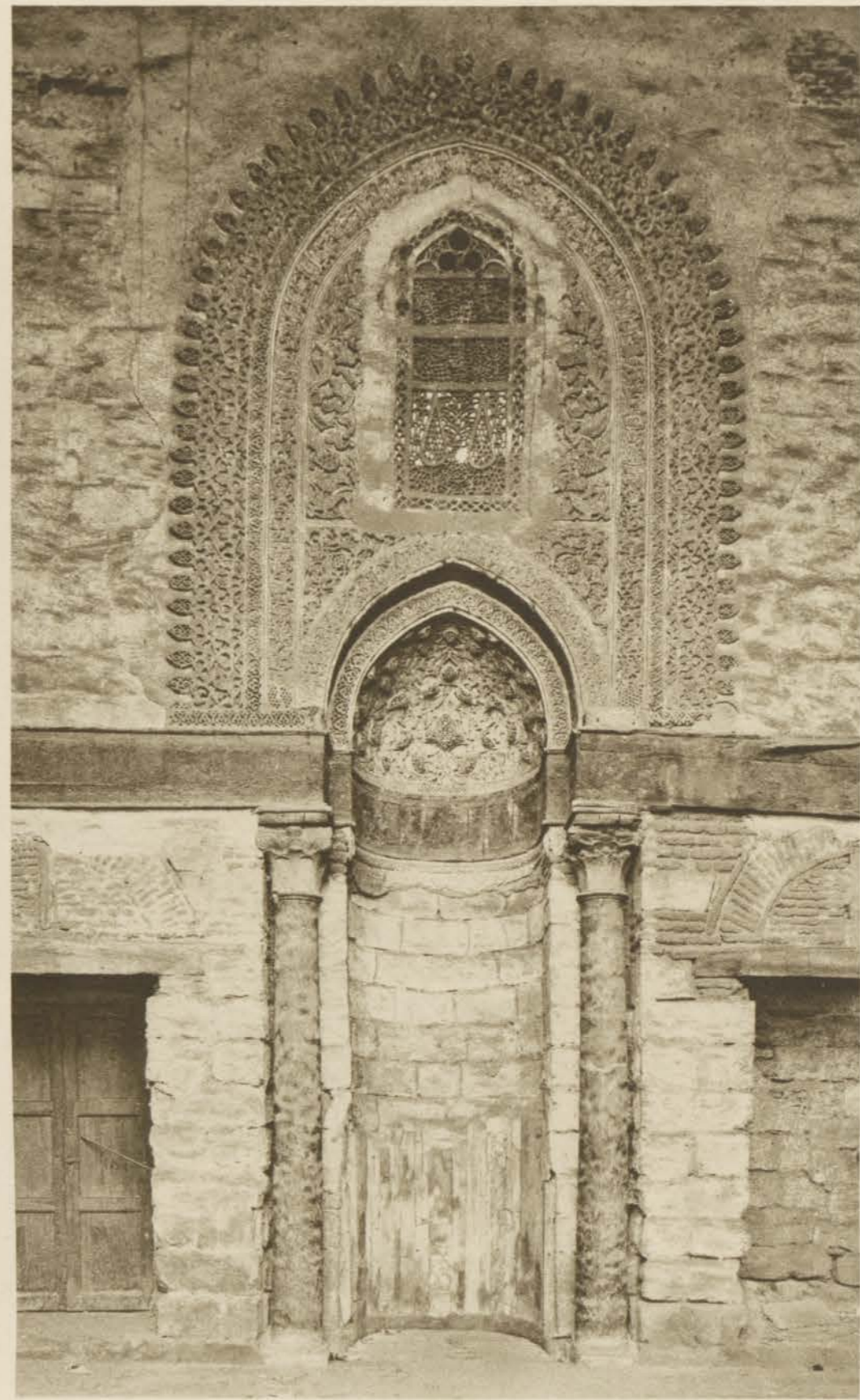
Survey of Egypt

THE MOSQUE-MADRASA OF SULTAN AN-NĀṢIR MUḤAMMAD IBN QALĀ'ŪN
695-703 H. (1295/6-1303/4)



Semi-dome of Mihrāb

Cresswell



Mihrāb

Cresswell

THE MOSQUE-MADRASA OF SULTĀN AN-NĀSIR MUHAMMAD IBN QALĀ'ŪN
695-703 H. (1295/6-1303/4)



Façade

Survey of Egypt

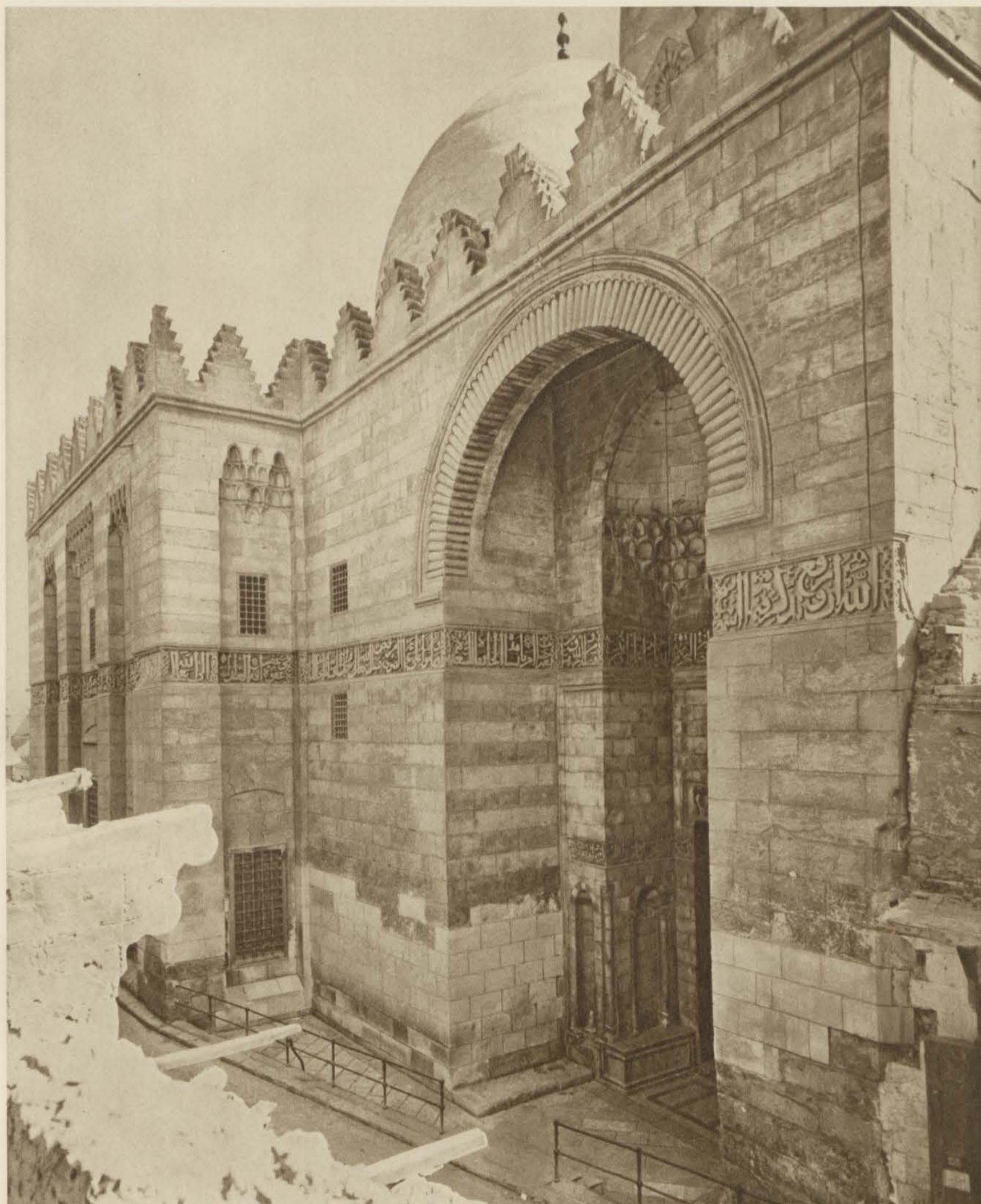
THE MOSQUE OF SALĀR AND SANGAR AL-GĀWLĪ
703 H. (1303/4)



Stalactite pendentives of large dome

Survey of Egypt

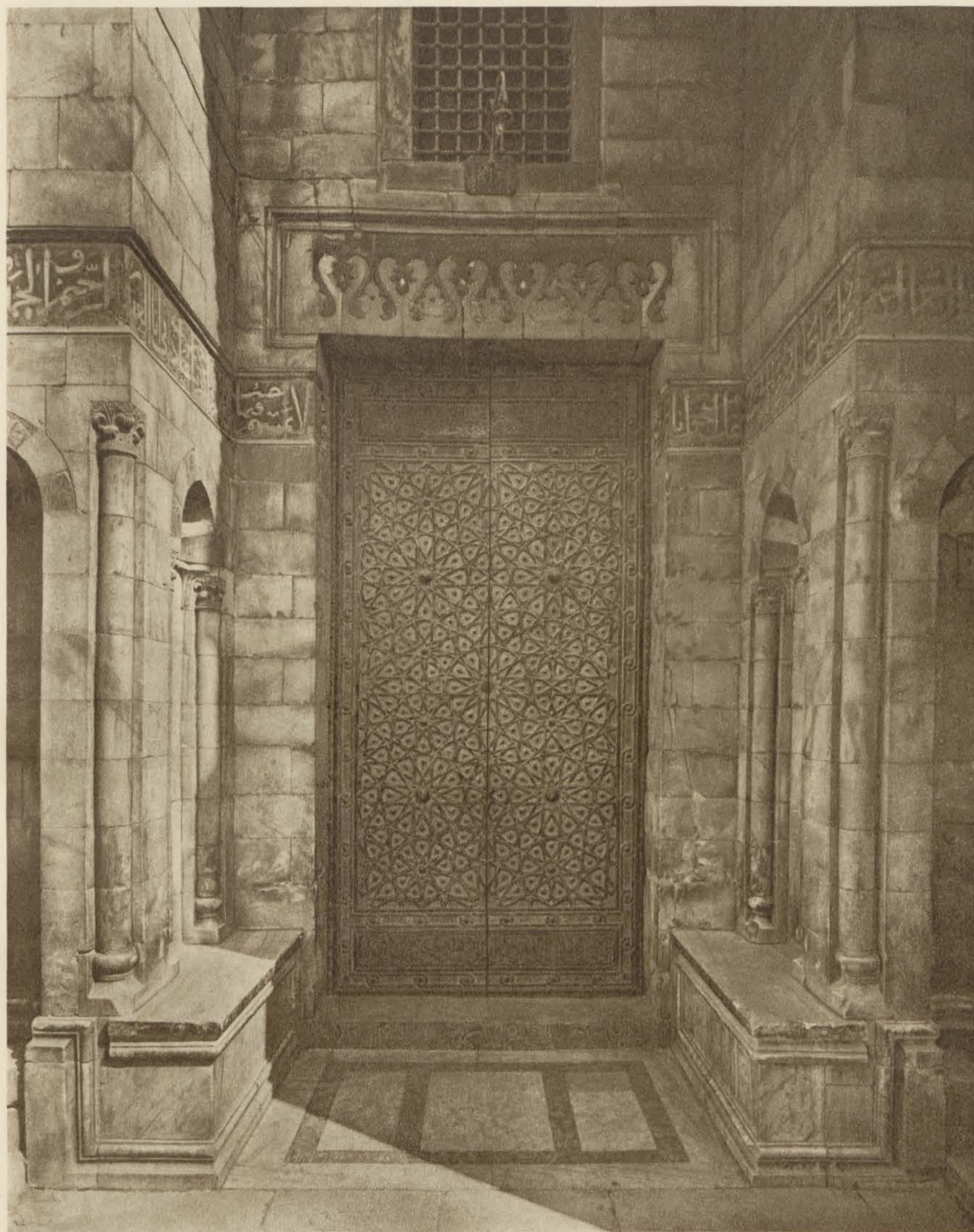
THE MOSQUE OF SALĀR AND SANGAR AL-GĀWLĪ
703 H. (1303-4)



Main façade with entrance

Survey of Egypt

THE KHÂNQÂ OF SULTAN BAYBARS AL-GÂSHANKÎR
706-9 H. (1306/7-10)



Bronze plated door

Survey of Egypt

THE KHĀNQĀ OF SULTAN BAYBARS AL-GĀSHANKĪR
706-9 H. (1306/7-10)



View of courtyard looking west

Cresswell

THE KHĀNQĀ OF SULTAN BAYBARS AL-GĀSHANKĪR
706-9 H. (1306/7-10)



Interior of dome

Survey of Egypt

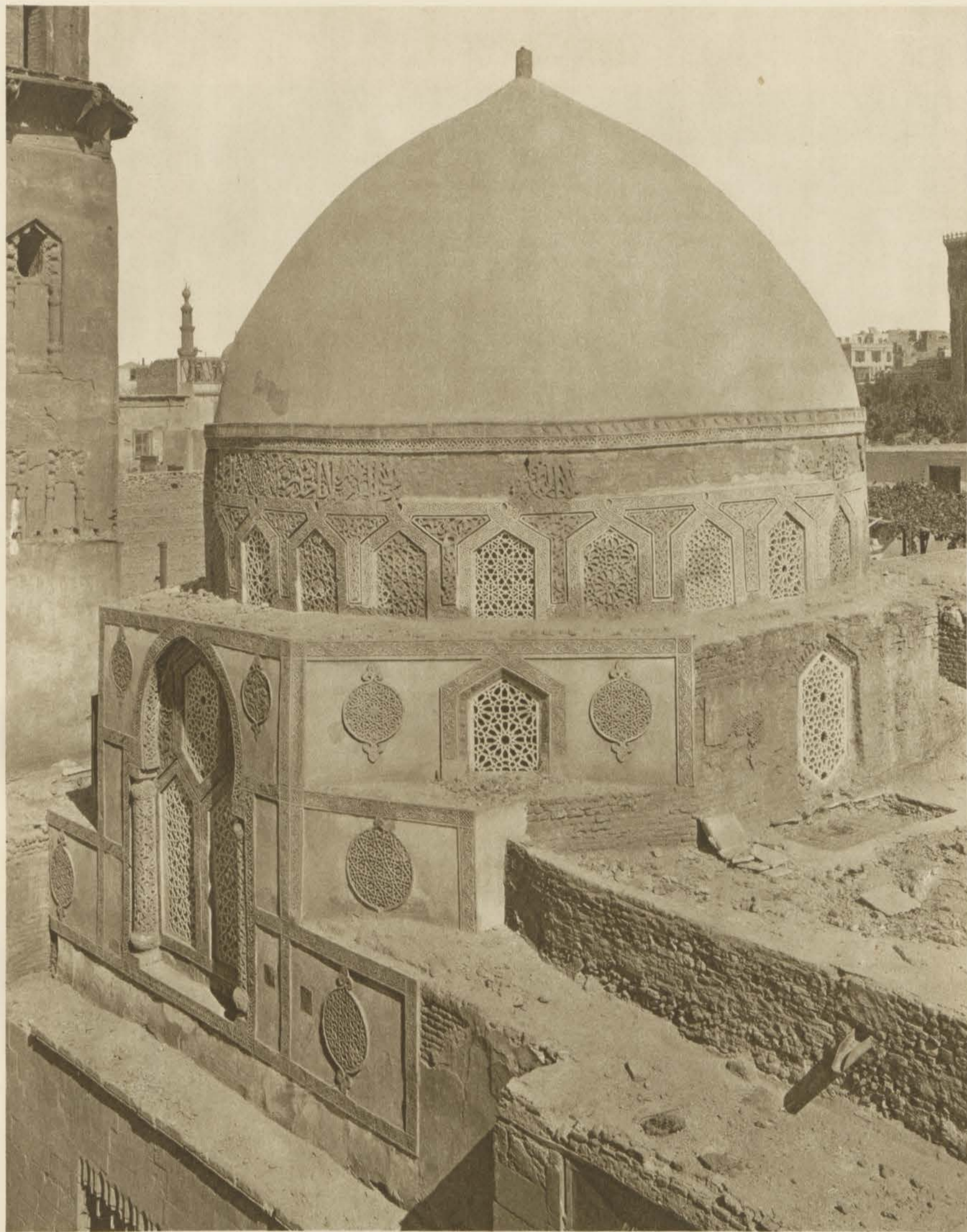
THE KHĀNQĀ OF SULTAN BAYBARS AL-GĀSHANKĪR
706-9 H. (1306/7-10)



Mihrāb

Creswell

THE TAYBARSĪYA MADRASA ATTACHED TO AL-AZHAR MOSQUE
709 H. (1309/10)



Dome-Exterior

Crestwell

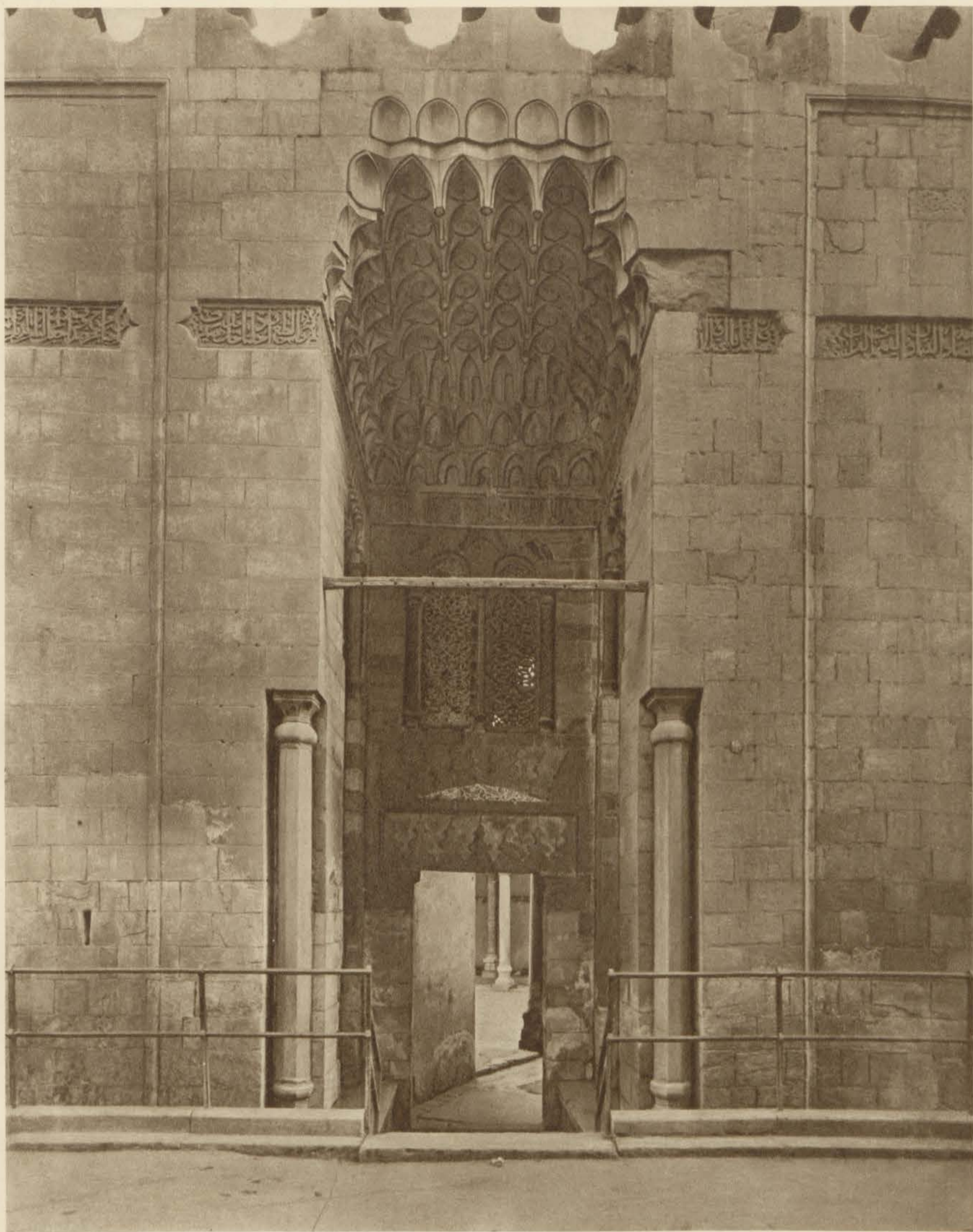
THE MAUSOLEUM OF ḤASAN ṢADAQA
715 H. (1315)



Interior of dome

Cresswell

THE MAUSOLEUM OF HASAN SADAQA
715 H. (1315)



Entrance

Survey of Egypt

THE MOSQUE OF THE AMĪR ULMĀS
730 H. (1330)



General view

Survey of Egypt

THE MOSQUE OF SULTAN AN-NĀṢIR MUḤAMMAD
(CITADEL)
735 H. (1335)



Interior of dome in front of mihrāb

Survey of Egypt

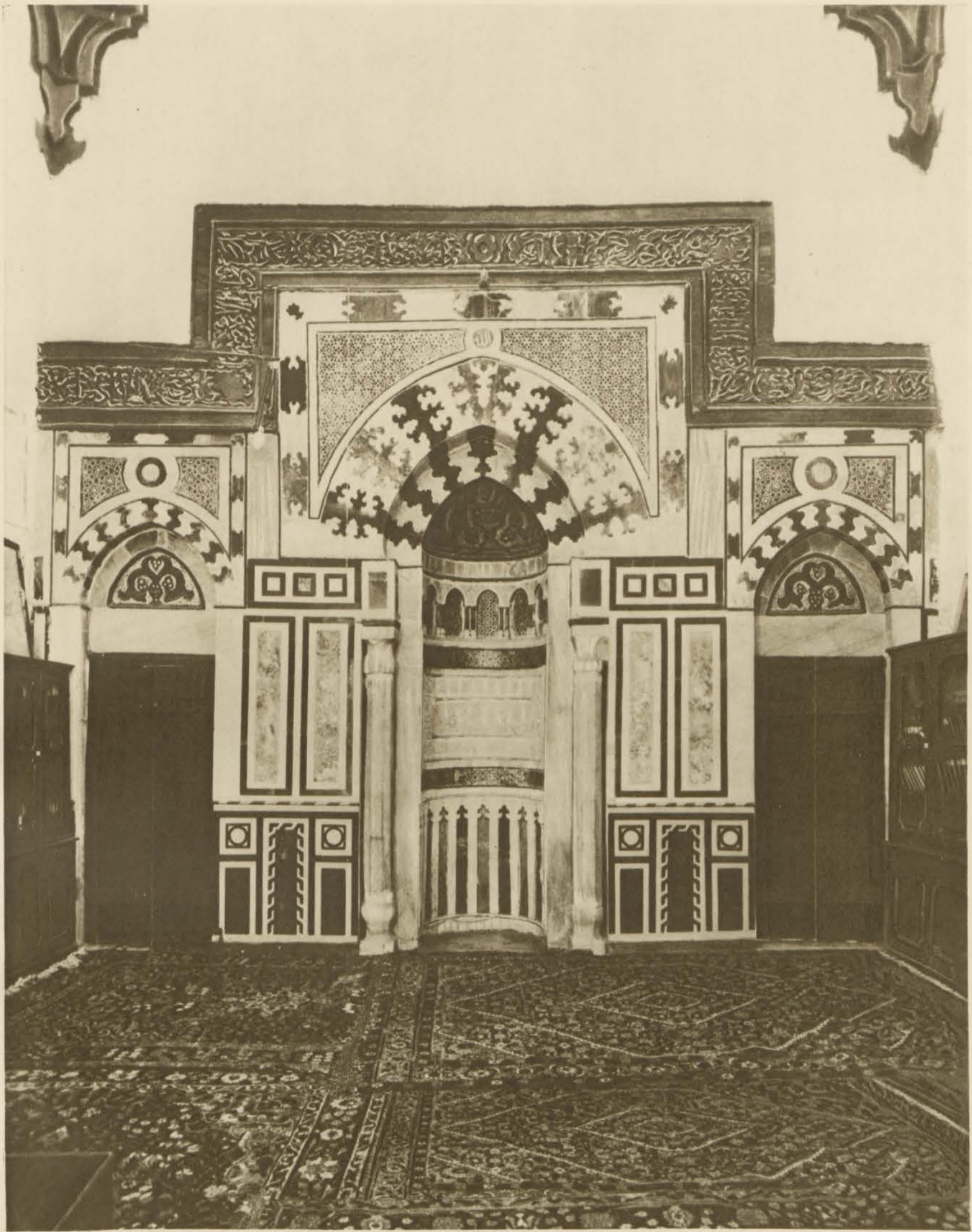
THE MOSQUE OF SULTAN AN-NĀSIR MUḤAMMAD
(CITADEL)
735 H. (1335)



Entrance

Survey of Egypt

THE AQBUGHĀWĪYA MADRASA ATTACHED TO AL-ĀZHAR MOSQUE
740 H. (1339)



Mihrab

Survey of Egypt

THE AQBUGHĀWIYA MADRASA ATTACHED TO AL-AZHAR MOSQUE

740 H. (1339)



Main Entrance .

Survey of Egypt

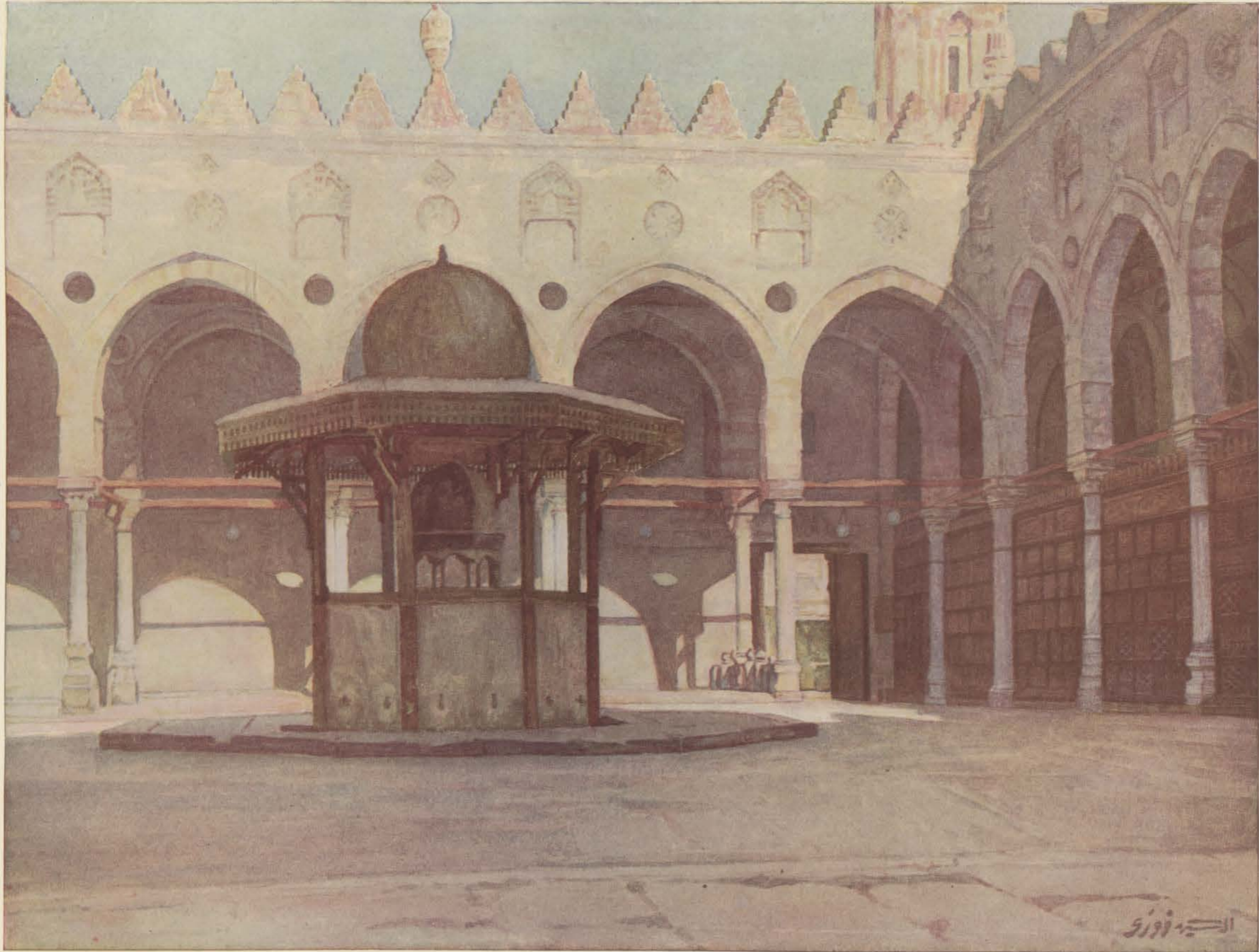
THE MOSQUE OF AL-MĀRIDĀNĪ
739-40 H. (1338/39-40)



North East Entrance

Survey of Egypt

THE MOSQUE OF AL-MĀRIDĀNĪ
739-40 H. (1338/39-40)



Sahn

Painted by Alhusain Fawzy

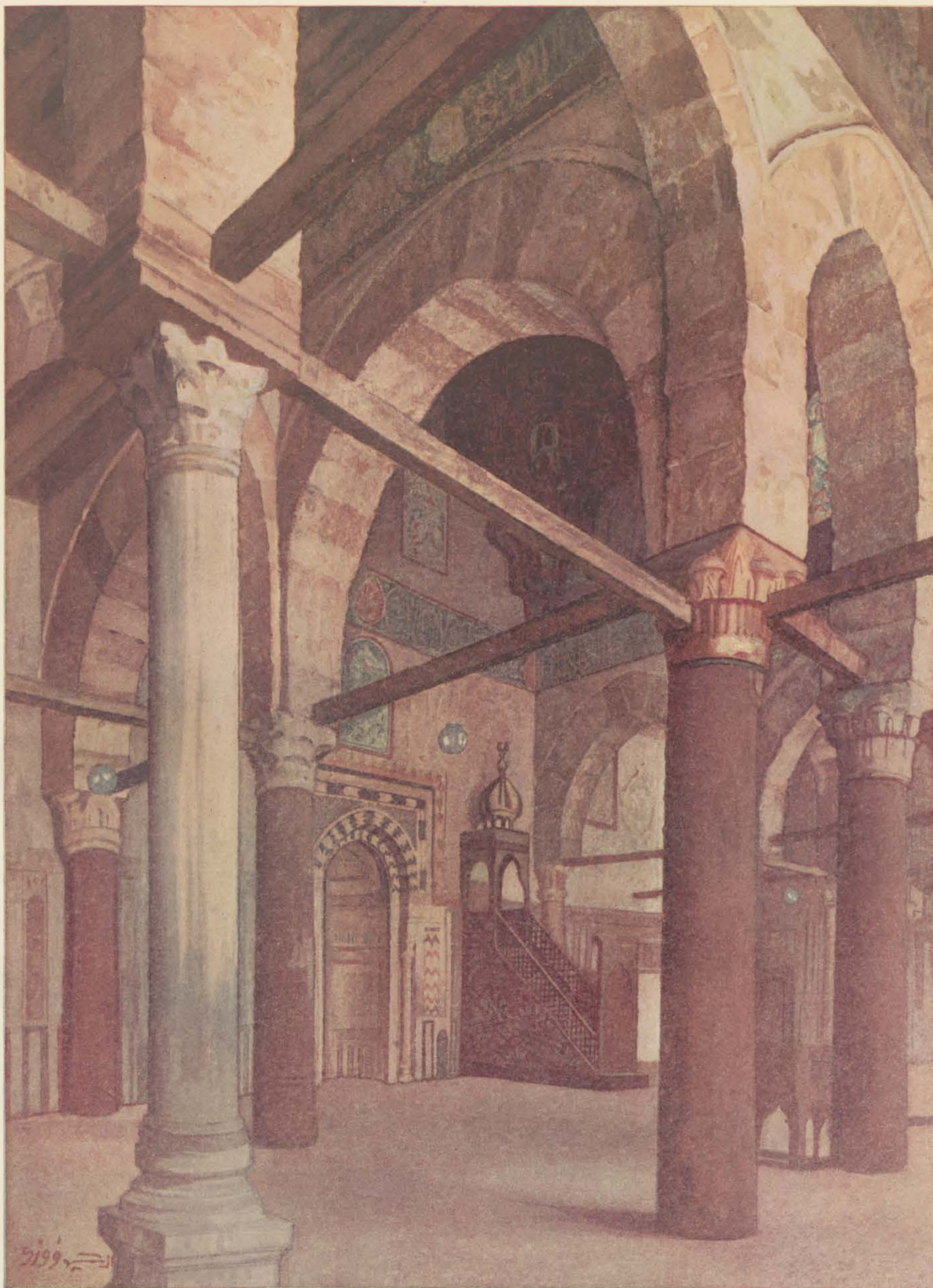
THE MOSQUE OF AL-MĀRIDĀNĪ
739-40 H. (1338/39-40)



Wooden Screen of Sanctuary

Survey of Egypt

THE MOSQUE OF AL-MĀRIDĀNĪ
739-40 H. (1338/39-40)



Interior

Painted by Alhusain Fawzy

THE MOSQUE OF AL-MĀRIDĀNĪ
739-40 H. (1338/9-40)



Interior

Painted by Alhusain Fawzy

THE MOSQUE OF AL-MĀRIDĀNĪ
739-40 H. (1338/39-40)



Mihrāb and Minbar

Arab Monuments Committee

THE MOSQUE OF AL-MĀRIDĀNĪ
739-40 H. (1338/39-40)



Interior

Painted by Alhusain Fawzy

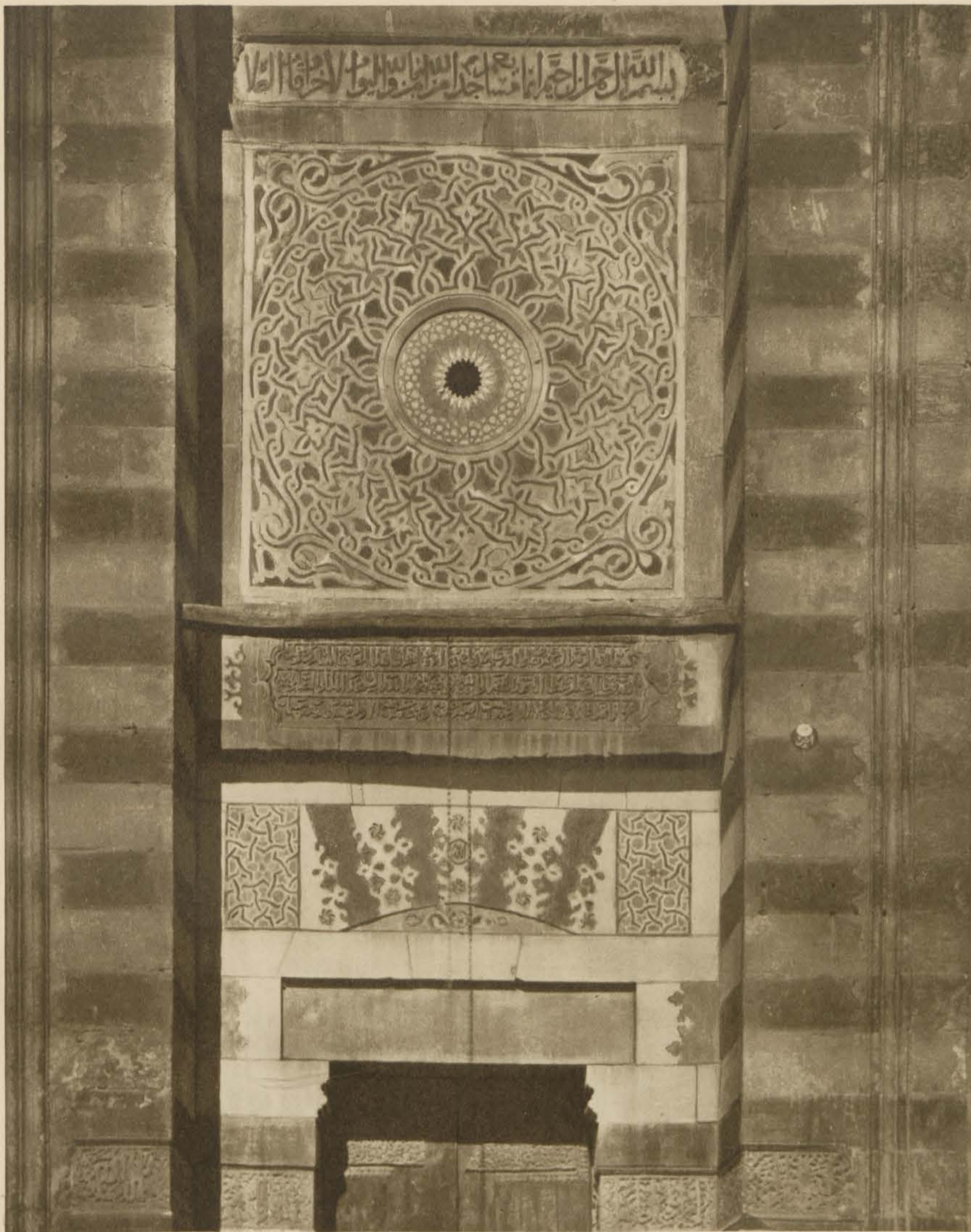
THE MOSQUE OF AL-MĀRIDĀNĪ
739-40 H. (1338/39-40)



Façade

Survey of Egypt

THE MOSQUE OF AŞLAM AS-SILAHDĀR
745-46 H. (1344-45)



Inlaid marble Panel above the Entrance

Survey of Egypt

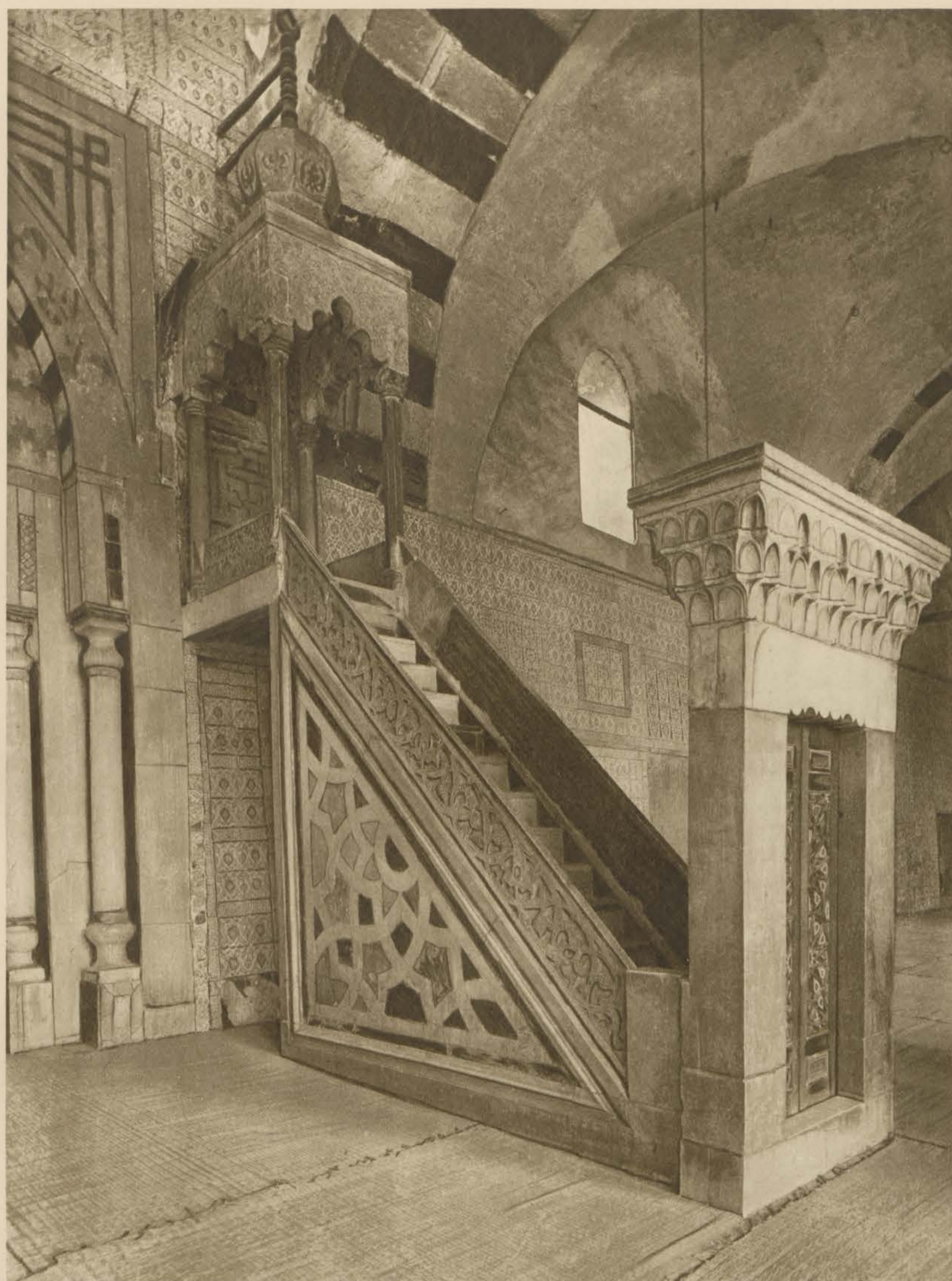
THE MOSQUE OF AŞLAM AS-SILAHDĀR
745-46 H. (1344-45)



Interior

Survey of Egypt

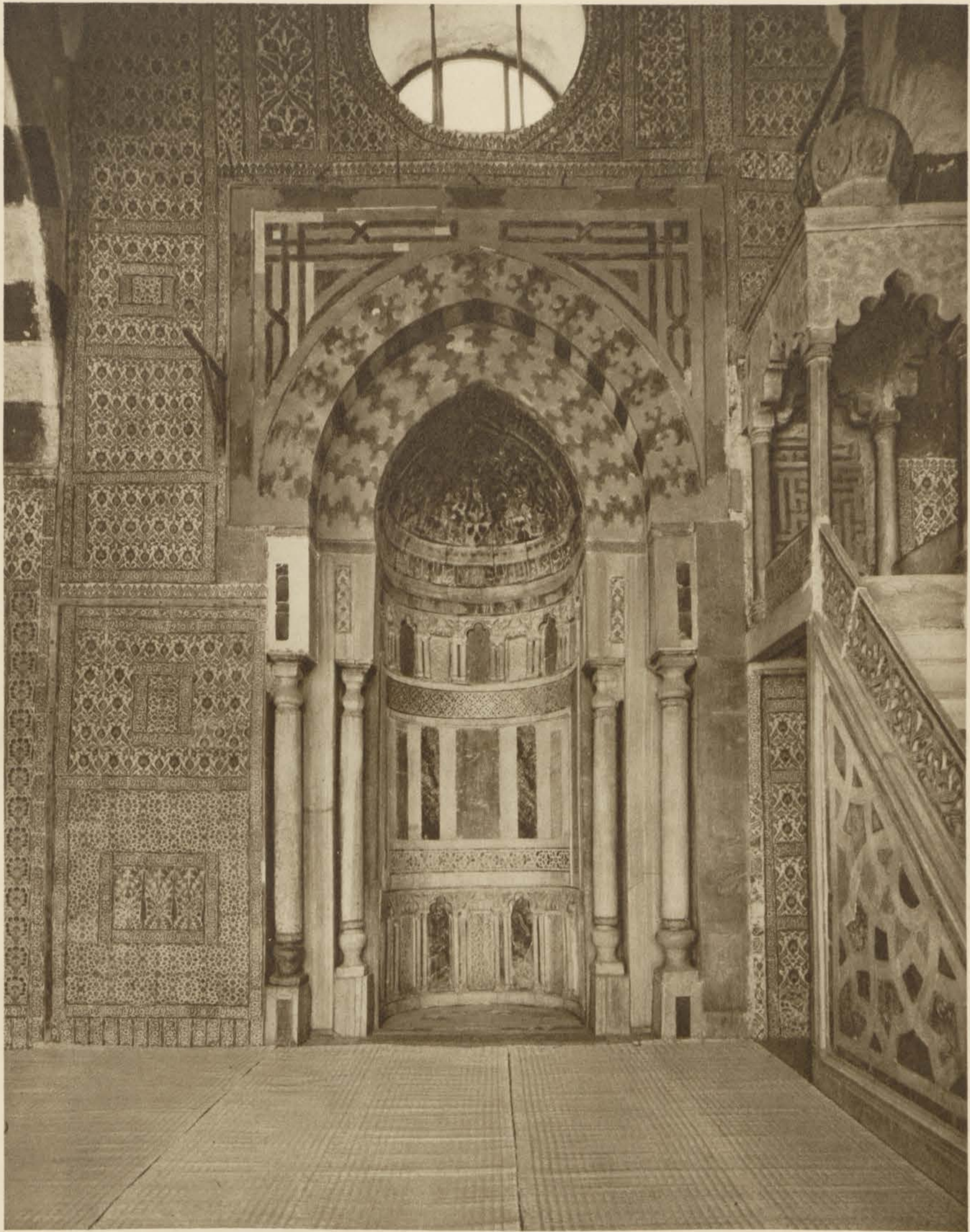
THE MOSQUE OF AŞLAM AS-SILAHDĀR
745-46 H. (1344-45)



Minbar

Arab Monuments Committee

THE MOSQUE OF ĀQSUNQUR
(IBRĀHĪM AGHĀ MUSTAḤFAZĀN)
747-48 H. (1346-47)



Mihrāb

Survey of Egypt

THE MOSQUE OF ĀQSUNQUR
(IBRĀHĪM AGHĀ MUṢTAḤFAZĀN)
747-48 H. (1346-47)



Faience Revetment, 1062 H. (1652).

Survey of Egypt

THE MOSQUE OF ĀQSUNQUR
(IBRĀHĪM AGHĀ MUSTAḤFAZĀN)
747-48 H. (1346-47)



Faience Revetment, 1062 H. (1652)

Survey of Egypt



Faience Revetment, 1062 H. (1652)

Survey of Egypt

THE MOSQUE OF ĀQSUNQUR
 (IBRĀHĪM AGHĀ MUSTAḤFAZĀN)
 747-48 H. (1346-47)



Main Façade

Survey of Egypt

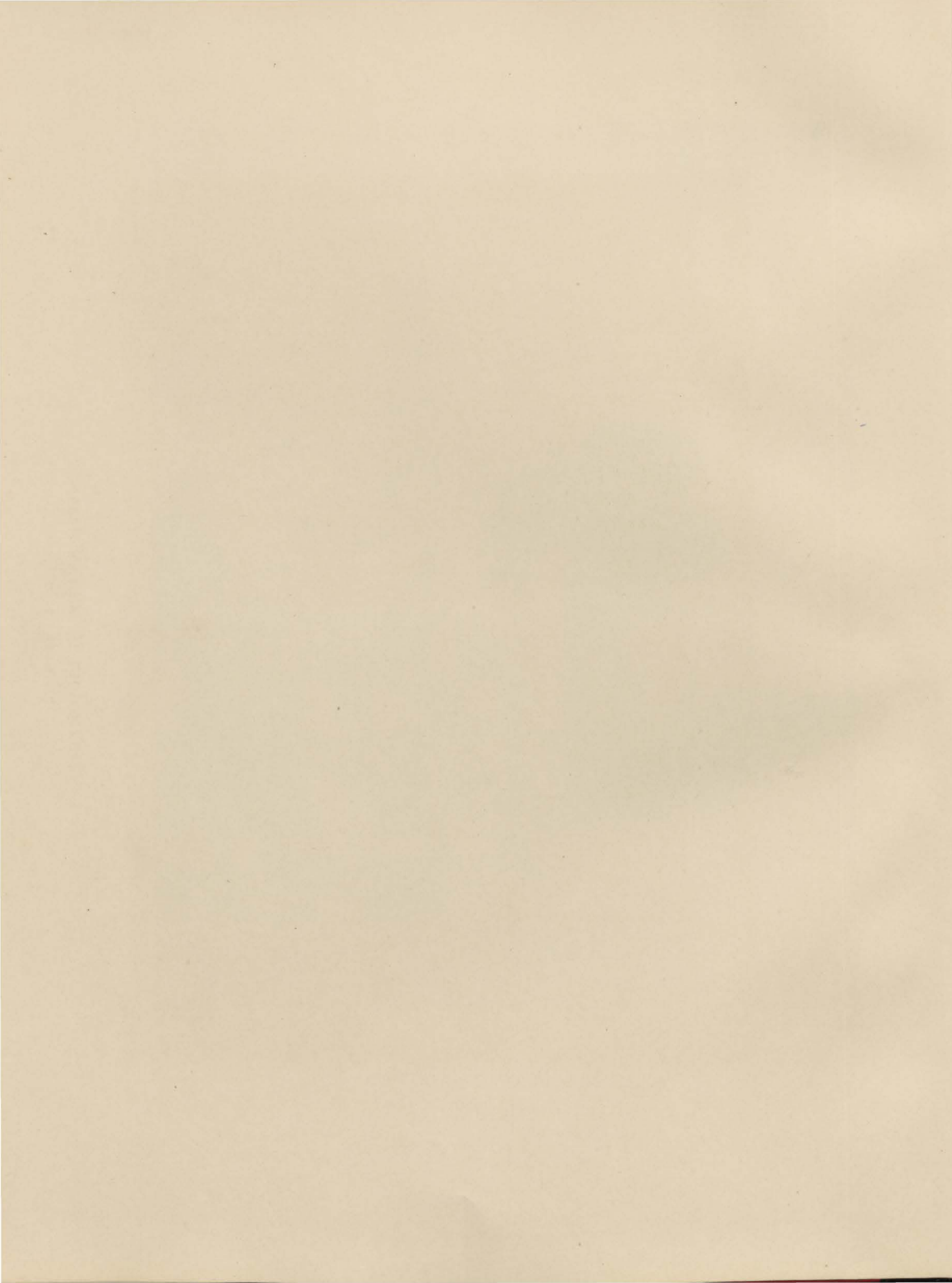
THE MOSQUE OF SARGHATMISH
757 H. (1356)



Sahn

Survey of Egypt

THE MOSQUE OF ŞARGHATMISH
757 H. (1356)





Main Façade

Survey of Egypt

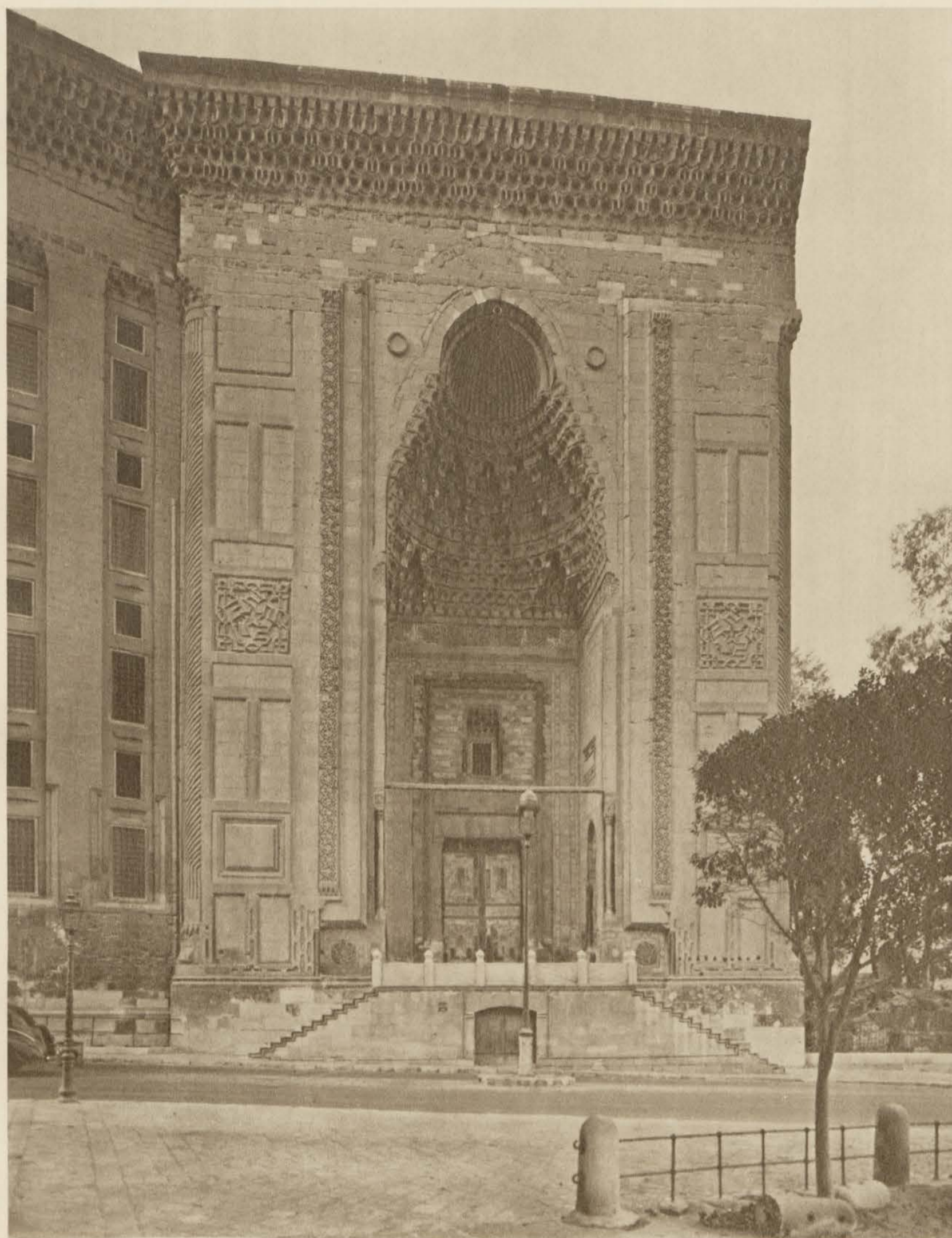
THE MOSQUE OF SULTAN ḤASAN
757-64 H. (1356-63)



Eastern Façade

Arab Monuments Committee

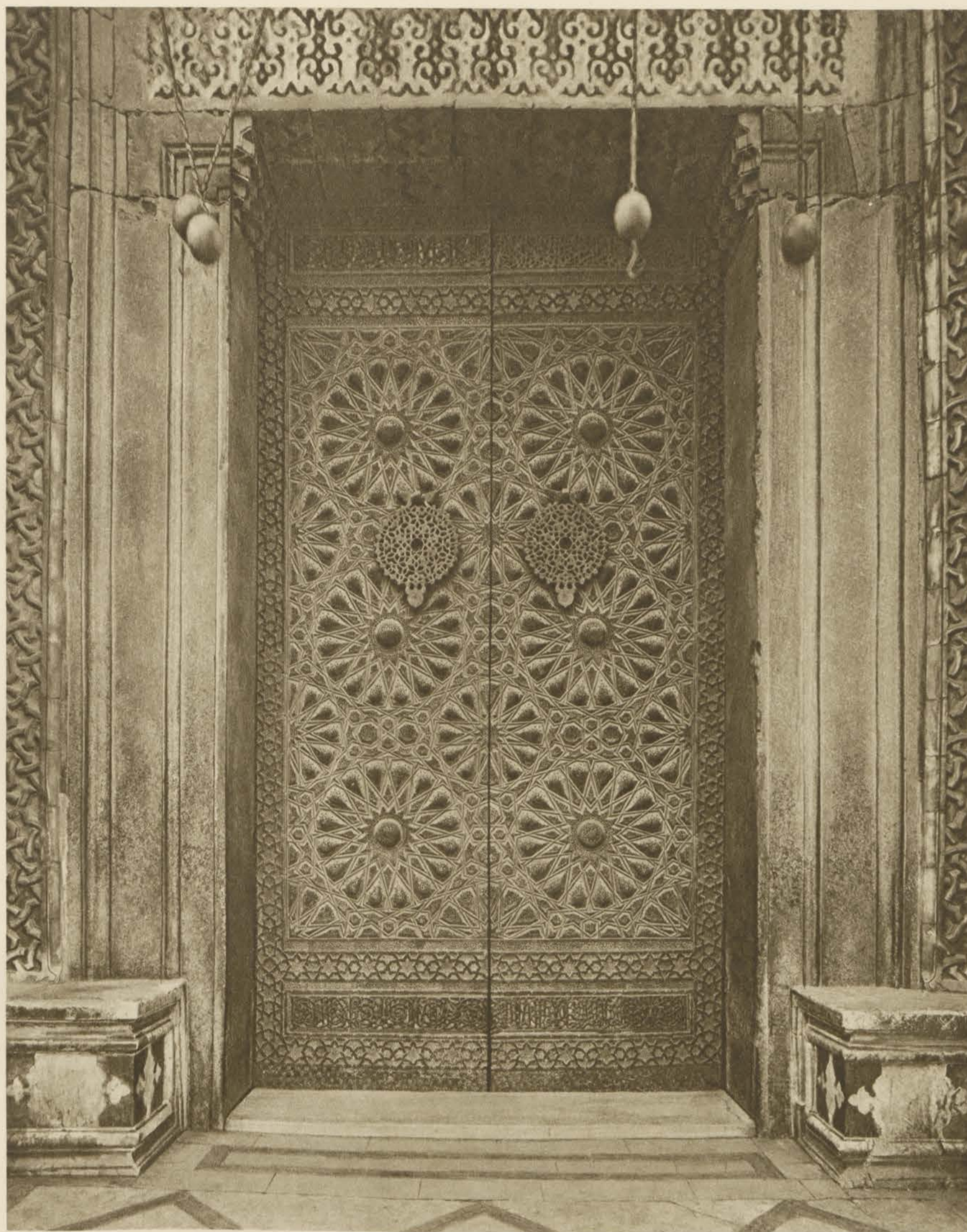
THE MOSQUE OF SULTAN HASAN
757-64 H. (1356-63)



Entrance

Survey of Egypt

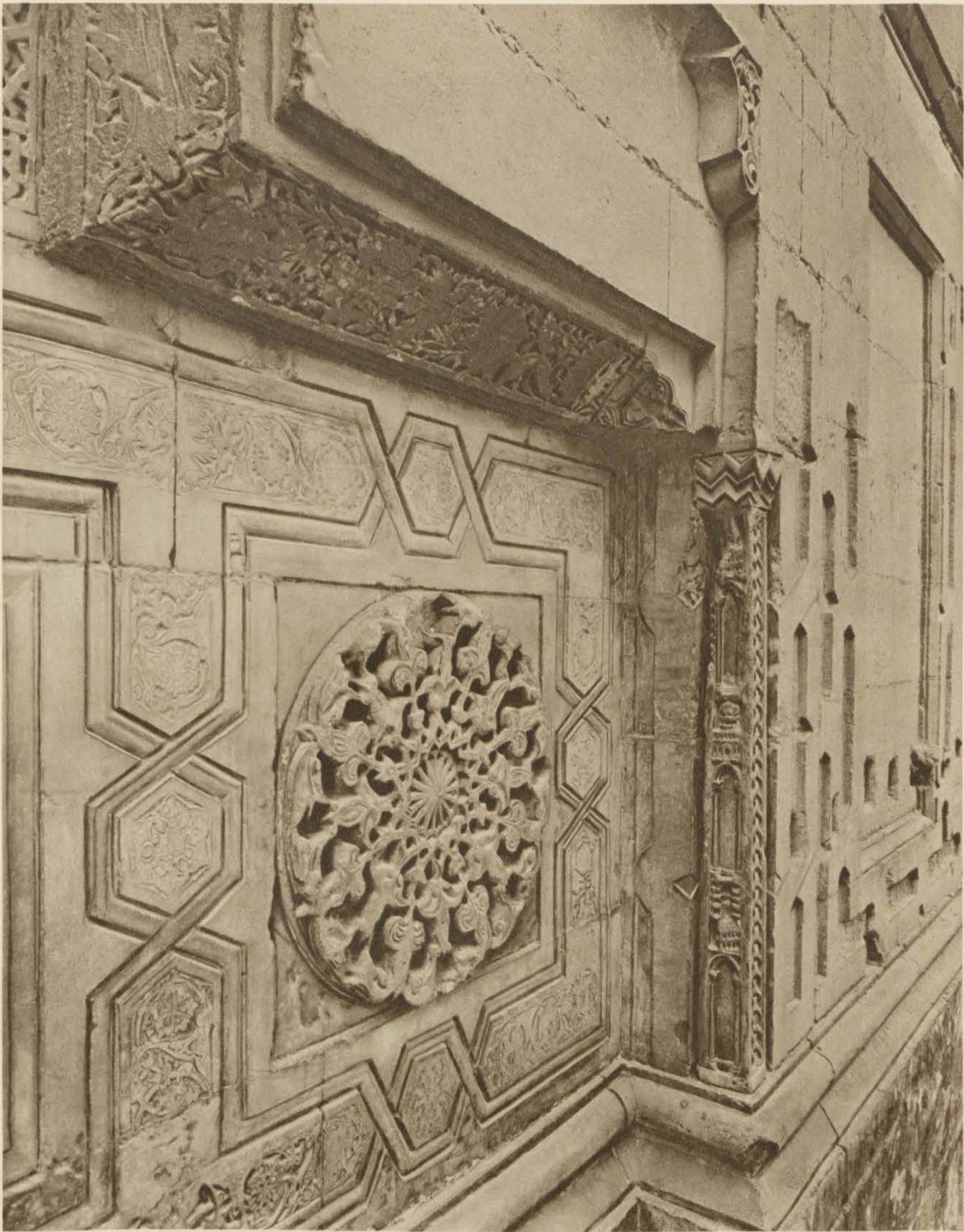
THE MOSQUE OF SULTAN HASAN
757-64 H. (1356-63)



Bronze Door (Now in the Mosque of al-Mu'aiyad)

Survey of Egypt

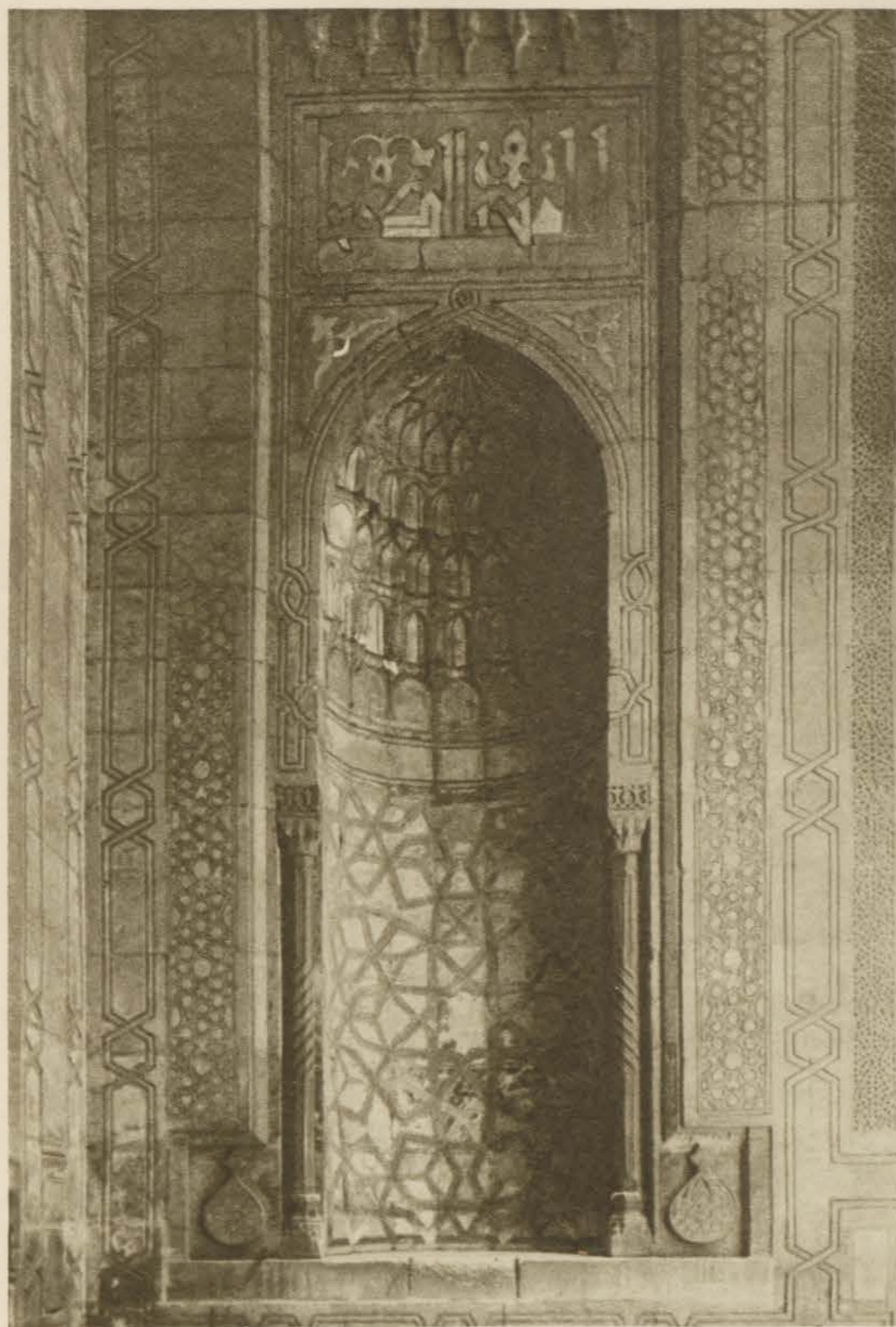
THE MOSQUE OF SULTAN ḤASAN
757-64 H. (1356-63)



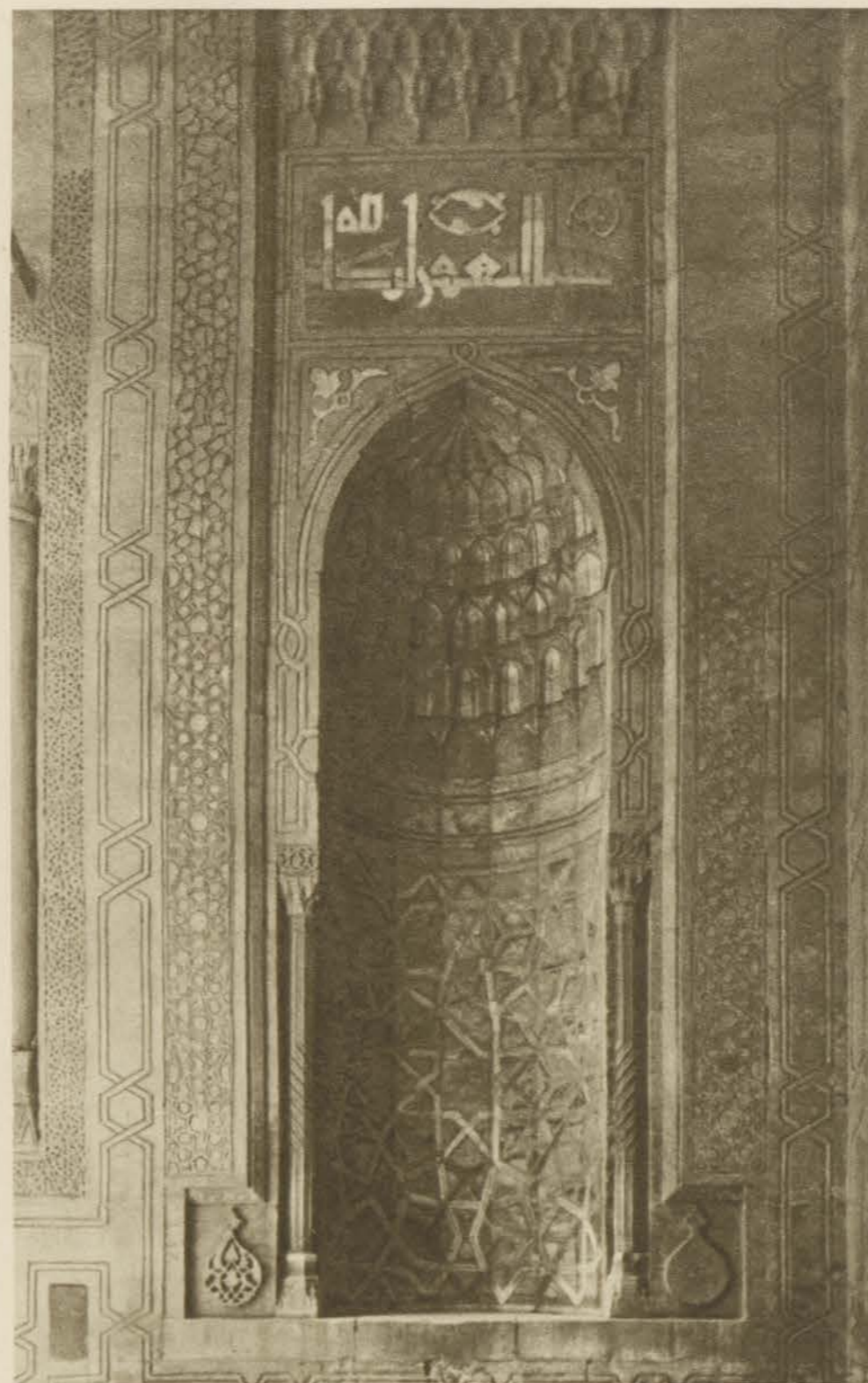
Detail to right of entrance

Survey of Egypt

THE MOSQUE OF SULTAN HASAN
757-64 H. (1356-63)

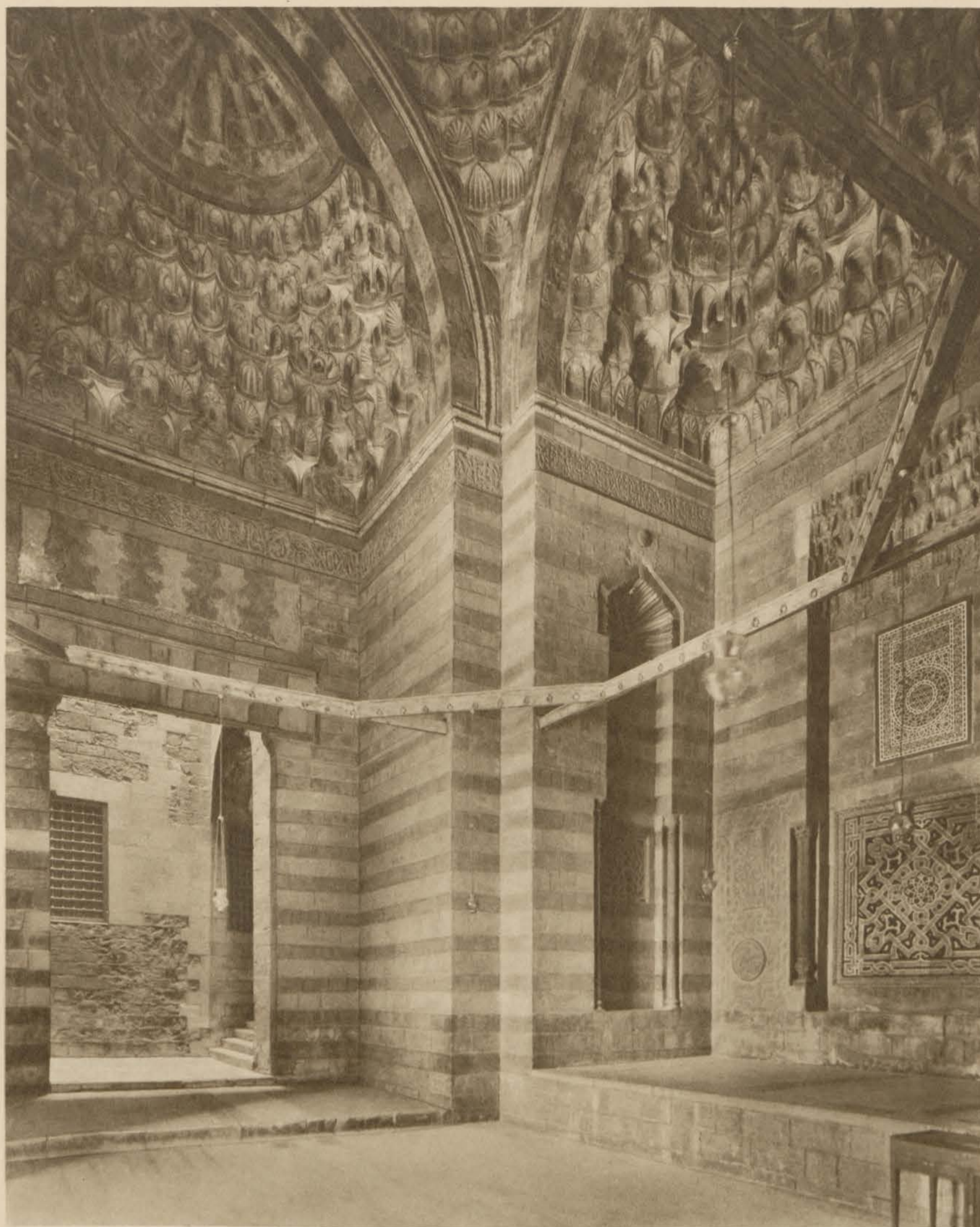


Recesses of Entrance Bay



Survey of Egypt

THE MOSQUE OF SULTAN ḤASAN
757-64 H. (1356-63)



Vestibule

Survey of Egypt

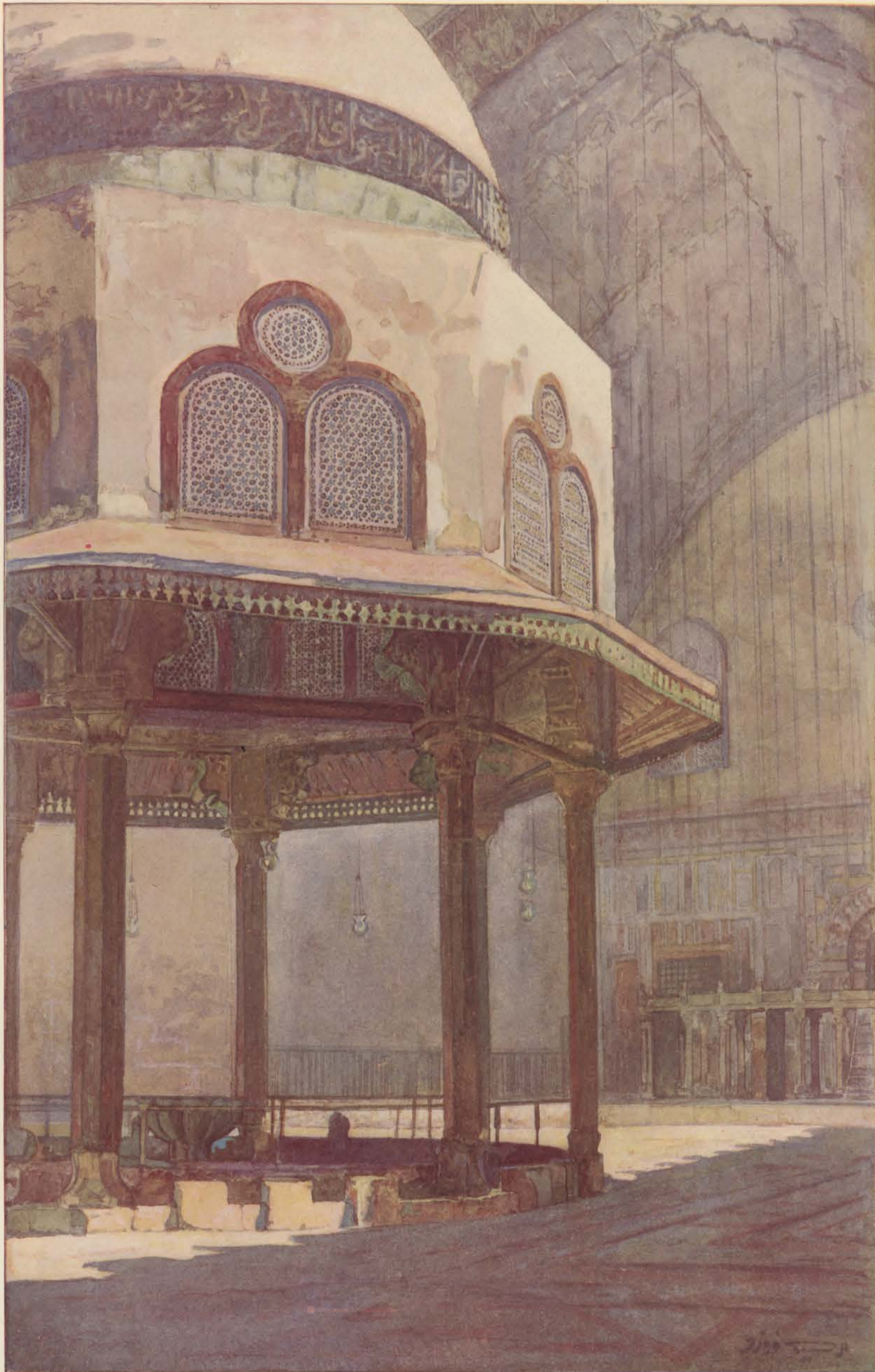
THE MOSQUE OF SULTAN HASAN
757-64 H. (1356-63)



Ṣahn

Survey of Egypt

THE MOSQUE OF SULTAN ḤASAN
757-64 H. (1356-63)



Sahn

Painted by Alhusain Fawzy

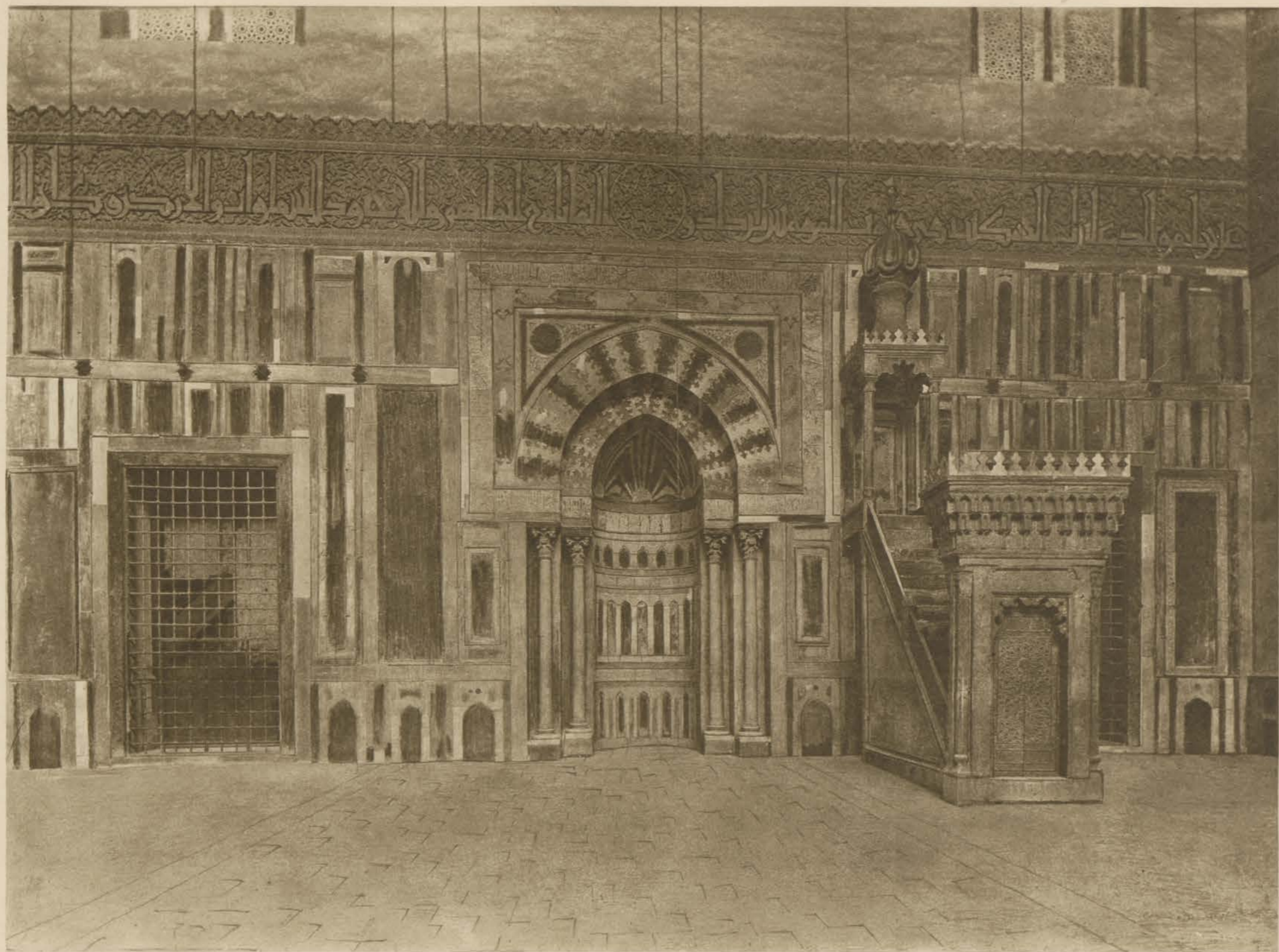
THE MOSQUE OF SULTAN HASAN
757-64 H. (1356-63)



Sanctuary

Survey of Egypt

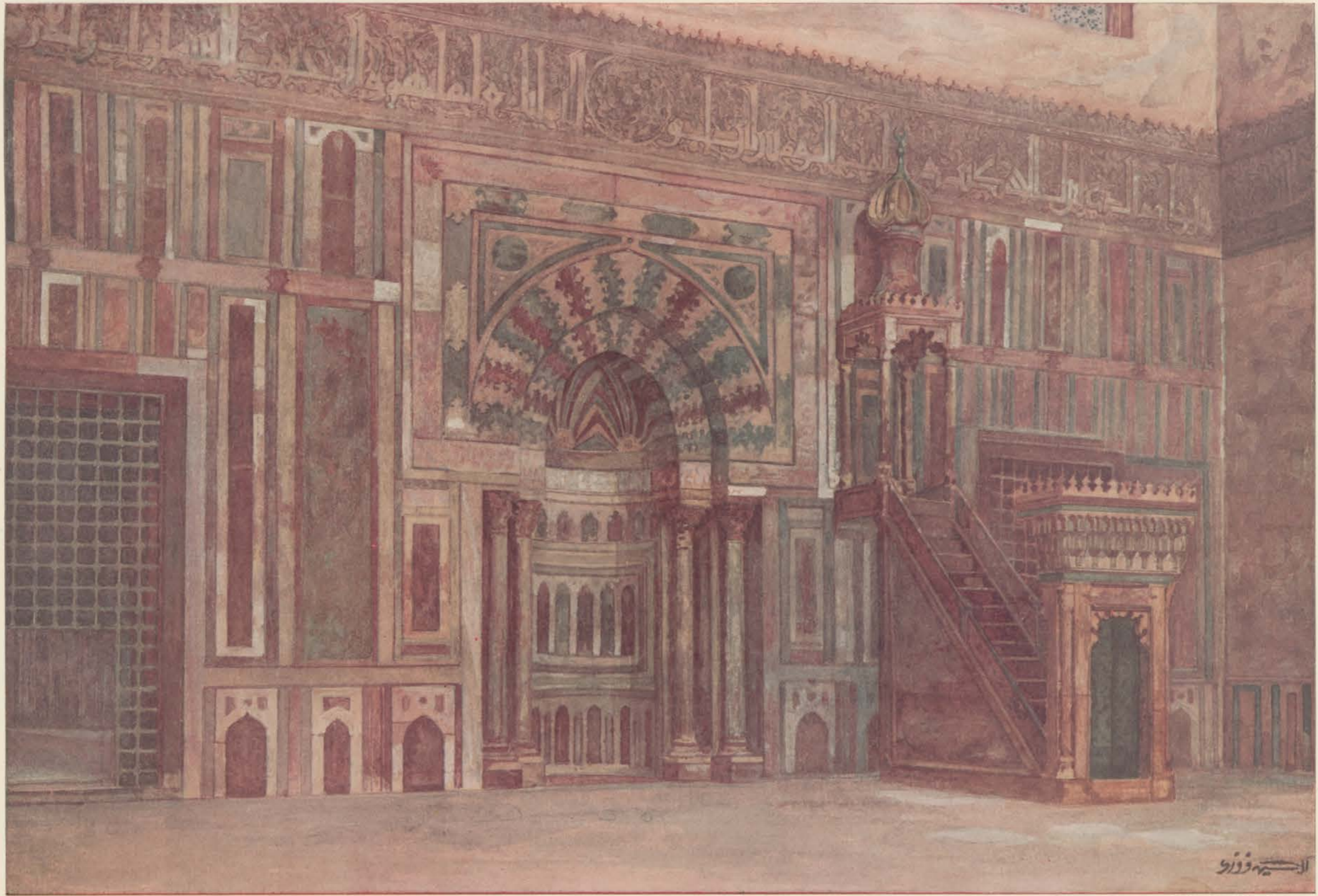
THE MOSQUE OF SULTAN HASAN
757-64 (1356-63)



Sanctuary

Arab Monuments Committee

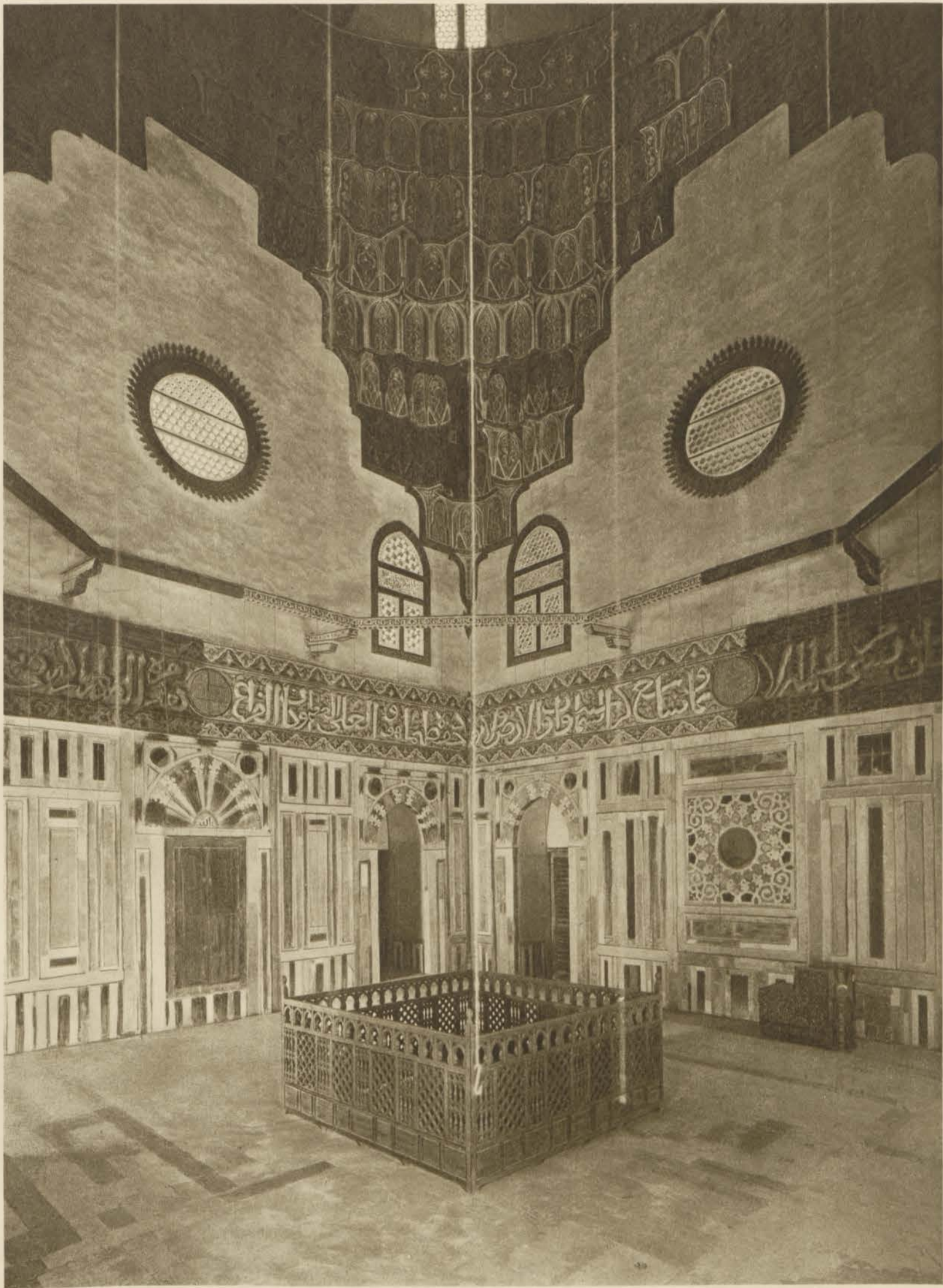
THE MOSQUE OF SULTAN HASAN
757-64 H. (1356-63)



Interior

Painted by Alhusain Fawzy

THE MOSQUE OF SULTAN HASAN
757-64 H. (1356-63)



Mausoleum

Arab Monuments Committee

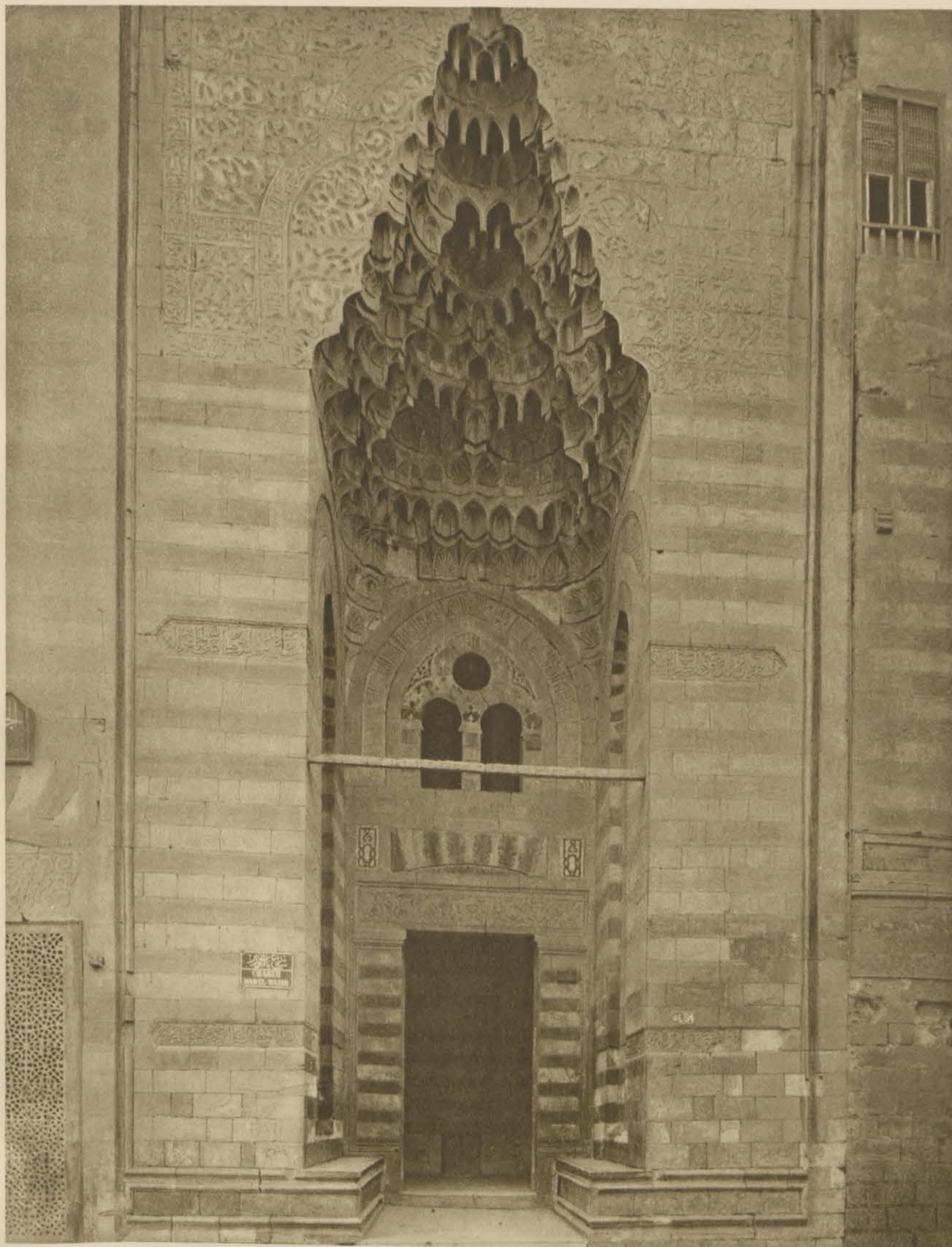
THE MOSQUE OF SULTAN HASAN
757-64 H. (1356-63)



Main Façade

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MOSQUE AND MADRASA OF SULTAN SHA'BĀN
770 H. (1368/69)



Main Entrance

Survey of Egypt

MOSQUE AND MADRASA OF SULTAN SHA'BĀN
770 H. (1368/69)



Main Façade.

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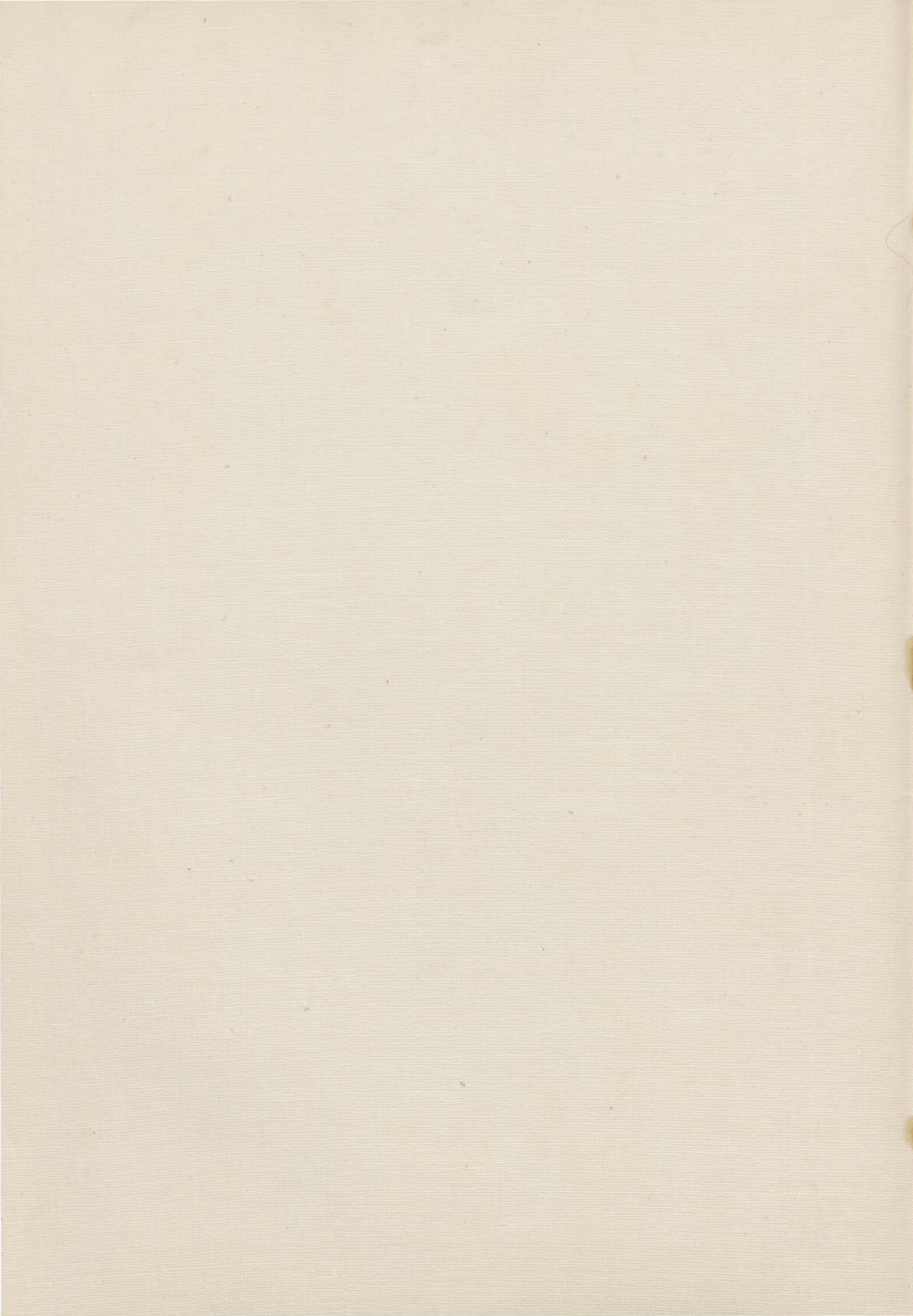
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774 H. (1373)

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الآثار الإسلامية

بمدينة القاهرة



فهرس

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بخرطقمديننالمهاةمقياس ١:٥٠٠٠٠

مرهبة حسب ارقامها

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٣	قبة أبو الغضنفر أسد الفاضلى	أوائل القرن السابع	القرن الثالث عشر	ح ١
٥	قبة الفداوية	٨٦ - ٨٨٤	١٤٧٩ - ٨١	ح ١
٦	باب الفتح	٤٨٠	١٠٨٧	ح ٣
٧	باب النصر	٤٨٠	١٠٨٧	ح ٣
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١٢	جامع الدشطوطى	٩١٢	١٥٠٦	ح ٢
١٤	سبيل الأمير محمد	١٠١٤	١٦٠٥	ح ٣
١٥	جامع الحاكم بأمر الله	٣٨٠ - ٤٠٣	٩٩٠ - ١٠١٣	ح ٣
١٦	سبيل وكتاب وقف قيطاس	١٠٤٠	١٦٣٠	ح ٣
١٧	سبيل وكتاب أوده باشى	١٠٨٤	١٦٧٣	ح ٤
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١٩	واجهة منزل ووكالة أوده باشى	١٠٨٤	١٦٧٣	ح ٤
٢٠	المسافر خانة	١١٩٣ - ١٢٠٣	١٧٧٩ - ٨٨	ح ٤
٢١	سبيل وكتاب عبدالرحمن كتحدا	١١٥٧	١٧٤٤	ح ٤
٢٢	مسجد أيدمر البهلوان	قبل ٧٤٧	١٣٤٦	ح ٤
٢٣	سبيل وكتاب امين افندى بن هيزع (السيد على)	١٠٥٦	١٦٤٦	ح ٤
٢٤	مسجد آل ملك الجوكندار	٧١٩	١٣١٩	ح ٤
٢٥	جامع ابن برد بك	حوالى ٨٦٥	١٤٦٠	ح ٤
٢٦	مدرسة مغلطاي الجمالى	٧٣٠	١٣٢٩ - ٣٠	ح ٤
٢٧	سبيل البازدار	منصف القرن الحادى عشر	منصف القرن السابع عشر	ح ٤
٢٨	باب الشهيد الحسينى (باب الأخضر)	٥٤٩	١١٥٤	ح ٤
٢٩	جامع مرزوق الأحمدي	القرن الحادى عشر	القرن السابع عشر	ح ٤
٣٠	جامع محمود محرم	١٢٠٧	١٧٩٢	ح ٤
٣١	مدرسة قراسنقر	٧٠٠	١٣٠٠ - ١	ح ٤
٣٢	خانقاه بيبرس الجاشنكير	٧٠٦ - ٩	١٣٠٦ - ١٠	ح ٣
٣٣	جامع الأقمر	٥١٩	١١٢٥	ح ٣
٣٤	قصر الأمير بشتاك	٧٣٥ - ٤٠	١٣٣٤ - ٣٩	ح ٤
٣٥	جامع جمال الدين يوسف الأستادار	٨١١	١٤٠٨	ح ٤
٣٦	قبة ومدرسة تاتار الحجازية	٧٤٨ و ٧٦١	١٣٤٨ و ١٣٦٠	ح ٤
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٤٠	سبيل وكتاب الشيخ مطهر (ومسجد)	١١٥٧	١٧٤٤	ح ٤
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٤٨	جامع محب الدين أبو الطيب	أوائل القرن العاشر	أوائل القرن السادس عشر	ح ٤
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٥٠	قاعة محب الدين	٧٥١	١٣٥٠	ح ٤
٥١	مقعد الأمير مامى	٩٠١	١٤٩٦	ح ٤
٥٢	سبيل وكتاب خسرو باشا	٩٤٢	١٥٣٥	ح ٤
٥٣	باب الغورى	٩١٧	١٥١١	ح ٤
٥٤	باب خان الخليلي	٩١٧	١٥١١	ح ٤

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		الهجرى	الميلادى	
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٥٧	سبيل اسماعيل مغلوى	١٠٦٨	١٦٥٧	١ ٤ ح
٥٨	زاوية فاطمة أمخوند	التصنيف الأخير للقرن التاسع عشر	القرن الخامس عشر	١ ٣ ز
٥٩	قبة عبدالوهاب الشعرانى	حوالى ٩٧٥	١٥٦٧	١ ٣ ز
٦٠	مدرسة القاضى عبدالباسط	٨٢٣	١٤٢٠	١ ٣ ز
٦١	رباط زوجة السلطان إينال	حوالى ٨٦٠	١٤٥٦	١ ٣ ز
٦٢	سبيل وحوض محمد بك أبو الذهب	١١٨٨	١٧٧٤	١ ٥ ح
٦٣	منزل وقف الشعرانى	١١٣٨	١٧٢٥	١ ٣ ز
٦٤	وكالة قانصوه الغورى (النخلة)	١٠ - ٩٠٩	٥ - ١٥٠٤	١ ٥ ح
٦٥	منزل ومقعد وقبة وسبيل وكتاب قانصوه الغورى	١٠ - ٩٠٩	٥ - ١٥٠٤	١ ٥ ز
٦٦	” ” ” ” ” ” ” ”	١٠ - ٩٠٩	٤ - ١٥٠٣	١ ٥ ز
٦٧	” ” ” ” ” ” ” ”	١٠ - ٩٠٩	٤ - ١٥٠٣	١ ٥ ز
٦٨	قبة محمد الأنور	١١٩٥	١٧٨٠	٢ ٩ و
٦٩	سبيل وكتاب زين العابدين	القرن الحادى عشر	القرن السابع عشر	١ ٥ ح
٧٠	سبيل وكتاب سليمان بك الخربوطلى	١٠٤٧	١٦٣٧	١ ٥ ح
٧١	سبيل وكتاب خليل افندى المقاطعجى	١٠٤٢	١٦٣٢	١ ٥ ح
٧٢	منزل جمال الدين الذهبى	١٠٤٧	١٦٣٧	١ ٥ ز
٧٣	سبيل وكتاب أبى الاقبال (عارفين بك)	١١٢٥	١٧١٣	١ ٥ ح
٧٤	حوض السلطان قايتباى	قبل ٩٠١	قبل ١٤٩٦	١ ٥ ح
٧٥	وكالة ” ”	٨٨٢	١٤٧٧	١ ٥ ح
٧٦	سبيل وكتاب ” ”	٨٨١	١٤٧٧	١ ٥ ح
٧٧	منزل زينب خاتون	قبل ٨٧٣	١٤٦٨	١ ٥ ح
٧٧	” ” ” ”	١١٢٥	١٧١٣	١ ٥ ح
٧٨	سورصلاح الدين	٨٩ - ٥٧٢	٩٣ - ١١٧٦	٢ ١٠ ز
٧٨	قناطر المياه (عصر الناصر محمد بن قلاون)	٧١٢	١٣١٢	٢ ١١ ح
٧٨	” ” (عصر الغورى)	١٤ - ٩١٢	٨٠ - ١٥٠٦	٢ ١٠ و
٧٩	مجرى مياه (محمد على باشا)	١٢٢٣	١٨٠٨	٢ ١٣ و
٧٩	مقياس النيل	٢٤٧	٨٦١	٢ ١٣ و
٨٠	قبة الأميرة طولبية	٧٦٥	١٣٦٣ - ٦٤	١ ٦ ح
٨١	بقايا خانقاه خوند أمر آتوك	قبل ٧٤٩	١٣٤٩	١ ٥ ح
٨٢	جامع سيدى مدين	حوالى ٨٧٠	١٤٦٥	١ ٢ ز
٨٣	منارة سيدى أحمد الزاهد	٨١٨	١٤١٥	١ ٣ ز
٨٤	قبة الوزير	القرن الثامن	القرن الرابع عشر	١ ٧ ح
٨٥	قبة الأميرة كزبغا	٧٦٤	١٣٦٢	١ ٧ ح
٨٦	قبة السادات الشناهرة	قبل ٨٥٣	١٤٤٩	١ ٦ ط
٨٧	قبة الأمير أزمك	٩٠٩	١٥٠٤	١ ٦ ط
٨٨	قبة نصرالله	حوالى ٨٤٥	١٤٤١	١ ٦ ح
٨٩	قبة كزل (كركر)	٨٠٥	١٤٠٣	١ ٥ ح
٩٠	قبة أزمك (الزمر)	نهاية القرن التاسع عشر	أواخر القرن الخامس عشر	١ ٥ ح
٩٢	قبة طشتر (حمص أخضر)	٧٣٥	١٣٣٤	١ ٥ ح
٩٣	باب قايتباى	حوالى ٨٧٩	١٤٧٤	١ ٥ ح
٩٤	قبة ابن غراب	قبل ٨٠٨	قبل ١٤٠٦	١ ٥ ح
٩٥	واجهة مدفن مراد بك	حوالى ٨٧٩	١٤٧٤	١ ٥ ح
٩٦	قاعة شاكر بن الفخام	٧٧٤	٧٣ - ١٣٧٢	١ ٥ ح
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٩٧	” ” (المدرسة الطيرسية)	٧٠٩	١٠ - ١٣٠٩	١ ٥ ح
٩٧	” ” (المدرسة الاقباوية)	٧٤٠	١٣٤٠	١ ٥ ح
٩٧	” ” (المدرسة الجوهريية)	قبل ٨٤٤	١٤٤٠	١ ٥ ح
٩٧	” ” (باب قايتباى والمنارة)	٨٧٢	١٤٦٩	١ ٥ ح

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الهجرى	الميلادى	
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٩٨	جامع محمد بك ابوالذهب	١١٨٨	١٧٧٤	ح ٥
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١٠٥	قبة سودون القصرى	قبل ٨٧٣	١٤٦٨	ح ٥
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١٠٨	قبة الرفاعى	أوائل القرن العاشر	القرن السادس عشر	ح ٤
١٠٩	مصارع جامع الفكهانى	١١٤٨	١٧٣٥	ح ٥
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١١١	تكية أحمد أبوسيف	القرن التاسع	القرن الخامس عشر	ح ٥
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١٢٥	مدرسة أم السلطان شعبان	٧٧٠	١٣٦٨ - ٦٩	ح ٧
١٢٦	مسجد التقرمق	١١٢٣	١٧١١	ح ٧
١٢٧	مدرسة الأمير سودون من زاده	٨٠٤	١٤٠١	ح ٧
١٢٨	قبة القمارى	حوالى ٧٣٠	١٣٢٩ - ٣٠	ح ٧
١٢٩	مدرسة وقبة جافرا بهلوان	٨٨٣ - ٩١٦	١٤٧٨ - ١٥١٠	ح ٧
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١٣٢	قبة عصفور	حوالى ٩١٢	١٥٠٦	ح ٤
١٣٣	مسجد السلطان حسن	٧٥٧ - ٦٤	١٣٥٦ - ٦٢	ح ٨
١٣٤	مسجد جوهر اللالى	٨٣٣	١٤٣٠	ح ٨
١٣٥	مسجد المحمودية	٩٧٥	١٥٦٨	ح ٨
١٣٦	مدرسة قانباى أمير أخور	٩٠٨	١٥٠٣	ح ٨
١٣٨	مسجد منجك اليوسفى	٧٥٠	١٣٤٩	ح ٨
١٣٩	قبة الأمير يونس الدوادار	قبل ٧٨٣	١٣٨٢	ح ٧
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١٤١	رباط أبوطالب (يحيى زين الدين)	٨٥٦	١٤٥٢	ح ٤
١٤٢	مسجد سليمان باشا (سارية الجبل)	٩٣٥	١٥٢٨	ح ٨
١٤٣	مسجد الناصر محمد بن قلاون	٧٣٥	١٣٣٥	ح ٨
١٤٤	سبيل الأمير شينجو	٧٥٥	١٣٥٤	ح ٧
١٤٥	مسجد أحمد كتحدا العزب	١١٠٩	١٦٩٧	ح ٨
١٤٦	زاوية و خانقاه ايدكين البندقدارى	٦٨٣	١٢٨٤ - ٨٥	ح ٨
١٤٧	مسجد الأمير شينجو	٧٥٠	١٣٤٩	ح ٨

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		الهجرى	الميلادى	
١٤٨	مسجد السلطان قانصوه الغورى	٩٠٩	١٥٠٤	ز ٨ ٢
١٤٩	خانقاه الناصر فرج بن برقوق	٨٠٣ - ١٣	١٤٠٠ - ١١	ك ٤ ١
١٥٠	سبيل محمد كتحدا	١١٣١	١٧١٨	ح ٦ ١
١٥١	مسجد قاينباى المحمدى	٨١٦	١٤١٣	و ٨ ٢
١٥٢	خانقاه وقبة الأمير شينجو	٧٥٦	١٣٥٥	و ٨ ٢
١٥٣	مدرسة خشقدم الأحمدي	٧٨ - ٧٦٨	٧٧ - ١٣٦٦	و ٨ ٢
١٥٤	منارة قاينباى البحر كسى	٨٤٥	١٤٤١ - ٤٢	ز ٩ ٢
١٥٥	زاوية مصطفى باشا	١٠٣٥	١٦٢٥	ز ٩ ٢
١٥٦	مئذنة على البقلى	٦٩٦	١٢٩٧	و ٩ ٢
١٥٧	قبة يونس الدوادار (أنس)	٧٨٣ - ٨٤	١٣٨٢	ك ٤ ١
١٥٨	قبة وخانقاه ومدرسة السلطان الأشرف إينال	٨٥٥ - ٦٠	١٤٥١ - ٥٦	ك ٣ ١
١٥٩	منارة وباب مسجد الغورى	٩١٥	١٥٠٩	ز ٩ ٢
١٦٠	مسجد نور الدين (مسيخ باشا)	٩٨٣	١٥٧٥	ز ١٠ ٢
١٦١	مدفن تمرباى الحسينى	أوائل القرن العاشر	القرن السادس عشر	ز ١٠ ٢
١٦٢	مسجد الأمير قرقماس (أمير كبير)	٩١١ - ١٣	١٥٠٦ - ٧	ك ٣ ١
١٦٣	مسجد بدر الدين الونائى	منصف القرن التاسع	القرن الخامس عشر	و ٩ ٢
١٦٤	قبة السلطان قانصوه أبوسعيد	٩٠٤	١٤٩٩	ك ٣ ١
١٦٥	منزل وقف العروسى والعريان	أواخر القرن الثانى عشر	أواخر القرن الثامن عشر	ز ٣ ١
١٦٦	منارة مسجد على الفراء	القرن العاشر	القرن السادس عشر	هـ ٢ ١
١٦٧	سبيل وكتاب سليمان جاویش	١٠٤٢	١٦٣٢	ز ٣ ١
١٦٨	قبة عبدالله المنوفى	حوالى ٨٧٩	١٤٧٤	ك ٥ ١
١٦٩	قبة شجرة الدر	٦٤٨	١٢٥٠	و ٩ ٢
١٧٠	قبة قرقماس	٩١٧	١٥١١	ح ٣ ١
١٧١	مدفن جاني بك (نائب جده)	٨٦٩	١٤٦٥	ز ١٠ ٢
١٧٢	زاوية زين الدين يوسف	٦٩٧	١٢٩٨	ز ١٠ ٢
١٧٣	زاوية نور الدين (جولاق)	٨٧٠	١٤٦٦	ح ٣ ١
١٧٤	منارة مسجد الزمر (أزدمر)	أوائل القرن العاشر	القرن السادس عشر	و ١٠ ٢
١٧٥	المدرسة الأشرفية	٨٢٩	١٤٢٥	ز ٤ ١
١٧٦	جامع شرف الدين	٧١٧ - ٣٨	١٣١٧ - ٣٧	ز ٤ ١
١٧٧	مدرسة مقبل الداودى	٧٩٨	١٣٩٥	ز ٤ ١
١٧٨	مسجد الجمالى يوسف	حوالى ٨٥٠	١٤٤٦	ز ٤ ١
١٧٩	وكالة وسبيل الكردانى	القرن الثانى عشر	القرن الثامن عشر	ز ٤ ١
١٨٠	مدرسة جقمق	٨٥٥	١٤٥١	ز ٤ ١
١٨١	جامع مراد باشا	٩٨٦	١٥٧٨	ز ٤ ١
١٨٢	جامع القاضى يحيى زين الدين	٨٤٨	١٤٤٤	و ٤ ١
١٨٣	حوض السلطان قاينباى	٨٧٩	١٤٧٤	ي ٥ ١
١٨٤	مدرسة الأمير عبدالغنى الفخرى (مسجد البنات)	٨٢١	١٤١٨	و ٥ ١
١٨٥	مسجد أسنغا	٧٧٢	١٣٧٠	ز ٥ ١
١٨٧	مسجد السلطان برقوق	١٣٨٤ - ٨٦	٧٨٦ - ٨٨	ح ٤ ١
١٨٨	وكالة تغرى بردى	القرن السادس عشر	القرن العاشر	ز ٤ ١
١٨٩	مدرسة السلطان الغورى	١٥٠٤ - ٥	٩٠٩ - ١٠	ز ٥ ١
١٩٠	جامع السلطان المؤيد	١٤١٥ - ٢٠	٨١٨ - ٢٣	ز ٥ ١
١٩١	قبة بيبيرس الخياط	١٥١٥	٩٢١	ز ٥ ١
١٩٢	زاوية فيروز الساقى (مسجد)	١٤٢٦ - ٢٧	٨٣٠	ز ٥ ١
١٩٣	مسجد آق سنقر الفرقانى	١٦٦٩	١٠٨٠	و ٥ ١
١٩٤	سبيل ومكتب عبد الباقي خير الدين	١٦٧٧	١٠٨٨	ز ٥ ١
١٩٥	مسجد المرأة (فاطمة شقراء)	١٤٦٨ - ٦٩	٨٧٣	و ٥ ١
١٩٦	مسجد يوسف أغا الحين	١٦٢٥	١٠٣٥	و ٥ ١
١٩٧	سبيل وكتاب على بك الدمياطى	١٧١٠	١١٢٢	ز ٥ ١
١٩٨	سبيل وقف حبش	نهاية القرن الثامن عشر	نهاية القرن الثانى عشر	ز ٥ ١

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		الميلادي	الهجري	
١٩٩	باب زويلة .	١٠٩٢	٤٨٥	١ ٥ ز
٢٠٠	مسجد الملكة صفية .	١٦١٠	١٠١٩	١ ٦ و
٢٠١	مسجد البرديني .	١٦١٦ - ٢٩	١٠٢٥ - ٣٨	١ ٦ ز
٢٠٢	بقايا جامع قوصون .	١٣٢٩ - ٣٠	٧٣٠	١ ٦ و
٢٠٣	زاوية وسبيل فرج بن برقوق	١٤٠٨	٨١١	١ ٥ ز
٢٠٤	مسجد يحيى زين الدين .	١٤٥٢	٨٥٦	١ ٦ و
٢٠٥	مسجد الأمير بشتاك (الباب الداخلي والمنارة).	١٣٣٦	٧٣٦	١ ٧ هـ
٢٠٦	مسجد قراقبا الحسني .	١٤٤١ - ٩٥	٨٤٥	١ ٧ هـ
٢٠٧	مسجد ومنارة مغلباي طاز	١٤٦٦	٨٧١	٢ ٨ و
٢٠٨	مقعد رضوان بك .	١٦٥٠	١٠٦٠	١ ٦ ز
٢٠٩	مدرسة تغري بردي .	١٤٤٠	٨٤٤	٢ ٨ و
٢١٠	مسجد حسن باشا طاهر .	١٨٠٩	١٢٢٤	٢ ٨ و
٢١١	مدرسة الأمير أزيلك اليوسفي .	١٤٩٤ - ٩٥	٩٠٠	٢ ٨ هـ
٢١٢	قبة جاهين الخلوقي .	١٥٣٨	٩٤٥	٢ ١١ ط
٢١٣	سبيل يوسف الكردي .	القرن السادس عشر	القرن العاشر	١ ٧ هـ
٢١٤	ولجة زاوية عبد الرحمن كتحدا	١٧٢٩	١١٤٢	١ ٦ ز
٢١٥	قبة أولاد الأسياح .	منتصف القرن الرابع عشر	منتصف القرن الثامن	١ ٦ ز
٢١٦	مسجد وسبيل تمر از الأحمدي	١٤٧٢	٨٧٦	٢ ٨ هـ
٢١٧	مسجد لإجين السيفي .	١٤٤٩	٨٥٣	٢ ٨ هـ
٢١٨	مدرسة صرغتمش .	١٣٥٦	٧٥٧	٢ ٨ هـ
٢١٩	سبيل يوسف بك .	١٦٣٤	١٠٤٤	٢ ٨ هـ
٢٢٠	مسجد أحمد بن طولون	١٨٧٦ - ٧٩	٢٦٣ - ٦٥	٢ ٩ هـ
٢٢٠	المنارة وقبة الفسقية والمنبر.	١٢٩٦	٦٩٦	٢ ٩ هـ
٢٢١	مدرسة ومسجد سنجار الجاولي	١٣٠٣ - ٤	٧٠٣	٢ ٨ هـ
٢٢٢	حوض سلطان قايتباي	١٤٧٥	٨٨٠	٢ ٨ هـ
٢٢٣	مدرسة قايتباي .	١٤٧٥	٨٨٠	٢ ٨ هـ
٢٢٤	باب مسجد قوصون .	١٣٢٩ - ٣٠	٧٣٠	١ ٧ ز
٢٢٥	تكية السلمانية .	١٥٤٣	٩٥٠	١ ٧ ز
٢٢٦	سبيل إبراهيم خلوصي .	١٧٤٦	١١٥٩	١ ٧ ز
٢٢٧	مسجد تيمم الرصافي (تند رصاص).	١٤٧١	قبل ٨٧٦	٢ ٨ د
٢٢٨	منزل قايتباي .	١٤٨٥	٨٩٠	١ ٦ ز
٢٢٩	ضريح يوسف أغا الحبشي .	١٦٠٤	١٠١٣	١ ٦ ز
٢٣٠	سبيل محمد كتحدا الحبشي .	١٦٧٧	١٠٨٨	١ ٦ ز
٢٣١	السبيل الأحمر .	القرن السابع عشر	القرن الحادي عشر	٢ ١٢ ز
٢٣٢	سبيل موصلي .	١٧١٥	١١٢٧	١ ٦ ح
٢٣٣	جامع الأمير حسين .	١٣١٩	٧١٩	١ ٥ و
٢٣٤	قبة أبو اليوسفين .	١٣٢٩ - ٣٠	حوالي ٧٣٠	١ ٦ ز
٢٣٥	باب قايتباي بمنزل الرزاز .	القرن الخامس عشر	القرن التاسع	١ ٧ ز
٢٣٥	قاعة ومقعد أحمد كتحدا الرزاز (بمنزله)	١٧٧٨	١١٩٢	١ ٧ ز
٢٣٦	سبيل طه حسين الورداني .	آخر القرن الثامن عشر	آخر القرن الثاني عشر	١ ٤ ز
٢٣٧	منارة زاوية الهنود .	١٢٦٠	حوالي ٦٦٠	١ ٧ ز
٢٣٨	سبيل إبراهيم أغامس تحفظان .	١٦٣٩ - ٤٠	١٠٤٩ - ٥٠	١ ٧ ز
٢٣٩	مسجد السلطان شاه .	١٤٩٦	قبل ٩٠١	١ ٥ و
٢٤٠	سبيل ومدفن عمر أغا والمنازل بجواره	١٦٥٢	١٠٦٣	١ ٧ ز
٢٤١	زاوية محمد صرغام .	القرن السادس عشر	القرن العاشر	١ ٧ ز
٢٤٢	مدرسة قطلوبغا الذهبي .	١٣٤٧	٧٤٨	١ ٧ ز
٢٤٣	سبيل وكتاب حسن أغا كوكليان	١٦٩٤	١١٠٦	١ ٧ ز
٢٤٤	مدخل حمام بشتاك .	١٣٤١	قبل ٧٤٢	١ ٧ ز
٢٤٥	رباط أحمد بن سليمان الرفاعي	١٢٩١	٦٩٠	١ ٧ ز
٢٤٦	سبيل مصطفى سنان .	١٦٣٠	١٠٤٠	١ ٧ ز

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		الهجرى	الميلادى	
٢٤٧	بوابة مينك السلحدار	٧٤٧ - ٤٨	١٣٤٦ - ٤٧	٧ ز
٢٤٨	مسجد خير بك	٩٠٨	١٥٠٢	٧ ح
٢٤٩	قصر الين آق (الحسامى)	٦٩٣	١٢٩٣	٧ ح
٢٥٠	مسجد أيتمش الجاسى	٧٨٥	١٣٨٣	٧ ح
٢٥١	حوض أيتمش الجاسى	٧٨٥	١٣٨٣	٧ ح
٢٥٢	مسجد الست مسكة	٧٤٠	١٣٣٩ - ٤٠	٦ هـ
٢٥٣	مسجد أرغوز شاه الأسماعيلى	٧٤٨	١٣٤٧	٧ ع
٢٥٤	مسجد قاينباى الرماح	٩١١	١٥٠٦	٧ ع
٢٥٥	قبة وبوابة الأمير طراباى الشريفي	٩٠٩	١٥٠٣ - ٤	٧ ح
٢٥٦	قبة الكومى	القرن العاشر	القرن السادس عشر	٨ ز
٢٥٧	البيمارستان المؤيدى	٨٢١ - ٢٣	١٤١٨ - ٢٠	٨ ز
٢٥٨	زاوية حسن الرومى	٩٢٩	١٥٢٢	٨ ز
٢٥٩	مسجد الأمير يوسف جوزنجى	١١٧٧	١٧٦٣	٧ هـ
٢٦٠	سبيل وحوض عبد الرحمن ككتخدا	القرن الثالث عشر	القرن الثامن عشر	٨ ح
٢٦١	قبة سنجار المظفر	٧٢٢	١٣٢٢	٧ و
٢٦٢	سبيل يوسف بك	١١٨٦	١٧٧٢	٧ و
٢٦٣	مدرسة وقبة سنقر السعدى (حسن صدقة)	٧١٥ - ٢١	١٣١٥ - ٢١	٨ و
٢٦٤	مسجد عثمان ككتخدا (الكخيا)	١١٤٧	١٧٣٤	٤ هـ
٢٦٥	سبيل وكتاب القزلار	١٠٢٨	١٦١٨	٨ و
٢٦٦	قصر الأمير شيبك (قوصون)	حوالى ٧٣٨	١٣٢٧	٨ و
٢٦٧	قصر الأمير طاز	٧٥٣	١٣٥٢	٨ و
٢٦٨	سبيل وكتاب على أغا دار السعادة	١٠٨٨	١٦٧٧	٨ و
٢٦٩	مدرسة بشير أغا الحمدار	٧٦١	١٣٥٩ - ٦٠	٨ و
٢٧٠	قبة صفى الدين جوهر	٧١٤	١٣١٥	٨ و
٢٧١	تربة عثمان بك القازدوغلى	١١٨٠	١٧٦٦	١١ ز
٢٧٢	سبيل مصطفى طبباى	١٠٤٧	١٦٣٧	٨ و
٢٧٣	مشهد السيدة رقية	٥٢٧	١١٣٣	٩ و
٢٧٤	قبة أما الصالح	٦٨٢ - ٨٣	١٢٨٣ - ٨٤	١٠ و
٢٧٥	قبة الأشرف خليل	٦٨٧	١٢٨٨	١٠ و
٢٧٦	قبة الخلفاء العباسيين	حوالى ٦٤٠	١٢٤٢ - ٤٣	١٠ و
٢٧٨	باب قايتباى	٨٩٩	١٤٩٤	١٠ ز
٢٧٩	مدفن مصطفى باشا	٦٦٦ - ٧٢	١٢٦٧ - ٧٣	١٠ ز
٢٨٠	قبة عبد الله الذكرورى	حوالى ٨٧١	١٤٦٦	١١ ز
٢٨١	قبة الامام الشافعى	٦٨٠	١٢١١	١٢ ز
٢٨٢	باب و إيوان الثعالبية	٦١٣	١٢١٦	١٣ ز
٢٨٣	منزل ابراهيم ككتخدا السنارى	١٢٠٩	١٧٩٤	٨ ع
٢٨٤	قبة القاسم الطيب	منتصف القرن السادس	القرن الثاني عشر	١٣ ز
٢٨٥	قبة يحيى الشيبى	حوالى ٥٤٥	١١٥٠	١٣ ز
٢٨٦	مسجد الامام الليث	٨١١ - ٩١١	١٥٠٥	١٣ ز
٢٨٧	بقايا رمع طغج	القرن الثامن	القرن الرابع عشر	٧ و
٢٨٨	قبة ومنارة وبقايا التربة السلطانية	" "	" "	١٠ ز
٢٨٩	" " " " " "	" "	" "	١٠ ز
٢٩٠	منارة قوصون	٧٣٦	١٣٣٥ - ٣٦	١٠ ز
٢٩١	قبة قوصون	٧٣٦	١٣٣٥ - ٣٦	١٠ ز
٢٩٢	قبة على بدر الدين القرافى	حوالى ٧٠٠ - ١٠	١٣٠٠ - ١٠	١٠ ز
٢٩٣	المنطقة القبلىة	القرن الثامن	القرن الرابع عشر	١٠ ز
٢٩٤	قبة الأمير سودون	حوالى ٩١٠	١٥٠٤ - ٥	١٠ ز
٢٩٥	قبة مصطفى أغا جالق	١٠٧٨	١٦٦٧	١٠ ز
٢٩٦	قبة الصوالجى	حوالى ٦٨٤	١٢٨٥ - ٨٦	١٠ ز
٢٩٧	إيوان ريجان	٩٤١	١٥٣٤	١٠ ز

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٣٠٤	مسجد الجيوشى (بدر الجمالى)	٤٧٨	١٠٨٥	ط ١٠ ٢
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٣٠٧	” ” ”	٥٧٢ - ٧٩	١١٧٦ - ٨٣	ح ٦ ١
٣٠٨	تكية وسبيل السلطان محمود	١١٦٤	١٧٥٠	و ٦ ١
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٤٢٣	وكالة الصنادقية	القرن الثامن عشر	القرن الثامن عشر	٥ ح
٤٢٥	وكالة الحلابة	القرن السادس عشر	أوائل القرن العاشر	٤ ح
٤٢٦	منارة علي العمري	نهاية القرن السادس عشر	نهاية القرن العاشر	٦ و
٤٢٨	المدرسة الكاملة	١٢٢٥	٦٢٢	٤ ح
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٤٣٢	أثر الساقية بقلعة الكيش	القرن العاشر	القرن الرابع	٨ هـ
٤٣٣	سبيل وكتاب وقف الحرمين	١٨٥٦	١٢٧٢	٤ ح
٤٣٦	بقايا رباط كتحدا ومسجد الشيخ رمضان	١٧٦٢	١١٧٥	٦ و
٤٤٢	تكية الرفاعية	١٧٧٤	١١٨٨	١ ب
٤٤٤	مدش الست رابية	القرن الثامن عشر	القرن الثامن عشر	٢ ب
٤٤٥	منزل وقف الست وسيلة	١٦٦٤	١٠٧٤	٥ ح
٤٤٦	منزل وقف عبد الرحمن الهراوي	١٧٣١	١١٤٤	٥ ح
٤٤٨	مسجد عبد الرحمن كتحدا	١٧٥٤	١١٦٨	٥ ح
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٤٥٩	واجهة مسجد العربي ومنزل المحروقي	١٧٨٤	١١٩٩	٥ ز
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٤٦١	سبيل وكتاب أحمد أفندي سليم	١٦٩٩	١١١١	٨ و
٤٦٢	جامع الجوهرى	١٨٤٥ - ٤٨	١٢٦١ - ٦٥	٤ ز
٤٦٣	منزل وقف السادات	١٧٥٤ - ١٦٥٩	١١٦٨ - ١٠٧٠	٧ و
٤٦٦	قاعة الدردير	القرن الثامن عشر	منتصف القرن السادس	٥ ح
٤٧١	منزل وقف مصطفى جعفر السلحدار	١٧١٣	١١٢٥	٣ ح
٤٧٢	مسجد داود باشا	١٥٤٨	٩٥٥	٧ هـ
٤٧٦	قبة رجب الشيرازي	١٣٧٩	٧٨١	٨ ح
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٤٧٩	القبة الفاطمية	١١٣٣	حوالي ٥٢٧	٣ ح
٤٩٧	منزل علي لبيب	آخر القرن الثامن عشر	آخر القرن الثامن عشر	٨ ز
٤٩٩	واجهة حوش عظمي	١٨١٧	١٢٣٣	٤ ح
٥٠٣	مسجد محمد علي الكبير	١٨٤٨	١٢٦٥	٩ ز
٥٠٤	منزل وقف بنوش	نهاية القرن الثامن عشر	نهاية القرن الثامن عشر	٣ ز
٥٠٥	قصر الجوهرة والعدل	١٨١٤	١٢٢٩	٩ ز
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٦٠٨	مسجد السادات الوفائية	١٧٨٤	١١٩٩	س ١٣
٦٠٩	منزل الشبشيري	القرن السابع عشر	القرن الحادي عشر	ز ٥
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الدولتان العباسية والطولونية

(٢١٢/٢٩٢ هـ - ٨٢٧/٩٠٤ م)

الخريطة	التاريخ		اسم الأثر	رقم الأثر	
	الموقع	الرقم			الميلادي
ب ١٣	٢	٦٤١	٢١	مسجد عمرو بن العاص (تاريخ التأسيس)	٣١٩
ب ١٣	٢	٨٦١	٢٤٧	مقياس النيل	٧٩
هـ ٩	٢	٧٩ - ٨٧٦	٦٥ - ٢٦٣	مسجد أحمد بن طولون	٢٢٠
و ١٢	٢	القرن العاشر	النصف الأول من القرن الرابع	مشهد آل طباطبا	٥٦٣

العصر الفاطمي

(٣٥٨/٥٦٧ هـ - ٩٦٩/١١٧١ م)

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الهجري	الميلادي	
٩٧	الجامع الأزهر	٦١ - ٣٥٩	٧٢ - ٩٧٠	ح ٥
١٥	جامع الحاكم بأمر الله	٤٠٣ - ٣٨٠	١٠١٣ - ٩٩٠	ح ٣
٤٣٢	أثر الساقية بقلمة الكباش	القرن الرابع	القرن العاشر	هـ ٨
٥١٥	بقايا مسجد اللؤلؤة	٤٠٦	١٠١٦	ط ١١
٤٧٧	زاوية أبو الخير الكليباتي (مدخل زيادة جامع الحاكم)	٢٧ - ٤١١	١٠٢١ - ٣٦	ح ٣
٥١٧	كهف السودان	٤٢١	١٠٣٠	ط ٩
٣٠٤	مسجد الجيوشي (بدر الجمالي)	٤٧٨	١٠٨٥	ط ١٠
٦	باب الفتوح	٤٨٠	١٠٨٧	ح ٣
٧	" النصر	٤٨٠	١٠٨٧	ح ٣
٣٥٢	حائط المتاهة الشمالي	٤٨٠	١٠٨٧	ح ٣
١٩٩	باب زويله	٤٨٥	١٠٩٢	ز ٥
٥١١	قبة الشيخ يونس (يحتل أن تكون لبدر الجمالي)	حوالي ٤٨٧	١٠٩٤	ط ٢
٤١٨	" موفق الدين	القرن الخامس	القرن الحادي عشر	و ١٠
٣٠١	مشهد إخوة يوسف (الأسباط)	أول القرن السادس	القرن الثاني عشر	ط ١٠
٣٣٣	قبة السيدة عاتكة والجعفرى	١٩ - ٥١٤	١١٢٠ - ٢٥	و ٩
٥١٦	بقايا مشهد كلثم	٥١٦	١١٢٢	ز ١٣
٣٣	جامع الأقرم	٥١٩	١١٢٥	ح ٣
٤٧٩	القبة الفاطمية	حوالي ٥٢٧	١١٣٣	ح ٣
٢٧٣	مشهد السيدة رقية	٥٢٧	١١٣٣	و ٩
٣١٥	قبة الحصوات	منتصف القرن السادس	منتصف القرن الثالث عشر	ز ١٢
٢٨٥	" يحيى الشيبه	حوالي ٥٤٥	١١٥٠	ز ١٣
١٠٩	مزارع جامع الفكهاني	٥٤٣	١١٤٨	ز ٥
٢٨	باب المشهد الحسيني (باب الأخضر)	٥٤٩	١١٥٤	ح ٤
٤٦٦	قاعة الدردير	منتصف القرن السادس	القرن الثاني عشر	ح ٥
٢٨٤	قبة القاسم الطيب	" " "	" " "	ز ١٣
٣	منارة أبو الغضنفر	٥٥٢	١١٥٧	ط ٥
١١٦	مسجد الصالح طلائع	٥٥٥	١١٦٠	ز ٦

العصر الأيوبي

(١٢٥٠/١١٧١ - ٦٤٨/٥٦٧ هـ)

الخريطة	التاريخ		اسم الأثر	رقم الأثر	
	الموقع	الرقم			الميلادي
ط ٥	١	٧٦ - ١١٧١	٧٢ - ٥٦٦	باب البرقية	٦١٤
ز ١٠	٢	٧٦ - ١١٧١	٧٢ - ٥٦٦	» القرافة	٦١٨
ي ٣	١	٧٦ - ١١٧١	٧٢ - ٥٦٦	برج الظفر	٣٠٧
ط ٤	١	٨٣ - ١١٧٦	٧٩ - ٥٧٢	سور صلاح الدين	٣٠٧
٢ هـ و ز ١٠	١	٩٣ - ١١٧٦	٨٩ - ٥٧٢	» مصدر القديم (صلاح الدين)	٣٥٢
ز ١٠	٢	٩٣ - ١١٧٦	٨٩ - ٥٧٢	» صلاح الدين	٧٨
ح ٩	٢	٩٣ - ١١٧٦	٨٩ - ٥٧٢	بئر » يوسف الخنزون	٣٠٥
ح ٨	٢	٨٤ - ١١٨٣	٥٧٩	القلعة (قلعة الجبل)	٥٥٦
ز ١٢	٢	١٢١١	٦٠٨	قبة الإمام الشافعي	٢٨١
ز ١٣	٢	١٢١٦	٦١٣	باب وإيوان الثعالبية	٢٨٢
ح ٤	١	١٢٢٥	٦٢٢	المدرسة الكاملية	٤٢٨
ز ١٣	٢	١٢٢٥	٦٢٢	شاهد الفخر الفارسي	٣١٦
ح ٤	١	١٢٣٦	٦٣٤	منارة المشهد الحسيني	٢٨
و ١٠	٢	٤٣ - ١٢٤٢	حوالي ٦٤٠	قبة الخلفاء العباسيين	٢٧٦
ح ٤	١	٥٠ - ١٢٤٣	٤٨ - ٦٤١	مدرسة وقبة نجم الدين أيوب	٣٨
و ٩	٢	١٢٥٠	٦٤٨	قبة شجرة الدر	١٦٩
ط ٥	١	القرن الثالث عشر	أواخر القرن السابع	» أبو الغضنفر أسد الفاتري	٣

عضد الممالك البحرية

(١٣٨٢/١٢٥٠ - ٧٨٤/٦٤٨ هـ)

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الميلادي	الهجري	
٢٣٧	منارة زاوية الهنود	١٢٦٠	حوالي ٦٦٠	٧ ز
٣٧	مدرسة الظاهر بيبرس البندقداري	٦٣-١٢٦٢	٦٢-٦٦٠	٤ ح
١	جامع السلطان الظاهر بيبرس البندقداري	٦٩-١٢٦٦	٦٧-٦٦٥	١ ح
٢٧٩	مدفن مصطفى باشا	٧٣-١٢٦٧	٧٢-٦٦٦	١٠ ز
٢٧٤	قبة أم الصالح	٨٤-١٢٨٣	٨٣-٦٨٢	١٠ و
١٤٦	زاوية وخانقاه إيدكين البندقداري	٨٥-١٢٨٤	٦٨٣	٨ و
٤٣	مدرسة وبیمارستان وقبة السلطان قلاوون	٨٥-١٢٨٤	٨٤-٦٨٣	٤ ح
٢٩٦	قبة الصوانج	٨٦-١٢٨٥	حوالي ٦٨٤	١٠ ز
٢٧٥	« الأشرف خليل	١٢٨٨	٦٨٧	١٠ و
٥٩٠	« حسام الدين توران طاي	١٢٩٠	٦٨٩	٥ ز
٢٤٥	رباط أحمد بن سليمان الرفاعي	١٢٩٠	٦٩٠	٧ ز
٢٤٩	قصر الين آق (الحسامي)	١٢٩٣	٦٩٣	٧ ح
٤٤	قبة الناصر محمد (ومدرسته)	١٣٠٤-١٢٩٥	٧٠٣-٦٩٥	٤ ح
٢٢٠	مسجد أحمد بن طولون (المنارة وقبة الفسقية والمنبر)	١٢٩٦	٦٩٦	٩ هـ
١٥٦	مئذنة علي البقلي	١٢٩٧	٦٩٦	٩ و
١٧٢	زاوية زين الدين يوسف	١٢٩٨	٦٩٧	١٠ ز
٨	باب الزهرية	١٢٩٨	٦٩٨	٢ ح
٣٠٠	قبة وإيوان المنوفي	القرن الثالث عشر	نهاية القرن السابع	١٠ ح
٣١	مدرسة قراسنقر	١-١٣٠٠	٧٠٠	٤ ح
٣١٩	مسجد عمرو بن العاص (المحراب بالواجهة البحرية)	١٣٠٣	٧٠٣	١٣ ب
٢٢١	مدرسة ومسجد سنجر الجاولي	٤-١٣٠٣	٧٠٣	٨ هـ
٣٢	خانقاه بيبرس الجاشنكير	١٠-١٣٠٦	٩-٧٠٦	٣ ح
٩٧	الجامع الازهد (المدرسة الطبرسية)	١٠-١٣٠٩	٧٠٩	٥ ح
٢٩٢	قبة علي بدر الدين القرافي	١٠-١٣٠٠	حوالي ٧٠٠-١٠	١٠ ز
٥٢١	مسجد أحمد كوهيه (قاعة)	١٣١٠	٧١٠	٨ و
٣٦٩	ساقية الناصر محمد	١٣١٢	٧١٢	٩ ز
٧٨	قناطر المياه (عصر الناصر محمد بن قلاوون)	١٣١٢	٧١٢	١١ ح
٦١٧	سور الميدان	١٣١٢	٧١٢	٨ ز
٥٤٩	بقايا قصر الناصر محمد بن قلاوون	١٣١٤	٧١٤	٨ ز
٢٧٠	قبة صفى الدين جوهر	١٣١٥	٧١٤	٨ و
٢٦٣	مدرسة وقبة سنقر السعدى (حسن صدقة)	٢١-١٣١٥	٢١-٧١٥	٨ و
٢٤	مسجد آل ملك الجوكندار	١٣١٩	٧١٩	٤ ح
٢٣٣	جامع الأمير حسين	١٣١٩	٧١٩	٥ و
٢٦١	قبة سنجر المظفر	١٣٢٢	٧٢٢	٧ و
١١٥	مسجد أحمد المهمندار	٢٥-١٣٢٤	٧٢٥	٦ ز
٥٦١	سبيل الناصر محمد	١٣٢٦	٧٢٦	٤ ح
٢٢٤	باب مسجد قوصون	٣٠-١٣٢٩	٧٣٠	٧ ز
٢٦	مدرسة مغلطاي الجمالي	٣٠-١٣٢٩	٧٣٠	٤ ح
١٣٠	مسجد الأمير الماس	٣٠-١٣٢٩	٧٣٠	٧ و
٢٠٢	بقايا جامع قوصون	٣٠-١٣٢٩	٧٣٠	٦ و
١٢٨	قبة القمارى	٣٠-١٣٢٩	حوالي ٧٣٠	٧ ز
٢٣٤	« أبو اليوسفين	٣٠-١٣٢٩	حوالي ٧٣٠	٦ ز
١٤٣	مسجد الناصر محمد بن قلاوون	١٣٣٥	٧٣٥	٨ ح
٩٢	قبة طشتم (حمص أخضر)	١٣٣٤	٧٣٥	٥ ح
١٠	« القاصد	١٣٣٥	حوالي ٧٣٥	٣ ح

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الهجرى	الميلادى	
٢٩١	قبة قوصون	٧٣٦	١٣٣٥-٣٦	١٠ ز ٢
٢٩٠	منارة قوصون	٧٣٦	١٣٣٥-٣٦	١٠ ز ٢
٢٠٥	مسجد الأمير بشتاك (الباب الداخلى والمنارة)	٧٣٦	١٣٣٦	٧ هـ ١
١٧٦	جامع شرف الدين	٣٨-٧١٧	١٣١٧-٣٧	٤ ز ١
٣٤١	مشذنة وبقايا مسجد الخطيرى	٧٣٧	١٣٣٦	٢ ب ١
٢٦٦	قصر الأمير شيبك (قوصون)	حوالى ٧٣٨	١٣٣٧	٨ و ٢
٣٤	” ” بشتاك	٤٠-٧٣٥	١٣٣٤-٣٩	٤ ح ١
١٢٠	مسجد الطنبا الماردانى	٤٠-٧٣٩	١٣٣٩-٤٠	٦ ز ١
٩٧	الجامع الأزهر (المدرسة الأقباقية)	٧٤٠	١٣٤٠	٥ ح ١
٢٥٢	مسجد الست مسكنة	٧٤٠	١٣٣٩-٤٠	٦ هـ ١
١١	وكالة قوصون	قبل ٧٤٢	١٣٤١	٣ ح ١
٢٤٤	مدخل حمام بشتاك	قبل ٧٤٢	١٣٤١	٧ ز ١
١١٢	مسجد أصلم السلحدار	٤٦-٧٤٥	١٣٤٤-٤٥	٦ ح ١
٢٢	” ” أئدمر البهلوان	قبل ٧٤٧	١٣٤٦	٤ ح ١
٢٤٧	بوابة منجك السلحدار	٤٨-٧٤٧	١٣٤٦-٤٧	٧ ز ١
١٢٣	مسجد أقسنقر إبراهيم أغامستحفظان	٤٨-٧٤٧	١٣٤٦-٤٧	٧ ح ١
٨١	بقايا خانقاه خوندام آنولى	قبل ٧٤٩	١٣٤٩	٥ س ١
٢٥٣	مسجد أرغون شاه الاسماعيلى	٧٤٨	١٣٤٧	٧ و ١
٢٤٢	مدرسة قطلوبغا الذهبى	٧٤٨	١٣٤٧	٧ ز ١
٣٦	قبة ومدرسة تانار الحجازية	٧٤٨ و ٧٦١	١٣٤٨ و ١٣٦٠	٤ ح ١
١٣٨	مسجد منجك اليوسفى	٧٥٠	١٣٤٩	٨ ح ٢
١٤٧	” ” الأمير شينخو	٧٥٠	١٣٤٩	٨ و ٢
٥٣٢	بقايا المدرسة الخروبية	٧٥٠	١٣٤٩	١٣ ب ٢
٢١٥	قبة أولاد الأسيد	منتصفا القرن الثامن	منتصفا القرن الرابع عشر	٦ ز ١
٥٠	قاعة محب الدين	٧٥١	١٣٥٠	٤ ح ١
٢٦٧	قصر الأمير طاز	٧٥٣	١٣٥٢	٨ و ٢
١٤٤	سبيل الأمير شينخو	٧٥٥	١٣٥٤	٧ ح ١
١٥٢	خانقاه وقبة الأمير شينخو	٧٥٦	١٣٥٥	٨ و ٢
١٤٠	مسجد خانقاه نظام الدين	٧٥٧	١٣٥٦	٧ ح ١
٢١٨	مدرسة صرغتمش	٧٥٧	١٣٥٦	٨ هـ ٢
١٣٣	مسجد السلطان حسن	٦٤-٧٥٧	١٣٥٦-٦٢	٨ ز ٢
٢٩٨	قبة تنكزبغا	حوالى ٧٦٠	١٣٥٩	١٠ ح ٢
٢٦٩	مدرسة بشيرأغا الجمادار	٧٦١	١٣٥٩-٦٠	٨ و ٢
٤٥	” ” الأمير مئقال	٧٦٣	١٣٦١-٦٢	٤ ح ١
٨٥	قبة الأمير تنكزبغا	٧٦٤	١٣٦٢	٧ س ١
٨٠	” ” الأميرة طولبسية	٧٦٥	١٣٦٣-٦٤	٦ س ١
٣٧٢	تربة الأمير طينغا الطويل	قبل ٧٦٨	١٣٦٦	٦ س ١
١٥٣	مدرسة خشقدم الأحمدي	٧٨-٧٦٨	١٣٦٦-٧٧	٨ و ٢
١٢٥	” ” أم السلطان شعبان	٧٧٠	١٣٦٨-٦٩	٧ ز ١
٣١٠	قبة أقسنقر	٧٧١	١٣٧٠	٦ هـ ١
١٨٥	مسجد أسنبغا	٧٧٢	١٣٧٠	٥ ز ١
١٨	المدرسة البقرية	قبل ٧٧٦	١٣٧٤	٣ ح ١
٩٦	قاعة شاكربن الغنام	٧٧٤	١٣٧٢-٧٣	٥ ح ١
١٣١	مدرسة ألباى اليوسفى	٧٧٤	١٣٧٣	٧ ز ١
٤٧٦	قبة رجب الشيرازى	٧٨١	١٣٧٩	٨ ح ٢
١٣٩	” ” الأمير يونس الدوادار	قبل ٧٨٣	١٣٨٢	٧ ح ١
١٥٧	” ” يونس الدوادار (أنس)	٨٤-٧٨٣	١٣٨٢	٤ ك ١
٣٢٥	بوابة درب اللبان	القرن الثامن	القرن الرابع عشر	٨ ز ٢
٢٩٩	قبة بحرى تنكزبغا	”	”	١٠ ح ٢
٨٤	” ” الوزيد	”	”	٧ س ١

الخريطة		التاريخ		اسم الأثر	رقم الأثر
الموقع	الرقم	الميلادي	الهجري		
و ٧	١	القرن الرابع عشر	القرن الثامن	بقايا ربيع طغج	٢٨٧
ز ١٠	٢	" " "	" "	المشذمة القبليّة	٢٩٣
ز ١٠	٢	" " "	" "	قبة ومنارة وبقايا التربة السلطانية	{ ٢٨٨ ٢٨٩
و ١١	٢	" " "	" "	مدافن السادات المالكية	٥٦٠

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(١٥١٧/١٣٨٢ - ١٩٢٣/٧٨٤ هـ)

الخريطة	التاريخ		اسم الأثر	رقم الأثر	
	الميلادي	الهجري			
ح ٧	١	١٣٨٣	٧٨٥	حوض أيتمش البجاسي	٢٥١
ح ٧	١	١٣٨٣	٧٨٥	مسجد " "	٢٥٠
ح ٤	١	٨٦ - ١٣٨٤	٨٨ - ٧٨٦	" السلطان برقوق	١٨٧
ز ٦	١	٩٣ - ١٣٩٢	٩٥ - ٧٩٤	مدرسة إينال اليوسفي	١١٨
ز ٦	١	١٣٩٥	٧٩٧	مسجد الكردى (المدرسة المحمودية)	١١٧
ز ٤	١	١٣٩٥	٧٩٨	مدرسة مقبل الداودي	١٧٧
ح ٧	١	نهاية القرن الرابع عشر	نهاية القرن الثامن	قبة صندك الميرغني	٣٢٧
ه ٧	١	٦ - ١٤٠٠	٨ - ٨٠٣	خانقاه سعد الدين بن غراب	٣١٢
ك ٤	١	١١ - ١٤٠٠	١٣ - ٨٠٣	" الناصر فرج بن برقوق	١٤٩
ز ٧	١	١٤٠١	٨٠٤	مدرسة الأمير سودون من زاده	١٢٧
ي ٥	١	١٤٠٣	٨٠٥	قبة كزك (كركر)	٨٩
ي ٥	١	قبل ١٤٠٦	قبل ٨٠٨	" ابن غراب	٩٤
ح ٤	١	١٤٠٨	٨١١	جامع جمال الدين يوسف الأستادار	٣٥
ز ٥	١	١٤٠٨	٨١١	زاوية وسبيل فرج بن برقوق	٢٠٣
ز ١٣	٢	١٥٠٥	٩١١ - ٨١١	مسجد الإمام الليث	٢٨٦
ح ٥	١	١٤١١	٨١٤	مدرسة العيني	١٠٢
و ٨	٢	١٤١٣	٨١٦	مسجد قاينباي الحمدي	١٥١
ز ٣	١	١٤١٥	٨١٨	منارة سيدي أحمد الزاهد	٨٣
ز ٥	١	٢٠ - ١٤١٥	٢٣ - ٨١٨	جامع السلطان المؤيد	١٩٠
و ٥	١	١٤١٨	٨٢١	مدرسة الأمير عبد الغني الفخري (مسجد البنات)	١٨٤
ز ٨	٢	٢٠ - ١٤١٨	٢٣ - ٨٢١	البيمارستان المؤيدي	٢٥٧
ز ٥	١	١٤٢٠	٨٢٣	حمام السلطان المؤيد	٤١٠
ز ٣	١	١٤٢٠	٨٢٣	مدرسة القاضي عبد الباسط	٦٠
ز ٤	١	١٤٢٥	٨٢٩	المدرسة الأشرفية	١٧٥
ح ٥	١	١٤٢٥	٨٢٩	جامع كاقور الزمام (المدرسة الزمامية)	١٠٧
ز ٦	١	٢٧ - ١٤٢٦	٨٣٠	مسجد جاني بك	١١٩
ز ٥	١	٢٧ - ١٤٢٦	٨٣٠	زاوية فيروز الساقى (مسجد)	١٩٢
ب ١٣	٢	٢٧ - ١٤٢٦	حوالي ٨٣٠	مسجد الصفيير	٥٢٩
ك ٤	١	١٤٢٧	قبل ٨٣١	قبة جاني بك الأشرفي	١٢٢
ز ٨	٢	١٤٣٠	٨٣٣	مسجد جوهر اللالا	١٣٤
ب ١٣	٢	١٤٣٠	حوالي ٨٣٤	" السويدي	٣١٨
ك ٤	١	١٤٣٢	٨٣٥	خانقاه ومسجد السلطان برسباي	١٢١
ك ٥	١	حوالي ١٤٣٠ - ٤٠	حوالي ٨٣٥ - ٤٥	قبة خديجة أم الأشرف	١٠٦
ح ٥	١	١٤٤٠	قبل ٨٤٤	الجامع الأزهر (المدرسة الجوهرية)	٩٧
و ٨	٢	١٤٤٠	٨٤٤	مدرسة تغري بردى	٢٠٩
ز ٩	٢	٤٢ - ١٤٤١	٨٤٥	منارة قاينباي الجركسي	١٥٤
ه ٧	١	٤٢ - ١٤٤١	٨٤٥	مسجد قراقجا الحسني	٢٠٦
ي ٦	١	١٤٤١	حوالي ٨٤٥	قبة نصر الله	٨٨
ز ٦	١	١٤٤٢	٨٤٦	سبيل الوفائية	٥٥٧
ز ٨	٢	١٤٤٣	٨٤٧	باب تكيه تقي الدين البسطامي	٣٢٦
و ٤	١	١٤٤٤	٨٤٨	جامع القاضي يحيى زين الدين	١٨٢
ز ٤	١	١٤٤٦	حوالي ٨٥٠	مسجد الجمالي يوسف	١٧٨
ك ٤	١	منصف القرن الخامس عشر	منصف القرن التاسع	قبة السبع بنات	١١٠
ط ٦	١	١٤٤٩	قبل ٨٥٣	" السادات الشناهرة	٨٦
ب ١	١	٤٩ - ١٤٤٨	٥٣ - ٨٥٢	مسجد القاضي يحيى	٣٤٤

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الميلادي	الهجري	
٢١٧	مسجد لاجين السيفي	١٤٤٩	٨٥٣	هـ ٨ ٢
٣٧٣	قبة أبو الخير محمد الصوفي	١٤٤٩	٨٥٣	ي ٦ ١
١٨٠	مدرسة چققمق	١٤٥١	٨٥٥	ز ٤ ١
١٥٨	قبة و خانقاه ومدرسة السلطان الأشرف إينال	١٤٥١-٥٦	٨٥٥-٦٠	ك ٣ ١
٢٠٤	مسجد يحيى زين الدين	١٤٥٢	٨٥٦	و ٦ ١
١٤١	رباط أبوطالب (يحيى زين الدين)	١٤٥٢	٨٥٦	ز ٤ ١
١٢٤	قبة برسباي البجاسي	١٤٥٦	حوالي ٨٦٠	ك ٤ ١
٦١	رباط زوجة السلطان إينال	١٤٥٦	حوالي ٨٦٠	ز ٣ ١
٥٦٢	حمام إينال	١٤٥٦	٨٦١	ح ٤ ١
٢٥	جامع ابن برد بك	١٤٦٠	حوالي ٨٦٥	ح ٤ ١
٦٠١	قبة عمر بن الفارض	١٤٦٠	حوالي ٨٦٥	ط ١١ ٢
١٧١	مدفن جاني بك (نائب جده)	١٤٦٥	٨٦٩	ز ١٠ ٢
١٧٣	زاوية نور الدين (جولاقي)	١٤٦٦	٨٧٠	ح ٣ ١
٨٢	جامع سيدي مدين	١٤٦٥	حوالي ٨٧٠	ز ٢ ١
٢٨٠	قبة عبدالله الكرومي	١٤٦٦	حوالي ٨٧١	ز ١١ ٢
٢٠٧	مسجد ومنازة مغلباي طاز	١٤٦٦	٨٧١	و ٨ ٢
٧٧	منزل زينب خاتون	١٤٦٨	قبل ٨٧٣	ح ٥ ١
١٠٥	قبة سودون القصري	١٤٦٨	قبل ٨٧٣	ح ٥ ١
٩٧	الجامع الأزهر (باب قايتباي والمنارة)	١٤٦٩	٨٧٣	ح ٥ ١
١٩٥	مسجد المرأة (فاطمة شقراء)	١٤٦٨-٦٩	٨٧٣	و ٥ ١
٢٢٧	” تيم الرحماني (تنم رصاص)	١٤٧١	قبل ٨٧٦	س ٨ ٢
٢١٦	” وسبيل تراز الأحمدي	١٤٧٢	٨٧٦	هـ ٨ ٢
٩٩	” السلطان قايتباي	١٤٧٢-٧٤	٨٧٧-٧٩	ي ٥ ١
١٨٣	حوض ” ”	١٤٧٤	٨٧٩	ي ٥ ١
١٠١	مقعد ” ”	١٤٧٤	٨٧٩	ي ٥ ١
١٠٠	قبة الكلشني	١٤٧٤-٧٥	حوالي ٨٧٩	ي ٥ ١
١٠٤	ربيع قايتباي	١٤٧٤	٨٧٩	ي ٥ ١
٤١٢	سبيل ” ”	١٤٧٤	٨٧٩	ي ٥ ١
٩٥	واجهته مدفن مراد بك	١٤٧٤	حوالي ٨٧٩	ي ٥ ١
٩٣	باب قايتباي	١٤٧٤	حوالي ٨٧٩	ي ٥ ١
١٦٨	قبة عبدالله المنوفي	١٤٧٤	حوالي ٨٧٩	ك ٥ ١
٢٢٢	حوض السلطان قايتباي	١٤٧٥	٨٨٠	هـ ٨ ٢
٢٢٣	مدرسة قايتباي	١٤٧٥	٨٨٠	هـ ٨ ٢
٧٦	سبيل وكتاب السلطان قايتباي	١٤٧٧	٨٨١	ح ٥ ١
٧٥	وكالة السلطان قايتباي	١٤٧٧	٨٢٢	ح ٥ ١
١٢٩	مدرسة وقبة جانم البهلوان	١٤٧٨-١٥١٠	٨٨٣-٩١٦	ز ٧ ١
٤٩	مدرسة أبوبكر مزهر	١٤٧٩-٨٠	٨٨٤	ح ٣ ١
٣٢٤	سبيل السلطان قايتباي	١٤٧٩	٨٨٤	ز ٨ ٢
٩	وكالته ” الأشرف قايتباي	١٤٨٠-٨١	٨٨٥	ح ٣ ١
٥	قبة الفداوية	١٤٧٩-٨١	٨٨٤-٨٦	ي ١ ١
١١٤	مسجد وحوض قجماس الإسحاق	١٤٨٠-٨١	٨٨٥-٨٦	ز ٦ ١
٥١٩	” قايتباي	١٤٨١-٩٠	٨٨٦-٩٦	ز ١٠ ٢
٢٢٨	” منزل ”	١٤٨٥	٨٩٠	ز ٦ ١
٣٤٠	مسجد السلطان أبي العلا	١٤٨٥	حوالي ٨٩٠	ب ٢ ١
٢٧٨	باب قايتباي	١٤٩٤	٨٩٩	ز ١٠ ٢
٢٣٥	” ” منزل الرنرانر	القرن الخامس عشر	القرن التاسع	ز ٧ ١
١١١	تكية أحمد أبوسيف	” ” ”	” ” ”	ك ٥ ١
٥٨	زاوية فاطمة أم خوند	” ” ”	النهاية من القرن التاسع	ز ٣ ١
١٦٣	مسجد بدر الدين الونائي	” ” ”	منتصف القرن التاسع	و ٩ ٢
٩٠	قبة أزدمر (النهر)	أواخر القرن الخامس عشر	نهاية القرن التاسع	ي ٥ ١

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الميلادي	الهجري	
٢١١	مدرسة الأمير أذربك اليوسفي .	٩٥-١٤٩٤	٩٠٠	٥٨ ٢
٧٤	حوض السلطان قايتباي .	قبل ١٤٩٦	قبل ٩٠١	ح ٥ ١
٢٣٩	مسجد السلطان شاه .	١٤٩٦	قبل ٩٠٤	٥٥ ١
٣٥٧	ضريح الشرفا .	١٤٩٥	قبل ٩٠١	ح ٨ ٢
٥١	مقعد الأمير ماماي .	١٤٩٦	٩٠١	ح ٤ ١
٣٠٣	قبة يعقوب شاه المهندار .	١٤٩٥ - ٩٦	٩٠١	ح ٩ ٢
٣٦٠	قانسوه أبوسعيد .	١٤٩٩	٩٠٤	ز ٨ ٢
١٦٤	السلطان قانسوه أبوسعيد .	١٤٩٩	٩٠٤	ك ٣ ١
٢	طومانباي .	١٥٠١	٩٠٦	أ ١ ١
٢٤٨	مسجد خايربك .	١٥٠٢	٩٠٨	ح ٧ ١
١٣٦	مدرسة فانيباي أمير أخور .	١٥٠٣	٩٠٨	ز ٨ ٢
٢٥٥	قبة وبوابة الأمير طراباي الشريف .	١٥٠٣ - ٤	٩٠٩	ح ٧ ١
٦٦	منزل ومقعد وقبة وسبيل وكتاب قانسوه الغوري .	١٥٠٣ - ٤	٩٠٩ - ١٠	ز ٥ ١
٦٧	” ” ” ” ” ” ” ”	١٥٠٣ - ٤	٩٠٩ - ١٠	ز ٥ ١
١٤٨	مسجد السلطان قانسوه الغوري .	١٥٠٤	٩٠٩	ز ٨ ٢
٨٧	قبة الأمير أزمك .	١٥٠٤	٩٠٩	ط ٦ ١
٦٥	منزل ومقعد وقبة وسبيل وكتاب قانسوه الغوري .	١٥٠٤ - ٥	٩٠٩ - ١٠	ز ٥ ١
١٨٩	مدرسة السلطان الغوري .	١٥٠٤ - ٥	٩٠٩ - ١٠	ز ٥ ١
٦٤	وكالة قانسوه الغوري (النخلة) .	١٥٠٤ - ٥	٩٠٩ - ١٠	ح ٥ ١
٢٩٤	قبة الأمير سودون .	١٥٠٤ - ٥	حوالي ٩١٠	ز ١٠ ٢
٢٥٤	مسجد قانيباي الرماح .	١٥٠٦	٩١١	٥٧ ١
١٦٢	” الأمير قرقماس (أمير كبير) .	١٥٠٦ - ٧	٩١١ - ١٣	ك ٣ ١
١٢	جامع الدشطوطي .	١٥٠٦	٩١٢	ز ٢ ١
١٣٢	قبة عصفور .	١٥٠٦	حوالي ٩١٢	ك ٤ ١
٧٨	قناطر المياه (عصر الغوري) .	١٥٠٦ - ٨	٩١٢ - ١٤	٥١٠ ٢
١٥٩	منارة وباب مسجد الغوري .	١٥٠٩	٩١٥	ز ٩ ٢
٣٢٢	بقايا قصر الغوري .	١٥٠١ - ١٦	٩٠٦ - ٢٢	٥٨ ٢
٥٣	باب الغوري .	١٥١١	٩١٧	ح ٤ ١
٥٤	” خان الخليلي .	١٥١١	٩١٧	ح ٤ ١
٥٦	” ” ” .	١٥١١	٩١٧	ح ٤ ١
١٧٠	قبة قرقماس .	١٥١١	٩١٧	ح ٣ ١
١٩١	” بيبرس الخياط .	١٥١٥	٩٢١	ز ٥ ١
٣٥١	خان الزراكشة .	أول القرن السادس عشر	أول القرن العاشر	ح ٥ ١
١٠٨	قبة الرفاعي .	القرن السادس عشر	” ” ”	ك ٤ ١
١١٣	” أزدمر .	أول القرن السادس عشر	” ” ”	ح ٧ ١
١٧٤	منارة مسجد الزمر (أزدمر) .	القرن السادس عشر	” ” ”	٥١٠ ٢
١٦١	مدفن تربيباي الحسيني .	” ” ”	” ” ”	ز ١٠ ٢
٤٢٥	وكالة الجلابة .	” ” ”	” ” ”	ح ٤ ١

العصر التركي ومحمد علي

(١٨٤٨/١٥١٧ - ١٢٦٥/٩٢٣ هـ)

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الهجرى	الميلادى	
٣٣٢	باب وثنية وقبة الكاشف	٩٢٦ - ٣١	١٥١٩ - ٢٤	١ ٥ ز
٢٥٨	زاوية حسن الرومى	٩٢٩	١٥٢٢	٢ ٨ ز
١٤٢	مسجد سليمان باشا (سارية الجبل)	٩٣٥	١٥٢٨	٢ ٨ ح
٢٩٧	إيوان ديجان	٩٤١	١٥٣٤	٢ ١٠ ز
٥١٠	قبة الشيخ سعود	٩٤١	١٥٣٤	١ ٧ ز
٥٢	سبيل وكتاب خسرو باشا	٩٤٢	١٥٣٥	١ ٤ ح
٢١٢	قبة جاهين الخلوقي	٩٤٥	١٥٣٨	٢ ١١ ط
٥٥٩	منزل أمينة بنت سالم	٩٤٧	١٥٤٠	٢ ٩ و
٥٣٩	وكالة سليمان باشا	٩٤٨	١٥٤١	١ ١ ب
٢٢٥	تكية السلمانية	٩٥٠	١٥٤٣	١ ٧ ز
١٢٤	قبة الأمير سليمان	٩٥١	١٥٤٤	١ ٤ ك
٤٧٢	مسجد داود باشا	٩٥٥	١٥٤٨	١ ٧ هـ
١٣٥	مسجد الحمودية	٩٧٥	١٥٦٨	٢ ٨ ز
٥٩	قبة عبد الوهاب الشعرايف	حوالي ٩٧٥	١٥٦٧	١ ٣ ز
٣٤٩	مسجد ستان باشا	٩٧٩	١٥٧١	١ ١ ب
١٦٠	مسجد نور الدين (مسيح باشا)	٩٨٣	١٥٧٥	٢ ١٠ ز
١٨١	جامع مراد باشا	٩٨٦	١٥٧٨	١ ٤ ز
٥٣٨	باب وكالة حسن باشا الوزير (المشانت)	٩٩١	١٥٨٣	١ ١ ب
٤١	ضريح الشيخ سنان	٩٩٤	١٥٨٥	١ ٤ ح
٤٨	جامع محب الدين أبو الطيب	أوائل القرن العاشر	أواخر القرن السادس عشر	١ ٤ ز
٤٢	جامع تغرى بردى	القرن العاشر	أول القرن السادس عشر	١ ٤ ز
٢٤١	زاوية محمد ضرغام	” ”	القرن السادس عشر	١ ٧ ز
٢١٣	سبيل يوسف الكردي	” ”	” ”	١ ٧ هـ
٣٩١	قبة الأمير بهام	” ”	” ”	٢ ١١ ز
٢٥٦	قبة الكومى	” ”	” ”	٢ ٨ ز
١٦٦	منارة مسجد علي الفزا	” ”	” ”	١ ٢ هـ
٣٥٥	منزل وقف الحاج عبد الواحد الفاسى	” ”	” ”	١ ٤ ز
١٨٨	وكالة تغرى بردى	” ”	” ”	١ ٤ ز
١٠٣	زاوية أحمد بن شعبان	نهاية القرن العاشر	” ”	١ ٥ ح
٤١٣	قبة الشيخ عبد الله	” ”	نهاية القرن السادس عشر	٢ ٩ ز
٤٢٦	منارة علي العمري	” ”	” ”	١ ٦ و
٤٦	واجهة جامع عبد اللطيف القرافى	” ”	” ”	١ ٤ ح
٥٨٦	مدفن إبراهيم خليفة جنديان	١٠٠١	١٥٩٣	١ ٧ ح
٢٢٩	ضريح يوسف أغا الحبشى	١٠١٣	١٦٠٤	١ ٦ ز
١٤	سبيل الأمير محمد	١٠١٤	١٦٠٥	١ ٣ ح
٣٦٤	مقعد بمنزل نمق ٤	١٠١٥	١٦٠٦	١ ٦ ز
٣٣٠	بوابة الملكة صفية	١٠١٩	١٦١٠	١ ٦ و
٢٠٠	مسجد الملكة صفية	١٠١٩	١٦١٠	١ ٦ و
٦٠٣	مدش ميرزا	١٠٢٠	١٦١١	١ ٢ ب
٢٠١	مسجد البردينى	١٠٢٥ - ٣٨	١٦١٦ - ٢٩	١ ٦ ز
٣٩٧	وكالة وسبيل وقف النقادى	١٠٢٧	١٦١٨	١ ٤ ح
٢٦٥	سبيل وكتاب القزلاز	١٠٢٨	١٦١٨	٢ ٨ و
٣٥٤	قبة المناوى	قبل ١٠٣١	١٦٢١	١ ٢ ز
١٥٥	زاوية مصطفى باشا	١٠٣٥	١٦٢٥	٢ ٩ ز
١٩٦	مسجد يوسف أغا الحين	١٠٣٥	١٦٢٥	١ ٥ و

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الهجرى	الميلادى	
٢٤٦	سبيل مصطفى سنان	١٠٤٠	١٦٣٠	١ ٧ ز
١٦	” وكتاب وقف قيطاس	١٠٤٠	١٦٣٠	١ ٣ ح
٥٨٧	مسجد عابدين بك (الفتح)	قبل ١٠٤١	١٦٣١	١ ٦ هـ
٣٢١	منزل وسبيل الكريدلية	١٠٤١	١٦٣١	٢ ٩ و
٧١	سبيل وكتاب خليل أفندى المقاطعجى	١٠٤٢	١٦٣٢	١ ٥ ح
١٦٧	” ” سليمان جاويش	١٠٤٢	١٦٣٢	١ ٣ ز
٢١٩	” يوسف بك	١٠٤٤	١٦٣٤	٢ ٨ هـ
٢٧٢	” مصطفى طبطباى	١٠٤٧	١٦٣٧	٢ ٨ و
٧٠	” وكتاب سليمان بك الخربوطلى	١٠٤٧	١٦٣٧	١ ٥ ح
٤١١	” ” وكالة جمال الدين الذهبى	١٠٤٧	١٦٣٧	١ ٤ ز
٧٢	منزل جمال الدين الذهبى	١٠٤٧	١٦٣٧	١ ٥ ز
٢٣٨	سبيل ابراهيم أغامستحفظان	١٠٤٩ - ٥٠	١٦٣٩ - ٤٠	١ ٧ ز
٢٣	” وكتاب أمين أفندى بن هيزع (السيد على)	١٠٥٦	١٦٤٦	١ ٤ ح
٢٣٩	منزل السحيمى	١٠٥٨ - ١٢١١	١٦٤٨ - ١٧٩٦	١ ٣ ح
٢٦٥	زاوية رضوان بك	١٠٦٠	١٦٥٠	١ ٦ ز
٢٠٨	مقعد ” ”	١٠٦٠	١٦٥٠	١ ٦ ز
٥٩٥	منازل وقف ابراهيم أغا	١٠٦٢	١٦٥٢	١ ٧ ز
٦١٩	منزل ” ” ”	١٠٦٢	١٦٥٢	١ ٧ ح
٦١٢	” ” ” ” (مستحفظان)	١٠٦٢	١٦٥٢	١ ٧ ز
٢٤٠	سبيل ومدفن عمر أغا والمنازل بجواره	١٠٦٣	١٦٥٢	١ ٧ ز
٥٤١	منزل وقف الملا	١٠٦٥	١٦٥٤	١ ٤ ز
٥٣٥	مسجد سيدى عقبة	١٠٦٦	١٦٥٥	٢ ١٤ ح
٥٧	سبيل إسماعيل مغلوى	١٠٦٨	١٦٥٧	١ ٤ ح
٥٩٣	حوض ابراهيم أغامستحفظان	١٠٧٠	١٦٥٩	١ ٧ ح
٤٦٣	منزل وقف السادات	١٠٧٠ - ١١٦٨	١٦٥٩ - ١٧٥٤	١ ٧ و
٥٢٤	مسجد عابدى بك (رويش)	١٠٧١	١٦٦٠	٢ ١٤ ا
٣٢٠	رباط الآثار	١٠٧٢ - ١٢٢٤	١٦٦٢ - ١٨٠٩	٢ ١٤ ا
٤٤٥	منزل وقف الست وسيلة	١٠٧٤	١٦٦٤	١ ٥ ح
٢٩٥	قبة مصطفى أغا جالق	١٠٧٨	١٦٦٧	٢ ١٠ ز
١٩٣	مسجد آق سنقر الفرقانى	١٠٨٠	١٦٦٩	١ ٥ و
٣٥٦	بوابة حارة المبيضة	١٠٨٤	١٦٧٢	١ ٤ ح
١٧	سبيل وكتاب أوده باشى	١٠٨٤	١٦٧٢	١ ٤ ح
٥٩١	” ” وقف أوده باشى	١٠٨٤	١٦٧٢	١ ٣ ح
١٩	واجهة منزل ووكالة أوده باشى	١٠٨٤	١٦٧٢	١ ٤ ح
٣٢٨	سبيل ومكتب شاهين أغا أحمد	١٠٨٦	١٦٧٥	١ ٦ و
٢٣٠	” محمد كتحلا الحبشى	١٠٨٨	١٦٧٧	١ ٦ ز
٣٣٥	” وكتاب عباس أغا	١٠٨٨	١٦٧٧	٢ ٨ و
٢٦٨	” ” على أغا دار السعادة	١٠٨٨	١٦٧٧	٢ ٨ و
١٩٤	” ومكتب عبد الباقي خير الدين	١٠٨٨	١٦٧٧	١ ٥ ز
٤١٥	مسجد ذوالفقار بك	١٠٩١	١٦٨٠	١ ٧ هـ
٥٥٣	سقيفة وسبيل مصطفى جوزنجى مستحفظان	١٠٩٤	١٦٨٢	١ ٥ ز
٤٥٦	حوض وقبة القاضى مواهب	١٠٩٧	١٦٨٥	١ ٦ ا
٣٨٤	قبة أبو جعفر الطحاوى	١٠٩٨	١٦٨٦	٢ ١١ ز
٢٧	سبيل البازدار	منتصف القرن الحادى عشر	منتصف القرن السابع عشر	١ ٤ ح
٢٣١	السبيل الأحمر	القرن الحادى عشر	القرن السابع عشر	٢ ١٢ ز
٤٠٧ و ٤٠٦	تبع وقف رضوان بك	” ” ”	” ” ”	١ ٦ ز
٦٢٢	تربة المزنى	” ” ”	” ” ”	٢ ١٢ ز
٢٩	جامع مرزوق الأحمدى	” ” ”	” ” ”	١ ٤ ح
٣٢٣	حوض شيخو	” ” ”	” ” ”	٢ ٨ و
٣١١	سبيل وقف كلسن	” ” ”	” ” ”	١ ٦ هـ

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الهجرى	الميلادى	
٦٩	سبيل وكتاب زين العابدين	القرن الحادى عشر	القرن السابع عشر	ح ٥
٣٥٩	قبلة على نجم	" " "	" " "	ز ٥
٥٥	منارة مسجد الرومى	" " "	" " "	و ٣
٤٠٦	منازل وقف رضوان بك	" " "	" " "	ز ٦
٤٠٧	" " " "	" " "	" " "	ز ٦
٦٠٩	منزل الشبشيرى	" " "	" " "	ز ٥
٥٤٥	" وقف مصطفى سنان	" " "	" " "	ز ٧
٣٤٨	مئذنة العلابيا	" " "	" " "	ب ١
٣٤٦	" العمارى	" " "	" " "	ب ١
٤٠٨	واجهة المنازل أمام مسجد الكردى	" " "	" " "	ز ٦
٣٩٨	وكالة بازعة	" " "	" " "	ح ٤
٥٤٨	" وقف التوتنجى	" " "	" " "	و ٨
٣٦٣	سبيل إبراهيم شوربجى	١١٠٦	١٦٩٤	ز ٦
٢٤٣	" وكتاب حسن أغا كوكليان	١١٠٦	١٦٩٤	ز ٧
٣٩٦	وكالة وسبيل عباس أغا	١١٠٦	١٦٩٤	ح ٤
١٤٥	مسجد أحمد كتخدا العزب	١١٠٩	١٦٩٧	ز ٨
٣٤٧	سبيل وقف ميرزا	١١١٠	١٦٩٨	ب ٢
٣٤٣	مسجد مصطفى جوربجى ميرزا	١١١٠	١٦٩٨	ب ٢
٤٦١	سبيل وكتاب أحمد أفندى سليم	١١١١	١٦٩٩	و ٨
٤٠٥	" " حسن أفندى كاتب عزبان	١١١٣	١٧٠١	و ٨
٣٧٧	مسجد الحاج محمد باشا	١١١٣	١٧٠١	ز ٩
٣٩٣	تربة أمنة قادن	١١١٧	١٧٠٥	ز ١٠
١٩٧	سبيل وكتاب على بك الدياتى	١١٢٢	١٧١٠	ز ٥
١٢٦	مسجد التى برمق	١١٢٣	١٧١١	ز ٧
٧٣	سبيل وكتاب أبى الإقبال (عارفين بك)	١١٢٥	١٧١٣	ح ٥
٧٧	منزل زينب خاتون	١١٢٥	١٧١٣	ح ٥
٤٧١	" وقف مصطفى جعفر السلحدار	١١٢٥	١٧١٣	ح ٣
٥٠٨	سبيل إبراهيم بك المناسترى	١١٢٦	١٧١٤	ء ٨
٢٣٢	" موصلى	١١٢٧	١٧١٥	ح ٦
٣٢٩	" وكتاب محمد مصطفى المحاسبجى	١١٢٩	١٧١٦	و ٦
٣٠٩	" بشير أغا	١١٣١	١٧١٨	و ٦
١٥٠	" محمد كتخدا	١١٣١	١٧١٨	ح ٦
٤٥٢	" الأمير عبدالله	١١٣٢	١٧١٩	و ٨
٦٣	منزل وقف الشعرانى	١١٣٨	١٧٢٥	ز ٣
٢١٤	واجهة زاوية عبدالرحمن كتخدا	١١٤٢	١٧٢٩	ز ٦
٤٤٦	منزل وقف عبدالرحمن الهراوى	١١٤٤	١٧٣١	ح ٥
٦١٠	مسجد الكردى	١١٤٥	١٧٣٢	ء ٧
٢٦٤	" عثمان كتخدا (الكخيا)	١١٤٧	١٧٣٤	ه ٤
١٠٩	جامع الفكهانى	١١٤٨	١٧٣٥	ز ٥
٣١٣	سبيل وكتاب الست صالحة	١١٥٤	١٧٤١	ه ٨
٤٠	" " الشيخ مطهر (ومسجده)	١١٥٧	١٧٤٤	ز ٤
٢١	" " عبدالرحمن كتخدا	١١٥٧	١٧٤٤	ح ٤
٢٢٦	" إبراهيم خلوصى	١١٥٩	١٧٤٦	ز ٧
٣٨٣	تربة رضوان بك	١١٦٢	١٧٤٩	ز ١٠
٣٠٨	تكية وسبيل السلطان محمود	١١٦٤	١٧٥٠	و ٦
٤٢٨	المدرسة الكاملة (حسن كتخدا الشعراوى)	١١٦٦	١٧٥٢	ح ٤
٣٩٠	حوش عثمان بك أبوسيف (السنارى)	١١٦٦	١٧٥٣	ز ١١
٣٨٩	قبة مصطفى بك چاهين	١١٦٦	١٧٥٣	و ١٢
٩٧	الجامع الأزهر (باب واوان عبدالرحمن كتخدا)	١١٦٦	١٧٥٣	ح ٥
٣٣١	سبيل إبراهيم بك الكبير	١١٦٧	١٧٥٣	و ٦

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		الهجرى	الميلادى	
٥٥٥	باب العزب	١١٦٨	١٧٥٤	٢ ٨ ز
٤٥٠	جامع الشواذلية	١١٦٨	١٧٥٤	١ ٤ و
٣٨٧	سبيل وكتاب ومدفن رضوان أغا الرزاز.	١١٦٨	١٧٥٤	٢ ١٢ ز
٤٤٨	مسجد عبدالرحمن كتخدا	١١٦٨	١٧٥٤	١ ٥ ح
٣٩٤	مدخل السيدة نفيسة وسبيل السلطان مصطفى	١١٧٠	١٧٥٦	٢ ١٠ و
٣٨٨	قبة رقية دودو بنت بدوية جاهين	١١٧١	١٧٥٧	٢ ١٢ و
٤٥١	واجهة جامع الحنفى	١١٧٢	١٧٥٩	١ ٤ و
٣١٤	سبيل وكتاب السلطان مصطفى	١١٧٣	١٧٥٩	٢ ٨ س
٤١٤	مسجد الخلقى	١١٧٣	١٧٥٩	١ ٦ هـ
٣٧٦	سبيل الأمير خليل	١١٧٤	١٧٦١	١ ٧ ز
٣٣٧	” وكتاب رقية دودو	١١٧٤	١٧٦١	١ ٧ ز
٤٢٦	بقايا رباط كتخدا ومسجد الشيخ رمضان	١١٧٥	١٧٦٢	١ ٦ و
٣٧٨	مسجد السيدة عائشة النبوية	١١٧٥	١٧٦٢	٢ ٩ ز
٢٥٩	” الأمير يوسف جوربجى	١١٧٧	١٧٦٣	١ ٧ هـ
٢٧١	تربة عثمان بك القازدوغلى	١١٨٠	١٧٦٦	٢ ١١ ز
٥٥٢	قاشانى بمسجد الخضرى	١١٨١	١٧٦٧	٢ ٨ هـ
٦٠٠	مسجد أحمد العربيان	١١٨٤	١٧٧٠	١ ٣ و
٢٦٢	سبيل يوسف بك	١١٨٦	١٧٧٢	١ ٧ و
٣٨٥	تربة على بك الكبير واسماعيل بك الكبير	١١٨٧	١٧٧٣	٢ ١٢ ز
٤٤٢	تكية الرفاعية	١١٨٨	١٧٧٤	١ ١ ب
٩٨	جامع محمد بك أبو الذهب	١١٨٨	١٧٧٤	١ ٥ ح
٦٢	سبيل وحوض محمد بك أبو الذهب	١١٨٨	١٧٧٤	١ ٥ ح
٥٤٠	منزل على كتخدا (الربعمانية)	١١٩٠	١٧٧٦	١ ٦ هـ
٢٣٥	قاعة ومقعد أحمد كتخدا الرزاز (بمنزله)	١١٩٢	١٧٧٨	١ ٧ ز
٢٠	المسافرخانه	١١٩٣ - ١٢٠٣	١٧٧٩ - ٨٨	١ ٤ ح
٥٩٢	حمام الملاطيلى	١١٩٤	١٧٨٠	١ ٣ ز
٦٨	قبة محمد الأنور	١١٩٥	١٧٨٠	٢ ٩ و
٦٠٨	مسجد السادات الوفائية	١١٩٩	١٧٨٤	٢ ١٣ س
٤٥٩	واجهة مسجد العربى ومنزل المحرقى	١١٩٩	١٧٨٤	١ ٥ ز
٥٩٦	حمام السكرية	القرن الثامن عشر	القرن الثامن عشر	١ ٥ ز
٥٦٤	” الطمبلى	” ” ”	” ” ”	١ ٢ ز
٥٠٧	سبيل كوستة سنان	” ” ”	” ” ”	١ ٥ ح
٢٦٠	” وحوض عبدالرحمن كتخدا	” ” ”	” ” ”	٢ ٨ ح
٤٤٤	مدش الست رابية	” ” ”	” ” ”	١ ٢ ب
٤٦٠	واجهة وكالة الشرايى	” ” ”	” ” ”	١ ٥ ز
٤٢٣	وكالة الصنادقية	” ” ”	” ” ”	١ ٥ ح
٦١٥	” بدوية بنت شاهين	” ” ”	” ” ”	١ ٤ ح
٥٩٧	” محمد بن	” ” ”	” ” ”	١ ٤ ز
١٧٩	” وسبيل الكردانى	” ” ”	” ” ”	١ ٤ ز
٥٩٨	” وقف الحرمين	” ” ”	” ” ”	١ ٤ ز
١٩٨	سبيل وقف حبيش	نهاية القرن الثامن عشر	نهاية القرن الثامن عشر	١ ٥ ز
٥٠٤	منزل وقف بنوش	” ” ”	” ” ”	١ ٣ ز
٣٦٨	منزلا الألابلى والقبايات	” ” ”	” ” ”	١ ٥ ز
٥٨٨	سبيل حسين الشعيبي	آخر القرن الثامن عشر	آخر القرن الثامن عشر	١ ٢ ح
٢٣٦	” طه حسين الوردانى	” ” ”	” ” ”	١ ٤ ز
٤٩٧	منزل على لبيب	” ” ”	” ” ”	٢ ٨ ز
١٦٥	” وقف العروسى والعربان	” ” ”	” ” ”	١ ٣ ز
٥٢٧	واجهة منزل شحاتة أحمد	١٢٠١	١٧٨٦	٢ ١٣ ز
٣٠٢	سبيل ومدفن سليمان أغا الحنفى	١٢٠٦	١٧٩٢	٢ ١٠ ط
٣٠	جامع محمود محرم	١٢٠٧	١٧٩٢	١ ٤ ح

الخريطة		التاريخ		اسم الأثر	رقم الأثر
الموقع	الرقم	الميلادي	الهجري		
ء ٨	٢	١٧٩٤	١٢٠٩	منزل إبراهيم كتحذا السنارى	٢٨٣
ز ٥	١	١٧٩٦	١٢١١	سبيل نفيسة البيضا	٢٥٨
ز ٥	١	١٧٩٦	١٢١١	واجهه وكالة نفيسة البيضا	٢٩٥
ب ١٣	٢	١٧٩٧	١٢١٢	مسجد عمرو بن العاص (مراد بلث)	٢١٩
هـ ٦	١	١٧٩٧	١٢١٢	” وسبيل جانب لاط	٢٨١
ط ١٢	٢	١٨٠٢	١٢١٧	قبة القاضي الفاضل (الشاطبي)	٦٠٧
و ٦	١	١٨٠٢	١٢١٧	منزل حسين كتحدا شنن	٥٦٨
ء ٩	٢	١٨٠٥	١٢٢٠	مسجد زين العابدين	٥٩٩
ا ٢	١	١٨٠٥	حوالى ١٢٢٠	منارة صالح أغا	٢٤٥
هـ ١	١	١٨٠٨	١٢٢٣	ساعى محمد على بشبرا	٦٠٢
و ١٢	٢	١٨٠٨	١٢٢٣	مجرى مياه (محمد على باشا)	٠٠٠
و ٨	٢	١٨٠٩	١٢٢٤	مسجد حسن باشا طاهر	٢١٠
ط ٩	٢	١٨١٠	١٢٢٥	قلعة محمد على	٤٥٥
ح ٩	٢	١٨١٢	١٢٢٧	دار الضرب	٦٠٦
ز ٩	٢	١٨١٤	١٢٢٩	قصر الجوهرة والعدل	٥٠٥
و ٥	١	١٨١٤	١٢٢٩	مسجد جوهرة المعينى	٦١١
ء ٨	٢	١٨١٧	قبل ١٢٣٣	مدفن أحمد باشا طاهر	٥٦٥
ح ٤	١	١٨١٧	١٢٣٣	واجهه حوش عطفى	٤٩٩
ز ٥	١	١٨٢٠	١٢٣٦	سبيل محمد على (العقادين)	٤٠١
ح ٨	٢	١٨٢٧	١٢٤٣	قصر الحرم	٦١٢
ح ٨	٢	١٨٢٨	١٢٤٤	دار المحفوظات	٦٠٥
ح ٤	١	١٨٢٨	١٢٤٤	سبيل محمد على (الخاصين)	٤٠٢
ز ٥	١	١٨٣٠	١٢٤٦	” حسن أغا أرزنكان	٤٢٠
ح ٤	١	١٨٣٧	١٢٥٣	وكالة السلحدار	٦٠٤
ح ٣	١	١٨٣٩	١٢٥٥	مسجد وسبيل وكتاب سليمان أغا السلحدار	٣٨٢
ز ٤	١	١٨٤٥ - ٤٨	١٢٦١ - ٦٥	جامع الجوهري	٤٦٢
ز ٩	٢	١٨٤٨	١٢٦٥	مسجد محمد على الكبير	٥٠٣
ح ٤	١	١٨٥٦	١٢٧٢	سبيل وكتاب وقف الحرمين	٤٢٢
ح ٤	١	القرن التاسع عشر	القرن الثالث عشر	باب بيت القاضي	٦١٦
ح ٥	١	” ” ”	” ” ”	حمام المدوى	٥٦٧
ز ٥	١	” ” ”	” ” ”	سقيفة الفورى	٥٥٠
ء ٨	٢	” ” ”	” ” ”	منزل وقف السيدة زينب	٦٢٠
و ٤	١	حوض كتحدا (لغ)	٥٠٩

فهرس

الأشارة الإسلامية

بخرطى مدينه القاهرة مقياس ١: ٥٠٠٠

مرتب ترتيبا هجائيا

ملاحظات

- ١ - تهمل " ال " التعريف عند البحث عن السميات المبتدئة بها . فمثلا " الفورى " وضعت فى حرف الفين متصله بأداة التعريف دون أن يكون لها أى أثر على الترتيب الهجائى للاسم .
- ٢ - يراعى عند البحث عن أثر ما أن يرجع إلى الاسم وترتيبه فى الفهرس الهجائى . فمثلا يبحث عن باب الفتوح فى : الفتوح - باب ، بوابة حارة المبيضة فى : المبيضة - بوابة حارة ، حقاام السلطان المؤيد فى : المؤيد - حقاام السلطان ، مسجد عمرو بن العاص فى : عمرو بن العاص - مسجد ، وهكذا

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الهجرى	الميلادى	
٥٩٥	إبراهيم أغا - منازل وقف .	١٠٦٢	١٦٥٢	٧ ز
٦١٩	» - منزل »	١٠٦٢	١٦٥٢	٧ ح
٥٩٢	» - مستحفظان - حوض .	١٠٧٠	١٦٥٩	٧ ح
٢٣٨	» - سبيل »	١٠٤٩ - ٥٠	١٦٣٩ - ٤٠	٧ ز
٦١٣	» - منزل وقف »	١٠٦٢	١٦٥٢	٧ ز
٢٣١	» - بلك الكبير - سبيل .	١١٦٧	١٧٥٣	٦ و
٥٠٨	» - المناسترى - » .	١١٢٦	١٧١٤	٨ س
٢٢٦	» - خلوص - سبيل .	١١٥٩	١٧٤٦	٧ ز
٥٨٦	» - خليفه جنديات - مدفن .	١٠٠١	١٥٩٣	٧ ح
٢٦٢	» - شوريجى - سبيل .	١١٠٦	١٦٩٤	٦ ز
٢٨٢	» - كتحدا السنارى - منزل .	١٢٠٩	١٧٩٤	٨ س
٢٥	ابن بردبك - جامع .	حوالى ٨٦٥	١٤٦٠	٤ ح
٩٤	» - غراب - قبة .	قبل ٨٠٦	قبل ١٤٠٦	٥ س
٤٧٧	أبو الخير الكلباقى - زاوية (مدخل زيادة جامع الحاكم)	٤١١ - ٢٧	١٠٢١ - ٢٦	٣ ح
٢٧٣	» - محمد الصوفى - قبة .	٨٥٣	١٤٤٩	٦ س
٣	أبو الفضل أسد الفائزى - قبة .	أوائل القرن السابع	القرن الثالث عشر	٥ ط
٢٣٤	» - اليوسفين - قبة .	حوالى ٧٣٠	١٣٢٩ - ٣٠	٦ ز
٤٩	» - بكر مزهر - مدرسة .	٨٨٤	١٤٧٩ - ٨٠	٣ ح
٢٨٤	» - جعفر الطحاوى - قبة .	١٠٩٨	١٦٨٦	١١ ز
١٤١	» - طالب - رباط (يحيى زين الدين)	٨٥٦	١٤٥٢	٤ ز
٧٣	أبى الإقبال - سبيل وكتاب (عارفين بك)	١١٢٥	١٧١٣	٥ ح
٣٤٠	» - العلا - مسجد السلطان .	حوالى ٨٩٠	١٤٨٥	٢ ب
١١١	أحمد أبوسيف - تكية .	القرن التاسع	القرن الخامس عشر	٥ ك
٤٦١	» - أفندى سليم - سبيل وكتاب .	١١١١	١٦٩٩	٨ و
٨٣	» - الزاهد - منارة سيدى .	٨١٨	١٤١٥	٣ ز
٦٠٠	» - العريان - مسجد .	١١٨٤	١٧٧٠	٣ و
١١٥	» - المهندار - مسجد .	٧٢٥	١٣٢٤ - ٢٥	٦ ز
٥٦٥	» - باشاطاهر - مدفن .	قبل ١٢٣٣	١٨١٧	٨ س
٢٤٥	» - بن سليمان الرفاعى - رباط .	٦٩٠	١٢٩١	٧ ز
١٠٣	» - بن شعبان - زاوية .	نهاية القرن العاشر	القرن السادس عشر	٥ ح
٢٢٠	» - بن طولون - مسجد .	٢٦٣ - ٦٥	٨٧٦ - ٧٩	٩ هـ
٢٢٠	» - مسجد (المنارة وقبة الفسقية والمنبر) انظر "لاجين"	٦٩٦	١٢٩٦	٩ هـ
٢٣٥	» - كتحدا الرزاز - قاعة ومقعد بمنزل .	١١٩٢	١٧٧٨	٧ ز
١٤٥	» - الغزب - مسجد .	١١٠٩	١٦٩٧	٨ ز
٥٢١	» - كوهيه - مسجد (قاعة) .	٧١٠	١٣١٠	٨ و
٢٣١	الأحمر - سبيل .	القرن الحادى عشر	القرن السابع عشر	١٢ ز
٣٠١	إخوة يوسف - مشهد (الأسباط)	أول القرن السادس	القرن الثاق عشر	١٠ ط
٢٥٣	أرغون شاه الإسماعيلى - مسجد .	٧٤٨	١٣٤٧	٧ س
٢١١	أزبك اليوسفى - مدرسة الأمير .	٩٠٠	١٤٩٤ - ٩٥	٨ هـ
١١٢	أزمد - قبة .	أول القرن العاشر	أول القرن السادس عشر	٧ ح
٩٠	» - قبة (الزمر) .	نهاية القرن التاسع	أواخر القرن الخامس عشر	٥ س
٨٧	أزملك - قبة الأمير .	٩٠٩	١٥٠٤	٦ ط
٩٧	الأزهر - الجامع .	٢٥٩ - ٦١	٩٧٠ - ٧٢	٥ ح
٩٧	» - (المدرسة الاقبناوية)	٧٤٠	١٣٤٠	٥ ح
٩٧	» - (المدرسة الجهرية)	قبل ٨٤٤	١٤٤٠	٥ ح
٩٧	» - (المدرسة الطيرسيتية)	٧٠٩	١٣٠٩	٥ ح
٩٧	» - (باب قايتباى والمنارة)	٨٧٢	١٤٦٩	٥ ح
٩٧	» - (باب وإيوان عبدالرحمن كتحدا)	١١٦٧	١٧٥٣	٥ ح
٥٧	إسماعيل مفلوى - سبيل .	١٠٦٨	١٦٥٧	٤ ح

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الميلادي	الهجري	
١٨٥	أسنفا - مسجد .	١٣٧٠	٧٧٢	٥ ز
١٧٥	الأشرفية - المدرسة .	١٤٢٥	٨٢٩	٤ ز
١١٢	أصله السلحدار - مسجد .	١٣٤٤ - ٤٥	٧٤٥ - ٤٦	٦ ح
٩٧	الاقبغاوية (مدرسة بالجامع الأزهر) .	١٣٤٠	٧٤٠	٥ ح
٣١٠	أقسنقر - قبة (إبراهيم الأنصاري) .	١٣٧٠	٧٧١	٥ هـ
١٢٣	إبراهيم أغا مستحفظان - مسجد .	١٣٤٦ - ٤٧	٧٤٧ - ٤٨	٧ ح
١٩٣	الفرقاني - مسجد .	١٦٦٩	١٠٨٠	٥ و
٣٣	الأقمر - جامع .	١١٢٥	٥١٩	٣ ح
٥٦٣	الطباطبائي - مشهد .	القرن العاشر	النصف الأول من القرن الرابع	١٢ و
٢٤	ملك الجوكندار - مسجد .	١٣١٩	٧١٩	٤ ح
٣٦٨	الألابلي والفتاياتي - منزلا .	نهاية القرن الثامن عشر	نهاية القرن الثاني عشر	٥ ز
١٢٦	ألق برمق - مسجد .	١٧١١	١١٢٣	٧ ز
١٣١	ألمساي اليوسفي - مدرسة .	١٣٧٣	٧٧٤	٧ ز
١٣٠	ألماس - مسجد الأمير .	١٣٢٩ - ٣٠	٧٣٠	٧ و
٤٤٩	الين آق الحسامي - قصر .	١٢٩٣	٦٩٣	٧ ح
١٢٥	أم السلطان شعبان - مدرسة .	١٣٦٨ - ٦٩	٧٧٠	٧ ز
٢٧٤	الصالح - قبة .	١٢٨٢ - ٨٤	٦٨٢ - ٨٣	١٠ و
٨١	أنولت - بقايا خانقاه (خوند) .	١٣٤٩	قبل ٧٤٩	٥ س
٥٥٩	أمه بنت سالم - منزل .	١٥٤٠	٩٤٧	٩ س
٣٩٣	قادت - تربة .	١٧٠٥	١١١٧	١٠ ز
٢٣	أمين أفندي زهير (السيد علي) - سجيل وكتاب .	١٦٤٦	١٠٥٦	٤ ح
١٧	أوده باشي - سجيل وكتاب .	١٦٧٣	١٠٨٤	٤ ح
٥٩١	» » » » وقف .	١٦٧٣	١٠٨٤	٣ ح
١٩	» » واجهته منزل ووكالة .	١٦٧٣	١٠٨٤	٤ ح
٢١٥	أولاد الأسياذ - قبة .	منتصف القرن الرابع عشر	منتصف القرن الثامن	٦ ز
٢٥١	أيتمش الجاسي - حوض .	١٣٨٣	٧٨٥	٧ ح
٢٥٠	» » مسجد .	١٣٨٣	٧٨٥	٧ ح
١٤٦	أيدكين البندقداري - زاوية و خانقاه .	١٢٨٤ - ٨٥	٦٨٣	٨ و
٢٢	أيدمر البهلوان - مسجد .	١٣٤٦	قبل ٧٤٧	٤ ح
٥٦٢	إينال - حمام .	١٤٥٦	٨٦١	٤ ح
٦١	» - رباط زوجة السلطان .	١٤٥٦	حوالي ٨٦٠	٣ ز
١٥٨	» - قبة و خانقاه ومدرسة السلطان الأشرف .	١٤٥١ - ٦٠	٨٥٥ - ٦٠	٣ ك
١١٨	» اليوسفي - مدرسة .	١٣٩٢ - ٩٣	٧٩٤ - ٩٥	٦ ز
ب				
٩٧	باب قايتباي والمنارة (بالجامع الأزهر) .	١٤٦٨	٨٧٣	٥ ح
٩٧	» وإيوان عبد الرحمن كتحنا (بالجامع الأزهر) .	١٧٥٣	١١٦٧	٥ ح
٢٧	الباردار - سبيل .	منتصف القرن السابع عشر	منتصف القرن العاشر عشر	٤ ح
٣٩٨	بازرعة - وكالة .	القرن السابع عشر	القرن العاشر عشر	٤ ح
٢٩٩	بحر تنكزبا - قبة .	القرن الرابع عشر	القرن الثامن	١٠ ح
١٦٣	بدر الدين الوثاني - مسجد .	القرن الخامس عشر	منتصف القرن التاسع	٩ و
٦١٥	بدوية بنت شاهين - وكالة .	القرن الثامن عشر	القرن الثاني عشر	٤ ح
٢٠١	البرديني - مسجد (أحمد البرديني) .	١٦١٦ - ٢٩	١٠٢٥ - ٣٨	٦ ز
١٢١	برسباي - خانقاه ومسجد السلطان .	١٤٣٢	٨٣٥	٤ ك
١٢٤	» الجاسي - قبة .	١٤٥٦	حوالي ٨٦٠	٤ ك
١٨٧	برقوق - مسجد السلطان .	١٣٨٤ - ٨٦	٧٨٦ - ٨٨	٤ ح
٦١٤	البرقية - باب .	١٧٧١ - ٧٦	٥٦٦ - ٧٢	٥ ط
٣٩١	برهام - قبة الأمير .	القرن السادس عشر	القرن العاشر	١١ ز
٣٤	بشتاك - قصر الأمير .	١٣٣٤ - ٣٩	٧٢٥ - ٤٠	٤ ح
٢٤٤	» - مدخل حمام .	١٣٤١	قبل ٧٤٢	٧ ز

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الميلادي	الهجري	
٢٠٥	بشتاك - مسجد الأمير (الباب الداخلي والمنارة).	١٣٢٦	٧٣٦	٧ ٥
٣٠٩	بشيرأفا - سبيل	١٧١٨	١١٣١	٦ و
٢٦٩	» » الجمدار - مدرسة	٦٠ - ١٣٥٩	٧٦١	٨ و
١٨	البقرية - المدرسة	١٣٧٤	قبل ٧٧٦	٣ ح
٥٠٤	بنوش - منزل وقف	نهاية القرن الثامن عشر	نهاية القرن الثامن عشر	٣ ز
٣٢٥	بوابة درب اللبان	القرن الرابع عشر	القرن الثامن	٨ ز
١	بيبرس البندقداري - جامع السلطان الظاهر	٦٩ - ١٢٦٦	٦٧ - ٦٦٥	١ ح
٣٧	» » - مدرسة الظاهر	٦٣ - ١٢٦٢	٦٢ - ٦٦٠	١ ح
٣٢	» الجاشنكير - خانقاه	١٠ - ١٣٠٦	٩ - ٧٠٦	١ ح
١٩١	» الخياط - قبة	١٥١٥	٩٢١	١ ز
٦١٦	بيت القاضي - باب	القرن التاسع عشر	القرن الثالث عشر	١ ح
٣٠٥	بدر يوسف (صلاح الدين) الخزون			
ت				
٣٦	تاتار الحجازية - قبة ومدرسة	١٣٦٠ و ١٣٤٨	٧٦١ و ٧٤٨	١ ح
٢٨٨	التربة السلطانية - قبة ومنارة	القرن الرابع عشر	القرن الثامن	٢ ز
٢٨٩	تفرج بردي - جامع	أول القرن السادس عشر	القرن العاشر	١ ز
٤٢	» » - مدرسة	١٤٤٠	٨٤٤	٢ و
٢٠٩	» » - وكالة	القرن السادس عشر	القرن العاشر	١ ز
١٨٨	تقي الدين البسطامي - باب تكية	١٤٤٣	٨٤٧	٢ ز
٣٢٦	تمراز الأحمدي - مسجد وسبيل	١٤٧٢	٨٧٦	٢ هـ
٢١٦	تمرباي الحسيني - مدفن	القرن السادس عشر	أوائل القرن العاشر	٢ ز
١٦١	تميم الرصافي - مسجد (تم رصاص)	١٤٧١	قبل ٨٧٦	٢ هـ
٢٧٧	تنكزغا - قبة	١٣٥٩	حوالي ٧٦٠	٢ ح
٢٩٨	» - » الأُمير (ومسجد)	١٣٦٢	٧٦٤	١ ح
٨٥	التونجي - وكالة وقف	القرن السابع عشر	القرن العاشر	٢ و
٥٤٨				
ث				
٢٨٢	الثالبية - باب وإيوان	١٢١٦	٦١٣	٢ ز
ج				
٣٨١	جانبلاط - مسجد وسبيل	١٧٩٧	١٢١٢	١ هـ
١٢٩	جانم المهلوان - مدرسة وقبة	١٥١٠ - ١٤٧٨	٩١٦ - ٨٨٣	١ ز
١٧١	جانفيلك - مدفن (نائب جده)	١٤٦٥	٨٦٩	٢ ز
١١٩	» - مسجد	٢٧ - ١٤٢٦	٨٣٠	١ ز
١٢٢	» الأشرفي - قبة	١٤٢٧	قبل ٨٣١	١ ك
٢١٢	جَاهِز الخلوق - قبة	١٥٣٨	٩٤٥	٢ ط
٣٢٣	الجعفري وعاتكة (قتان بجوار السيدة رقية)	٢٥ - ١١٢٠	١٩ - ٥١٤	٢ و
١٨٠	چقمق - مدرسة (مجلسعيد)	١٤٥١	٨٥٥	٢ ز
٤٢٥	الجلابة - وكالة (الغوري)	القرن السادس عشر	أوائل القرن العاشر	٢ ح
٤١١	جمال الدين الذهبي - سبيل وكتاب ووكالة	١٦٣٧	١٠٤٧	٢ ز
٧٢	» » - منزل	١٦٣٧	١٠٤٧	٢ ز
٣٥	» » يوسف الأستادار - جامع	١٤٠٨	٨١١	٢ ح
١٧٨	الجمالي يوسف - مسجد	١٤٤٦	حوالي ٨٥٠	٢ ز
١٧٣	جولاق - زاوية نور الدين	١٤٦٥	٨٧٠	١ ح
١٣٤	جوهر اللالا - مسجد	١٤٣٠	٨٢٣	٢ ز
٦١١	» المعيني - »	١٨١٤	١٢٢٩	١ و
٤٦٢	الجوهري - جامع	٤٨ - ١٨٤٥	٦٥ - ١٢٦١	١ ز
٩٧	الجوهريّة (مدرسة بالجامع الأزهر)	١٤٤٠	٨٤٤	١ ح
٣٠٤	الجوشى - مسجد (بدر الجمالي)	١٠٨٥	٤٧٨	٢ ط

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الهجرى	الميلادى	
١٥	الحاكم بأمر الله - جامع	٣٨٠ - ٤٠٣	٩٩٠ - ١٠١٣	ح ٢
٣٥٢	حائط القاهرة الشمالى (صلاح الدين)	٤٨٠	١٠٨٧	ح ٢
١٩٨	حبش - سبيل وقف	نهاية القرن الثانى عشر	نهاية القرن الثامن عشر	ز ٥
٤٣٢	الحرمين - سبيل وكتاب وقف	١٢٧٢	١٨٥٦	ح ٤
٥٩٠	حسام الدين توران طاي - قبة	٦٨٩	١٢٩٠	ح ٤
٢٦٣	حسن صدقة (المدرسة السعدية) مدرسة وقبة سنقر السعدى	٧١٥ - ٢١	١٣٢١	و ٨
١٣٣	" - مسجد السلطان	٧٥٧ - ٦٤	١٣٥٦ - ٦٢	و ٨
٤٢٠	" آغا أرزنكان - سبيل	١٢٤٦	١٨٣٠	و ٥
٢٤٣	" " كوكليات - " وكتاب	١١٠٦	١٦٩٤	و ٧
٤٠٥	" افدى كاتب عزبان - سبيل وكتاب	١١١٣	١٧٠١	و ٨
٢٥٨	" الرومى - زاوية	٩٢٩	١٥٢٢	ز ٨
٥٣٨	" باشا الوزير - باب وكالة (المشقات)	٩٩١	١٥٨٣	ب ١
٢١٠	" " طاهر - مسجد	١٢٢٤	١٨٠٩	و ٨
٤٢٨	" كتحدا الشعراوى - المدرسة الكاملة	١١٦٦	١٧٥٢	ح ٤
٢٣٣	حين - جامع الأمير	٧١٩	١٣١٩	و ٥
٥٨٨	" الشعبي - سبيل	آخر القرن الثانى عشر	آخر القرن الثامن عشر	ح ٣
٥٦٨	" كتحدا شن - منزل	١٢١٧	١٨٠٢	و ٦
٢٨	الحسينى - باب المشهد (باب الأخضر)	٥٤٩	١١٥٤	ح ٤
٢١٥	الحصواتى - قبة	منتصف القرن السادس	منتصف القرن الثانى عشر	ز ١٢
٤٥١	الحفنى - واجهة جامع (انظر عبد الرحمن كتحدا)	١١٧٢	١٧٥٩	و ٤
٢٠٥	الحلزون - بئر صلاح الدين يوسف	٥٧٢ - ٨٩	١١٧٦ - ٩٣	ح ٩
٥٤	خان الخليلى - باب	٩١٧	١٥١١	ح ٤
٥٦	" " " "	٩١٧	١٥١١	ح ٤
٢٤٨	خاير بك - مسجد	٩٠٨	١٥٠٢	ح ٧
١٠٦	خديجة أم الأشرف - قبة	حوالى ٨٣٥ - ٤٥	حوالى ١٤٣٠ - ٤٠	ك ٥
٥٣٢	الخروبية - بقايا المدرسة	٧٥٠	١٣٤٩	ب ١٣
٥٢	خسرو باشا - سبيل وكتاب	٩٤٢	١٥٣٥	ح ٤
١٥٣	خشقده الأحمدي - مدرسة	٧٦٨ - ٧٨	١٣٦٦ - ٧٧	و ٨
٥٥٢	الخضيرى - قاشانى بمسجد	١١٨١	١٧٦٧	ه ٨
٢٤١	الخطيرى - مئذنة وبقايا مسجد	٧٣٧	١٣٢٦	ب ٢
٢٧٦	الخلفاء العباسيين - قبة	حوالى ٦٤٠	١٢٤٢ - ٤٣	و ١٠
٤١٤	الخلوق - مسجد	١١٧٣	١٧٥٩	ه ٦
٣٧٦	خليل - سبيل الأمير	١١٧٤	١٧٦١	ز ٧
٢٧٥	" - قبة الأشرف	٦٨٧	١٢٨٨	و ١٠
٧١	" افدى المقاطعجى - سبيل وكتاب	١٠٤٢	١٦٣٢	ح ٥
٦٠٦	دار الضرب (محمد على)	١٢٢٧	١٨١٢	ح ٩
٦٠٥	" المحفوظات (")	١٢٤٤	١٨٢٨	ح ٨
٤٧٢	داود باشا - مسجد	٩٥٥	١٥٤٨	ه ٧
٤٦٦	الدردير - قاعة	منتصف القرن السادس	القرن الثانى عشر	ح ٥
١٢	الدشوطى - جامع (عبد القادر)	٩١٢	١٥٠٦	ز ٢
٣٥٦	ذوالفقار بك (بوابة حارة المبيضة)	١٠٨٤	١٦٧٣	ح ٤
١٧	" " (سبيل وكتاب أوده باشى)	١٠٨٤	١٦٧٣	ح ٤
٤١٥	" " - مسجد	١٠٩١	١٦٨٠	ه ٧

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		الهجرى	الميلادى	
١٩	ذوالفقار بلث (واجهة منزل ووكالة أوده باشى)	١٠٨٤	١٦٧٣	ح ٤
ر				
٤٤٤	رابية - مدش الست	القرن الثامن عشر	القرن الثامن عشر	ب ٢
٣٢٠	رباط الآثار	١٢٢٤-١٠٧٣	١٨٠٩-١٦٦٢	١٤
٥٤٠	الربمايه - منزل على كتحدا	١١٩٠	١٧٧٦	٦
٤٧٦	رجب الشيرازى - قبة	٧٨١	١٣٧٩	ح ٨
٣٨٧	رضوان آغا الرزاز - سبيل وكتاب ومدفن	١١٦٨	١٧٥٤	ز ١٢
٥٥٥	" بلث - باب الغرب (رضوان كتحدا الجلفى)	١١٦٨	١٧٥٤	ز ٨
٤٠٦	" " - تبع وقف	القرن الحادى عشر	القرن السابع عشر	ز ٦
٤٠٧	" " - تدبته	١١٦٢	١٧٤٩	ز ١٠
٢٦٥	" " - زاوية	١٠٦٠	١٦٥٠	ز ٦
٢٠٨	" " - مقعد	١٠٦٠	١٦٥٠	ز ٦
٤٠٦	" " - منازل وقف	القرن الحادى عشر	القرن السابع عشر	ز ٦
٤٠٧	" " - " "	" " "	" " "	ز ٦
١٠٨	الرفاعى - قبة	أوائل القرن العاشر	القرن السادس عشر	ك ٤
٤٤٢	الرفاعية - تكية	١١٨٨	١٧٧٤	ب ١
٢٧٣	رقية - شهد السيدة	٥٢٧	١١٣٣	و ٩
٣٣٧	" دودو - سبيل وكتاب	١١٧٤	١٧٦١	ز ٧
٣٨٨	" بنت بدوية جاهين - قبة	١١٧١	١٧٥٧	و ١٢
٥٥	الرومى - منارة مسجد	القرن الحادى عشر	القرن السابع عشر	و ٣
٢٩٧	ريحان - إيوان	٩٤١	١٥٣٤	ز ١٠
ز				
٣٥١	الزراكية - خان	أول القرن العاشر	أول القرن السادس عشر	ح ٥
١٧٤	الزمر - منارة مسجد (أزمير)	أوائل " "	القرن السادس عشر	و ١٠
١٩٩	زويلة - باب	٤٨٥	١٠٩٢	ز ٥
١٧٢	زين الدين يوسف - زاوية	٦٩٧	١٢٩٨	ز ١٠
٦٩	" العابدين - سبيل وكتاب	القرن الحادى عشر	القرن السابع عشر	ح ٥
٥٩٩	" " - مسجد	١٢٢٠	١٨٠٥	س ٩
٦١	زينب (رباط زوجة السلطان إينال)	حوالى ٨٦٠	١٤٥٥	ز ٣
٦٢٠	" - منزل وقف السيدة	القرن الثالث عشر	القرن التاسع عشر	ز ٨
٧٧	" خاتون - منزل	قبل ٨٧٣ ١١٢٥	١٤٦٨ ١٧١٣	ح ٥
س				
٤٦٣	السادات - منزل وقف	١٠٧٠-١١٦٨	١٦٥٩-١٧٥٤	و ٧
١٤٢	سارية الجبل (سليمان باشا) مسجد	٩٣٥	١٥٢٨	ح ٨
٤٣٢	الساقية - أثر (بقلعة الكيش)	القرن الرابع	القرن العاشر	٨
١١٠	السبع بنات - قبة	منتصف القرن التاسع	منتصف القرن الخامس عشر	ك ٤
٢٣١	السبيل الأحمر	القرن الحادى عشر	القرن السابع عشر	ز ١٢
٤٣٣	سبيل وكتاب وقف الحرمين	١٢٧٢	١٨٥٦	ح ٤
٣٣٩	السحيمى - منزل (عبد الوهاب الطلاوى)	١٠٥٨-١٢١١	١٦٤٨-١٧٩٦	ح ٣
٣١٢	سعد الدين بن غراب - خانقاه	٨٠٣-٨	١٤٠٠-٦	٧
٥١٠	سعود - قبة الشيخ	٩٤١	١٥٣٤	ز ٧
٥٩٦	السكرية - حمام	القرن الثامن عشر	القرن الثامن عشر	ز ٥
٦٠٤	السلحدار - وكالة (سليمان آغا)	١٢٥٣	١٨٣٧	ح ٤
٢٣٩	السلطان شاه - مسجد	قبل ٩٠١	١٤٩٦	و ٥
١٢٤	سليمان - قبة الأمير	٩٥١	١٥٤٤	ك ٤
٣٠٢	" آغا الحنفى - سبيل ومدفن	١٢٠٦	١٧٩٢	ط ١٠
٣٨٢	" " - السلحدار - مسجد وسبيل وكتاب	١٢٥٥	١٨٣٩	ح ٢

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		الميلادي	الهجري	
٤٢٣	الصنادقية - وكالة .	القرن الثامن عشر	القرن الثامن عشر	ح ٥
٣٢٧	صندل الميرغني - قبة .	نهاية القرن الرابع عشر	نهاية القرن الثامن عشر	ح ٧
٢٩٦	الصوابي - قبة .	١٢٨٥ - ٨٦	حوالي ٦٨٤	ز ١٠
ط				
٢٦٧	طاز - قصر الأمير .	١٣٥٢	٧٥٣	و ٨
٢٥٥	طراباى الشريفى - قبة وبوابة الأمير .	١٥٠٣ - ٤	٩٠٩	ح ٧
٩٢	طشتم - قبة (حصن أخضر) .	١٣٣٤	٧٣٥	ى ٥
٢٨٧	طنج - بقايا ربيع .	القرن الرابع عشر	القرن الثامن عشر	و ٧
١١٦	طلائع - الصالح (مسجد) .	١١٦٠	٥٥٥	ز ٦
٥٦٤	الظملى - حمام .	القرن الثامن عشر	القرن الثامن عشر	ز ٢
١٢٠	الطنيف المارداني - مسجد .	١٣٣٩ - ٤٠	٧٣٩ - ٤٠	ز ٦
٢٣٦	طمحين الورداني - سبيل .	آخر القرن الثامن عشر	آخر القرن الثامن عشر	ز ٤
٨٠	طولبيد - قبة الأميرة .	١٢٦٣ - ٦٤	٧٦٥	ى ٦
٢	طومانياى - قبة .	١٥٠	٩٠٦	ى ١
٩٧	الطيبرسية (مدرسة بالجامع الأزهر) .	١٣٠٩ - ١٠	٧٠٩	ح ٥
٣٧٢	طيبغا الطويل - تربة الأمير .	١٣٦٦	قبل ٧٦٨	ى ٦
ظ				
٣٠٧	الظفر - برج .	١١٧ - ٧٦	٧٢ - ٥٦٦	ى ٣
ع				
٥٢٤	عابدى بك - مسجد (رويش) .	١٦٦٠	١٠٧١	٢ ١٤
٥٨٧	عابدين " " (الفتح) .	١٦٣١	قبل ١٠٤١	٥ ٦
٣٣٣	عائكة ولجفري (قبتان بجوار السيدة رقية) .	١١٢٠ - ٢٥	١٩ - ٥١٤	و ٩
٣٧٨	عائشة النبوية - مسجد السيدة (انظر عبدالرحمن كتحدا) .	١٧٦٢	١١٧٥	ز ٩
٣٣٥	عباساغا - سبيل وكتاب .	١٦٧٧	١٠٨٨	و ٨
٣٩٦	" " - وكالة وسبيل .	١٦٩٤	١١٠٦	ح ٤
٦٠	عبد الباسط - مدرسة القضاى .	١٤٢٠	٨٢٣	ز ٣
١٩٤	عبد الباقي خير الدين - سبيل ومكتب .	١٦٧٧	١٠٨٨	ز ٥
٤٤٦	عبدالرحمن الهداوى - منزل وقف .	١٧٣١	١١٤٤	ح ٥
٩٧	" " كتحدا (باب وايران بالجامع الأزهر) .	١٧٥٣	١١٦٧	ح ٥
٢٦٠	" " " - سبيل وحوض .	القرن الثامن عشر	القرن الثامن عشر	ح ٨
٢١	" " " - وكتاب .	١٧٤٤	١١٥٧	ح ٤
٣٧٨	" " (مسجد السيدة عائشة النبوية) .	١٧٦٢	١١٧٥	ز ٩
٤٤٨	" " - مسجد (الغريب) .	١٧٥٤	١١٦٨	ز ٥
٤٠	" " (مسجد وسبيل وكتاب الشيخ مطهر) .	١٧٤٤	١١٥٧	ز ٤
٢١٤	" " - واجهة زاوية .	١٧٢٩	١١٤٢	ز ٦
١٨٤	عبد الغنى الفخرى - مدرسة الأمير (مسجد البنات) .	١٤١٨	٨٢١	و ٥
٤٦	عبد اللطيف القتراني - واجهة جامع .	نهاية القرن السادس عشر	نهاية القرن العاشر	ح ٤
٤٥٢	عبد الله - سبيل الأمير .	١٧١٩	١١٣٢	و ٨
٤١٣	" - قبة الشيخ .	نهاية القرن السادس عشر	نهاية القرن العاشر	ز ٩
٢٨٠	" الذكورى - قبة .	١٤٦٦	حوالي ٨٧١	ز ١١
١٦٨	" المنوفى - قبة .	١٤٧٤	٨٧٩	ك ٥
٣٥٥	عبد الواحد الفاسى - منزل وقف الحاج .	القرن السادس عشر	القرن العاشر	ز ٤
٥٩	عبد الوهاب الشمراني - قبة .	١٥٦٧	حوالي ٩٧٥	ز ٣
٣٩٠	عثمان بك أبوسيف - حوش (السنارى) .	١٧٥٣	١١٦٦	ز ١١
٢٧١	" " الفازدوغلى - تربة .	١٧٦٦	١١٨٠	ز ١١
٢٦٤	" كتحدا - مسجد (الكخيا) .	١٧٣٤	١١٤٧	٥ ٤
٥٦٧	العدوى - حمام .	القرن التاسع عشر	القرن الثالث عشر	ح ٥

رقم الأثر	اسم الأثر		التاريخ		الخريطة
	الموقع	الرقم	الميلادي	الهجري	
٤٥٩	العرب - واجهة مسجد (ومنز المحرق)	١١٩٩	١٧٨٤	١	٥ ز
١٦٥	العروسي والعريان - منزلان وقف	أواخر القرن الثامن عشر	أواخر القرن الثامن عشر	١	٣ ز
٥٥٥	الغزب - باب (رضوان كتحدا الجلفي)	١١٦٨	١٧٥٤	٢	٨ ز
١٣٢	عصفور - قبة	حوالي ٩١٢	١٥٠٦	١	٤ ك
٤٩٩	عظي - واجهة حوش	١٢٢٢	١٨١٧	١	٤ ح
٥٣٥	عقبة - مسجد سيدي	١٠٦٦	١٦٥٥	٢	١٤ ح
٣٤٨	العلايا - مثذنة	القرن الحادي عشر	القرن السابع عشر	١	١ ب
٢٦٨	على أغا دارالسعادة - سبيل وكتاب	١٠٨٨	١٦٧٧	٢	٨ و
١٥٦	" البقلي - مثذنة	٦٩٦	١٢٩٧	٢	٩ و
٤٢٦	" العمري - منارة	نهاية القرن العاشر	نهاية القرن السادس عشر	١	٦ و
١٦٦	" الفراء - منارة مسجد	القرن العاشر	القرن السادس عشر	١	٢ هـ
٢٩٢	" بدر الدين القرظي - قبة	حوالي ٧٠٠ - ١٠	١٣٠٠ - ١٠	٢	١٠ ز
١٩٧	" بلث الدمياطي - سبيل وكتاب	١١٢٢	١٧١٠	١	٥ ز
٣٨٥	" " الكبير وإسماعيل بك الكبير - تربتا	١١٨٧	١٧٧٣	٢	١٢ ز
٥٤٠	" كتحدا - منزل (الرجمايه)	١١٩٠	١٧٧٦	١	٦ هـ
٤٩٧	" لبيب - " " " " " " " "	آخر القرن الثامن عشر	آخر القرن الثامن عشر	٢	٨ ز
٣٥٩	" نجم - قبة	القرن الحادي عشر	القرن السابع عشر	١	٥ ز
٢٤٠	عمرأغا - سبيل ومدفن والمنازل بجواره	١٠٦٣	١٦٥٢	١	٧ ز
٦٠١	" بز الفارض - قبة	حوالي ٨٦٥	١٤٦٠	٢	١١ ط
٣٤٦	العمراف - مثذنة	القرن الحادي عشر	القرن السابع عشر	١	١ ب
٣١٩	عمرو بن العاص - مسجد (تاريخ التأسيس)	٢١	٦٤١	٢	١٣ ب
٣١٩	" " " " " " " "	٧٠٣	١٣٠٣	٢	١٣ ب
٣١٩	" " " " " " " "	١٢١٢	١٧٩٧	٢	١٣ ب
١٠٢	العيني - مدرسة	٨١٤	١٤١١	١	٥ ح
غ					
٥٣	الغوري - باب (أبواب خان الخليلي)	٩١٧	١٥١١	١	٤ ح
٣٢٢	" بقايا قصر	٩٠٦ - ٢٢	١٥٠١ - ١٦	٢	٨ و
٥٥٠	" سقيفة	القرن الثالث عشر	القرن التاسع عشر	١	٥ ز
٧٨	" قنطرة المياه	٩١٢ - ١٤	١٥٠٦ - ٨	٢	١٠ هـ
١٨٩	" مدرسة السلطان	٩٠٩ - ١٠	١٥٠٤ - ٥	١	٥ ز
١٥٩	" منارة وباب مسجد	٩١٥	١٥٠٩	٢	٩ ز
ف					
٥٨	فاطمة أمخوند - زاوية	المنصف الأخير من القرن التاسع	القرن الخامس عشر	١	٣ ز
١٩٥	" شقراء - مسجد المرأة	٨٧٣	١٤٦٨ - ٦٩	١	٥ و
٤٧٩	الفاطمية - القبة	حوالي ٥٢٧	١١٣٣	١	٣ ح
٦	الفتوح - باب	٤٨٠	١٠٨٧	١	٣ ح
٣١٦	الفخر الفارسي - تربة	٦٢٢	١٢٢٥	٢	١٣ ز
٥	الفاووية - قبة (يشبك من مهدى)	٨٨٤ - ٨٦	١٤٧٩ - ٨١	١	١ ي
١٤٩	فرج بن برقوق - خانقاه الناصر	٨٠٣ - ١٣	١٤٠٠ - ١١	١	٤ ك
٢٠٣	" " " - زاوية وسبيل	٨١١	١٤٠٨	١	٥ ز
١٠٩	الفكهافي - مصارع الجامع (أحمد كتحدا الخربوطلي)	١١٤٨	١٧٣٥	١	٥ ز
١٠٩	" " " - جامع	٥٤٣	١١٤٨	١	٥ ز
١٩٢	فيروز السائق - زاوية (مسجد)	٨٣٠	١٤٢٦ - ٢٧	١	٥ ز
ق					
٢٨٤	القاسم الطيب - قبة	منتصف القرن السادس	القرن الثاني عشر	٢	١٣ ز
١٠	القاصد - " " " "	حوالي ٧٣٥	١٣٣٥	١	٣ ح
٣٦٠	قناصوه أبو سعيد - قبة	٩٠٤	١٤٩٩	٢	٨ ز

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الهجرى	الميلادى	
الموقع	الرقم			
١٦٤	قانسوه أبوسعيد - قبة السلطان	٩٠٤	١٤٩٩	ك ٣
١٤٨	" الغورى - مسجد السلطان	٩٠٩	١٥٠٤	ز ٨
٦٥	" " - منزل ومقعد وقبة وسبيل وكتاب	٩٠٩ - ١٠	١٥٠٤ - ٥	ز ٥
٦٦	" " - " " " " " "	٩٠٩ - ١٠	١٥٠٣ - ٤	ز ٥
٦٧	" " - " " " " " "	٩٠٩ - ١٠	١٥٠٣ - ٤	ز ٥
٦٤	" " - وكالة (النخلة)	٩٠٩ - ١٠	١٥٠٤ - ٥	ح ٥
١٥٤	قائباى الحيركى - منارة	٨٤٥	١٤٤١ - ٤٢	ز ٩
٢٥٤	" الرماح - مسجد (أمير اخور)	٩١١	١٥٠٦	س ٧
١٥١	" المحمدى - " " " "	٨١٦	١٤١٣	و ٨
١٣٦	" أمير اخور - مدرسة (الرماح)	٩٠٨	١٥٠٣	ز ٨
٩٣	قائباى - باب	حوالى ٨٧٩	١٤٧٤	ي ٥
٢٧٨	" - " (السيدة عاشة)	٨٩٩	١٤٩٤	ز ١٠
٢٣٥	" - " بمنزل الرزاز	القرن التاسع	القرن الخامس عشر	ز ٧
٩٧	" - " ومنارة (بالجامع الأزهر)	٨٧٢	١٤٦٨	ح ٥
٧٤	" - " حوض السلطان (بالأزهر)	قبل ٩٠١	١٤٩٦	ح ٥
١٨٣	" - " (بالصحراء)	٨٧٩	١٤٧٤	ي ٥
٢٢٢	" - " (بقلعة الكيش)	٨٨٠	١٤٧٥	ه ٨
١٠٤	" - " ربع (بصحراء قايباى)	٨٧٩	١٤٧٤	ي ٥
٤١٢	" - " سبيل (المحمدى) بصحراء قايباى	٨٧٩	١٤٧٤	ي ٥
٣٢٤	" - " السلطان (بالنهرية)	٤٨٤	١٤٧٩	ز ٨
٧٥	" - " وكالة (بالأزهر)	٨٨٢	١٤٧٧	ح ٥
٧٦	" - " سبيل وكتاب (بالأزهر)	٨٨١	١٤٧٧	ح ٥
٢٢٣	" - " مدرسة (بقلعة الكيش)	٨٨٠	١٤٧٥	ه ٨
٥١٩	" - " مسجد (بالروضية)	٨٨٦ - ٩٦	١٤٨١ - ٩٠	ا ١٠
٩٩	" - " السلطان (بالصحراء)	٨٧٧ - ٧٩	١٤٧٢ - ٧٤	ي ٥
١٠١	" - " مقعد " "	٨٧٩	١٤٧٤	ي ٥
٢٢٨	" - " منزل (بسكة الماردان)	٨٩٠	١٤٨٥	ز ٦
٩	" - " وكالة السلطان الأشرف (بباب النصر)	٨٨٥	١٤٨٠ - ٨١	ح ٣
٨٤	قبة الوزير	القرن الثامن	القرن الرابع عشر	ي ٧
٢٩٩	" بحرى تنكزيفا	" "	" "	ح ١٠
١١٤	قباس الإسحاق - مسجد وحوض	٨٨٥ - ٨٦	١٤٨٠ - ٨١	ز ٦
٣١	قراستقر - مدرسة	٧٠٠	١٣٠٠ - ١	ح ٤
٦١٨	الترافية - باب (صلاح الدين)	٥٦٦ - ٧٢	١١٧١ - ٧٦	ز ١٠
٢٠٦	قراقبا الحنفى - مسجد	٨٤٥	١٤٤١ - ٤٢	ه ٧
١٧٠	قراقباس - قبة	٩١٧	١٥١١	ح ٢
١٦٢	" - مسجد الأمير (أمير كبير)	٩١١ - ١٣	١٥٠٦ - ٧	ك ٣
٢٦٥	القزلار - سبيل وكتاب	١٠٢٨	١٦١٨	و ٨
٥٠٥	قصر الجوهرة والعدل (محمد على)	١٢٢٩	١٨١٤	ز ٩
٦١٢	قصر الحرم (")	١٢٤٣	١٨٢٧	ح ٨
٢٤٢	قطوبغا الذهبى - مدرسة	٧٤٨	١٣٤٧	ز ٧
٤٣	قلاون - مدرسة وبيارستان وقبة السلطان	٦٨٣ - ٨٤	١٢٨٤ - ٨٥	ح ٤
٥٥٦	القلعة (قلعة الجبل)	٥٧٩	١١٨٣ - ٨٤	ح ٨
١٢٨	التمارى - قبة	حوالى ٧٣٠	١٣٢٩ - ٣٠	ز ٧
٧٨	قناطر المياه (عصر الغورى)	٩١٤	١٥٠٨	س ١٠
٧٨	" " (الناصر محمد بن قلاون)	٧١٢	١٣١٢	ح ١١
٢٢٤	قوصون - باب مسجد	٧٣٠	١٣٢٩ - ٣٠	ز ٧
٢٠٢	" - بقايا جامع	٧٣٠	١٣٢٩ - ٣٠	و ٦
٢٩١	" - قبة (بقايا خانقاه قوصون)	٧٣٦	١٣٣٥ - ٢٦	ز ١٠
٢٩٠	" - منارة (")	٧٣٦	١٣٣٥ - ٢٦	ز ١٠
١١	" - وكالة	قبل ٧٤٢	١٣٤١	ح ٣

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		الهجرى	الميلادى	
١٦	قيطاس - سبيل وكتاب وقف	١٠٤٠	١٦٣٠	ح ٣
ك				
١٠٧	كافور الزمام - جامع (المدرسة الزمامية)	٨٢٩	١٤٢٥	ح ٥
٤٢٨	الكاملية - المدرسة	٦٢٢	١٢٢٥	ح ٤
٤٢٦	كتنخا - بقايا رباط (ومسجد الشيخ رمضان)	١١٧٥	١٧٦٢	و ٦
٥٠٩	" - حوض (لغى)			و ٤
١٧٩	الكرداني - وكالة وسبيل	القرن الثامن عشر	القرن الثامن عشر	ز ٤
٦١٠	الكردي - مسجد	١١٤٥	١٧٣٢	س ٧
١١٧	" - " (المدرسة المجرية)	٧٩٧	١٣٩٥	ز ٦
٤٠٨	" - واجهة المنازل أمام مسجد	القرن الحادى عشر	القرن السابع عشر	ز ٦
٣٢١	الكريدلية - منزل وسبيل	١٠٤١	١٦٣١	و ٩
٨٩	كزل - قبة (كركر)	٨٠٥	١٤٠٣	س ٥
٥١٦	كلثم - بقايا مشهد	٥١٦	١١٢٢	ز ١٣
٣١١	كلسن - سبيل وقف	القرن الحادى عشر	القرن السابع عشر	ه ٦
٣٢٢	الكلشفي - باب تكية وقبة	٩٢٦ - ٣١	١٥١٩ - ٣٤	ز ٥
١٠٠	" - قبة	حوالى ٨٧٩	١٤٧٤ - ٧٥	س ٥
٥١٧	كهف السودان	٤٢١	١٠٣٠	ط ٩
٥٠٧	كوسه سنات - سبيل	القرن الثامن عشر	القرن الثامن عشر	ح ٥
٢٥٦	الكومى - قبة	القرن العاشر	القرن السادس عشر	ز ٨
ل				
٢١٧	لاحين السيفى - مسجد	٨٥٣	١٤٤٩	ه ٨
٢٢٠	" المنصوري (قبر ومنارة ومنبر بمسجد أحمد بن طولون)	٦٩٦	١٢٩٦	ه ٩
٥١٥	اللؤلؤة - بقايا مسجد	٤٠٦	١٠١٦	ط ١١
٢٨٦	الليث - مسجد الإمام	٨١١ - ٩١١	١٥٠٥	ز ١٣
م				
٥٦٠	المالكية - مدافن السادات	القرن الثامن	القرن الرابع عشر	و ١١
٥١	مامامى - مقعد الأمير	٩٠١	١٤٩٦	ح ٤
٣٥٦	المبيضة - بوابة حارة	١٠٨٤	١٦٧٣	ح ٤
٤٥	مشتال - مدرسة الأمير	٧٦٣	١٣٦١ - ٦٢	ح ٤
٥٠	مجالدين - فتاعة	٧٥١	١٣٥٠	ح ٤
٤٨	" " أبو الطيب - جامع	أوائل القرن العاشر	أوائل القرن السادس عشر	ز ٤
١٤	محمد - سبيل الأمير	١٠١٤	١٦٠٥	ح ٣
٦٨	" الأنور - قبة	١١٩٥	١٧٨٠	و ٩
٣٦٩	" - الناصر (ساقية)	٧١٢	١٣١٢	ز ٩
٥٦١	" - " (سبيل)	٧٢٦	١٣٢٦	ح ٤
٤٤	" - " (قبة ومدرسة)	٦٩٥ - ٧٠٣	١٢٩٥ - ١٣٠٤	ح ٤
٥٤٩	" - " - ابن قلاون (بقايا قصر)	٧١٤	١٣١٤	ز ٨
٦١٧	" - " - " (سور الميدان)	٧١٢	١٣١٢	ز ٨
٧٨	" - " - " (قناطر المياه)	٧١٢	١٣١٢	ح ١١
١٤٣	" - " - " (مسجد)	٧٣٥	١٣٣٥	ح ٨
٣٧٧	" باشا - مسجد الحاج	١١١٣	١٧٠١	ز ٩
٩٨	" بك أبو الذهب - جامع	١١٨٨	١٧٧٤	ح ٥
٦٢	" " " " - سبيل وحوض	١١٨٨	١٧٧٤	ح ٥
٢٤١	" ضغام - زاوية	القرن العاشر	القرن السادس عشر	ز ٧
٦٠٦	" على - دار الضرب	١٢٢٧	١٨١٢	ح ٩
٦٠٥	" " - المحفوظات	١٢٤٤	١٨٢٨	ح ٨
٤٠١	" " - سبيل (العقادين)	١٢٣٦	١٨٢٠	ز ٥
٤٠٢	" " - " (النجاسين)	١٢٤٤	١٨٢٨	ح ٤

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		الهجرى	الميلادى	
٦٠٢	محمد على - سراى (بشبرا).	١٢٢٣	١٨٠٨	١
٥٠٥	» - قصر الجوهرة والعدل	١٢٢٩	١٨١٤	٢
٦١٢	» - » الحرم .	١٢٤٣	١٨٢٧	٢
٤٥٥	» - قلعة .	١٢٢٥	١٨١٠	٢
٥٠٣	» - الكبير - مسجد	١٢٦٥	١٨٤٨	٢
١٠٠٠	» - باشا - مجرى مياه .	١٢٢٣	١٨٠٨	٢
١٥٠	» كتفا - سبيل	١١٣١	١٧١٨	١
٢٣٠	» الحشقى - سبيل (مستحفظان)	١٠٨٨	١٦٧٧	١
٣٢٩	» مصطفى الحاسبجى - سبيل وكتاب	١١٢٩	١٧١٦	١
٥٩٧	محمد بن - وكالة	القرن الثالث عشر	القرن الثامن عشر	١
٣٠٨	محمد - تكية وسبيل السلطان	١١٦٤	١٧٥٠	١
٣٠	» محمد - جامع	١٢٠٧	١٧٩٢	١
١٣٥	المحمودية - مسجد	٩٧٥	١٥٦٨	٢
٨٢	مدينة - جامع سيدى	حوالى ٨٧٠	١٤٦٥	١
١٨١	مراد باشا - جامع	٩٨٦	١٥٧٨	١
٣١٩	» بك (مسجد عمرو بن العاص)	١٢١٢	١٧٩٧	٢
٩٥	» - واجهة مدفون	حوالى ٨٧٩	١٤٧٤	٢
٢٩	مرزوق الأحمدي - جامع	القرن الحادى عشر	القرن السابع عشر	٢
٦٢٢	المنزى - تربة (إسماعيل)	»	»	٢
٨	المزهريه - باب	٦٩٨	١٢٩٨	١
٢٠	المسافرخانه	١١٩٣ - ١٢٠٣	١٧٧٩ - ٨٨	١
٢٥٢	مسكته - مسجد الست (حدوت)	٧٤٠	١٣٣٩ - ٤٠	١
٣١٤	مصطفى - سبيل وكتاب السلطان	١١٧٣	١٧٥٩	٢
٢٩٥	» أغا جالق - قبة	١٠٧٨	١٦٦٧	٢
١٥٥	» باشا - زاوية	١٠٣٥	١٦٢٥	٢
٢٧٩	» - مدفون	٦٦٦ - ٧٢	١٢٦٧ - ٧٣	٢
٣٨٩	» بك جاهين - قبة	١١٦٦	١٧٥٣	٢
٤٧١	» جعفر السلحدار - منزل وقف	١١٣٥	١٧١٣	١
٢٦	مغلطاي الجمالى - مدرسة	٧٣٠	١٣٢٩ - ٣٠	١
١٧٧	مقبل الداودى - »	٧٩٨	١٣٩٥	١
٣٦٤	مقعد بمنزل نمرة ٤	١٠١٥	١٦٠٦	١
٧٩	مقياس النيل	٢٤٧	٨٦١	٢
٥٤١	المثلا - منزل وقف (بيبرس الحاجب)	١٠٦٥	١٦٥٤	١
٥٩٢	الملاطيلى - حتام	١١٩٤	١٧٨٠	١
٣٥٤	المناولى - قبة (عبد الرؤف)	قبل ١٠٢١	١٦٢١	١
٢٤٧	منجك السلحدار - بوابة	٧٤٧ - ٤٨	١٣٤٦ - ٤٧	١
١٣٨	» اليوسفى - مسجد	٧٥٠	١٣٤٩	٢
٣٠٠	المنوفى - قبة واىوان	نهاية القرن السابع	القرن الثالث عشر	٢
٤٥٦	مواهب - حوض وقبة القاضى	١٠٩٧	١٦٨٥	١
٢٢٢	موصلى - سبيل	١١٢٧	١٧١٥	١
٤١٨	موفى الدين - قبة	القرن الخامس	القرن الحادى عشر	٢
١٩٠	المؤيد - جامع السلطان	٨١٨ - ٢٣	١٤١٥ - ٢٠	١
٤١٠	» - حتام	٨٢٣	١٤٢٠	١
٢٥٧	المؤيدى - اليمارستان	٨٢١ - ٢٣	١٤١٨ - ٢٠	٢
٢٩٣	المشذنة القبليه	القرن الثامن	القرن الرابع عشر	٢
٣٤٧	ميرزا - سبيل وقف	١١١٠	١٦٩٨	١
٦٠٣	» - مدش (موسى ميرزا)	١٠٢٠	١٦١١	١
٣٨	نجم الدين أيوب - مدرسة وقبة (الصلاح)	٦٤١ - ٤٨	١٢٤٣ - ٥٠	١

ن

رقم الأثر	اسم الأثر	التاريخ		الخريطة
		الهجرى	الميلادى	
٧	النصر - باب	٤٨٠	١٠٨٧	ح ٣
٨٨	نصرالله - قبة (حسن نصرالله)	حوالى ٨٤٥	١٤٤١	ح ٦
١٤٠	نظام الدين - مسجد خانقاه	٧٥٧	١٣٥٦	ح ٧
٣٩٤	نقيسه - مدخل السيدة (وسيل السلطان مصطفى)	١١٧٠	١٧٥٦	و ١٠
٣٥٨	" البيضاء - سبيل	١٢١١	١٧٩٦	ز ٥
٣٩٥	" " - واجهته وكالة	١٢١١	١٧٩٦	ز ٥
٣٩٧	النقادى - وكالة وسبيل وقف	١٠٢٧	١٦١٨	ح ٤
١٧٣	نورالدين - زاوية (جولات)	٨٧٠	١٤٦٦	ح ٣
١٦٠	" - مسجد (مسيح باشا)	٩٨٣	١٥٧٥	ز ١٠
هـ				
٢٣٧	الهنود - منارة وزاوية	حوالى ٦٦٠	١٢٦٠	ز ٧
و				
٨٤	الوزير - قبة	القرن الثامن	القرن الرابع عشر	ح ٧
٤٤٥	وسيله - منزل وقف الست	١٠٧٤	١٦٦٤	ح ٥
٥٥٧	الوفائية - سبيل	٨٤٦	١٤٤٢	ز ٦
٦٠٨	" - مسجد السادات	١١٩٩	١٧٨٤	ح ١٣
٤٣٣	وقف الحرمين - سبيل وكتاب	١٢٧٢	١٨٥٦	ح ٤
٥٩٨	" " - وكالة	القرن الثامن عشر	القرن الثامن عشر	ز ٤
٥٩٨	وكالة وقف الحرمين	" " "	" " "	ز ٤
ى				
٣٤٤	يحيى - مسجد القاضى (زين الدين)	٨٥٢ - ٥٣	١٤٤٨ - ٤٩	ب ١
٢٨٥	" الشيبى - قبة	حوالى ٥٤٥	١١٥٠	ز ١٣
١٨٢	" زين الدين - جامع القاضى	٨٤٨	١٤٤٤	و ٤
٢٠٤	" " - مسجد	٨٥٦	١٤٥٢	و ٦
٥	يشبك من مهدى - قبة الفداوية	٨٨٤	١٤٧٩	ح ١
٢٦٦	" " - قصر الأمير (قوصون)	حوالى ٧٣٨	١٢٣٧	ح ٨
٣٠٣	يعقوب شاه المهمندار - قبة	٩٠١	١٤٩٥ - ٩٦	ح ٩
٢٢٩	يوسف أغا الحبشى - ضريح	١٠١٣	١٦٠٤	ز ٦
١٩٦	" الحزين - مسجد	١٠٣٥	١٦٢٥	و ٥
٢١٣	" الكردى - سبيل	القرن العاشر	القرن السادس عشر	ح ٧
٢١٩	" بلث - سبيل	١٠٤٤	١٦٣٤	ح ٨
٢٦٢	" " - " "	١١٨٦	١٧٧٢	و ٧
٢٥٩	" جوربجى - مسجد الأمير	١١٧٧	١٧٦٣	ح ٧
٥١١	يوشى - قبة الشيخ (يتمل أن تكون لبدر الجالى)	حوالى ٤٨٧	١٠٩٤	ط ٢
١٣٩	" الدوادار - قبة الأمير	قبل ٧٨٣	١٣٨٢	ح ٧
١٥٧	" " - " (أفس)	٧٨٣ - ٨٤	١٣٨٢	ك ٤

