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Muhassab Al-Shuqairi Mosque in Luxor (1323 AH / 1905 AD) "Archaeological Touristic Study"

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Keywords

Muhassab Al-Shuqairi Mosque
Luxor Governorate
Local Style
Architectural description
Analytical study

Abstract

The research examines, describes and analyses the Mosque of Muhassab Al-Shuqairi in Luxor through an archaeological and tourist study. It is one of the ancient mosques that were built in the local Egyptian style and follows the planning of mosques that were built without a courtyard. This planning was prevalent in Cairo and Upper Egypt, Lower Egypt and the Delta in the (13th - 14th c. AH / 19th -20th c. AD). The present study of this mosque is unique as no researchers dealt with it before, despite the archaeological and architectural studies that dealt with religious constructions in Upper Egypt. There was no reference to the mosque among the scientific references interested in studying Islamic antiquities in Egypt in general and Luxor in particular, which is one of the oldest cities in Upper Egypt and is distinct with its diverse buildings of multiple purposes and styles. The research also highlighted the mechanisms of employing the mosque as a tourist destination and placing it among the landmarks that contribute to the heritage tourism system in its surrounding area. Hence, the research adopts the comparative analytical descriptive method to reach new results.

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Research Importance

Muhassab Al-Shuqairi Mosque is of great importance that can be summarized as follows:

- 1-It has never been studied or published by specialized researches.
- 2-It is distinguished with its rich and diverse architectural and decorative details.
- 3- It presents five dated inscriptions that are published for the first time.

Study Objectives:

- 1- Analyzing and documenting the architectural and decorative values and details of the mosque, in order to emphasize the importance of studying religious architecture in the Egyptian regions, especially in Upper Egypt, and their uniqueness .
- 2- Publishing a descriptive and analytical study of the Muhassab Al-Shuqairi Mosque for the first time, with the preparation of the mosque's plan. This aims to provide the tour guides with the scientific material that help them accomplish their work by providing the tourists with the accurate information. Thus, the tour guides can fulfill their role as a source of information (Information Givers) satisfactorily.
- 3- Highlighting one of the significant elements of tourist offer by presenting the importance of new tourist destinations to be enlisted upon the tourism programs, by providing relevant religious, historical and archaeological information.
- 4- Providing the necessary religious, historical and archaeological data and information about the mosque by presenting the most important terms and new artistic ornaments, which in turn helps the tour guide give positive publicity about religious tourism in Egypt.
- 5- Indicating the importance of the touristic status of the mosque, as it is located in a special place, i.e., a few meters from Luxor Temple, which qualifies it to be enlisted upon the map of religious and cultural tourism.

Introduction

Religious architecture is one of the most important branches of Islamic architecture, especially mosques. Since the religious and civil architecture of Cairo is of interest to all researchers in Egypt due to the importance of the capital as a seat of government and the related political events. In addition, it is the center of prominent notables, rulers, princes and wealthy. The architecture of the regions, especially Upper Egypt, is a genuine model that emphasizes the depth and originality of the Egyptian heritage in addition to its innovations. There is no doubt that Muhassab Al-Shuqairi Mosque is a crystal clear example of this heritage under study .

Muhassab Shuqairi Mosque is located in Luxor, 450 miles (724 km) from Cairo, on the eastern bank of the Nile¹. Luxor is one of the oldest Egyptian cities, and was known by various names throughout history. Luxor was the ancient city of Thebes, the great capital of Upper Egypt during the New Kingdom, and the glorious city of Amun, later to become the god Amun-Ra. The city was regarded in the ancient Egyptian texts as "Waset", which meant "city of the scepter", and later in Demotic

¹ Budge, Ernest Alfred Wallis. The Nile: Notes for Travellers in Egypt. T. Cook & Son (Egypt) limited, 1890, p.191.

Egyptian as *ta jpt* meaning "the shrine/temple", in reference to the temple now known as Karnak, meaning "fortified village", which the ancient Greeks adapted as Thebai and the Romans after them as Thebae. Thebes was also known as "the city of the 100 gates", as described by the Greek poet Homer in the Iliad. It was also called "the City of the Sun", "City of Light" as it was linked to the sun god Ra. After the Arab conquest of Egypt, the Arabs called it (الأقصر: al-'uqṣur, lit. 'the palace'), as the city housed many palaces of the pharaohs².

Luxor city is distinguished by its rich architectural structures of various purposes that were built during the various Islamic eras, such as mosques, mausoleums, public fountains, mosques, *zawaya* (sing. *zawiya*) and *ribats*. Luxor was the destination of some scholars, jurists and Sufis. Unfortunately, most of these buildings have disappeared, but the most important Islamic monument that this city preserved is Mosque of Al-Arif Bellah Sidi Abu Al-Hajjaj al-Uqsuri, which is still in place. It was built above the debris of the Temple of Amun in Luxor³.

The mosque under study is attributed to Hamed Muhammad Muhasseb al-Shuqairi, one of notables of Luxor with prestigious political and social stance in the early twentieth century. He descends from al-Shuqayrat tribe, one of the ancient families in Luxor. He had two sons called Muhammad and Mahmoud and they were prominent politicians and deputies in the Egyptian Parliament and the Senate. Muhassab allocated many of his properties to be endowments to spend on the mosque⁴.

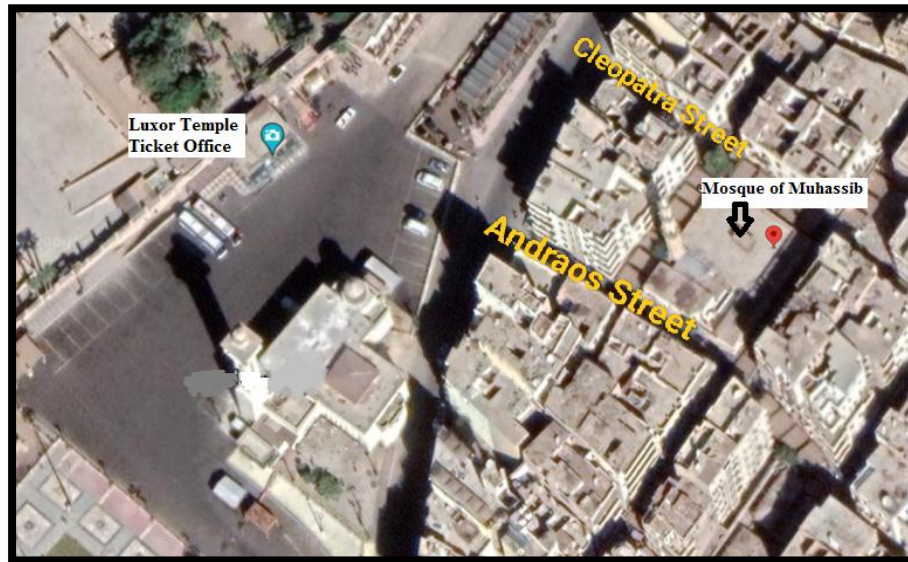
I: The Descriptive Study:

- **Location:** The Tourist Market Area, a few meters away from Luxor Temple (Fig. 1).
- **Founder:** Hamed Muhammad Muhassab Al-Shuaqairi, as stated in the foundational inscription surmounting the main entrance of the mosque.
- **Date of Construction:** In 1323 AH / 1905 AD, according to the foundational inscriptions of the mosque.
- **Building Material:** Mud-brick clad with a layer of mortar. The columns were built of solid stone brought from the city of Akhmim in Sohag.

² جيمس بيكي: الآثار المصرية في وادي النيل، ترجمة: لبيب حبشي وشفيق فريد، ج3، 1993م، ص173.

³ محمد عبده الحجاجي: الأقصر في العصر الإسلامي دراسة تاريخية، مطبعة دار الكتب، القاهرة، 1978م، ص91.

⁴ عبد الجواد الحجاجي: الأقصر من مائة عام، مدحت حنا للطباعة والنشر، 2005م، ص178.



(Fig. 1) Location of the mosque.

(Google Earth website)

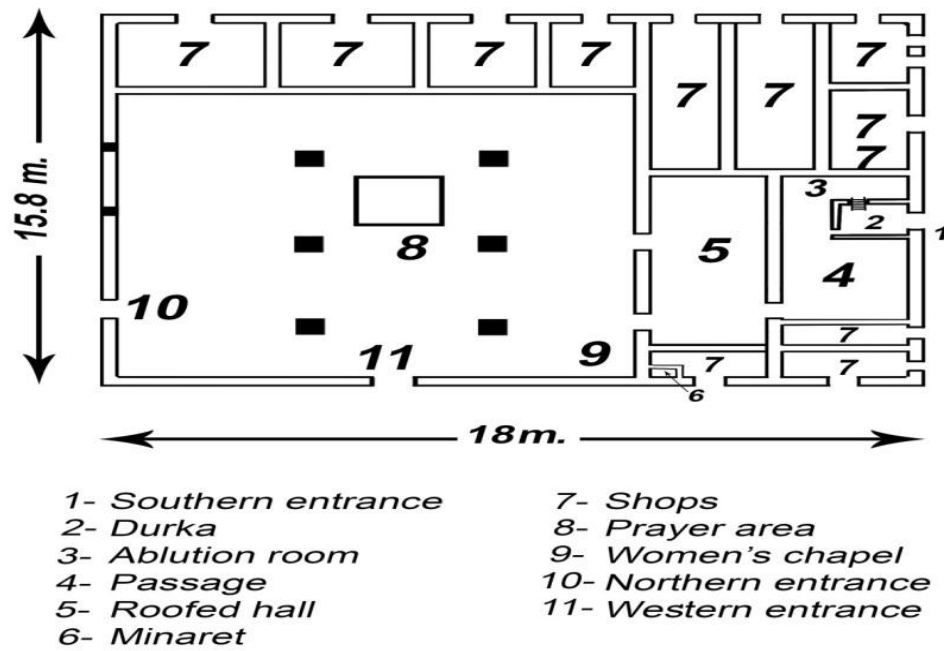
Architectural Description of the Mosque: (Fig. 2)

First: The Mosque from Outside (Facades and Entrances):

The mosque has three standing facades, one to the south overlooking Andraos Street, which is the main facade of the mosque; the second to the north, overlooking Cleopatra Street, and the third is the west facade. The mosque is surrounded from the west and north facades by an iron fence with a two-shutter gate in the center. All the facades were built with mud bricks cladded with mortar and stucco⁵. They are surmounted by triangular crenellations.

⁵ **Stucco:** It is a durable, attractive, and weather-resistant wall covering. It is made from various materials, including stones and calcium sulfate, which are grinded and water is added to it to paint the walls with it. Some refer to it as plaster.

- أبين منظور: لسان العرب، ج1، دار صادر، بيروت، 1956م، ص360.
- حسن الباشا: الفنون الإسلامية والوظائف على الأثار العربية، دار النهضة العربية، القاهرة، 1966م، ص353.

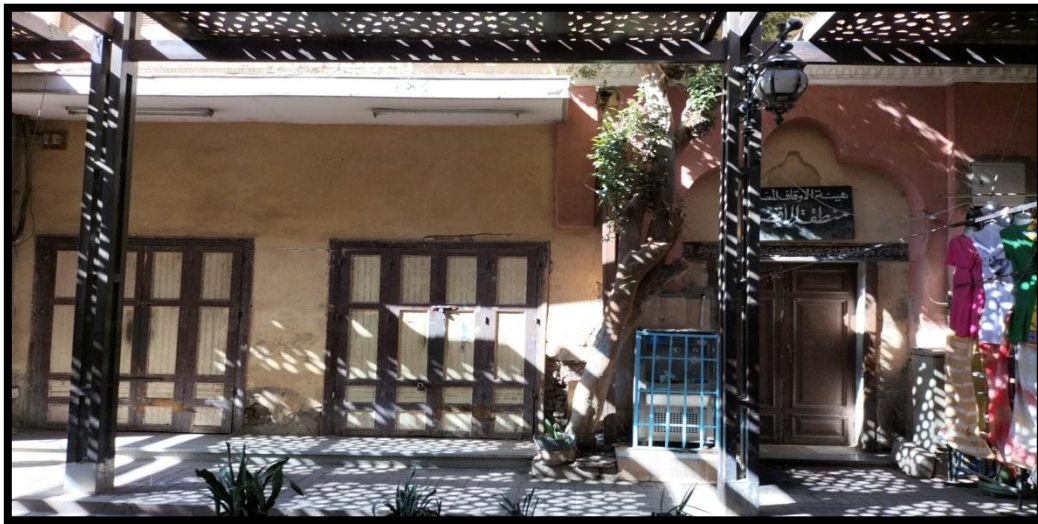


(Fig. 2) Plan of the mosque.

(Made by the author)

The South Facade: (Pl. 1)

It is the main facade of the mosque and contains the main entrance to the mosque (Pl. 2, Fig. 3). It overlooks Andraws Street. It is 18 m long, 7 m high, and consists of a tri-lobed arch.



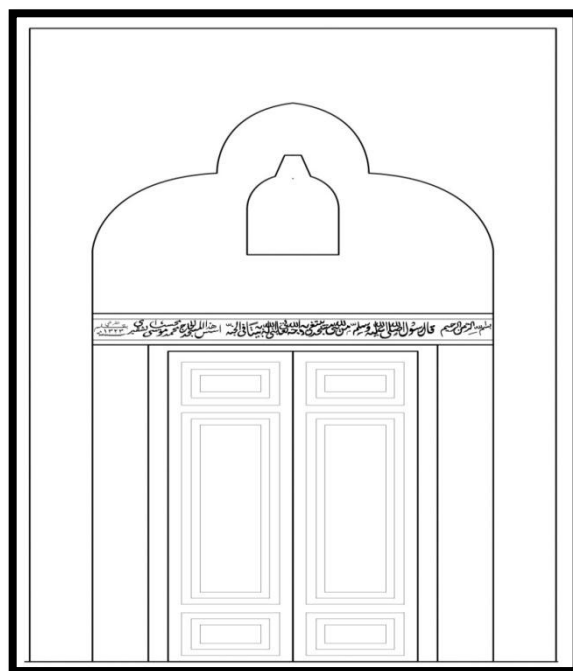
(Pl. 1) South facade of the mosque.

(Photographed by the author)

This facade includes five Hwanit (shops) designated as endowments to spend on the mosque. They all overlook Andraws Street. The facade is crowned by a row of triangular crenellations.



(Pl. 2) Main entrance to the mosque on South Facade. (Photographed by the author)



(Fig. 3) An illustration shows details of the main entrance to the mosque. (Made by the author)

The entrance door is surmounted by a rectangular wooden lintel (Pl. 3, Fig. 4). It is adorned with a line of inscriptions engraved in Nastaliq script⁶, these inscriptions included the nature of the building as a mosque and the name of the founder, the date of construction in 1323 AH, as for the text of inscriptions, it reads as follows:

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ مَنْ بَنَى مَسْجِدًا يَبْتَغِي بِهِ وَجْهَ اللَّهِ تَعَالَى بَنَى اللَّهُ لَهُ بَيْتًا فِي الْجَنَّةِ أَسَسَ هَذَا الْمَسْجِدَ الْحَاجُّ مُحَمَّدُ مُحَسَّبُ مُوسَى الشَّقِيرِيِّ بِقَلَمِ الْقُرَشِيِّ سَنَةَ ١٣٢٣ هـ

It reads: "Bismi Allāhi Ar-Rahmāni Ar-Rahīm Qala Rasoullulah Salla Allah 'Alayhe wa-sallam: Man bana masjidan yabtaghi behe Wajhullah Ta'ala bana Allah Lahu baytan feljanna. Assassa Zazal Masjid al-Haj Mohamad Muhassab Musa al-Shuqairi B-Qalam Al-Qurashi sanat 1323 H.

It means: "In the name of God, the Most Gracious, the Most Merciful" He whoever builds a mosque seeking the cause of God Almighty, God will build for him a house in Paradise. This mosque was founded by Hajj Mohamad Muhassab Musa al-Shuqairi, By: al-Qurashi in the year of 1323 AH.

⁶ The Persians invented a new and beautiful type of scripts which, in Arab countries, was called Persian calligraphy. In Iran, it is called a Nastaliq script (a composite word consisting of two parts, the first being naskh and the second taliq meaning hanging) meaning a hanging naskh, Nastaliq (Persian) script is distinguished by its very elegant elegance, and for this reason, it is difficult for writers, and it cannot be written in an elegant manner, except by a skilled person who has previously studied with a calligrapher with experience in writing this script. To facilitate writing this script, two pens should be used, one of which is clearly and harmoniously wider than the other.

- محسن فتوي: موسوعة الخط العربي والزخرفة الإسلامية، شركة المطبوعات للتوزيع والنشر، بدون تاريخ، ص142.



(Pl. 3) The foundational text on the upper lintel of the entrance door.

(Photographed by the author)



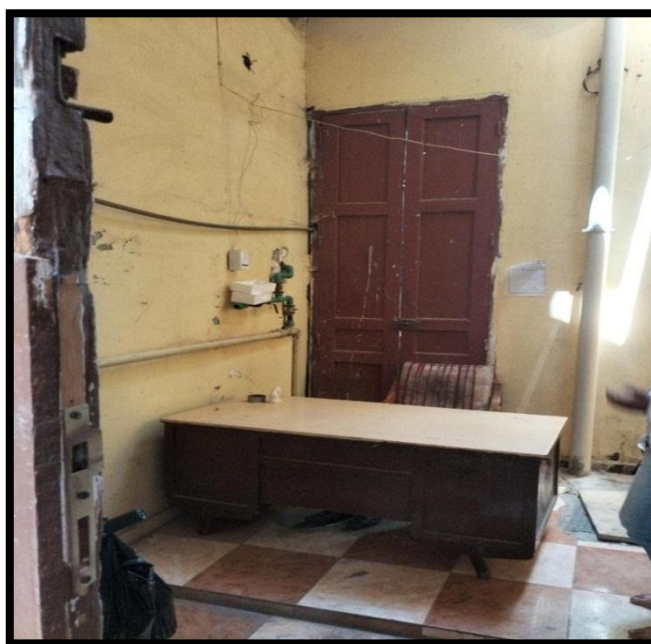
(Fig. 4) An illustration shows the inscriptions on the wooden lintel above the entrance door of south façade.

(Made by the author)

The main entrance leads to a small square Durka ⁷ (Pl. 4), with a 23-step staircase in its eastern wall that leads to the kuttab (place of Qur'an recitation and memorization) attached to the mosque on the second floor.

⁷ Durka: It is the space or place that follows the main door in a building, and leads to the interior in houses, palaces, mosques and khanqas so that passers-by may not see who enters the building, according to oriental traditions. Durka is derived from a Persian word which literally means "portal" or "threshold." The Persian word is a composite of "dar (در)" meaning "door, gate" and "gah (گاه)" meaning "place".

- حسن عبد الوهاب: المصطلحات الفنية للعمارة الإسلامية، مجلة المجلة، السنة الثالثة، العدد 27، 1378هـ / 1959م، ص30.
- محمد محمد أمين ولى علي إبراهيم: المصطلحات المعمارية في الوثائق المملوكية، دار النشر بالجامعة الأمريكية بالقاهرة، ط1، 1990م، ص47.



(Pl. 4) The Durka.

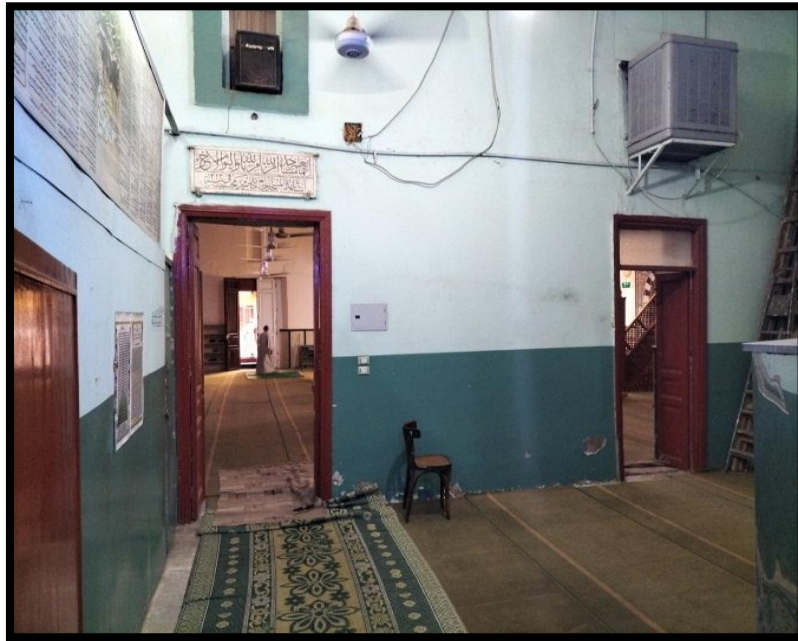
(Photographed by the author)

As for the north wall of the Durka, it has a wooden door that leads to the ablution area and a corridor ends with a rectangular hall with a wooden ceiling. It leads to the prayers field through two doors (Pl. 5), one of which is surmounted by a rectangular marble panel engraved with a foundational inscription of the mosque. It is noted that the calligrapher used diacritics to highlight the splendor of script. In addition, he used the method of assemblage due to the narrowness of writing space and the large number of words (Pl. 6, Fig. 5). As for the inscription, it reads as follows:

إنما يعمر مساجد الله من آمن بالله واليوم الآخر⁸
انشأ هذا المسجد الحاج حامد محمد محاسب في سنة 1323هـ

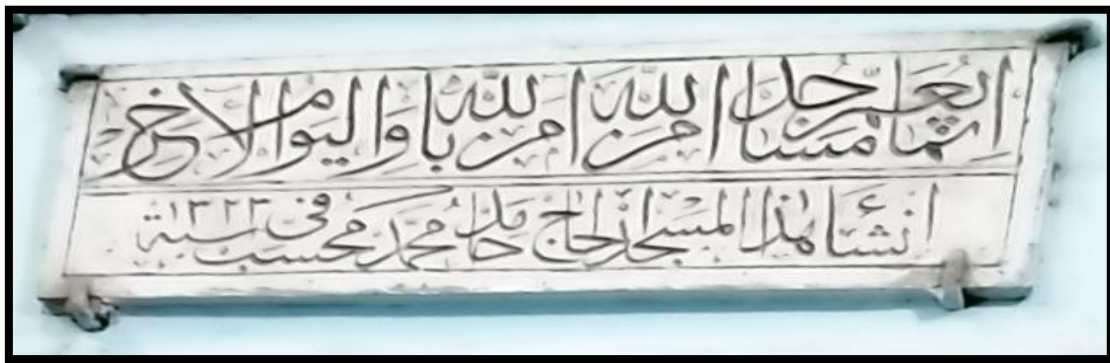
It reads: " 'Innamā Ya`muru Masājida Allāhi Man 'Āmana Billāhi Wa Al-Yawmi Al-'Ākhiri, Anha' Hazal Masjid al-Hajj Hamed Muhammad Muhassab fe sant 1323 H", and means " The mosques of Allah should only be maintained by those who believe in Allah and the Last Day, This mosque was established by Haj Hamed Muhammad Muhassab in the year of 1323 AH".

⁸ قرآن كريم: سورة التوبة، آية 18.



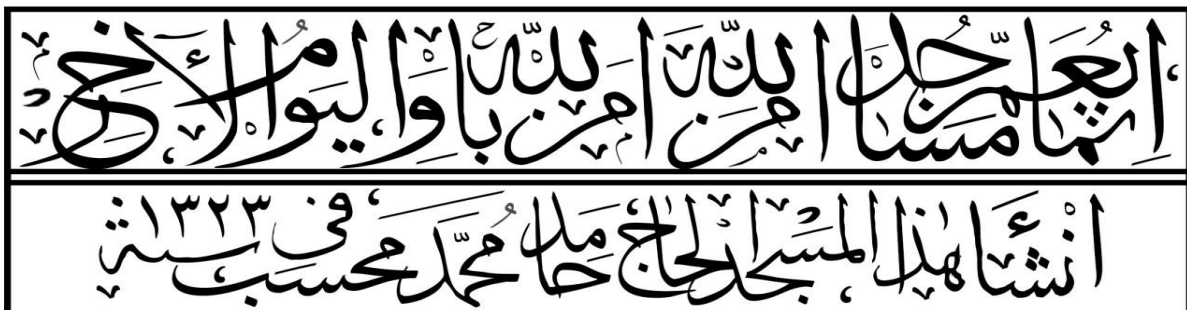
(Pl. 5) The two doors leading to the prayer hall.

(Photographed by the author)



(Pl. 6) The Marble panel above the door leading to the prayer hall.

(Photographed by the author)



(Fig. 5) An illustration shows the inscriptions on the marble panel above the door leading to the prayer hall.

(Made by the author)

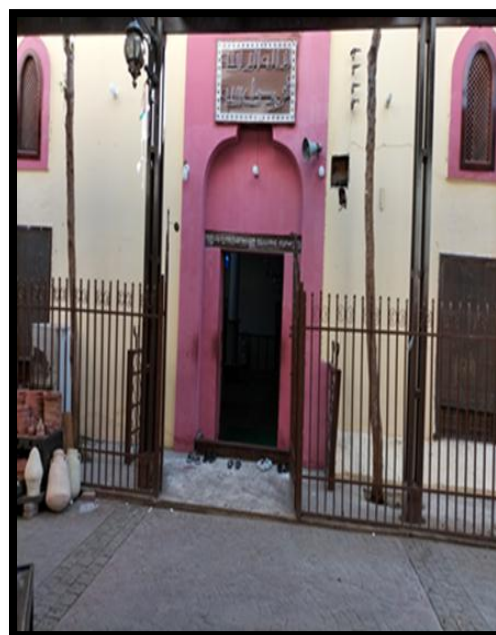
North Facade: (Pl. 7)

It is 18 m long and 7 m high. It overlooks Cleopatra Street. The main entrance that divides the facade into two parts is located in the middle of this facade. The right section of this facade is decorated with an iron window underneath and topped by a window opening, while the left section of this facade includes iron windows surmounted by windows openings. As for the main entrance on the façade (Pl. 8), it is made of a tri-lobed arch of brick clad with mortar, and centered on a door opening, 2.10 m wide and 3.75 m high.



(Pl. 7) North facade of the mosque.

(Photographed by the author)



(Pl. 8) Main entrance of north facade.

(Photographed by the author)

The door is crowned with a rectangular wooden lintel (Pl. 9, Fig. 6) that is 1.20 m long, 0.45 m wide. It is engraved with the foundational inscription in a horizontal line in the high-relief Thuluth⁹ and Nastaliq scripts. The inscription reads as follows:

لا اله الا الله بسم الله الرحمن الرحيم إنما يعمر مساجد الله من امن بالله واليوم محمد رسول الله الاخر واقام الصلاة واتى الزكاة ولم يخشى الا الله سنة 1323 الحاج حامد محمد محاسب

It reads: (la ilaha illallah), Bismi Allāhi Ar-Raḥmāni Ar-Raḥīm, 'Innamā Ya`muru Masājida Allāhi Man 'Āmana Billāhi Wa Al-Yawmi (Muhammad Rasool Allah) Al-'Ākhiri Wa 'Aqāma Aṣ-Ṣalāata Wa 'Ātā Az-Zakāata Wa Lam Yakhsha 'Illā Allāh, sanat 1323. al-Haj Hamed Muhammad Muhassab.

⁹ Thuluth Script: It is called as such because it is written by a pen that its thickness equals one-third of the diameter of the pen because it needs some touches that can be only carried out by the tip of the pen and its thickness. It is considered one of the most difficult Arabic scripts in terms of rules, modifications, sizes and writing. The first one who developed Its rules was the Vizier Ibn Muqla.

- كمال سلمان الجبوري: موسوعة الخط العربي خط الثلث، دار الهلال، ط1، 2000م، ص7.

- محمد طاهر بن عبد القادر الكردي: تاريخ الخط العربي وأدابه، مكتبة الهلال، الرياض، 1939م، ط1، ص101.

It means: (There is no God but Allah), In the name of God, the Most Gracious, the Most Merciful, The mosques of Allah should only be maintained by those who believe in Allah and the Last Day, (Muhammad is the Messenger of Allah), establish prayer, pay alms-tax, and fear none but Allah. In the year of 1323, Haj Hamed Muhammad Muhassab.



(Pl. 9) The upper wooden lintel of the entrance door on north façade. (Photographed by the author)



(Fig. 6) An illustration shows the inscriptions on the wooden lintel above the entrance door of north façade. (Made by the author)

West Facade: (Pl. 10)

It is 15.8 m long, and 7 m high, with the second entrance to the prayers field in the middle. It was designated for women. This entrance is similar to the main entrance to the mosque. It consists of a tri-lobed arch of bricks cladded with mortar and in the middle is a door opening that is 2.10 m wide and 3.75 m high. This facade includes an important architectural element, which is the minaret of the mosque.



(Pl. 10) West facade of the mosque. (Photographed by the author)

The door opening is surmounted by a rectangular wooden lintel that is 1.20 m long, 0.45 m wide. It includes the second foundational inscription of the mosque in a horizontal line in a high-relief Thuluth and Muhaqqaq¹⁰ scripts. The inscription reads as follows: (Pl. 11, Fig. 7).

-الله جل جلاله- بسم الله الرحمن الرحيم أسس هذا - محمد عليه السلام- المسجد الحاج محمد محاسب الشقيري سنة 1323 بقلم أحمد القرشي

It reads: -Allah Jalla Jalalah- Bismi Allāhi Ar-Rahmāni Ar-Rahīm, Assassa Haza -Muhammad 'Alayhe as-Salam- Masjid al-Haj Mohamad Muhassab al-Shuqairi sanat 1323. B(-Qalam Ahmed Al-Qurashi). It means: (God, Exalted be His Majesty) In the name of God, the Most Gracious, the Most Merciful. This (Muhammad, peace be upon him) mosque was founded by Hajj Muhammad Muhassab al-Shuqairi in the year of 1323 (By: Ahmad al-Qurashi)



(Pl. 11) The wooden lintel above the door on west façade. (Photographed by the author)



(Fig. 7) An illustration shows the inscriptions on the wooden lintel above the entrance door of west façade (Made by the author)

Second: The Mosque from Inside (Prayer Hall) (Pl. 12)

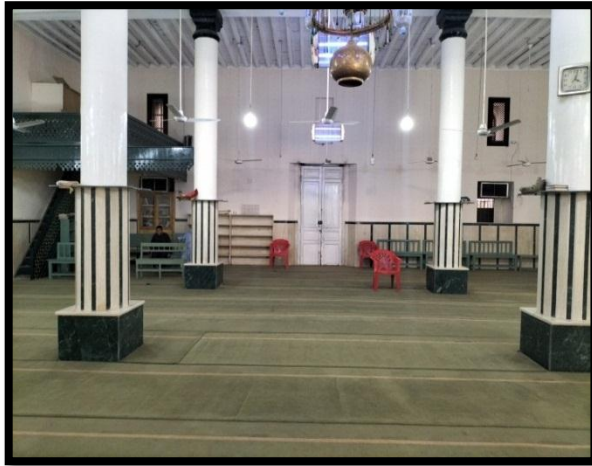
The prayer hall from inside is a rectangular area that is divided into three riwaqs by two arcades consisting of two rows of columns, each row of three columns parallel and perpendicular to the qibla wall.

¹⁰ Muhaqqaq Script: The Thuluth script was called in the later ages Al-Muhaqqiq (means consummate or clear) because each of its letters achieved the intended purposes, and three points were added under its (س) letter to beautify and embellish it, the Ottomans called it "Gali Thuluth" means clear Thuluth. Muhaqqaq Script is characterized by its difficulty and complexity, which makes it one of the best and rarest scripts, and is known for its beauty, accuracy of its letters, and free from interference.

- يحي وهيب الجبوري: الخط والكتابة في الحضارة العربية، الطبعة الأولى، دار الغرب الإسلامي، بيروت، 1994م، ص130.

- عادل الألويسي: الخط العربي نشأته وتطوره، الطبعة الأولى، مكتبة الدار العربية للكتاب، القاهرة، 2008م، ص44.

The west riwaq occupies a rectangular wooden room consisting of a wooden frame adorned with geometric ornaments. This room is 1.80 m higher than the level of prayer area, with a side length of 3.45 m and a height of 1.95 m. It can be accessed via a wooden ladder. This room was used as a chapel for women (Pl. 13).



(Pl. 12) *The Mosque from inside. (Photographed by the author)*



(Pl. 13) *The Women's chapel inside the mosque. (Photographed by the author)*

As for the east riwaq of the mosque, it includes the mihrab (Pl. 14) made of marble. It consists of a block protruding from the qibla wall, and in the middle is an apse with pointed arches decorated with floral and geometric ornaments. This mihrab was added to the mosque later after its construction.



(Pl. 14) *The mihrab on the east wall of the prayer hall. (Photographed by the author)*

The mihrab is crowned with a rectangular marble panel adorned with a Thuluth script that reads as follows:

فنادته الملائكة وهو قائم يصلي في المحراب¹¹

أنشأ هذا المسجد الحاج محمد محاسب موسى في سنة 1323

It reads: " Fanādat/hu Al-Malā'ikatu Wa Huwa Qā'imun Yuṣallī Fī Al-Miḥrābi'./ Ansha' Hazal Masjid al-Haj Hamed Muhassab Musa fe sant 1323 H". It means: "And the angels called to him as he stood praying in the sanctuary..." "This mosque was established by Haj Hamed Muhassab Musa in the year of 1323 AH" (Pl. 15, Fig. 8).



(Pl. 15) The Marble panel above the mihrab. (Photographed by the author)



(Fig. 8) An illustration shows the inscriptions on the marble panel above the mihrab.

(Made by the author)

The Minbar

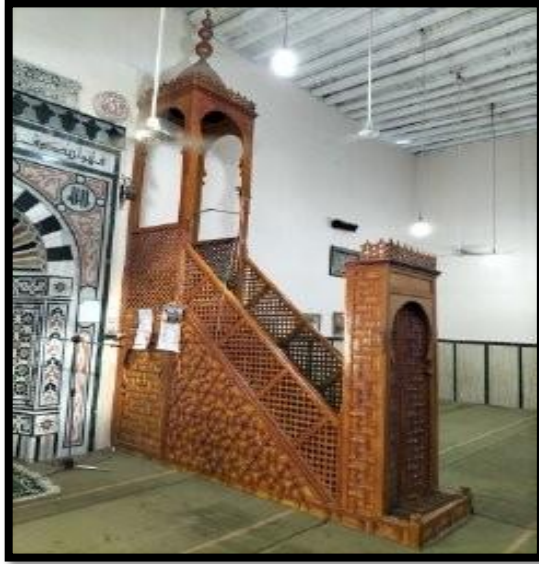
It is located to the right of mihrab (Pl. 16, Fig. 9) and is made of wood. It is characterized by the consistency of its parts, the richness of its decorative elements, and the accuracy of its manufacture. It consists of nine wooden steps leading to the preacher's seat. Both sides of the minbar are in the form of a right-angled triangle adorned with assembles hexagonal shapes. Each side is surrounded by a band adorned with filigreed geometric patterns. As for Bab al-Rawda¹², at the back of

¹¹ قرآن كريم: سورة آل عمران، آية 39.

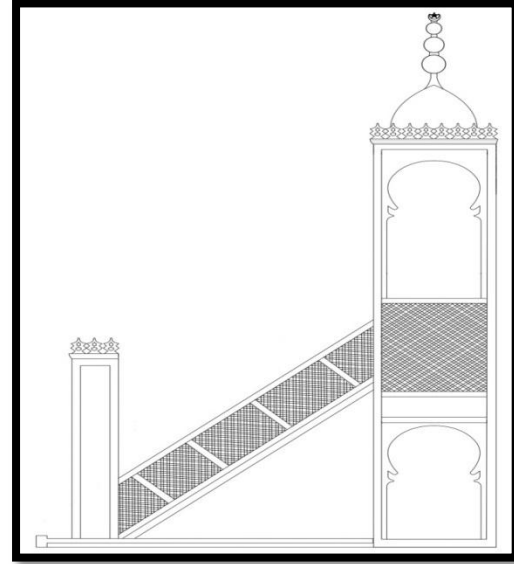
¹² Bab al-Rawdah was first implemented in the minbar of Aslam al-Silhdar Mosque (745 AH / 1344 AD).

- نعمت محمد أبو بكر: المنابر في مصر في العصرين المملوكي والتركي، رسالة دكتوراه غير منشورة، كلية الآثار، جامعة القاهرة، 1985م، ص 121.

two sides, it is 163 cm high, and ca. 68 cm wide. The minbar precedes Bab al-Muqaddem¹³ – the door leading to the podium - and it is 163 cm high and 93 cm wide. It is composed of two similar shutters in terms of their geometric ornaments that fill the spaces. In addition, it is topped by filigreed crenellations. The minbar is crowned by a horseshoe arch and surmounted by a dome based on four columns topped by three wooden pomegranates that end with a crescent with a five-pointed star inside - To symbolize the flag of Egypt during the reign of Muhammad Ali dynasty.



(Pl. 16) The minbar on the west wall of the mosque.
(Photographed by the author)



(Fig. 9) An illustration shows the minbar of mosque. (Made by the author)

The prayer area is topped by a wooden ceiling consisting of plain wooden panels. A skylight¹⁴ (Pl. 17) of wood is located on the center of the ceiling with open windows for lighting and ventilation.

¹³ The design of Bab al-Moqaddem evolved in the Ottoman era. It was preceded by a degree representing the base, and the door had two sides. The cylindrical four-shuttered doors were implemented. The helmet surmounted Bab al-Moqaddem and this design can be seen in the minbar of Al-Shinnawi Mosque in the village of Mahalla Rouh, Tanta province, Gharbia Governorate (1186 AH / 1772 AD). Another example can be seen in the minbar of Muhammad Bey Abu Al-Dahab Mosque in Al-Azhar (1188 AH / 1774 AD).

- شادية الدسوقي كشك: أشغال الخشب في العمائر الدينية العثمانية بمدينة القاهرة، دراسة أثرية فنية، رسالة ماجستير غير منشورة، كلية الآثار، جامعة القاهرة، 1984م، ص 340 .

¹⁴ The skylight in the archaeological and architectural term is a type of wooden ceiling that covered the central part of the sahn of mosques, madrassas, Durka and the like. In most cases, it had a high octagonal shape at its drum that has some square or rectangular windows for ventilation and lighting. This type of roofing was used in the Mamluk era when the area of the courtyard was reduced in order to cover it and use it for prayer. It aimed to protect worshipers from the summer heat and winter rain, especially since this sahn was often used in congregational prayers due to the narrowness of iwans. The corners of skylight have four stalactite transition areas to turn the square of sahn into an octagon upon which the skylight rests on a drum. Such drum has some stained-glass windows for ventilation and lighting. As for the ceilings of these skylights, they were decorated with colorful and gilded floral and geometric elements.



(Pl. 17) *The Skylight in the middle of the mosque's Ceiling.*

(Photographed by the author)

Dekkat al-Muqri' (Reciter's Bench)¹⁵ (Pl. 18)

It is a rectangular wooden bench that is 1.40 m long, 1 m wide and 1.30 m high from the ground. It can be used for one individual and consists of two parts: the structure and the handrail. As for the structure, it is a rectangular box carried on four square pillars, ending at the bottom with short legs and their upper finials with the shapes of pomegranates.

The front of the bench is occupied by a wooden door with two shutters, while the two sides of the bench are occupied by geometric decorations with assembled battens. The structure is surmounted by a handrail fixed to the frame of the bench and its back. The handrails on both sides of the bench consist of a panel filled with a horizontal square oblique loop, surrounded by two plain vertical panels. The back of the bench consists of two horizontal panels adorned with square oblique loop.

عاصم محمد رزق: معجم مصطلحات العمارة، ص160.

¹⁵ Dekkat al-Muqri': The (Reciter's Bench) is considered one of the portable wooden artifacts that must be found in religious buildings. The reciter sits on this bench to read the blessed verses of the Noble Qur'an. In the Mamluk era, this bench had a particular shape, as it had a place to put the Qur'an open for reading, so it was called "Kursi al-Mus-haf". The Muslim artist mastered ornamenting these elements, due to the close connection between him, the Noble Qur'an and its recitation, as it was a gift to religious buildings from the humble Muslims in the worship of God. The reciters benches of the Ottoman period in Cairo were distinguished by their distinct forms, between the square or rectangular shape and whether there is a place designated to place the Qur'an or not. Examples include the reciter benches of Sariyat al-Jabal mosque 935 AH, al-Mahmoudiyah mosque 975 AH, Yusuf Agha Al-Han mosque in 1035 AH, Mustafa Chichi Mirza mosque 1110 AH, Al-Fakahani mosque 1148 AH, and the reciter's bench of Hassan Pasha Taher mosque 1224 AH.

- حسن الباشا: كرسي المصحف في الفن الإسلامي، مجلة منبر الإسلام، العدد السادس، السنة 25، جمادى الآخرة 1387هـ - 5 ديسمبر 1967م، ص174.

- شادية الدسوقي: الأخشاب في العمائر الدينية بالقاهرة العثمانية، الطبعة الأولى، مكتبة زهراء الشرق، القاهرة، 2003م، ص ص73، 76.



(Pl. 18) The bench of reciter.

(Photographed by the author)

The Minaret (Pl. 19)

The minaret is located in the southwest corner of the west facade and is 37 m long. It is built of mud bricks and consists of a beveled square base adorned with a semi-circular arch. Two tiers and an upper jawsaq (gallery beneath the finial of the minaret) are built above this base, all of which are similar in design, as each is an octagonal structure adorned with blank openings in which the architect opened four small openings for ventilation and lighting, in four of them. Some of these are topped by pointed arches, and underneath is a balcony with wooden balustrade resting on rows of Stalactites. The jawsaq¹⁶ is surmounted by a shallow dome topped by a cylindrical drum, a helmet, a copper ferule encircled by cylindrical bands, and two apples crowned by a crescent¹⁷ respectively.

¹⁶ Al-Jawsaq also denotes the upper, raised part of the minbar, which consists of the preacher's seat, the pillars of the Jawsaq, and the dome.

- نعمت أبو بكر، المناير، ص522. للإستزادة: عاصم محمد رزق: معجم مصطلحات العمارة، ص69.

¹⁷ The element of the "crescent" - that is one of the phases of moon - was used in ornamentation after the advent of Islam, not only as a decorative and aesthetic aspect, but to send symbolic ideas and meanings to Muslims, as the Islamic timing depends on the lunar months. In addition, the development of the crescent is connected to the times of some worships and rituals such as fasting, Hajj and Muslim holidays. It was mentioned in the Holy Quran in Verse 189 of Surat Al-Baqarah: "They ask you 'O Prophet' about the phases of the moon. Say, "They are a means for people to determine time and pilgrimage."

- كمال محمود الجبلاوى: موسوعة الأفكار الرمزية بالعمارة المصرية بعد دخول الإسلام، الطبعة الأولى، القاهرة، 2009م، ص 101.

- صالح لمعى: القباب فى العمارة الإسلامية، دار النهضة العربية، بيروت، د.ت، ص 25 : 26.



(Pl. 19) The minaret above west facade. (Photographed by the author)

II: The Analytical Study:

In this study, the researcher briefly originates and analyzes the structural and architectural elements in the mosque and compares them to the architectural elements in mosques and religious constructions of the (13th -14th centuries AH / 19th -20th centuries AD) in Cairo in general and Luxor in particular. Therefore, the researcher deals with this aspect through the following:

1- The Location:

There is no doubt that the choice of the location of Muhassab Al- Shuqairi Mosque and the area on which it was built (Fig. 1) had a great impact in determining the number of facades that overlook the surrounding area, the planning and the direction of the qibla. The architect was highly concerned with the facades of the mosque as they overlook the external surroundings and highlight some architectural units relevant to the mosque's architecture, such as entrances, windows and crenellations. In addition, they bring into focus another artistic factor, which is the respect for the traffic organization line, which highlights the architect's respect for the relationship between the mosque architecture and other buildings surrounding it to avoid damage¹⁸.

The direction of the qibla and the location affected the depths of windows openings and the thickness of the mosque walls, as an architectural consideration and treatment of internal spaces to plan a regular, straight space for prayer and to correct the space boundaries with the line of organizing the road. This was evident in the mosque under study.

¹⁸ ياسر إسماعيل صالح: العوامل المؤثرة على مخططات العمارات الدينية العثمانية في القاهرة والوجه البحري، رسالة ماجستير غير منشورة، كلية الآثار، جامعة القاهرة، 2001م، ص70، 71.

2- The Building Materials:

The Muhassab Al-Shuqairi Mosque was built of mud bricks cladded with a layer of mortar as the most commonly used materials in the construction of buildings in Upper Egypt, due to their abundance. The most important architectural structures built with mud in Luxor in the (13th -14th C. AH / 18th -19th C. AD) is Wikalat Al-Nakhili, which is located in the tourist market area in Luxor.

3- Planning:

Muhassab mosque was built upon the local Egyptian style, which is one of the most widespread architectural styles in the (13th C. AH / 19th C. AD) and the early (14th C. AH / 19th C. AD). This style can be divided into several types as follows:

The first type represents the traditional layout with a courtyard and four riwaqs. The second is evident in the layout of madrassas (Islamic schools) with perpendicular iwans. The third follows the layout of mosques built without riwaqs or iwans. As for the fourth type is evident in the riwaqs without the courtyard, this type has been known since the era of Caliph Omar Ibn Al-Khattab, as in the mosque of Amr Ibn Al-Aas and the mosques dating back to the Umayyad era¹⁹. This style is also clearly evident in the mosque - under study - in terms of its architectural and artistic elements, where the Mamluk and Ottoman influence can be traced in the design and planning of the mosque. This type of planning consists of a rectangular area divided into riwaqs by a number of arcades parallel or perpendicular to the qibla wall. The middle section of the middle arcade is topped with a skylight or a dome with windows opened for lighting and ventilation.

This type of planning spread in the mosques of the Ottoman era and the era of Muhammad Ali's dynasty, in Cairo such as Murad Pasha Mosque (976-979AH/1568-1571AD), Masih Pasha Mosque (983AH/1575AD), Mahmoud Muharram Mosque (1207AH/1792AD), Jumblatt Mosque (1212 AH / 1797 AD), Abu Der'a Mosque (1218 AH 1803 AD), Hassan Pasha Taher Mosque (1224 AH / 1809 AD), Jawhar al-Ma'ini Mosque (1229 AH / 1814 AD) and Aref Pasha Mosque at al-Tabbana (1281 AH / 1864 AD)²⁰. This planning spread also in the mosques of the villages and cities of Upper and Lower Egypt as well as Delta

¹⁹ محمد حمزة الحداد: بحوث ودراسات في العمارة الإسلامية، الكتاب الأول، الطبعة الأولى، القاهرة، 2004م، ص181.

²⁰ عبد الوهاب عبد الفتاح عبد الوهاب: الطراز المعماري والفني لمساجد القاهرة في القرن الثالث عشر الهجري (1215-1318هـ) التاسع عشر الميلادي (1800-1899م)، رسالة ماجستير غير منشورة، كلية الآثار، جامعة القاهرة، 2006م، ص216.

The Facades:

A façade is generally the front part or exterior of a building. The facades²¹ play an important and prominent role in expressing the nature of the establishments they represent, as they are the honest mirror that expresses the purpose of the establishment and its architectural unity. In fact, there are two types of facades, main facades, and secondary facades. The architect distinguished between these two types by making the main facades overlook the vast streets and main roads. Hence, the architect was keen to provide them with various architectural units, while the secondary often overlooks narrow alley and may sometimes include a secondary entrance.

In architecture, the façade of a building is often the most important aspect from a design standpoint, as it sets the tone for the rest of the building, especially Islamic buildings, as they are a mirror that reflects their plan from inside and outside.

Therefore, the architect was keen, upon planning religious buildings, on the zoning of roads and the direction of qibla, so that the building appears regular from the inside and outside. The architect had also to pay attention to the architectural, decorative and geometric aspects²².

The study showed the architect's interest in the facades of Muhassab Al-Shuqairi Mosque (Pls. 1, 7, 10) in terms of the architectural and decorative structure through the tri-lobed arches, the serrated crenellations in addition to the windows. The deep concern with the facades of the mosque was evident as they are

²¹ **The facades:** In the archaeological terminology, it means generally the front part or exterior of a building, that is, its outer wall overlooking the road. The facades in Islamic architecture developed remarkably in the Mamluk era. The Muslim architect introduced many decorative and architectural elements on the facades, especially the simple, knotted, and stalactite vertical entries with multiple openings. He added the colored bricks in ablaq and mushahar orders. Moreover, many decorative elements such as serrated and leafy crenellations, cornices, friezes and other architectural and decorative elements are also included on the facades.

- For more, see:

- محمد محمد أمين، ليلي على إبراهيم: المصطلحات المعمارية في الوثائق المملوكية، ص120.
- عاصم محمد رزق: معجم مصطلحات العمارة، ص319-320.
- توفيق عبد الجواد: معجم العمارة وإنشاء المباني، مؤسسة الأهرام، القاهرة، 1987 ص3.
- سامي محمد نوار: الكامل في مصطلحات العمارة الإسلامية من بطون المعاجم اللغوية، دار الوفاء لنديا الطباعة والنشر، القاهرة، 2003، ص186.

²² For more on the interest of governors and rulers in organizing and widening the roads and the line of road organization, see:

- حسن عبد الوهاب: تخطيط القاهرة وتنظيمها منذ نشأتها، مجلة المجمع العلمي المصري، القاهرة، 1955م، ص6-13.
- محمد محمد الكحلوي: أثر مراعاة اتجاه القبلة وخط تنظيم الطريق وحقه على مخططات العمانر الدينية المملوكية بالقاهرة، مجلة كلية الآثار، العدد السابع، جامعة القاهرة 1996م.
- ياسر إسماعيل صالح: العوامل المؤثرة على مخططات العمانر الدينية العثمانية، ص71-75.
- إبراهيم صبحي السيد غندر: أعمال المنافع العامة بالقاهرة في القرن التاسع عشر، رسالة دكتوراه غير منشورة، كلية الآثار، جامعة القاهرة، 2007م.

built to overlook the surrounding area, and this architectural element has been known since the Fatimid, Mamluk and Ottoman eras²³.

The Arches

The arches²⁴ are one of the important architectural elements in Islamic architecture. In addition to the architectural purpose of the arches, which is to carry the ceilings, distribute the riwaqs and reduce the load and pressure of the walls, the arches play another aesthetic role as they adorn the different buildings aesthetically.

The architect in Muhassab Al-Shuqairi Mosque has used several types of arches outside and inside, including:

(A) Tri-lobed Arch

The tri-lobed or trefoil arch²⁵, is one of the most widely used arches in the facades and entrances of Islamic architecture in Egypt, including that of Muhassab Al-Shuqairi, the mosque under study (Pls.2, 8, 11).

The oldest example of this type of arches was found in the facade of Qasr al-Hayr al-Gharbi, which is preserved today in the Damascus Museum. It can also be seen in the blank windows above the Baghdad Gate in the city of Raqqa. It was used in the entrances and it was first used in the Islamic architecture at the entrance to the General Gate of Al-Jawsaq Al-Khaqani Palace or Dar al-Khilafa (222 AH / 836 AD) that was used by the Abbasid caliph al-Mu'tasim, and in the Great Mosque of Samarra (243-237 AH / 848-850 AD). As for Islamic Egypt, it was used in some houses in the city of Fustat²⁶.

In the Mamluk period, the entrance to al-Madrasa Al-Zahiriyah on Al-Muizz Street (660-662 AH / 1262-1263 AD) is the oldest known example of this type of arches. It can also be seen at the entrance to each of the following: the Zawiya of Zain al-Din Youssef at al-Qadriya (697 AH / 1298 AD), Khanqa of the Salar Mosque and Sangar al-Gawli at Mersina Street (703 AH / 1303 AD), the north-eastern entrance to Al-Nasir Muhammad Mosque in the Citadel (753 AH / 1334 AD), the Madrasa of Sultan Hassan (757-764 AH / 1356-1362 AD), the Madrasa of Al-Zahir Barquq (786-788 AH / 1384-1386 AD), the Madrasa of Inal Al-Yousufi (794-795 AH/ 1319-1319-1329 AD), Aslam al-Silhdar Mosque, Sultan

²³ أحمد فكري: مساجد القاهرة ومدارسها، المدخل، ج2، دار المعارف بمصر، القاهرة، 1962م، ص80.

²⁴ The arch: an arched architectural element that depends on two fulcrums, usually forming or surrounding the building openings. It takes many forms, the main of which are the semi-circular arch and the pointed arch, from which several types are branched. For more on arches and their types, see:

- Petersen, A., Dictionary of Islamic architecture. Routledge Press, London and New York 1996, p.24.
- عبد الرحيم غالب: موسوعة العمارة الإسلامية، جروس بيرس، بيروت، 1988م، ص282.
- عاصم محمد رزق: معجم مصطلحات العمارة، ص190.

²⁵ The tri-lobed arch: This type consists of three lobes. The upper lobe represents the keystone or crown of the arch. It is a hood with a pointed or semi-circular arch. As for the lower lobes, they are two side arches on which the pillars of the hood are based.

- فريد شافعي: العمارة الإسلامية ماضيها وحاضرها ومستقبلها، الرياض، 1982م، ص203-206.
- ²⁶ علي بهجت وألبير جبريل: حفائر الفسطاط، ترجمة علي بهجت ومحمود عكوش، القاهرة، 1928م، ص105.
- السيد عبد العزيز سالم: القيم الجمالية في العمارة الإسلامية، الموسم الثقافي الثالث، جامعة بيروت، 1962م، ص18.

Shah Mosque (880 AH / 1475 AD), al-Madrasa al-Ashrafiya on Al-Muizz Street (829 AH / 1425 AD), al-Ghourri Mosque in Ghouriya (909 AH / 1503 AD), and finally the entrance to al-Ghourri Mosque in Arab Al-Yasar (915 AH / 1509 AD).

In the Ottoman era, the simple tri-lobed arch was used to crown several entrances, including that of Tekkiyat al-Jalshani (926-931 AH / 1519-1524 AD), the second entrance to Murad Pasha Mosque in Mosky (976-979 AH / 1568-1570 AD), the three entrances to the Queen Safiya Mosque in Dawdiyah (1019 AH / 1610 AD), the main entrance to the Youssef Agha al-Han Mosque on the southeastern facade (1035 AH / 1625 AD), the entrance to the Mosque of Sidi Uqba (1066 AH / 1655 AD), the entrance to al-Fakahani Mosque, the entrance to Muharram Effendi Mosque, the entrance to Othman Agha Mosque known as the Al-Bayoumi Mosque in al-Hussainiya, the entrance to the Mosque of Ali Agha, known as the Jumblatt Mosque in Abdeen and the entrance to the Sabil of al-Manasterly (1126 AH / 1714 AD)²⁷.

These examples in Cairo building date back to the era of Muhammad Ali's dynasty in (13th -14th C. AH / 19th -20th C. AD). These include the entrance to each of the following: Jawhar al-Mu'ini Mosque, Suleiman Agha al-Silhdar Mosque (the Red Mosque), the main entrance to al-Afifi Mosque, Suleiman Pasha al-Fransawi Mosque, Al-Hatto Mosque, Sherif Pasha Mosque, the southeastern entrance to Saleh Abu Hadid Mosque and the entrance to Aref Pasha Mosque²⁸.

(B) Semi-Circular Arch:

The semi-circular arches were used to crown the openings of the minaret of Muhassab Al Shuqairi Mosque (Pl. 19) and to adorn its base on the west façade (Pl. 10). The semi-circular arches in the Dome of the Rock (72 AH / 691-692 AD) are among the oldest examples of this type of arches in Islamic architecture²⁹. This type has been widely used in all forms of Islamic architecture such as the arches of openings, entrances, window openings, hoods of mihrabs... and other architectural elements in various facilities. This arch is distinguished by its easy construction because it has only one center, which adds to its simplicity and outstanding view³⁰. It was commonly used in the buildings of the Abbasid and Fatimid eras, passing through the Ayyubid and Mamluk eras. These included: Youssef Agha Al-Han Mosque (1035 AH / 1625 AD), al-Arabi Mosque (1183 AH / 1769 AD), the facade of the Sabil of Sheikh Mutahar in Al-Nahhasin (1158 AH / 1745 AD), Zawiya of

²⁷ حسن عبد الوهاب: تاريخ المساجد الأثرية، ص ص 306، 312، 315.

- تقيدة محمد عبد الجواد: الآثار المعمارية بمحافظة الغربية في العصرين المملوكي والعثماني، رسالة ماجستير غير منشورة، كلية الآثار، جامعة القاهرة، 1989م، ص ص 308، 309.

- وفاء محمد عبد الجواد: المنشآت المعمارية لأغوات دار السعادة بالقاهرة- دراسة أثرية معمارية، رسالة دكتوراه غير منشورة، كلية الآداب، جامعة الإسكندرية، 2007م، ص ص 61، 144.

²⁸ عبد الوهاب عبد الفتاح عبد الوهاب: الطراز المعماري والفني لمساجد القاهرة، ص ص 349، 350.

²⁹ فريد شافعي: العمارة العربية في مصر الإسلامية- عصر الولاة، المجلد الأول، الهيئة المصرية العامة للكتاب، القاهرة، 1994م ص 203.

- عاصم محمد رزق: معجم مصطلحات العمارة، ص 194.

³⁰ محمد سيف النصر أبو الفتوح: ص 63.

- عاصم محمد رزق: معجم مصطلحات العمارة، ص 194، 195.

Prince Abdul Rahman Katkhuda (1168 - 1175 AH / 1754 - 1761 AD) and al-Shawaziliyah Mosque in Al-Mosky (1168 AH / 1754 AD).

Also, it crowned the Ottoman window openings, including these of Murad Pasha Mosque, Zulfikar Mosque (1091 AH / 1680 AD), the upper windows of Muharram Effendi Mosque (1136 AH / 1723 AD) and the five upper windows on the southwestern facade of al-Fakahani Mosque (1136 AH / 1735 AD). In addition, it crowned many entrances to religious and charitable buildings in Mid Delta in the (13th c. AH / 19th c. AD), such as the entrance block of al-Omari Mosque in Ashmoun, al-Sabil al-Ahmadi in Tanta, Awlad al-Zubayr Mosque in Zefta and Abu al-Nadar Shata in Abu Mandour³¹.

Crenellations:

The architect managed to crown the buildings with crenellations³² of stone or stucco or masonry clad with stucco to add an aesthetic ornamentation to the facades. These crenellations took various forms, including the serrated geometric shape, the multi-lobed floral form, the battlements and unique forms known as "Arais" which resemble human abstract shapes or paper dolls. These crenellations had an important functional role, as they were used as sheds on top of defense towers and military structures. Later, they were used to add a decorative character on top of religious structures³³. The crenellations have been used before Islam in Assyrian buildings, and were crowning the Roman fortresses, and have been used in the Islamic architecture as well. The earliest example of these crenellations can be seen in Qasr al-Hayr al-Sharqi (106 AH / 727 AD), and at Al-Ukhaidir Palace which dates back to the Abbasid era (161 AH / 778 AD), and at Al-Jawsaq al-Khaqani Palace (221 AH / 836 AD)³⁴.

The facades of Muhassab Al-Shuqairi Mosque (Pls.1, 7, 10) are crowned with tri-shaped limestone crenellations.

In Egypt, the Tulunid Mosque presents the oldest examples of crenellations in the Islamic architecture of Egypt (263-265 AH / 876-879 AD), as the upper part of the mosque walls is adorned with interwoven crenellations pierced from the middle

³¹ نفيدة محمد عبد الجواد: الآثار المعمارية بوسط الدلتا في القرن التاسع عشر "دراسة أثرية معمارية"، رسالة دكتوراه غير منشورة، جامعة طنطا، كلية الآداب، 1993م، ص315.

³² Crenellations: They refer to the decorative units that are placed next to each other at the end or edge of the structure. They are made of stone or bricks on top of buildings such as fences, or of wood at the top of the pulpit door, or of laminated metal for the doors. The Muslim architecture introduced many decorative and architectural elements on the facades, especially the simple, arched, and stalactite vertical inlets with multiple openings. The facades are colored in an alternating piebald and mushahar alternating layers of white and red stone. Facades are adorned with many decorative elements such as serrated and foliated crenellations, friezes, cornices, and other architectural and decorative elements. For more see:

- محمد محمد أمين و ليلي علي إبراهيم: المصطلحات المعمارية في الوثائق المملوكية، دار النشر بالجامعة الأمريكية بالقاهرة، ط1، 1990م، ص70.

³³ سعد زغلول عبد الحميد: العمارة والفنون في دولة الإسلام، منشأة المعارف، الإسكندرية، 1986م، صص 217، 218.

³⁴ كمال الدين سامح: العمارة في صدر الإسلام، الهيئة المصرية العامة للكتاب، القاهرة، 1919م، صص 68-76.

- عاصم محمد رزق: معجم مصطلحات العمارة، ص161.

and built from bricks known as "Arais"³⁵. By the Fatimid era, the architect implemented the oldest examples of geometric serrated crenellations in Al-Azhar Mosque (359-361 AH / 970-972 AD), Al-Hakim B-Amrillah Mosque (380-403 AH / 1013-990 AD), as well as in the Fatimid gates and walls such as the Gate of Nassr. (480 AH/ 1087 AD). Among the examples of the serrated crenellations in the Ayyubid period were those crowning the northwestern facade of the Mausoleum of Al-Salih Najm Al-Din Ayyub on Al-Mu'izz Street (648 AH / 1250 AD).

By the Mamluk era, the serrated crenellations were also used in crowning the facades of religious buildings with some renovations as in the crenellations of Al-Zahir Baybars Al-Bunduqdari Mosque (665-667 AH / 1264-1266 AD), Qalawun Complex in al-Nahhasin (683-684 AH / 1283-1284 AD), Baybars al-Jashankir Khanqa on Bab al-Nasr Street in Jamaliya (709 AH/1310AD), and Mardani Mosque in al-Tabbaneh (738-740 AH/ 1337- 1339AD), and at the Madrasa of Sarghatmish in al-Saliba Street (757 AH / 1356 AD)³⁶.

Stalactites:

Stalactites³⁷ were used as an architectural and decorative element usually made of stones carved and collected in prominent shapes. The stalactites structure originated from the squinch. Sometimes called "honeycomb vaulting" or "stalactite vaulting". They hang in stacked layers in different places in Islamic buildings such as the squinches of domes, minarets, facades, windows, entrances, arches, and so on, of the parts that accept this architectural and decorative element³⁸.

As for the origin of this architectural element, it goes back to the Seljuk architecture in Iran. In Egypt, the stalactites were found in Islamic buildings for the first time in Al-Juyoushi Mosque (478 AH/1085 AD)³⁹.

The Stalactites are seen as a decorative ornament in Muhassab al-Shuqairi mosque - the study subject - to adorn the minaret of the mosque (Pl. 19).

³⁵ أحمد فكري: مساجد القاهرة ومدارسها، ص116.

³⁶ حسن عبد الوهاب: تاريخ المساجد الأثرية، ص ص114، 131، 147، 160.

³⁷ **Stalactite:** It is an architectural ornament of the Islamic architecture, taken from the Greek word "cornice" and it has several names. It means the ornamental framework of the prominent niches that decorate it. Investigating a stalactite separately from the rest, it refers to a small mihrab and is used as an architectural structural element or as a decorative element in the gradations used in ceilings and in arches. It has many shapes, such as the stalactite of Aleppo, the municipal stalactite, the triangular stalactite, the pendant stalactite, and the conches.

- ولفرد جوزف دल्ली: العمارة العربية بمصر في شرح المميزات الرئيسية للطراز العربي، ط٢، ترجمة محمود أحمد، الهيئة المصرية العامة للكتاب، القاهرة، ٢٠٠٠، ص 63.

- عبد الحميد محمود صباغ: جماليات التصميم الزخرفي للمقرنص في العمارة الإسلامية، ماجستير، كلية التربية، جامعة أم القرى، المملكة العربية السعودية، 1414، ص ص ٧: ٩.

- يحيى وزيرى: موسوعة عناصر العمارة الإسلامية، الكتاب الثاني، مكتبة مدبولي، القاهرة، ١٩٩٩، ص 135.

- عاصم محمد رزق: الفنون العربية الإسلامية في مصر، مكتبة مدبولي، ٢٠٠٧، ص 375.

³⁸ عاصم محمد رزق: معجم مصطلحات العمارة، ص293.

³⁹ عاصم محمد رزق: معجم مصطلحات العمارة، ص296.

III: Tourist Study:

This mosque is located in Luxor, which is one of the most important tourist destinations in Egypt, as it holds many tourist attractions that represent the civilization of Egypt through its historical eras. Although this region includes many monuments, it is unique in tourism programs as it represents a specific historical stage, i.e., the ancient civilization in Egypt, with the exception of the Abu Al-Hajjaj Mosque.

The research derives its importance by shedding light on one of the main elements of tourist offer by bringing into focus new tourist places to be enlisted upon the tourism programs. This entails providing religious, historical and archaeological information about them, so that it can perform its multiple roles well that leads to the satisfaction of the foreign tourist with the introduced product. In turn, this will affect tourism in Egypt positively. Hence, this research can benefit the tourism field through various axes. The first of these is the tour guide that should be provided with the relative scientific material, including data, religious, historical, and archaeological information. Hence, the tour guide can accomplish his work to the fullest by providing foreign tourists with the adequate information on this important landmark. Thus, the tour guide will fulfill the assigned role as a source of information (Information Giver) satisfactorily.

The tour guide can also perform other roles such as marketing and propagating for this place on optional visits, by exploiting the unique site of the mosque a few meters from Luxor Temple, which qualifies it to be enlisted upon the map of religious and cultural tourism. The guide can suggest its visit when visiting Luxor Temple, which helps the tour guide to fulfill his role as a marketer of tourist and archaeological sites.

As for tourism operators, this tourism product can be marketed using Nich Market, which means marketing a particular product to a particular category, taking into account other factors such as price, quality... etc. This marketing technique is more effective nowadays than the mass market as it suits marketing the tourism product through the following:

- It aims at specific groups, such as school students in Luxor and the rest of the Egyptian regions.
- It aims at groups interested in cultural dimensions, such as some European nationalities.
- It can be marketed through modern platforms such as social networking sites and some sites interested in promoting visiting Luxor.
- The mosque can be included in the tourist programs under the title of "Visits to the Monuments of the Royal Era in Egypt", which may target a certain segment of those interested in visiting antiquities dating back to the royal era, as is the case in some countries such as Russia.
- Making pamphlets and brochures for this mosque, like many other tourist places.

Conclusion:

After completing the descriptive, analytical and tourist study of Muhassab Al-Shuqairi Mosque in Luxor, the most important and prominent results of the study can be concluded as follows:

- This is an unprecedented study to Muhassab Al-Shuqairi Mosque in the archaeological and architectural literature, as no researchers had previously dealt with it.
- The study showed that the mosque falls under the planning of mosques that were built without open courtyard (Sahn) in the Egyptian local style during the eras of Ottomans and Muhammad Ali in Egypt.
- The study revealed that all the architectural elements in Muhassab Al-Shuqairi Mosque were constructed from mud bricks cladded with stucco, the most common used material in religious buildings in Upper Egypt. It is also shown that the architect mastered the use of these materials accurately and professionally, as they are locally made materials.
- The study showed the extent of the architect's interest in considering the relationship between the facades and the surrounding area such as the line organizing the road in which the Muhassab Al Shuqairi Mosque was built on the one hand, and the internal planning of the mosque on the other. The architect utilized this relationship by making annexes, entrances and shops.
- The study showed that the plain tri-lobed arch was the main decorative unit in crowning the facades of the mosque.
- Despite the small area of Muhassab Al-Shuqairi mosque, it provides many architectural and decorative elements that can be considered an extension to those used in the Ottoman religious buildings and the mosques of Cairo during Muhammad Ali's dynasty in the (13th c.-14th c. AH / 19th c. s-20th c. AD).
- It is shown that choosing the suitable location for Muhassab Al-Shuqairi mosque had a great impact on the facades, planning and direction of the qibla, and that its geographical location played a significant role in determining the number of facades overlooking the outside and considering the road organization line.
- The study showed how the direction of qibla affected the wideness of window openings and thickness of the walls of mosque, as an architectural consideration and treatment of its interior spaces to outline a straight, regular space suitable for prayers.
- The study reviewed the architectural and constructional elements of Muhassab Al-Shuqairi Mosque, mentioning the examples, forms and stages of this development.
- The foundational inscription of some entrances to the mosque were signed by a calligrapher called “Ahmed al-Qurashi” and the date of foundation was recorded in the Hijri calendar in figures (1323 AH / 1905 AD), which shows the importance of calligraphic inscriptions (foundational - memorial - historical) in architectural structures and the makers' keenness on signing their names followed dating their works.
- It is shown that there is a skylight in the middle of the ceiling of prayer field in the mosque, as is the case in many mosques such as that of Sidi Ahmed al-Badawi, Sidi Marzouq al-Ahmadi, Ezz al-Rijal and al-Minshawi Mosque. This was the common case in roofing the Durka in the Ottoman era. This is evident in the mosques of al-Mahmudiya, Mustafa Chirchi Mirza, Al-Kikhia, and Al-Fakahani Mosque, which in turn are a continuation of architectural patterns of some Mamluk buildings.

- This mosque revives the genuine architecture and arts of the Mamluk era, as represented in the minaret with its magnificence, height, graceful ornaments, and its minaret finial that resembles the upper part of the Mamluk style, the stellar patterns on both sides of the minbar, which is a genuine Mamluk ornament.
- The study showed aesthetic and decorative richness of the wooden pulpit in Muhassab Al-Shuqairi Mosque, as a continuity to the artistic techniques used by craftsmen in Upper Egypt in the 13th century AH / 19th c. AD, which were prevalent in turn in the Mamluk and Ottoman eras.
- Although this minaret is influenced by the Mamluk style, and the minbar by the Mamluk and Ottoman styles, the architect culminated it with the closed crescent and the five-pointed star, the emblem of Muhammad Ali's dynasty. This is a clear indication of the then arts and architecture styles.
- The study recommends recording, preserving and restoring this monument due to its archaeological significance, and in order to preserve this architectural style of mosques in Upper Egypt, as well as the architectural heritage of religious buildings in Luxor.

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مسجد محسب الشقيري بالأقصر (1323هـ / 1905م)

"دراسة أثرية سياحية"

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المستخلص:

يتناول البحث بالدراسة والوصف والتحليل مسجد محسب الشقيري بالأقصر دراسة أثرية سياحية، وهو من المساجد العتيقة التي شُيدت على الطراز المصري المحلي ويتبع تخطيطه تخطيط المساجد التي بُنيت بدون صحن، وهذا التخطيط كان سائد بمدينة القاهرة ومدن الوجه القبلي والبحري والدلتا إبان القرنين (١٣-١٤هـ / 19-20م).

ويعد هذا المسجد دراسة جديدة لم يتناولها أحد الباحثين من قبل على الرغم من الدراسات الأثرية المعمارية التي تناولت المنشآت الدينية بصعيد مصر، ولم ترد أي إشارة عن المسجد بين ثنايا المراجع العلمية المهمة بدراسة الآثار الإسلامية بإقليم مصر عامة ومدينة الأقصر خاصة والتي تعد واحدة من أعرق مدن صعيد مصر الغنية بمنشآتها المتنوعة الوظائف والطرز.

كما يلقي البحث الضوء على العناصر المعمارية والإنشائية بالمسجد المتمثلة في مادة البناء والواجهات والمداخل والعقود والشرافات التي تتبعها بالدراسة والتحليل، كما يستعرض البحث آليات توظيف المسجد سياحياً ووضعها ضمن المعالم التي تساهم في استكمال المنظومة السياحية التراثية في المنطقة الموجود بها. ويتبع البحث المنهج الوصفي التحليلي المقارن وصولاً إلى نتائج جديدة.

الكلمات الدالة: مسجد محسب الشقيري، محافظة الأقصر، الطراز المحلي، الوصف المعماري، الدراسة التحليلية