



Contents lists available at [EKB](#)

Minia Journal of Tourism and Hospitality Research

Journal homepage: <https://mjthr.journals.ekb.eg/>



Artistic and Archaeological Study of a Group of Tombstones in Minia City

Shaban Samir Abd Elrazik Mohammed

*Associate professor, Tourist Guidance Department,
Faculty of Tourism and Hotels, Minia University*

Keywords

Tombstone, Cemetery
Zawyet Sultan, Thuluth
Naskh, Calligraphy
Sheikh, Haj, El-Set).

Abstract

The research examines a group of tombstones from the cemetery of Zawiyat Sultan in the city of Minya and the importance of these tombstones in identifying the names of their owners, tracing the titles mentioned on these tombstones, and knowing the death dates of the owners. The research also aims to study the group of written inscriptions on these tombstones, and the researcher relies on the descriptive-analytical method in his research. The researcher has reached a number of important results, including counting the writings found on these tombstones and identifying the types of scripts and titles mentioned on the tombstones. In light of this descriptive and analytical study, the researcher arrived at the following results: Study and publication of four tombstones, two for women and two for men. Through the analytical study, the research shed light on the scripts used by the tombstones, namely Naskh and Thuluth scripts, the study clarified the methods of engraving writings and decorations on the tombstones, demonstrating an evolution in artistic and industrial style.

Printed ISSN 2357-0652

Online ISSN 2735-4741

Introduction

Cemetery of Zawyet Sultan

The Sultan's Corner or the Corner of the Dead is located on the east bank of the Nile near the city of Minya. In this area, also known as Kom El-Ahmar, some artifacts dating back to the Old Kingdom period have been found, including the base of a pyramid and some Paranoiac tombs of the rulers of the region, their senior officials, and advisors. The monks used these tombs for living and worship, as evidenced by the traces of black carbon resulting from the torches inside the remaining chambers of the tombs, as well as the pigments and inks found on the walls. There are also some artifacts related to the city of Heliopolis, the capital of the Oryx Nome¹.

As this area is characterized by the presence of Paranoiac antiquities to the north, we also see Roman remains appearing in the wall that separates the Paranoiac antiquities from the area of the dead. It seems that this wall is a Roman fortress wall because this area was a military area in ancient times, and this is evident from the observation tower located on the mountain at the highest point, called "Al-Nazara". In the streets amidst the tombs, many stone troughs are found dating back to the Pharaonic and Ptolemaic eras, which the locals used to place water and fodder for their livestock and animals²

The Importance and Motives to Choose the Subject

1. Highlighting the main value of these tombstones and their artistic and aesthetic decorative value.
2. Identifying information about the various names, countries and titles inscribed on the tombstones.
3. Studying these tombstones provides valuable information about the history of these deceased individuals, the aspects of their lives and the dates of their death.
- 4- Highlighting the archaeological importance of Zawyet Sultan cemetery and its graves.
5. Referring to the raw materials that used in building of these tombstones and methods of their implementation.

Research Methodology

The research adopts the descriptive and analytical study.

The meaning of the gravestone

It is a plaque of stone or marble placed on the grave to indicate the writings on it about the deceased. It is usually placed above the head of the deceased and is called this because it includes recording the testimony of the deceased, as well as often having some Quranic verses and supplications related to death and accountability, along with the deceased's name, place of origin, occupation, and often the date of death including the day, month, and year. Gravestones are also a fertile field for tracing the development

¹ Abd Alhamid zayid: Athar Al Mania Alkhalidah, Al Hayya Alaqlimia litnshit Alsayha bi ElMinia, 1960, p.18.

² Abd Alhamid zayid: Athar Al Mania Alkhalidah, Al Hayya Alaqlimia litnshit Alsayha bi ElMinia, p.22.

of Arabic writing in terms of texts, styles, types of scripts, engraving methods, and execution techniques³.

The importance of tombstones

Tombstones are of great value as they provide good facts, correct common misconceptions, provide us with the names of celebrities, and add confirmed information. They are useful in studying the rituals as they include titles and supplications. The study of the forms of the inscriptions on tombstones shows their diversity and development over the historical Islamic eras. They are also important in revealing the truths and indicating the state of the economic, social, artistic, and perhaps political society in the eras of their inscriptions⁴.

Forms of tombstones

During the Abbasid era, tombstones took on a rectangular shape, and alongside these tombstones, other cylindrical-shaped tombstones were found, replacing the flat tombstones since the Ayyubid era. Tombstones returned to the flat shape during the Mamluk era, while some remained cylindrical, and forms resembling shells with a hanging lamp appeared. In the late 18th century, artists used the rectangular shape⁵.

The pinnacles of tombstones:-

The forms of pinnacles varied with their peaks, and the artist used head coverings to distinguish between men and women on one hand, and to differentiate between the roles of individuals and their social classes on the other hand⁶.

The Turban (Amamah):-

It is the Turkish headgear, and the artist used it in decorating the pinnacles, influenced by the Ottoman era, to distinguish between the pinnacles of men and women. Each class of the state had its own style due to its position in the state, and the forms of the turbans varied between smooth, empty ones, those with geometric patterns, and those that are wrapped or unfolded. The use of turbans indicates the person's status in the state at the same time and their role in society⁷.

The Raw material from which the tombstones are made:-

One of the most important materials used in the field of recording historical writings from the Mamluk and Ottoman eras is marble. This is due to the special characteristics of marble, including the hardness resulting from its natural formation, in addition to the

³ زبيدة محمد عطا ، أقليم المنيا في العصر البيزنطي في ضوء اوراق البردى ، ص 131.
⁴ سعاد ماهر ، محافظات الجمهورية العربية المتحدة وأثارها الباقية في العصر الاسلامى، المجلس الأعلى للشئون الإسلامية ، القاهرة 1966م ، ص ص 98,97.

⁵ جمال عبدالعاطى خير الله ، النقوش الكتابية على شواهد القبور الاسلامية مع معجم الالفاظ والوظائف الاسلامية ، العلم والايمان للنشر، دسوق، الغربية، 2007، ص 77.

⁶ علاء الدين عبدالعال عبد الحميد، شواهد القبور الايوبية والمملوكية في مصر، مكتبة الإسكندرية، 2013، ص 88.

⁷ حواس سراج الدين، شواهد قبور من الاسكندرية، الاسكندرية، 2007م، ص 88.

natural luster of its polished surfaces, which enhances the structure, especially when exposed to light, whether natural or artificial. Therefore, marble has become one of the longest-lasting decorative materials, and some types of marble are characterized by their malleability and ease of cutting according to the required sizes. There are many types and forms of marble that vary according to their sources of import and acquisition⁸.

Ways of implementing inscriptions on marble:-

There are two methods of engraving writing on marble, which are concave engraving and raised engraving. The difference between them is the surface of the witness, where the writing is either raised from it or sunken into it. There is a third method, less commonly used than the previous two, but faster to execute, which is writing the text in ink on the surface of the witness and then engraving adjacent non-continuous points above the ink. These engraved points are not deeply embedded in the surface, and they are redrawn, but they do not withstand the test of time. Therefore, marble engraving requires great artistic skill from the artist. This is why the engraved decorations on marble are more finely crafted than those executed on stones. In the application to the studied monuments, it became evident that the artist used the first method, which is the concave engraving method on marble, and it continued for a longer period of time⁹.

Descriptive Study

This research paper focuses on artistic study of four marble tombstones in the city of Minya, These tombstones are arranged according to the date of death as follows:-

The gravestone of Najeeh Al-Sambani: Rabi' Al-Awwal 1317 AH/July 1899 AD.

The gravestone of Ibrahim Al-Mahdi 27 Safar 1335 AH / November 1916 AD.

The gravestone of Ahmed Sayed Ahmed 27 Jumada II 1341 AH / January 1923 A.D.

The gravestone of Nafusa Yusuf 14 Safar 1344 AH / August 1925 AD.

The gravestone of Najeeh Al-Sambani

Location: Zawyet Sultan Cemetery in the city of Al-Minya.

Raw material: Stone colored in green.

Execution method: Raised carving.

Font type: Thuluth.

Number of lines: 7 lines.

Name of the grave owner: Najeeh bint Mohammed Ahmed Al-Sambani.

Date of death: Rabi' Al-Awwal 1317 AH/July 1899 AD.

⁸ إبراهيم وجدى إبراهيم، اشغال الرخام فى العمارة الدينية فى مدينة القاهرة فى عهد محمد على وخلفائه، مخطوط رسالة ماجستير غير منشورة، كلية الآثار - جامعة الفيوم. 2007م، ص 118.

⁹ أحمد قاسم جمعه الآثار الرخامية فى الموصل خلال العهدين الاتابكى والابلاخانى، مخطوط رسالة دكتوراة غير منشورة، كلية الآثار - جامعة القاهرة. 1975م، ص 133.

Description of decorations: At the top, a decorative motif in the form of a plant leaf and nature-inspired motifs, followed by a written inscription.

Reading:

<u>Transliteration</u>	<u>Translation</u>
First line: alba8y	First line: Al-Baqi.
Second line: bsm allh alr7mn alr7ym	Second line: In the name of Allah, the Most Gracious, the Most Merciful.
Third line: kl mn 3lyha fan	Third line: Whatsoever is on it (the earth) will perish.
Fourth line: oyb8ywgh rbk	Fourth line: And the Face of your Lord full of Majesty.
Fifth line: zo algal walakram	Fifth line: and Honour will abide forever.
Sixth line: hza 8br almr7oma	Sixth line: This is the grave of the deceased.
Seventh line: alst ngyh bnt m7md a7md alsmbany tofyt fy shhr rby3 alaol sna 1317 hgry.	Seventh line: The lady Najeeh bint Mohammed Ahmed Al-Sambani passed away in the month of Rabi' Al-Awwal in the year 1317 AH.

The grave stone of Ibrahim Al-Mahdi

Location: Zawyet Sultan Cemetery in Al-Minya City.

Raw material: Stone colored in green.

Execution method: Raised engraving.

Font type: Naskh.

Number of lines: 4 lines.

Name of the tomb owner: Ibrahim Al-Mahdi.

Date of death: 27 Safar 1335 AH / November 1916 AD.

Reading

<u>Transliteration</u>	<u>Translation</u>
First line: hza dry7	First line: This is a shrine
Second line: alshy5 ebrahym abo 7laoa almhdy	Second line Sheikh Ibrahim Abu Halaoua Al-Mahdi.
Third line: dfn hna bm8bra al7ag 7sn alshymy	Third line: Buried here in the cemetery of Hajj Hassan Al-Shimi.
Fourth line: otofy r7mh allh fy 27 sfr sna 1335hgry.	Fourth line: And may Allah have mercy on him, he died on the 27th of Safar in the year 1335 AH.

The gravestone of Ahmed Sayed Ahmed

Location: Zawyet Sultan Cemetery in Minya.

Raw material: Stone.

Execution method: Embossed carving.

Type of script: Thuluth.

Number of lines: 6 lines.

Name of the grave owner: Ahmed Sayed Ahmed Omar.

Date of death: 27 Jumada II 1341 AH / January 1923 A.D.

Reading

<u>Transliteration</u>	<u>Translation</u>
First line: hza 8br almr7om	First line: This is the grave of the deceased.
Second line: alshy5 a7md abn	Second line: Sheikh Ahmed son of.
Third line: almr7om alshy5 syd a7md	Third line: The deceased Sheikh Sayed Ahmed.
Fourth line: Omar tofy ely r7mat	Fourth line: Omar passed away to mercy.
Fifth line: allh t3aly yom	Fifth line: Allah Almighty on the day.
Sixth line: alathnyn 27 gmad althany snat 1341hgry.	Sixth line: Monday, 27 Jumada II, year 1341 AH.

The gravestone of Nafusa Yusuf

Location: Zawyet Sultan Cemetery in Minya City.

Raw material: Stone.

Execution method: Raised carving.

Font type: Thuluth.

Number of lines: 4 lines.

Name of the grave owner: Nafusa Yusuf.

Date of death: 14 Safar 1344 AH / August 1925 AD.

Description of decorations: From the top, geometric decorations in the form of hexagonal stars followed by two loops specific to women's ornamentation, then a written inscription.

Reading:

<u>Transliteration</u>	<u>Translation</u>
First line: toft almr7oma.	First line: The deceased passed away
Second line: nfosh bnt	Second line: Nafusa, daughter of.
Third line: yosf yom	Third line: Yusuf, on the day of.
Fourth line: alarb3 14 sfr 1344 hgry.	Fourth line: The fourth, 14 Safar 1344 AH.

Analytical study

The inscriptions on the tombstones took on a new form in the appearance of some religious phrases and those related to the remembrance of death¹⁰. The artist focused on

¹⁰ عاطف سعد محمد "النقوش الكتابية الباقية على الآثار بمنطقة مصر الوسطى منذ الفتح الإسلامي حتى نهاية القرن التاسع عشر" دراسة أثرية حضارية"، رسالة ماجستير، جامعة جنوب الوادي، كلية الآداب بقنا، سنة 2002م، ص 123.

mentioning the religious phrases at the beginning of the inscription and ending with supplications for the deceased. The inscription also includes the name of the deceased, their date of birth and date of death, as well as their accomplishments in life, indicated on the tombstone that immortalizes their memory, The inscriptions also included some artistic decorations¹¹.

First: Analysis of the content of the inscriptions:

First: Praise phrases for God Almighty:

Some inscriptions began with the phrase "Al-Baqi" and among them is the inscription of Sitt Najiyah bint Muhammad¹².

Second: Advertisements

Some tombstones included some supplications related to supplicating to God for mercy, forgiveness, and pardon, in forms that are compatible with the personality of the deceased¹³.

- "May God have mercy on him": as seen on the tomb of Sheikh Ibrahim.
- "He passed away to the mercy of Allah the Exalted": as seen on the tomb of Sheikh Ahmed.

The tombstone of Abdul Rahman Al-Hajri, dated to the year 31 AH / 651 CE and preserved in the Museum of Islamic Art in Cairo, is considered the oldest tombstone containing supplication forms in seeking mercy, with the forms "O Allah, forgive him, I seek forgiveness for him"¹⁴.

Thirdly: Ways of recording the date of death

The types of calendars on which tombstones are inscribed have varied, but when a date is mentioned and a month is included, it is an Arabic month. The first to order the use of the Gregorian dates in official Diwans was Khedive Ismail on January 1, 1876, which was used in some correspondences and agricultural work. The use of the Gregorian date also began in some historical inscriptions, and the tombstone of Ali Pasha is considered the oldest and first text to be recorded with the Gregorian date in Egyptian architecture, in the format of Saturday, Rabi' al-Thani, 1310 AH, corresponding to October 29, 1892 AD¹⁵.

¹¹ محمد أحمد محمد , إقليم المنيا في العصر الإسلامي من الفتح العربي حتى سقوط الدولة الفطمية ، ص 228
¹² محمد حمزة إسماعيل الحداد :القباب في العمارة المصرية الإسلامية ، القبة المدفن نشأتها وتطورها حتى نهاية العصر المملوكي ، الطبعة الأولى ، مكتبة الثقافة الدينية ، القاهرة ، 1993 ، ص89.

¹³ محمد حمزه الحداد ، موسوعة العمارة الإسلامية في مصر منذ الفتح العثماني حتى عهد محمد علي (923-1265هـ / 1517-1747م) ، مكتبة الزهراء الشرق ، الطبعة الأولى، ج2 ، القاهرة ، 1998م ، ، ص 238

¹⁴ رجب محمد عبد السلام ، الآثار المعمارية بمحافظة المنيا في العصرين المملوكي والعثماني ، رسالة ماجستير ، كلية الآثار ، جامعة القاهرة ، 1997م ، ص ص 25 ، 26.

¹⁵ عبد الرحيم إبراهيم أحمد ، تاريخ الفن في العصور الإسلامية ، العمارة وزخارفها ، مكتبة عالم الفكر ، القاهرة ، 1989م ، ص 206.

The Dates of Death are as follows

In the Hijri date in Arabic numerals only¹⁶

The Hijri date is mentioned in Arabic numerals with the mention of the month and year in the testimony of "Nafusa bint Yusuf" in the format (14 Safar 1344 AH), and in the testimony of the grave of Lady Najia, it is mentioned as follows (Rabi' Al-Awwal year 1317 AH), and in the testimony of the grave of Sheikh Ibrahim, it is mentioned in the format (27 Safar year 1335 AH).

Fourthly: Titles mentioned in tombstones

Titles are one of the most important indicators of the state's authority and its political and administrative functions. They are also among the most important intellectual justifications used by those in power to justify their authority or to confer legitimacy on it. They also used them to diminish the status of their opponents or enemies and to undermine their social and ethical status in order to tarnish their image and invalidate their claims to power¹⁷. Therefore, titles have been carefully considered by their adopters to accurately express their desires and inclinations, and to give them a sense of dignity and distinction. Titles usually take positive and favorable names and qualities from a social, ethical, and religious perspective. It can be said that titles are a human cultural phenomenon known to most peoples and nations since ancient times, and have evolved like other phenomena to become a global phenomenon with the characteristic of accumulation and spread across cultures and the interaction of civilizations¹⁸.

The Titles were as follows

Title of Sheikh

The term "sheikh" in the language means the elderly, and it may refer to someone who should be respected like a sheikh. It was used to refer to some elderly people as well as scholars. This title was very broad, and it was used for some of the senior scholars, ministers, scribes, accountants, some kings, non-Muslim writers, and foreigners. During the Mamluk era, this title was one of the fundamental titles and was sometimes used at the beginning of titles in correspondence. Its origin was "Council of the Sheikh,¹⁹" and then it was limited to the possessive form. It was specifically for the leaders of Sufism and people of righteousness. During the Mamluk era, the title was also used before the specific identifier title, which indicates a special status. This title was not exclusive to Muslims; it was also used for the people of the covenant, such as Jewish or Christian scribes and money changers. It was also used to address foreign ambassadors in Islamic countries. The term was added to other words to form some compound titles such as "Sheikh al-Islam," "Sheikh al-Shuyukh," "Sheikh al-Mashaikh," and "Sheikh Shuyukh al-Islam" for scholars, and the title "Sheikh Shuyukh al-Arifin" for Sufis and people of righteousness²⁰.

Title of Hajj

¹⁶ محمد علي محمود نصره ، جماليات الكتابات العربية في العمارة الإسلامية كمدخل لتجميل واجهات المباني ، رسالة دكتوراة غير منشورة ، كلية التربية الفنية ، قسم التصميمات الزخرفية ، جامعة حلوان ، 2001 م ، ص ص 132، 133.

¹⁷ محمد علي محمود نصره ، جماليات الكتابات العربية في العمارة الإسلامية كمدخل لتجميل واجهات المباني، ص 155.

¹⁸ مصطفى بركات ، الألقاب والوظائف العثمانية دراسة في تطور الألقاب والوظائف من الفتح العثماني لمصر حتى إلغاء الخلافة العثمانية (من خلال الآثار والوثائق والمخطوطات)، القاهرة ، 2000م، ص156.

¹⁹ الحسيني فرج حسين فرج ، النقوش الكتابية الفاطمية على العمائر في مصر ، مكتبة الإسكندرية، 2007م ، ص ص 485 ، 486.

²⁰ حسن الباشا ، الألقاب الإسلامية في التاريخ والوثائق والآثار ، دار النهضة العربية ، القاهرة ، 1978م، ص 155.

This title is given to those who have performed the pilgrimage to the Kaaba in Mecca, and performing this duty is considered praiseworthy. The title "Al-Hajj" was used in historical inscriptions during the Mamluk era in the form of "Al-Hajj to the House of God". The title "Al-Hajj" was also used for state officials and those in charge of serving the holy sites, even if they had not performed the pilgrimage. The title "Al-Hajj to the House of God, the visitor to the Prophet's grave" was given to Sultan Al-Ashraf Qaitbay in an inscription dated the month of Rajab in the year 879 AH/1474 CE in his school, even though it is known that Qaitbay did not perform the pilgrimage until the year 884 AH/1479 A.D²¹. The feminine form of the title "Al-Hajjah to the House of God, the visitor to the Prophet's grave" was used for women who had performed the pilgrimage. Al-Qalqashandi mentioned that the title in the form of "Al-Hajjah" is not used unless the woman has actually performed the pilgrimage²².

Al-Marhom (the Late)

An Epithet qualifying the deceased and this is almost common among the Muslims as they often mention the deceased person's name in talking or writing preceded by the wording of the late as a kind of respect to the deceased and alert to the listener and reader that such a person is not alive. In addition, this epithet stemmed from the hope that God may have mercy upon the deceased²³.

El Set

It is a general title was given to women as El Sayida, which it came in the first place in all titles, it was used in a funeral texts (in Safer month in 611 A.H, in Almaali necropolis in Mecca), besides that, it was a title of Khatoon daughter of El Sahib Ali Ibn El Hussein in a funeral text in 671 A.H, this title was attached in some other titles like Set El Settat²⁴.

Fifth: Types of calligraphies found on tombstones

Thuluth Calligraphy

This type of script began to appear in the first century of the Islamic calendar, but it did not develop until about two centuries later. The beginning of this type of script was by the hand of Ibn al-Bawwab and Yaqut al-Musta'simi for the embellishment and enhancement of the Naskh script, which was initiated by Ibn Muqla. This type of script was named thuluth due to its comparison in size with the tawmar script, which has a pen stroke thickness of 24 hairs, making it one of the largest scripts in size. From it

²¹ مايسة محمود داود ، الكتابات العربية على الآثار الإسلامية ، ص ص 198 ، 199 .

²² حسن الباشا ، الألقاب الإسلامية في التاريخ والوثائق والآثار ، ص 222.

²³ هدى عبد الرحمن محمد ، استخدام الخط العربي كعناصر زخرفية تطبق على أقمشة المعلمات ، رسالة ماجستير ، كلية الفنون التطبيقية ، القاهرة ، 1972 م ، ص 21.

²⁴ عفيفي البهنسي ، الخط العربي أصوله ، نهضته ، إنتشاره ، دار الفكر ، ط 1 ، 1404 هـ ، 1984 م ، ص 52 .

derived the group of the lenient scripts. There has been a mix-up between thuluth and Naskh scripts, although there is a clear difference in the resulting shape due to differences in proportions and letter ratios. The Naskh script is written without elongation or rotation, and it is thinner and more beautiful than the thuluth script²⁵. Thuluth is the origin of all script styles, and all other script styles branched out from it. However, its large size did not make it suitable for writing texts and compositions, so its use was limited to writing book titles, promotional phrases, such as the basmalah that begins every work, Quranic verses, tombstone inscriptions, and some similar writings. As for the script with many features that became widely used in religious buildings,²⁶ it is the jali script. The use of thuluth script in writing the Quran is now limited to titles, some verses, and sentences due to the difficulty and time-consuming nature of its writing, and because it does not look beautiful if not written on the baseline²⁷. The artist used the thuluth script in the tombstone inscriptions as the subject of the study to display the artistic features of the writings, and he came up with the inscriptions of the graves of the six souls, the inscription of the grave of the sixth Najia, and the inscription of the grave of Sheikh Ahmed.

Naskh calligraphy

This calligraphy was known from the beginning of dividing Arabic Calligraphy from Noptic Calligraphy, it was used in the ordinary daily writing which distinguished with speed kind. It was known as Naskh calligraphy, because it is easy and quick in writing²⁸, The simple circular calligraphies lives from the beginning of Islam beside the strong Kuffi calligraphy, the simple calligraphies not known due to its use in the writing of messages²⁹, treaties and proofs and different documents and the writings which not connected with the ordinary life, and it stabilized with a great shape.

²⁵ طاهر الكردي (محمد طاهر بن عبد القادر الكردي المكي الخطاط), تاريخ الخط العربي وأدابه، الطبعة الثانية، 1402 هـ / 1982 م، ص 111.

²⁶ عفيفي البيهسي، الخط العربي أصوله، ص 88.

²⁷ محمد حمزة الحداد، دور مصر التاريخي والحضاري في مجال الكتابة والخط العربي، مجلة حروف عربية، العدد 20، 2008 م، ص 34، 35.

²⁸ سمير عطا الله، روائع الخط العربي، دار عطا الله للطباعة والنشر، بيروت، لبنان، 199 م، ص 72.

²⁹ حسن الباشا، الخط هو الفن العربي الأصيل، حلقة بحث الخط العربي، المجلس الأعلى للفنون والآداب والعلوم الاجتماعية، القاهرة 1968 م، ص 27.

Sixth:- Decorations on the tombstones



The study was distinguished by the presence of some geometrical and floral decorations on the tombstones. We find that the Islamic artist used the turban decoration to distinguish the



tombstones of men and the crown decoration to distinguish the tombstones of women³⁰.

Results

In light of this descriptive and analytical study, the researcher arrived at the following results:

- Study and publication of four tombstones, two for women and two for men.
- Through the analytical study, the research shed light on the scripts used by the tombstones, namely Naskh and Thuluth scripts.
- The study clarified the methods of engraving writings and decorations on the tombstones, demonstrating an evolution in artistic and industrial style.
- The study explained the content of the writings, their purpose, as well as the floral decorations found on the tombstones.
- The study proved that there is a difference in the dating method on the tombstones in the early Islamic and Ottoman eras, where the dates were written in the Hijri calendar.
- The study illustrated the influence of contemporary Turkish models on Egyptian tombstones, as they were made of rectangular panels knotted from the top.
- The study provided explanations for the titles mentioned on the tombstones, such as Hajj, deceased, sheikh, and others.
- The analytical study revealed that the tombstones were engraved using a hollow engraving method.
- The study pointed out the differences between the tops of the tombstones, distinguishing between a tombstone for a woman and a tombstone for a man.

³⁰ حسن الباشا , الالقب الاسلامية في التاريخ والوثائق والاثار , ص 99.

Recommendations of the study

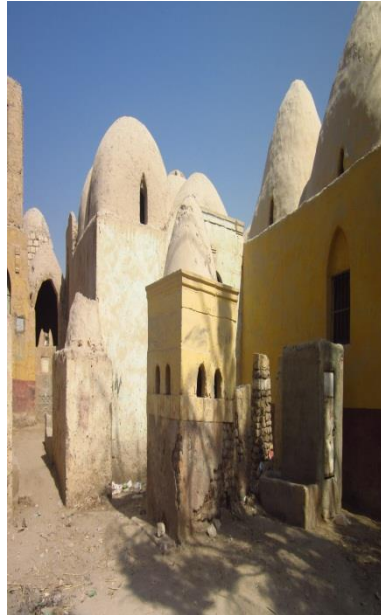
- Developing a proposed plan for the project of reusing and rehabilitating of the area of Zawyet Sultan.
- Providing the study with a number of paintings of the archaeological places in Minia to illustrate their decorative richness and architectural as well as artistic value.
- Working on the development of Zawiyat Sultan region and putting it on the tourist map.
- Work on creating a program to visit Zawiyat Sultan region as part of the tourism company's programs.
- Listing the tombs in the area and working on placing them in museums.

Bibliography

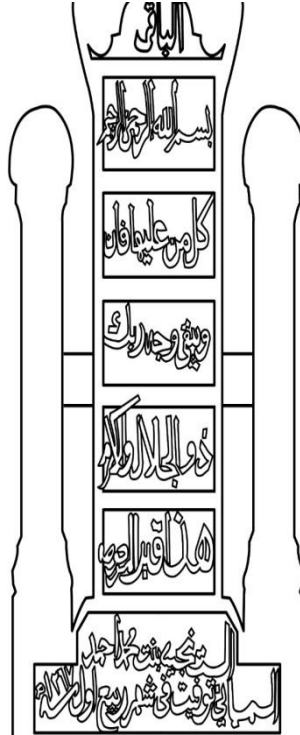
- إبراهيم وجدى إبراهيم، اشغال الرخام فى العمارة الدينية فى مدينة القاهرة فى عهد محمد على وخلفائه، مخطوط رسالة ماجستير غير منشورة، كلية الآثار - جامعة الفيوم، 2007م.
- أحمد قاسم جمعه الآثار الرخامية فى الموصل خلال العهدين الاتابكى والأيلخانى، مخطوط رسالة دكتوراة غير منشورة، كلية الآثار - جامعة القاهرة، 1975م.
- جمال عبدالعاطى خير الله، النقوش الكتابية على شواهد القبور الاسلامية مع معجم الالفاظ والوظائف الاسلامية، العلم والايمان للنشر، دسوق، الغربية، 2007م.
- حسن الباشا، الألقاب الإسلامية فى التاريخ والوثائق والآثار، دار النهضة العربية، القاهرة، 1978م.
- حسن الباشا، الخط هو الفن العربى الأصيل، حلقة بحث الخط العربى، المجلس الأعلى للفنون والآداب والعلوم الاجتماعية، القاهرة، 1968م.
- الحسينى فرج حسين فرج، النقوش الكتابية الفاطمية على العمائر فى مصر، مكتبة الإسكندرية، 2007م.
- حواس سراج الدين، شواهد قبور من الاسكندرية، الاسكندرية، 2007م.
- رجب محمد عبد السلام، الآثار المعمارية بمحافظة المنيا فى العصرين المملوكي والعثماني، رسالة ماجستير، كلية الآثار، جامعة القاهرة، 1997م.
- زبيدة محمد عطا، أقليم المنيا فى العصر البيزنطى فى ضوء اوراق البردى، كلية الآداب، جامعة المنيا، الهيئة المصرية العامة للكتاب، 1982م.
- سعد ماهر، محافظات الجمهورية العربية المتحدة وأثارها الباقية فى العصر الاسلامى، المجلس الأعلى للشئون الإسلامية، القاهرة، 1966م.
- سمير عطا الله، روائع الخط العربى، دار عطا الله للطباعة والنشر، بيروت، لبنان، 199م.
- طاهر الكردى (محمد طاهر بن عبد القادر الكردى المكي الخطاط)، تاريخ الخط العربى وأدابه، الطبعة الثانية، 1402 هـ / 1982 م.
- عاطف سعد محمد "النقوش الكتابية الباقية على الآثار بمنطقة مصر الوسطى منذ الفتح الإسلامى حتى نهاية القرن التاسع عشر" دراسة أثرية حضارية"، رسالة ماجستير، جامعة جنوب الوادى، كلية الآداب بقنا، سنة 2002م.
- عبد الرحيم إبراهيم أحمد، تاريخ الفن فى العصور الإسلامية، العمارة وزخارفها، مكتبة عالم الفكر، القاهرة، 1989م.
- عفيفى البهنسى، الخط العربى أصوله، نهضته، إنتشاره، دار الفكر، ط 1، 1404 هـ، 1984 م.
- علاء الدين عبدالعال عبد الحميد، شواهد القبور الايوبية والمملوكية فى مصر، مكتبة الاسكندرية، 2013م.

- محمد حمزة إسماعيل الحداد, القباب في العمارة المصرية الإسلامية ، القبة المدفن نشأتها وتطورها حتى نهاية العصر المملوكي ، الطبعة الأولى ، مكتبة الثقافة الدينية ، القاهرة ، 1993م.
- محمد حمزة الحداد ، دور مصر التاريخي والحضاري في مجال الكتابة والخط العربي ، مجلة حروف عربية ، العدد 20 ، 2008 م.
- محمد حمزه الحداد ، موسوعة العمارة الإسلامية في مصر منذ الفتح العثماني حتى عهد محمد علي (923-1265هـ / 1517-1747م), مكتبة الزهراء الشرق ، الطبعة الأولى, ج2 ، القاهرة ، 1998 م .
- محمد علي محمود نصره ، جماليات الكتابات العربية في العمارة الإسلامية كمدخل لتجميل واجهات المباني ، رسالة دكتوراة غير منشورة ، كلية التربية الفنية ، قسم التصميمات الزخرفية ، جامعة حلوان ، 2001 م .
- مصطفى بركات ، الألقاب والوظائف العثمانية دراسة في تطور الألقاب والوظائف من الفتح العثماني لمصر حتى إلغاء الخلافة العثمانية (من خلال الآثار والوثائق والمخطوطات), القاهرة ، 2000م.
- هدى عبد الرحمن محمد ، استخدام الخط العربي كعناصر زخرفية تطبق على أقمشة المعلاقات ، رسالة ماجستير ، كلية الفنون التطبيقية ، القاهرة ، 1972 م .

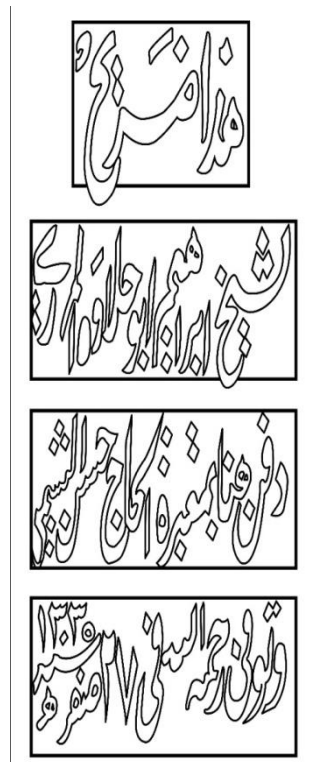
(Minia- Domes
of Zawyet
sultan
Researcher)



(Minia- tombstones of El-set
Najia –Zawyet sultan
Researcher)



(Minia- tombstones of El-
Sheikh Ibrahim Elmahdi
Zawyet sultan- Researcher)



Minia- tombstones of Sheikh
Ahmed Sayed –Zawyet sultan
Researcher)



Minia- tombstones of Nafusa –
Zawyet sultan Researcher)

