

## Mamluk Architectural Landmarks in Jerusalem

Under Mamluk rule, Jerusalem assumed an exalted religious status and enjoyed a moment of great cultural, theological, economic, and architectural prosperity that restored its privileged status to its former glory in the Umayyad period. The special allure of Al-Quds al-Sharif, with its sublime noble serenity and inalienable Muslim Arab identity, has enticed Muslims in general and Sufis in particular to travel there on pilgrimage, ziyarah, as has been enjoined by the Prophet Mohammad.

Dowagers, princes, and sultans, benefactors and benefactresses, endowed lavishly built madares and khanqahs as institutes of teaching Islam and Sufism. Mausoleums, ribats, zawiyas, caravansaries, sabils, public baths, and covered markets congested the neighborhoods adjacent to the Noble Sanctuary. In six walks the author escorts the reader past the splendid endowments that stand witness to Jerusalem's glorious past.

Mamluk Architectural Landmarks in Jerusalem invites readers into places of special spiritual and aesthetic significance, in which the Prophet's mystic Night Journey plays a key role. The Mamluk massive building campaign was first and foremost an act of religious tribute to one of Islam's most holy cities. A Mamluk architectural truce, Jerusalem emerges as one of the most beautiful cities.

2019

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Old City of Jerusalem Revitalization Program (OCJRP) – Taawon

**Published by**

Old City of Jerusalem Revitalization Program

(OCJRP) – Taawon

Jerusalem, P.O.Box 25204

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www.taawon.org

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ADWA' DESIGN

This publication has been made possible through the generous support of British Council within the project titled "Restoration of Al-Madrassah Al-Arguniyyah Façade in the Old City of Jerusalem"

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## Introduction

Jerusalem is a Mamluk treasure, a treasure-house of architectural monuments, haunted by wealthy dowagers and Mamluk emirs. Sittanshiq, Tankiz, Qalawoon, Qaytbay, Barquq, Barka Khan, Baybars, and Arghun-Kamili are among the illustrious pious philanthropists who bequeathed Jerusalem its majestic edifices and grandiose façades. Mamluk architectural heritage imparts Al-Quds al-Sharif, namely, Al-Haram al-Sharif (the Noble Sanctuary), all the access streets and alleys that lead to the gates of Al-Aqsa Mosque, with its sublime noble serenity and inalienable Muslim Arab identity.

The classic definition of a Mamluk is a person who, before he had reached his mature years, was purchased and brought from beyond the boundaries of the Islamic world to serve at court or in the army. His training as a devoted pious Muslim would be complemented by developing his skills in the arts of warfare, especially archery, in which the best sheikhs and master martial-arts teachers would be engaged. With his comrades, he helped to form a trustworthy power base for his master, devoid as the young man was of any previous social or political ties.

Through shared experience and interest, he was bound into a cohesive group with his fellow mates, with whom he had grown up in the same lodge exercising his admired talent for the art of Turkish warfare, namely, as a mounted archer. The slave status was frequently replaced through emancipation by that of clientage. Perhaps as important was the solidarity between Mamluks of the same master, which could produce powerful interest groups for social and political actions. It was a time when dreams were fulfilled: each Mamluk male could become a sultan, and each female slave could become a wife of a sultan!

The rise of the Mamluks to power as mujahidin by defeating both the Crusader armies as well as those of the invading Mongol hordes legitimized their political sovereignty as protectors of Dar al-Islam. The wars conditioned the overall militaristic outlook of the Mamluk soldier class into a society and political system heavily steeped in military pomp and prowess, but also one that was strongly involved

with the Islamic ethos of the "holy warrior," a mujahid committed to the propagation and teachings of Islam.

Mamluks formed a self-perpetuating military class of former slaves who converted to Islam. Their status was that of slaves but far removed from what is normally understood by this term. They were called Mamluks, which literally means "owned ones" (mamluk, pl.mamalik), or as often as not in earlier years and in the east, "youths, pages" (ghulam, pl.ghilman). They were certainly not to be confused with slaves who were used for menial and lowly tasks and who might often be black, for whom the word 'abd (pl.'abid) was used. As defenders of Dar al-Islam on the eastern and western fronts against the Mongols and the Crusaders, they were quintessential mujahidin. In Jerusalem, this socio-political system, which relied heavily on the influence and power of Islam, catapulted the Holy City from the political center of the Latin Kingdom and restored its former Umayyad status as a Muslim capital of paramount religious importance on par with Mecca and Medina.

The Mamluk religious architectural embellishment of Al-Quds al-Sharif was concomitant to the religious zeal that fueled the wars against the Crusaders, leading to their defeat. Following the liberation of Al-Haram al-Sharif in 1187, Saladin initiated a building program that reached its apogee under the Mamluk sultans (1260–1517). During this period, Jerusalem witnessed a magnificent increase in building projects that were funded privately for public use.

Jerusalem's great concentration of Mamluk monuments confirms the elevated religious status of the city in Muslim theology and practice. The massive building campaign was first and foremost an act of religious tribute to one of the three holiest cities in Islam. Al-Quds al-Sharif, whence Prophet Mohammad connected with Allah during the miraculous Night Journey, represents the holy par excellence. As Islam's first qibla and the place where the Day of Judgment would take place, Al-Quds al-Sharif, which houses the Sacred Rock – Al-Sakhrah al-Musharaffah, exudes an aura of sanctity. The mystical, spiritual allure of Al-Quds further confirms its exalted religious status especially in Sufi Islam. The Mamluk period is considered one of the eras that flourished the most in the history of Sufism, which has led historians to use the term "Orthodox Sufism" to describe Mamluk Sufism.

The exalted religious significance of Jerusalem finds expression in a discursive literary genre of narratives that extol the virtues of the *ziyarat*, the pilgrimage to Jerusalem (*fada'il al-Quds*). These complex theological, spiritual, and mystical links reveal, among other complex factors, the Mamluk endeavor to reproduce Jerusalem as a Muslim religious center of pilgrimage parallel to Mecca and Medina.

Throughout the Umayyad, Ayyubid period, and especially during the Mamluk era, Muslims from all over were drawn by the mystical allure of Al-Quds to experience its spirituality and be blessed by its holiness. The city of sacred buildings, mosques, *khanqahs*, *zawiyas*, and *ribats* was like a magnet that attracted mystics, Sufis, religious teachers, and pious people from all corners of the Muslim world.

Al-Ziyara – the visit – is the word used for a pilgrimage to Jerusalem; it implies a voyage with a religious purpose; whereas the epithet *al-Haj* or *al-Hajjah* is commonly used in reference to one who has performed *al-Haj*, meaning pilgrimage to Mecca. The male pilgrim to Jerusalem was referred to as *al-Maqdisi* and *al-Maqdissiyeh* for the female. Extensive lists of academic Mamluk women and men of renown who have visited Jerusalem have acquired this title. It is remarkable that a great number of Muslim women achieved high status as learned theologians and travelled as pilgrims to Jerusalem. Women sojourned in a special lodge (*ribat*), adjacent to Al-Haram al-Sharif, built specifically to host female pilgrims. As wealthy princesses, dowagers, and philanthropists, they contributed to Jerusalem's sprawling architectural boom by building theological colleges (*madrasas*), mausoleums (*turbahs*), and palaces.

The Mamluk heritage in its abundance and splendor stands out as a golden period in Jerusalem's Muslim history. The surviving traces of earlier buildings from previous historical eras undoubtedly conditioned the Mamluk development of the city, in general, and of Al-Haram al-Sharif's lower western and northern courtyards, in particular. Byzantine, Umayyad, Ayyubid, and Crusader buildings formed an integral element and a point of departure for the Mamluk architect as exemplified in the endowments along Chain St. and Bab al-Nazir. Ingenious redesign and constructions from preceding eras were creatively incorporated into various Mamluk buildings. Mamluk architecture was an infill.



These magnificent monuments were not constructed in freestanding spatial settings but were designed within already densely built up residential neighborhoods. Though the palatial façades marked out each individual endowment, second-floor chambers encroached over adjacent buildings, and extant architecture was used either as the foundation or modified and adapted to serve the new establishment, such as in Al-Madrassa al-Arguniyya. Alternately, bridges were set up and served both as scaffolds to build new monuments and marketplaces, and also to connect street lines leading to Al-Aqsa Mosque. Two cases in point are evident in the Bab al-Hadid and Suq al-Qattanin quarters.

The architectural complexes took into consideration the concept of space as an urban infill in the design of the palatial facades that were designed in relation to existing buildings. The façades presented a serious challenge to the architect as they delineated the operational space, defined the general layout, and delimited the edifice's boundaries. Restrictions imposed by the geographical topography and the urban context guided, shaped, and challenged the skill of the designers in accordance with the slope and orientation of the street, the alignment with the adjacent buildings, and the direction of the prayer (qibla), for which individual creative solutions had to be found.

The numerous lavish palaces reflect the presence of a relatively large number of high-ranking members of court who had either fallen out of favor (battal), become ill, or retired (tarkhan). The term battal, from the Arabic word batala, unemployed, denotes a Mamluk emir or politician of high stature who is temporarily without a commission and unemployed. He could be out of favor or simply ill and had wanted to retire in Jerusalem. Yet these personages, having held important positions, arrived in Jerusalem with an allowance to support their luxurious lifestyles. Many of them undertook private building projects in order to live comfortably, to prove their willingness to better serve the sultan, and to regain their former status. Jerusalem was viewed as a doorway to Paradise: a gesture of religious piety and homage to Al-Quds, literally the "Blessed Rock," in relation to which Jerusalem derived its Muslim Arab name through history – as Al-Quds, Bayt al-Maqdis (the house of the Blessed Rock), or simply Al-Quds al-Sharif, meaning the Noble Blessed Holy Place.

Once Al-Quds emerged as a major Muslim religious and pilgrimage center, accommodations for pilgrims, sojourners, visitors, and mystics had to be made available. Thus, the Mamluks actively built many lodges (ribat), caravansaries (khans), multifunctional formal educational Sufi lodges that would include a private mosque, a theological college, a kitchen, and lodging (khanqahs), zawiyas (centers for Sufi meditation and lodging), and necessary auxiliary structures, such as hammamat (baths), and water sources. These were necessary for the upkeep of Al-Quds al-Sharif, whose *raison d'être* was its religious function, and whose economy depended on its ability to play the role of pilgrim city.

In fact, most of the minarets we now see dispersed throughout the neighborhoods of Jerusalem are Mamluk constructions. The Mamluks tended to build the new minarets not only on mosques but also on madrasas (such as the Muazzamiyya Minaret), on khanqas (such as the Salahiyya Minaret), on the gates leading to Al-Haram al-Sharif (such as Bab al-Silsila or Bab al-Asbat minarets), and sometimes they would construct somewhat freestanding minarets (such as the Ghawanima or the Fakhriyya minarets). This proliferation of minarets in Jerusalem attests strongly to the Mamluk desire to create a more intense Muslim flavor within the city and assert Muslim hegemony.

Attached to many of the foundations were the tombs of their founders. Each foundation was provided with a waqf, an endowment in perpetuity—usually land or property—from which revenues were reserved for the salaries of staff and for maintenance of the structure's fabric. Commercial establishments were also set up to help finance the upkeep of some of these pious foundations, as well as of Qubbat al-Sakhra, the Dome of the Rock, and Al-Aqsa Mosque. These economic enterprises included khans, markets (suqs and qaysariyyas), a bonded warehouse (wakala), and hammamat.

Mamluk architecture is better understood from the way the space was produced. An initial reading of Mamluk architecture reveals spatial qualities that, in their nature, are neither Euclidean, that is, governed by geometric patterns, nor perspectivist, governed by fixed vanishing points and axes. Mamluk architecture has qualities that are governed by urban, social, and political factors, and as a result, Mamluk monuments cannot simply be viewed as containers of spaces or as isolated objects

in space. Instead, individual Mamluk monuments are to be understood as more responsive to their contexts. The monuments in the streets confirm an ever-present characteristic of Mamluk architecture, namely, the importance of the façade, and thus the importance of the street in building design.

The sumptuous façades represent the distinctive marker of the Mamluk architecture of Mamluk endowments. One's attention is drawn to the contrasting use of rich and high-quality colored stone as a building element that combines functionality and aesthetics. This style of construction is generally referred to as *ablaq*. The technique describes the color change of the masonry courses; mostly limestone and basalt, alternating in white and black or in white and pink limestone. *Ablaq* decoration technique adds an aesthetic function and is used especially in the façades and entrances, and around the window openings. This is exemplified in the façade of Al-Madrasa al-Arghuniyya.

The wealthy and flourishing economy of the Mamluks is also reflected in architectural elements that serve merely aesthetic purposes. One of these elements is the rhythmical arrangement of vertical niches in the large and uninterrupted spaces such as the façades and minaret bases. Mamluk façades are dynamic; their composition suggests continuity by off-centering portals and by the rhythmic repetition of recessed panels and other devices. Most of the Mamluk buildings and daily-life movable objects that are designated for sultans and emirs are decorated with the sultan's inscribed cartouches and the emir's blazons. An example of the Mamluk blazon's heraldic devices or emblems is the cup of the cupbearer/taster (*saqi*). We can also note the napkin (*buqja*) of the master of the robes (*jamdar*). The *buqja* is a piece of cloth in which clothing, chancery deeds, etc., were wrapped. The napkin's shape, being either square or rhomb, served as a blazon.

Mamluk Heritage in Jerusalem is an introduction to Jerusalem's architectural heritage in the form of six walks that correspond to the concentration of the Mamluk endowments along the main access roads into Al-Haram al-Sharif; it includes a special chapter that features Al-Madrasa al-Arghuniyya. The choice to organize the chapters in the form of walks is not fortuitous but is a logistic necessity that serves to guide the visitor to Jerusalem through the various neighborhoods in an

orderly fashion, whereby the book becomes a manual that indicates to the reader the Mamluk buildings along the indicated path. A map of each walk, together with the list of the architectural landmarks, is provided at the beginning of each chapter.

Each building has its own story to tell. For each featured monument, the narrative provides information that includes the name and brief biography of the founder, the dates according to the Gregorian calendar, the history and function of the endowment, a general map, recent photos, an explanation of the decorative and structural details of the façades, and the interior and present condition and use.

The author proffers Jerusalem as an art installation through which the reader is escorted. The six walks in their ensemble highlight a diversity of monuments such as zawaya, arbata, mausoleums, minarets, caravanserais, madrasas, and palaces that exemplify and illustrate the design elements, decorative details, and engineering styles, such as interlocked stones, stalactite formations (muqarnas), shell or conch motifs, shell or conch patterns, calligraphic inscriptions, ornate inscriptions, and arabesque patterns.

The main purpose is to provide a reader-friendly narrative that orients the visitor, both local and international, to the maze of Mamluk architectural heritage with Al-Madrasaal-Arghuniyya serving as an exemplary model. It combines various salient Bahri Mamluk features, such as a majestic street façade, an exquisite pishtaq (frame) with a decorative entrance door in red and cream-colored stone, a mausoleum with an elegantly domed courtyard that opens into vaulted antechambers, as well as splendid prayer windows.

Two leading twentieth-century orientalists, Michael Hamilton Burgoyne and Max van Berchem saw, identified, and documented over 64 major monuments that had been previously described by the Palestinian medieval scholar Mujir al-Din al-Aleimi. Their scholarly contributions provide the general guideline for the present exploration. The data and entire quotes related to foundation inscriptions are from Michael Hamilton Burgoyne's magnum opus *Mamluk Jerusalem: An Architectural Study*.



I. First Walk: Tariq Bab al-Silsila



II. Second Walk: From Al-Qiramiyya Street through Suq al-Qattanin to Bab al-Hadid



III. Third Walk: The Madrasa and Mausoleum of Arghun al-Kamili



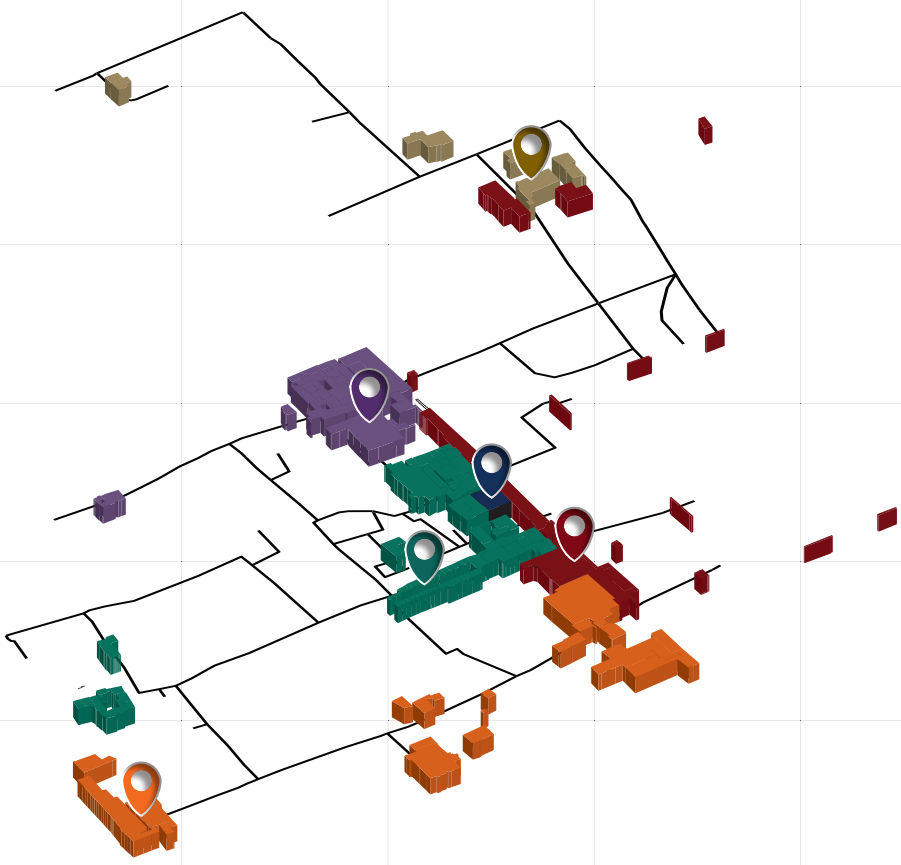
IV. Fourth Walk: Aqabet al-Sitt to Bab al-Nazer



V. Fifth Walk: Al-Haram al-Sharif



VI. Sixth Walk: Bab al-'Atm and Bab Hutta



## Legend

### I. Walk: Tariq Bab al-Silsila

1. Khan al-Sultan (Al-Wakala)
2. Al-Madrasa al-Tashtamuriyya
3. Al-Turba al-Kilaniyya
4. Al-Madrasa al-Taziyya
5. Turba Emir Husam al-Dinof Barka Khan and his sons
6. Dar al-Qur'an al-Sallamiyya
7. Al-Turba al-Jalqiyya
8. Turba of Turkan Khatun
9. Al-Turba al-Sa'diyya The Tomb of Sa'd al-Din Mas'ud
10. Al-Madrasa al-Tankiziyya
11. Ribat al-Nisa'
12. Al-Madrasa al-Baladiyya

### II. Walk: From Al-Qiramiyya Street through Suq al-Qattanin to Bab al-Hadid

13. Al- Zawiya al-Qiramiyya
14. Al-Madrasa al-Lu'lu'iyya
15. Suq al-Qattanin
16. Al-Madrasa al-Khatuniyya
17. Al-Madrasa al-Muzhiriyya
18. Ribat Kurt al-Mansuri
19. Al-Madrasa al-Jawhariyya

### III. Walk: The Madrasa and Mausoleum of Arghun al-Kamili

20. The Madrasa and Mausoleum of Arghun al-Kamili

#### IV. Walk

21. Turba of Sitt Tunshuq
22. Ribat al-Mansuri, Pilgrims Hospice of Sultan Qalawun
23. Ribat of Ala al-Din
24. Al-Wafa'iyya, Zawiya of the Abu'lWafa' family
25. Bab al-Nazir Porch
26. Al-Madrassa al-Manjakiyya

#### V. Walk: Al-Haram al-Sharif

27. Westren Porticos
28. Al-Ashrafiyya, Madrasa of Sultan Qaytba
29. Al-Madrassa al-'Uthmaniyya
30. Bab Qalawoon
31. Sabil Qaytbay
32. Well of Ibrahim al-Rumi, Known as Sabil 'Ala' al-din al-Basiri
33. The Northern Arcade (Al-Bawaki)
34. Al-Madrassa al-Aminiyya/Zawiya of Amin al-Mulk
35. Bab al-Asbat Minaret

#### VI. Walk

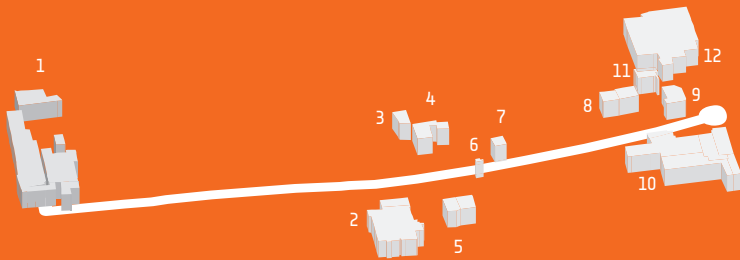
36. Al-Khanqah al-Dawadariyya
37. Al-Madrassa al-Awhadiyya
38. Ribat al-Mardini
39. Al-Madrassa al-Sallamiyya
40. Al-Muazzamiyya Minaret
41. Al-Zawiya al-Bustamiyya



# I.

Tariq Bab al-Silsila

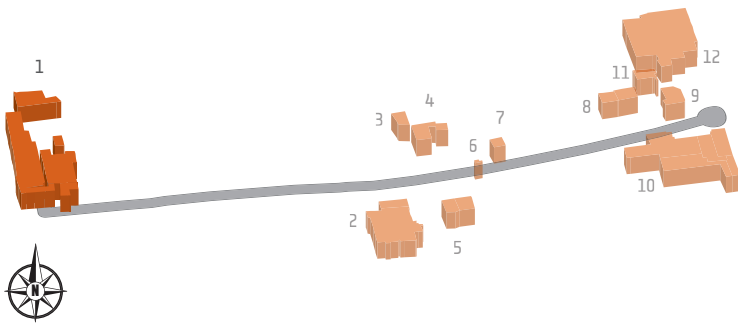
First Walk:



## I. First Walk: Tariq Bab al-Silsila

The first walk begins at Khan al-Sultan (Al-Wakala). Following Tariq Bab al-Silsila eastwards, we will pass the following buildings: Al-Madrasa al-Tashtamuriyya, Al-Turba al-Kilaniyya, Al-Madrasa al-Taziyya, Turba of Barka Khan, Dar al-Qur'an al-Sallamiyya, Al-Turba al-Jalqiyya, Turba of Turkan Khan, Al-Turba al-Sa'diyya, Ribat al-Nisa', Al-Madrasa al-Tankiziyya, and Al-Madrasa al-Baladiyya.

### 1. Khan al-Sultan (Al-Wakala)



We begin our walk at the caravanserai known as both Al-Wakala and Khan al-Sultan. The foundation was renovated by Sultan Sayf al-Din al-Malik Az-Zahir Abu Sa'id Barquq, the founder of the Burji also known as the Circassian Mamluk Dynasty. He reigned twice as sultan, from 1382–1389 and 1390–1399.

Khan al-Sultan is a rectangular structure aligned north-south. One enters the caravanserai through its imposing portal, which is situated among the shops on Tariq Bab al-Silsila Street. It is composed of three separate sections: a market street parallel to Tariq Bab al-Silsila (south), a market hall with stables (center), and a caravanserai with an open-air courtyard (north). The market street and market hall were rebuilt during the Crusader Period (1099–1187) and were in-

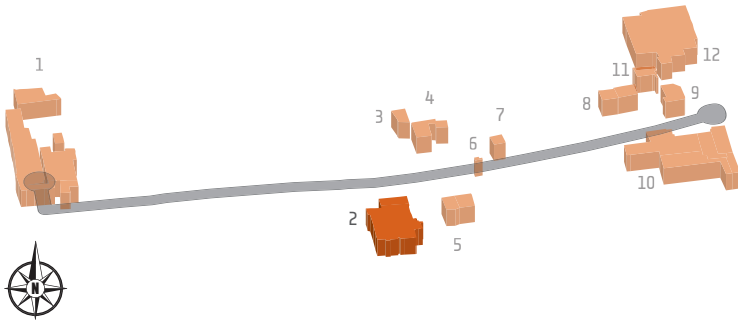
tegrated into Al-Wakala complex during the construction of the caravanserai.

One enters through a long passageway that leads directly into the market hall. It is a vaulted corridor flanked by a total of nine rooms to its east and west. An archway among the four western rooms opens into a large hall that was used as a stable. Twelve additional rooms used to lodge the merchants are located on the upper floor of the market hall; they are accessed via balconies that project into the corridor that are carried on Crusader-style corbels.

The north end of the market hall opens into a spacious courtyard. There are two tiers of barrel-vaulted cells that adjoin the courtyard on its east and west sides. Merchants lodged in the upper-story chambers while their goods were stored and sold in the rooms below. The upper story was rebuilt during the late Ottoman period, at which time stairways were added at the southeast and southwest corners of the courtyard. Much of the inner courtyard has been defaced.

For centuries, Al-Wakala was the hub of commercial life, whereby goods were priced, taxed, and distributed to retail traders. By the twentieth century, it served as a market for selling cheeses, other dairy products, and lard. This was later replaced by metalsmiths – professional copper shiners who had set up shops and small workshops for the manufacture of shoes – and poor residences. Today, it is commercially deserted, used mostly for storage and as living quarters for poor migrant families.

## 2. Al-Madrasa al-Tashtamuriyya



Moving a few meters east of Khan al-Sultan, in the direction of Al-Aqsa Mosque, we come to Al-Tashtamuriyya. According to a foundation inscription, the madrasa was first constructed by Sayf al-Din Tashtamur al-Ala'i in the year 1383.

The founder had held a high position of dawadar, the first secretary of state of Sultan Sha'aban. A pious theologian, he resigned and retired to Jerusalem in 1382. Two conditions of the site affected the overall layout and design of the building that marked the residence: the sloping contour of the terrain and its being crowded by the remains of ancient buildings.

Al-Tashtamuriyya consists of ground, middle, and upper floors. The ground floor is divided into two wings of equal width, but the façade elevation is rather unequal. The left wing is built as a vaulted market unit with independently accessible rooms above. The façade on Tariq Bab al-Silsila, on the western half, has the two windows of the mausoleum surmounted by the decoratively framed foundation inscription. The eastern half of the façade is composed of three shops at street level and independent lodgings above.

Al-Madrasa is composed of three vaulted chambers with a water fountain in the central covered courtyard. The mausoleum, accessed by a doorway on the left-hand side in the vestibule is the most important building unit of the structure, placed on the best part of the frontage, in the higher west wing. It is approximately square and is expanded on each side

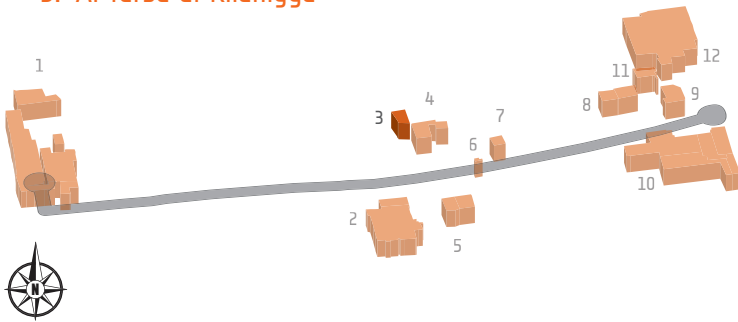
into a high pointed-arched recess topped by an impressive dome. There is a mihrab (prayer niche) soberly cut in large ashlar blocks (a type of limestone) in the south (qibla) wall. It is set between two recesses, the left (eastern) one was originally a window that opened onto the madrasa, providing a physical link with the pious studies of religious sciences, of which the founder had assured perpetual performance.

The right wing accommodates the domed tomb chamber or mausoleum, with a corner of the façade outside by the entrance as a recess that appears to have been a sabil or place for free distribution of water. Above stands sumptuously ornate windows. The window, known in Persian as niaz, is a de rigueur feature of the madrasa, zawiya, and mausoleum in the Muslim world where good deeds, rewards, and divine grace are intertwined. The pious passersby would pause solemnly and recite a prayer as a good deed before proceeding to Al-Aqsa. Niaz, or windows of grace, which were designed at a low level to attract attention with their decoration, are considered a good deed that was done by the benefactor who is entombed inside. Traditionally a sheikh would be hired to recite the Qur'an daily and for whose salary a special allotment would be endowed for perpetuity.

The passerby on the way to Al-Haram al-Sharif would stop to drink water from the sabil, recite the Fatiha from the Qur'an, and proceed along his way.

The Mamluk endowment, exquisitely restored, is currently used as the offices of the Muslim High Council.

### 3. Al-Turba al-Kilaniyya



The mausoleum is dedicated to the Persian master archer Jamal al-Din Pahlavan (1352).

The building, a typical infill, is bounded by pre-existing structures on three sides. The façade comprises three main parts: first, there is a pair of domed tomb chambers beside the street, separated from each other by an entrance portal and vestibule, surmounted by a third, higher-domed chamber; the eastern chamber houses a cenotaph that marks a grave that is thought to be that of Jamal al-Din. The second part is a central open courtyard and the third an earlier barrel-vaulted hall in the northwest corner of the site and above the reception hall. The building has been remodeled for domestic use.

One can see that the muqarnas portal was designed independently of the rest of the layout since it necessitated adjustments in the plan and elevation of the surrounding structure.

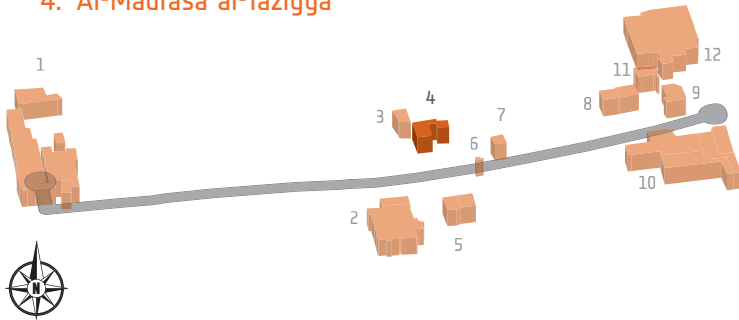
The mausoleum is the most important building unit of the whole complex and is placed on the best part of the frontage. There is a mihrab soberly cut in large ashlar blocks in the south (qibla).

Two large grilled windows that open onto the street are worth inspecting. Over the two windows there extend massive monolith lintels with jambs in the ever-present ablaq effect, producing a chiaroscuro appearance in the building (the alternating use of red and white or black and white stone) and containing the foundation inscription with its own eye-catching borders of intricate motifs in strongly contrasting

ablaq effect again. Adjacent to the mausoleum there is a large four-chamber (iwan) hall that represents the core of the madrasa. It is the largest interior space in the complex, and lots of levelling had to be done because of the sloping conditions of the site.

The endowment, including the mausoleum, is currently used as a residence for a number of families.

#### 4. Al-Madrasa al-Taziyya



The madrasa of Sayf al-Din Taz al-Nasiri on Chain Street is an endowment by the emir who died in the year 1362.

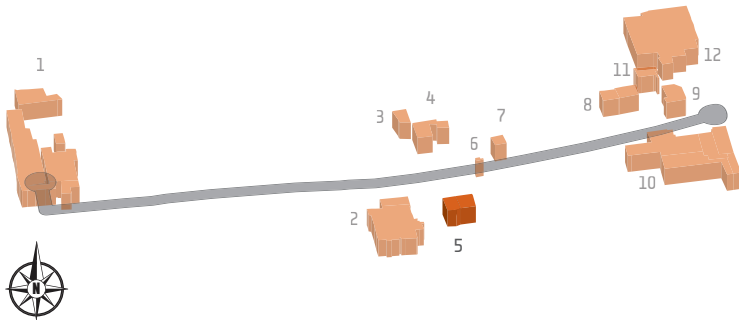
Taz al-Nasiri was at first a Mamluk of the Mohammed Qalaoun army. He rose through the ranks and became the chief of council or Emir Majlis. Emir Taz helped Salah al-Din Salih Mohammed Qalaoun to rise through the ranks and become sultan in 1351. He is described as a good-looking, tall, and courageous knight, well-known for his good deeds as well as his extreme reverence for scholars. He served in the corps of pages as a cupbearer. He reached the top emiral rank by 1348. Palace intrigues led to his arrest and imprisonment in Alexandria, where he was blinded. When Sultan Hasan was overthrown (March 1361), Taz was released and granted his request to reside in Jerusalem. He was pensioned off in the rank of prince tablkhana emirate, an honor that entitled him to have a music band at his doorway to announce his entry into and exit from the residence and other occasions of significance.

The façade of the Taziyya is bounded by the Kilaniyya to the

left (west). The façade of this foundation is unusually modest. The only elaborate decoration is concentrated around an iron-grilled window, which occupies a large part of the lower façade, enclosed by a quirked frame molding, while the window is constructed in red and cream-colored ablaq masonry. A monolithic lintel bears the dedicatory inscription and flanking blazons. The masonry of the window does not coincide with the rest of the façade, giving the impression that the window was inserted into an existing wall.

The entrance door opens into a low vestibule that leads to the three component parts of the building: two cross-vaulted halls to the west and a passageway to two vaulted halls to the north, with a staircase on the east side that leads to the upper floor. The building has suffered many transformations and additions. To the northeast corner of the courtyard there is a modern shack that was built during the present tenant's lifetime. It is now used as a residence for a number of families.

### 5. Turba Emir Husam al-Din of Barka Khan and his sons



The complex is currently known as Al-Maktabat al-Khaldiyya (Khalidi Library), and the inscriptions that commemorate Barka Khan and his two sons are within the open courtyard.

Emir Husam al-Din Barka Khan ben Dawlat Khan, after whom the mausoleum is named, was one of the four chiefs and the most important of the Khwarizmian tribes in Mesopotamia, Syria, and Palestine in the 1230s and 10s.

The tomb is centered in the formerly enclosed tombstone



courtyard, which is flanked by a small vaulted chamber at the southeast corner and a large rectangular room to the west. The tomb incorporates the foundation of an earlier structure on the site and masonry and arches that date from the Crusader period. Only the façade on Tariq Bab al-Silsila survives from the original Mamluk structure. It was modified in 1390 with the addition of a water trough, five apartments, and two shops.

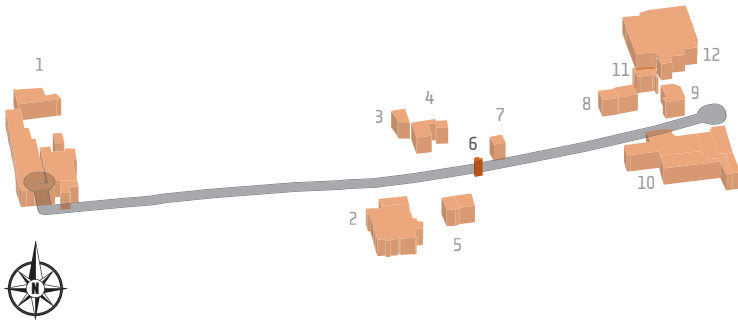
The triple nestled archway of the Romanesque portal, now a window of the western room, represents a continuation of the Crusader-Ayyubid architectural tradition seen in earlier Jerusalem monuments such as the Church of the Holy Sepulcher and Afdaliyya Madrasa. Red and white stone courses (ablaq) decorate the rectangular doorway inside the shallow recess of the courtyard portal, which is fitted with stone benches. Ablaq masonry is also used in the jambs and lintel of the courtyard window.

The magnificently restored grilled niawindow that bears the inscription on its lintel is built of red and cream-colored ablaq masonry with a decorative frame. On either side of the inscription, two marble plaques are carved with the tribal badge or renk of Barka Khan. Above the lintel is a polychrome marble veneer that represents a string course of joggled voussoirs, the central one of which is more elaborately modeled than the others and is inscribed with the word Allah. The inscription is found above the frame molding.

Inside the courtyard, the graves of Barka Khan and his two sons are marked with three shallow cenotaphs along the western wall, which contains a doorway that leads into the reading room and a window to its left. The eastern wall is two stories high and has a door, a lower window, and four upper windows with nineteenth-century Ottoman frames.

Top of Form  
In 1900, the building was converted into a library.

6. Dar al-Qur'an al-Sallamiyya

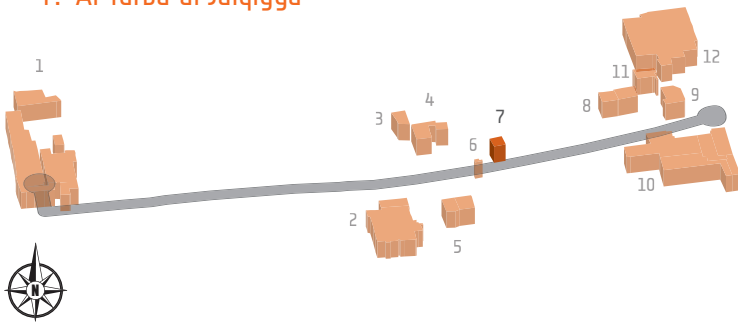


The Qur'an School was built by a wealthy merchant as an act of philanthropy. Siraj al-Din 'Umar, known today as the QabrSheikh Musa, is located on the south side of Tariq Bab al-Silsila, almost directly opposite the Jalqiyya.

The street façade is quite plain. The main feature is an archway, which appears to have been the only opening into the chamber. The archway is blocked with large well-cut stones so as to leave only a small square window opening in the center. To the right of the archway a low door has been opened in the original masonry, probably when the archway was blocked.

The building is currently used as a residence.

## 7. Al-Turba al-Jalqiyya



Al-Jalqiyya, the mausoleum of Baybars al-Jaliq (1307), is located farther south, to the left of Tariq Bab al-Silsila. The site comprises two units: a domed chamber and an antechamber. To the west of the antechamber is a small courtyard enclosed by later buildings, all apparently dating from the Ottoman period.

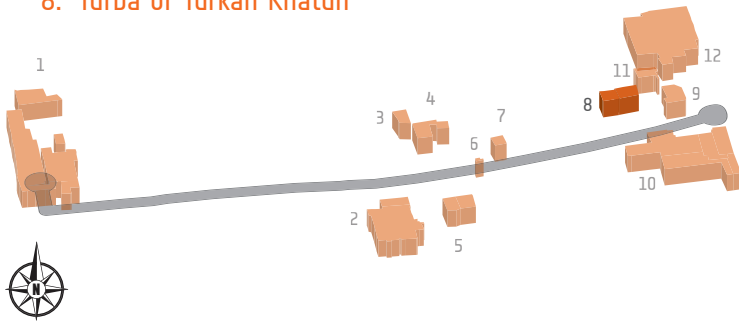
The main façade that faces Tariq Bab al-Silsila is decorated very sparsely: an iron gridded window opening onto the tomb chamber is surmounted by a funerary inscription.

Above the monolithic lintel and over the inscription, there is a small high-level window that lights the tomb chamber, and a decorative cresting runs across the façade. The adjoining structures to east and west appear to be of a later period, whereas the buildings on the upper floor are obviously Ottoman.

The street corner forms the southern limit of the east frontage. The lowest masonry courses are built of large stones that belong to the earlier structure that had previously occupied the site. A later vault, which spans the street, is obviously contemporaneous and conceals the uppermost masonry courses. An iron-grilled window similar in size to the one in the south façade opens onto the tomb chamber. North of the window is the original entrance, now blocked except for a small gridded window.

Currently it is used as a residence.

## 8. Turba of Turkan Khatun



The mausoleum was built posthumously as a funerary monument for Turkan Khatun. It is dated shortly after her death in 1352–1353.

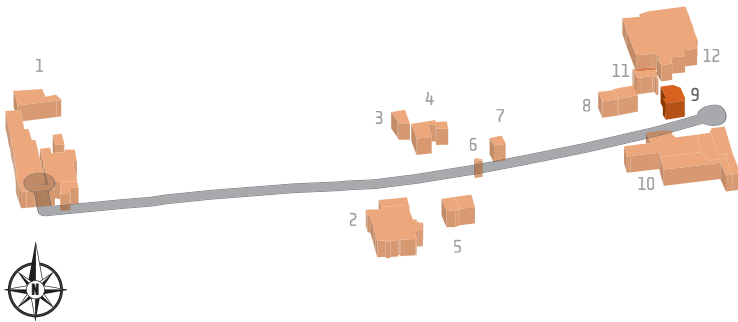
Lady Turkan Khatun, daughter of Emir Tuqtay b. Saljutay al-Uzbaki, was, as the name implies, from Uzbekistan. The names of her father and grandfather are those borne by members of the family of the Khans of the Golden Horde who are Turkified Mongols.

The splendidly decorated street façade contains two windows set in shallow recesses separated by a central stone pier that bears the dedicatory inscription.

The main vertical parts that form the sides of a window frame are of red and cream-colored ablaq; elsewhere the construction is entirely of plain limestone studded with plaques richly decorated with various geometric shapes with mystic connotations. Above each window lintel is a larger stone that is slightly undercut along the base, as if to relieve the load on the lintel, and elaborately carved with various star and palmette patterns. A single course of stones from a later parapet is found on top of the façade. This parapet obscures most of the dome from view although the apex can still be seen from the street. A decorative cornice marks the exterior transition from the drum to the dome. The dome is somewhat shallow in profile, built of rubble masonry rendered with a sort of water-resistant plaster of which traces survive. A carved stone completes the design.

The building has the typical domed-cube form of a Mamluk tomb. A profusion and variety of carved ornamental panels, together with the suggestive "modular" treatment of the fretted frame molding distinguishes Lady Turkan's mausoleum. Currently the building serves as a classroom to teach Qur'an to women.

### 9. Al-Turba al-Sa'diyya The Tomb of Sa'd al-Din Mas'ud



According to Mujir al-Din, the deed of endowment was dated September 1311.

The site is a classic infill. To the south, it is bound by the Tariq Bab al-Silsila, to the east by the square at Bab al-Silsila, to the north by the Ribat al-Nisa', and to the west by dwellings that appear to be of Ottoman construction.

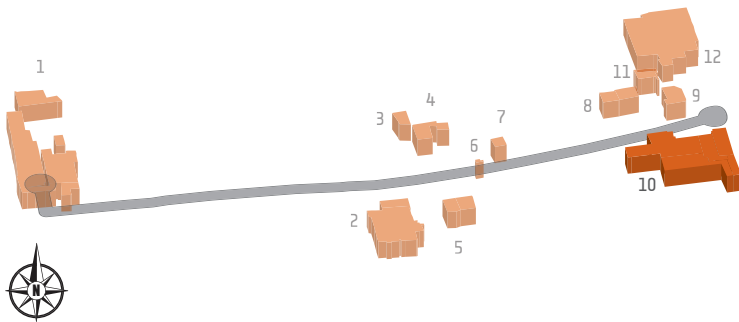
The endowment was made by Emir Sa'd al-Din Mas'ud, son of Emir IsfahsalarBadr al-Din Sunqur b. 'Abdallah.

The main south façade is partly obscured by a later vault that spans the street, but the principal features are clear: an entrance portal and two grilled windows set in a shallow recess to the right of it. The entrance door is set in a portal recess spanned by three tiers of muqarnas corbeling that support a slightly pointed ashlar semi-dome. Under the corbeling, the recess is built of red and brownish ablaq masonry. The original inlay has disappeared and been replaced by a later insertion crudely done. The grilled windows are built in red and brownish ablaq.

Through the entrance portal one enters a narrow corridor that leads towards the tomb chamber on the right. The tomb chamber has pointed-arched recesses of varying depth on all four sides, reducing the central area to a perfect square in plan, now roofed by a cross vault that was originally covered by a dome.

The building is used as a residence by a number of families.

### 10. Al-Madrasa al-Tankiziyya



The complex of Tankiz al-Nasiri is a large and quite splendid multipurpose installation. It was constructed as a madrasa, a khanqah, a hammam, aribat, and a mosque. The foundation inscription has been preserved above the door of the grand entrance portal stating that the complex was erected by His Noble Excellency Sayf al-Din Tankiz, the servant of Al-Malik al-Nasir, in the year 1328–29. Under Israeli occupation it has become a police station.

Al-Tankiziyya is located on the south side of Tariq Bab al-Silsila, beside the entrance to Al-Aqsa, and partly over the west portico, supported by earlier substructures. The building has three floors: ground, mezzanine, and upper.

The main entrance from the little square at Bab al-Silsila leads into a vestibule, from which a door opens south into a large madrasa, cruciform in plan, with four axial iwan that open on the four sides of a central vaulted courtyard. The vestibule was made coaxial with the interior of the madrasa. A door in

the south wall opens in the middle of the back wall of the north iwan. Each of the iwans is cross-vaulted, and the courtyard, square in plan, is roofed with a multi-faceted or folded cross vault that rises to an octagonal opening at the crown.

Under the opening in the ceiling, in the center of the courtyard, stands an opulent water fountain. A semi-circular niche in its north side reaffirms the qiblaorientation of the mihrab. Rainwater passing through the opening in the ceiling would collect in the basin.

The marble wall that panels the south iwan, including the mihrab, is particularly noteworthy. Marble wall paneling is rare in Jerusalem, and the way it is treated here bears strong resemblance to the paneling in the Aqsa Mosque and in the Haram at Hebron, both ordered by Tankiz and completed in 1330–31 and 1331–32, respectively.

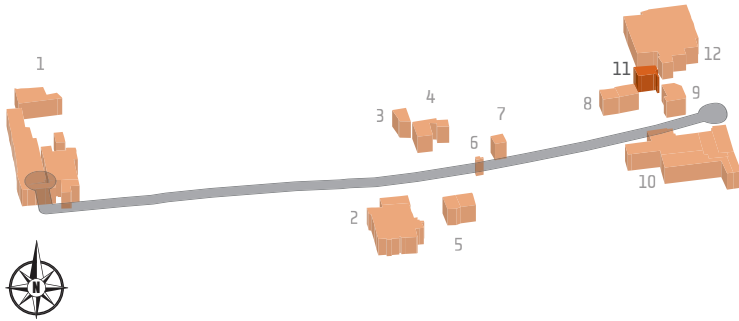
A beautiful mihrab stands in the qibla wall of the southiwan. Cross-vaulted rooms occupy the southeast and southwest corners; there are smaller barrel-vaulted rooms in the northeast and northwest corners. A door in the rear (west) wall of the west iwan leads to a western annex comprising two rooms. This western annex may be an infill that was built using the remains of an earlier structure.

A staircase leads from the entrance vestibule to the upper floors. The main upper floor is built partly over the Al-Haram al-Sharif portico and partly over the northern end of the madrasa. Attached to the main building are four shops to the west of the main entrance on Tariq Bab al-Silsila. They appear to belong to the original construction, presumably intended to supplement the endowment.

There are five openings in the Haram wall under the portico: one door and four windows. Mujir al Deen Describes it as one of the few buildings that can be accessed from inside al-Haram and from outside.

Since the occupation of Jerusalem in 1967 the endowment has been taken over by the Israelis as a military and police station.

## 11. Ribat al-Nisa'



Ribat al-Nisa' was founded by Tankiz opposite the Tankiziyya in 1330. The site is bounded by the Bab al-Silsila square and by Al-Sa'diyya to the south, with a room linked to the Sa'diyya to the west, the Baladiyya to the north, and the northern abutment of the porch at Bab al-Sakina to the east. The northern boundary follows the alignment of the underlying vaults that carry the street across the town's central Tyropoeon Valley. It is an endowment for the exclusive use of female pilgrims where they would be provided lodging and food. An impressive list of illustrious female theologians is associated with the lodge.

The main feature of the unpretentious façade is a trefoil-arched portal recess. The masonry of the street frontage continues around the corner onto the west side of the square to abut on the northeast corner of the Sa'diyya. There are several windows in the upper part of the frontage, which light rooms on two upper floors. A small change in the masonry of the frontage seems to indicate that it does not belong to the original foundation. The open staircase to the first floor appears to have been constructed no earlier than 1470. It rises against the wall that contains the present entrance to the Baladiyya,

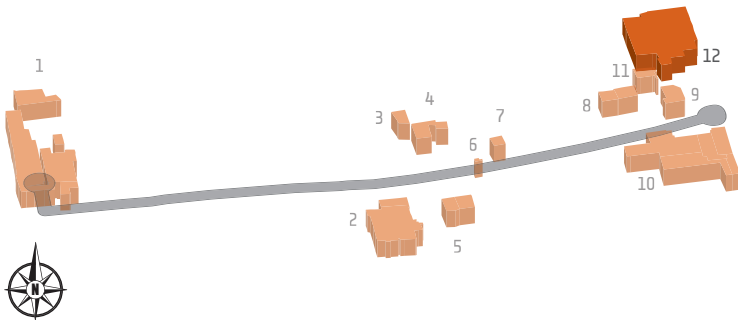
Its plan is unconventional, with rooms opening to the north and west of a corridor. The northern rooms may predate the founding of the ribat. The corridor is reached through an en-



trance portal in the south façade, and there is a plain door that leads from the square into the western rooms. A small chamber appears to contain a wellhead where water could be drawn from a cistern provided by Tankiz. The upper stories are later additions.

The endowment is now used as a residential tenement and hostel.

## 12. Al-Madrasa al-Baladiyya



Al-Madrasa al-Baladiyya is an endowment by MankaliBughaal-Ahmadi, known also by his nickname Al-Baladi. The cenotaph of the founder of the madrasa states that he was buried there in 1380. Al-Madrasa is also known as Hoshal-Khalyly, after the scholar ('alem) and illustrious Khalwaty Sufi, sheikh and mufti of the Shafii sect, who had lived there prior to building his palace outside Herod's Gate, where he died in 1736. He bequeathed Jerusalem a great architectural heritage and the first library, with his own books as endowments. At a later stage it was turned into a public school, hence its name, Al-Madrasa al-Baladiyya.

In typical Jerusalem Mamluk style, the Baladiyya is an infill that integrates ancient structures in its foundation. The site is set back from Tariq Bab al-Silsila and is separated from it by earlier buildings. Al-Baladiyya is located at the west edge of Al-Haram al-Sharif, immediately north of Bab al-Silsila, bounded by the Haram wall to the east. It lies to the north

of the great arch (Wilson's Arch) that supports the street. The ground level here is many meters below the level of the street. There is no street façade as such, and only the west frontage is unencumbered by adjoining structures.

Access to the building is gained from the south by a small door under the outer porch of Bab al-Silsila that leads through a small vestibule and a dark corridor into a large open courtyard. Part of the labyrinthine structure is only accessible through Al-Madrasa al-Ashrafiyya (see Fifth Walk), where the grave of Sheikhal-Khalylyis located, surrounded by other venerable scholars.

Though the plan of the Baladiyya is cross-shaped in conformity with the standard four-iwan design of the period, it seems to be more than a coincidence that the substructure is also cross-shaped. The only point is that Crusader churches were not commonly cross-shaped in their plan, thus it may be an earlier structure.

One enters the madrasa through Bab al-Silsila courtyard. It consists of three iwans: rectangular vaulted chambers, walled on three sides, with one end entirely open into a courtyard arranged axially. The southeast iwan chamber, now sealed off, seems to have been intended to house the grave of the founder. An unusually large mihrab occupies the center of the qibla wall of the south iwan.

There are mezzanines in all four corners of the building. Residents have repaired several collapsed areas, and there is a modern external staircase.

Currently the endowment has degenerated into a tenement. The residents have added annexes to the courtyard and rehabilitated the interior beyond recognition.





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# II.

From Al-Qiramiyya  
Street through Suq  
al-Qattanin to Bab  
al-Hadid

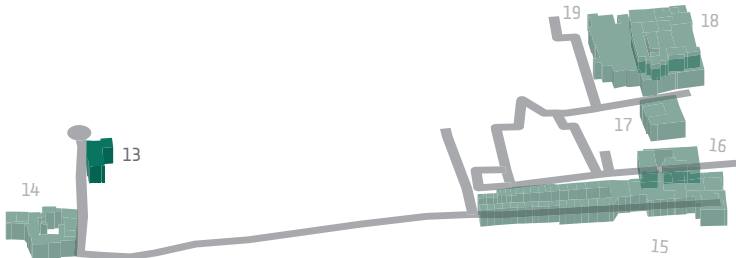
Second Walk:



## II. Second Walk: From Al-Qiramiyya Street through Suq al-Qattanin to Bab al-Hadid

Moving from Al-Zawiya al-Qiramiyya westward past Suq al-Qattanin to Bab al-Hadid, the Second Walk itinerary includes Al-Qiramiyya, Al-Lu'lu'iyya, Suq Al-Qattanin, Al-Khatuniyya, Ribat Kurt al-Mansuri, Al-Jawhariyya, and Al-Muzhiriyya.

### 13. Al- Zawiya al-Qiramiyya



Known also as Masjed Muhammad al-Qirami, Al-Zawiya al-Qiramiyya is located in the heart of the Old City, on the eastern side of Qirami Street, which branches out from 'Aqabat al-Khalidiyya Street.

Al-Zawiya al-Qiramiyya is a relatively plane building, attributed to Sheikh Shams al-Din Abu 'Abdallah Muhammad al-Turkumani al-Qirami, a prominent Sufi sheikh. Al-Qirami was born in 1321, and was buried in the zawiya built specifically for him by a wealthy benefactress and one of his followers. He grew up in Damascus and moved to Jerusalem, where he became known as an outstanding Sufi mystic. Al-Qiramiyya was later described as being a maqam (holy person's shrine).

Al-Zawiya floor plan is composed of two architectural units:

the first is a long rectangular hall composed of three bays that are roofed by three cross vaults that spring from the walls on both sides of the hall. The south wall of this hall, which is Al-Zawiya's prayer area, houses a simple mihrab. The north wall of the western bay has a door that leads to a square burial room with a cross-vaulted roof, representing the second of Al-Zawiya's two units. Below this room are the remains of Sheikh al-Qirami and his offspring who were buried alongside him.

The entrance is covered by a pointed arch surrounded by an ornamental cornice that frames the entire portal, parts of which have been defaced. As it has not yet been restored, the ablaq courses of red and cream building stones are clearly discernible. The letter *m*, in Arabic *م*, known as the *mimat* – a delightful single curlicue with mystic connotations, punctuates the tail end of the frame on the left side of the portal.

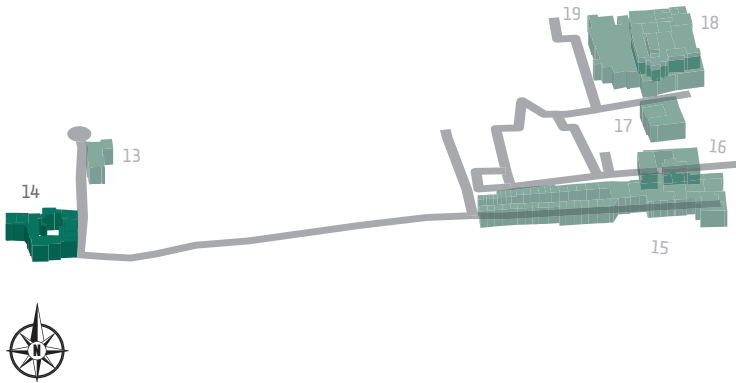
To the north of the entrance, two long windows (*niaz*) open to the tomb room. It is one of the few surviving functional maqams, and the iron grille on both windows, designed in Mamluk style, has been sealed with fine wire mesh by Muslim puritans to deter contemporary supplicants from lighting candles as they recite the Qur'an.

Al-Qirami remains the only shrine where supplicants stand in a moment of prayer and slip unlit candles through the wire openings, where they pile up on the windowsill.

Currently it functions as a neighborhood mosque.



## 14. Al-Madrasa al-Lu'lu'iyya



The endowment is dated 1373–74. It was endowed by its founder Emir Badr al-Din Lu'lu' Ghazi, the freeman of the Sultan al-Ashraf Sha'ban b. Husayn. Al-Madrasa al-Lu'lu'iyya stands a few steps to the west of Tariq al-Qirami. The site comprises two structurally separated complexes, each served by its own entrance from the street. To the right (north) a modest arched portal leads into the four-iwan madrasa. To the left, a second doorway leads into a long series of vaulted chambers that Burgoyne believes to be older and later annexed to the complex.

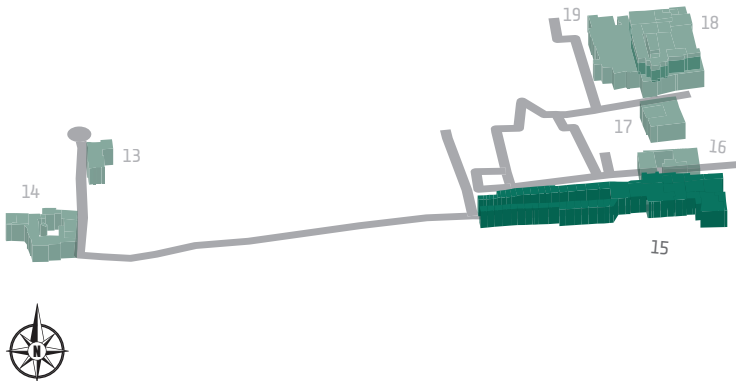
The street façade shows indications that an earlier structure once occupied the site and that the Lu'lu'iyya was built over it. Three courses of the façade are built of roughly dressed masonry. The east wall that forms the street façade is unusually thick (1.54 meters), and its thickness seems to have been determined by the previous existence of the three lowest courses. Above the earlier masonry, the façade is composed of much smaller stones with very distinctive dressing. Around the window and the door opening, the masonry is mixed; some is dressed smoothly whereas others are panels of picked rustication, hinting to the work of different masons. The term "rustication" refers to a type of masonry treatment in which the blocks that make up a wall are articulated by

exaggerated joints rather than being flush with each other.

The tall and extensive street façade is imposing in spite of its simplicity. The main feature of the façade is the entrance portal. It is a simple pointed-arched recess decorated with reused marble impostes, since they did not have marble, and a splay-face molding of the red and cream-colored ablaq decorative stones.

The endowment has been turned into an impoverished tenement.

### 15. Suq al-Qattanin



Al-Qirami Road leads past the covered passageway, and bearing to the left is a steep road, Aqabet al-Khaldieh, which leads straight through to Suq al-Qattanin. The vaulted suq was built by Tankizal-Nasiri, the Levant commissioner in 1336–37. The income from Suq al-Qattanin was allocated on a 50–50 basis between the Aqsa Mosque Waqf and the Tankiziyya School.

The current name, Suq al-Qattanin, is not its original name but dates back to the fifteenth century, when the suq was famous for the sale of cotton and its derivatives. Mujir al-Din, the Palestinian Mamluk historian, praised it saying: "As for places in noble Jerusalem whose buildings are tightly and perfectly built, Suq al-Qattanin, standing adjacent to the mosque's gate

to the west, is very tall and perfectly constructed, and there are not many like it in other countries."

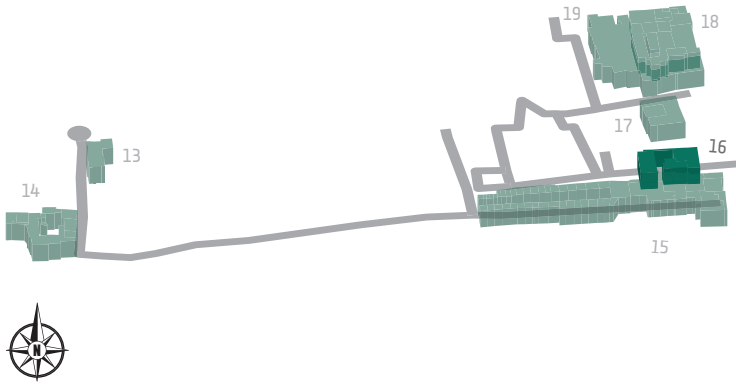
Suq al-Qattanin has two levels. The first floor contains two rows of 30 shops that total 60 shops in all, a caravanserai, Khan Tankiz, and two public baths; Hamman al-Shifa and Hammam al-'Ein. The second level contains 60 private cells as lodging for visitors and travelers.

The market street extends 95 meters from east to west, and on either side there are open ranges of shops. The arched openings of the shops in the western part of the market street are different from those in the eastern part, indicating that they were separate constructions. The suq is designed on a rectangular plan and has a ceiling that is arched, with vaults divided into a series of arches that total 30 sections. Each section opens up into a skylight to allow light and air into the interior. Nevertheless, the vaulted roofing of the market structure appears to be a homogenous and continuous structure. Transverse arches spanning across the market street divide the vaulting into individual bays.

Carved on a muqarnas façade on the opening of a skylight in the middle of the suq there is the signature of one of the craftsmen who worked on the construction of the suq. Written in Mamluk naskhi script, the inscription reads: "May God have mercy on him, the work of Muhammad bin Ahmad bin 'Alish."

Today, the suq offers all kinds of gifts and artifacts, rosary beads, souvenirs, and clothes to visitors of Al-Aqsa Mosque and the Old City. Hammam al-Ein, recently restored, is scheduled to reopen and resume its traditional function as a public bath. Khan Tankiz contains offices for the Islamic Awqaf Department and Al-Quds University. The rooms on the mezzanine, where once merchants lodged, are now taken over as residential units.

## 16. Al-Madrasa al-Khatuniyya



The founder of Al-Khatuniyya was Oghul Khatun, daughter of Shams al-Din Muhammad b. Sayf al-Din, known as Al-Qazaniyya in 1354. At a later stage, in 1380, the benefactress Isfahan Shah, daughter of Emir Qazan Shah, completed the construction and added another annex with another entrance accessed in the dark labyrinthine alley that connects Suq al-Qattanin to Bab el-Hadid.

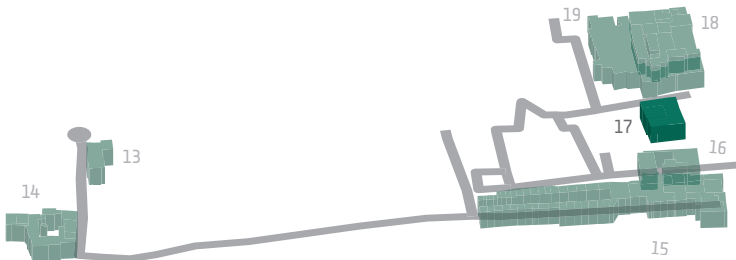
Al-Zawiya al-Khatuniyya is a huge complex that extends from behind Al-Arghuniyya to the Cotton Merchants Market. It is enclosed by surrounding structures; the Haram wall is its eastern boundary, to the south there is the Suq al-Qattanin, to the north the Arghuniyya and the Muzhiriyya, and to the west there are other various structures. It has two entrances. The present entrance passageway from Tariq Bab al-Hadid was built as part of the Arghuniyya, which was completed in 1358.

The courtyard is split from north to south on two levels, the west end being lower than the east end. Much of this difference in level is accounted for by an accumulation of debris at the east end, where it covers the lower part of a decorated ablaq façade that probably continues below the present surface level. In the middle of the courtyard there is a wellhead made from a hollowed column base giving access to a cistern below.

There are a number of cells around the courtyard, most of the doors and windows have been rebuilt in recent years. The structures above the cornice are Ottoman additions.

The once illustrious madrasa – where renowned theologians, sheikhs of great repute, and famous deans and rectors used to teach – stands now in an abysmal state of disrepair. Recent additions to improve the squalid conditions have occulted the historic elements. A squalid tenement, the endowment needs intensive salvage work.

### 17. Al-Madrasa al-Muzhiriyya



Our final stop in this walk is in front of one of Jerusalem's jewels: Al-Madrasa al-Muzhiriyya. The sumptuously built, impeccably designed endowment is located on the south side of Tariq Bab al-Hadid. Mujir al-Din is once again the only source for the date of this madrasa; he notes that the construction was completed in the year 1480–81. There is no extant inscription. Mujir al-Din indicates that the Muzhiriyya Madrasa is on Bab al-Hadid Street and adds, "part of it is built over the Arghuniyya."

The street façade is arranged asymmetrically around a tall portal recess. The lofty entrance portal is built of red, yellow, black, and cream-colored ablaq enclosed within a decorative frame molding.

To the right of the recess are a small pointed-slit window and a higher rectangular window that light the ground-floor rooms; on the upper level, a recessed panel of ablaq masonry contains a double window with pointed horseshoe arches separated by a marble shaft. On the right-hand (west) end of the façade, a chamfer with a muqarnas head protects the northwest corner of the building from abrasion.

The niáz, the windows that overlook the grave, are of sublime beauty. To the left of the portal, a pair of identical iron-grilled windows is individually recessed under four tiers of finely modeled muqarnas. Within each recess, the window jambs are of red and cream-colored ablaq, supporting a lintel of grayish marble. This in turn is surmounted by another lintel composed of interlocking finely carved black marble set in ochre cream stone with floral and arabesque designs. Apart from and above its decorative aesthetic value, this secondary lintel further distributes the weight of the stones above the primary marble lintel. The base of this course of the secondary lintel curves at the center to further distribute the weight away from the center of the main marble lintel.

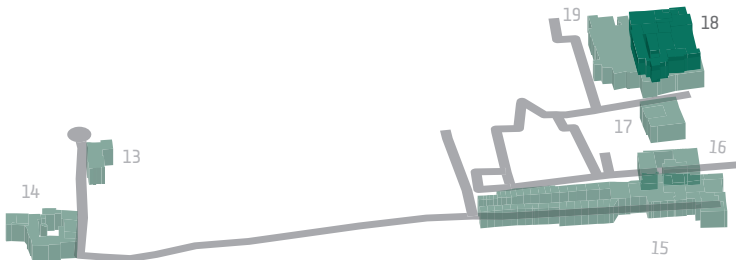
One's attention is drawn to the various beautiful details throughout the interior, among them a pointed-arched mihrab, semi-circular in plan, with a nook shaft on either side, set in a panel of red and cream-colored ablaq, the upper part of which is framed by a rectangular band of black stone that encloses the arch. The columns, which are probably reused Crusader elements, are of streaky white marble that rest on Mamluk bases of red stone and support vase-shaped capitals that bear arabesque tracery in low relief.

The Muzhiriyya has four main parts: a ground floor that consists of various chambers disposed around a courtyard, which opens south to a qibla iwan with a mihrab. At the northwest corner of the courtyard, a staircase gives access to an upper floor of several small chambers that can be entered from a gallery round three sides of the courtyard, including another staircase that leads up to a top floor on the east and south

sides of the courtyard, comprising two decoratively vaulted chambers, a large room over the qibla iwan, and two small rooms on the roof of the Arghuniyya.

Beautifully restored to its former glory, it continues to provide residential accommodation.

### 18. Ribat Kurt al-Mansuri



A few steps east of Al-Jawhariyya is the façade and entrance of the ribat. The structure runs parallel to the west border of the Haram. Since the date of building was 1293–94, it is presumed that Bab al-Hadid was precisely opened to give access to the ribat from the Haram. Mujir al-Din attributes the endowment to Sayf al-Din Kurt, in the year 1294.

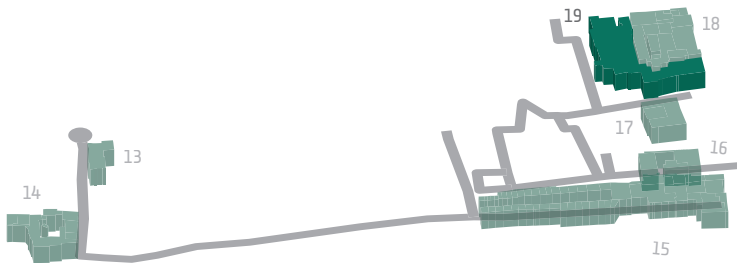
The present street-frontage is three stories high. The middle story was added in 1440 with the adjoining construction of the Jawhariyya Madrasa as shown by the continuity of the masonry. There is a slight bend in the street alignment that corresponds to the junction between the ribat and the later madrasa. The lateral extent and the height of the ribat may also be seen in a horizontal decorative frame that originally must have formed a cornice as the waterspout near the middle of the molding.

The entrance doorway is very small. It is set in a shallow recess with a slightly pointed arch at the eastern end of the

frontage, next to Bab al-Hadid. The entrance doorway opens into a large passage, which runs north into a small yard open to the sky. From the small yard there is a passageway that leads northward to the courtyard of the ribat.

Unfortunately, all kinds of recently improvised residential shacks of bricks and stone cover the courtyard.

### 19. Al-Madrasa al-Jawhariyya



Towards the middle of Suq al-Qattanin, a picturesque narrow, dark lane leads to Tariq Bab al-Hadid, where a cluster of Mamluk foundations congregate. The walk begins at the first building to the left. Tariq Bab al-Hadid is the site's north boundary, while on the west is Ribat Kurt al-Mansuri. The madrasa was endowed by Al-Safawi Jawhar, the Steward of the Royal Harem and a much-respected tutor, in the year 1440–41.

The street façade is on two levels: the main façade to the left (west) of the Ribat al-Kurt, and the upper-story façade, an infill, above the ribat. The upper-story façade contains three windows. The easternmost is plain while the other two are decorated, each in a different and unusual manner. The right-hand façade is set in a shallow recess with a sloping sill and three tiers of muqarnas corbeling at the head. It retains its original iron grille.

The centerpiece of this façade is a recessed entrance portal.



To the left of the portal is a high-level pointed arched window surmounted by a small rectangular window, which appears to be a later insertion. To the right of the portal is a group of three windows, the lower two of which were originally a matching pair and also a later intrusion. The left-hand lower window retains its original configuration of red and cream-colored ablaq jambs and lintel set in a shallow recess spanned by three tiers of rectilinear muqarnas corbeling.

The double entrance doors open into a cross-vaulted vestibule from which further doors open in the west, east, and north sides. An iwan-like vault opens into the courtyard. The importance of the main hall, which has undergone various modifications, is given by the elaborate vaulting of the porch and by the decoration of the door into the hall, which is framed by a cornice and has a lintel with a convex top surface surmounted by a relieving arch of simple joggled ablaq voussoirs.

The endowment is now used as a residence and as offices by the Department of Islamic Archaeology.



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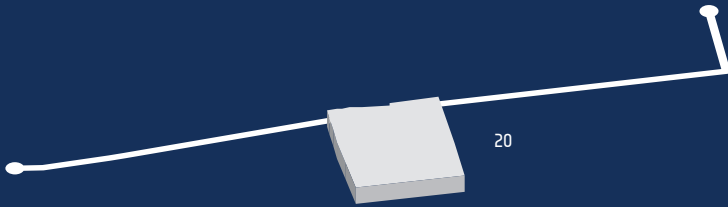




# III.

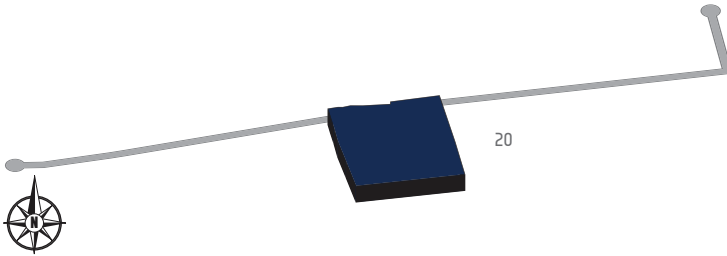
The Madrasa and  
Mausoleum of  
Arghun al-Kamili

## Third Walk



### III. Third Walk

#### 20. The Madrasa and Mausoleum of Arghun al-Kamili



We linger at one of the landmarks of Jerusalem, adjacent to Bab al-Hadid to admire and scrutinize the splendid façade of the madrasa with its distinctive pishtaq, the decorative frame that encircles the elegantly designed portal. The narrative of the place includes details of the interior and of the life and career of the charismatic Arghun al-Kamili, whose mausoleum occupies a central position.

The foundation inscription identifies the building and provides a completion date in 1358, one year after the death of the founder Arghun al-Kamili who died in 1357. It was originally edited by van Berchem and confirmed by the texts of Mujir al-Din. It is interesting to note the divergence of both texts in the following quotes:

In the name of God, the Merciful, the Compassionate. The construction of this blessed tomb and Madrasa was ordered by His Most Noble Excellency Sayf al-Din Arghun al-Kamili, the former governor of the Province of Damascus. He died (and passed) to the mercy of God Almighty on the 28 Shawwal in the year seven hundred and fifty-eight. Rukn al-Din Baybars al-Sayfi took charge of the building and its completion. It was completed in Rabi'II of the year seven hundred and fifty-nine [13 March–10 April 1358].

The text of Mujir al-Din reads:

The Arghuniyya Madrasa at Bab al-Hadid was endowed by Arghun al-Kamili, the governor of Syria. He was the person who renewed Bab al-Hadid, one of the gates of the Haram. At one time the gate was known as Arghun Gate. He died on Thursday, 26 Shawwal, in the year seven hundred and fifty-eight, in Jerusalem, and he was buried there. The construction of it was completed after his death in the year fifty-nine.

Al-Madrasa al-Arghuniyya is a major landmark of Mamluk architectures—surrounded by a splendid cluster of Mamluk endowments in the Bab al-Hadid neighborhood. Our attention is attracted by several features of the façade, such as the high pishtaq of the portal, the extensive use of ablaq, the continuous band of joggling, and the muqarnas frieze at the Khatuniyya entrance.

Standing sentry on Tariq Bab al-Hadid, the street façade includes a tall entrance portal placed centrally between two large windows; the disposition of the street façade would be symmetrical were it not for a short westward extension of the pishtaq to incorporate the entrance to the Khatuniyya, a visual trick —trompe l'oeil—that adds greater proportions to this otherwise tight infill. The lower part of the façade is constructed in ablaq of red and cream-colored stone. As is customary, the ablaq masonry is bounded by a stone crest that rises in a high pishtaq over the main entrance. At the west end of the façade, the frame makes a curious return emphatically to exclude the Khatuniyya entrance from the ablaq construction. In this way, the Khatuniyya's entrance is visually separated from the Arghuniyya, although structurally the two are integrated.

Al-Madrasa al-Arghuniyya's pishtaq (known in Arabic dialect as jift جفت) encloses a rich composition of color, texture, and decorative and structural elements. Pointed arches, receding windows, a compact entrance, a small green doorway accessed by a round step that is flanked on both sides by the typical stone benches and the passageway entrance to Al-Khatuniyya are all contained in the well-delineated single-

braid Bahri-style frame. It encloses the façade, adds grace, delimits, and demarcates the boundary of Al-Madrasa al-Arghuniyya, which is adjacent to Al-Madrasa al-Azhariyya and Al-Khatuniyya, on whose roof the private quarters of Arghun al-Kamili were supposed to be built.

Al-Arghuniyya is adjacent to Bab al-Hadid, rebuilt by al-Kamili himself during the construction of his madrasa cum mausoleum. Al-Arghuniyya, from the word Argon, the Turkish word for iron, has retained the appellation of the young valiant soldier Argon, the Iron Man. Nowadays the gate is known as Bab al-Hadid, the Arabic translation of the Turkish word argon. Sadly, the valiant iron man, following his meteorite rise to power, died at the young age of 30, following his exile to Jerusalem as a battal, pensioned-off prince.

On top of the two large windows, *niaz*, there are two insignificant openings in the *ablaq* masonry, one above the Khatuniyya entrance and one above the large western window. At roughly the same level, a *triner* arch of more recent construction (almost certainly Ottoman) spans the street to buttress the façade. The upper part of the façade above the molding is of plain limestone. The window to the right of the portal has been tampered with and is used as a doorway to a shop. The shop, a small room, was built to accommodate another grave. It had remained unused hence its usage by the current tenant as a shop.

The two large windows in the façade are decorated, with moldings around the opening and marble lintels.

The course above is enlivened by an inlaid marble slab with interlocking trefoils; above this the course of joggling is very slightly arched to relieve the load in the lintels. The eastern window, belonging to the tomb chamber, retains its original iron grille, while at the western window the sill has been lowered to form a doorway into a shop.

Immediately above the lintel are three inlaid marble slabs with interlocking trefoils to represent the joggled stone carvings of a flat relieving arch, slightly undercut over the middle of the lintel. This in turn is surmounted by a course of *ablaq* joggling, which extends around the portal recess and across the façade. A plain rectangular window pierces the rear wall of the recess above the door to admit daylight to a small room above the vestibule-*iwan*.



The front gate is a well-structured composition in its own right, formed as a high niche within a rectangular frame. To further separate the façades, a shallow muqarnas frieze supervenes on the returning quirked ogee molding just above and to the left of the openings. A semi-circular step leads up to the entrance door set in a pointed arched recess spanned by a cloister vault. As usual, stone benches flank the doorway. Above the benches, the stonework of both outer corners of the recess is rounded off in the form of diminutive engaged columns with vase-shaped capital and bases. The door opening itself is trimmed with a delicate molding, which, most unusually, does not circumscribe the ablaq masonry but is carved across it. The two blazons contained within the inscription have the lozenge or diamond shape and refer to a "napkin in the middle field of a three-fielded shield," the badge of the jamdar, master of the robes.

The entrance doorway is set in an arched recess that leads into a long groin-vaulted passage. The doorway, in conformity with Mamluk conventions for frontages, is small and easily defensible, and set deep within the portal niche that extends upward and outward, away from the door to impress the eye with its grandeur.

The straight access through the vestibule from the street into the courtyard is a typically Syrian feature. The courtyard, square in plan, is roofed with a folded cross vault rising to a large octagonal recess at the crown. This recess originally opened into a lantern dome to light and ventilate the courtyard. The dome was removed and the oculus blocked sometime before 1914, when the floor above was taken over for a dwelling. The madrasa is quasi-cruciform in plan with iwans opening on the east, south, and west sides of a vaulted courtyard and an entrance vestibule in the form of a lower and narrower fourth iwan (blocked in Burgoyne's time) on the north side. At the crown of the vaulting over the courtyard is a large octagonal oculus, now closed. There is a mihrab in the qibla wall of the south iwan.

The design follows a centralized plan, with four iwans – vaulted, domed rooms closed on three sides and open on one side around a central hall. Like a mosque, the madrasa has a mihrab in the southern wall, indicating the qibla facing Mecca.

Various rooms occupy the corners between the iwans. The most important of these is a tomb chamber at the northeast corner, which has two windows, one opening onto the street and one onto the Haram. The southeast corner has a cross-vaulted room with doors into both the Haram and the east iwan, which are now sealed off. The room in the southwest corner is sealed off. The northwest corner contains a small room, a well niche, and a staircase that leads to an upper floor, which comprises five small rooms.

The mihrab in the rear (qibla) wall of the south iwan, semicircular in plan, has a tilted pointed arch. The lowest masonry course of the qibla wall is plain limestone, but above that, up to the level of the springing of the mihrab arch, the wall is faced with upright oblong panels of polychrome marble. In Burgoyne's time there was above the mihrab a rectangular window of colored glass set in carved stucco. There were also two tall brass candlesticks flanking it, with inscriptions around their necks recording that they were commissioned by the Ottoman Sultan 'Abd al-Hamid II in 1888–89 for the Aqsa Mosque.

The other iwans are decorated slightly differently in each case. The north iwan connects with the tomb chamber, whereas the eastern iwan has a window to the Haram. The southern iwan has a doorway that leads into the southeast-corner room. A large cenotaph in this east iwan marks the grave of King Husayn I.

In the northeast corner of the complex, the tomb chamber has one window that opens onto the street beside the Haram gate, one onto the Haram, and another in the south wall communicating with the east iwan. It is entered through a door in its west wall, opening to the vestibule-iwan. An epigraphic cenotaph in the middle of the floor marks the founder's grave. Next to the cenotaph a stone trap door gives access to five steps leading down to the burial vault.

The cross-vaulted ceiling of the tomb chamber is a later insertion. The dome must have been replaced by a cross vault to allow the construction of the present room over the chamber sometime after 1571–72.

Once inside the vestibule, that formerly led to the four-room iwan, a wall stands blocking the way. Along the west wall of the entrance vestibule, on the right-hand side, stands a staircase to the upper floor.

The staircase leads up to a corridor that runs south above the Khatuniyya passageway, past a stairway to the roof, to give access to a long room roofed by three cross vaults. A door in the eastern wall of that room opens into a cross-vaulted room over the blocked southwestern corner room of the madrasa, which has two windows (blocked then), one opening into the south iwan and the other into the west iwan. A later high-level window was opened in the south wall.

Once upon a time, Al-Madrasa al-Arghuniyya, as in the case of the other theological schools in Jerusalem, specialized in teaching the Islamic sciences, such as hadith (the sayings of Prophet Mohammad), tafsir (exegesis), and fiqh (jurisprudence), as well as the four orthodox schools of thought in classical Islamic jurisprudence.

Al-Madrasa al-Arghuniyya is presently used as a residence, burial ground for King Hussein I, the founder of the Hashemite Kingdom of Jordan and a shop.

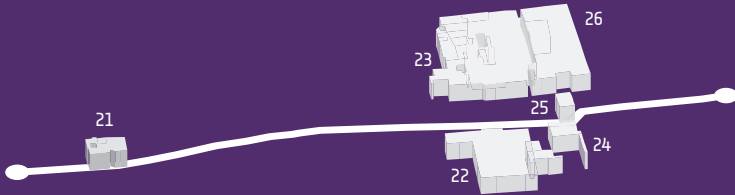




# IV.

Aqabet al-Sitt to  
Bab al-Nazer

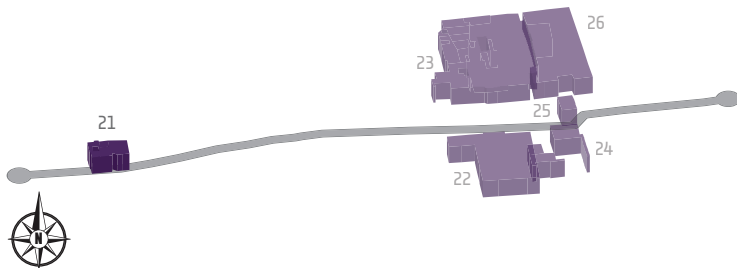
Fourth Walk:



## IV. Fourth Walk: Aqabet al-Sitt to Bab al-Nazer

This walk's itinerary begins at Turba al-Sitt Tunshuq and continues on to Ribat al-Mansuri, Ribat of 'Ala'al-Din, Al-Wafa'iyya, Bab al-Majles, and Al-Manjakiyya.

### 21. Turba al-Sitt Tunshuq



The mausoleum, once a free-standing monument, is located on the north side of the street now called 'Aqabet al-Takiyya, directly opposite the palace of Sitt Tunshuq.

Mujir al-Din records that Sitt Tunshuq died in Jerusalem in July-August 1398 and was buried in the tomb that she had had built opposite her great palace.

The building consists of two structurally integrated components: a domed tomb chamber with an antechamber to the north and a western annex comprising various chambers arranged on two stories round an open courtyard. An arched portal opens into a small vestibule, which now leads to the tomb chamber but which originally led into an iwan on the south side of the courtyard. It was the only entrance to the complex; the present doorway to the west of the portal is a later insertion.

The decoration of the street façade reflects the two purposes the building was designed to serve. Elaborate ornamental stonework emphasizes the domed tomb chamber on the east side of the entrance portal, while to the west of the portal, the façade of the subsidiary chambers for Sufi ceremonies is more modestly decorated. The main purpose of the building

was to provide an impressive tomb for the founder. The subsidiary chambers appear to have accommodated some associated pious foundation, perhaps a small madrasa or a khanqah for the Qalandariyya Sufis, whom SittTunshuq is known to have patronized.

The ornamental façade of the tomb chamber is symmetrical about its central axis, with two grilled windows opening in red, black, and cream-colored ablaq masonry, bordered by a quirked ogee frame molding. The window lintels are marble, part of a double stringcourse of greyish marble. Above that stringcourse there are relieving arches over the windows, each with a flamboyantly joggled inlay of marble and, midway between them, a no less flamboyantly joggled marble inlay. Above the relieving arches, a recessed panel of marble with cusped finials extends for the full width within the frame molding; this panel appears to have been intended for an inscription that was never carved. Above the panel, a stringcourse of red, black, and cream-colored ablaq joggling completes the special decoration of the tomb chamber's façade.

The pointed-arched entrance portal built of red, black, and cream-colored ablaq is framed and rises to the same height as the identical molding on the tomb chamber's façade. This molding returns around the stone benches that flank the doorway. The monolithic lintel over the door is surmounted by the joggled stringcourse, which is undercut to form a flat arch relieving the load on the lintel. Above the stringcourse, the tympanum contains a panel of intaglio strapwork (a design incised or engraved into a material) analogous to the one over the east entrance to the palace across the street.

In the upper part of the façade, three windows light upper-floor rooms and, to the east of them, a fourth lights the tomb chamber. Only the left-hand window is showing. The tomb-chamber window is original since it matches a similar high-level window in its east and north walls, and a blind window in the east wall.

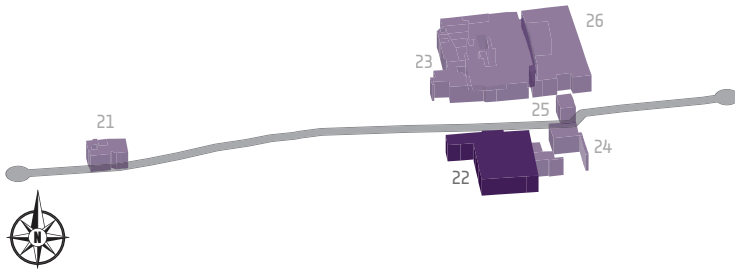
The whole façade is crowned by a cornice decorated with a



repeating muqarnas motif, which returns over the east wall of the tomb chamber where, before the corner, the muqarnas motif is abandoned and the cornice continues as a simple cavetto molding.

The mausoleum is sealed off, but the adjacent chambers serve as a residence.

## 22. Ribat al-Mansuri, Pilgrims Hospice of Sultan Qalawun



Qalawun's endowment is located on the south side of Tariq Bab al-Nazir, opposite the Ribat of 'Ala' al-Din. Known as both Habs al-Ribat (Hospice Prison) and Habs al-Abeed (African Compound), it is historically associated with the Takarneh, the Sudanese Muslim tribe that traditionally guarded the gate of Al-Haram al-Sharif.

The inscription is situated to the rear of the large porch above the lintel of the door. According to the inscription, the orders for construction and the endowment of the institution are dated to the year 1282–03.

In the name of God, the Compassionate, the Merciful. Praise be to God whose bounty has encompassed everything, and God bless our Lord, Mohammad, and his family. Our Lord the Sultan al-Malik al-Mansur Abu'l-Ma'ali Sayf al-Dunyawa'l-Din Qalawun al-Salihi (May God perpetuate his reign and accept this work from him) in the year 681. ordered the construction of this blessed hospice and gave it in trust to benefit the poor and pilgrims to Jerusalem.

The decoration of the façade to the east of the entrance bay incorporates elements that may originally have belonged to a Crusader church. The marble impost moldings of the two-pointed arched window recesses are typical Crusader masonry, though the red and cream-colored ablaq masonry of the recesses is obviously Mamluk. The corbel table must have formed a cornice over the eastern part of the street façade before the later addition of an upper story. It is curiously composed of a series of 20 consoles with little fluted and scalloped conchs spanning between them. This is the only instance in Jerusalem of a corbel table composed of these two features.

The entrance is distinctive: the ablaq frontal arch, composed of red and cream-colored stones resting on deeply molded marble imposts opens into a very large cross-vaulted porch. There are plain stone benches on either side of the porch, which return for a short distance on each side of the main entrance doorway. Two other doorways open off the porch: one in the east wall opens into the main hall and one in the west wall opens into a cell at the northeast corner of the courtyard.

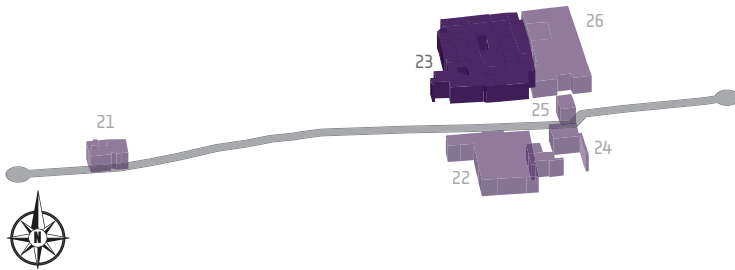
The main entrance doorway has a monolithic lintel surmounted by an ablaq relieving arch and the foundation inscription. The doorway leads into the entrance vestibule; to the left (east) is the main hall and to the right (west) the courtyard. In front, two archways open onto the western extension of the main hall. The floor of the main hall and its extension is almost half a meter higher than that of the vestibule.

The vaulting of the main hall is divided into eight cross-vaulted bays separated by transverse arches that rest on a central row of four pillars. The use of pillars in the primary structural fabric – as distinct decorative embellishments – is extremely rare in the Mamluk architecture of Jerusalem. The façade of the main hall, though it incorporates Crusader elements, is obviously Mamluk. As for the internal structure of the hall, this too seems to be an original Mamluk construction. If the decorative features of the main hall indicate that it is an original Mamluk construction, the variations in level and the awkward

plan suggest that not only was the street frontage restricted by pre-existing structures to the east and west but that the complex was bounded, in part at least, by other structures on the south side.

In Ottoman times, this ribat, like 'Ala' al-Din's opposite, housed the Sudanese African Al-Aqsa guards, known as Al-Takerneh, and later on, a prison. Today the courtyard, full of haphazard constructions, houses members of Jerusalem's African community.

### 23. Ribat of 'Ala'al-Din



Ribat 'Ala'al-Din is commonly known as Habs al-Dam (Prison of Blood), in reference to its use as a prison in the late Ottoman period. The endowment is located on the north side of Tariq Bab al-Nazir, about 25 meters west of Haram Gate, Bab al-Nazir.

A marble tablet within the porch contains the following inscription:

In the name of God, the Merciful, the Compassionate. This is the waqf of the Emir 'Ala' al-Din Aydughdi al-Rukni. He has made a perpetual waqf of all that is within this door, the vaulted rooms and the courtyard, in favor of the poor who come on pilgrimage to Jerusalem in the Noble, in the year six hundred and sixty-six.

'Ala' al-Din Aydughdi was a Mamluk of the Ayyubid sultan, Al-Salih Najm al-Din Ayyub. He was a pious mystic, and although

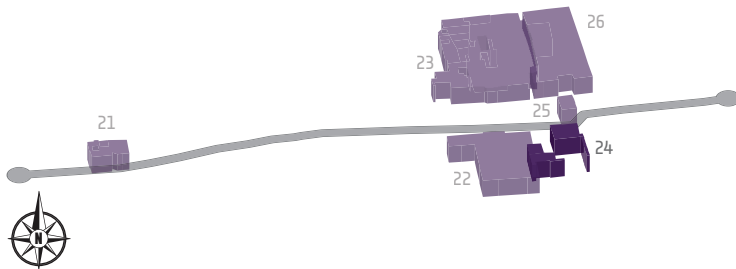
he was blind, he was nicknamed al-Basir, i.e., the insightful one, because of his great wisdom, knowledge, and insight. He died in August-September 1294, and was buried in the mausoleum attached to the ribat. His tomb was revered as a holy shrine (maqam). By 1537, and regularly thereafter, he is referred to in the Jerusalem Sijills as waliAllah (a Sufi saint) and as sheikh.

The frontage shows four different styles of masonry. On the right side, the high wall of the tomb chamber has a smooth margin drafted round an irregular protruding rough-hewn masonry (boss) on which are patches of whitish stone around the door and lower window that are the result of repairs made in 1971. The masonry of the entrance portal is dressed smooth except for a recurrence of the bossed masonry of the tomb chamber in places immediately above the arched openings. West of the entrance portal, the wall is set back. In this western section of the frontage, two types of masonry were used: large coursed ashlar in the lower part of the wall, in contrast to the smaller, finely dressed coursed ashlar of the upper part, which extends over the ribat's masonry types, indicating several stages in a complex sequence of construction. A large window in the lower part of the tomb chamber reveals the cenotaph of the founder, and at the eastern extremity, a door leading into the tomb chamber. The distinctive bossed masonry extends to the full height of the wall.

Passing through the portal, one enters a small yard, which, at the time, was open to the sky. A small door in the modern north wall of the intervening yard opens north into the main courtyard. A wide, well-made pointed arched doorway, immediately on the left, leads into the first of the two vaulted halls. This hall must be the "assembly hall" that was consecrated as a mosque for the African community in 1971.

The courtyard itself is now crowded with a jumble of modern shanties. Each cell had a pointed arched doorway, and it is clear that they all form part of 'Ala' al-Din's construction. The buildings on the upper floors are Ottoman.

## 24. Al-Wafa'iyya, Zawiya of the Abu'lWafa' family



Currently known as Dar al-Budayri, it is located on the south side of Tariq Bab al-Nazir. It has the Haram as its east boundary, to the north Tariq Bab al-Nazir, to the west Ribat al-Mansuri, and to the south a vaulted chamber to the north of the Ribat of Kurt. As described by Mujir al-Din, it is opposite the Manjakiyya.

Little is known of the building, but it is considered one of the earliest buildings in Jerusalem. It is said that the first Umayyad caliph, Mu'awiyah, lodged there during his sojourn. What is known is that towards the fourteenth century a member of the Abu'lWafa' family settled in Jerusalem and bought property there. It was in turn his great-grandson, Taj al-Din Muhammad, who settled in Jerusalem in 1380–81.

Mujir al-Din writes that the zawiya is a residence, a dar – known as the house of Sheikh Shihab al-Din b. al-Ha'im, the famous astronomer and mathematician – and then came to be known as the house of the Abu'lWafa' family because the family lived there. There was also another zawiya associated with the Wafa'iyya Sufi order, the Red Zawiya (Al-Zawiya al-Hamra) near the Salahiyah Khanqah.

The building consists of a complex of vaulted chambers, including one that contains a cenotaph that marks a grave. Much of the structure appears to be pre-Mamluk, possibly Ayyubid. The street frontage is threestories high; the two lower stories belong to the Wafa'iyya, and that of Ribat al-Mansuri to the west shows that the ribat is posterior. The masonry of the

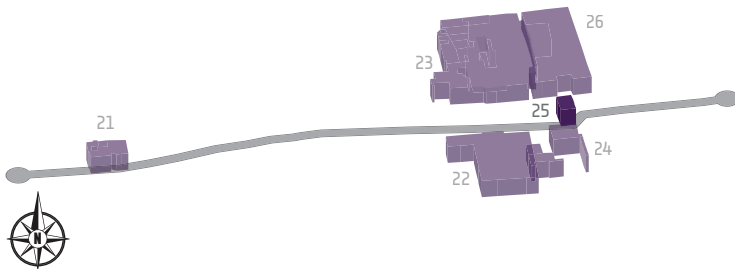
Wafa'iyya frontage is not homogeneous and includes some stones with distinctive Crusader tooling and a mason's mark, which appear to be in secondary use, indicating that the construction is probably post-Crusader, perhaps Ayyubid.

There are a few openings in this frontage: two windows fitted with mashrabiyya screens in the upper story (the left-hand one is surmounted by a slit window), a rectangular grilled window, and a pointed-arched door with a slit window above it on the lower story.

The door leads into a barrel-vaulted chamber, which serves as a vestibule from which two doors open, one east and one south. The door to the east opens into another barrel-vaulted chamber, lit by the grilled window in the street frontage. From the south door, a short passage to the east admits to the northwest corner of a long hall extending eastwards in three vaulted bays up to the Haram wall, where it is lit by a window.

The zawiya is now a tenement and houses one of Jerusalem's private libraries.

## 25. Bab al-Nazir Porch

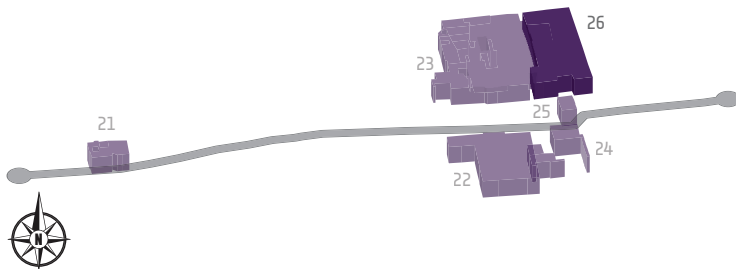


The outer porch of Bab al-Nazir is approached from the street and is preceded by a square, cross-vaulted porch flanked on the north and south sides by broad iwan-like recesses. The northern recess now contains the lower part of the modern staircase to the Majakiyya; the southern one is partly obstructed by a narrow stair built against the east wall to serve the Ottoman buildings on the top floor of the Wafa'iyya. A

deep recess has been cut through the rear wall of the iwan to help light the long hall of the zawiya. The date of construction of the porch is not known, though its semicircular frontal arch suggests that it is early. Conjunctions in the masonry of the street frontage show that it certainly predates all parts of the Wafa'iyya, and there are indications that the gate itself is Umayyad though its arched opening was rebuilt in about 1204, and an inner porch added in 1307–08. Traces remain of the springing of an earlier semicircular arch that matches other Haram gates for which an Umayyad date of construction has been estimated. The wooden doors were renewed in about 1204, as an inscription on the door leaves records.

The portico from the south of Bab al-Nazir to near Bab al-Ghawanima, where the Al-Manjakiyya stands, was built in 1307–08, according to Mujir al-Din. A beautiful inscription on the face of the portico in front of Bab al-Nazir confirms that the portico was built in the year 707.

## 26. Al-Madrasa Al-Manjakiyya



The madrasa, built in the year 1361 by Manjak al-Yusufi, is located on the western border of the Haram above the north end of the western portico and is entered from the north side of Tariq Bab al-Nazir. It actually stands on the roof of the northernmost eight bays of the western portico and partly on the roofs of various other structures to the west.

There is no foundation inscription. Mujir al-Din writes:

He (Manjak al-Yusufi) was ordered to reside in Jeru-

salem as tarkhan. He came to the city in Safar 761 (December 1359–January 1360). In a certain history (it is written that) He came to Jerusalem to build the madrasa for the Sultan al-Malik al-Nasir Hasan. It was his intention to build it for him, but when the sultan was killed in the year 762 (1361), he built it for himself and it took his name. He endowed the madrasa and provided it with students of law (fuqaha') and other personnel.

The façade of the Manjakiyya is set back from the supporting portico and extends from the north end of the portico southwards to include the bay in front of Bab al-Nazir.

A decorative cornice defines the top of the façade, rising in two places as a sort of rectangular pediment over the two main features: the prayer hall over the portico at Bab al-Nazir and the double-arched window of the loggia. Apart from the loggia window, the windows are relatively plain, consisting of a somewhat irregularly spaced series of seven rectangular windows of varying widths and heights. The soffits (the underside of any construction element) of the masonry course above each window are undercut to relieve the load on the lintels. Five of the windows –two on each side of the loggia window and one in the prayer hall –are surmounted by smaller rectangular windows. Five spouts pierce the upper part of the wall, under the construction molding, to drain rainwater from the roof.

The windows in the hall of the prayer hall are at a higher level than the others since they lie above the portico in front of Bab al-Nazir, which has a dome supported on a splendid muqarnas transition zone, which rises higher than the cross vaults of the neighboring bays of the portico.

The loggia window is composed of twin pointed arches springing from three marble columns with reused Crusader capitals and bases on the side columns. The central one has a reused base, but its capital appears to be a Mamluk copy of the other



two. Each of the columns is decorated with an unusual carved ban midway between base and capital.

The loggia enjoys a magnificent view of the Haram through its double window. The dome over the loggia is supported by a 12-sided drum on double-faceted pendentives, which taper down to beveled points in the corners.

It is currently used as the offices for the Da'irat al-awqafwa'l-shu'un al-islamiyya (the Department of Pious Endowments and Islamic Affairs).



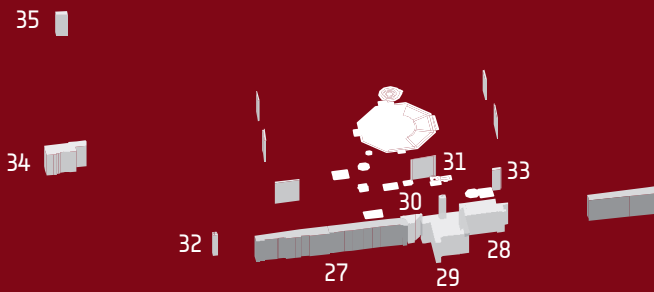






Al-Haram al-Sharif

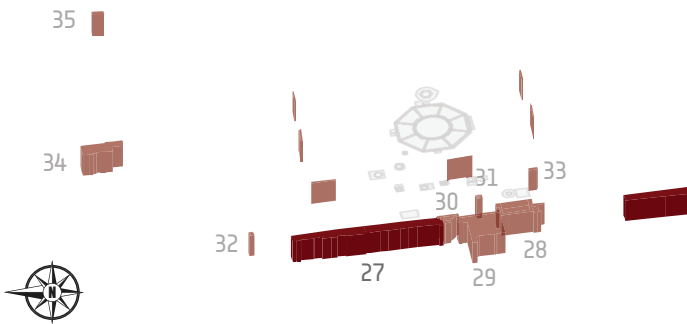
## Fifth Walk:



## V. Fifth Walk: Al-Haram al-Sharif

The itinerary begins by Chain Gate, Bab al-Silsila, with an overview of the porticos that surround the western and northern sides of the lower esplanade of Al-Aqsa, known as Al-Qanatir. We proceed northward to stop at Al-Madrasa al-Ashrafiyya to admire the following landmarks: Al-Madrasa al-Uthmaniyya, Bab Qalawoon, Sabil Qaytbay, the Well of Ibrahim al-Rumi, Al-Madrasa al-Aminiyya, Bab al-Asbat Minaret, and the Northern Arcade.

### 27. Westren Portico



Entering the lower courtyard of Al-Aqsa esplanade, we begin our walk at Bab al-Silsila, adjacent to the western portico. The historical account and chronology of Mujir al-Din is based on three inscriptions associated with the sections of the portico.

On the west side of the Haram are porticoes, very solidly built, extending from south to north. The first of them is near Haram Gate, known as Bab al-Maghariba, and the last is near the gate known as Bab al-Nazir and beyond it towards Bab al-Ghawanima. These por-

ticoes were all built during the reign of Al-Malik al-Nasir Muhammad b. Qalawoon. The portico extending from Bab al-Maghariba to Bab al-Silsila was built in the year 1313–14. The portico that comes after the Bab al-Silsila Minaret, extending to near Bab al-Nazir, was built in the year 1336–37. The portico extending from Bab al-Nazir to the vicinity of Bab al-Ghawanima was built in the year 1307.

Burgoyne describes the sections of the portico according to topographical order, starting from the north end. The piers supporting the arches of the portico are numbered from 1 in the north end to 69 in the south end, following the construction of the bays.

The first six bays of the portico are structurally homogeneous. They are dated after 1316, since they must have been built before c. 1340, when Al-Madrasa al-Manjakiyya (discussed in Chapter Four) was constructed above them.

The next seven to ten bays bear an inscription dated 1307–08, carved on pier nine. The two bays to the north of that pier and the two to the south of it are structurally and architecturally homogeneous and so can safely be dated as per the inscription.

Bays 11 to 16 appear to belong to the same phase of construction as bays 7 to 10. The cornice molding continues above bays 11 to 16 and extends over bay 10; it seems that it was removed over bays 7 to 9, when the Manjakiyya was built.

Bays 17 to 44 show a continuous cornice extending over this section of the portico from the middle of bay 17 as far as bay 38, with upstands above piers 31 to 34 on either side of Bab al-Qattanin and a break above piers 32 and 33, which form the lateral abutments of that gate.

The architectural integration of the portico with the gate was completed in 1336–37. Bays 23 to 29 around Bab al-Hadid were demolished and rebuilt in 1428. Bays 39 to 41 were incorporated into the assembly hall of the Ashrafiyya in 1482. A vaulting springer survives in the vestibule of the Ashrafiyya as evidence of the former presence of bays 42 to 43, but of bay 44, nothing whatsoever remains. This section of portico will have abutted on the base of the Bab al-Silsila minaret to the south.

Bays 45 to 55, including the inner porches of Bab al-Sakina (bay 45) and Bab al-Silsila (bay 46), show little sign of structural or architectural uniformity; they appear to have been rebuilt, perhaps more than once. Consequently, it is impossible to say exactly which part of this section of portico is referred to in the inscription dated 1313–04, which is built into the Haram wall at bay 49. The Tankiziyya (discussed in Chapter One) was constructed partly over this section of portico in 1328–29, and at that time some reinforcing of the structure may well have been undertaken.

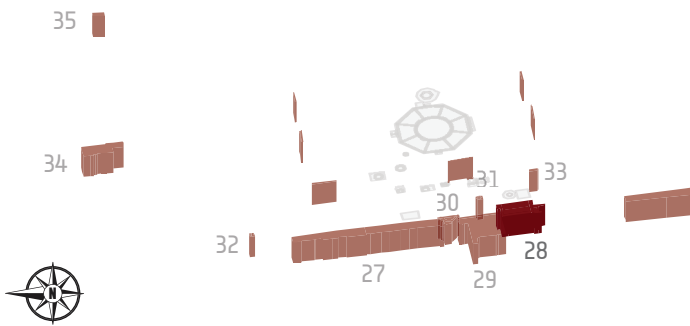
Buttressing of piers 47 to 52, in an effort to counteract any tendency of the structure to fall over, is plainly a later modification made sometime after the construction of the Tankiziyya. Pier 54 incorporates what seems to be an earlier pier which, to judge from the tooling of the stone, is Crusader.

Bays 56 to 67 are structurally and architecturally homogeneous, apart from the exception of bay 63 that shows a change in the design of the water spouts that drain rainwater from the roof; they all seem to belong to the same construction phase. It existed in Mujir al-Din's day (1496) and is shown in a panorama of the Haram drawn in 1483 by the traveler Erhard Reuwich.



Bays 68 and 69, which complete the western portico, form a kind of inner porch at Bab al-Maghariba. The last pier, 69, partially blocks the entrance of the Fakhriyya, which was founded earlier. The conjunction between bay 68 and the portico to the north seems to indicate that the two bays are contemporaneous, and so bays 68 and 69 would also have been built before 1483.

## 28. Al-Ashrafiyya, Madrasa of Sultan Qaytba



Described by Mujir al-Din as the third jewel of the Haram after the Dome of the Rock and Al-Aqsa Mosque, Al-Ashrafiyya stands out because of its protruding volume into the Haram. The present building is on two floors, ground and upper, of which the upper is the more extensive and important. The madrasa is the only royal foundation in Jerusalem from the Circassian period, and its founder was Sultan al-Malik al-Ashraf Sayf al-Din Abu Nasr Qaytbay al-Mahmudi al-Zahiri.

Inscription bands near the new portal built with the madrasa record the completion date of construction as 1482.

The Mamluk deference to Jerusalem as a pilgrimage center was followed up rigorously by Qaytbay. The sul-

tan took the major step of sanctioning the extension of the façade, which until then had remained flush with the open arcade fronting the inner side of the Haram enclosure, so that it projected well beyond the arcade. This provided the madrasa with a prominence never seen before among the other buildings on the Haram.

The prestige of the foundation was further established since it held the honor of patronage and even personal visitation by Sultan Qaytbay. Moreover, the spiritual symbolism attached to Al-Ashrafiyya, due to its location in a favored site along the inner façade of Al-Haram al-Sharif, would confer further baraka on it!

In spite of the extensive damages caused by earthquakes, the waqfiyya and Mujir al-Din description gives a detailed outline of the place. The lower ground floor includes an assembly hall (majma') adjoining the east side of the Haram portico and corresponding to three bays of this portico. The hall has two doors: the first one, to the north, is next to a window opening under the portico that supports the 'Uthmaniyya Madrasa. In the rear wall there is a mihrab.

A staircase leads up to a door and then to an open-air courtyard paved with white flagstones. At the north end of the courtyard, a rectangular door opens into a small vestibule from which a passage leads to the madrasa over the assembly hall. The madrasa comprises four axial iwans: the southern one is the biggest and has a mihrab in its back (south) wall. Immediately to the right of the mihrab, the wall is stepped back in order not to block an earlier window, now a door, which opens in the rear wall of the east iwan of the Baladiyya boundary of the assembly hall.

The impressive entrance porch, one of the finest and

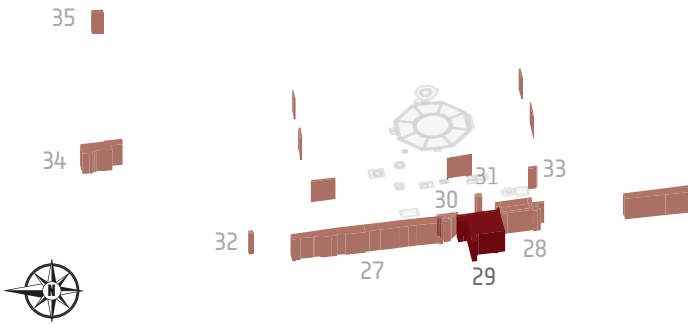
best-preserved portals in Jerusalem, stands directly to the south of the assembly hall. Both the porch and the hall were built together, as shown by the continuity of the masonry.

The porch opens through two pointed arches to east and south. Both arches are similarly constructed of red and cream molding, with little loops above the keystones. Iron tie bars are used to connect the springing in order to counteract the tendency of any residual outward thrust to overturn the supporting pier at the southeast corner of the porch. An engaged column carved with low-relief arabesques and bearing a royal inscription in the name of Qaytbay above the base articulates the outer corner of the pier.

The vaulting of the porch is a very elaborate form of folded cross vault. The remaining decoration of three tiers of muqarnas corbeling spans the recess. On either side of the corbeling and in the tympanum above, more arabesque carving surrounds three circular royal cartouches of Qaytbay.

The ground floor, with the beautiful mihrab, serves as the Maktabat al-Masjid al-Aqsa (Al-Aqsa Mosque Library). A few cenotaphs, including that of the illustrious theologian and Khalwati Sufi, Al-Sheichal-Khalyly and other dignitaries, stand in a side of the immense room. The rest of the endowment serves as a residence for a number of families.

## 29. Al-Madrasa al-'Uthmaniyya

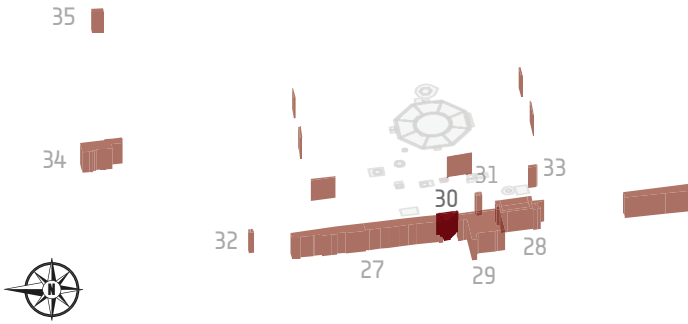


The madrasa is accessed through a door located on Bab al-Mat'hara Road, carved in its beautifully decorated northern façade. The 'Uthmaniyya was funded and built by Asfahan Shah Khatun, the daughter of Prince Mahmoud al-Uthmaniyya and bore the referential Khanum. The Waqf was endowed in 1437. Secondary endowments in Anatolia subsidized the Hanafi Madrasa, a teacher, a Qur'an reader, nine students, and some Sufis.

The school's architecture comprises two levels. The top level overlooks the Dome of the Rock through a colored façade, comprising a pointed arch surrounding two rectangular windows that were built with joggled red and black stones.

The entrance leads to the transitional area of Dirka (vestibule after entrance), leading to a courtyard and a burial room. There is a prayer niche in a lower-level room, known as the Lower Mosque, whereas the large hall that overlooks al-Aqsa Mosque is known as the Upper Mosque. The school stands atop the infamous Israeli tunnel excavation, causing major damage to the building, and many complaints have been submitted to international institutions such as UNESCO.

## 30. Bab Qalawoon at the end of Suq al-Qattanin



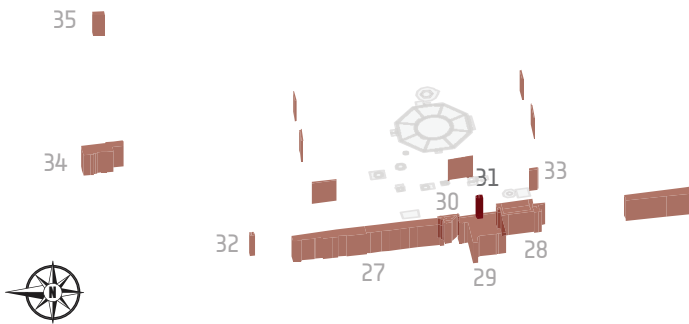
The suq has two entrances, one on the east and the other on the west. The east entrance is called Bab al-Qattanin (Gate of the Cotton Merchants), which opens onto the west side of the Haram. This entrance was built with meticulous care and is considered an architectural masterpiece. The entrance consists of a recess with a tri-lobed arch, encircled by another large recess. The recess is crowned by a tapered arch and topped by a semi-dome that is supported by five tiers of stone muqarnas. The entrance was built from black, grey, and red stone, and arranged with meticulous attention in the ablaq style. The lateral walls of the portal open directly under the portico, and above these openings there is some stalactite vaulting of the highest quality. The gateway is set in a trefoil-headed recess contained within a much larger recess spanned by a vast semi-dome supported on five tiers of stalactite corbeling that creates the muqarnas corbeling.

The west entrance to the suq is simpler in both design and architectural composition, and consists of a rectangular portal, above which is a large lintel. The lintel is composed of seven joggled stones, on top of which rests

a relieving arch. A circular window opens out above it. The elements of this entrance are located within a recessed wall surrounded by a large pointed arch.

The suq has been fully described in the second walk.

### 31. Sabil Qaytbay



The sabil is on the Haram's lower courtyard, about 15 meters northeast of the Ashrafiyya, situated at the northwest corner of a raised stone prayer platform (musalla) with a freestanding mihrab on the south side. Directly underneath lies a vast cistern, the source of the sabil's water supply, said to have been an ancient gate passage.

Mujir al-Din writes:

...Among the buildings restored by Sultan Qaytbay when he rebuilt his Madrasa was the sabil facing it in the interior of the Haram, above the well, opposite the west stair of the (Dome of the) Rock. A stone dome formerly stood over his well, like the other wells in the Haram. It was demolished and the new sabil was built, the floor paved in marble, and it had an elegant appearance.

The restorations of the present sabil were, according to an inscription that commemorates restorations made in 1883 by the Ottoman Sultan 'Abd al-Hamid, carried out by the Mamluk Sultan Inal (who reigned from 1453 to 1461) and was rebuilt by Sultan Qaytbay in November-December 1482.

The sabil, built entirely of stone, consists essentially of a simple square room with large grilled windows on the south, west, and north sides, and on the east side, internal well recess and an entrance door. The doorway faces east, and the sabil is entered through a round staircase that rests on a stone mastaba. The structure's stone courses were built in ablaq style with alternating red and yellow stones. The ablaq construction, in courses of alternating red and cream-colored stone, begins immediately west of a vertical doubled quirked ogee molding on the north and south façades. It continues west interrupted only by the vertical moldings through the northwest and southwest corner shafts onto the western façade. The decorative theme of the Arabic letter M, the meem, forms an integral part of the double stone frame. In fact, it has an almost ubiquitous presence in early Mamluke frames, the jift. A highly connotative letter, it marks both the first letter in the name of the Prophet and that of the Mamluks themselves as a sign of Sufi modesty and self-effacement. On an esoteric level, the letter meem is proffered as of special value among the Arabic letters as representative of the concept of immortality and by extension Allah.

Over this room, a stilted dome is raised on a tall zone of transition. It consists of three distinct sections. The exterior of the dome is decorated with arabesque carving in low relief: a band of calligraphic inscriptions adorns the top of the structure, comprising Qur'anic verses inscribed

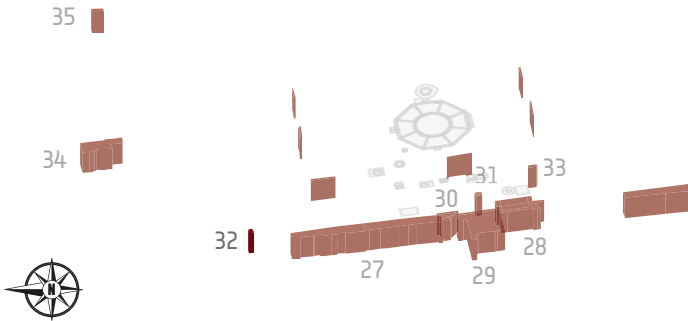
in the Mamluk Naskhi calligraphy style. The top of the sabil is distinguished by its high stone dome, covered with outstanding arabesque ornaments. This dome is the only example of Mamluk Egyptian art outside Cairo. Its overall height is more than thirteen meters. The base is not quite as square in plan as the exterior due to the thickening of the eastern side for the well recess. While the west façade is symmetrical, the north and south façades are asymmetrical with the window placed somewhat west of center in each. Engaged columns with typical Mamluk bases and muqarnas capitals articulate the four corners.

The sequence of constructions and restorations leads Burgoyne to conclude that the sabil stands today virtually as it was built in 1482. There is no visible trace of Inal's original construction, and the restoration of 1883, apart from the window lintels and the repairs after 1920, did little to modify the original design.

More recently, in 1982, a failed attempt was made to penetrate Al-Aqsa Mosque grounds, as part of the tunnel excavations led by Yehuda Meir Getz, the Western Wall rabbi. The tunnel reached underneath the Sabil Qaytbay's watercistern, where an Umayyad bab (gate) used to connect to Al-Aqsa Mosque.



### 32. Sabil Ibrahim al-Rumi, known as Sabil 'Ala' al-Din al-Basiri



The sabil is known both as Sabil al-Basiri and Sabil Bab al-Nazir, but according to the foundation inscription, the one who renovated it was Ibrahim al-Rumi in the Mamluk era, during the reign of Sultan al-Ashraf Sayf al-Din Barsbai, Egypt's ninth Mamluk sultan.

An inscription on two marble plaques on the exterior of the south wall gives the date and the intended purpose of the building:

This well (bi'r) was renewed (juddida) in the reign of...Sultan al-Malik al-Ashraf Barsbay. That (was done) during the superintendency of...Husam al-Din Hasan-Quja, state governor and Superintendent of the Two Harams... The Haff Ibrahim al-Rumi dedicated his diligent care to its construction (at his expense)...and he has stipulated that water may not be drawn from it except for the poor and needy (al-fuqara'wa'l-masakin) and that it is not permitted for anyone (employed to draw water there) to supply other than them. Dated December 1435–January 1436.

Built over a dome that covers a large well carved in rock, the sabilis a freestanding structure. Its architecture is simple, comprising a single square chamber with a shallow dome above it. The east wall has a door that leads inside the chamber, and the other three walls have a window each, with water troughs for drinking. The drinking troughs were fed from the water well underneath, from where water was lifted and poured directly into them. Visitors to the mosque drank from these troughs using tin cups.

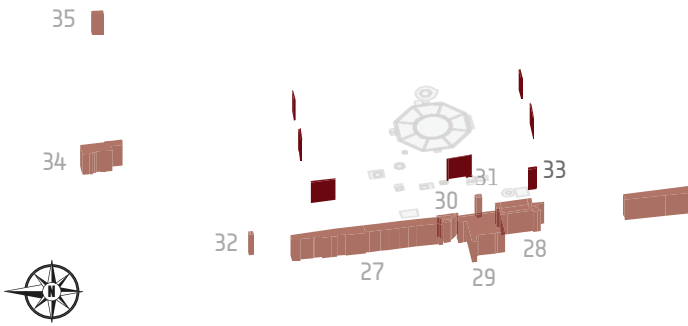
Each of the four external walls incorporated a pointed arch, blocked up except for a plain entrance door in the east side and rectangular windows in the other three sides. A billet molding forms a continuous cornice round all four sides. The stone-faced dome rises directly from the roof that culminates in a stone crescent finial (a finial or hip-knob is an element that marks the top or end of some object, often formed to be a decorative feature).

Two crude steps lead up to the entrance door. Within, the dome rises directly from the wall, sailing over the corners without a transitional zone; presumably it is carried on stone beams across the corners, but since the interior is coated with plaster, the structure is concealed. Plaster basins in the windowsills must have held water drawn from the cistern. Cupfuls of water could then have been passed through the windows.

It is noteworthy that the sabil founder restricted its use to the poor and destitute and prevented water providers from using it or transporting water from it in leather containers. This is an unusual condition for water sources such as religiously endowed sabilis.

Currently modern faucets with stainless steel troughs deliver water from Jerusalem's water pipeline to the visitors.

## 33. The Northern Arcade (Al-Bawaki)



Access to the Noble Sanctuary and the Most Blessed Rock is gained through eight bawakis that stand at the top of the staircases leading to the esplanade. The name bakiya, plural bawaki, refers to a freestanding colonnade used as a portal. There are eight bawakis spaced out irregularly on the four sides of the Noble Sanctuary. They date back to as early as the Umayyad, Fatimid, and Mamluk periods, and have been repeatedly rebuilt and restored.

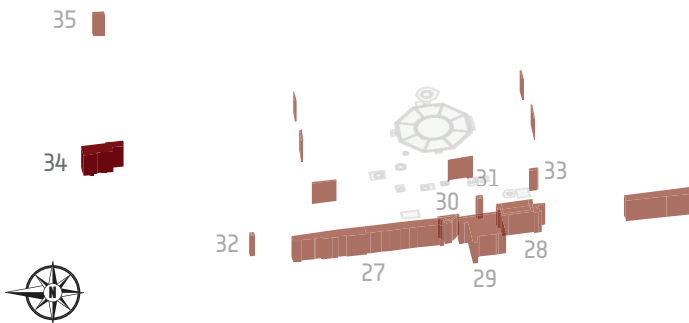
The term bakiya is an Arabic technical term used in relation to religious architecture and to describe the row of columns, the colonnade, that usually runs along the sides of the mosque's galleries that look over the open-air courtyard. Local Jerusalemites refer to bawaki as mawazin (the plural of mizan), roughly equivalent to scale or balance of weights. The word mizan is associated with the concept of good deeds and bad deeds. A Muslim's good deeds must tip the scale when set against the bad deeds as a precondition for redemption and heaven.

The Northern Bakiya was renovated in the year 1321 by

the Sultan Al-Nasser Mohammad ben Qalawoon. The colonnade stands sentry north of al-Sakhrāh al-Musharrafah, perpendicular to the path leading from Bab al-'Atm to the Noble Sanctuary. It consists of three arched bays supported by two central columns flanked by two pilasters built from hewn ashlar stones and connected to each other with a flat pediment. The elegant portal provides ample space for Mamluk artists to display the conventional decorative details, including intricate corbelling, the squinch and conch shapes.

As one climbs the irregularly distributed flights of steps, one can savor a spectacular view of the upper esplanade.

#### 34. Al-Amīniyya: Madrasa/Zawiya of Amin al-Mulk



There is no inscription, but Al-'Umari mentions the presence of a zawiya of the vizier Amin al-Din, known as Amin al-Mulk. The original designation of the foundation as a zawiya gains support from the Haram document no. 191, where that term is used. Mujir al-Din in a short notice refers to it as a madrasa.

The founder of Al-Madrasa al-Amīniyya was a prominent state official, a Muslim convert of Coptic origin, in

the period of Al-Nasir Muhammad b. Qalawun. His full name was Amin al-Din Abu Sa'id'Abdallah (also known as Amin al-Mulk) b. Taj al-Riyasa b. al-Ghannam. According to Mujir al-Din he was out of commission (battal) when he endowed his zawiya at Jerusalem in 1329–30.

The lower floors of the madrasa are on the west side of Tariq Bab al-'Atm, bounded to the south by the north wall of the Haram. The upper floor is on top of the Haram portico. The site is bounded to the east by the street and barely nine meters to the west by what must be the eastern extremity of the Antonia rock scarp, leaving a relatively narrow strip of land for the building. These topographical restrictions meant that the accommodation was arranged on three levels. The somewhat cramped layout on two floors behind the north wall of the Haram was complemented by a more spacious development over the Haram portico. It is interesting to note that the development over the portico was shifted eastward from the lower floors, apparently for the aesthetic reason of creating a striking architectural façade centered on Bab al-'Atm and facing straight onto the Dome of the Rock.

The layout of the ground floor is more or less conventional, with a courtyard surrounded on three sides by cells and a deep iwan opening on the fourth, south (qibla) side. To the east of the iwan is a small tunnel-vaulted chamber with a cenotaph. The first floor of the madrasa, the mezzanine, is reached from the courtyard by a staircase.

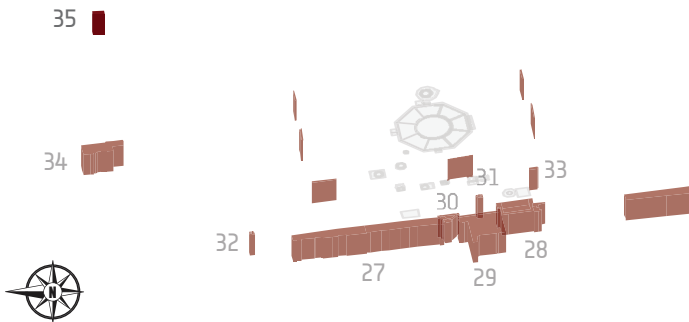
On the upper-floor level, an entrance portal leads from a roof courtyard at the top of the stairs into a small vestibule and thence to a group of three rooms of differing sizes that overlook the Haram.

In contrast, the upper façade over the portico is elaborate. There are five windows disposed symmetrically about a vertical axis that is aligned almost centrally to Bab al-'Atm. The middle windows are arranged as a group of three, and the outer ones are set in pointed arched recesses on either side. The left-hand (western-most) window had been converted into a door, which now serves as the main entrance to the upper floors. A clumsy staircase was added sometime before 1865.

The fine triple-arched window in the center was restored at the time of Burgoyne. The central one is larger in span and height. All three are constructed in ablaq of alternating red and cream-colored voussoirs. They are supported on six marble columns from secondary masonry. The paired columns at either side of the windows have double capitals decorated with stylized acanthus; the single columns that support the central arch have thick leaf capitals. Both appear to be reused Crusader pieces.

Al-Madrasa is now used as a residence.

### 35. Bab al-Asbat Minaret



The minaret is built against the westernmost pier of an

earlier portico that extends westward from Bab al-Asbat. Around the west and north sides of that pier, masonry was added to form a base for the minaret. Although Mujir al-Din states that this minaret, like others around the Haram, was probably built on the foundations of an earlier minaret, no trace of that is evident.

An almost completely effaced inscription on the lintel of the entrance door was deciphered by van Berchem, who found that it commemorated the construction of the minaret in the reign of Sultan al-Ashraf Sha'ban during the superintendence of Sayf al-Din Qutlubugha, superintendent of the Two Harams, in the year 1367–68. This is confirmed by Mujir al-Din who must have seen the inscription when it was still legible. A modern inscription above that of the foundation states that the minaret was renewed by the Supreme Muslim Council in 1927–28.

A pointed arch portal in the south face of the masonry base gives access to a staircase leading to the roof of the portico, above which rises the minaret. The cylindrical stone shaft of the minaret, divided into three "stories" by molded stringcourses, rests on a series of pyramidal buttresses carried on a masonry plinth (lowest part, or foot, of a pedestal, podium, or architrave –molding around a door). A door in the east side of the plinth gives access to a spiral staircase rising within the shaft to a corbeled muezzin's gallery.

There are indications that the shaft of the minaret was reconstructed during the Ottoman period, and it is known that the top of the shaft, together with the muezzin's gallery, was completely renewed during the 1920s.

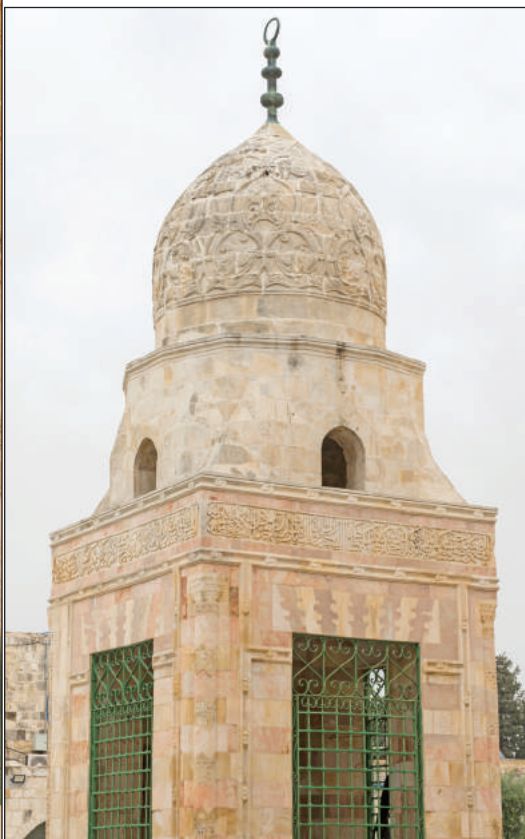
The plain ashlar masonry of the shaft is relieved by three molded stringcourses and two friezes of incised joggling.

The lowest of the three "stories" is quite featureless except for two slit windows. A roll molding separates this story from the next. Halfway up to the second story are two circular windows that face roughly southeast and northwest. They are both surrounded by circular panels of incised counterchange joggling that interrupt a frieze of similar joggling. A cavetto molding decorated with a repeating muqarnas motif separates the second story from the third.

The present muezzin's gallery is supported by two tiers of muqarnas corbeling which, like that used in the nearly contemporaneous renovation of the Fahriyya Minaret, was modelled on corbeling at the Ghawanima.





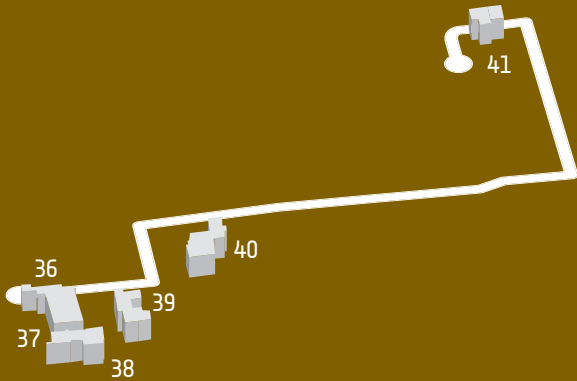




# VI.

Bab al-'Atm and  
Bab Hutta

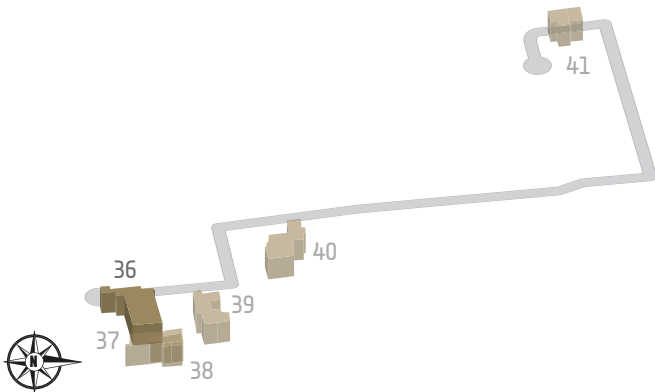
## Sixth Walk:



## VI. Sixth Walk: Bab al-'Atm and Bab Hutta

In our walk through Bab Hutta and Bab al-'Atm, we will pass some of the greatest edifices in Jerusalem, including a khanqah, a madrasa, a zawiya, and a mausoleum. The walk begins at Bab al-'Atm, also known as Bab al-Malek Faisal, and invites us to admire the sumptuously fitted stalactites in the portal of Al-Khanqah al-Dawadariyya. It then continues onto Al-Sallamiyya and Al-Muazzamiyya, towards Bab Hutta to visit Ribatal-Maridini and Al-Awhadiyya. Al-Zawiya al-Bustamiyya stands alone in Al-Sa'diyya neighborhood.

### 36. Khanqah al-Dawadariyya



The Dawadariyya is located directly south of the Sallamiyya School on Bab al-'Atm Street, branching from Al-Mujahidin Street and adjacent to Al-Aqsa Mosque from the north. Known according to its founding documents as Dar al-Salihin (home of the pious), it obtained its original name (Dawadariyya) from its founder, Emir'Alam al-Din Abu Musa al-Dawadar. A foundation inscription located above the door identifies Al-Madrasa al-Dawadariyya and is dated late 1295. Mujir al-Din

places it at the Gate of the Glory of the Prophets (Bab Sharaf al-Anbia') and notes that part of the Basitiya is built over it.

The inscription above the entrance indicates that the khanqah was established in an effort to please Allah and to provide schooling in theology, training in Sufi ritual, and lodging to 30 Arab and non-Arab followers, 20 of whom were bachelors and 10 were married. In short, a monastic order for Sufi devotees. Moreover, any Sufi of the same order arriving at the khanqah would be hosted for a period of ten days. It was dedicated to the teaching of hadith (Prophet Mohammad's sayings and actions), the Holy Qur'an, and the Shafe'i school of jurisprudence.

The founder's name in full is Emir'Alam al-Din Abu Musa Sanjar b. 'Abdallah al-Burunli al-Turki al-Salahi al-Najmi al-Dawadari. He was "imported" into the Mamluk state circa 12–1252. He was described as one of the last Salihyya' (the Mamluks of the Ayyubid al-Malik al-Salih) who began his career under Baybars as emir and mushidd (chief administrative official, intendant) in Aleppo. He died on the eve of Friday, 25 March 1300.

His good administration, his personal piety and scholarship, and his association with, and patronage of, the religious classes, are lauded. "His house was more like a mosque," says one enthusiastic admirer. The purpose of the foundation in Jerusalem reflected the interests of Sanjar. A Sufi, he dressed as a faqir, adopting an ascetic lifestyle and observing periods of spiritual retreat. The edifice, an infill, is set within a crowded urban fabric with most of its north and east walls shared with neighboring buildings, and its south wall integrated into the Haram's northern portico.

The doorway is a unique architectural marvel within Jerusalem

architecture. Conforming to ablaq style, it is built from interlocking red and grey stones until the beginning of the vault that covers the recessed entrance. Above the entrance opening is a stone lintel, followed directly by a relieving arch composed of connected stones. Above that is the string of inscribed text. Three rows of beautifully formed stalactite stone elements are then seen. Ahead of the entrance cover, towards the street, are two triple arches with pointed openings, preceded by a pointed arch formed from connected colorful stones.

The vaulting of the portal recess is a veritable tour de force of the mu'allim'Ali b. Salama (his name is inscribed in the inscription). Three tiers of muqarnas corbels, the lower two functioning as pendentives, culminate in two monolithic fluted cupolas with metal rings hanging from the apexes. Similar three-tiered muqarnas impostes support the base of the vault on three sides while on the outer (street side), the thrust of the vault is discharged through two pointed trefoil arches to the impostes, of which the central one, seemingly defying structural logic, is suspended. The mu'allim, master builder, continues to surprise the observer by juggling the ablaq voussoirs of the enclosing pointed arch not in one plane but two.

The entrance leads directly to an open, rectangular courtyard, paved with large stone tiles. The courtyard is surrounded from the north and south by small sanctums where the Sufis used to live in meditative seclusion. On the south side is a large rectangular hall composed of three sectors, which was used for teaching the Qur'an and hadith, and as a meeting place for Sufis residing in Al-Khanqah.

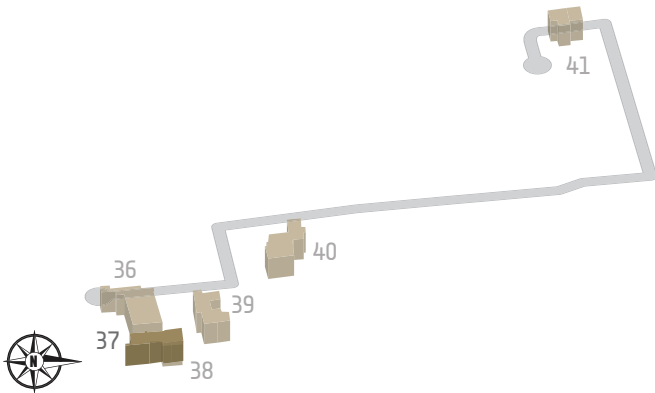
At the northeast corner of the courtyard, a doorway in the east wall leads to a lobby that houses the entrance to a

staircase that leads to the roof. A door under the staircase gives access to a large, irregularly shaped room, while a door in the north wall leads under a cross vault to a small open yard that Burgoyne calls the northern annexes.

Part of the north portico of the Haram extends along the southern boundary wall of the khanqah. A fifteenth-century madrasa has been built over this part of the Haram portico. The numerous other constructions at first- and second-floor levels, built over the roof of the khanqah, belong to a later development of the site.

Al-Dawadariyya is presently a school for children with special needs.

### 37. Al-Madrasa al-Awhadiyya



The ribat, madrasa, and mausoleum of Al-Malik al-Awhad, is located on the west side of Tariq Bab Hutta, next to Haram Gate and contiguous with the north wall of the Haram. Al-'Umari suggests that the portico from Bab Hutta westwards to the next gate, Dawadariyya Gate, had probably also been built by Al-Awhad.

Mujir al-Din's text reads:



The Awahadiyya Mausoleum at Bab Hutta was founded by Al-Malik al-AwhadNajm al-Din Yusuf b. al-Malik al-Nasir Salah al-Din Da'ud b. al-Malik al-Mu'azzam'Isa. The date of the endowment was 20 Rabi'II in the year 697 (4 February 1298).

Al-Awhad was an Ayyubid prince, a great grand-nephew of Saladin.

The Ayyubid prince died in Jerusalem. A large crowd attended his burial out of respect for his position and his religious worthiness; according to Mujir al-Din, he was buried in his ribat, known as the Awhadiyya Madrasa.

The Haram frontage of the quite-plain building is now hidden behind the blocked-up arcade of the north portico. The dome over the tomb chamber rises above the roof of the portico but is set far back and later Ottoman apartments in front obscure its view.

The street façade, extending from the tomb chamber across the width of the eastern courtyard to the entrance portal, was intended as the principal façade. It contains two handsome windows, both of which are blocked. The façade is crowned by a cornice molding, which rises above the entrance portal in the beginning of a pishtaq. The upper part of the pishtaq has been dismantled, and an Ottoman construction now sits over the doorway. To the north, the disposition of the masonry shows that the adjoining wall stood at a height of four and a half meters before the Awhadiyya was built. There are several stones that bear Crusader mason's marks in that adjoining wall, but they are obviously in secondary use, indicating that the wall is probably Ayyubid.

At the southern end of the street, the window of the tomb chamber is in an infill wall built into the western arch of the

earlier northern porch of Bab Hitta, where passersby entering and leaving the Haram could recite the basmallah at the grave of the founder. The window in the middle of the façade opens, most unusually, to the eastern courtyard. Both windows are similarly set in shallow recesses with pointed arches resting on reused marbled impostes of Crusader workmanship. The jambs, lintels, and sills are solid blocks of veined white marble. Above the lintel of the courtyard window there is a rectangular stone panel carved in light relief. The main features of the carved design are two decorative medallions interconnected by a circular link. The scheme of the right-hand medallion consists of a ten-pointed star, interwoven with a curvilinear ten-pointed blunt star round a central rosette composed of four heart-shaped leaves. The scheme of the left-hand medallion consists of two overlapping and interlocking rectilinear nine-pointed stars round a curious "flying bird" motif. The background of the panel is filled with an intricate arabesque of foliate scrolls and palmettes.

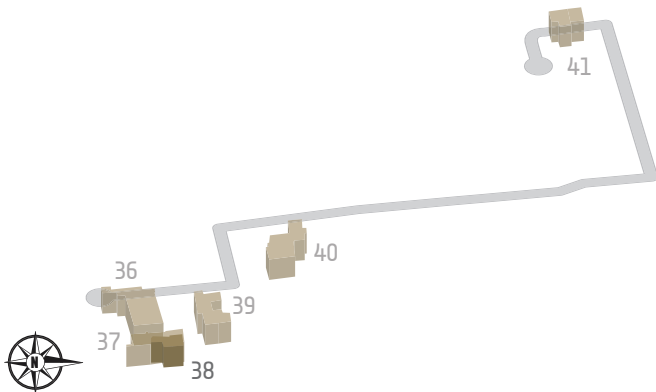
The entrance doorway is set at the back of a deep recess flanked by the customary stone benches. Crusader marble columns are reused for nook shafts to articulate the outer corners of the entrance bay. The bay is roofed by a cloister vault. The vault springs from a reused marble impost with the same profile as the impost of the courtyard window, and the stonework radiates from a central hub; the radial joints are chamfered for emphasis. The central hub is inlaid with black bituminous limestone to form an unusual blazon-like device. Larger versions of the same design are inlaid in the sidewalls of the recess alongside the capitals of the corner columns where they could be easily seen from the street.

The stairs to the upper floors continue upwards from the landing to the roof of the Haram portico where a shallow

iwan, facing south, leads into an upper room built beside the dome of the tomb chamber. The room is carefully sited in order to overlook both courtyards (but not the Sufis in the courtyard of the adjoining DawadariyyaKhanqah) and also to take advantage of the impressive view over the Haram to the south.

The endowment is now a tenement that houses a number of families.

### 38. Al-Ribat al-Mardini



Al-Ribat al-Mardini is located on the western side of Bab Hutta Street, north of Ribat al-Awhadiyya. Documents indicate that it hosted many women from Mardin in 1392.

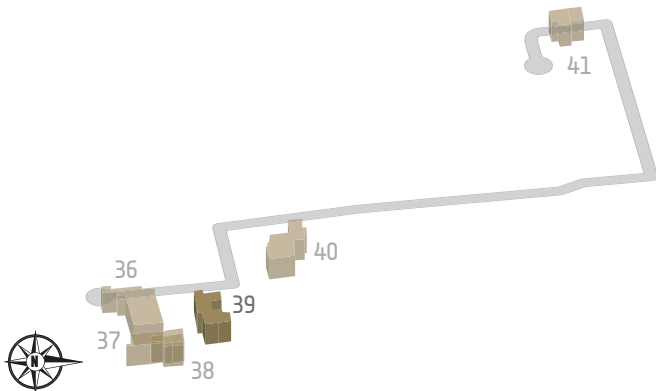
Al-Ribat is composed of an entrance, above which is a pointed arch that leads to a distributor corridor to two large halls, each covered by a dome. To the west of the halls are two rooms presently used as shops. The founders of the ribat are two ladies from the city of Mardin, who were released from slavery by Saleh Ben Ghazi, the Artaki ruler (1321–1363). Mujir al-Din, examined the letter declaring the ribat a religious endowment (waqf), dedicated to serve as a lodge for visitors

arriving from the city of Mardin.

The features of the original ribat have been obliterated by innumerable modernist restorations.

The endowment serves as a residence.

### 39. Al-Madrasa Al-Sallamiyya



The madrasa of Al-Majd al-Sallami is bounded by Tariq Bab al-'Atm to the west and Tariq al-Mujahidin to the north, with the Dawadariyya to the south. The exact date of the foundation is uncertain. According to Mujir al-Din, it appears to be 1300–01. On stylistic grounds, Burgoyne dates the main entrance portal to c. 1338.

The main entrance leads through a vestibule and short passageway into a large open courtyard enclosed by cells on the north, east, and south sides. A vaulted hall, called "assembly hall" by Burgoyne, occupies the northwestern corner of the building. A staircase in the southwest corner leads to the roof. A narrow corridor, evidently part of an earlier building that occupied the site, takes off north from the northeast corner of the courtyard then turns east, parallel with Tariq al-Mujahidin.

A double vault covering the northern section of the courtyard is a later accretion designed to support part of an extensive Ottoman development on upper-floor levels.

The most distinctive decorative features are concentrated on the western façade on Tariq Bab al-'Atm, the only external wall of Mamluk construction. The head of the central recess has four tiers of angular muqarnas corbeling, whereas the two lateral recesses have three-tiered curvilinear muqarnas heads. The decoration below the muqarnas corbeling is similar in each case: the sills of the recesses slope at an angle, while the window jambs are of red and cream-colored ablaq; and above the plain monolithic lintels are the panels of joggled ablaq revetment simulating flat relieving arches.

The monumental entrance portal is framed by a quirked ogee molding, the conventional pishtaq associated with Mamluk facades in Jerusalem, that extends inwards to frame stone benches on either side of the portal recess. The deep recess is covered by a horizontally developed muqarnas system with pendent elements like a stalactite canopy. The canopy and the surrounding stonework are constructed in the usual malakilimestone, which has taken on a beautiful amber tint.

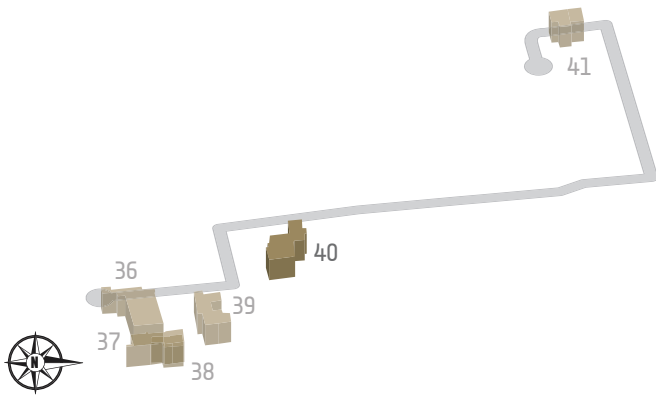
A lintel fronted with pseudo voussoirs of ablaq surmounts the entrance doorway, which opens in the rear wall of the recess. The outer face of the revetment is set back from the masonry a few centimeters within a narrow frame molding. The lintel rests on shoulders decorated with three tiers of muqarnas.

There is a relieving arch separated from the lintel by one course of red stonework. Two square frames on each end of the relieving arch enclose circular medallions, each linked to its frame by four circlets inlaid with red-colored stone. The medallions are inscribed with the Muslim confession of faith:

"There is no God but Allah" (in the right-hand frame) and "Muhammad is the Apostle of God" (in the left-hand frame). The original iron-plated doors and heavy iron knockers are still in use.

The madrasa is now used as residence by a number of families.

#### 40. Al-Muazzamiyya Minaret



The minaret of Al-Madrasa al-Muazzamiyya is currently known as the minaret of Masjed al-Mujahidin. It is attached to the Muazzamiyya Madrasa on the south side of Tariq al-Mujahidin, traces of which barely survive.

A marble plaque on the south face of the minaret records that the construction of this blessed minaret was ordered by Al-Malik al-Qahir, administrator of Al-Madrasa, may God pardon him and cover with His grace his father, the founder, Sultan al-Malik al-Muazzam Sharaf al-Din 'Isa...In the months of the year 1274–75.

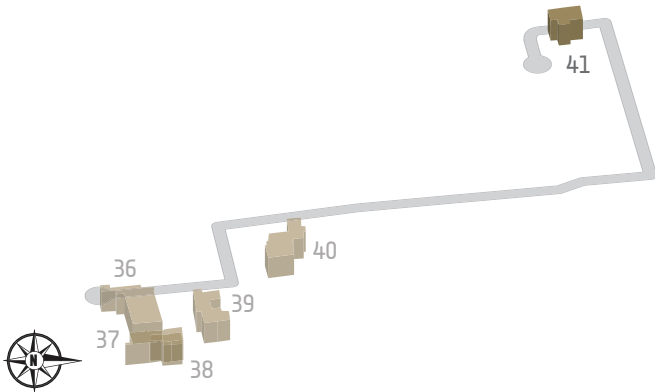
The Muazzamiyya is a madrasa for the Hanafi sect. It was endowed in 1209 and completed in 1217–18. In its construction, considerable quantities of ancient masonry were

reused, including a famous inscription from the precinct of Herod's Temple. Much of the lower part of the street frontage on the north side of Tariq al-Mujahidin is built of large rusticated stones. In this a type of masonry treatment, known as rustication, the blocks that make up a wall are articulated by exaggerated joints rather than being flush with each other. This stratum is Herodian and may be in secondary use. Above this rusticated masonry, at a point where the street frontage returns over a meter to the north, stands the squat tower of the minaret. The word 'imara is ambiguous and may imply not only construction but also restoration. However, the structural conjunction between the minaret and the wall of the madrasa seems to indicate that the present minaret does not replace an earlier one.

The minaret is in the simple square stone tower in plan. Its interior is not accessible, but a slit window in the south face of the shaft must have lit an internal staircase. Old photographs show that the upper part of the shaft was decorated with a corbeled cornice. The upper part of the minaret has not survived.

A recently built house and shops encroach over the minaret.

## 41. Al-Bustamiyya



Zawiya al-Sheikh 'Abdallah al-Bistami, known also as Dar al-Hammar, is located in the northern part of the Old City, removed from the main groups of Mamluk pious foundations, on the south side of the 'Aqabat al-Bistami in the medieval Easterners' Quarter (Harettal-Masharqah), now known as Haretal-Sa'dieh. There is no extant inscription, but the edifice existed prior to 1368.

Sheikh Jalal al-Din 'Abdallah b. Khalil b. 'Ali al-Asadabadhi, a Sufi of the Bustamiyya order, is named after the great ninth-century mystic, Abu Yazid al-Bistami.

According to chroniclers, by 1927 the place had become very much neglected, even though the then guardian, Sheikh Musal al-Ghusayn, lived there with his family above the zawiya. Apart from the areas around the two graves, the building has been adapted for domestic use and is inhabited by members of the Hammar family.

The street frontage of the Bustamiyya consists of a high wall of coursed rubble, pierced only by a low semicircular arch, now blocked, at the west end and at the east end by the pointed



arched entrance portal of the zawiya.

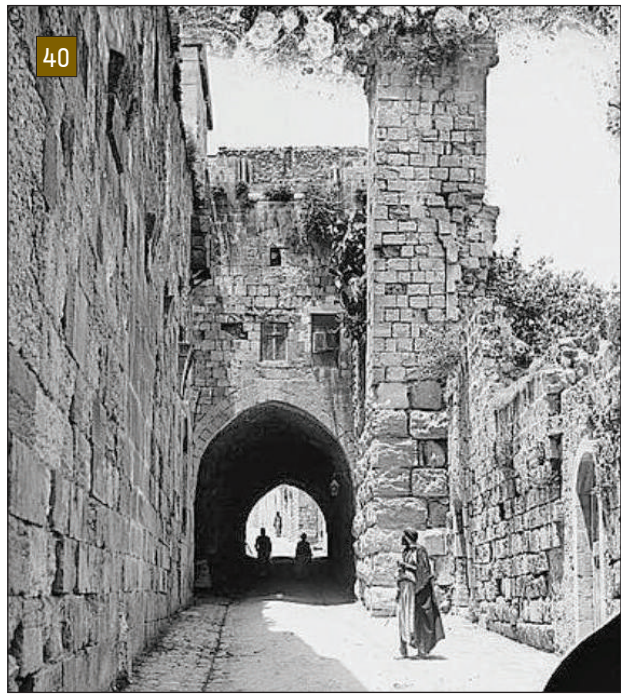
The entrance portal is built of finely carved ashlars set into the rubble masonry of the street wall. Over the left part runs an unusual cornice carved with a series of protruding muqarnas; the right-hand part of the cornice is missing. It seems likely that the cornice was intended for some other building. Indeed, the manner in which the ashlar portal is set into the rubble masonry of the street wall indicates that the whole portal was inserted into that earlier wall. This may have been when the sheikh's house was formally established as a zawiya.

Four steps now lead down to the threshold of the entrance doorway at the back of the portal recess, suggesting that the street level has risen about a meter since the portal was built. Burgoyne describes the monolithic lintel over the entrance as having been supported at each end on small shoulders carved with three tiers of muqarnas. Stone benches flank either side of the recess. Nothing of the portal survives.

The interior decoration utilizes various Crusader elements. The multifarious rooms suggest that the zawiya was established in an existing group of loosely related structures. There are two chambers that have a mihrab. There are two cenotaphs in two separate chambers. The present inhabitants claim that the larger one marks the grave of Abu Yazid al-Bistami himself and that the smaller one in the northwestern chamber is that of his wife. Chances are the graves belong to later sheikhs of the zawiya, buried according to custom in the local home of their order.

Needless to mention, some modern alterations have been made to adapt the site to the domestic use of the tenant.





# Glossary & Bibliography

## Glossary

**Ablaq:** A decorative building, based on contrasting masonry. The term describes the color change of the masonry courses along horizontal stripes; mostly limestone and basalt, in alternating white and black or merely white and pink limestone. Ablaq is used especially in the façades and entrances, and around the window openings of striped masonry.

**Caravanserai:** Derived from the Persian *karawan* (company of travelers) and *serai* (large inn), the caravanserai provided safe accommodation for travelling merchants and their goods. They functioned as centers of commerce and artisan manufacture. Other terms that describe the same building include *khan*, *wikala*, and *funduq*. The use of multiple terms was a mere reflection of regional differences.

**Cavetto molding:** The cavetto is a concave molding with a profile approximately a quarter-circle, quarter-ellipse, or similar curve. It is used in cornices.

**Corbeling:** A series of decorative stones or bricks that protrude above the lower level.

**Cruciform Plan:** Four vaulted iwans that face each other and surround an open-air courtyard.

**Dhikr:** In Sufi rituals *dhikr* denotes ways of heightening one's consciousness of God, be it through prayer, religious songs, music, or dance, in accordance with the practice of each sect.

**Intaglio:** The engraving of a figure in stone or other hard material such that all lines appear below the surface; it is thus the opposite of relief sculpture and is sometimes called "hollow relief."

**Iwan:** A vaulted open hall with a rectangular or arched façade. Originally the iwan style served as a grand entrance of a mosque, a grandiose vestibule marking the entrance to the prayer hall itself. The

combination of four iwans arranged axially around a courtyard, the cruciform plan, became one of the most important plans of religious buildings in the Muslim world. The qibla iwan (sanctuary iwan) was always the largest and the deepest. The opposite one was next in size and the other two were the smallest.

**Joggled Voussoirs:** A method of construction whereby interlocking stones are used to build an arch or lintel. Joggled voussoirs were typically used in alternating colors in Mamluk architecture, where they became a major architectural decorative feature.

**Khan:** Derived from Persian meaning a house with full amenities, in Islamic architecture, khan is used to describe the caravansaries found in Iran, Syria, and Anatolia. An alternative name for khan is wikala or ribat. The basic plan consisted of an open court with a well and surrounded by rooms for storing and displaying merchants' goods. Annexed there is usually an area that would serve as a stable for housing the animals of the merchants, mostly horses. The upper floors of a khan provide lodging for the travelers.

**Khanqah:** Persian for a Sufi architectural complex that includes a madrasa, kitchen, bath, and lodging, and functions to formally disseminate Sufi thought and Sunni Islam in accordance with the established objective for its endowment.

**Klebo:** Interlacing stones in different colors, carved in a variety of profiles and laid in intertwining, puzzle-like fashion.

Inscriptions, in elegant Arabic script, include quotations from the Qur'an but also the name of the builder and the date of construction.

**Kuttab:** A primary school where children learn how to read, write, and recite the Qur'an. It is usually a charitable foundation.

**Lintel:** The horizontal stone or beam over an opening that was usually found above doors and windows and was often decorated.

**Madrasa:** A medieval theological college where religious sciences were taught. Architectural Mamluk madrasas in Jerusalem usually consisted

of the four-iwan plan, where teaching and prayers took place, the mausoleum of the founder and the dorms on the second floor. Students studied Islamic jurisprudence (fiqh), traditional systems of mathematics, literature, history, grammar, rhetoric, etc.

**Mastaba:** An elevated bench that flanks both sides of the vestibules of Mamluk edifices. They were built of stone and in some cases encased with marble.

**Mihrab:** A prayer niche indicating the direction to the Ka'ba in Mecca. The mihrab can be either flat or a concave recess in the wall; the latter form is the most popular one.

**Muqarnas:** One of the most important decorative elements of Mamluk buildings in Jerusalem, also called stalactites. Muqarnas may be described as graduated, three-dimensional stone stalactites in the half-dome above the entrance. They are composed of small arches carved of the building material and arranged on top of each other to form honeycombs.

**Pendentives:** A pendentive is an engineering device that permits the construction of a circular dome over a square room or an elliptical dome over a rectangular room.

**Pishtaq:** Persian term for a portal that projects vertically or horizontally, perpendicular to the façade.

**Ribat:** The term is derived from the Arabic root, *rabata* meaning to tie, to bind. It provides lodging for Sufis during their *ziyarat* to Jerusalem.

**Sabil:** A drinking fountain usually established for public charity.

**Stucco:** Fine plaster carved into low-relief decoration used both in interiors and on exteriors of monuments.

**Voussoir:** Wedge-shaped stones used in the construction of arches.

**Waqf:** A complex system of endowments that helped the upkeep of religious buildings and charitable foundations to guarantee that their functions would not come to a halt once the founder had died. The

revenues generated from subsidiary endowments were dedicated to the upkeep of a mosque, madrasa, khanqah, or mosque. Waqfiyyas are important documents for the study of the social history of Islamic architecture as they thoroughly describe the name of the founder, the objective of the building, and the relation of the building with its surroundings.

**Zawiya/Zawiyya:** In Arabic, it literally means a corner and has come to denote the space for Sufi sects to congregate for prayers and dhikr. Zawiya develop their name after the respective Sufi tariqas (sect) and named after their spiritual founder who is highly revered.

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